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See page 538.

A TREE-BORDERED STREAM IN HOLLAND,
FROM A PHOTOGRAPH BY BARON DE MEYER.

THE CRAFTSMAN

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VOLUME XXV

Contents for March, 1914

NUMBER 6

A Tree-Bordered Stream in Holland—From a Photograph by		
Baron de Meyer		<i>Frontispiece</i>
Child-Labor or Work for Children	<i>By Arthur D. Dean</i>	515
Early Spring Gardens Made Fragrant and Colorful with Flowering Bulbs		522
<i>Illustrated.</i>		
The Vision: A Poem	<i>By Ellen Dunwoody</i>	529
Rocks Forming Architectural Backgrounds for Pastureland Gardens		530
<i>Illustrated.</i>		
Ruth, the Toiler: A Poem	<i>By Edward Wilbur Mason</i>	537
Trees as an Inspiration for the Art of All Ages		538
<i>Illustrated.</i>		
Restoring Their Play Inheritance to Our City Children	<i>By Joseph Lee</i>	545
<i>Illustrated.</i>		
Gardens to Live In:		556
How to Plan and How to Plant Them		
<i>Illustrated.</i>		
The Humble Annals of a Backyard:	<i>By Walter A. Dyer</i>	565
A Flower-Lover's Creed		
Where the Garden is the Center of the House:	<i>By Goddard M. White</i>	567
Development of a Picturesque Architecture in Southern California		
<i>Illustrated.</i>		
Filler		573
Beautifying the City and Developing the People	<i>By Harlean James</i>	574
<i>Illustrated.</i>		
Herds and the Man	<i>By Will Levington Comfort</i>	585
Among the Craftsmen		
Two Unique Craftsman Houses Planned for Seclusion and Close		593
Intimacy with the Garden		
<i>Illustrated.</i>		
Strawberry Growing Comparatively Easy and Profitable	<i>By W. H. Burke</i>	598
<i>Illustrated.</i>		
The Importance of the Lawn and Its Skilful Development		602
<i>Illustrated.</i>		
Sturdy and Charming Furnishings that Make the Garden an Outdoor Home		606
<i>Illustrated.</i>		
Garden Frames: The First Aid to the Enthusiastic Grower of Vegetables		610
and Flowers		
<i>Illustrated.</i>		
Decorative Tile-Making: A Modern Craft and Its Ancient Origin		613
<i>Illustrated.</i>		
Oriental Rugs: The Romance of their Making, their History and Usefulness		616
The Vine-Clad Pergola: Its Place in History and the Gardens of Today		619
<i>Illustrated.</i>		
Als ik Kan:	<i>By the Editor</i>	622
Is a Nation's Character Revealed in Its Dress?		
Book Reviews:		625
Art Notes		

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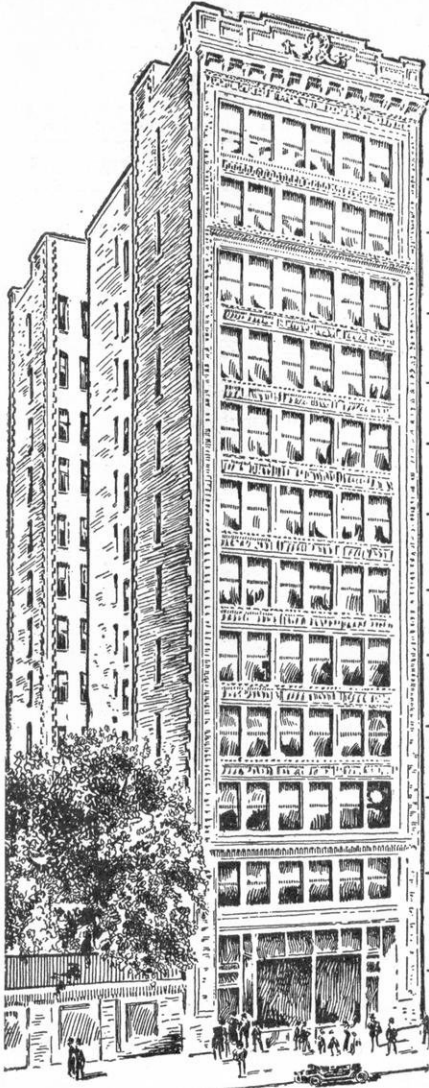
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EVERY floor of THE CRAFTSMAN'S new twelve-story building—running through an entire block, 38th to 39th Streets, a step from Fifth Avenue, in the shopping centre of New York—is devoted to the service of the home-loving, home-building public, as indicated above.

The display of furniture, rugs, and draperies on the first four floors is full of inspiration for the homelover who is seeking to furnish a home in good taste. The next four floors are given over to the chief feature of the Building—the exhibits in the Craftsman Permanent Homebuilders' Exposition, as outlined on the next page. On the tenth floor, The Craftsman Magazine offers the resources of its Architectural and Service Departments to those about to build or remodel a home. The Craftsman Club-Rooms on the eleventh floor are for the free use of the public; here are charmingly furnished rest rooms for men and women, a reference library, and a lecture hall in which lectures will be given on building and decorating. The Craftsman Restaurant on the top floor is designed to cater to the comfort and refreshment of visitors to the Building, and has already become known as one of the show-places of New York.



THE CRAFTSMAN



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CHILD-LABOR OR WORK FOR CHILDREN: BY ARTHUR D. DEAN



SOMETIMES I wonder whether any agency is seriously interested in furthering the useful labor of children. I have a mind to call a convention to be sure about this matter. We have national societies for the promotion of about everything. Let us have just one more organization and call it the Society for the Promotion of Useful Work for Children. I am quite concerned over this question of keeping children usefully employed. Of course, I know that we have plenty of *working children* and that many of us are trying to stop the condition; but so far, few of us are interested in having *children working*. The average home deliberately robs, consciously or unconsciously, its children of the opportunity for useful labor. The industrial system works its children, but it does not always give children a chance to work at useful labor. The school assigns its tasks of studying about the world's achievements resulting from labor, and calls it work.

When the home does strive for some useful work for the children, the industrial system or its attendant civilization comes along and upsets the older domestic system which made possible useful work in the home. When the school recognizes the evil and offers courses in work, the schoolmaster, overpowered by tradition and method, brings forth manual training courses as formal and as artificial as the rest of the school studies. Finally, to crown it all, the opponents of child-labor, filled with commendable zeal and possessed of very accurate knowledge of the harmful effects of working children, evolve laws to keep the child out of the factory, out of the home sweatshop, out of the mine and out of the store, with the result that the child is returned to the unoccupational school and home.

Between the manufacturers, who will not employ children at skilled work, or perhaps it would be better to say, at work which requires intelligent effort; the parent, who will not provide occupational work at his home, or perhaps it is fairer to say, who cannot see his way clear to compete with the disastrous effects on the children of the present manner of living; the schoolmaster, who cannot see the necessity for supplementing memorizing with actual doing—be-

SHALL THE CHILD WORK?

tween all these forces the children stand helpless and disastrously idle.

I DO not know that we can really blame these agencies. The industrial system is tied up with competition, dollars and output. If it can use a boy or a girl at the machine it will. If it cannot use immature children at skilled work, or work requiring intelligent effort, it will not. Many times the children beg to go to work, preferring to express the will of a machine, which gives them the dollar, rather than go to school and express the will of a system which they do not understand, and in which they have no interest.

The home is busy over other matters. It, too, is thinking of intake, dollars, outgo. It supposes, and quite wrongly, that the educative process is bounded by the school tax and its accompaniment of books, courses, percentages and diplomas.

The schoolmaster has his troubles without adding newer and more difficult tasks. He has thousands of children of foreign parentage who must be taught to write and speak a language which they hear and see only in school or on the street. He has millions of children who must be taught the elements of citizenship and given some appreciation of our country's boundaries, resources and commerce; thousands who require attention for defective eyes and ears. And then some one advances the idea that children should be taught useful labor, and that the school should set children to work. No wonder the schoolmaster holds up his hands. He is only human, and the school-day's program is but five hours in length.

To cap the climax, the National Child Labor Committee attempts, and it succeeds, too, in preventing the working of children. Notice I say *the working of children*; I did not say that the committee prevents children from working. There may be and there is a great distinction. No intelligent body of men and women interested in child welfare can or does object to children working under normal and rational conditions, when such conditions develop the boy and the girl. Such a body only objects, and rightly, to the working of children when such work is detrimental to the child's health, to the educative process and to the welfare of the State.

This committee sees little boys and girls in the fruit-canning regions of New York, working at heavy tasks through excessively long hours and at meager wages, not for a few weeks during the summer, as is supposed, but through many weeks, sometimes even interfering with the spring and autumn months of school. It sees mines, glass factories, textile mills, cigarette factories, employing young children at lines of work and at wages which offer no con-

SHALL THE CHILD WORK?

tribution to the physical, moral, economical and social well-being of children. It sees the child of the tenement working nightly on artificial flowers, clothing, willow plumes and toys, under the dim gas-light in unventilated tenement rooms, crowded to suffocation, and often reeking with filth. It sees children entering industries, not for training, not to learn habits of punctuality, neatness, thoroughness and system, but simply to get money. And when it sees these things it does just what you and I would do; it stops them by legislation. But when it stops the evil, we find—or we should find—that the problem of children working is but half solved. It remains for the school, the home and the factory to set children to work in the right way.

DR. JOHN DEWEY, of Columbia, a philosopher and educator, and a man of vision, puts it this way: "The educational problem faced by the city of New York, as by every other great industrial center, is whether the community as a whole shall care for the education of the children or whether the education of the largest number shall be left to the unregulated conditions of factory life. The new child-labor law of the State of New York, while more stringent as a preventive measure than the older law (since it requires the boys and girls to have attained the Grade of Sixth B, or the age of sixteen years), actually increases the demand for more schools and courses of study better adapted to the needs of those going into industrial pursuits. Naturally, it is the duller children who, not reaching the Sixth B Grade, have to remain in school till they are sixteen years old. To a large extent these children, backward in book studies, are just the ones to whom instruction that uses the hands and the motor energies would appeal. Meantime, they are kept out of industry, and yet are not adequately prepared for any useful activity in life."

"Kept out of industry, and yet not adequately prepared," is what Dr. Dewey writes. The Child Labor Committee is the promoting agency for keeping them out. Who or what will adequately prepare the children for useful activity in life? I wrote to Secretary Lovejoy of the National Labor Committee for the answer to the question. His reply is significant: "In view of the fact that the public school system has something like four hundred and fifty million dollars a year to spend, and employs five hundred and thirty-five thousand people, it seems that this part of the problem is up to the school crowd." And I think that Lovejoy is about right, except that I should like to add that the home and the parent are other possible agencies.

SHALL THE CHILD WORK?

VERY likely the worldly endowed parent will have difficulty in finding any useful work for his children, and equal difficulty in making them see that it is a useful and necessary labor. I recall Blank, the banker, who, filled with the idea that his boy was missing some of the benefits which he had received on the home farm, bought for the boy a wood saw and a cord of wood. The boy sawed industriously. He never winked an eye. He was as obedient as with the daily lesson on the violin or with the slipping on of his youthful dinner tuxedo. But with the sawing of the last stick came the remark, "Father, why do I do it? We've got a million, at least, haven't we?" As the father afterward told me, "I could buy the saw and the wood, but I couldn't purchase the environment and the conditions under which I was raised."

I am sorry for that father. He is a fine-grained, public-spirited captain of finance. His boy is a delightful chap, but the boy knows nothing of useful labor. To be sure, his memory is being trained in "committing" tasks, his reasoning powers are being disciplined through lessons in science and mathematics; but after all, these qualities are somewhat remote and shadowy compared with the training of attention and judgment to do things with a real motive behind and a real outcome ahead. The father, in common with other men who have achieved greatness today, was not reared in a city flat. He was trained, as some great Americans have been, by hard work on a farm, in the open teeming fields, under blue skies, driving patient toiling horses, caring for cows and chickens, doing the manual training of the daily chores. "Playing hard," as Dr. Rumely of Interlaken says, "when they had the chance, in meadow, forest and brook, living helpfully in that world of which we are a part, and upon which our life itself depends."

Some fathers of discerning minds send their boys to such men as Rumely and Riordon or to Reddie of Abbotsholme—men who do not overlook the importance for educational purposes, as Dr. Dewey puts it, "of the close and intimate acquaintance with Nature at first hand." It is in such schools, taught by such men, for such ends, that there is a continual training of observation, of ingenuity, constructive imagination, of logical thought and of the sense of reality acquired through direct contact with actualities.

Parents who send their boys to such schools pay from six hundred to a thousand dollars a year for tuition and board. Meanwhile the boys chop trees and build houses, cut and store ice, sink and protect wells, fire and tend boilers, install and maintain lighting systems, plant and harvest crops, raise and tend animals—not as a novelty or a diversion from books, but as part and parcel of the educative

SHALL THE CHILD WORK?

process. Meanwhile, poor, misguided but well-meaning people of less worldly goods fairly slave to keep their Johnnies at school with books, in a home of no occupations, with leisure for street corner loafing, "so Johnnie will be educated," they say, "and never have to work as hard as we old folks."

The recently, much discussed ten-million-dollar Ford—master builder that he is—when some one asked him if he were going "to provide for his son," is quoted as saying: "Yes, I am providing him with a job in my factory." And when some one asked him how he himself had gained his peculiar insight into the property of metals, he replied:

"As a boy, from the time I was eleven to eighteen, I had to earn my own bread, working over a vise in a shop, with hammer, chisel, fire and forge. I worked constantly with metals, and during that time I gained the peculiar insight into their properties that has been the basis of all my later work in manufacture. What I regret more than anything else is that today our young men, carried on by the spirit of the schools, do not get this *work-experience* early enough to have it impressed upon them, and become a vital part of their development. Hand experience should be the basis that underlies their whole thinking."

HOW to get this work—to get children working—is the question. It can be done in the home by the discerning parent who lives in a suburb. It can be done by the man of means, intellectual and financial, who sends his boy to an Interlaken. But at the present writing, I haven't the answer for the boy who is pigeon-holed in an apartment. The city school must answer the question for the city cave-man. I do know of one city boy who is having a fair chance at useful labor. The father is a groceryman. The house lot provides for a stable and garden. During the ten year period between the ages of nine and nineteen, this boy has cared for the vegetable garden, fed the horse, cleaned the stables, attended to fifty varieties of fruit and flowering bushes, and spent vacations in the store. He goes to school for six hours a day, and "gets along in his lessons." The latter satisfies the neighbors and convinces them that the boy is "getting an education." I confess he does not play much, but there is no greater joy to childhood than manipulative and creative activity. His father sees to it that the boy has a share of the material profits of his labor. The work is not drudgery, as the lad's eager face and words showed.

Parents are willing to work themselves that they may give their children an education in school and, at the same time, deny them

SHALL THE CHILD WORK?

a backyard, a set of tools, a garden, or an electrical outfit, because, as they phrase it, "We want Johnnie and Mary to get their lessons." Yes, Johnnie needs to get his lessons—and what are they? He needs the lesson of good health, of care of his body, of interest in the world of nature, of knowledge of scientific phenomena about him, of capacity for doing things, of knowing the relation of cause to effect—and lessons from books. The latter will tell Johnnie what the other fellow has done, and it is well for him to know of these accomplishments. But if our Johnnie is himself to do things when he grows up, he must begin the process when he is a boy. One cannot get good health alone by reading about it, or sturdy legs by naming the bones, or good morals alone by studying preachments, or spelling by holding a dictionary. And how in the name of common sense can he learn how to do things except through doing them; how learn to observe except by observing; how to be industrious except through industry?

DO not suspect for a moment that I am pleading for boys to learn to saw boards, or girls to cook, merely because boards are to be sawed or food is to be cooked. It is a deeper question. I am urging that boys and girls learn to accomplish, learn to serve, learn to feel the pleasure which comes from a thing well done—not merely to learn to cook or to sew or to make wheels turn round or to make carrots grow. These are desirable enough in their way; but the thing that Johnnie and Mary will carry with them into the world is more useful, more fundamental, more important than board planing, or bread baking, or garment making, or carrot growing. It is the ability to take hold and accomplish a result because they have the background of previous accomplishments and results.

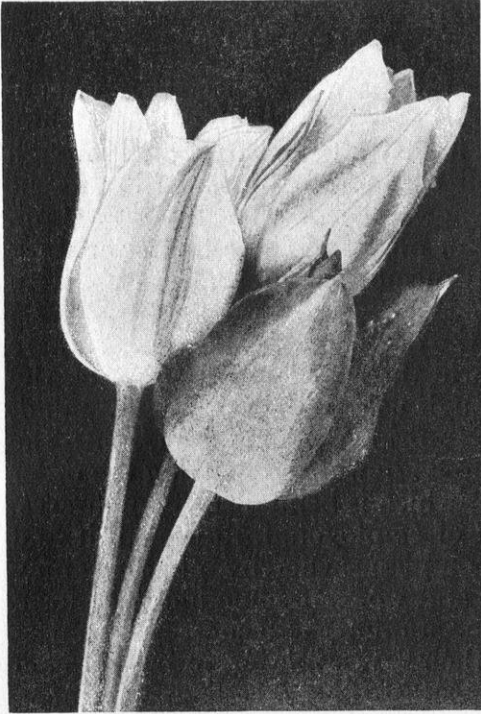
After giving suggestions to the discerning parent, there comes the consideration which discerning schoolmasters may give to this question of children working. THE CRAFTSMAN has published many articles, written many editorials, and described many schools of the new order. It can only express in new combination of words its older thought—the *educative value of labor*. As Professor Noyes has said, "The school problem is: How the children of the community shall be saved from the evils of premature and deteriorative labor; from ignorance, from idleness and from the consequent immorality. If the school does not make them intelligently industrious, the factory, the mine, the store, will make them ignorantly so, or the street will keep them idle and worthless. . . . If the school is to teach industry as well as letters and the other essentials, there must be an extension of school hours. . . . If it educated him through

SHALL THE CHILD WORK?

play, through the dance, through systematic exercise, there would be less idle and vicious time upon the street; if it educated him through work, it would increase his industrial efficiency, and through both play and work he might well be spared some of his present study of books, with no loss of knowledge of what they contain. Three hours for study, three hours for play and three hours for work would be an arrangement far in advance of our present system with its worse than waste of child energy."

After the discerning parent and the discerning schoolmaster, there comes the discerning State. How will this superior State attack the problem of educating children through useful labor? To my mind, it will be by transposing the words "working the children," into the words "children working." Not merely, however, changing the order of the words, but changing the spirit which is behind the two phrases. This means transforming the greed of employers into the spirit and purpose of the continuation school plan, whereby children may attend school for a part of the day and work at some industry for a part of the day. It means turning the stupidity and short-sightedness of those parents who now exploit their own children into the belief that additional schooling with books, plus wholesome labor at school, or in the factory, will make better men and women and give larger pay envelopes than the present plan of shoving children into industry for all day, which tends to drag down wages and drive adults out of work. It means also convincing cynical parents that more schooling, wisely administered, increases the child's chance of making a better livelihood, providing longer school-days and more normal activities.

Recently one of the New York evening papers printed a cartoon showing a little factory girl working in a textile mill, and over the machine was the notice: "Do not waste the machine's time. Your value is gauged by what you get out of this machine. Keep it at top speed." Evidently no thought was given to what the machine got out of her. It might absorb even her youth, her strength, her health and her opportunity. No wonder good people have agitated and demanded laws to regulate the employment of children. On the other hand, we might have pictures of street idleness, of the effects of long, needless vacations; of the lack of labor in the home and the school. We might have cartoons pointing out the absolute abnormalness of present child life, whether in home, in school or in factory. Such pictures, while not as striking as the one already mentioned, are equally necessary and effective if the American public is to be brought to the point of giving consideration to the question, What shall we do when we *stop working children*, and how shall we develop an educative process which will *keep children working*?



THREE TYPES OF TULIPS: TULIPA VITELLINA, ISABELLA AND GOLDEN CROWN: SIMILAR AND YET DISSIMILAR AS THE CHILDREN OF ONE FAMILY.

EARLY SPRING GARDENS MADE FRAGRANT AND COLORFUL WITH FLOWERING BULBS

WHEN the bulbous plants break through the crust of winter, then Spring, evasive, whimsical and wild in her ways, cannot be gainsaid. She claims a welcome as snowdrops, crocuses and squills are in bloom and myriads of green spikes push through the earth, calling the eager to watch their miraculous growth until they unfold their flowers. The snowdrop foreruns the procession. As the spirit of the snow, it hangs its frail, bell-like flower while patches of ice still cling to the ground. A tiny ghostlike thing upheld by the bosom of the earth, it knows no

fear, but gives freely of its beauty, then dies leaving in its offshoots the assuredness of reappearance the following season. The snowdrop never appears in any garb but white, and thus clad it tests the temperature of early March, fragile yet courageous. There are two varieties of snowdrops, the small one blooming first, *Galanthus nivalis*, and its larger, double-flowered relative, *Galanthus Elwesii*, a native of Asia-Minor, which opens two weeks later. By planting both varieties of these bulbs in the autumn a succession of bloom can be gained for the spring.

Then before the snowdrops have passed, the earth opens to let through the crocuses, a merry band of funnel-shaped, stemless flowers, occurring in colors seen in the spring sky and in the mists that cling to the lowlands. White, lavender, blue, besides a deep purple are among their colors; although by far the cheeriest of all are the yellow ones affording as gladsome a sight as the spring dandelions, miniature suns on young grass, emerald green.

Many people plant yellow crocuses exclusively, naturalizing them in the grass, in flower beds and borders and covering with them foregrounds of evergreen shrubs. Myriads of crocuses are thus planted through the lawns of different estates in this country where they



From a Photograph by Nathan R. Graves.

THE BLACK KNIGHT, A LARGE AND WELL FORMED VARIETY OF CROCUS, BEAUTIFUL IN THE BUD, FLARING AT THE TOP WHEN OPENED AS IF TO CATCH THE DEW OF EARLY SPRING MORNINGS.

NARCISSUS INCOMPARABILIS, A SPRIGHTLY MEMBER OF THE GARDEN AND DUBBED THE GREAT "NON-SUCH" DAFFODIL: ITS CROWN SMALL AND QUAIN'T LOOKING AND ONLY ABOUT HALF AS LONG AS THE DIVISIONS OF ITS PERIANTH.



AT THE LEFT IS THE NARCISSUS BICOLOR GRANDIS, A FAVORITE IN ITS FAMILY AND WELL KNOWN BY ITS WHITE PERIANTH AND YELLOW TRUMPET, GIVING TO THE FLOWER THE RADIANCE OF GOLD: A VARIETY GROWING IN BOLD CLUMPS, AND UNFOLDING SOMEWHAT LATER THAN THE MORE GENERALLY PLANTED "EMPRESS."

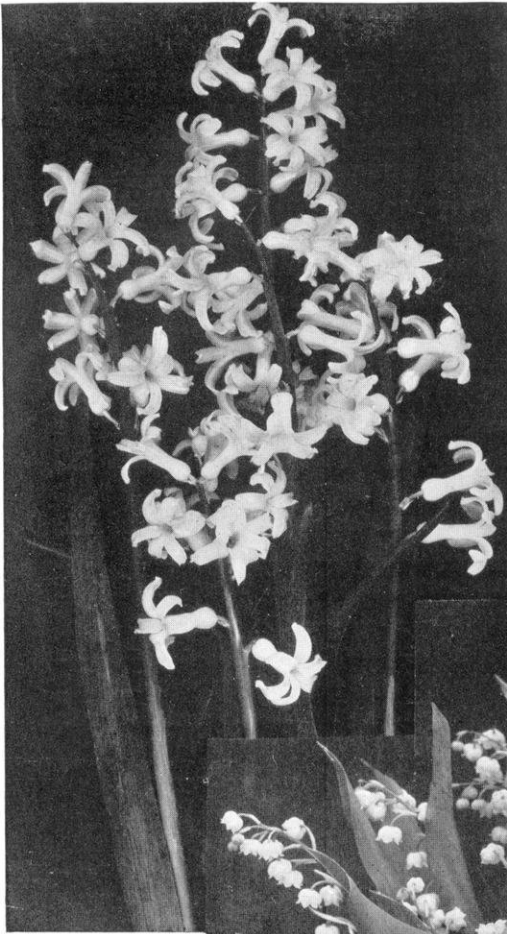
From Photographs by Nathan R. Graves.

AT THE RIGHT IS A TYPE OF TULIP WITH ROUNDED CUP, GRACEFUL CURVES AND RED AND YELLOW COLORING WITHOUT WHICH THE SPRING GARDEN CANNOT HOLD ITS OWN IN BRILLIANCY.



A HYACINTH STALK, IMPOSING IN GENEROUS AND PERFECTED BLOOM, IN DELICACY OF COLOR AND FAR-REACHING FRAGRANCE: AMONG OTHER BULBS IT IS KNOWN AS UNFOLDING LATE ITS REGAL BELLS WHICH SEEM MORE CONFIDENT THAN THE FIRST FRAGILE BLOOMS OF THE EARLY SPRING SNOWDROPS.

From Photographs by Nathan R. Graves.



"ROMAN" HYACINTHS WHICH ALTHOUGH SMALLER THAN THOSE OF THEIR DUTCH RELATIVES HAVE THE VARIOUS ADVANTAGES OF PRODUCING SEVERAL SPIKES FROM ONE BULB, OF ELFINLIKE BEAUTY AND SUBTLE ALLURING FRAGRANCE: FURTHERMORE FOR FORCING PURPOSES THEY HAVE BECOME OF ALL THE GREATEST FAVORITES, PERHAPS BECAUSE THEY ARE THE EASIEST TO GROW: AND AS PICKING FLOWERS THEY HAVE ECLIPSED THEIR OTHER RELATIVES OF EITHER DUTCH OR ITALIAN ORIGIN.



THE LILY-OF-THE-VALLEY GENERALLY SEEN IN CULTIVATION AND THE FAIREST OF ALL WILD FLOWERS NATIVE TO THE HIGHER MOUNTAINS OF THE ALLEGHENY RANGE.

From Photographs by Nathan R. Graves.

FLOWERING BULBS THAT USHER IN SPRING

appear as free and wild as if they were in truth the bloom of the grass. Happily such bulbs are not costly. The foresight to plant them in the autumn, late September or October, meets fully its reward in early spring. Satisfactory varieties are the Mont Blanc, a large and snow-white beauty; King of the Blues; Golden Yellow; La Majestueuse, lilacs striped with white; Black Knight, besides many others.

Of course Siberian squills, *Scilla Siberica*, are among the very delightful of early bulbous plants. From their slender stalks droop several flowers in clear, deep blue, an unusual color in the vegetable world. For even though there are many blue flowers the percentage is less than in pink, red, yellow or white. The blue squills when naturalized in the lawn make it appear as if it had drawn the sky near. These early flowering squills are particularly charming in clumps in the rock garden or used as edgings for borders and beds.

LILIES-OF-THE-VALLEY are known to all and sought in the spring at the base of some old tree, perhaps under a planting of rhododendrons or in a spot dark and shady; nevertheless their elfinlike flowers, fragrant as Spring's first breath, are also lovers of sunlight. In the higher Alleghenies where the writer has seen them growing in a wild state, for they are indigenous to this section of the country, they seek the mountain slopes and open places where the sun may linger until the time of its setting. It is likely that they have become associated with damp and dark planting grounds because they do not succumb to the melancholy of these influences and also because their foliage forms an excellent ground cover for such places after their bloom has passed. But the lily-of-the-valley touched by the sunshine is a much larger, more vigorous looking flower than when grown in the shade. This plant is not, as many believe, a baby relative of the proud lily family. Scientifically it is designated as *Convallaria majalis*, a genus entirely distinct from the Liliiums. No matter how small the planting ground about the home, the lily-of-the-valley is one of the plants that should be included. Its pips are set in the autumn and when the planting becomes too heavy, individuals can be taken from the center of the bed and set on its outskirts. The gaps thus caused fill quickly while the boundaries of the bed extend.

The narcissus family including the daffodils, jonquils, poet's or pheasant's eye narcissus and numbers of other well-beloved flowers, is of inestimable value in early spring, drawing from the heart of the earth to adorn it such a varied wealth of color and beauty. The whole family is renownedly hardy. Of late it has become popular

FLOWERING BULBS THAT USHER IN SPRING

to plant the narcissi naturalistically in the wilder outlying parts of the grounds, by the banks of streams, along paths and in many places semi-shaded; in fact, wherever the soil is good and where it is desired to let them remain year after year. For among their other good qualities is that of increasing rapidly, a single clump becoming large and very beautiful with the passage of time. In planting a garden for permanence, the narcissi are among the most important of all plants, for they give bloom and brilliance at a time of the year when perennials and annuals are still for a future day.

The polyanthus varieties of narcissi are very attractive, besides impellingly fragrant; but they are not as hardy as the others, and if grown in cold climates require heavy and careful protection over the winter. South of the freezing belt, no plants are more worthy of naturalization.

The Mediterranean coast is the land in which to see the narcissi in true splendor, varieties and types there occurring that never come to America. The market-places of Tunis are scented with a tiny, little yellow and white narcissus that seems to hold the romance of that picturesque country. The Arabs' cemetery in Algiers is one of the hunting grounds for rarities and the carnival at Nice would lose in fragrance were it not for this wonderful plant seemingly adapted to play a part in the life of the people.

The climate of lower California is not unlike that of this sun-ridden strip of sea land. Those living, therefore, in this part of America can do no better than to cultivate the many and rare varieties of this family, which demands so little and gives so much.

TULIPS are a part of the Spring and among the most exquisitely formed of all flowers. They are of many colors and many forms, all bearing indelibly the tulip stamp. Those who have not planned in the autumn for tulips in their garden regret the fact deeply when the time comes for their unfolding. For Nature in her wisdom has provided them and other bulbous plants to combat successfully the somewhat uncertain weather conditions of an opening season, when their bloom in gardens does away with a time of barrenness, otherwise a necessity.

Tulips have a long range of bloom. There are the early and late bedding varieties, common garden tulips, Darwin and parrot varieties, the latter opening late and extending into May. To choose among them becomes an embarrassment of riches.

The time is approaching, however, when garden builders should observe the tulips that please their fancy and take notice concerning their names, their colors and habits, that their bulbs may be bought

THE VISION

in the autumn, the time that it is feasible to set them into the ground.

And besides tulips growing in the spring garden, hyacinths of many forms and colors are essential, with their bold, conspicuous personalities and rare, alluring fragrance. Their stalks of bloom have not the purity of formation of the tulip, nevertheless they are highly decorative. The garden without them is shorn of its due. Tulips and hyacinths are both produced by Dutch bulbs requiring much the same treatment. Unquestionably, they are the bulbs *par excellence* for bedding purposes. It is almost impossible, however, for the amateur planter to select bulbs that will bear simultaneously, blend well in colors and form an altogether satisfactory effect. Therefore it has become customary to plant beds, also borders, with one variety only, obtaining in this way a mass of color symmetrically presented. Artistically as well as horticulturally, the result is an improvement on the old method of growing these bulbs. One garden is known to the writer in which yellow tulips unfold at the same time as numbers of rose pink hyacinths; no other colors are then in sight and their effect and fragrance suggest the Spring's unfolding miracles.

THE VISION

I THANK my God
That I may see the shadows of the clouds upon the hills;
That I may hear the under-tone that through the forest thrills;
That I may see a color and be glad;
That I may see a form and be at peace;
Hear a chord and then be sad.

And though with pen or brush or stroke
I may not bear a part,
I thank my God He lets me hold
The vision in my heart.

ELLEN DUNWOODY.

ROCKS FORMING ARCHITECTURAL BACK- GROUNDS FOR PASTURELAND GARDENS



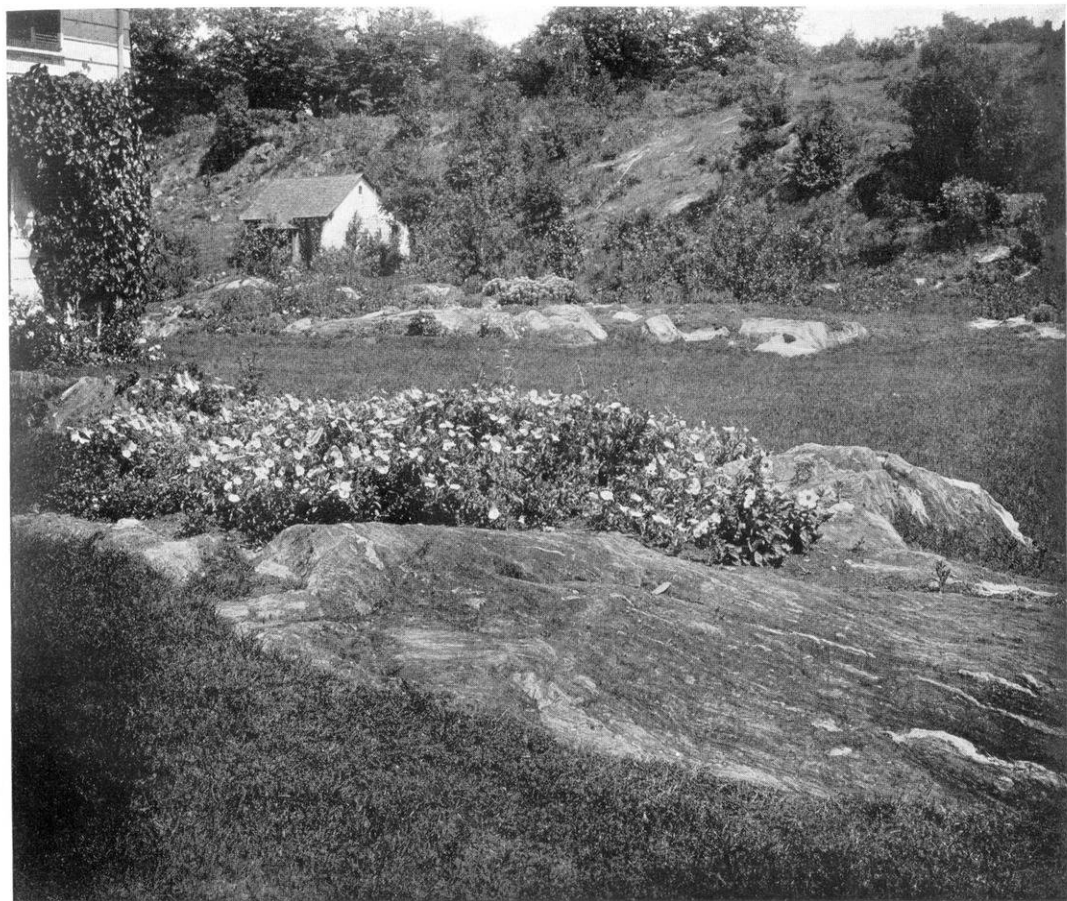
WHENEVER a broad strip of country, rough and untrodden, surrounds the home of a naturalist, he looks upon it with pleasure, seeing with trained eye an outlet for his own idealism. The same property, however, might readily overwhelm an unimaginative man, uncertain of his ability to handle it well. To his mind there would occur the one method of leveling, blasting and finally of sowing and planting, the mere thought of which suggests an expense which only those well prepared can meet. But the naturalist, genial of soul, cares not so much to change the face of Nature as to leave upon it the trail of his own hand. He wishes to locate and to define its growth, to prune, to fertilize and invigorate and to gladden it by the addition of brightly colored flowers, members, perhaps, from distant parts of the globe. The roughest country has for the naturalist infinite possibilities.

Hardly a more rough bit of country can be imagined than that which surrounds a gardener's small cottage in Cornish, New Hampshire—the cottage herein illustrated. It rests at the base of a rocky ridge, uncouth in its roughness, and with rocks all about recalling some great upheaval in the past. A spot of more refined and charming influences nevertheless is seldom found.

Here the side hill has been sufficiently cleared to take away the appearance of excessive raggedness, and the turf has been cleaned, although neither resown nor clipped. The rocks have been accepted as the background for flowers, occurring pluricolored under the summer's sun.

Much of the indigenous flora has been brought into prominence, and in order to gain a brilliant effect many so-called garden flowers have been employed, mostly those renownedly hardy. One large rock lying flatly on the ground is planted heavily in its crevices also about one end, to petunias bearing flowers in monotone. The cost of such a planting is trifling, merely that of a few packages of seed and the labor involved; the result is satisfying to even the most critical. A little known variety of petunia shows brilliant translucent carmine and is called the Bar Harbor Beauty. Its choice is not likely to be regretted.

Comparatively a few years ago, the petunia was a despised member among garden flowers. Its odor was objected to, the sticky feeling of its stem generally disliked. But of late, there has been a reversion of feeling in its favor, its sturdiness enabling it to thrive under the prolonged droughts that have for so many years in succession been a feature of the American summer. Of course before



From a Photograph by Jessie Tarbox Beals.

PETUNIAS FORM IN THE ARM OF THIS LARGE,
LOW-LYING ROCK A BOLD MASS OF COLOR.



From a Photograph by Jessie Tarbox Beals.

A ROUGH HILLSIDE PASTURELAND, LEDGES OF ROCKS IN MANY PLACES, BEAUTIFIED WITH SEDUMS BEARING MASSES OF PASTEL PINK FLOWERS, WITH BEE BALMS, COLUMBINES AND OTHER PLANTS THAT LOVE A SUN-GRAZED HOME.



From a Photograph by Jessie Tarbox Beals.

A SLOPING LAWN THAT HAS RETAINED ITS NATURALISTIC FEATURES AND WHICH IS DEVELOPED AS A ROCK GARDEN OVER-RUN WITH CREEPING ROSES AND TRAILING ANNUAL VINES.



From a Photograph by Jessie Tarbox Beals.

THIS LEDGE OF ROCKS NEAR THE GARDENER'S COTTAGE WAS LEFT UNCHANGED EXCEPT FOR THE OCCASIONAL PRYING OUT OF A STONE, THAT SHALLOW POCKETS MIGHT BE MADE FOR SOIL-HARBORING, "ROCK-LOVING PLANTS: THE GROWTH ON THE ROCKS NOW APPEARS LIKE MASSES OF SOFT GREEN TURF.

BEAUTIFUL GARDENS IN ROCKY PASTURELANDS

the petunia in this rock garden came into bloom, the spring wildlings had had their day, and the seeds of many matured. Early violets, columbines, irises and various shrubs had finished for the season their outburst of bloom. Then came the petunias and upheld a time in the floral world when growth all about was lagging, often inclined to be rank. In many places, especially in pastureland gardens, these flowers save the midsummer from an almost entire lack of color.

IN the rock garden to which reference has been made, the crevices show innumerable little Sedums or stone crops, a bold clump of a tall variety crowning with its bloom of pastel pink a conspicuous section. Bee balm, its flowers richly colored in deep maroon is not far distant, and, where the edges of the rock meet the earth, the whimsical questioning face of a pansy is seen, for all the world like a native of the spot.

It has not been without an intimate knowledge of plants that this exquisite result has been achieved. Plants have been chosen that thrive without the cultivation required by those associated with the usual garden planting. Sparse, poor soil, intense sunlight, severe droughts are all in their possibilities of endurance.

Portulacca is one of the most satisfactory of all annuals for rock gardens, not only on account of its hardiness but because of its quaint beauty. Myriads of small flowers shaped like miniature single roses occur on succulent stems affording a meager background. The colors of the flowers are many and their texture is transparent as a butterfly's wing. For these cheery little blooms, the droughts of summer have no terror.

Sweet alyssum and ageratum are two other plants that serve well in rock-garden planting; the pastel blue of the ageratum, soft and pleasing against the pure white of the alyssum. Of both of these plants there are dwarf varieties always the better choice for rock gardens. Tall plants are too often a prey to the wind in cases where their foothold is the scant soil produced in rock crevices. Of course in soil intermingled with small stones, many plants stretch out their roots and enwrap them about the rocks, gaining an anchorage from which they are dislodged only with difficulty. Indeed in a soil composed of loose stones and indifferent soil, the butterfly-weed, *Asclepias tuberosus*, thrives better than many other plants; its bloom, besides, is very handsome, an unusual shade of apricot pink. Furthermore the butterfly-weed is one of America's most beautiful wild flowers that is at present used in many highly cultivated gardens; it is exported to Europe and sold in the nurseries there as a very great rarity.

BEAUTIFUL GARDENS IN ROCKY PASTURELANDS

The choice of plants for embellishing rocky pasturelands is much the same as that of the regulation rock and wall gardens: *Adonis vernalis*, the *Alyssums*, including the perennial variety, saxatile with yellow flowers; *Sedums*, columbines, *Arabis albida*; *Gypsophila repens*, *Phlox subulata*, *Heuchera sanguinea*, *Saxifraga cordifolia*, *Aster alpinus*, *Papaver nudicaule*, are merely a few in addition to the plants already mentioned that can be adapted to growth on these stony hillsides.

The degree of wildness that is permitted in rough pastureland gardens should be dependent on the character of the surrounding buildings and the landscape. In some individual instances as in that of the Cornish garden, naturalistic roughness is merely abetted by the setting of well chosen plants. In other places not distant from more formal buildings, sloping rough ground can be turned into a coarse lawn; trees planted wherever desirable either to block in or to block out; rocks left in their places and their edges planted to creepers and low-growing shrubs. For this latter purpose, the hybrid perpetual roses of the creeping class are infinitely lovely.

Many trailing vines are suitable to grow among rocks, especially where their edges touch closely the ground. The Boston ivy with its ability to cling by tiny tendrils, also its adaptability to northern exposures, is a vine of first quality for this purpose. Its lustrous leaves, furthermore, resist dust, remaining brilliant throughout the summer; its bunches of berries please the eye, and its glorious colors in the autumn spread the garden with a carpet of scarlet and gold.

The false bittersweet, only becoming conspicuous through its open seed vessels late in the autumn, when most of the flowers have perished, is another trailing vine not to be forgotten on the day that the planter goes forth to turn his scrubby pastureland into a blooming garden.

Nasturtiums provide almost immediate bloom besides being artistic and brilliant in quality. These familiar flowers, which have taken with avidity to the soil and climate of America, are, in truth, natives of Peru. They combat dry weather although showing the most poignant resentment to the first touch of frost. In places of cool summer climate, *nasturtiums* do especially well, holding always a strong position for decorative purposes.

No one can hope to have a pasture rock garden altogether worthy without doing some slight sort of constructive work in conformity with the situation. Any effort thus expended, however, is not lost, since it adds, after the manner of Nature's own doing, to the gladness of a wondering world.

RUTH, THE TOILER

THERE is that quiet in her face
That comes to all who toil.
She moves among the sheaves with grace,
A daughter of the soil.

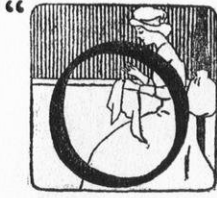
There is that beauty in her hands,
That glory in her hair,
That adds a warmth to sun-brown lands
When autumn cools the air.

There is that gladness in her eyes,
As one who finds the dust
A lovely path to paradise,
And common things august.

There is that reverence in her mood,
That patience sweet and broad,
As one who in the solitude
Yet walks the fields with God!

EDWARD WILBUR MASON.

TREES AS AN INSPIRATION FOR THE ART OF ALL AGES



“NE impulse from a vernal wood may teach you more of man, of moral evil and of good, than all the sages can,” sang Wordsworth, who loved the real world of Nature and realized as only the imaginative do, the influence of the tree world upon the human world, of Nature upon humanity. Indeed, this open-hearted, poetical sage judged his friends largely from their response to Nature. With what scorn did he present the man who was not stirred spiritually by the wild loveliness of the springtime world: “A primrose by the river’s brim a yellow primrose was to him, and it was nothing more,”—not a herald of spring, an inspiration toward beauty, a promise of fragrance, a hint of divine loveliness.

The poet’s heart has always found friendship in the “vernal wood.” William Blake, that artist and poet of rare imagination, tells us that “the tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way. Some see Nature all ridicule and deformity, and by these I shall not regulate my proportions; and some scarce see Nature at all. But to the eyes of the man of imagination, Nature is Imagination itself. As a man is, so he sees.”

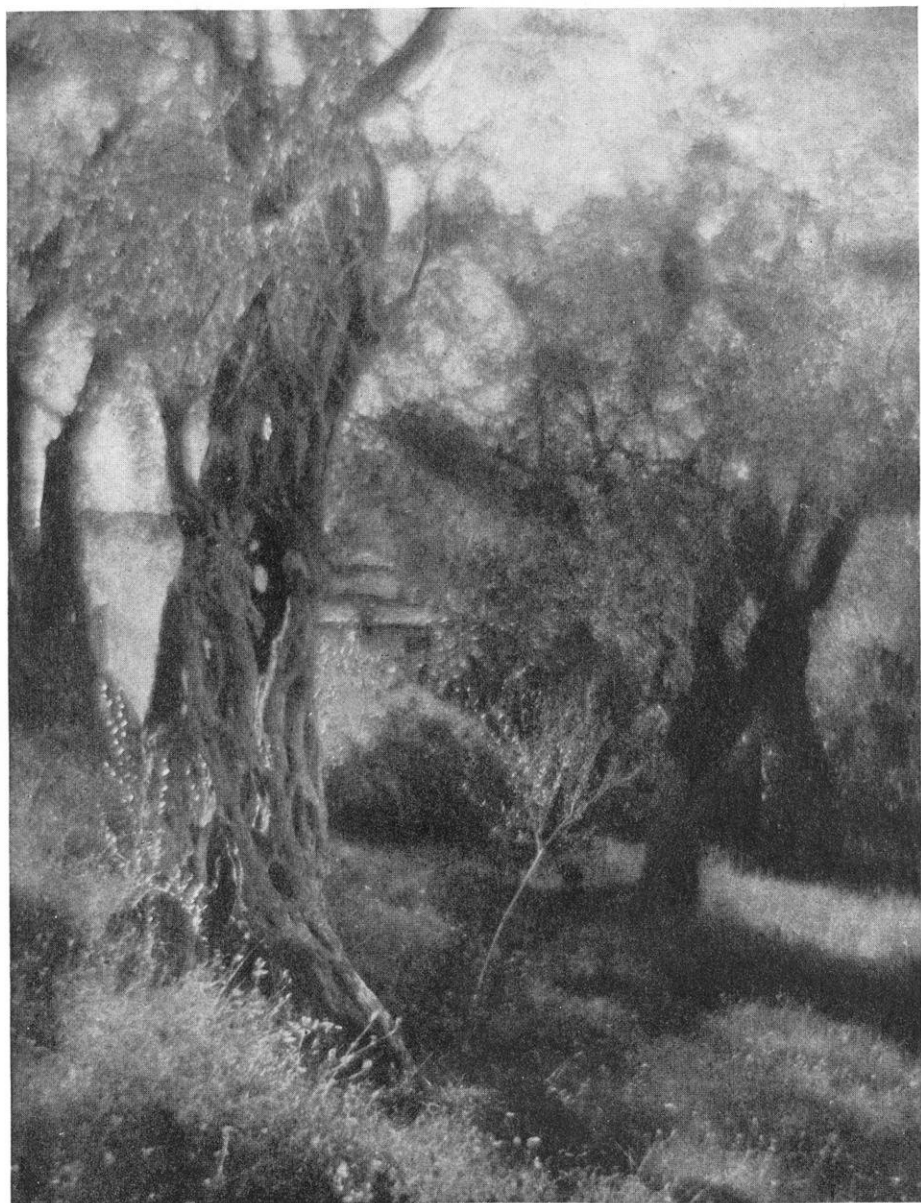
Many others who have loved Nature, painters and musicians as well as poets, have felt and suffered over her powerlessness to stir the world at large. They have accepted her influences, lived close to her heart, bathed their spirits in her deep pool of wisdom, and lamented the blind who missed her inspiration.

Mrs. Browning’s love of trees included a knowledge that much of the world missed their full meaning. She tells us that:

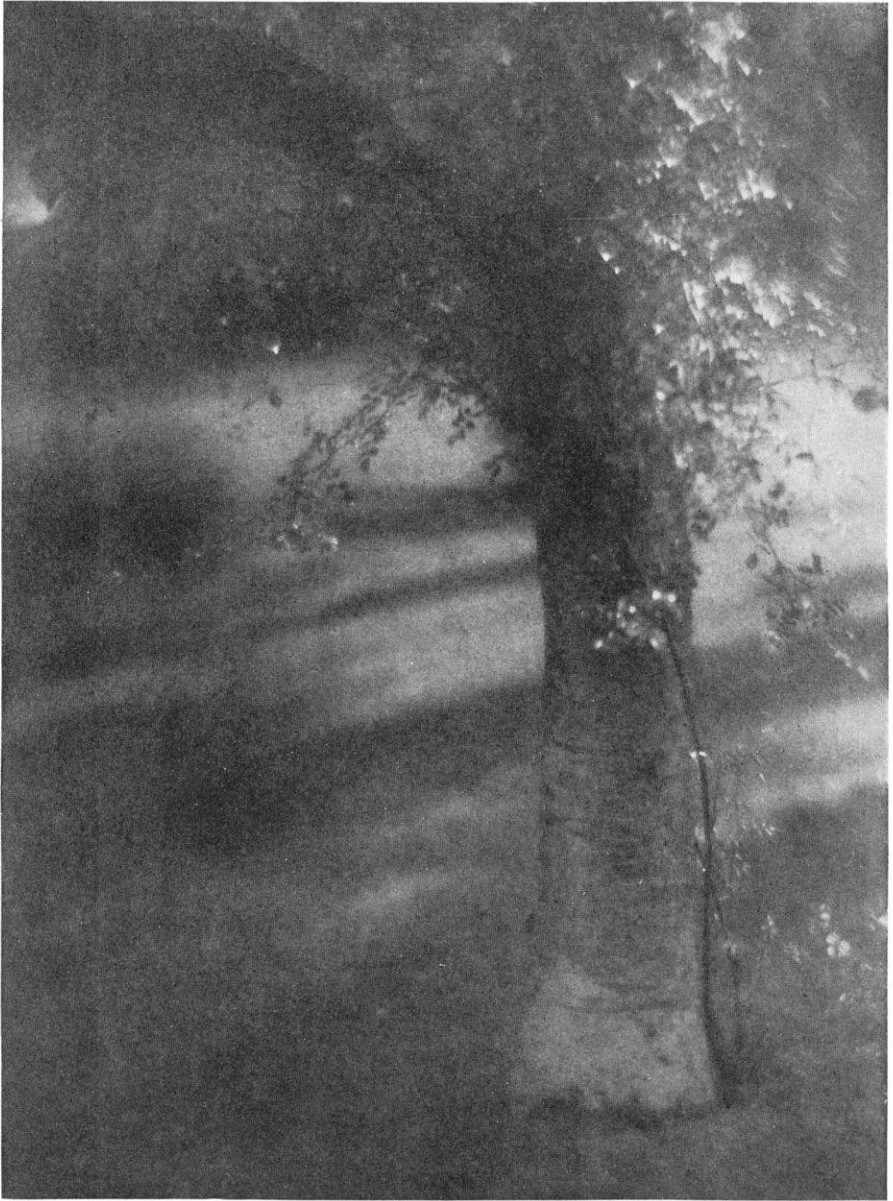
“A tree’s mere firewood, unless humanized,—
Which well the Greeks knew when they stored its bark
With close-pressed bosoms of subsiding nymphs,
And made the forest rivers garrulous
With babble of the gods.”

And so it must ever be, that only the nation which is closest to Nature, which turns to her most often, loves her most profoundly, is most intimate to her spiritual quality, will be able to pour out through art a knowledge and expression of greatness.

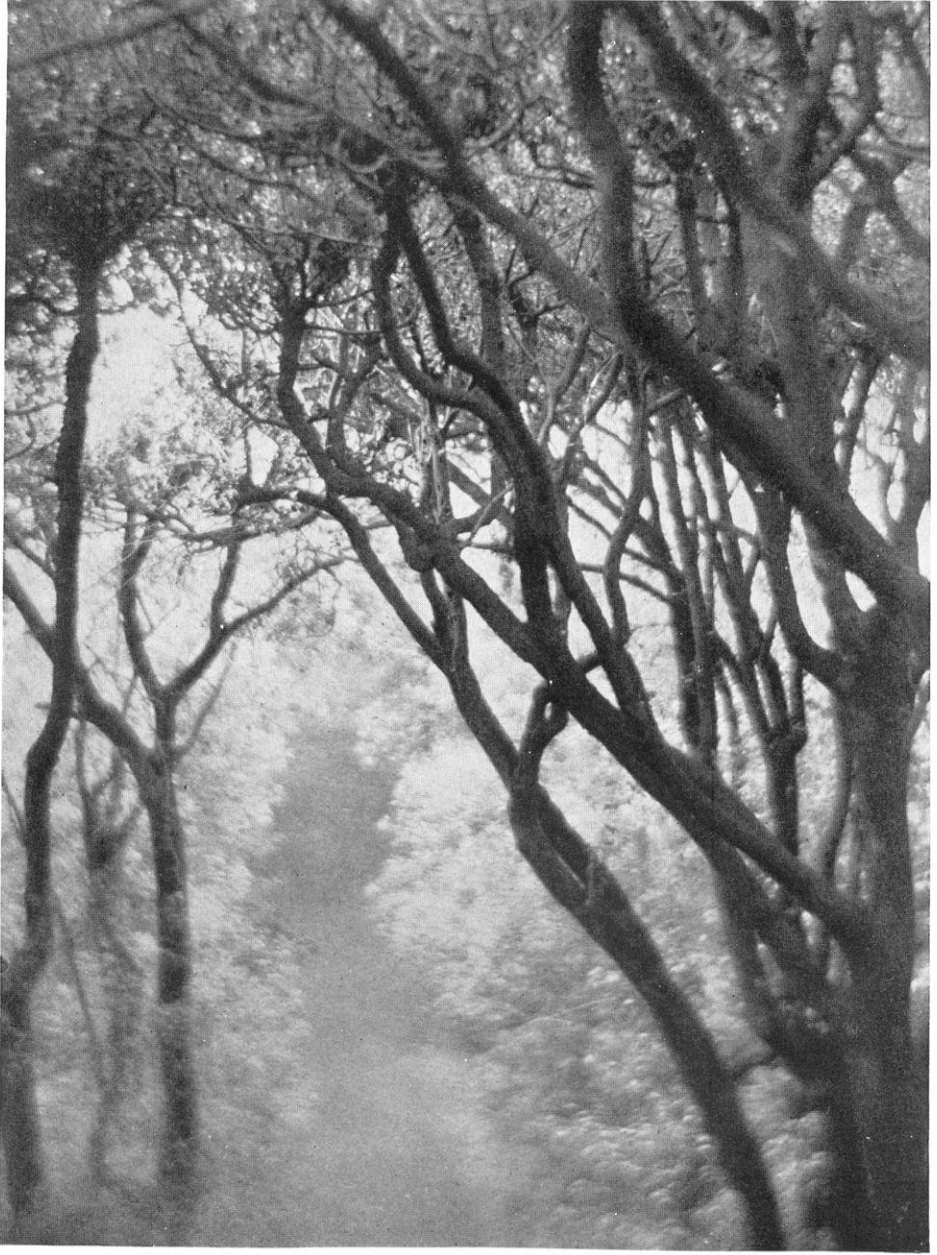
That a really primitive art always calls forth interest is for the very reason that the primitive people find their inspiration solely in Nature; she alone stimulates them to make more interesting, more resourceful, the creative side of life. It is an important fact that Nature’s influence is always toward the simplification of life and of art. It is only when Nature is forgotten and influences are sought



TREES IN GREECE, FROM A PHOTO-
GRAPH BY BARON DE MEYER.



A TREE STUDY IN ENGLAND, FROM A
PHOTOGRAPH BY BARON DE MEYER.



TREE BRANCHES IN ITALY, FROM A
PHOTOGRAPH BY BARON DE MEYER.



FRENCH TREES IN SPRING, FROM A
PHOTOGRAPH BY BARON DE MEYER.

THE TREE AND MAN'S ART

in hyper-artificial conditions that complexities in art production as well as in living arise, complexities which in the long run do not develop human nature or beautify material conditions; and which eventually are reacted from by some great and simple and normal personality, called a Reformer, who lives intimately with Nature, and who longs to suffuse life and inspire humanity with his vision.

How truly the tree has been treasured in olden times! One has only to turn to the Old Testament to understand. The voice of God came to Moses from the burning bush; and David, when he inquired of the Lord, how and when he should attack the Philistines, was told, "Thou shalt not go up; but fetch a compass behind them, and come upon them over against the mulberry-trees. And let it be, when thou hearest the sound of a going in the tops of the mulberry-trees, that then thou shalt bestir thyself; for then shall the Lord go out before thee, to smite the hosts of the Philistines." To the Jews, the willow was at one time an emblem of joy. At the institution of the feast of the tabernacles, the children of Israel received the command, "Ye shall take you on the first day the boughs of goodly trees, branches of palm-trees, and the boughs of thick trees, and the willows of the brook." Much nearer, because associated with the holiday still so kind to our children, are the Druid festivals, the Christmas tree, the mistletoe. And the Druids not only worshipped the oak tree, but made of it their temple of justice where their courts of the people were held. They seemed to feel in its strength and permanence, its beauty and kindness, a source of inspiration in dealing with the cares of their people and in helping to dispense mercy and kindness.

OUR own poet, William Cullen Bryant, felt that "the groves were God's first temples." And if the forest impressed the early worshippers to kneel and give thanks and supplication, does it not seem reasonable that the same dim vaults and winding green aisles might have touched vividly the spirit that sought to make a permanent shelter for the expression of spiritual exultation? Although Ruskin insisted that technical Gothic architecture was *not* derived from tree forms, yet he does say that "as this architecture grew more and more beautiful and aspiring, it developed into a closer and closer resemblance to vegetation, that this resemblance is instructive as an indication of the temper of the builders. It was not a chance suggestion of the form of an arch from the bending of a bough, but a gradual and continual discovery of a beauty in natural forms which could be more and more perfectly transferred into those of stone, that influenced at once the heart of the people and form of the edifice. . . . The stony pillar grew slender and the vaulted

THE TREE AND MAN'S ART

roof grew light, till they had wreathed themselves into the semblance of the summer woods."

Indeed, the loveliest forms of architectural beauty are those most closely related to the natural growth of forests and meadowland; the richest expressions of decorative feeling have been inspired by the trunks of trees, the interlacing branches, the delicate leaf structure; incomparable designs have come to us from the lotus floating on the Nile, from the iris growing by the dark pools of the Provence woods.

Not only do we feel the impress trees have made on architecture and all forms of decoration, but painting has shown their influence, as well as poetry and music, and perhaps most widely literature. How profoundly the arts of various nations have been suffused with the beauty of Nature's forms recently came freshly to our minds in the illustrations which we are presenting with this article, photographs made by Baron de Meyer of trees in France, Italy, Holland, Greece and England. These pictures recall very vividly the art of each of these countries, and memories of paintings of Holland, France, Italy, Greece, are brought back through the single tree forms shown in these most unusual and beautiful representations of Nature—in the pollarded willows of Holland which run along the river bank of so many streams and send their roots down to protect the little rivers in time of freshet; in the poetical, fluent, somber branches of ilex which figure so often in the backgrounds of Italian landscape painting, grown through centuries to an intimacy with religious art; in the olive tree with gnarled trunk that seems as old as the Parthénon itself, and as beautiful and as inspiring; in the glimpse of the doughty trees of the French vineyard, which have so tenderly touched the art of Monet and Simon.

Outside the realm of actual painting, one questions if such tender, sensitive presentations of trees have ever been made as these photographs of Baron de Meyer—his love of Nature, his own imaginative outlook on life, are so completely and so poignantly shown. The trees of various countries in this series of illustrations seem to present national characteristics, and with each tree, the impulse of some of the most lasting and inspiring of architecture, painting and decoration is suggested. The olive tree, the holly, the oak, the laurel, come back to us inevitably laden with a wealth of beauty. As it has been in the past, that the greater, the finer, the nobler inspirations for art are born deep in Nature, so it must be again, in spite of our Art Nouveau and Secession horrors. We must eventually, if art is to continue to live and the beauty of life made permanent, seek Nature, believe in her, live so closely and humbly with her that her secrets are revealed to us and through us to the world.

RESTORING THEIR PLAY INHERITANCE TO OUR CITY CHILDREN: BY JOSEPH LEE:

President of the Playground and Recreation Association of America



“AND the streets of the city shall be full of boys and girls playing in the streets thereof.” Thus Zechariah in five hundred and twenty B. C. But there were fewer automobiles in Zechariah’s day than there are in ours. The children now need, for their play, some place safer than the street. More important than the playground, however, is the play. It is well that children should play in a safe place, but it is absolutely necessary that they should play somewhere if they are to grow up at all. For there is no doubt now, I think, in the minds of educators that play builds the child. It is the method that Nature has provided for his development. Play indeed is the positive side of the whole phenomenon of infancy. The reason the higher animals, and man above all, are born so helpless and unformed is that they may be finished by this especial method. It is for the sake of play that infancy exists, that there is such a thing as a child at all. The child who is deprived of his chance to play is deprived of his opportunity to grow up.

There are still quiet streets in which play can be safely carried on, and there are pastures and spare lots and the children’s homes in which some of the best playing can be done. But the provision for outdoor recreation falls far short of actual needs. For not only does the lack of playgrounds in our cities cause the death and maiming of hundreds of children every year, but our threatened loss of play, and of the great games in which the best play is embodied, means the moral and intellectual maiming of our entire future citizenship.

Our first playgrounds were the old town commons, an English institution planted in America in the early part of the seventeenth century. Boston Common, for instance, was established in sixteen hundred and thirty-four, and it is an ineradicable part of the faith of every true Bostonian that the American Revolution was brought on by the attempt of General Gage to prevent the Boston boys from playing football on it. So that our first playgrounds are an inheritance from the England of the Elizabethan age.

And we got much more from England than simply the place to play. Newell in that fascinating collection of folk-lore, his “Games and Songs of American Children” (from which most of the succeeding information has been abstracted) tells us that up to the middle of the last century we had a richer play tradition than any other country, owing apparently to the fact that we had for two centuries been more out of the current of events and so remained more primitive and

RESTORING THE PLAY INHERITANCE TO AMERICA

unsophisticated. The America of that time was, in some ways, a piece of the England of Elizabeth, isolated and preserved as such.

The games played by American children were apparently much the same all over the country, going back, as they did, to a common origin in England before the streams of immigration separated. And the play tradition was as strong in Puritan New England as in the South or in the Middle States. So that one great stream of play and song we get from old England, and it is a stream that ought to be preserved.

This play tradition from old England is really not English but European. "Oats, pease, beans and barley grows," was played by Froissart and Rabelais, and is still a favorite in France, including Provence, and in Spain, Italy, Sicily, Germany and Sweden. Hop Scotch seems to be a nearly universal game, its range being from England to Hindustan. In Austria, the final goal in this game was called the temple; in Italy, the last three divisions are the Inferno, Purgatorio and Paradiso. Jackstones seem to be of Japanese origin, but have put a circle round the earth, until America has received the tradition from both East and West.

OUR American games are as notable for the antiquity of their origin as for their wide distribution among the nations. Horace tells how, on the famous journey to Brundisium, Maecenas went out and played tennis while he and Virgil were kept in the house, one by a weak stomach and the other by weak eyes. Aristotle recommends "the rattle of Archimedes" for children of about the age of six. Dolls are found in the catacombs of Egypt, and ball games go back at least as far as Nausicaa and Atalanta. (The latter, to be sure, on the occasion most generally remembered was not engaged in ball but in track athletics; but the fact that she stopped in the middle of an important sprint to chase after a ball, is more significant than if she had brought in the winning run for Thebes.) The Roman girls used to play ball, and children's balls were made with a rattle inside, and with gaudily colored divisions like the lobes of an orange, as they are today. Ball seems to have been especially a game for girls during the Middle Ages, and is mentioned as such by Walter von der Vogelweide. The parable in the New Testament of children sitting in the market-place and crying, "We have piped into you and ye have not danced; we have mourned unto you and ye have not wept," seems to refer to a kind of dramatic game like some of those still played.

Many of our games had something of a religious origin or association. Stool ball—which seems to have been a sort of grandfather



Courtesy of The New York City Planning Exhibition.



Courtesy of The New York City Planning Exhibition.

CROWNING OF MAY DAY QUEEN IN CLEVELAND, OHIO: A TYPICAL INCIDENT OF THE GREAT MODERN RECREATION MOVEMENT.

BOYS AND GIRLS AT PLAY IN GLASS PARK, SPOKANE: A WELL EQUIPPED AND CONSTANTLY PATRONIZED PUBLIC PLAYGROUND THAT HELPS TO GIVE THE CHILDREN HAPPY OUTDOOR EXERCISE AND WHOLESOME MERRIMENT.



Courtesy of The New York City Planning Exhibition.



Courtesy of The New York City Planning Exhibition.

YOUTHFUL SKATERS RACING ON THE ICE AT BROOKSIDE PARK, CLEVELAND, OHIO: A WINTER ASPECT OF THE BIG PLAYGROUND MOVEMENT THAT HAS BEEN RECENTLY SWEEPING AMERICA WITH SUCH ENCOURAGING RESULTS. ONE OF THE "OLE SWIMMIN' HOLES" OF TODAY, AT FORT WAYNE, INDIANA, WHERE HUNDREDS OF BOYS ENJOY THIS DELIGHTFUL, INVIGORATING SPORT.



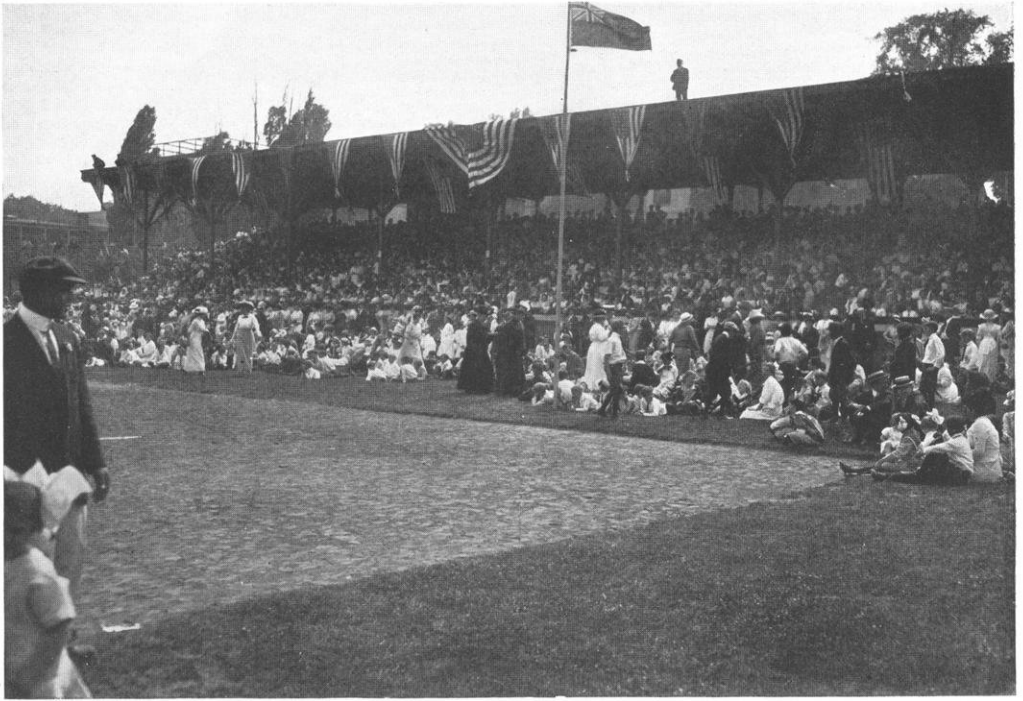
Courtesy of The New York City Planning Exhibition.



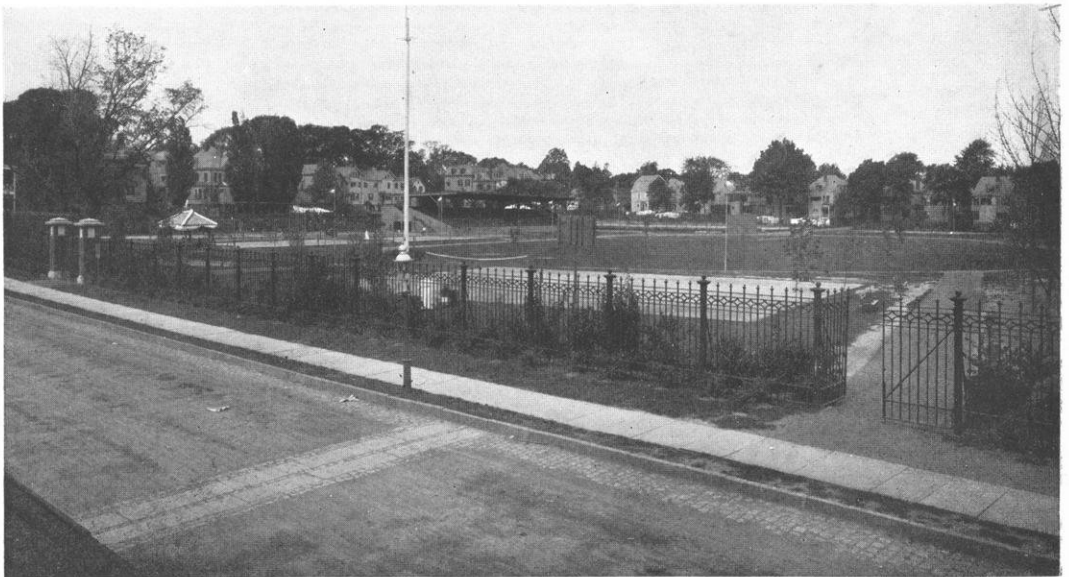
Courtesy of The New York City Planning Exhibition.

A SHADY CORNER NEAR THE BAND-STAND IN PIONEER PARK, SALT LAKE CITY: WHERE CHILDREN AND PARENTS FIND REFRESHING OUTDOOR AMUSEMENT TOGETHER.

PICNIC PARTIES ON A WOODED RIVER BANK IN FOSTER PARK, FORT WAYNE, INDIANA: ONE OF AMERICA'S MANY LOVELY NATURAL PLAYGROUNDS THAT HAVE BEEN DEDICATED TO THE HEALTH AND HAPPINESS OF HER CHILDREN, YOUNG AND OLD.



Courtesy of The New York City Planning Exhibition.



Courtesy of The New York City Planning Exhibition.

WATCHING A LABOR DAY PLAY FESTIVAL FROM THE GRAND-STAND OF A MUNICIPAL PLAYGROUND IN EAST ORANGE, NEW JERSEY: THE MANY THOUSAND SPECTATORS TESTIFY TO THE POPULAR INTEREST IN THIS PICTURESQUE FORM OF ENTERTAINMENT. AN EAST ORANGE PLAYGROUND WHICH WAS ORIGINALLY A SWAMP: ONE OF THE MANY INSTANCES OF THE PROGRESSIVE RESULTS ACHIEVED BY THE WIDESPREAD RECREATION MOVEMENT IN THIS COUNTRY.

RESTORING THE PLAY INHERITANCE TO AMERICA

of baseball—was especially an Easter game. In the diocese of Auxerre, it was an ancient custom to play in the church on Easter Monday a solemn game of ball while singing anthems appropriate to the season. At Vienna, a dance and ball game was conducted by the archbishop in his palace. (Is this the origin of "giving a ball"?) Newell thinks that we have here a survival of the ancient games of the spring festival. And baseball is still a harbinger of spring.

There are a number of games that reflect the religious conceptions of the Middle Ages—games in which the scales of St. Michael and the keys of St. Peter are represented. There is the game of Old Witch, the witch usually limping because of her cloven hoof, and the game of Iron Tag, in which touching iron preserves from pursuit, as of evil spirits.

London Bridge, especially, is supposed to represent the perpetual warfare of angels and devils over departed souls. The special relation between bridges and the enemy of mankind long antedates bridge whist. There are Devil's Bridges in all parts of Europe. The devil in these traditions represents the ancient spirit of the land, who resented the presumption of man in making safe roads across his streams to rob him of his natural toll of deaths by drowning, and sought revenge. In consequence, he always did his best to destroy the bridge, and very frequently succeeded. In order to make it stand firm and sure, he had to be propitiated, and there are many stories of compacts between the architect and his infernal majesty, under which the latter was entitled to the soul of the first person crossing over the bridge—though he was generally cheated out of it by various infantile devices which he never seemed able to anticipate.

That is why London Bridge is forever falling down, why the children who cross it are continually being caught, and why the game finally ends in the tug of war (between good and evil spirits) to settle their ultimate destination.

Perhaps the largest class of games are those of courtship; and these, like most of the others, were originally games of grown-ups. Madame Celnart in "The Complete Manual of Games of Society," of which the second edition appeared in eighteen hundred and thirty, is quoted by Newell as recommending kissing games, especially for business men. The lady says: "For persons leading a sedentary life, and occupied all day in writing and reckoning (the case with most men), a game which demands the same attitude, the same attention of mind, is a poor recreation. . . . On the contrary, the varying movement of games of society, their diversity, the gracious, gay ideas which these games inspire, the decorous caresses which they permit—all this combines to give real amusement. These caresses can alarm

RESTORING THE PLAY INHERITANCE TO AMERICA

neither modesty nor prudence, since a kiss in honor given and taken before numerous witnesses is often an act of propriety." These and other games are not, as is often supposed, the amusement of peasants and primitive kinds of people, but are, on the contrary, the diversions of what is called "society," in the more technical sense. Many of our children's games, including for instance a sort of hill dill, were common diversions of the court ladies at the time of Queen Elizabeth.

Of course many games are representations of war, Prisoners' Base being an example. The game of football derives from the German k mpfen, to fight, its ancient name of camp ball, prophetic of its modern expounder, Walter Camp.

But besides the great English tradition from which we get the great number of our ordinary games, there is another inheritance I want to speak of, and one which it is especially important to remember at the present time.

NOW to come down to the relation between our play inheritance and the Playground and Recreation Association of America, I believe the most important thing the Association can do is to preserve the best of our ancient games and promote any new ones that may be worthy to rank among them. The work of any playground is to be judged not on the playground itself but in the surrounding neighborhood. It is through the games it has planted that its greatest influence is seen. It is what the children are obsessed with, the game they play in the streets and backyards and empty lots, before breakfast and on the way to school, that they dream of when they have gone to bed at night, that is having the real influence over them.

A great game is like a plant growing up among the cobblestones, it will force its way if once it strikes root. You can no more kill baseball than you can get plantain out of a lawn. It grows in the most unexpected and impossible places. If we should succeed in planting prisoners' base in all the cities and towns in the country, it would be played for a large part of the year in every village and on half the city streets. It is particularly true of children in their more insistent demands that where there's a will there's a way—that where there's a game there is play—especially in what is going to be the children's century. If we can only sow the right games, there will come up a crop of healthy children as sure as the sun rises. The cities will find that they can grow them as well as the country, and they will have to grow them.

And there is need that some one should undertake this task of rescuing our ancient games, for we are at present in imminent danger

RESTORING THE PLAY INHERITANCE TO AMERICA

of losing a large part of the precious tradition. The danger, like so many others that threaten our social life, arises largely from the crowding of our cities and the increasing loneliness of our country districts, circumstances which constitute a serious departure from the ancient conditions under which our play tradition grew up.

The life led by our ancestors, which molded their customs and traditions in play as in all other respects, was for thousands of years a life in small village communities. From the days of Tacitus and beyond, the Germanic peoples (and the other races also, for that matter) lived in small communities. The old tribal life was fairly reproduced in the English village, with its common land and its village green, which in its turn was transplanted without material change, so far as neighborhood influences are concerned, to this country. In this ancient tribal and village life, people lived near enough together to meet for purposes of defence, of government and of recreation, and yet were not so crowded but that there was room for every sort of play and game. The village community is the crucible of the race, the soil in which it grew—its nest, its natural habitat, its second home, to which its social mind has reference.

UNDER the conditions of our modern life, however, the introduction of machinery and other improvements in the art of agriculture have had the double effect of greatly enlarging our farms, and thereby rendering our country population far more sparse, and of making possible the enormous growth and crowding of our cities. The result has been the suffocation on the one hand, and the attenuation, almost to the point of disappearance, on the other, of much of our recreational and social life. You can play baseball with a base line ninety feet long; you can play it fairly well with one of half that length; but you can't play it when the distance is less than three feet or more than a mile. And something the same is true of other games.

Immigration, the other cause of danger to our recreational life, has hitherto had a curiously sterilizing effect. The immigrant has not brought his own games with him, and except for baseball, crap shooting and marbles, seems to absorb very little of our American tradition.

These three influences, the crowding of the city, the loneliness of the country, and unlimited alien immigration, have had a most serious effect upon all our institutions, but nowhere is this effect more clearly shown than in the loss or lessened vogue of many of our ancient games. Never before, probably, has a nation been threatened with the loss of its play tradition. And such a loss would be almost

RESTORING THE PLAY INHERITANCE TO AMERICA

an irreparable one. The play instinct is eternal, but the plays and games in which it is expressed are a social not a physical inheritance. Children's games are like the sublimated form of play we call the fine arts, embodiments of human genius. They are the interpretations that all the ages have accumulated and handed down of the eternal spirit of play, the precious legacy of all the generations of children to the children of the present day. The loss of a nation's play tradition would be almost as serious as the loss of the tradition of oral speech or of the great legal and constitutional methods which the ages have gradually evolved. For life can no more go on without play than it can without language or without laws.

The danger indeed has in a way been realized and, so far as general attention to the subject of play can accomplish that result, seems likely to be averted.

Some idea of the rate at which we are going, and of the problem that our Association is confronted with, can be gathered from the fact that thirty-five cities started playgrounds for the first time in nineteen hundred and ten, that forty cities started in nineteen hundred and eleven, and forty-three cities in nineteen hundred and twelve, making one hundred and eighteen cities starting out anew in this field in those three years. Millions of dollars are spent every year by these and other cities in buying and equipping new playgrounds and in making all sorts of provisions for play and recreation.

The object of the Playground and Recreation Association is to guide this movement, to try so far as we can to see that the money shall be wisely invested. A very little guidance of the right sort applied now will make all the difference in the world as to what this investment shall mean to the children in the long future in many cities of this country.

The way we are doing this is in the first place by getting together the best information to be had as to how playgrounds should be selected, equipped and carried on. We also collect facts upon what is being done in playground matters throughout the country and as to results obtained. We believe that instead of each community's making its own mistakes, and finding out everything for itself by hard experience, each thing ought to be found out only once; and that when it has been found out everybody should have the benefit of it.

The subjects of the questions that come to us seem numberless. They cover such matters as dance halls, music, pageants, forms of city administration, as well as the more obvious playground questions. And they come not only from all parts of this country, from England, France, Germany, but from China, Japan, Russia, India and South America.

RESTORING THE PLAY INHERITANCE TO AMERICA

WE HAVE specific doctrines on the subject of recreation. I have said that we seek to guide rather than to push the movement, and we have certain policies as to the way of guiding it. In the first place we want to have the playgrounds reach all the people all the time. In order to do this they must reach the girl, and they must reach the grown-up. We want to bring it about that the American workingman shall make not only a living but a life—that his success shall mean a little more than that he contrive to exist a certain time and die. Accordingly we are interested not only in playgrounds in the narrow sense, but in music, drama, dancing and story-telling. And we are interested in sports that will make the play season last the whole year round—in skating, coasting and swimming, and in beaches and home gardens.

And we want play carried on not only for the people, but by the people themselves. The playground is not merely a place, it is an institution, it is a center of neighborhood interest and membership. In order to get everybody playing, we need to learn some lessons from England and from Germany, to each of which, as I said at the outset, American playgrounds already owe a debt. From England, we must adopt the idea of looking a little more for fun in games and a little less exclusively for competition. Our American idea of competition is all right in its proper place; I should not like to see it weakened; but we want to learn that the competitive spirit in play is not the only one. Our younger children, especially, ought not to be prematurely subjected to the hard, dry, fierce competition which may be appropriate in college games. Our little children's games are dominated by their older brothers, and these are largely governed by the newspapers. We want to have more of what Mr. DeGroot described to me some time ago as the "play" game—games in which the children laugh and romp, roly-poly games which are not confined to experts, but in which everybody takes part. We want to have "hill dill" and "hunt the squirrel" and "prisoners' base," especially for children under ten. We want to get back into the play spirit that came over in colony days along with the town common from old England. From Germany we should learn two things: first, music, especially in the form of large choruses and singing at public festivals.

Let us give our children the ideal of making themselves the sort of men and women the country needs, the sort of stone of which our temple can be built. Behind the idea of standard, we must put the patriotic motive. There is hardly anything such a standard cannot accomplish. *Do it for America!* That is the motive we have got to put into the mind of every boy and girl.

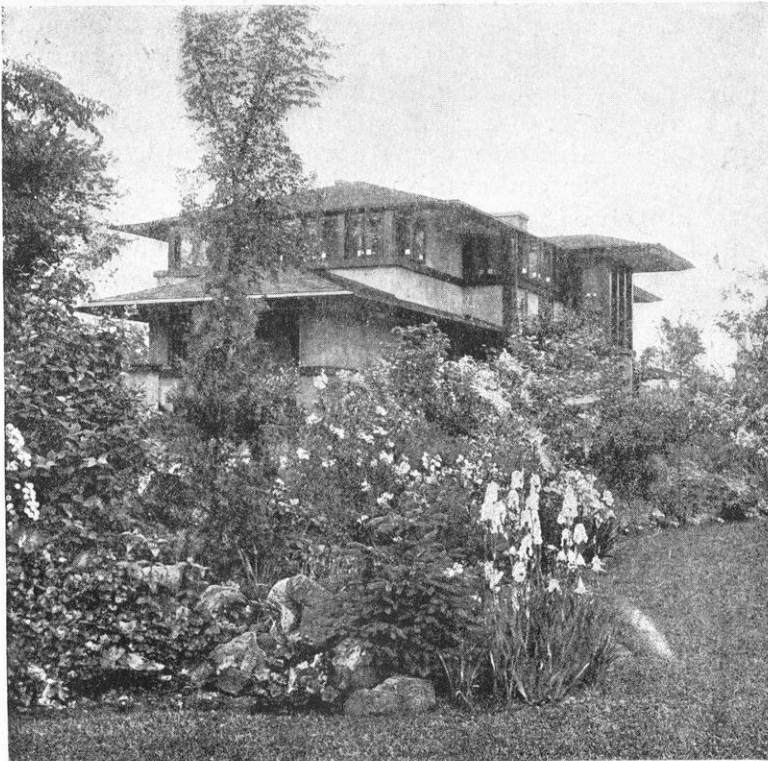
GARDENS TO LIVE IN: HOW TO PLAN AND HOW TO PLANT THEM



To live without a garden is to live without the most subtle yet refreshing companionship Nature has to offer: "Lament," said a philosopher, "with the man who does so from necessity; pity the man who does so by choice." Nature is an opportunist, and in no way does she more exquisitely stimulate the imagination of man, with his consent, than by affording him opportunity to create and develop her gardens. A garden, a set-apart place for the growing of flowers, should be given as much consideration as the living room of the home; more if one will, for the return is greater. It should be decorated, furnished and made distinctly a place of occupation; a place of repose, made joyous by the wonder of growing things; a place of quietude broken by the songs of birds, the humming of active bees, and the trickling, bubbling sound of a fountain. This place enclosed, as has been intimated, should be not only set apart for the growing of flowers, those to

pick and admire, it should be as well the out-of-door apartment of the home.

The idea of living in gardens is much less current in America than in countries of older civilization. The new world has had to grapple first with pioneer conditions, to build its homes, to develop its enterprises and to do the things neces-



"IRIS BUNGALOW" BROUGHT DOWN TO THE LAWN BY EMBEDDING IT IN SHRUBS AND PLANTS AMONG WHICH MANY IRISES PREDOMINATE.

GARDENS TO LIVE IN

sary to promote safe and comfortable living. The beautifying of the surface of the earth about the house has been one of the things left until the last. But this leaving of the best until the last has been a benefit rather than a detriment. The pioneer work is now done; the mind of the country has developed an element of security; the time is deservedly ripe for garden building and for the courting of garden lore and romance.

At present, it can be said with justice that a wave of garden feeling has swept over the land. No large estate is developed without an immense amount of consideration being given to its gardens, the upper and lower terraces, enclosed places, parterres or others of special designs appropriate to diverse situations. Small detached houses of suburban towns, too, proclaim also that the same spirit is in the air. Garden clubs have a vogue hitherto unknown in this country; the individual not knowing a jimson weed from a lily can no longer expect to bask in the favor of the true lovers of rural life.

In spite, however, of increased knowledge and sentiment, the home garden is more often than not a place merely for picking a few flowers, and for providing the opportunity for a little intimate cultivation. It is not a place for habitation. The day is still in the future when the custom will be general to take afternoon tea in the garden, and never in all probability will Americans bathe in their garden pools



BOX-EDGED GARDEN PATH HEAVILY PLANTED ON EACH SIDE; TALL HOLLYHOCKS COMPLETING A BALANCE WITH LOMBARDY POPLARS.

GARDENS TO LIVE IN

as is done in those of the East. Most difficult of all will it be for so busy a nation to learn to play in its gardens.

One reason why our American gardens of the Northeast are so little lived in is climatic. Here the cold lingers late in the spring, the summer days burn with heat, the autumn has a biting wind and winter drives even the most hardy into the house. But in the year there are many days, enchanting days, when to occupy the garden would be a delight as well as a benefit. A still greater reason perhaps for the lack of occupation of our gardens is that they themselves are not planned to foster this happy conception. In the majority of cases they are laid out too flatly, too much exposed to the sun and wind, besides lacking in all comfort. Nevertheless in planning a garden it would seem that the idea of living in it freely should be the one uppermost in the mind; a garden that invites its visitors to linger becomes at once a personality, dearer and more intimate with each passing year.

NATURALLY there are certain fundamental principles to observe in all garden planning. The situation first of all is important, design and character following: the planting of the garden and its comfortable furnishing come last in the order of development, although little alterations and finishing touches go on as long as it endures.

The way in which the house is placed on the ground controls of course the choice of a garden situation. A house sitting flatly on the earth and low, long and æsthetic in its beauty requires an entirely different type of a garden from a house that crowns an elevation and is surrounded on one or several sides by sloping ground. The house placed on level ground has an opportunity to develop a smooth and pleasing lawn, planted with trees of varying height and character and given the final touch of beauty by the supreme fact of a garden. Sometimes such places are near the house, again they are at a distance; usually a garden that embellishes the lawn is of formal, regular design, with beds separated by walks, in fact patterned after the idea of parterre gardens.

The most conventional of these gardens confine their planting to green shrubs and low bedding plants displaying few colors. The majority furthermore are not enclosed. Their place in history is that directly following the garden "bow-knots" which were superseded by them as the result of Charles II's admiration for the work of André Le Nôtre. They gave in turn the inspiration for the early gardens of America, known today as old-fashioned or Colonial. In general the latter were less formal than the parterre gardens and required



From a Photograph by Nathan R. Graves.

A GARDEN AT A DISTANCE FROM THE HOUSE, YET ONE OF INTIMATE HABITATION AND SHOWING CLEARLY A TOUCH OF JAPANESE SENTIMENT.



From a Photograph by Nathan R. Graves.

A GARDEN CONNECTED CLOSELY WITH THE HOUSE AND LAWN, TO BOTH OF WHICH IT ADDS DISTINCTION: BRICK PATHS MAKE IT A PLEASANT PLACE TO WALK, AND THROUGHOUT THE SEASON ITS LOW BEDS APPEAR GAY WITH BRIGHTLY COLORED BEDDING PLANTS.



From a Photograph by Nathan R. Graves.

AN IVY-COVERED HOUSE HAVING NEAR IT AN EN-
CLOSED GARDEN, CIRCULAR IN ITS CENTRAL PARTS AND
FILLED WITH WELL KNOWN PERENNIAL FLOWERS.



From a Photograph by Nathan R. Graves.

LONG LOW HOUSE, THE BEAUTY OF WHICH IS ENHANCED BY A GARDEN OLD-FASHIONED IN TYPE, ITS BOX-EDGED PATHS OF TURF AND ITS CONSPICUOUS EVERGREENS RETAINING AT ALL SEASONS A WEALTH OF GREENNESS.

THE BASE OF A HILL WHICH FORMS A PLANTING GROUND FOR PEONIES: ITS GRAVEL PATHS OUTLINED WITH STANDARD ROSES AND EDGED WITH FOLIAGE PLANTS AND PERENNIALS DAILY IN BLOOM.

GARDENS TO LIVE IN

less care. They were simpler to cultivate in a day when such work was often exclusively that of the housewife.

Still such gardens, those with beds regular in shape and connected by walks, are high in favor, capable also of many variations. If this latter fact were not so, the gardens in which the grandmothers of the present generation delighted would not have left a type more used in America today than any other.

Gardens of this character are suitable for many places. They can be linked to the house and become places of happy occupation; they can also be set at a distance, forming planting grounds in which to walk and places of abiding interest. At present there is a strong feeling in favor of keeping a garden near the house—of making it a sort of out-of-door living room.

In placing a garden near the house, it is essential that the right proportion should be maintained. A large house cannot be connected successfully with a very small garden, nor is the reverse condition likely to appear appropriate. Undoubtedly somewhat of the house feeling should be extended into the garden. A building of poise and dignity demands a garden expressing these characteristics; a bungalow of rustic, woodsy atmosphere calls for a garden informal and unrestrained. At the same time gardens should be located as much as possible for permanency, since as they weather and grow old they increase greatly in beauty and in the quality of human appeal.

Houses set on an elevation are not as readily connected with gardens as those on level ground. With them, however, the scheme is feasible to plant heavily about their base, embedding them fairly in the green things of the earth, and then to locate an enclosed garden somewhere at a distance.

INDEED America has greatly favored the informal naturalistic style of planting which came as a reaction from the formal art of Le Nôtre; and in itself naturalistic planting is very commanding. It is only when attempted by the amateur, gauging poorly his spaces, that it develops a ragged unreasonable air, as apart from nature as from all real garden art.

Of course terraces and successions of terraces can be made to bring a house apparently down to meet a level garden. Peristyles and pergolas are architectural links of practical use in connecting the house with its surroundings. Such devices, however, are sometimes out of reach of the average home dweller aiming to plan a simple garden; although it must not be forgotten that it is from observation of well thought out and often elaborately planned gardens that ideas are gained for those more simple and homelike.

GARDENS TO LIVE IN

The plan of the garden should invariably be simple unless space is unlimited. The Colonial or old-fashioned gardens have up to the present proved the most satisfactory in the way of utilizing small spaces. They can be constructed of squares, circles or rectangles or a combination of all three and held together by paths made of turf, gravel or brick. The latter material has somewhat an advantage over the other two in that once laid the paths are established for all time. After storms, brick paths dry quickly, and have, when well laid, an artistic appearance adding to the beauty of the garden. The one objection in connection with them is that they cost more than paths made either of gravel or turf. Concrete is one of the newer materials, beginning to have a certain popularity for garden paths, but few as yet have shown the æsthetic quality of the more time-honored brick.

That paths may be kept neat, the custom has become almost universal to outline them with some well-chosen, low-growing shrub or plant. In the Colonial gardens of New England, box was employed for this purpose and still retains much popularity in places where it does not winter-kill. *Euonymus radicans*, a Japanese evergreen shrub that can be clipped and which makes a pleasing edging, is replacing it in many gardens owing to its greater hardiness. The evergreenness and permanency of edging plants are in truth among the most salient characteristics of such shrubs; for they keep the garden attractive in winter as well as in summer. Still many individuals care so much for color that they use blooming plants, especially pansies and the annual alyssum, besides various others for this purpose. Unquestionably such a treatment has charm, but it is one which necessitates replanting each season since the well-known habit of annuals is to vanish completely from the garden with the oncoming of frost.

The hedge, when one is used for enclosing a garden, and the evergreen plants that give it accent should be accorded much thought before their selection. They as well as the plants outlining the borders give infinitely more satisfaction when planted for permanency than when merely for a season.

Whether the garden is to be a rose garden, a garden of specialized plants, of perennials interspersed with annuals, of one color flowers, or a garden following some individual whim of the owner, then becomes the dominant thought to develop.

Informal gardens at a distance from the house carry their own charm. They can be made to abet landscape architectural schemes and to accentuate or modify natural features. The base of a side hill can be so planted as to make it as gay as any bed of flowers; the

A FLOWER-LOVER'S CREED

path even through the orchard need not be left barren, but rather made a passageway outlined with flowers. In many places, color in varying degrees of brilliance is the thing most desired, the one to which all effort is directed.

This display of color is in truth a glorious characteristic of American gardens. It typifies a certain joy of life and the vividness of hope that from the beginning has been associated with the New World. It expresses richness and plenty. Perhaps for these reasons Americans will never be content, even when tempered by ultra-refinement and the heightened conception of civilization, to eliminate from their gardens the beneficial influence of color to the extent that has been done by the Japanese and Italians. The less likely will they be to lean to its obliteration since it is not made necessary by climatic conditions.

A garden planned with the thought of habitation, when at a distance from the house is often suggestive of Japanese treatment, since it is a place of natural development; it becomes a spot in which to walk, in which to think, in which to rest, a spot to satisfy the eye, and to develop the ideals that man of his own accord puts into nature. And, of a garden, more than this cannot be expected.

THE HUMBLE ANNALS OF A BACKYARD: A FLOWER LOVER'S CREED: BY WALTER A. DYER

MY friend the horticulturist humbles me continually. He is gracious enough when I go to him for advice, but when, in the enthusiasm of some new discovery, I undertake to impart information, he cools my ardor with an indulgent smile. He knows too much, this horticulturist. He knows so much that I sometimes wonder if he has any room left for pure appreciation of flowers. For when I stand in my own little backyard, and gaze fondly on my sprawling nasturtiums and my hoydenish morning glories, I know in my heart that it is a matter of love rather than of knowledge. Who laid down these rules, anyway? Was it not some garden lover who codified his experiences and beliefs? And must I be bound by his code? Let's have a little free thinking in this garden business, I say.

When it comes to a choice of flowers, it is, I firmly believe, all a matter of taste. I will not scorn the nasturtium or the morning glory because they are common and easy to grow. Rather, I love them the better on that account. And so I have made a creed of my own, and I submit that my creed is as good as any other man's. Like all creeds it is arbitrary and dogmatic; but it is mine own, and

A FLOWER LOVER'S CREED

I care not whether anyone else may choose to adopt it or not, so that I be left undisturbed in my garden beliefs:

I believe in roses, because they are the most perfect flowers that grow.

I believe in the crocus, the snowdrop, and the bluebell, because they are brave and usher in the garden year.

I believe in some of the tulips—*gesnariana* and *Picotée*—but not in the gaudy Dutch sorts that grow in round beds in parks.

I believe in phlox when it is pure pink or white, but not in the magentas. By the same token I believe in foxgloves.

I believe in the lily-of-the-valley, because it is fragrant and hardy, and loves the shade, likewise the sun.

I believe in cornflowers—sometimes.

I believe in the perennial larkspur, because of the richness of its blue, but the annual larkspur is a weak imitator.

I believe in the race of *campanulas*, because of their exquisite form and waxy texture.

I believe in the iris, though I have none, for it is a wonderful work of God.

I believe in the homely golden glow, because it blooms so sunnily in the fence corner.

I believe in hollyhocks, because nothing looks so well against an old white house.

I believe in hardy chrysanthemums, because they defy the autumn frosts.

I believe in dahlias, because I can pick them with a clear conscience.

I believe in China asters, because I love their colors. (I wish they would grow on Long Island as they do down Boston way.)

I believe in morning glories, because they aspire to Heaven.

I believe in the California poppy, because it covers with green and gold the bare spots in my bulb and perennial beds.

I believe in the lowly nasturtium, because it gives and asks not, from June to November.

I believe in the Shirley poppy, because of its fragile grace.

I believe in the cosmos, because it is the flower of Indian summer.

I believe in the lilac, *weigelia* and *syringa*, because they love old dooryards.

I believe in flowers to the depth of my being, because they exist for beauty, and are perfect, complete things. They are generous and innocent and I can help them to grow. If there are no flowers in Heaven, I fear Eternity will find me casting a backward glance of regret at my earthly backyard.

WHERE THE GARDEN IS THE CENTER OF THE HOUSE: DEVELOPMENT OF A PICTURESQUE ARCHITECTURE IN SOUTHERN CALIFORNIA: BY GODDARD M. WHITE



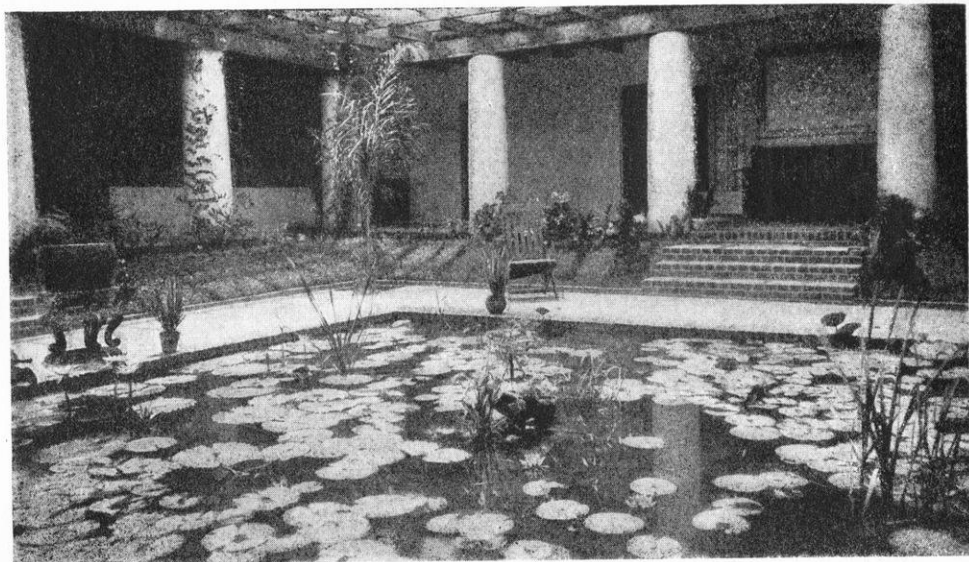
ARDEN and home have until recently been regarded in this country, at least, as having distinct identities, and even where they have been brought into close harmony with each other and linked by porches and pergolas, vines and shrubs, the feeling of a separate existence has been more or less retained. Within the last few years, however, this point of view has undergone considerable revision. People are coming not only to plan their home and grounds together, as a unified whole, but to arrange the building and planting in such intimate relationship that one actually does not know where the garden leaves off and the



THE WINDSOR HOUSE WITH ITS PERGOLA ENTRANCE AND ROOF-LOGGIA: DESIGNED BY MEAD AND REGAN.

house begins. They are finding that it is possible to provide, in addition to, or in place of, the familiar veranda, terrace or balcony, the less usual but equally delightful plant-filled patio, the sheltered courtyard with vine-clad cloisters, the roof garden with its airy height and refreshing view. In other words, they are beginning to take full advantage of the opportunities for open-air living that our warm summers offer, infusing into American dwellings something of the architectural and garden beauty of the Orient.

WHERE GARDENS ARE THE CENTER OF THE HOUSE



PATIO IN THE THEOSOPHICAL SCHOOL: THE WATER AND LILY PADS, BRICK WALK, COLUMNED VERANDA, PALMS AND FLOWERS SUGGEST THE BEAUTY OF A MOORISH GARDEN.

It is largely, of course, in our southern and southwestern States that such picturesque developments are possible. The traveler who knows southern Italy, Sicily or indeed southern Spain or Morocco, who knows the coasts of these regions, the clear sapphire blue of the water, the jaggedness of the mountains with peaks piercing the pink or purple haze, cannot fail to recognize in southern California the same sort of scenery and the same sort of atmospheric beauty.

Such traveler also will admit that the artistic aspect of these old countries is enhanced greatly by the plaster houses which dot the hillsides with their gaily colored roofs and awnings, reflecting the bright sunlight as they form villages and towns along the shore. If this is true of the older countries to which the scenery of the new is akin, it is more than likely that one day in the future the new southern California will fairly revel in the same type of architecture. For the climatic conditions are very similar, and climate more often than not dominates architectural development.

The spirit of the Mediterranean has of late been felt by certain San Diego architects who have evolved a style peculiarly suited to our own southwestern land and at the same time closely akin to certain Old World types. Motives have been drawn from Italy as far north as Venice, from Sicily and from Morocco, while unconsciously the influence of Spain and Mexico has been perpetuated. The work shows an extraordinary gift of resource and of ability

WHERE GARDENS ARE THE CENTER OF THE HOUSE

to assemble forms of architecture having manifest incongruities.

By way of example two buildings have been chosen for illustration here—the Robert Windsor house in San Diego County, California, and the Theosophical School in Hollywood, Los Angeles. The most distinctive and charming points about these buildings are the patio or court, the roof-loggia and the pergola; and, indeed, what three units could be more appropriate in the architecture of a warm, sun-beaten land—the patio in which to enjoy seclusion and fresh air, the roof-loggia whereon to find the coolest breeze, and the pergola giving shelter from the sun.

The Robert Windsor house stands on a terrace at the edge of the mesa or high-tableland overlooking the Sweetwater Valley. Its walls are of cream-colored plaster, while its door and window sashes are painted a bluish-green. The eaves, casting exactly the right depth of shadow, a valuable asset to the design, are stained Venetian red, harmonizing with the tiled roof.



THE PICTURESQUE PATIO IN THE CENTER OF THE WINDSOR HOUSE.

In examining the façade there lurks considerable pleasure; it is so admirably proportioned, especially its central porch with seats and pergola. Yet to something more than these does it owe its success. The writer remembers examining in England a certain façade, the south front of Haddon Hall, and wondering why it possessed so much poise. This was due, he at length decided, to the large windows in the second story, occupying more than half the

WHERE GARDENS ARE THE CENTER OF THE HOUSE



THE NORTHWEST CORNER OF THE WINDSOR RESIDENCE, SOFTENED BY TREES, SHRUBS AND VINES.

wall space, and to the small ones above set in a comparatively enormous wall space. To break the upper part of a wall gives it invariably an appearance of lightness, making the supporting portion below seem sturdier in comparison. In the façade of the Windsor house this principle is illustrated. The loggias here appear as large breaks in the walls and produce an effect of lightness, likewise one of subtle grace.

The principal entrance which leads to the patio is from the rear, and forms one of the most interesting features of the house, the arch being of just the right height and width to emphasize the opening and to suggest a spirit of hospitality. Boston ivy, begonias, ferns and a pair of towering eucalyptus trees soften the whole design. On entering the patio one is enchanted by the deep window and vis-à-vis balcony. Three glass doors lead into the living room, while at the right are doors into the bedrooms. At the left there is a service door. The floor is paved with brick, and in the center is a pool for fish and aquatics. The treatment of the pool as well as other details connected with this house gives rein naturally to individual taste, and the photographs will no doubt suggest to other home-builders many interesting variations. For instance, if desired a patio pool of this sort could be lined with some of the new and artistic tiles that have much the same value as those which have made the bathing pools in the Mohammedan courtyards and gardens places of abiding interest.

This house suggests the architecture of Mexico, where the homes are in a sense defensive, being built with few outside apertures and with all the apartments opening into a central court to insure safety from outside attack. One finds, too, the influence of Venice in the patio of the Windsor house, its iron grille, balcony and window, its pool and sound of running water. The same can be said of the bolster blocks supporting the lintels of the living-room doors. Similar types of these are found throughout the Orient, but those of exactly the same outline are seen only in Venice.

The house is planned with a large combined living and dining

WHERE GARDENS ARE THE CENTER OF THE HOUSE

room and a small, cozy den, the former having a generous fireplace and a timbered ceiling. A door in the living room opens onto a small flight of stairs leading to the loggia—the one at the left of the central porch. The view here is fine, but the visitor will discover one even more inspiring if he walks around the roof to the farther loggia from which are to be seen, around the green valley, the mountains veiled by opalescent hazes of purple, pink and blue. The central porch, its pergola and seat, which have already been mentioned, present possibly the loveliest feature of the house, for the arched door frames a vista through the living room, the patio and its entrance archway out toward the undulating mesa beyond.

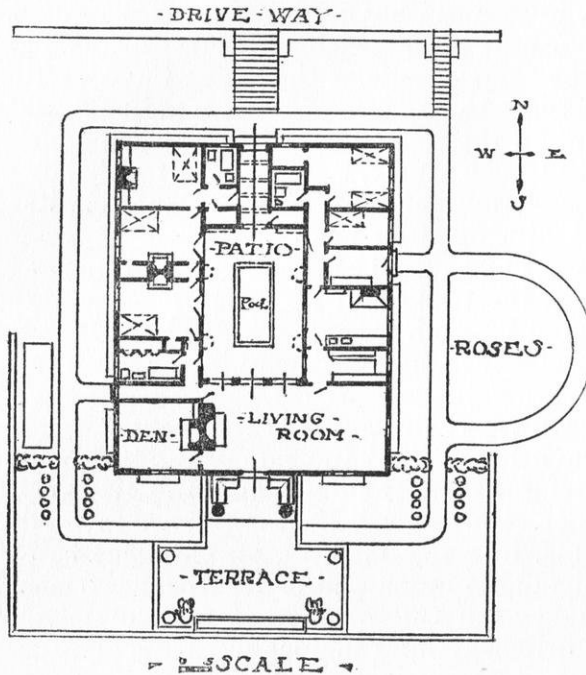
The house has an admirable setting, designed by Miss Kate Sessions of San Diego, landscape gardener. Brick and gravel walks are interestingly combined with patches of lawn, a rose garden and a variety of shrubs. The brick walk at the side of the bedroom windows is edged with bulbous plants, jonquils and the like, reminding one of a Persian carpet. Portions of the ground are covered with English ivy, which forms, in a dry climate, an excellent substitute for grass. Orange bignonia climbs one of the terrace walls, while the hill below is banked with Cherokee roses and lumbago. Himalayan cedars flank the driveway, and pepper trees, eucalyptus and Italian cypresses appear to grow in just the right places.

Those who have spent enough time in Morocco or other parts of the Orient to acquire the habit of retiring to the roof of a house for



LOOKING DOWN FROM THE ROOF OF THE WINDSOR HOME INTO THE PATIO: BEYOND THE ROOF-LOGGIA THE DISTANT MOUNTAINS ARE SEEN: TWO GARDENS ARE SHOWN **HERE**.

WHERE GARDENS ARE THE CENTER OF THE HOUSE



PLAN OF THE GROUND FLOOR AND TERRACE OF THE WINDSOR HOUSE IN SAN DIEGO CO., CALIFORNIA.

as the common means of access to each, and since it was to be the center of the home, to make it the loveliest feature of all. The façade, however, was not overlooked; and all the apertures were well designed, including the entrance arch with the pergola of eucalyptus logs and the window above with its grille or *much-rah-beiah* which screens a dressing room.

Although it cannot be denied that the *much-rah-beiah* suggests the Orient, where the openings are so screened for the protection of the women, there is also something about this façade that is reminiscent of Italy. Perhaps it is the protecting eaves with their deep shadows and the corner loggias.

The exterior color scheme is the same as that of the Windsor house, except that the walls are a somewhat deeper cream color. The entrance arch leads into the lovely patio, where the water and lily pads, brick walk, palms and flowers remind one of some hidden Moorish garden. The encircling veranda with its repetition of columns serves to further the illusion. If some dark-skinned Oriental, his white turban and loose gown accentuated by sunlight, could be seen looking gravely into the pool, the spell of the place would be complete. The columns, however, are unlike any that

the afternoon (the observation must apply to women, for they only are allowed this privilege) would wish on seeing the Theosophical School in Hollywood to recline lazily on its roof and to be made comfortable with rugs and pillows in some sheltered corner. For the varying levels of this roof, the dome and horseshoe arch are all deeply suggestive of the East.

In the design for the Theosophical School the architects combined several buildings into one—a large assembly hall, chapel, schoolrooms, cafeteria and sleeping apartments. The scheme was to use the patio

WHERE GARDENS ARE THE CENTER OF THE HOUSE

one might see in Morocco or elsewhere. Above the entrance is a loggia screened by a *much-rah-beiah* in which a horseshoe arch is admirably drawn. The whole appearance of this side of the patio, the eaves and corner loggias, is unique, and the same may be said of the view through the arch, across the patio and onto the dome, below which the horseshoe arch is repeated.

The dome roofs the chapel, which is one story in height, and below is the assembly hall with a platform at one end and on either side a large French window, through which one can look toward the hills beyond. The remaining three sides of the building are occupied by schoolrooms and sleeping apartments. The cafeteria and kitchen are in the basement, which, since the land falls away in the rear, is entirely open to light and air.

As a completion of this picture, so well set in a semitropical country, brightly colored flowers are everywhere, and these, with the shrubs and eucalyptus trees, complete the harmony between the building and the landscape.

The buildings and their gardens shown in this article are, of course, only two of the many successful experiments that have been tried recently in this particular field. The visitor to southern California is always pleasantly surprised by the way in which the planting is brought into close intimacy with the exterior and interior of the house. And what has been accomplished in this sunny State may likewise be achieved to a greater or less degree in any part of our wide country where the warm summer months make possible a fair amount of comfortable outdoor life. There is no reason why the veranda and the pergola porch cannot add beauty and open-air pleasure to our eastern and southern as well as our southwestern homes; why our roof spaces cannot be more widely utilized for airy living-rooms, and the house so built as to enclose, or partially enclose, a central courtyard where flowers, shrubs, vines and possibly a fountain may gladden the eye of all who enter.

Naturally, the inclusion of such features in the home will add considerably to its interest, and may even prove an element of real picturesqueness. At the same time, it need not add much to the expense of building, if a little ingenuity is used. Besides, the more livable and attractive we make our home and garden spaces, both in architecture and planting, the more likely we are to spend as much time as possible in the fresh air.

It is through such means as this—by building for individual and climatic needs, creating homes that express the spirit of both the people and their land—that America may achieve the distinction of a national architectural type.

CIVIC GARDENING, WHICH DEVELOPS THE CITY PEOPLE: BY HARLEAN JAMES



ARDEN loveliness has not been a characteristic of most American cities, and until recently Baltimore was no exception to the rule. Although nearly two hundred years had passed since its founding, its citizens seemed to have expressed whatever civic enthusiasm they had in architectural rather than horticultural channels, building houses of brick and monuments of stone, and forgetting for the most part the possibilities that lie in sheltering trees, in graceful flowers and restful greenery. There were, of course, a few hidden gardens, occasional blooming windows and a good many vine-covered walls, and in the old days there had been street trees, some of which still survived. But the telephone, the trolley and the pavement had waged successful war against Nature, so that with the exception of the public parks and boulevards, Baltimore had few blossoms to brighten its streets and alleys, and little foliage to mitigate the summer sun.

There were miles of brick homes set flush with the street; miles of forlorn backyards, separated by high board fences facing sadly on cobblestone alleys. The wealthy residents closed their houses and boarded up their windows for the summer, and those who remained in town were apparently too discouraged by the heat to think of backyard gardens. The cleanliness of a cement or brick pavement was usually the most that was achieved for the rear of a dwelling.

Four years ago, however, in the spring of nineteen hundred and ten, a few public-spirited citizens, tired of seeing their city and its homes in such a dreary, flowerless condition, decided to start a gardening crusade. Two women and one man who had planted and grown gardens in the midst of barren backyards, formed a committee to beautify Baltimore. With the help of a social worker who volunteered her services, and with the hearty cooperation of the Baltimore *Evening Sun*, which conducted a garden and window-box contest, the work was launched. A column headed "Beautify Baltimore" was printed every day, giving accounts and often photographs of the different gardens whose transformation marked the progress of the work.

In addition to the Backyard and Window-box contest, the Committee that year conducted a Vacant-Lot Garden in South Baltimore, where twenty families grew their own vegetables. It is a curious fact, however, that when the vacant-lot project was first presented to the neighborhood, not only was it almost impossible to persuade the families to plant gardens, but there immediately developed the most determined opposition to the plan. The land, which lay between

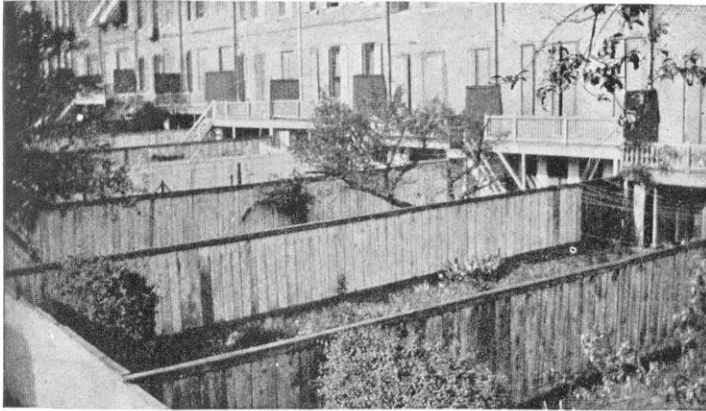


A VACANT-LOT GARDEN IN SOUTH BALTIMORE, WHICH HAS AMPLY REPAID THE CARE EXPENDED IN ITS CULTIVATION.

MESSENGER-BOY GARDENERS IN A DOWN-TOWN BALTIMORE LOT WHO HAVE FOUND BOTH HAPPINESS AND PROFIT THROUGH THEIR SHARE IN THIS INTERESTING CIVIC MOVEMENT.

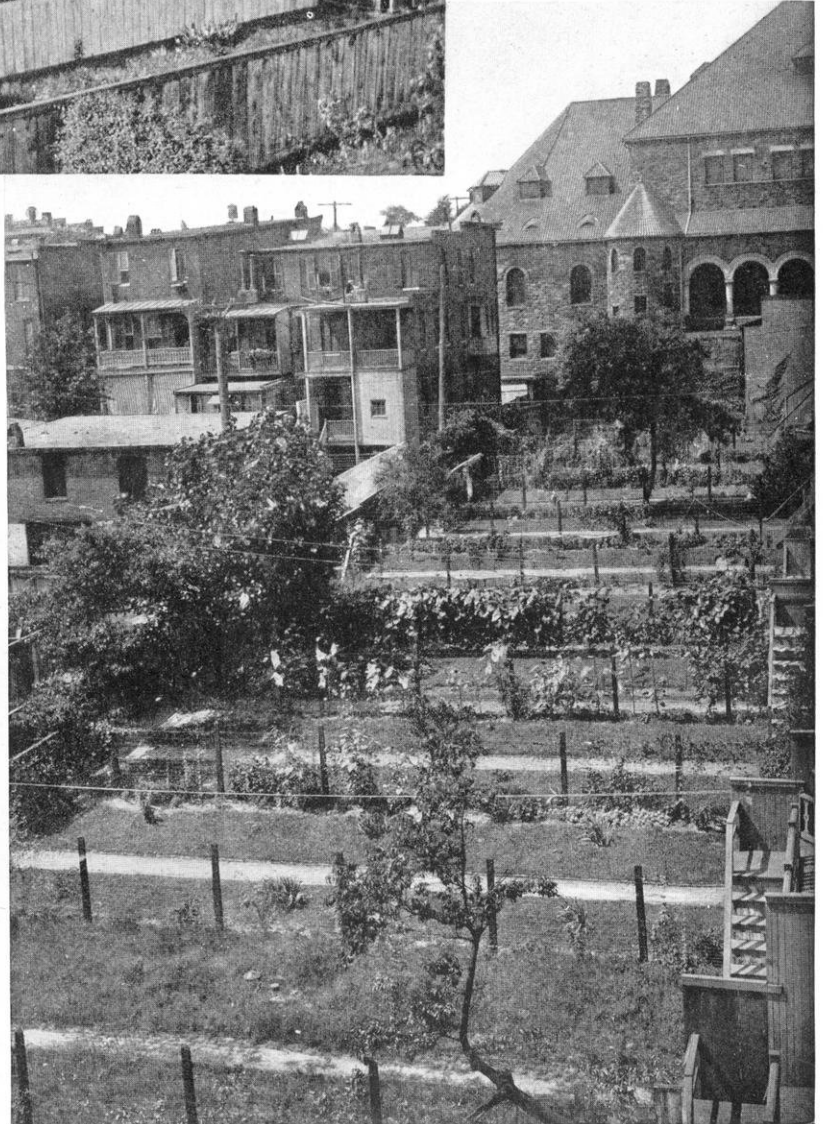


TWO VIEWS OF A BALTIMORE BACKYARD TRANSFORMED BY A LITTLE GARDENING ENERGY AND ENTHUSIASM INTO A GRASS-CARPETED AND FLOWERY OUTDOOR SPOT: THE RESULT OF A BUSINESS WOMAN'S LABOR AFTER WORKING HOURS.



THE PHOTOGRAPH ON THE LEFT SHOWS A ROW OF TYPICAL BACKYARDS IN ST. PAUL STREET, BALTIMORE, AS THEY LOOKED BEFORE THE GARDEN COMMITTEE AND ITS ENTHUSIASTIC CO-WORKERS TOOK UP THE SLOGAN "BEAUTIFY BALTIMORE" AND ACHIEVED AMONGST OTHER THINGS, WITH THE COÖPERATION OF THE TENANTS, THE RESULT PICTURED BELOW.

THE ILLUSTRATION ON RIGHT SHOWS HOW THE BACKYARDS LOOK NOW THAT THE FENCES ARE DOWN AND THE TRIM LAWNS AND FLOWER-BEDS HAVE TRANSFORMED THE HERETOFORE NEGLECTED SPOTS: POSTS AND WIRES ARE THE ONLY INDICATIONS OF DIVISION BETWEEN THE SEPARATE LOTS, SO THAT THE WHOLE EFFECT IS OF ONE LONG "BLOCK GARDEN," AND THE PLEASANT GREENERY AND BLOSSOMS OF EACH HOME MAY BE ENJOYED BY ALL THE NEIGHBORS: THIS PLAN MAKES IMPOSSIBLE THE SHUT-IN FEELING THAT THE HIGH BOARD FENCES USED TO GIVE, AND BY CHANGING DESOLATE BACK ENTRANCES INTO PLACES OF BEAUTY HELPS TO RAISE THE GARDEN STANDARDS OF THE WHOLE COMMUNITY: THE RESULTS SHOWN IN THIS AND OTHER PICTURES MAY BE ATTAINED IN ANY TOWN OR CITY IF EACH HOUSEHOLD WILL DO ITS OWN SHARE IN THE GENERAL ENTERPRISE.





A CORNER OF BALTIMORE'S ANNUAL FLOWER MARKET: ONE OF THE MEANS BY WHICH PUBLIC INTEREST IS STIMULATED IN THE GARDEN MOVEMENT.

A SECOND GLIMPSE OF THE FLOWER MARKET SHOWING SOME OF THE STURDY AND GENEROUSLY BLOOMING PLANTS THAT WERE PURCHASED BY VARIOUS GARDEN LOVERS FOR THEIR HOMES, BACKYARDS AND WINDOW-BOXES.

CIVIC GARDENING

the rear of two rows of houses, was donated by the philanthropic owner. It was a miserable dump heap, overrun by chickens and perhaps an occasional cow or goat, though there was not a spear of green visible. A few of the women in the block had clothes poles on the lots, but generally the place was unused. The local city councilman, reflecting the attitude of his constituents, even insisted that he preferred a dump heap to a garden!

But the little Committee persevered. They fenced the lot; they had it plowed, fertilized and platted; they provided seeds and gave instructions. Finally, a little late in the spring, all the plots were taken. The Street Cleaning Department contributed street sweepings to improve the soil, and the city carts removed loads of tin cans and other indestructible rubbish.

THERE were tragedies that first year. Many of the vegetables were watered too much; others were allowed to become too dry. Some plants were fussed over like "only children" and smothered to death; others were neglected and weed-grown. But the gardeners learned from each other and from experience. Sometimes, indeed, in the effort to profit by such help, the workers went to disastrous extremes. One ambitious cultivator, for instance, who observed the beneficial effects of fertilizer, thought that if a little was good, more would be better; so she applied concentrated pigeon manure in such quantities that her vines rivalled Jack's famous Bean Stalk; but no pods were forthcoming.

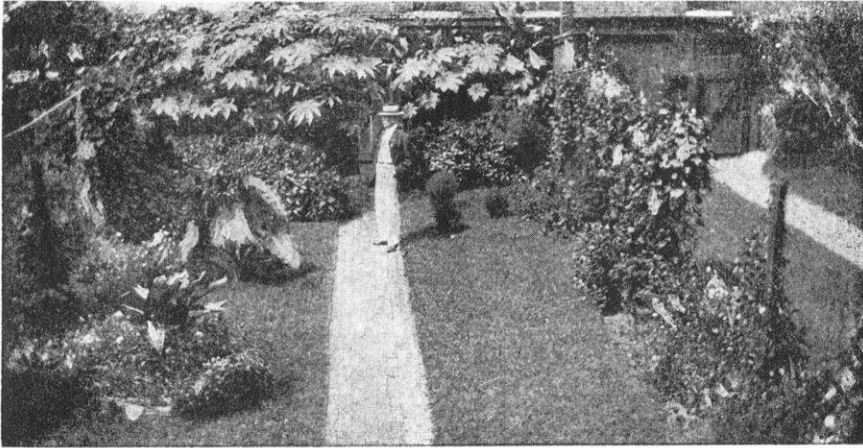
Thus the amateurs learned their lessons, worked with the mellow earth and grew their lettuce and potatoes, peas and beans. Most of the gardeners have a few flowers, and last year several gathered excellent strawberries. The plots are now much sought after, and the City Councilman is a firm friend of the Garden Committee. A second tract adjoining the first has even been opened to supply the demand.

In the spring of nineteen hundred and eleven, the Women's Civic League was organized, and the Garden Committee, somewhat augmented by this time, sought its affiliation, becoming a joint Committee of the League and the Municipal Art Society. The Committee now employs a social worker and a garden superintendent.

A dozen vacant-lot gardens are now being cultivated, though vacant land is scarce in Baltimore and the soil is poor. Each year, however, a few new gardens are taken on and the work is expanding.

The backyards and window-boxes have also multiplied, and every year the *Evening Sun* has conducted the contest. Prizes are offered now in a prize-winners' class, as well as in six districts to an open field. Summer window-boxes in Baltimore must be planted with

CIVIC GARDENING



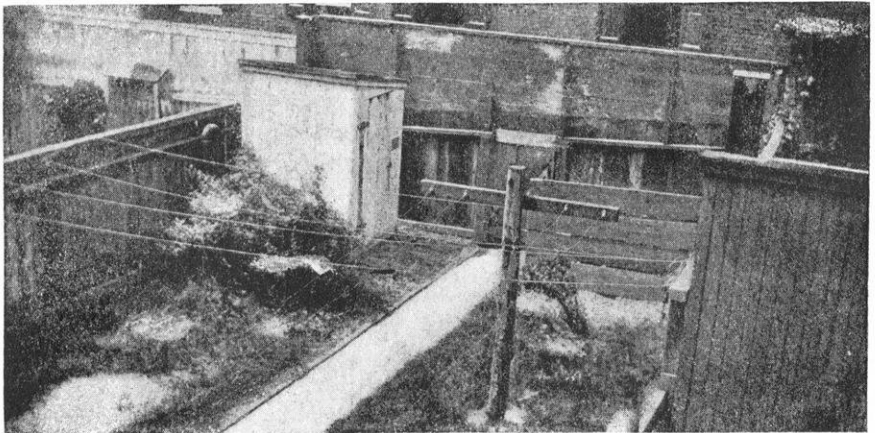
THIS PLEASANT LITTLE GARDEN WITH ITS GRASS, SHRUBS AND FLOWERS IS IN HAPPY CONTRAST TO THE VIEW SHOWN BELOW.

flowers that will stand the sun, but thousands of successful boxes testify each year that good results can be obtained.

Three years ago one of the schools put out boxes in all its windows, since then twelve other schools have followed this excellent example, and last year the *Evening Sun* offered a school prize. The boxes are usually made in the Manual Training Department, and the children bring seeds and plants. In a city where school playgrounds are pitifully small and where school gardens are in many cases impossible, the window-boxes are a source of untold pleasure and real profit to the children.

This year the Committee coöperated with other agencies to secure the appointment of a City Forester, who has taken up the work of preserving the trees now growing, and promoted the planting of others. This work is facilitated in some degree by the extensive

A FORLORN AND BARREN BACKYARD ON A BALTIMORE STREET WHICH WAS TURNED INTO THE ATTRACTIVE SPOT ILLUSTRATED AT THE TOP OF THE PAGE.

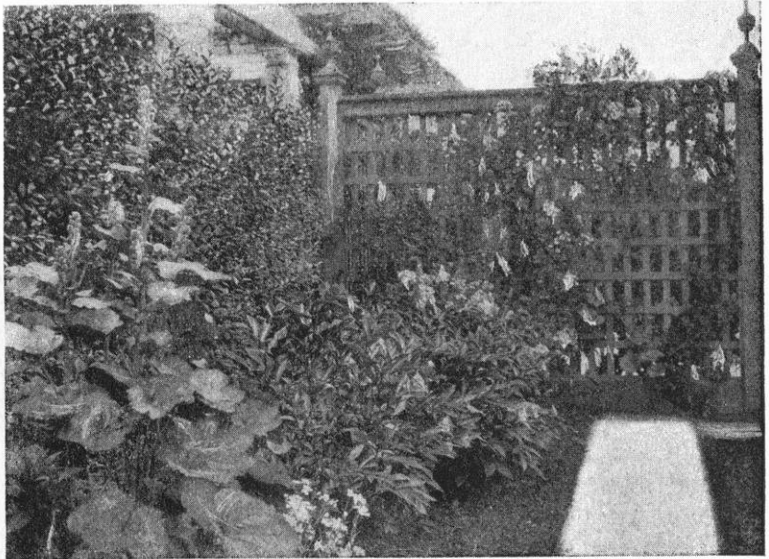


CIVIC GARDENING

paving operations now being carried on, for where arrangements are made in time, residence streets may be planted to trees on both sides and the expense covered by the saving in the pavement.

Now that there is a City Forester, it is planned to instruct the children of Baltimore in the care and preservation of street trees. This will be done in part through the schools and in part through the League's Clean City Clubs which are being formed.

THROUGH the courtesy of the Park Commissioners, a vegetable garden was conducted in one of the parks last summer. The garden was planned by the superintendent of the Committee, and the daily work done under the supervision of the playground director. The plot was situated in a prominent place near one of the Park entrances. A low privet hedge ran around two sides, and the garden was laid out with a central pathway bordered by bright-colored zinnias and sweet alyssum, and flanked with bachelor's buttons—all flowers that may be grown from nickel packages of seed.



WHEN THE OWNER WISHES TO OBTAIN A LITTLE OUTDOOR PRIVACY WITHOUT COMPLETELY DESTROYING THE LONG VISTAS AND "BLOCK GARDEN" EFFECT, A LATTICE LIKE THE ONE PICTURED HERE MAY FORM A GRACEFUL SCREEN.

Ten boys and ten girls were assigned plots, divided from each other only by sweet alyssum, so the effect was that of a single garden. Each child planted a variety of vegetable, and as each crop matured it was harvested, pulled up, the ground smoothed out and a new crop put in. In this way, the garden never looked neglected. A further cause for the attractive appearance of the grounds was that while the children were always permitted to take their vegetables home, they were allowed to pick them only under supervision.

The young folk soon came to take pride in the appearance of the

CIVIC GARDENING

garden as a whole as well as of their individual crops. Curiously enough, the girls, like good housewives, preferred the vegetables—the boys, the flowers. If a child was absent, there were always any number of others who would willingly weed the plot for the sheer pleasure of it—and perhaps in the hope of securing an assignment next year.

The neighbors enjoyed this garden immensely. They stood in rows along the hedge watching the little tillers of the soil; they came at dusk and walked down the garden pathway, and one old man was a daily visitor all through the season.

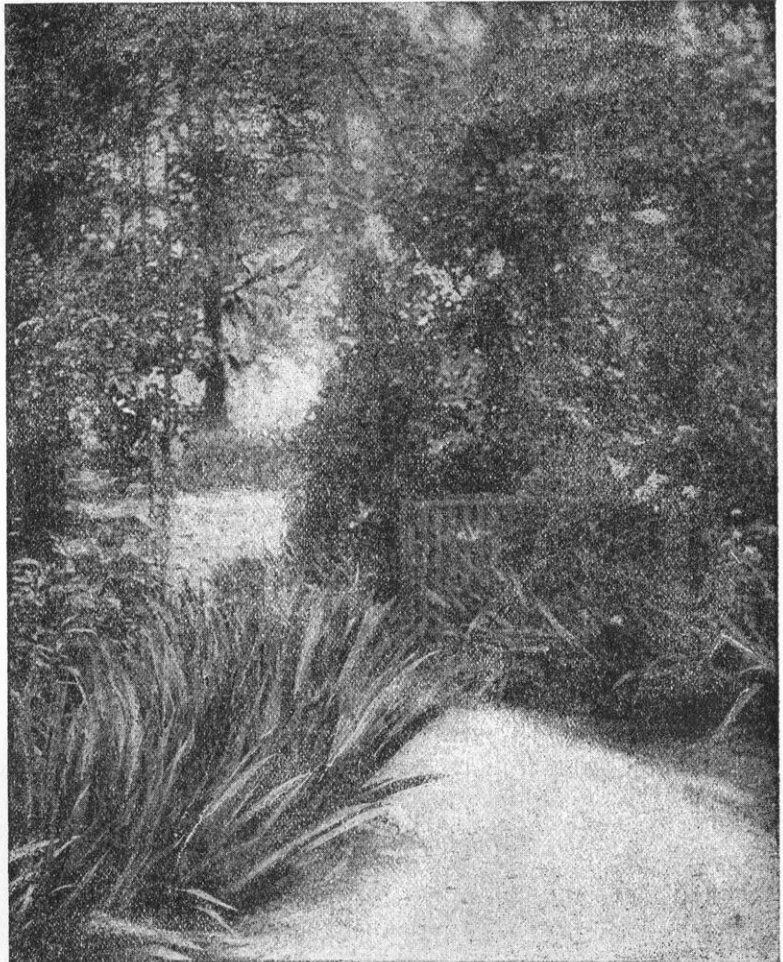
A most interesting civic development has grown out of the backyard contest, for from these scattered gardens has come the "block idea." Recently, the members of Block Improvement Association Number One celebrated the taking down of the last high board fence on St. Paul Street, Baltimore. For many years some of the backyards had been planted to grass and flowers, but it was not until wire fences had become uniform that the residents in the block could take real pleasure in their neighbors' gardens. Vines and shrubs provide secluded nooks for serving tea or for the afternoon siesta, but the general effect is that of a park rather than a series of miniature gardens. In another block, one of the residents has built an ornamental stone wall in such a way that it allows the passerby glimpses of climbing roses and blossoming shrubs, while a little balcony porch, shut in from the street and neighbors, looks out upon a charming vista of green. Thus the block development idea is growing in Baltimore, and undoubtedly this kind of coöperation will bring more comfortable homes and incidentally more valuable ones. It is a significant fact that on streets where there are empty houses, it is always the garden blocks that are filled.

Various methods have been used to popularize this civic garden work. In the spring of nineteen hundred and twelve, a set of colored slides was shown in all the large moving picture theaters of the city, and a lecturer explained the work of the Committee. In this way thousands of persons were informed of the garden possibilities in their backyards, in window-boxes and in vacant lots. Everywhere the policemen were interested, one of the contestants last year having been the traffic officer stationed at a prominent down-town intersection of streets.

PERHAPS the most effective publicity agency of the Baltimore garden movement, and certainly the most profitable one, is the Annual Flower Market held around the Washington Monument early in May. Here are sold all kinds of plants, tools and garden

CIVIC GARDENING

fittings. There are thousands of tiny geraniums, vincas, alyssum and daisies, five cents a pot; spreading palms, lacy ferns and delicate hydrangeas for those who can afford them; bedding plants, roses and hardy shrubs, box trees and vines. The collection also includes gardening tools, kneeling cushions and gardening aprons, as well as furniture and pottery



ONE OF BALTIMORE'S BEAUTY SPOTS WHICH PROVES IN ITS OWN PICTURESQUE WAY HOW MUCH OUTDOOR LOVELINESS MAY BE ACHIEVED WHEN THE CITIZENS ARE ONCE IMBUED WITH THE GARDENING SPIRIT.

for the grounds, flower-baskets and window-boxes. Fruit and cut flowers are also to be had at the Market, and the serving of luncheon and presence of music gives the place quite a festive air. The parked squares around the Monument are usually gay with tulips which add their touch of color to the scene.

Two years ago a prize was offered for the best Flower Market poster, and a large exhibition of the competing drawings was held. Last year the prize design was lithographed in black outline, a committee of girls washed the drawings with water-colors, and the shop windows of the city were filled with these attractive posters.

The Flower Market brings thousands of people to the Monument,

HOMESICK

adds to the number of gardens and window-boxes, and provides funds to carry on the vacant-lot work. This success is due not only to the liberal donations of the merchants and the energetic efforts of scores of women, but to the awakening in Baltimore of an enthusiastic civic gardening spirit.

This spirit, moreover, results in more than just the gardens themselves. It brings healthful exercise for the workers and the wholesome pleasure that comes from intimate knowledge of the vegetable world. It means satisfaction and comfort in cool green yards during the summer, and outdoor happiness for both children and parents. And last of all, it develops in the gardeners, big and little, greater human sympathy. The Civic League members have occasionally met rebuffs when they called the attention of housekeepers to uncovered garbage cans and untidy backyards; but there is no case on record where a "garden visitor" has not been received with cordiality. For a mutual garden interest establishes between strangers the link of comradeship, and often proves a first step on the road to civic coöperation.

HOMESICK

SOMETIMES I grow so lonely for the old hills of home,
The high hills, the green hills that wait there for me yet;
I never have forgotten them, though far my feet might roam—
The blue hills, the true hills—how could my heart forget?

Here in the loud-voiced city there are no kindly hills—
Only hills of iron, great honeycombs of steel
That sing no song for my worn soul like the happy rills
That gush below the hills of home—dear hills that bless and heal.

O for a day in the ancient hills! O for an afternoon
To lie upon their velvet side and watch the clouds of foam,
And twilight, and pale evening, and then the solemn moon—
But I am pent in the city, ye far blue hills of home!

CHARLES HANSON TOWNE.

HERDS AND THE MAN: BY WILL LEVINGTON COMFORT



REMEMBERED Corydon as one of the many young men with a few dollars around New York. He was sharp-tempered, smart, having a voice touched with a whine in those earlier days. . . . Except for the gossip that he was making a fortune out of amber beads, it hardly occurred to me, during a period of two years, that Corydon was out of the world, so far as his old grooves and friends were concerned. Finally, I saw him on a ferry, crossing from One hundred and Twenty-fifth Street. . . . I hadn't known how well I liked him—that was the first thought. His eyes had a steady quiet sparkle, and his voice was right. He asked me to come with him for the afternoon, even helped me finish an errand in Hackensack. We took another car there, and a sizable walk, climbing a low elm-covered hill at last to Corydon's cabin. It was a fine afternoon. This seemed a good thing to do—this walk in the country and reconstruction of acquaintance. We sat down in the doorway, and Corydon told me his story which I repeat in somewhat of the spirit it was given:

THE fact is I had been getting more and more restless. On the particular morning of events, I sat in the "sumptuous" library of the *Boabdil Club*, and found myself studying old Conrad. You may remember. He made a fortune out of the war fifty years ago. That was Conrad's great hour. He tells of it every day. He had collected a vast cellar-full of whiskey before the duty was imposed, and ever since had lived on and in the interest of the sale of that whiskey. . . . On this day that I watched him, he was waiting for his appetite, pandering it occasionally with cordials and stimulants. A white-haired old man who should have been hearing the music, so close was he to the Gates; white-haired—but a fat, sour-fleshed old man, thick blood aflame in his puffing neck, brain-passages open only to meat and drink traffic. I began to realize how poisonous he was; what subtle and sublimated poisons he flowed with. The rank honest smell of pigs down the road was clean and tonic compared to those processes of moral disintegration in pure linen and expensive raiment.

And I left him sitting there, sick with myself, and the beginnings of myself which were like Conrad. I crossed the river and took a car as far as it would go; then I walked until I was tired and hungry, and it was then only three in the afternoon.

I saw this hill; indeed I was on the slope of it—just a little old hill, in the corner of a meadow, and the three elm trees. I stood

HERDS AND THE MAN

just here in their midst and watched the cattle feeding below. It was quiet and in May. The wind began to clear my mind. Like a soiled and littered house it was, but doors and windows that had long been shut were open now. The pent air blew out, and some of the uncleanness.

Quiet came in and the freshness. I began to hear my real self, long lost in the city—lost among the herds and the hives of men. . . . That was the first I knew that the voice of the many is the voice of the devil; that the way to truth is the opposite way from the crowd. Right then I wanted this place.

The fact that I had a few hundred dollars doesn't make me different in any way from what I mean to show. I could have bought this place for half the rent I was paying for a room in New York. The many to whom I want to teach the trick, don't need a whole hill at first, or three elms. . . . The dairyman and I made a deal before dusk. To him it was only a bare corner of a meadow; to me every stone was a mystery and the elms were mine. I was humble and contrite in the quiet of them, when I came back in the early night from the dairyman's house. They meant music and beauty to me; they didn't mind because I had come. We reasoned together.

I learned from a man in the village to mix concrete, and built a fireplace and this cabin around it. You see we face the south between the elms, the third a sentry behind to the north. I sank a well—and pure water came up gladly. I remember that first drink, and then I washed the threshold. No wood could be so fragrant as these timbers in the cabin—and the planks of the floor were white like a ship's deck. In the village I found a rose-vine.

BUT I was only beginning to learn the truth and beauty of the venture, begun in suffocation and deadly sickness to escape somewhere. . . . I went to the city for the days, but the summer nights were spent here. Every night was different. Rainy nights had their mystery and charm. I would open wide the doors and windows, and the whispers and essences of the night came in. I brought only a dozen books—the wonderful little books of the world, that have stood for a hundred years at least—among them the Kempisman, Bohme, Blake, Yepes, Epictetus, the Bible, Patanjali. You will laugh. . . . I had had strength for such. Only a half-hour for reading, perhaps, in a long evening, because the nights were more marvelous pages. . . .

Now for the miracle: I realized myself. I began to hear myself. Men in the city can't do that. They hear each other. Their brains are jammed with sounds—other men's words, things heard, read or

HERDS AND THE MAN

laboriously learned, heavy materials actually collected by the brain, which in my case was thirty years old. . . . Now call it God, or Soul, or Larger Consciousness, or one's Guiding Spirit—call it what you like—I call it the Real Self, and every man's got one. That's the point. Every Man's got one, but he isn't an individual until he gets in touch with it. He's of the herd and the hive. The entire richness and variety of his wretchedness is to whip him out of the herd and the hive—out of the hollows and vagueness to light. I've got a suspicion that this Real Self is eternal; but that's a personality. . . . and I'll stick to things I'm sure of.

One is: You can't hear the Real Self until you get the din of other people and other people's truck out of the brain. This is the mastery of self—to achieve the stillness and the listening—the little world-old books will tell you also that it is the ecstasy of the immortals.

One clear sentence from the Real Self, and you are never the same afterward. You are an individual.

I would sit here in the doorway, and fall into a contemplation of the night—until the night sounds and the night beauty were farther and farther, and I was at peace—all in fine rhythm with the world. . . . I knew that I lived—I knew that I was a living man; that I could stand alone. I knew that *if* I could hear what the Real Self was trying to put over—that the product would be constructively new and unerringly right. I got closer and closer to it. But before even the amber idea came, I knew I was on the right track.

It's all true—what the prophets and saviours come to earth to tell men. We've each got powers undreamed of. In the first few nights sitting here, I saw why I had suffered so. It was because I had lived and moved in the blindness and fog of other lives. It is the herds that suffer and die in the dark. I had climbed a step above what I had been, and so I could see the squirming greeds and lusts. I could see that nearly everything I had ever done was a sort of random snatching or spiteful reprisal—that the whole sorry business was a leaning on others. I had lived in a set of quotation marks. . . . Also I began to see better—what I should do to-morrow, how to do it well, quickly, painlessly to others.

You see a man who has learned to listen, knows there's an ocean of ideas, waiting for minds to receive them and carry them out. That's all genius is—one who has learned to listen and use. Ask a genius. He'll tell you he's an instrument, if he's the real thing; also he will say that it is great to be played upon.

. . . Why did I want to tell you all this? To show that any one can do it. The thing can be done for what the crowds spend in the

HERDS AND THE MAN

filthy tenements. . . . I'm thinking especially of the hall-bedroom myriads—the wasting young men. Consider the thousands who pay three dollars a week for the stifling drawer of a pestilential house.

IN all directions around every city, there are new subdivisions of property. You can buy a three hundred dollar lot for five dollars a month. Take a hill-lot, or a lot with a tree. If it is summer, tent it and build your cabin in the evenings at your leisure. . . . You will be more of a man when you light the first fire in the autumn. You will stay on making your cabin snug. The rows of city houses in which you once had a run-way and a locked door, will give you the quake of an ex-convict. . . . Cooking your own eggs and coffee in the morning, and lighting your pipe on the way to the car, you will view the classic pictures of road and sky and field, looking into the eye of the day with a zest and a fineness of strength, you'd forgotten were in the world. . . . And the faces on the cars and ferries. They'll seem different. All the studies of the world are in them; and much to start your compassion, because you are rested, and because you are being true to yourself.

A man is clean alone; if he is clean at all.

And when you make your own house, you love it, and the thoughts come strongly to it. And the books you read give up their treasures. But the greatest of all is the silence and the beginnings of your listening. . . .

I want to tell you three little Russian matters about herding and hiving that are not so far from the point as they seem on the map. When I was in Manchuria during the Russo-Japanese war, I saw thousands of Russian soldiers who had been forced to come. They had no interest, no profit whether Russia won or lost. They were herded, driven, subjected to every degrading influence, moral and physical. They were marched and massed for death. . . . On the day that Kuroki flanked, and Orloff's force in the millet-fields gave way, losing the battle, a Russian soldier leaving the field—one of thousands in the rout—met an officer who began to abuse him for retiring unwounded. The soldier said that he had been forced to come; that he didn't know what the fighting was about; that he had six children at home and that the Fatherland was not feeding them nor doing his fall plowing. The officer could not answer, except with his six-shooter, and he murdered the man. . . .

Out of a certain hundred thousand Russian soldiers in that campaign—only thirty thousand were returned to their homes. These survivors were worse off in every way—health broken, spirit broken, their little establishments impoverished. . . .

HERDS AND THE MAN

Ten men and women, realizing these monstrous matters, gathered together in a cellar in St. Petersburg, vowing that they would do all they could to prevent other sons and brothers being sent to the field in the name of the Fatherland. The police descended and they were locked up for Reds. Their cause was called Terrorism. It's almost beyond humor, isn't it?

SO everywhere the herds are manhandled—the many always perish. The Fatherland couldn't go far in such work with individuals. Suppose that poor ploughman who was shot down for leaving the field at Liaoyang—it was only one of a hundred dramas—suppose, he had realized himself, before the conscript gang came for him; and had met them with a shotgun, standing for his life on his own land. They might have killed him, but he would have been spared months of untellable misery, and his would have been a clean death—that of a man standing for his own rights, and with God's thrilling courage to take him over. His death wouldn't have been an abomination in the name of Fatherland. . . . Now suppose the next Russian farmer that the conscript gang called upon, had stepped inside for his shotgun, . . . and the next. How far would the conscript gang go? . . . Four or five individuals gathered together would ignite a vision that would sweep across Russia. There would be a rousing of sleepers and innocents—and a tumult of new-born men.

It isn't being a superman to learn to listen to the Real Self—it's just the beginnings of manhood proper.

Those Russian instances were quick to hand, but the same systems are here, more subtle and underhanded, almost as sinister. Men and women and children are being herded and hived to their death in these States. Look at the mills and the cars; look at the homes and the lives of the general under-dog. . . .

Suppose even the flower of the poor young men of New York, instead of withering in tenements and hall-bedrooms, took to the open country in the evening, and on some hill or tree-lot built a house with their own hands.

Married men do this, of course—and they do well—but the needs of the house, the tension and expense of babies coming, the actual binding of bread and meat—keep the man from hearing his own mastering self. I'm for the big idea first, for the boy and the unmarried man. Get him started on the pure adventure, and he will put off taking the woman until he is actually ready. That in itself is a gigantic good, for his woman will be better chosen, happier; and of such matings individuals are born, not herd-stuff.

HERDS AND THE MAN

Of course you see what I'm getting at; the foundation, not a smashed coping—no mere break in the wall. The young men who begin to listen to themselves, must emerge from the herd-hounding and hive-heat; it is against nature for them to remain in the low "massed for death" movement of the industrial system. The entire industrial system will alter to adjust to them—just as surely as mind rules body. The man who has heard himself will never go back to the bench that degrades him—never again a machine's assistant. . . . Some night—even before he has learned to feel his own powers as a master of the earth, he will see that he is wrong to return each dawn to pluck fruits from a wheel.

ONE single thought of a man who has learned to listen has wrapped the earth in human intelligence and bound the seas. One thought of a man who has learned to listen has given us to hear the Beethoven sonatas better than the master played them—and in our own house. . . . You are either a constructor or a slavish conserver of others' ideas. You don't know how great you are until you have learned to listen. . . .

I think especially of the young man—the boy, beginning to be herd-clutched, full of hatred and rebellion, full of the moral sickness of the untried. He is the one I want to see emerge from the stagnating heat and set forth. It is possible for him to live like a man for less than he lived like a beast. Moreover, the crowd follows the individual forth and raises the price of his land—that's an old law. But the individual moves on, until he commands some sea-front, and builds a house that looks abroad. When he comes to take his woman, there will be a vision and an ideal about it—for these things come to the quiet places alone. . . .

But the greatest of all good is this: The road to the little cabin some night, may prove a road to Damascus; or the tree may prove a Bo-tree. Such things befall when a man learns to listen to himself.

The individual counts in this world; the individual must be served. It is the individual who has his way; who refuses to be wronged and trampled, and who chooses where and how he shall bring forth his kind. The individual is the man who hears himself. I don't mean a man-crusher, a man who rises on the necks of other men. Such a man doesn't hear a Real Self, but a dirty animal instinct. This is not a way of Greed. The pitch and depth of Greed is back in the crowd—for it can only live where souls are grouped. This is a way of Compassion. But let me assure you that all this is no good if the young man go out to his tree or hill to brood on his own wrongs. He might better stay in the hall-

HERDS AND THE MAN

bedroom, for he will spoil the serenity of the great nights of other men.

"It is not I who write these things," said Jacob Bohme, whose philosophy penetrated the heights of Heaven. "This that you see is but a simple-minded and foolish old man. These things are the love of God." He began his silences as a herder.

First of all, the young man must realize that the "love of God" only comes into a man's soul, when love for his fellow-man goes forth. . . . It's a kind of prayer—this listening—and a man must make good with fine thoughts and actions. It's a power, a great gift—this receiving of creative force—and its outpouring is service to men. You can listen under any tree when you are alone, but after you have heard the Real Voice, you will go out looking for the bend of some mighty river, or the brow of the continent, there to build your house. All the racket and authority of men will never make you afraid again—only the unworthiness of yourself. . . . There's nothing Utopian about a line of this. It's simple law for every man. The way is clean and open as morning, compared to the clutter and complication of things as they are. It's the play of a child compared to the hideous dream in which many move today.



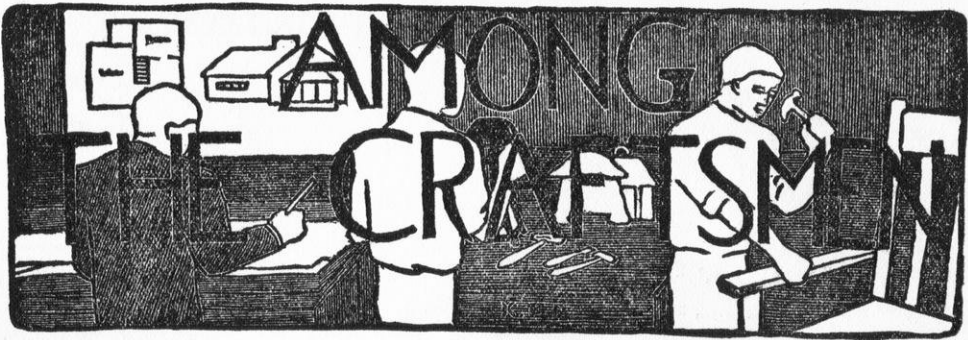
THE SALESLADY'S RESPONSIBILITY



ETHEL MYERS

1914

Saleslady to Model—"THE CUSTOMER SAYS SHE'LL TAKE THE 'MINARET' IF YOU THINK IT WILL FIT HER."



TWO UNIQUE CRAFTSMAN HOUSES PLANNED FOR SECLUSION AND CLOSE INTIMACY WITH THE GARDEN

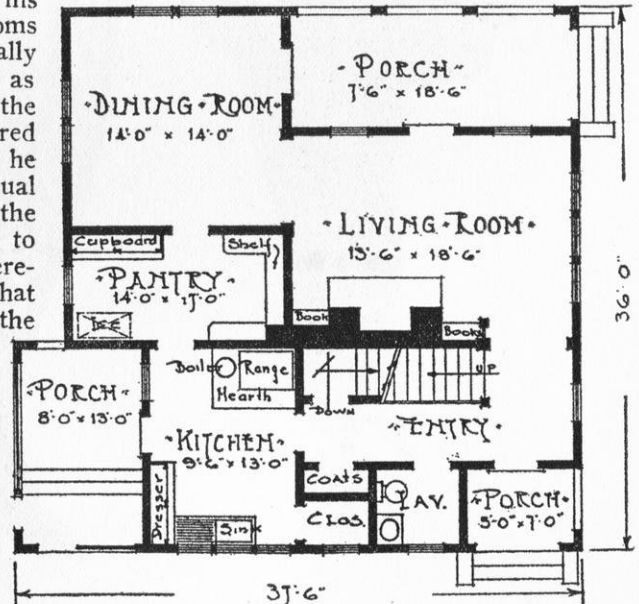
A FEW weeks ago one of our subscribers called at the Craftsman architectural rooms and asked us to work out the plans and specifications for his new home. He explained in a general way the kind of house he had in mind, and we were particularly interested in his somewhat original point of view. The house, he said, was to be built in a village, and the lot fronted on a street where the cars ran. Consequently, his problem was to arrange the interior of his home so that the living and dining rooms and porch, where the family would naturally spend most of the time, would be as far as possible from the noise and dust of the street and in close touch with the sheltered garden at the rear. To accomplish this, he said, he would have to ignore the usual architectural conventions and build the kitchen and its porch in the front, next to the main entrance. He wanted us, therefore, to design the house in such a way that the front, in spite of the presence of the service porch and kitchen windows, would be both attractive in appearance and convenient in plan.

As we have already published drawings of several suburban houses that embodied this same general idea, and have always held that the back and sides of one's home should be just as pleasing as the part that faces the street, we were of course glad to find a home-builder who shared our opinion.

And knowing that many people who contemplate the building of a home in village, suburbs or town, are confronted with similar conditions, we decided to plan one of the houses for this month's magazine as outlined above.

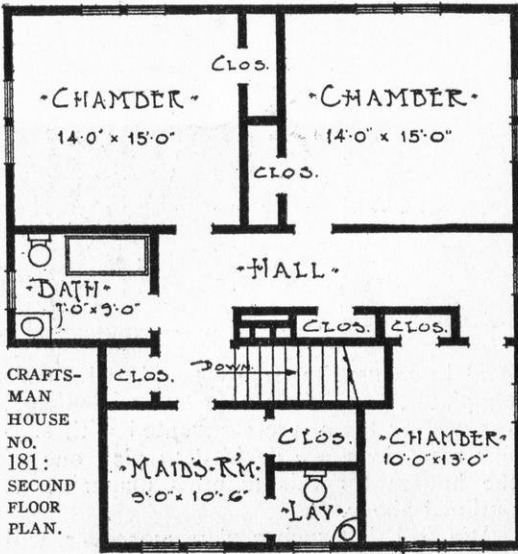
We feel that such a plan, moreover, will have a wide range of usefulness, for it gives just what the home-builders of today are seeking—namely, the chance for quiet, comfortable indoor life, sheltered outdoor retreats and closeness to the garden.

THE first house illustrated here, No. 181, which embodies the foregoing principle, is of stucco on metal lath, and shingles are used for both the main



CRAFTSMAN HOUSE NO. 181: FIRST FLOOR PLAN.

CRAFTSMAN HOUSES PLANNED FOR SECLUSION



CRAFTSMAN HOUSE NO. 181: SECOND FLOOR PLAN.

roof and the long hood that protects the front entrances and windows. A lattice screen and door shield the kitchen porch from view of the street, and additional privacy is afforded by the low wooden railing that caps the side parapet. The use of trelliswork on each side of the kitchen windows, as suggested in the drawing, will also give a decorative touch to the front wall, and if vines are planted here as well as at the corners of the porch, quite a picturesque effect may be attained.

For the windows, it will be noticed, both the casement and double-hung types are used—a detail that may of course be governed by the owner's preference. In the present instance we have indicated small square panes in the casements, and in the upper sash of the double-hung windows—an arrangement that lends a little interest and variety to the simple stucco walls.

As the main living porch is located at the rear of the house, we have planned only a small recessed porch at the front entrance on the right. From this one steps into an entry from which open a coat closet and a lavatory. The latter will be found especially useful in a suburban or village home, for it will save unnecessary stair-climbing and will prove a convenient place to hang heavy wraps or take off one's overshoes after working in the garden or returning from a motor ride or country walk.

In the entry the staircase is built with cellar entrance close to the kitchen, so that the maid may have ready access to both without passing through the main living

rooms. The kitchen, while small, is compact in layout, with the sink below the front casements, a big light closet on one hand and built-in dresser on the other, and the range in one corner where its flue can be carried up the same chimney as the living-room fireplace. The pantry, which separates the kitchen from the dining room, is equally handy, with its long shelves, cupboards and ice-box.

The dining room is light and pleasant, for in addition to the double windows at the side and back, there is a door leading to the big sheltered living porch and a wide opening into the living room. The latter also communicates with the porch, and these doors may be either in part or wholly or glass, according to the exposure of the house and preference of the owner. If the house is built facing north, this will insure a sunny outlook for the dining room, living room and living porch, as well as a glimpse of morning sunshine in the kitchen.

The living room, with its many windows, its open fireplace and built-in bookshelves on each side, affords not only a large, comfortable place for the general family life, but presents interesting possibilities in the way of a decorative use of woodwork and structural features. The porch will serve as both outdoor living room and dining room whenever the weather is clement. In fact, if it has a southern exposure, it may be glassed in for the winter to form a sun-room, thus adding materially to the available living area of the home.

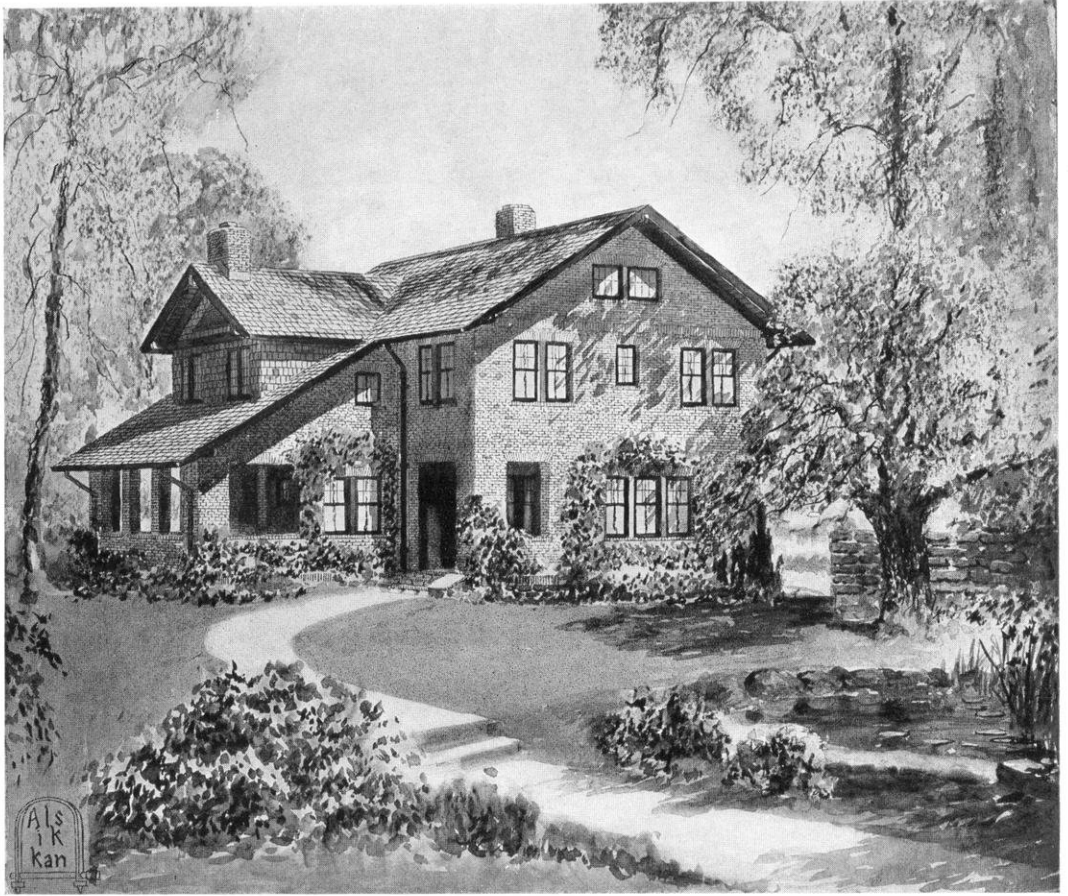
The upstairs arrangement is equally convenient and somewhat unusual, for the two largest bedrooms for the family are placed at the back, away from the street and overlooking the garden. The small bedroom in the front may be used for the guest chamber, and the one on the left of it, with the lavatory attached, is intended for the maid, as it is close to the head of the stairs. If the owner wishes, this lavatory may be enlarged into a bathroom by utilizing the space now given up to the maid's closet, in which case the linen closet indicated in the hall may be made to open from the maid's room.

THE second house, No. 182, while about the same size as the first, and intended also for a village or suburban lot, is quite different in arrangement. The living room and living porch in this case face the street, but the rear of the house will be



Gustav Stickley, Architect.

THIS CRAFTSMAN STUCCO HOUSE, NO. 181, WAS PLANNED FOR A VILLAGE OR SUBURBAN LOT FACING A STREET ON WHICH THE CARS RUN: FOR THIS REASON THE KITCHEN HAS BEEN LOCATED AT THE FRONT, AND THE DINING AND LIVING ROOMS AND BIG PORCH HAVE BEEN PLACED AT THE REAR, SO THAT THEY MAY BE AS FAR FROM THE STREET AS POSSIBLE AND IN CLOSE TOUCH WITH THE SHELTERED BACK GARDEN: THE HOUSE CONTAINS SEVEN MAIN ROOMS, CONVENIENT AND HOMELIKE.



Gustav Stickley, Architect.

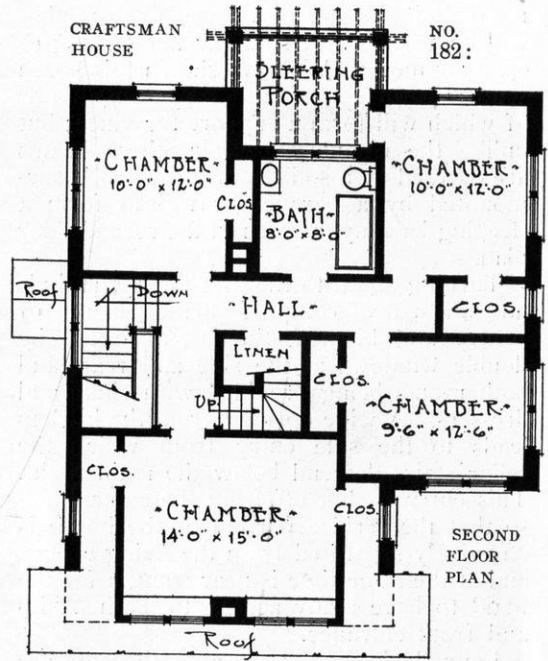
THIS CRAFTSMAN HOUSE, NO. 182, IS BUILT ON A STONE FOUNDATION, WITH BRICK WALLS AND SHINGLED ROOF, AND IS ESPECIALLY SUITABLE FOR A SUBURBAN LOT: THE INTERIOR COMPRISES SEVEN MAIN ROOMS, SOMEWHAT UNIQUE IN ARRANGEMENT, AS WILL BE SEEN FROM THE FLOOR PLANS ON PAGE 597: THE SHADY LIVING PORCH IN FRONT, THE RECESSED ENTRANCE AT THE SIDE, THE GARDEN PORCH AT THE REAR AND THE SLEEPING BALCONY ABOVE IT, NOT ONLY PROVIDE FOR PLENTY OF SHELTERED OUTDOOR LIVING BUT ALSO CONTRIBUTE TO THE ARCHITECTURAL INTEREST OF THIS COMFORTABLY PLANNED HOME.

CRAFTSMAN HOUSES PLANNED FOR SECLUSION

found just as attractive as the front. Like the preceding design, the exterior is simple, the decorative interest depending entirely upon such structural features as the recessed porches, the balcony at the rear, the dormer and small-paned windows.

The house is built on a foundation of field stone, with brick for the main walls and chimneys as well as the parapets and pillars of the porches. The use of header and soldier courses in the steps, window sills and caps, above the foundation line and across the gables gives a touch of variety to the surface and accentuates the main structural lines. Shingles are used for the main roof and for the sides and roof of the dormer.

The front entrance is on the right, through a square, recessed porch that shelters the door and gives a note of friendly emphasis to the entrance. Within is a small entry from which a coat closet opens, and beyond are the stairs and the roomy, open hall which connects the living and dining rooms. This arrangement gives one a sense of spaciousness through the lower floor, and at the same time allows a certain amount of privacy, which may of course be increased by the use of portières in the openings.

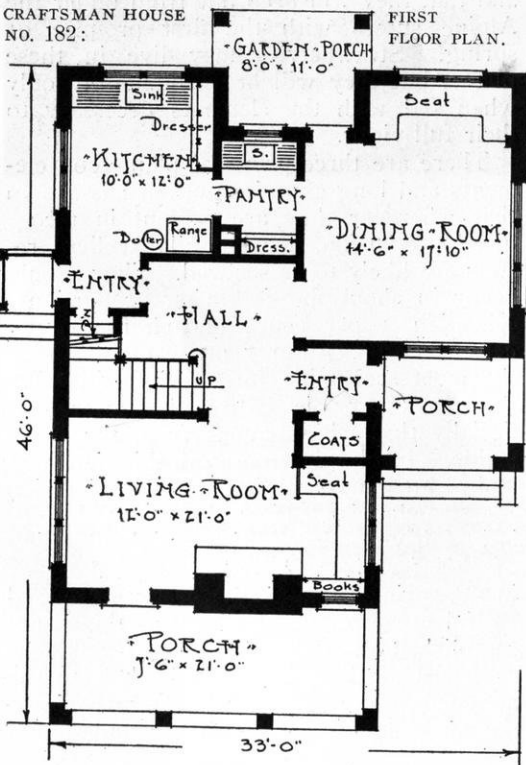


Beside the big fireplace in the living room bookshelves are built in beneath a small, high window, and a long window-seat fills the nearby corner. This results in a comfortable inglenook which is one of the most homelike features of the house.

On the opposite side of the chimneypiece is a door leading to the living porch, which is somewhat screened from the road and from the entrance pathway by its brick parapet and pillars. We have shown no steps between this porch and the garden, but if the owner wishes they may be provided—preferably on the left so that visitors will not confuse them with the main entrance. If the front of the house has a southern exposure—which is the most favorable—the porch may be glassed in for the winter as a sunroom.

The dining room is also worth noting, for the window groups on three sides make it an airy, sunny place, and it will be particularly pleasant if the house is built facing south or west, for then the morning sun will enter the dining room. By the construction shown in the first floor plan, an alcove is provided at the back of this room, and we have indicated here a wide built-in seat that will give the place an inviting air, and like the arrangement in the living room will afford a chance for interesting treatment of the woodwork.

At the back of the house, and sheltered by the recess formed between the dining



MAKING MONEY OUT OF STRAWBERRIES

room and kitchen, is a garden porch that will be a delightful spot for the serving of open-air meals. We have shown this porch with a pergola roof, the projecting beams of which will form a support for vines; but unlike the ordinary pergola, these beams are covered by a solid flooring which is surmounted by a parapet or rail to form a sleeping balcony, as seen in the second floor plan.

Turning again to the first floor, one finds an unusually compact arrangement of pantry and kitchen, the latter lighted by double windows at the side and rear, and both rooms being provided with sinks and dressers. A wide opening from the kitchen leads to the side entry from which the cellar stairs descend below the main flight. This entry is shut off from the central hall so that the service portion of the house is effectively separated from the living rooms, and at the same time is near enough for the maid to have ready access to both stairs and front entrance.

Four bedrooms and a bathroom are planned upstairs, with good-sized closets, those of the front room being provided beneath the slope of the roof on each side of the dormer, and being lighted by small windows in the side walls. As the chimney of the living-room fireplace is carried up the front wall of the dormer, it projects into the bedroom and forms a sort of recess on each side that suggests the building of window-seats as we have indicated on the plan. The right-hand bedroom at the rear has access to the sleeping porch, and the bedroom on the other side will probably be used as the maid's room, being so near to the head of the stairs and therefore to the kitchen. The attic, which is lighted by small double casements in each gable, is intended merely for storage and is reached by the staircase next to the linen closet.

Altogether, this house, like the one shown before it, should prove extremely livable, and the arrangement in each case is so simple that the housework will prove comparatively light.

And in this connection it is well to remember that a great deal depends on the quality of the floors and interior trim; for there are few things more annoying to the housewife and maid than badly constructed and poorly finished woodwork. Naturally the plainer the trim is in design and the smoother in finish, the easier it will be to keep fresh and clean.

STRAWBERRY GROWING COMPARATIVELY EASY AND PROFITABLE: BY W. H. BURKE

STRAWBERRIES add, to the romance of their cultivation, the pleasant fact that they are capable of producing the most lucrative crop per acre that is associated with modern horticulture. Moreover they are not a difficult crop to handle, uncertain in results: complete success can be expected by the strawberry grower even if only the most rudimentary rules are followed. Three things, however, are essential for their satisfactory production: a friable, well-fertilized, perfectly drained soil; the selection of vigorous plants of proper sex grown by reliable specialists, and consistent and intelligent cultivation.

Soil that will produce good potatoes, onions or corn will mature excellent strawberries and the cultivation of the latter is no greater tax on time or energy than that which must be devoted to any one of the garden crops. But soils vary greatly even in limited areas. Also it is true that strawberries will grow in sandy wastes, in flat prairieland composed sometimes of gumbo and that they will peep out from under the Alpine snows with the first promise of spring. Strawberries may live in these places, but they will bear abundantly only when fed with the elements necessary to their full vigor.

There are three principal plant-food elements and long experimentation has shown that wherever they are present in recognized proportions in the soil excellent results are likely to be secured. They should occur in about the following proportions: Nitrogen 3 per cent., phosphorus 9 per cent., and potassium 7 per cent. One of the most acceptable forms of fertility for the strawberry is barnyard manure especially that which comes from the horse stable. In the average soil this fertilizer makes an almost perfectly balanced ration for strawberries. If at the outset the soil is in fairly good condition a light dressing of this fertilizer plowed or spaded under in the spring becomes the first step toward skilful preparation. As soon as this is accomplished hard-wood ashes should be scattered at the rate of 50 bushels to the acre or muriate of potash at the rate of 200 pounds per acre. Later the ground should

MAKING MONEY OUT OF STRAWBERRIES

A FAMILY BOUND TOGETHER IN COMMUNITY OF INTEREST WITH THE HARVESTING OF THE STRAWBERRY CROP, SOUND AND RIPE AND READY FOR THE MARKET.

Photograph by courtesy of R. M. Kellogg Co.



be harrowed thoroughly. In the strawberry bed the soil should be as fine as it can be made, and without attention to this matter success is not to be expected.

The original texture of the soil must primarily be taken into account; that in which sand predominates and wherein the particles are coarse should be thoroughly compacted so that the plants may rest in a firm and close fitting garment of earth. Invariably the roots must have ample air that nothing shall interfere with the respiratory processes. On the other hand they must not be given too much air and when they are set in a loose coarse soil this thought is to be borne in mind. Before plants are set in open soil, it should be rolled; clayey soil calls for just the reverse treatment. The latter needs no rolling, for its nature is compact, instead it requires to be frequently stirred that a sufficient amount of air may be admitted to the roots of the plants.

In selecting plants after the soil is prepared, it is the part of wisdom to bear in mind the question of sex, there being a very distinct division between the varieties. The bloom of the pistillate or female varieties is infertile, bearing no pollen whatever. In order, therefore, to secure fruit from pistillate varieties they should be set in close proximity to those that are bisexual or staminate. The bisexual plants, as the

name indicates, are both pistillate and staminate and therefore fertilize not only their own blossoms but those of the pistillate varieties set near to them. It is only through the pursuance of this course of planting that a full crop of fruit can be secured. Unfortunately many nurserymen fail to advise their patrons concerning this fact and as a result the frequent setting together of only pistillate varieties disheartens the grower when he learns that his plants are non-fruit-bearing.

The next step in strawberry culture is the setting out of the plants. The roots should be cut back to at least one-third of their length and a large amount of the foliage removed. Care should be taken in placing the roots in the ground to see that the aperture is ample for their reception and that their tip ends point directly downward. Curly roots mean a long delay in development, while those badly curled may prove altogether fatal to strong growth. Another disadvantage of this pruning system lies in the fact that when the roots are cut back the wounds callous and innumerable small feeding roots start and begin at once to draw on the elementary plant food under the soil. The thriftiest and most productive plants are those that have been assisted to make an early start.

In the actual setting of the plants various tools are used. Some growers prefer a

MAKING MONEY OUT OF STRAWBERRIES



Courtesy of the R. M. Kellogg Co.

spade, but in cases where large numbers are to be set out the hand dibble is an instrument permitting more rapid work. The dibble should be forced into the ground to a depth of about six inches, then pressed from the setter so as to make a sufficiently large opening to take in the roots of the plants. These roots are then placed in the opening before the dibble is redrawn, after which it must be removed and thrust into the soil about two inches from the opening and drawn firmly toward the setter. This act presses the earth firmly against the roots of the plant. The soil should then be made firm with the fingers about the crown of the plant. During the entire process of setting, the plants should be carried in a hooded basket to protect them from the air.

The cultivation of strawberry plants should begin within 24 hours after they are set, repeated every 8 or 10 days thereafter and always as soon after a rain as is practicable. Cultivation should not immediately follow a rain, as the soil is then not sufficiently dry to crumble. Never should cultivation proceed if the soil is in either a sticky or pasty condition. A sign moreover that should not be overlooked is the tendency of the soil to form a crust making the escape of moisture by capillary action very rapid. By promptly "fining" the surface of the soil with a cultivator or hoe a

NECESSARY CULTIVATION OF A STRAWBERRY PLANTING THAT THE DUST MULCH MAY BE RETAINED, THEREBY PREVENTING THE ESCAPE OF MOISTURE.

dust mulch is created destroying capillary action and retaining thus the greater part of the moisture.

The circle of success in strawberry culture may be described as follows, since continuous and vigorous growth is apparent when the digestive organs of the plant are in healthy condition. To keep, therefore, the digestive organs in healthy condition bacteria must be active; to keep bacteria active an abundance of air must be supplied by cultivation; the dust mulch formed by cultivation retains moisture; moisture dissolves plant food; plant food makes the roots active; active roots build up heavy foliage; heavy foliage insures perfect digestion and the latter develops a heavy fruit bud system and maintains continuous growth.

One of the important acts in the handling of strawberry plants is to pinch off the blossoms the first season after setting, as no fruit should be permitted to grow on spring set plants the first season. As far as labor is involved this is a simple matter, but it is of the utmost importance in the securing of large returns from a venture in strawberry growing.

In the autumn, plants in northern latitudes should be mulched. A light covering

AN EXHIBITION OF GARDEN FITTINGS



PLANTS CLEANLY CULTIVATED AND SHOWING A HEAVY DUST MULCH ABOUT THEIR BASE.

of straw is usually placed over them then as well as between the rows. In more southerly climes where alternate freezing and thawing does not occur, the mulch is only used between the rows. Clean straw or some other form of mulch should invariably be used, to the end that the fruit can lie on a clean floor and thus be kept free from all grit and sand.

In behalf of strawberry growing it can be said that it is one of the safest and surest forms of horticulture. In a recent autumn when early heavy frosts destroyed vineyards and peach orchards and killed many hardy apple trees over a large section of the North Central States, barely any damage was done the strawberry plants.

No other crop gives such quick and large returns in proportion to the investment involved and no other crop is more universally successful. One does not have to go to the Gulf or to the Pacific Coast to engage in strawberry culture. In no year has there been on the markets of this country even a half sufficient supply of high-grade strawberries. Naturally it is the high quality fruit that commands the best price and offers a limitless field for enterprise. Success will crown the intelligent labor of any man or woman who will observe simple rules in the production of this highly popular fruit.

GARDEN FURNITURE AND EMBELLISHMENTS IN AN UP-TO-DATE EXHIBITION

THE eye is perhaps the swiftest of all teachers. To see a thing, to look at it thoroughly with the mind turned in its direction gives a lasting impression gained in no other way.

It is for this reason that the exhibition of garden furniture and embellishments on one of the floors of the Craftsman Building is likely to prove of inestimable value to those who own gardens or have in store the anticipation of building them. For in this exhibition are grouped, so that their value is readily discernible, many examples of garden furniture, such as tables, suggestive of tea and work; chairs for comfort; long circular benches designed to give accent to distant points of a garden and arbors for roses and rest.

Likewise must the grounds and gardens of suburban homes make comfortable their inhabitants, otherwise they are avoiding a just responsibility. Therefore the bird houses seen in this exhibition are scientifically made showing among the newer ones homes for chickadees, for flycatchers and woodpeckers. A bird's automatic food table contrived as a weather vane, sparrow traps and other devices are here set up in the notches of trees or else placed on poles as their need demands. Kennels for dogs, hen houses, a sand house and a play house for children are among other furnishings designed to make the home grounds livable.

Distinctive in this exhibition is a portable house, one more attractive even than those which the imagination depicts.

Altogether a visit to this exhibition is likely to prove fertile in a knowledge of modern up-to-date articles that are becoming a part of American outdoor life.



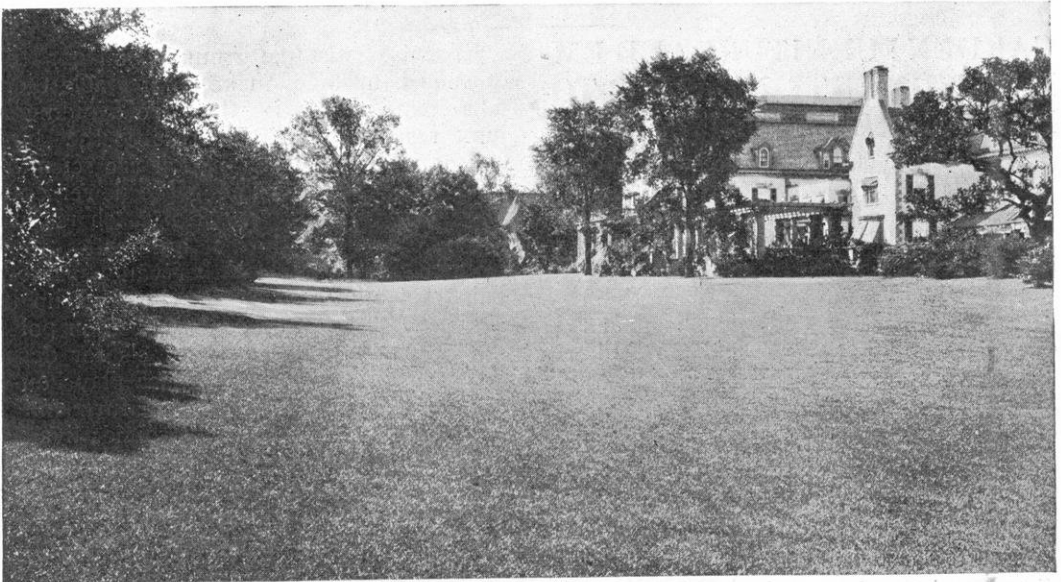
THE IMPORTANCE OF THE LAWN TO HOUSE AND GARDEN: ITS DEVELOPMENT

THE importance of the lawn is generally recognized, since from the time of the ancients until today it has been known as the earth's most beautiful carpet. No country house is so

A BORDER OF BRILLIANT FLOWERS THAT ACT AS A DIVIDING LINE BETWEEN A LAWN WELL MADE AND CAREFULLY TENDED AND A STRIP OF SWARD LEFT SOMEWHAT IN THE ROUGH.

small or humble that it can do without this bit of controlled Nature, which gives accent to her most forceful and varied expressions; nor can the peacefulness of the open be known without this element of calm.

In connection with large estates the lawn



A BROAD LAWN WHICH SERVES AS A CARPET LEADING TO THE HOUSE AND CONSERVATORY: ITS EDGES PLANTED IN A WAY TO GIVE CONSIDERABLE SECLUSION.

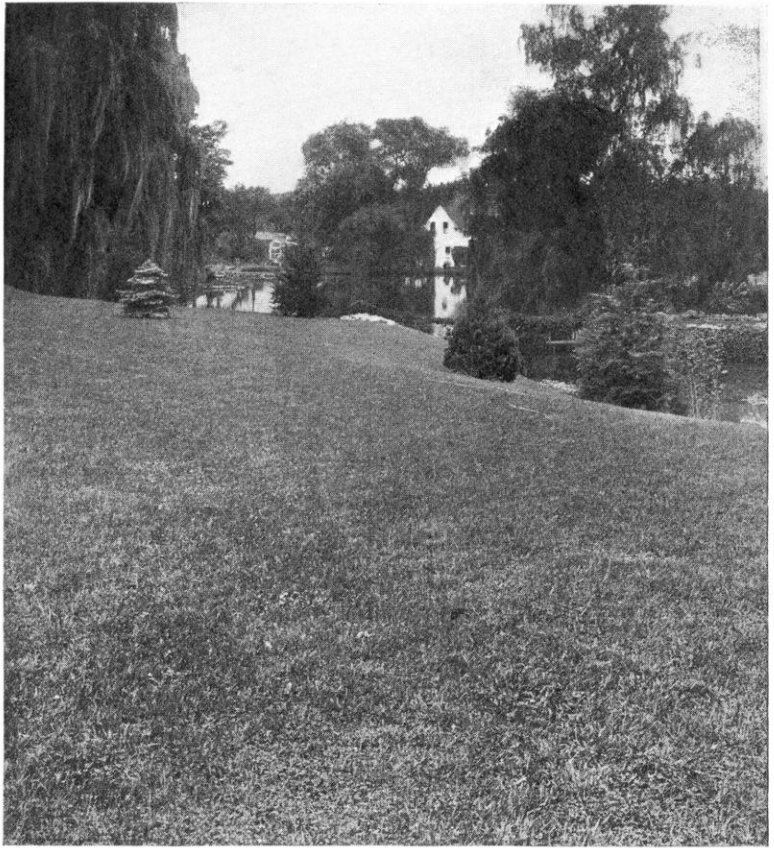
VALUE OF LAWNS TO HOUSE AND GARDEN

is naturally a feature of inestimable importance. On it is dependent the development of the surrounding landscape. Its placing therefore should be skilful, its gradations pleasing, its general treatment scientific and its ultimate care knowing no respite. The lawn should not be regarded merely as grass. It is the greensward, the sharply defined feature of the grounds. An unsightly lawn is a defect which cannot be ignored, no matter how great the beauty of the landscape or home building. Furthermore it is not enough to smooth off a part of the property and to sow it with grass seed hoping to gain thereby a satisfactory lawn. The relation of the lawn to the house must primarily be con-

sidered. It should be placed so as to provide a carpet giving the sense of habitation and so arranged that it will suggest pleasant out-of-door living. Again it may be an open sweep of land ornamented with specimen trees and shrubs. The lawn is the home without walls, a place to be occupied at times when the repose of color in monotone is grateful.

No particular style of lawn can be recommended over another because lawns, like gardens, should be built to suit individual situations. The most beautiful lawns are seldom those that are the most level. Lawns showing fine gradations in conformity with the natural rising and falling of the land give the sensation of exquisite modulation and are impressive. Those that are somewhat hollow in the center and which gradually rise at their sides to a fringe of trees are equally pleasing. It is the lawn about small places, perhaps, the detached houses of town streets and where space is limited that make the best impression when level.

Grading, drainage and road building are



LAWN BORDERING A POND TASTEFULLY PLANTED TO WILLOWS AND EVERGREENS: ITS GRADATIONS AND THE VARIETY OF ITS SKYLINE ARTISTICALLY CONCEIVED.

problems to be worked out before the lawn of a new property is started. All engineering features and the important matter of the soil should fall under the supervision of experts, although the location of the lawn is likewise of primary importance. Small lawns can often involve grave problems of grading, and those that are large and important may require this work to be done by a master hand with the help of an artist having studied lawns with the same accuracy as the shadows of a landscape. Very steep slopes in lawns are to be avoided as they produce a sensation of activity rather than one of peace and habitation. On the contrary a lawn should represent the element of quietude in the landscape.

In America few lawns have reached the state of perfection that is general in England. This is because of lack of thought in their layout, of lack of deep culture and vigilance in their care and also because of the difficulty in securing pure grass seed.

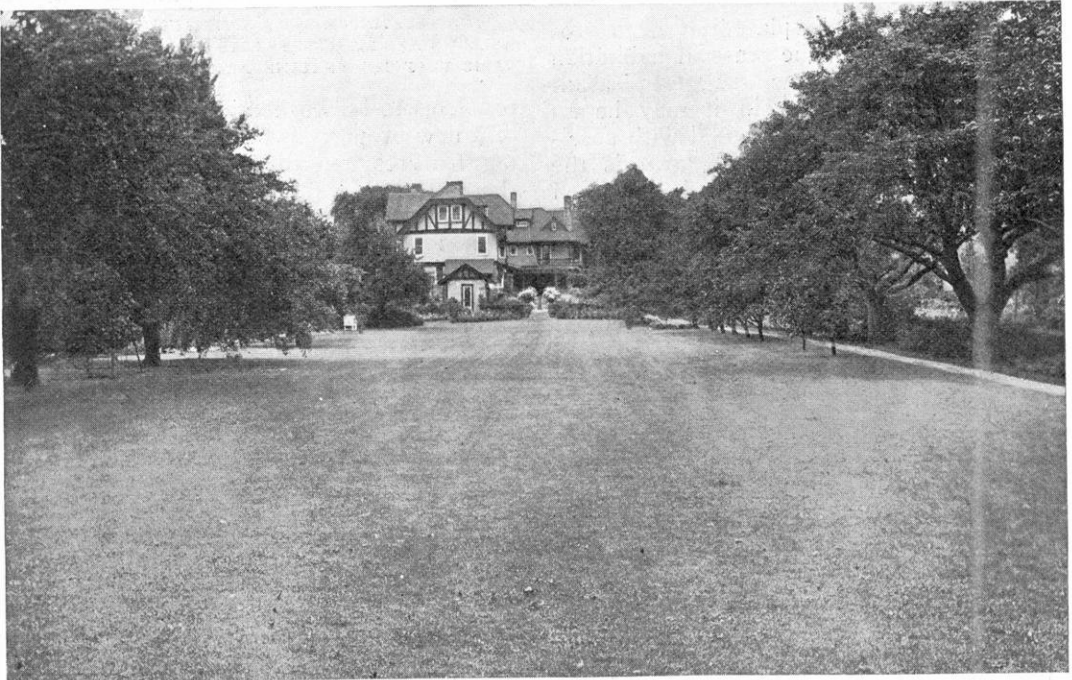
VALUE OF LAWNS TO HOUSE AND GARDEN



In England there are nurseries wherein unrelenting energy is devoted to the production of sods free from weeds and all objectionable matter, suitable for starting a superior lawn likely to reach perfection in

AN EMINENT SITUATION FOR A HOUSE EMPHASIZED BY THE LAWN OF GENEROUS SWEEP AND FINE GRADATION: A LAWN SHUT OFF FROM THE DRIVEWAY BY A LINE OF SHRUBS AND TREES.

a short time. Naturally these lawns made from sods are more costly than those



EXAMPLE OF A LEVEL LAWN THAT HAS IN THIS PARTICULAR SITUATION A MORE HOMELIKE SUGGESTION THAN IF IT WERE GRADED: THE GREAT TREES THAT PLANT ITS SIDE ADD TO ITS PEACEFUL BEAUTY.

(Continued on page 605)

VALUE OF LAWNS TO HOUSE AND GARDEN

achieved by the sowing of seeds. But even when the former method is given preference in this country much supervision is required during the time of setting the sods, their proper rolling, while the grass that forms them should be of an enduring variety suitable to climatic situations.

Lawns made with seed require first of all deep culture. If the subsoil is sandy, then from 6 to 10 inches of top soil must be added; if it is stiff and claylike in nature, 12 inches of top soil is hardly enough. This top soil however is only added after the ground has been plowed over, all stones and extraneous matter removed, and weeds, even those appearing dead, taken away and burned. The soil should then be worked, harrowed and forked and the ever-cropping-up stones patiently removed. For not until the soil has been successfully cleansed can the thought of sowing it be harbored.

The choice of the seed to be sown in soil thus prepared should not be entered into lightly. A grass seed doing well in one situation may do but poorly in another; a sandy soil requiring a different form of growth than that which is clayey and stiff. Redtop grass seed is not good for sandy soils, although Kentucky blue grass and red or creeping fescue do exceedingly well in such places.

But as has been intimated the soil should be regarded before the sowing of seed is taken into consideration. About homes in suburban places where much grading has been done and filling-in made necessary it is sometimes difficult to establish a fine lawn simply because contractors almost invariably supply for such purposes soil of the poorest quality picked up wherever it is cheapest. The lawn builder therefore should look well to the quality of soil he receives before it is too late.

The actual sowing of grass seed is a bit of an art which has bred much farmers' lore. After it is done it should be worked into the soil with a fine toothed rake and later rolled well, the latter process repeated at intervals even after the earth is green with young blades. Mowing invariably strengthens and thickens the growth of grass, while heavy rolling evens the surface of the lawn. And in this day when excellent lawn mowers as well as lawn cleaners are to be had it is only the shiftless home builder who neglects these duties.

After a lawn is built and sown there is still its care which must go on for all time. During protracted droughts it should be

watered not lightly but long and well: ever-cropping-up weeds must be taken out by the roots and the bare spots that occur must be resown. In both the spring and the autumn the lawn must be fertilized.

The fertilization of a lawn has in fact been given too little heed by the layman. Ammonia, potash and phosphoric acid are all chemicals beneficial to plant life, especially so to the grass of a lawn. Ammonia, contained largely in animal manure, should be applied in the spring; potash and bone, in which latter is phosphoric acid, in the autumn. In places where the spring breaks late in March stable manure is preferably applied in late February and raked off about the middle of March; meantime the rain will have driven its nourishment well into the soil.

Grass, it should be remembered, is a perennial. The state in which it lives, however, is of the utmost importance. If kept in good condition it grows lustily, is full of vigor and color, but if neglected it soon becomes like an anemic individual, and weeds have no difficulty in proving to it their superior strength.

The combating of weeds on the lawn, however, is as nothing to the energy that is needed to overcome the evils of the droughts that now so relentlessly visit America during midsummer. At this time of year the sun is intense and inevitably burns the grass unless a struggle is put forth to keep it from dying. As all know the lawn needs then much irrigation, but it cannot be cultivated with a wheel hoe to conserve moisture in the same way that can be done with a garden plot.

The lawns therefore that are planted to trees and shrubs, giving shade and holding moisture, have the greater ability to appear well throughout this time of stress.

In general the planting of small lawns is more open to criticism than that of larger, broader sweeps. Enthusiasts overplant small lawns and do so without thought of placing shrubs and trees where moisture should be conserved. The small lawn, it is now conceded, appears best when planted with groups of shrubs in which evergreens and deciduous varieties are combined. Large trees contract a small lawn, making it appear less large than it is. The shrubs and specimen plants of a lawn should be set so that they can shield it from both wind and sun; for the lawns that thrive best are those visited during part of the day by sunshine, the other part by shade.

STURDY AND CHARMING FURNISHINGS THAT MAKE THE GARDEN AN OUTDOOR HOME

EVEN "a slip of ground for a cabbage and a gooseberry bush," as one writer quaintly put it, is better than no garden at all; but happy those who are blessed with a corner of earth large enough to grow flowers and shrubs, fruit and vegetables, and still leave space for the owner to work or to rest in. For a garden that is devoted merely to decorative or utilitarian ends falls short of its rightful mission. To be an ideal outdoor spot, it must be adapted to human comfort and refreshment, cheered by the intimate touch of personal occupancy.

There are few more delightful tasks in garden-making than that of planning, selecting and arranging the various furnishings, and thus turning the place into an actual open-air extension of the home. And since no two gardens and no two persons' tastes are alike, there is plenty of chance for originality.

Probably the first thing that occurs to one in planning the garden furnishings is the provision of the seats. These should be preferably in a shady or somewhat sheltered place, in an angle of the house, under a spreading tree, beneath a grape-arbor, pergola, summer-house or vine-covered archway. It is a happy thought to place a seat or two beside the garden gate, to give a touch of hospitality and a suggestion of restfulness to the entrance. Moreover, if there is any special point of interest on the ground—a lily pool, a fountain, a sun dial, a particularly beautiful bit of planting or a pleasant vista through the garden or landscape beyond—one would naturally expect to find a bench or other form of seat inviting one to linger there awhile.

The design and materials chosen for such garden resting places are capable of wide variety. If the house and its surroundings are of rugged character, benches and chairs of rustic construction will probably seem most in keeping. If concrete is used for the house or in the garden walls, walks, pergolas or other features, a few concrete benches may be appropriate, especially if the planting is rather formal, suggesting Italian effects. But even then it is wise to supplement these permanent seats with a few lighter, movable ones of wood, so that one can at all times seek a shady



"ANDREW JACKSON" CHAIR OF HICKORY: AN EXACT REPLICA OF THE FAMOUS ORIGINAL, MADE TO WEATHER SUN AND RAIN.

spot or group the chairs together for an open-air tea.

No matter how formal or naturalistic the garden may be, there is one kind of furniture that always seems to be in keeping—perhaps because it combines somewhat rustic materials with a certain simple dignity of design. And that is the hickory furniture, examples of which are illustrated here. From sturdy young hickory saplings, cut in the fall when the bark will adhere to them, the framework of this unique furniture is made, the various parts being mortised solidly together. Long strips of the stout inner bark of the hickory tree are woven together to form the seats and backs of the chairs and hanging seats, resulting in a practical, enduring construction essentially suitable for outdoor purposes, made to weather rain and sun alike.

A few pieces of this furniture—a tea table, possibly, a comfortable armchair and a rocker or two, a settle or a swinging seat—would help to make even the simplest garden attractive and livable, and a glimpse of them from one's doorstep or window on a pleasant day would be a reminder of

FURNITURE FOR GARDEN LIFE

open-air work or relaxation, an invitation to participate in the general garden life. Nor is this last point by any means to be ignored, for most of us are plodding mortals, forgetful of the opportunities around us, caught in the grip of habit and apt to stay indoors through sheer absent-mindedness when we might just as well be outside in the fresh air and sunshine with our books or sewing, planting or reaping. And so if we provide a few convenient seats that beckon us to bring our tasks out of doors, we are much more likely to heed the



AN ARMCHAIR OF HICKORY EQUALLY SUITABLE FOR PORCH OR GARDEN USE: THE SMOOTH BARK FINISH AND HANDWOVEN SEAT AND BACK ARE PARTICULARLY IN KEEPING WITH OUTDOOR SURROUNDINGS.

no means the only beings that find the garden a place of profitable pleasure. The little feathered folk who chatter so gaily outside our window every morning, hop after maliciously inclined insects among our flower-beds, snap up with swift and vengeful beaks the mosquitoes and flies on a summer day—they, too, appreciate the happiness that is to be found in a home-like garden, and they welcome with most

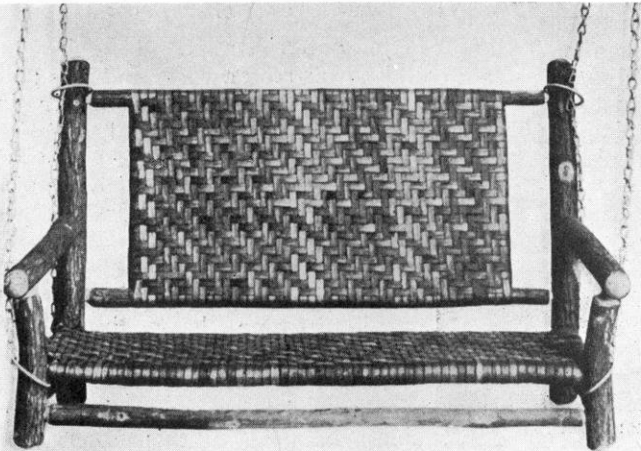
social and grateful behavior any provision made for their comfort and well-being. Knowing this, the bird-lover who wishes these gay little travelers of the air to nest around his home and protect his flowers and fruit from insect marauders, provides nowadays a little house where the birds can nest, perched on a pole, gate post or tree, safely out of reach of possible enemies.

These bird dwellings can be had in various sizes and styles, adapted to the needs and peculiarities of the different members of the avian kingdom; for these little neighbors



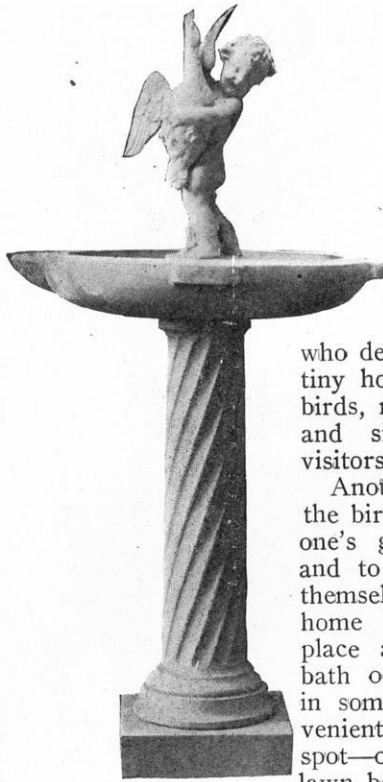
FOR AFTERNOON TEA IN THE GARDEN THIS RUSTIC HICKORY TABLE WITH ITS HANDY SHELF IS JUST THE THING, FOR IT MAY BE LEFT OUT OF DOORS IN ALL KINDS OF WEATHER WITHOUT FEAR OF DAMAGE. "call of Nature" and enjoy our garden to the full.

Let us not forget, either, that we are by



SWINGING SEAT OF HICKORY, WELL DESIGNED AND DURABLY MADE, THAT WOULD ADD EFFECTIVELY TO ONE'S OUTDOOR COMFORT.

FURNITURE FOR GARDEN LIFE

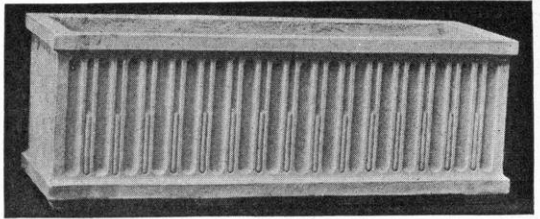


BIRD FONT AND FOUNTAIN OF TERRA-COTTA THAT WOULD GRACE ANY LAWN AND COAX THE FEATHERED VISITORS TO LINGER IN ONE'S GARDEN.

of ours have their own architects now—men who design and build tiny homes for blue-birds, martins, wrens and similar garden visitors.

Another way to coax the birds to linger in one's garden and to make themselves at home is to place a bird bath or font in some convenient open spot—on the lawn, between

the flower-beds, in fact in any place where the birds will be likely to discover and patronize it. These charming devices may be in the form of low bowls to set upon the ground, or they may be placed upon a pedestal, with or without a fountain. A number of such designs have been executed recently in terra cotta, one of which is reproduced here. The twisted column on its square base, the shallow basin and the small child figure and bird that form the fountain, make an unusually attractive as well as useful ornament for the garden. An additional touch of picturesqueness may be added by planting ivy at the base and trailing it up the column.



FLUTED FLOWER-BOX OF TERRA-COTTA, THE SIMPLE BUT DELICATE DESIGN OF WHICH WOULD FORM AN ADMIRABLE SETTING FOR FERNS, FLOWERS OR TRAILING VINES IN SOME PORCH OR GARDEN SPOT.

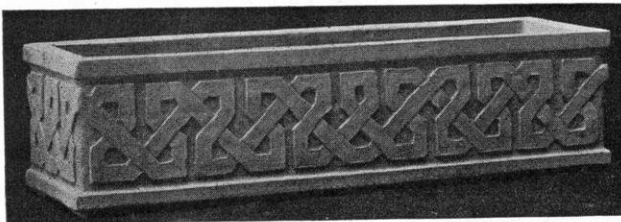
Besides these outdoor furnishings for the human and feathered tenants of the garden, one must of course consider the equally important members of the flower and foliage world. They, too, can be made doubly welcome in the garden community by combining their natural loveliness with



GARDEN BOWL IN THE FORM OF A GREEK VASE, THAT WOULD BE A USEFUL AND BEAUTIFUL ORNAMENT FOR ANY GARDEN, WHEN HOLDING A FERN OR OTHER PLANT: THE BOWL IS MADE OF TERRA COTTA.

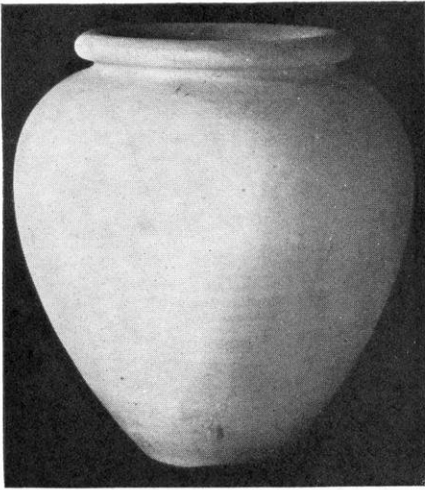
that of the potter's craft. The clay or terra-cotta flower-boxes, vases and jars that are winning such deserved popularity in American gardens today, formal and informal, large and small, include beautiful designs, a number of which are pictured here. The natural colors vary from delicate cream-white to deep red, while other shades can be obtained by adding color. Gray of medium tone harmonizes with practically any surroundings.

We have intentionally selected for reproduction some of the simplest examples of this pottery, for they seem more appropriate, at



TERRA-COTTA FLOWER-BOX OF DECORATIVE DESIGN SUITABLE FOR THE EDGE OR PARAPET OF A PORCH OR FOR A CORNER OF THE GARDEN: THE WOVEN BAND SUGGESTS THE TENDRILS OF A VINE.

FURNITURE FOR GARDEN LIFE



THE UTMOST SIMPLICITY CHARACTERIZES THIS GARDEN JAR: WHEN IN USE, BLOSSOMS OR TRAILING FOLIAGE WILL AFFORD ALL THE NECESSARY DECORATION.

least for home gardens, than the more elaborately decorated shapes that are sometimes used. The rough texture and graceful contours of the clay afford just the kind of background that enhances the fairness of the ferns, leaves and blossoms. And often a spray of the living foliage and the wind-moved shadows of the frail stem and leaves outrival in pure decorative value the most skilful ornamentation that the hand of man could trace.

The two flower-boxes show interesting

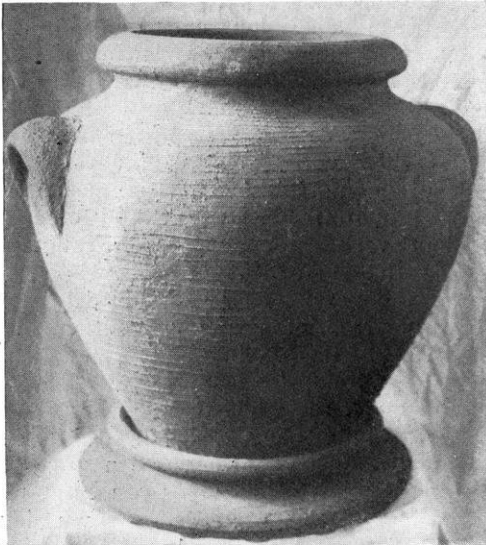


AN EXCEPTIONALLY GRACEFUL BIT OF GARDEN POTTERY: THE GRAPEVINE BAND ENCIRCLING THE SIMPLE FORM SEEMS TO BRING IT INTO CLOSE HARMONY WITH GARDEN SURROUNDINGS.

vine band reveals a remarkable feeling for decorative beauty.

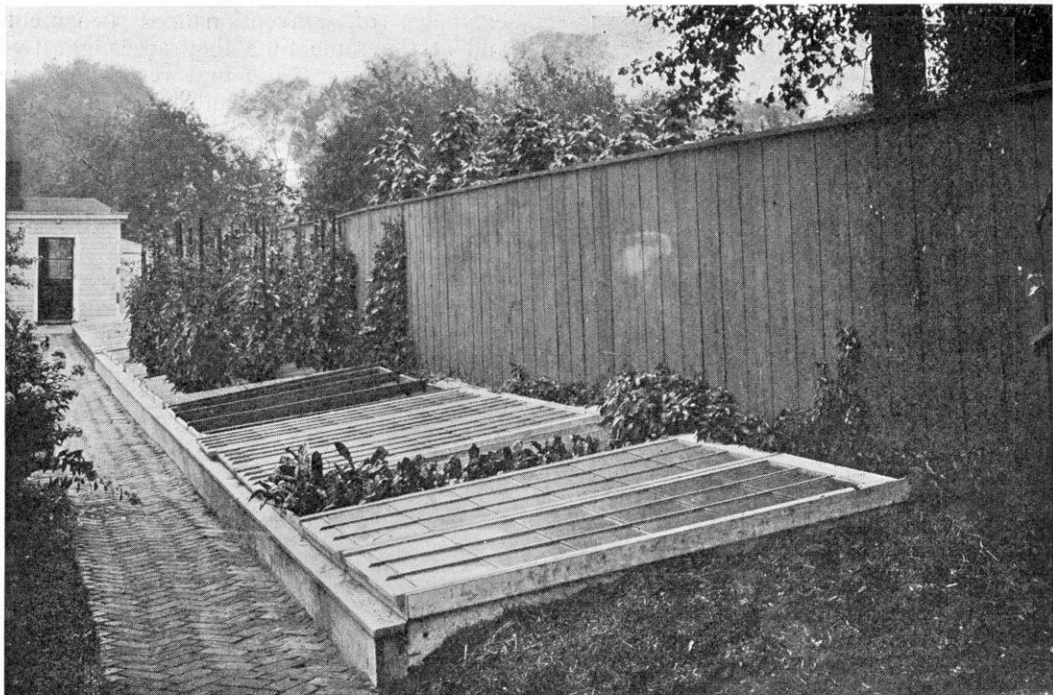
These, of course, are only a few of the many practical and lovely things from which the garden enthusiast may choose his own particular outdoor fittings. And the very fact that so much variety is possible, adds to the interest of the pleasant task.

In selecting the furnishings for the garden, the owner should of course consider not only their appropriateness for the place as a whole but also their relation to each other. The formal garden, for instance, should express a certain dignity or stateliness in its various features; the naturalistic one will need a more rustic and informal type of fitting. By keeping this constantly in mind, each separate unit may be made a harmonious part of the general garden scheme.



THE WELL DESIGNED BASE, HANDLES AND RIM ADD TO THE ROUGH TEXTURE AND PLAIN CONTOUR OF THIS STURDY VASE A CERTAIN DISTINCTION, AND MAKE IT A WELCOME ADDITION TO THE GARDEN FURNISHINGS.

GARDEN FRAMES AND EARLY VEGETABLES



*Illustrations in this article by
courtesy of Lord & Burnham.*

GARDEN FRAMES: THE FIRST AID TO THE GROWER OF VEGETABLES AND FLOWERS

GARDEN frames are one of the many modern contrivances for making things grow; and to see things grow is perhaps the greatest pleasure of an all-the-year-round life in the country. Such frames in fact take the sting out of the winter, draw it near to spring and with the advent of spring their usefulness increases. Even in late summer they have no period of idleness, for then they can be used to start various plants for winter benefits.

The general term "garden frames" includes cold frames, hotbeds, pony frames, melon frames, pit and greenhouse frames, all "short cuts" to quick results since plants started in them attain maturity from a month to six weeks earlier than if grown in the regular way.

The so-called standard frames are those most generally used since they can be made to act either as cold frames or hotbeds. Usually they are built about 8 inches deep at the front and 16 at the back, taking sashes 3 by 6 feet in size. The ones made in the most durable way have masonry

TOMATOES CAN BE STARTED IN SUCH A FRAME AS THIS IN FEBRUARY; AS THE SEASON ADVANCES THEY SHOULD BE STAKED, THEIR LATERALS CUT OFF LEAVING ONLY A SINGLE VINE: THUS PLANTS BEARING EARLY FRUIT MAY BE SECURED.

sides instead of cypress and their accompanying construction is such as to make them last a lifetime. With these standard frames as with all others the best economy lies in using only a high quality sash, since cheap sash quickly loosens at the joints, admits water and encourages rotting, the first sign that the usefulness of the sash is at an end. It is also the height of folly to build frames of other sizes than those that can be fitted with the regulation sash. The cost of having individual sized sash is, in the beginning, considerable and they are seldom very satisfactory. The standard frame that takes three sashes, however, holds the possibility of giving delight to its owner from the time that the sash is left open part of the day to admit an abundance of air and sunshine until it lies deeply buried under the white mantle of winter.

Many kinds of vegetables besides the lettuce and radishes that have been so closely associated with cold frames can be started in such boxes, the seeds being sown about March first. Cabbages, beans, peas, carrots, cauliflowers, parsley, beets, spinach, lettuce, kohlrabi, do well when started in

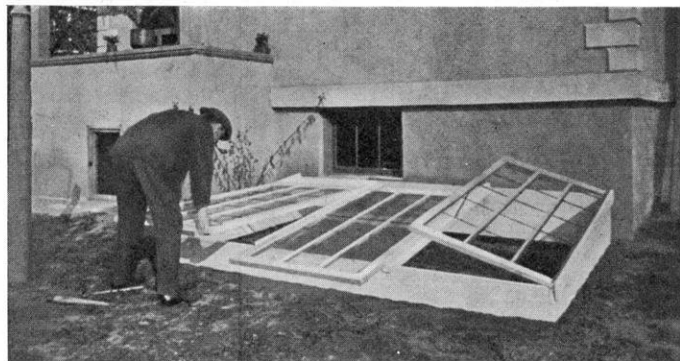
GARDEN FRAMES AND EARLY VEGETABLES

the standard frame and if transplanted later to the garden can be had on the table at least a month earlier than if grown in the garden after the earth has become warm enough to act as a general hothouse.

Such flowers as asters, carnations, marigolds, early cosmos, annual chrysanthemums and larkspurs, pansies, petunias, verbenias, ageratums, stocks and others should be sown in cold frames at varying times from March until May, thereby eliminating the danger of a late frost catching the seeds when sown in the open garden.

The raising of violets in cold frames and the forcing of their blooms from October until April has become a recognized occupation in this country for both amateur and professional. Gardeners of authority, although perhaps not in the majority, claim that violets do better in cold frames than in the greenhouse and the results of these successful men are such as to justify their opinion.

Many people are held back from the use of standard frames because they deem it such a difficult matter to set them up prop-



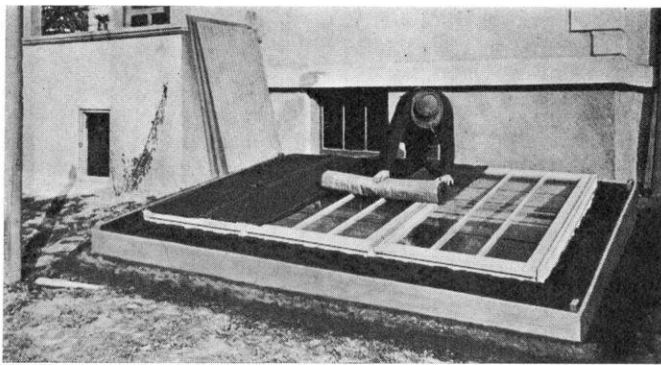
A TYPICAL STANDARD FRAME SHOWING THREE SASHES OF REGULATION SIZE.

erly, soil and other conditions being taken into account. If a hotbed is desired it should be started about the middle of February or the first of March. The original soil of the bed should next be dug out to

a depth of at least two and a half feet. It should then be filled with fresh horse manure mixed with leaves in the proportion of one third of the latter to two thirds of the former—the leaves serving to prevent all burn-

ing. The manure should be put in in layers and tramped down firmly, a means of retaining its heat longer than if the bed was loosely laid.

The soil used on the top should be good garden earth of soft rich quality, the top inch being sifted on to make it especially fine and thereby helpful to the tiny rootlets of the sprouting seeds. A standard frame used as a hotbed needs usually a subframe to set about it in order that the heat generated by the fermentation of the manure may be confined. With the advent of cold weather the space between the two frames can be filled in with leaves and litter, that the cold may be kept away from the sides of the box. The shorter

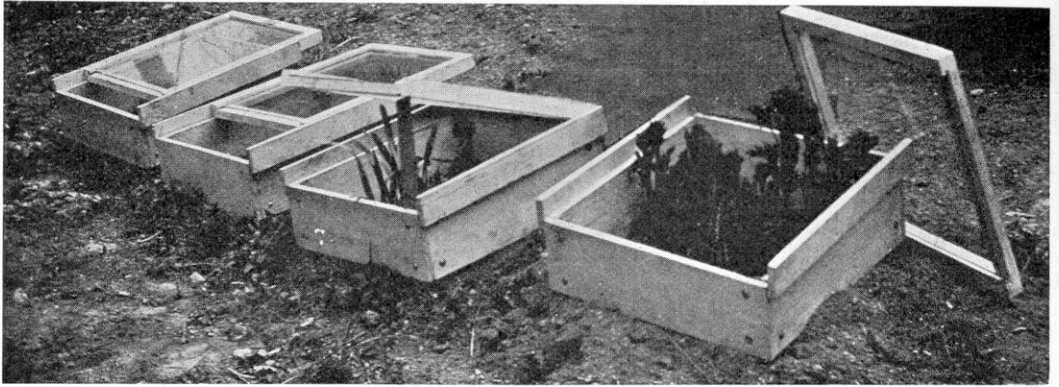


PUTTING MATS ON THE FRAME WHEN SIGNS ARE UNMISTAKABLE OF FROST DURING THE NIGHT.



SAME FRAME ENCLOSED IN A SUBFRAME, THE MOATLIKE SPACE FILLED IN WITH LEAVES AND LITTER, AND THE GLASS COVERED WITH SHUTTERS FOR WINTER WARMTH.

GARDEN FRAMES AND EARLY VEGETABLES



A COLLECTION OF SMALL FRAMES WHICH OFFER LIMITLESS POSSIBILITIES OF EARLY CULTIVATION TO THE GARDEN ENTHUSIAST.

plants should invariably be set in the front as in this position it is lower than at the back. When the sun is warm and the air soft the sash should be raised, that air may be admitted freely to the growing plants. In fact much of the failure associated with garden frames is owing to the lack of ventilation. In their connection the same common sense that is necessary in all plant raising must be used. The novice besides is apt to overwater his plants either in a hotbed or a cold frame. An overabundance of water makes the soil sour. At the same time, when watering is necessary it should be attended to thoroughly. Nothing is more injurious than the mere sprinkling of the surface of the soil since it dries out quickly and encourages the soil to cake about the roots.

In transplanting from the frame to the garden gentleness is required. The most experienced gardeners are very tender in the way they touch their plants knowing the facility with which they are bruised and their growth retarded.

Pit frames are used for the storage of plants that need protection over the winter and among these are included various palms, foliage plants, hydrangeas, azaleas and a multitude of others. To all those who own a garden they are of great assistance.

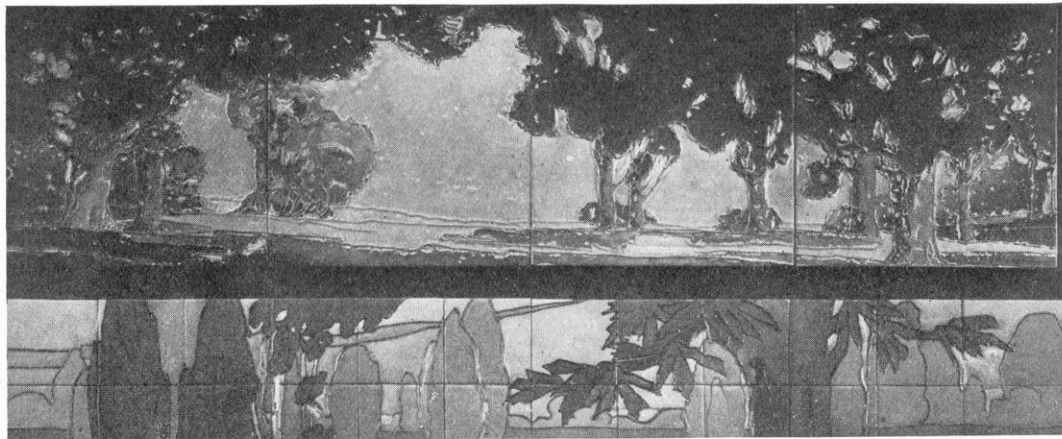
Greenhouse frames are those which are built on the outside of the greenhouse having one of its sides as their background. Without them no greenhouse is complete. They relieve the crowding of the benches in the house and many things can be started in them with the idea of further development in the greenhouse proper. For mushroom raising they are regarded as very serviceable.

The novelty of the moment in connection with garden frames is the so-called "pony

frames" or "joy boxes." In every way they are like standard frames except that they are smaller, the sash being lighter and therefore easier to handle. Women garden makers find them especially adaptable to their needs. Their possibilities are almost limitless. The "pony junior" frames are just the right size to put over single flowers or a few vegetables. They can be moved about with the greatest ease and placed wherever practical to force the growing of innumerable choice things. Nasturtiums, hollyhocks, cucumbers, melons and plants in many varieties can be helped along by these attractive little frames looking like tiny plant houses trapping the sunshine.

The construction of these frames has of late been so perfected and their price is so reasonable in comparison to the benefits which they confer that only those to whom they are unknown can be content to face the opening of another season without their assistance.

One or two of these boxes are not likely to be of any great assistance to the garden enthusiast unless restricted to the development of seedlings for transplanting. Bulbous plants or such vegetables as melons, cucumbers and cauliflowers are, if brought to maturity in them, too soon consumed to make the time expended on them seem worth while. It is, therefore, the better policy to have a goodly number of these frames, that vegetables may be planted in them in succession and their full benefit thus secured. But only the unimaginative would fail to make some suitable use of such clever contrivances, furthering thereby the joys of the season.



DECORATIVE TILE-MAKING: A MODERN CRAFT AND ITS ANCIENT ORIGIN

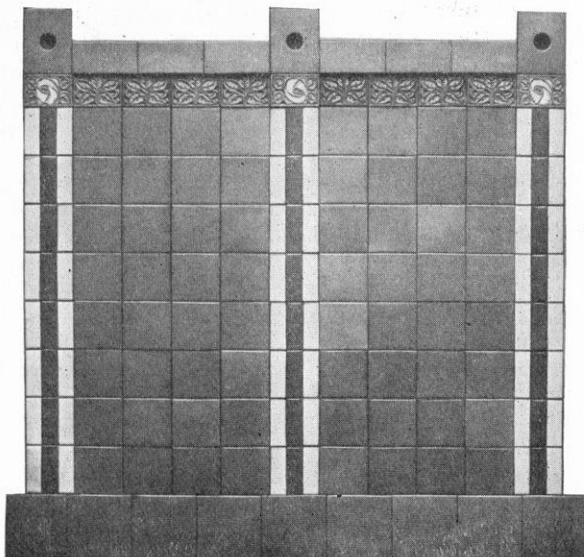
THE ornamental tiles that are becoming so distinctive a note in modern architecture had their beginning, like most things of lasting beauty, in the fulfilment of one of mankind's primitive needs. The name itself gives one a clue to its practical origin, for the old Latin word *tegula*, coming from *tegere*, to cover, reminds one that tiles were first employed for covering roofs, although their use soon spread to floors, walls, chimney-pieces and other architectural features.

It is particularly interesting to note just how this picturesque craft developed from its first crude stages to the decorative and even elaborate beauty which it eventually achieved.

The people of the northern countries—England, Germany and France—used tiles long before the southern ones, employing red brick earths and white pipe-clays. "The method of decoration," we are told, "was as simple and homely as the materials. Slabs of ordinary red-brick clay, freed from pebbles but not from grit or sand, were shaped by pressing cakes of clay into a mold of wood or baked clay, carved in such fashion that when the clay was just hard and dry enough to be removed from the mold, the important elements of the design were formed as sunk cells divided by broad raised outlines. While this red tile was still soft and plastic, a thickish paste of pipeclay or other light burning clay was poured into

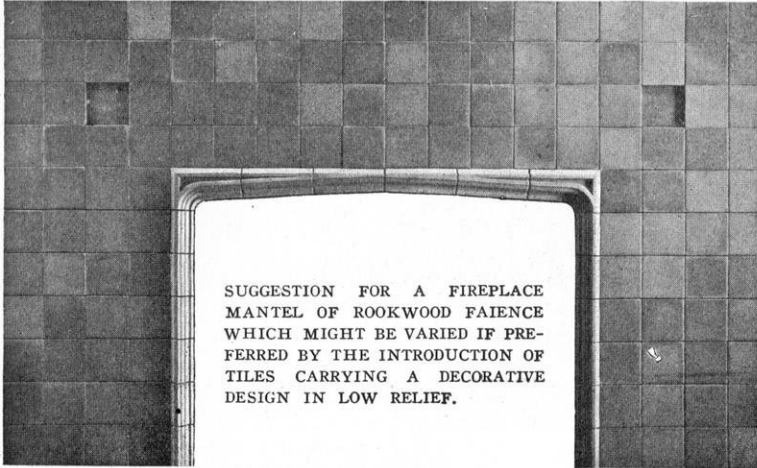
TWO SETS OF DECORATIVE ROOKWOOD TILE PANELS, EITHER OF WHICH WOULD MAKE AN EFFECTIVE FRIEZE FOR AN INTERIOR WALL.

the cells and allowed to stiffen. When the whole had dried sufficiently the surface was scraped level with a thin sharp tool, with the result that the tile appeared with a kind of cloisonné design, the cloisons or boundaries of the cell being, of course, the outstanding ridges of the red tile. Over the surface of the tile fine powdered galena (native sulphite of lead) was freely dusted, and the whole was fired at one operation with the resulting production of a tile or tiles bearing a white pattern relieved against red or chocolate, and glazed with a natural lead glaze which was much harder



FAIENCE WAINSCOT OF TILES MADE IN THE ROOKWOOD POTTERY: THE MAT GLAZE AND VARIATION OF COLOR AND TONE RESULT IN A MELLOW AND PLEASING SURFACE.

TILE FOR INTERIOR DECORATION



SUGGESTION FOR A FIREPLACE MANTEL OF ROOKWOOD FAIENCE WHICH MIGHT BE VARIED IF PREFERRED BY THE INTRODUCTION OF TILES CARRYING A DECORATIVE DESIGN IN LOW RELIEF.

and better adapted to resist wear than the majolica glazes of Spain or Italy."

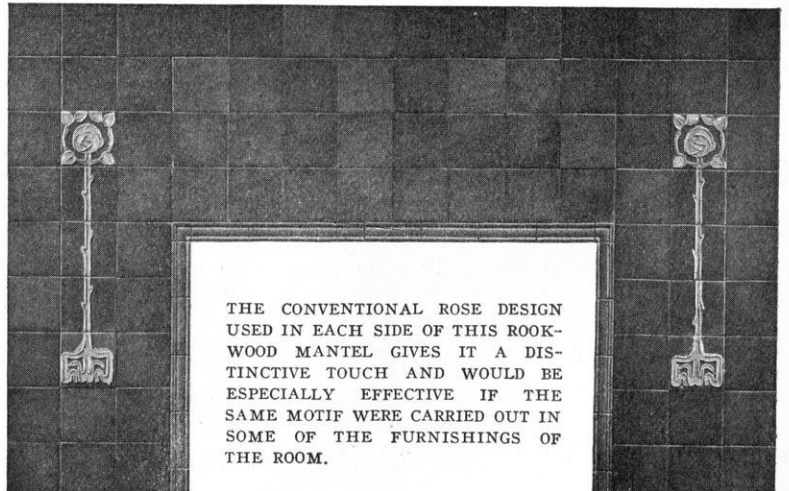
Toward the end of the fifteenth century tiles were used for pavements, especially in chapels of the famous cathedrals of Italy and Spain, and interesting examples of such work are to be seen in the British Museum and the Louvre. Some of the most elaborate tiles were those made by Luca della Robbia, whose fame has long survived him.

The tiles of olden days were adorned with different patterns and symbolic designs that reflected the prevailing sentiment of their particular period. Among these quaint relics are many bearing pictures of trees and lions, scenes representing the temptation of Adam and Eve in the Garden of Eden, as well as coats of arms, and religious symbols such as the sacred monogram "I H S."

Encaustic tiles were almost exclusively used for pavements, though occasional examples are found of their use for walls. With the downfall of monasteries in the reign of Henry VIII, the making of encaustic tiles in England appears to have come to an end, and for nearly two centuries foreign tiles were imported from Germany, the Netherlands, Italy and Spain—or else workmen from those coun-

tries must have practised their art in England. The green glazed tiles of the Germans, the famous Delft tiles of the Netherlands, painted either in blue or blue and manganese purple on a tin enameled ground, were among those that became popular. During the seventeenth and eighteenth centuries the old painted pavement tiles seem to have been entirely replaced by the common buff or red terra-cotta "quarries" so largely used in farmhouse kitchens and dairies.

The evolution of the wall tile has likewise left its colorful trail across the page of architectural history. It is to the Orient that one instinctively turns for some of the richest illustrations of this fascinating craft, which attained perhaps its greatest magnificence during the Middle Ages in Damascus and Cairo, in Moorish Spain and the chief cities of Persia. From the twelfth to the sixteenth century, records the historian, a special kind of lusted tile was largely employed for dados, friezes and other wall surfaces, being frequently made in large slabs, modeled boldly in relief with sentences from the sacred books or the names and dates of reigning caliphs. The whole was picked out in color, light, dark or turquoise blue on a ground of cream-white



THE CONVENTIONAL ROSE DESIGN USED IN EACH SIDE OF THIS ROOKWOOD MANTEL GIVES IT A DISTINCTIVE TOUCH AND WOULD BE ESPECIALLY EFFECTIVE IF THE SAME MOTIF WERE CARRIED OUT IN SOME OF THE FURNISHINGS OF THE ROOM.

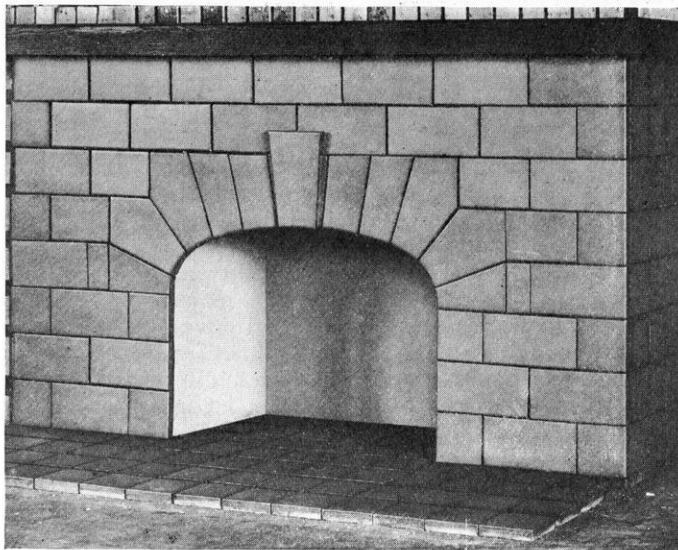
TILE FOR INTERIOR DECORATION

enamel, and in the last firing minute ornaments in copper lustre were added over the whole design, giving the utmost splendor of effect. These lusted tiles sometimes line the prayer nook in houses and mosques; in such cases the slabs usually have a conventional representation of the Kaaba at Mecca bordered by sentences from the Koran—one of many instances of the close relation between architecture and the religious and social customs of the people.

“Spanish tile decoration,” continues our authority, “was at first a modification of mosaic, pieces of enameled tile of various colors being arranged in geometric patterns, or combined with glass or stone. In the fourteenth and fifteenth centuries this process was supplanted by one in which the various shaped and colored sections of tile were separated by means of narrow bands of the same material, enameled in white and disposed in various combinations of geometrical interlacings.” During this period tiles were also made in Valencia painted with free-hand designs of figures and animals, plants and coats of arms.

The modern revival of tile-making in Europe dates from 1830, when Samuel Wright, a potter of Shelton near Stoke-upon-Trent, was granted a patent for the manufacture of tiles by mechanical means. The Gothic revival in England some years later resulted in the restoration of tile work in many buildings, and the designing and execution of new floors in mediæval style. Since that time, the tile industry in Great Britain has grown extensively, and for many years most of the tiles used in this country were imported from England.

Today, however, America no longer needs to depend upon the skill of the European potter for this element of architectural loveliness. Potteries have sprung up in our own land to satisfy the growing demand, and the tiles which they are producing are indeed interesting examples of New-World ceramic art. Not only are they durable and serviceable in composition, but they show also, in most cases, a remarkable beauty of texture, coloring and design.



CHIMNEYPIECE AND HEARTH OF ROOKWOOD TILES: WHILE THE DESIGN IS A SIMPLE ONE, CONSIDERABLE RICHNESS MAY BE GIVEN BY THE USE OF TILES OF WARM HARMONIOUS COLORING—MOSS GREENS AND BROWNS, DEEP BLUES OR SHADES OF TERRA COTTA.

The illustrations used here are of faience tiles made at the Rookwood Pottery, and they give some idea of the quality of surfaces, tones and patterns of these products, and the various ways in which they may be used, although no hint of their possibilities of color beauty. The mat glaze that is one of the most characteristic features of these tiles is especially attractive, for it reflects the light in a soft, mellow way that is very restful to the eyes, and blends harmoniously with the woodwork, rugs, draperies and other furnishings of an interior. The variety of colors—ranging from pale creams and buffs and warmer tones of orange to deep rich greens, blues and terra cottas—enables the builder and decorator to carry out in the faience whatever tones are in keeping with the general color scheme of structure or room, and at the same time allows a most unusual and effective range of originality.

The variations of shade and texture in these Rookwood tiles arise from delicate changes in the glaze occurring in the fire during the process of making. This irregularity of shading is not sufficient to throw any color out of harmony, but only to stamp the material with its true character, as a product of one of the “fire” arts. Such lack of uniformity is encouraged rather than avoided, for it has proved to be one of the most artistic factors in this form of decoration.

THE ROMANCE OF THE ORIENTAL RUG

ORIENTAL RUGS: THE ROMANCE OF THEIR MAKING, THEIR HISTORY AND USEFULNESS

TO the young Oriental girl, whether a daughter of a fierce fighting Kurd, a village maiden or a nomad of a wandering tribe following peacefully flocks of sheep from hillside to hillside, the making of a rug is always more or less a matter of sentiment and love. Like the pair of baby socks a grandmother knits for the comfort of the grandchild, every stitch is a work of affection, a labor that brings joy to the maker and benefit to others.

The true Oriental rug is not made for gain. It is woven usually as a gift or for personal use. In connection with it there is no haste. If made by nomads, it is originally bright with color and life, since these people are daily up in time to view the sun rise, to catch the roseate hues of early dawn, and do not close their eyes before the sky is bright with the brilliant tints of an Eastern sunset. They behold the glory of the heavens, the majesty of the hills, and feel the overpowering influence of mighty solitude. They are filled besides with the joy of living; their wants are few and their mode of life very simple. The rug is their closest companion; the one ever present. It is their seat at meals, the altar on which they prostrate themselves in prayer, and their bed at night.

There is no actual data as to when rugs were first made, although they are known to have existed long before Nineveh (3000 years B. C.). A Jewish legend claims that Naamah, daughter of Lamech, sister of Tubal-Cain, was the first weaver, and pictures of weavers at work in the rock-cut tombs at Beni-Hassan in Egypt date as far back as 2800 B. C. Cleopatra, queen of Egypt, when visiting Anthony Caesar caused herself, in order to gain his presence, to be wrapped in a rug, of the finest texture, which had been sent to him as a gift.

Among the earliest Persian carpets there exists one called the winter carpet. It was used indoors at this season and represented a garden in spring. In the Royal Kensington Museum in London there is displayed a rug known as the Ardebil rug or Holy Carpet. It was made about 1540 A. D. and

its value is now placed at \$75,000. Besides being a marvelous work of art it bears many emblems and signs and the following lines:

"I have no other refuge than thy threshold;

"My head has no other protection than this porchway.

"The work of the slave of this holy place, Maksoud of Kashan."

Many rugs have worked into them inscriptions, quotations from books of learning, and a few carry poems. One rug, now on exhibition in the Craftsman Rug Department, tells the story of Joseph and his brethren. A wonderfully colored, soft yellow rug bears this inscription: "God is the Source of Light: a true believer loves the Light," and on another rug is read: "The birds in the sky travel in sixes and sevens. They see the wonders of the heavens. What they see they sing."

A rug in a museum in Austria is notable since it bears the following inscription: "Allah: No God exists beside Him, the Life, the Eternal; nothing causes Him to slumber or sleep.

"To Him belongs everything in heaven and on earth.

"Who can exist with Him without His permission?

"He knows what is before and what is behind, and only so much of His wisdom can be grasped as He permits.

"His throne fills heaven and earth and the support of both to Him is easy.

"He is the High One, the Exalted."

Still another rug owned by Baron Rothschild perpetuates this inspiring wish:

"Honored mayst thou be in the world, among the clever and the wise;

"May no sorrow be allotted thee by an unfavorable heaven;

"And may no care torment thy heart.

"May earth be all to thee that thou wouldst have it.

"And Destiny prove thy friend.

"May High Heaven be thy protector;

"May the Rising Star enlighten the world and the falling stars of thine enemies be extinguished.

"May every act of thine prosper and every day be to thee springtide."

These and innumerable other examples point to the fact that symbolism in rugs is not confined to one religion. In those following the Jewish mode of thought the six-

THE ROMANCE OF THE ORIENTAL RUG

pointed star stands for the shield of David, and the tree of life denotes good and evil.

In rugs associated with Zoroaster, sun-flowers are emblematic of faith and the sun exemplifies light and truth.

The palm leaf, pear and loop, seen in rugs of the Parsees, denote sun, fire and power and all were used respectively to suggest flame or fire. In the Mohammedan rugs of the Shi-ites (non-conformists), both animals and men are depicted, but in those of the Sun-nites (orthodox) only geometric designs are seen, since with them it is forbidden to draw or paint, the restriction being in accordance with the commandment: "Thou shalt not make to thyself any graven image nor the likeness of anything that is in heaven above or the earth below."

This restriction in fact is the keynote of the designs seen in rugs of the Moorish school. One of the principal designs of rugs made by Mohammedans is the tree of life, a tree supposed to bear twelve different fruits and to yield monthly. Under its branches the Mohammedan believes that he may rest, enjoy its fruit and the company of many beautiful houri.

In Taoistic (Chinese) rugs the wheel or circle is the emblem of Deity, the Infinite or Eternity. The Taoistic tradition teaches of the tree of life that it grows by the Sea of Jade, and confers immortality on those who are so fortunate as to gather and eat of its fruit. Also this sacred tree grows on a mountain which many elect to climb as a means of ascending to heaven.

The Chaldeans treasure the legend of a tree that grew from heaven and sheltered the whole earth. In all cases this tree of life is represented with seven branches symbolical of the seven days of creation.

In Oriental lore the palm tree denotes longevity; the lotus, the emblem of the world and eternity; the rose, Euphrates flower, daisy, anemone, pink crocuses, narcissus and violet are all emblematic of beauty and life, filling the soul with the sweet spirit of appreciation. The Parsee will sit motionless for hours watching the petals of a flower as they open, since he believes that God is present working in the blossom and feels the blessedness of His nearness.

Concerning the animals that are represented on many rugs their symbolism is as follows: The lion stands for the sun and day, power and victory; the deer, antelope

and the mythical unicorn for the moon, night and rest. Thus the lion destroying an antelope or a deer may be interpreted as day overcoming night. Leopards and hounds indicate success and fame; a bull, the source of life; a wolf, destroying power.

Birds lend themselves to the following interpretation: the phoenix, life and resurrection; the peacock, symbol of fire; the owl, dread, and the magpie, good luck. The eagle in upward flight, means power, and descending, bad luck; the stork, long life; the bird of Paradise, felicity. Two doves are indicative of a marriage, one alone means a widow. The butterfly is a spirit and the bat can be interpreted as happiness, good fortune or maternity. Ducks invariably indicate conjugal felicity. From the dragon, imperial power and the infinite are inseparable. Furthermore the serpent stands for immortality and knowledge; the turtle for constancy. Scorpions mean invincible knowledge and the tarantula and crab often occur having special significance. The bee as well as the serpent should be interpreted as immortality; the beetle, earthly life and the development of man in a future state. The spider symbolizes a slave to passion; asps, intelligence; frogs, renewed birth; a donkey, humility.

In the study of rugs one encounters an infinite number of other symbols to which the same interpretations cling, from generation to generation.

Concerning color—orange, red and yellow mean gaiety, joy and happiness; blue represents the somber color of light, also meditation; green stands for wisdom and learning and white for purity.

The Mohammedan Ramazan is equivalent in religious significance to the Christian season of Lent and is followed by the feast of Beiram corresponding to Easter. It is at this time that the world-famous Holy Carpet is woven each year, carried from Cairo to Mecca and placed in the Tomb of the Prophet. It is carried first to the sea coast by caravan amidst great pomp and ceremony, and from there to Yedda, the port of Mecca, which opens its arms to receive it with acclamation and great rejoicing.

It is such symbols and traditions as these which encircle the rugs of the Orient with the romantic glamour of their native land, and bring to their American possessors somewhat of the personal interest that the weavers themselves must have felt.

THE FOOD VALUE OF FRESH VEGETABLES

SOME interesting facts regarding fresh vegetables and the importance of including them as often as possible in our daily menu, are given in a recently issued pamphlet by Henry Leffmann, Professor of Chemistry and Toxicology at the Woman's Medical College of Pennsylvania. So many of our housewives have come to rely upon canned products, that it may be well to remind them, as Professor Leffmann does, of certain advantages of fresh foods which are apt to be overlooked in these days of delicatessen living.

"In modern life," writes the professor, "especially modern American life, there is apt to be an excess of meat and a deficiency of water in the diet. Vegetables and fruits contain large proportions of water and comparatively small proportions of substances analogous to meat, hence the free use of them corrects this unbalanced diet.

"It is, however, when vegetable products are eaten in fresh condition, that they possess special health-preserving value. All forms of preservation—canning, cold storage, drying, pickling, smoking, salting, or the use of the newer preservatives—have some objectionable features. It has been long known that diet restricted to such forms of food will give rise to serious disease. . . .

"While meat food must be well cooked, a great many vegetable products may be eaten raw, which simplifies, of course, housekeeping and diminishes expense. The production of any form of animal food requires considerable area of land; good crops of vegetables can be raised on limited areas, and by the use of fertilizers in very poor soils.

"Opportunities are offered to obtain at low cost, and by simple methods of cultivating, applicable almost everywhere, a great variety of vegetables and fruits, and the general adoption of such methods would reduce not only the cost of living, but advance also the health and happiness of those engaged in the cultivation."

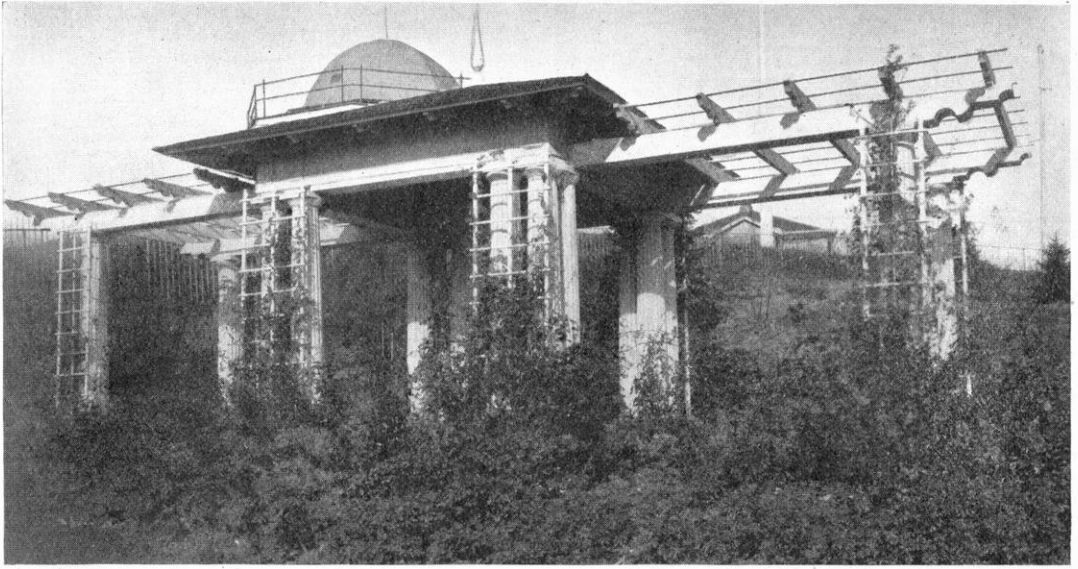
In reference to his statement that a very large part of the value of a food is its freshness, Professor Leffmann adds: "The point is difficult to explain, for it is dependent on some very abstruse principles of

chemistry; but, speaking generally, it may be said that the structures of animals and vegetables contain substances that assist in the changes that take place in them, and these substances are destroyed or, at least, rendered inactive by at once heating and (in time) by drying or otherwise preserving. Canned vegetables are, therefore, much inferior to fresh ones as food. Besides, such goods are more expensive, and unless the containers are carefully made they may introduce injurious metallic substances into the food. Some years ago, the United States chemists found that one of the most contaminated lines of canned goods in the market was that in glass jars with a screw top. To secure the seal, a rubber ring was placed between the cap and jar, and this ring was adulterated with substances containing lead—a most dangerous poison.

"Undoubtedly, canned goods have their use. They are for such conditions as sea voyages, short camping outings, army and navy and other expeditions, but *not* for regular diet. One of the unfortunate results of the facility with which canned goods may be obtained and used is seen in the diet at American summer hotels, at which, even in a district rich in opportunities for kitchen garden cultivation, the table is supplied with canned fruits and vegetables from the city.

"Consumers rarely know the age of the material they are using. Of late years an aristocracy has developed among canned goods, as some are known in the trade as 'swells,' goods that have spoiled by age, and in which the gases produced by the rotting have pushed out the ends of the cans. Dishonest dealers can remedy this by punching a hole in the can and closing it after the gases have escaped; the little speck of solder will be noticed by few housekeepers. Surely, on careful thought one will see the advantage, both in wholesomeness and true appetizing effect, of fresh asparagus, tomato and corn over the canned forms. . . .

"The immense variety offered by the vegetable kingdom may make it somewhat difficult for the housekeeper to select. Indeed, we have in this respect, in America especially, what the French call 'the embarrassment of riches.' Of the several distinct types of vegetable food, a high place for economy and wholesomeness must be given to the leaf-foods."



THE VINE-CLAD PERGOLA: ITS PLACE IN HISTORY AND THE GARDENS OF TODAY

ALTHOUGH the interest in pergolas is recent in America, this form of garden architecture boasts an ancient pedigree. Back to the old Roman times, it dates, when the word denoted, not only a veranda, balcony or belvedere, but also a schoolroom or a shop, because these were often shed-like or veranda-like structures. Perhaps it is this historic background that adds unconsciously to the charm of the pergola; at all events, there still clings around the soft Italian syllables a flavor of Old-World romance.

Even if the picturesque lineage were lacking, however, the beams and pillars of this vine-clad, sun-flecked shelter would still claim a warm place in the home-builder's esteem. For the pergola stretches out friendly arms to the garden, coaxing the leaves and blossoms to its firm supports, and linking the work of the architect with that of Nature more effectually, perhaps, than any other structural feature.

The man or woman who contemplates the building of a pergola is confronted by a bewildering wealth of designs from which to choose. For this popular structure has been developed in such a variety of ways that practically each one is different. And that is one reason why it presents such interesting possibilities. Limited by no conventions beyond the fact of its upright posts and

PERGOLA AND SUMMER-HOUSE COMBINED: A PRACTICAL AND PICTURESQUE FORM OF SHELTER FOR THE GARDEN, SHOWING AN INTERESTING USE OF LATTICE.

horizontal beams above, it may be built in whatever pleasing way the house, the grounds and the owner's taste suggest—which naturally gives originality wide play.

The pictures scattered through the present pages show many different variations on the pergola theme, each one carrying its own piquant appeal of mingled architectural and garden loveliness. As befits structures of such Latin origin, they are all invested with a certain classic dignity, due, of course, to the simple rounded or fluted pillars that so often marks the pergola type.



A SIMPLE, DECORATIVE TYPE OF PERGOLA CONSTRUCTION THAT HELPS TO LINK THE ROUGH STONE WALLS OF THE HOUSE WITH THE GARDEN GREENERY.

PERGOLAS FOR SHELTER, WORK AND PLAY



A GARDEN ARCH THAT SUGGESTS THE PERGOLA STRUCTURE, AND WHICH, WHEN FLANKED BY SHRUBS AND DRAPED WITH VINES, MAKES AN ATTRACTIVE ENTRANCE.

The somewhat formal lines, however, are softened and broken by the vines that cling with that air of subtle graciousness and affection which trailing foliage and tendrils always seem to show.

Generally speaking, there are two kinds of pergolas—those which are attached to the house and those which stand alone in the garden. The latter style requires especially careful handling, for unless it is closely connected with the surrounding garden by the judicious planting of vines and flowers, trees, shrubs or hedges, it is apt to look somewhat isolated and purposeless.

The position, shape and size of a pergola are among the first things to be determined, and they will depend largely upon the size and exposure of the house, the amount of space available and the sum that can be expended. A pergola is particularly useful and appropriate when built from one of the entrance doors into the garden, from the garden gate to the front door of the house, or along a flower-bordered walk where shade is desired. The nearer to the house, the oftener the pergola will be used.

Sometimes (where the pergola is built on the lawn) the floor is simply of grass; but more often it is of gravel, flag-stones, brick, tile or cement or even a combination of two or more of these materials, laid with a decorative border or all-over design. Usually the vines are planted at the base of the columns and are trained up until they drape and festoon themselves from beam to beam overhead. In some cases, however, the pillars are supplemented by trellises consisting of narrow strips of wood nailed horizontally to three upright strips about a foot apart and painted the same color as the main construction.

Occasionally the pergola is built with a projection at the end or in the center in the form of a summer-house, enclosed with latticework extending between the pillars and covered with vines. In fact, various other forms of garden architecture may be combined with the pergola construction, and if the design is wisely and sympathetically handled, with due regard to balance, proportion and line, the result may be both practical and artistic.

The materials used for the pergola columns will vary according to the nature of the design and that of the house itself. One authority, F. W. Hold, says: "Many



A SOMEWHAT UNUSUAL PERGOLA GATEWAY THAT SERVES BOTH AS A SUPPORT FOR VINES AND A PLACE OF SHADE FOR THE GARDEN VISITOR.

PERGOLAS FOR SHELTER, WORK AND PLAY

means of supporting the overhead work have been used. In some of the old Italian gardens solid stone piers are employed, the framework being of poles and timbers. In England, rustic effect is usually sought after and is secured by using larch poles horizontally, supported by cedar posts.

"Wherever the environment will permit their use, the cedar posts are of course the cheapest; the solid square stone posts would perhaps come next in cost if stone were plentiful on the premises and labor in the vicinity cheap. The most popular post in this country is the turned wooden column of classic design, either solid or staved. A hole of at least three inches in diameter is usually bored throughout the length of the solid column to prevent checking or splitting, but this does not always obviate the dangers. Another undesirable feature of the solid column lies in the fact that they are usually turned from the rough log and the sap wood is not entirely removed, resulting in their early decay. The modern staved columns with joints of approved interlocking design have many points in their favor, although there is but little difference, if any, in cost."

For a rather formal pergola, pillars of wood or cement may be used, with wooden beams for the roof. On the other hand, where a more rustic construction is desired to harmonize with a naturalistic garden or with a somewhat rugged, picturesque house or summer bungalow, the pillars of the pergola may be of logs, rough-hewn or simply peeled, and smaller logs and branches may be used for the overhead covering.

As the pergola affords a decorative note against the more solid walls of the house or among the planting of the garden, it usually seems best to have it as light in color as possible. A rustic pergola of logs would of course be left to weather from brown to the soft, silvery gray that nature gives, and concrete pillars would likewise be effective in the natural color. But when the columns and roof are of wood they may be painted white, cream or a pale green to form a contrast against the darker tones of the foliage and blossoms.

The choosing of the vines is the next pleasant problem, and must be governed somewhat by the local soil and climate. *Wistaria* with its rich flowery clusters; *Virginia creeper* or *woodbine* which takes on such gorgeous tints in the fall; the white or purple blossomed *clematis*; *bittersweet* with its vivid orange-red berries; the

decorative purple-laden grape-vine; the brilliant trumpet-flower, and the Dutchman's pipe with its large leaves and curious white flowers—these are some of the vines that have rightly endeared themselves to the heart of the gardener, and are especially fitted for pergola planting. Then there is the fragrant honeysuckle and the many varieties of climbing roses such as the pink, white and crimson ramblers, the *Dorothy Perkins*, *Lady Gay* and others. Two or more of these vines may be planted around the same pergola, choosing preferably those that flower in different months, so that there will be a succession of bloom.

As the pergola is usually intended for an out-of-door living room—a quiet, leafy place of semi-shelter from the sun—one naturally expects to find there a few inviting seats. If the structure is a rustic one, chairs or settles of the same character will look appropriate. If a more formal concrete design is used, this material will likewise prove in keeping for the seats, which may be built between the columns. Wooden seats will naturally be used for a pergola of wood, painted the same color as the columns, and the durable hickory furniture is of course suitable with practically any kind of construction.

As a sheltered place in which to rest or read, to take tea, to play with the children or entertain one's guests, the well-built, generously-planted pergola affords endless attraction. And judging from its rapidly increasing favor among the home-builders of America, it promises to become an effective means of coaxing all garden-loving folk, big and little, into refreshing contact with the outdoor world.

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GARDEN SCRAP BASKET

IN this day of out-of-door living it is recognized that absolute tidiness is an essential. The leaves that drop from vines, faded flowers and the like can render a pergola or garden unsightly in a few hours. The garden scrap basket therefore has become an institution. One of the most satisfactory is of home construction, made of chicken wire bent into the form of a large basket, the bottom of the same material, and the whole fastened together with double-headed tacks. Into this basket any form of garden refuse could be thrown, taken away later and burned.

IS A NATION'S CHARACTER REVEALED IN ITS DRESS?

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IS A NATION'S CHARACTER REVEALED IN ITS DRESS?

THE immediate history of any nation is told from day to day through its fashions; not only its political history but the changing conditions in the civic, social and religious world. We have grown accustomed to the idea that nationally we are revealing our soul to the world in our architecture, that our homes are as a printed page for the world to read, but we are not apt to realize how completely the fashion world is a revelation of the civilization which presents it.

Of course I do not mean that each fashion detail presents a revolutionary national idea, although as each style is an expression of a thought it is more significant than we realize; but taken as a whole from season to season and year to year there can be no doubt that we can read of the changing ideals of a nation in the changing dress of the women, particularly in woman's dress because in our present civilization women have more time to give to such details than men have.

Possibly a few concrete examples will make more clear just what I have in mind. If we contrast for a moment the dress of the Puritan woman of the early days of the settlement at Plymouth Rock with the style of costume worn by the native woman of the Zenanas in India we shall not need histories or poems or paintings to tell us the truth about the lives of these women.

The Puritan girl in her soft brown wool frock; homespun, just escaping the ground, full enough to walk with ease, not too full to be ungraceful, a short bodice reaching the natural waistline of the human figure, open at the throat for comfort as she stooped about her daily tasks, the outline softened by a snowy kerchief which added to her beauty and gave a sense of her personal exquisiteness, her hair rolled pleasingly not too rigidly away from her face and caught in place with a snowy cap, her loose great coat for stormy days which she wove herself in warm colors and her bonnet for wintry days, close fitting, simple, becoming, are expressions of the conditions which surrounded her. We do not need a library to tell us the quality of this woman, a worker, stern in her spirituality, faithful in her love, capable in her home,

simple in her manner and beautiful in her person. We know the home she lived in, we see the times that bred her.

The costume of the East Indian woman will not take so long to describe. It is usually gauze some fifteen yards in circumference, heavy with gold embroidery, capped with a tiny coat that does not reach to the bust, held at the waist with gold and jeweled bands, a gauzy sleeve, the bust revealed, the hair elaborately plaited and strung with jewels, the mouth scarlet and the eyes darkened, the entire body shown through the masses of green or scarlet, the ankles and feet bare except for tiny sandals. Surely the history of her race is told in this dress, the history of her domestic life, her spiritual, her political status made clear. For of what use in her home or in the world can a woman be standing helpless in the midst of fifteen yards of gauze with heavy anklets of metal circling her feet, and her little body bared to the heat and the cold.

From this contrast of costume a glimpse of the old Greek dress will help us again. It belonged to a civilization of the greatest mental and spiritual freedom. The women were great mothers, strong friends, the inspiration of the men they dwelt with, a force in the government of their world. Their gowns were neither scant nor loose, they just escaped the ground, they were caught about the waist and bust for convenience and beauty, they outlined the figure, protected it, concealed it. The arms were free and the neck unhampered, the hair was caught high and held in place with beautiful ornaments. The women were free to think, free to work, free to achieve, and helped to produce the most beautiful civilization in the world, of which their dress embodies the beauty. One could go on through the pages of history and never fail to find a direct and intimate correspondence between dress and environment; for fashion is, as we have said, but the embodiment of the thought of the age.

Mainly, whenever women planned and made their own gowns, fashions have been attractive, they have been suited to the needs of the people, expressing their interest in comfort and beauty. It is only since women have been able to *purchase* gowns that the eccentricities of fashion have developed and that whole nations have been dressed absurdly, uncomfortably, unbeautifully; because in buying rather than mak-

IS A NATION'S CHARACTER REVEALED IN ITS DRESS?

ing, clothes women have lost their discernment. Their punishment is that they are used by the people who make the clothes; in other words, their idleness and vanity are being commercialized.

When we stop to consider just the kind of gowns that are worn today, the foolish little skirts in which the woman is at the mercy of a wide crossing or a high step, the gaping slit skirt with its intentional vulgar allurements, the elaborate series of ruffles around the waist which are without beauty or comfort, the transparent waists for street wear, the deep cut throat for the gaze of all men, we hesitate to accept these whimsicalities and vulgarities as really representing the point of view of the women of America today. And we cannot believe that if the women of this nation were to stop and think, to realize what they are sacrificing to so-called style that the present condition would continue to exist for a season.

Having the greatest trust in the progress of this country, desiring as I do that women as well as men should contribute to it, I have been eager to take up the question of fashion in *THE CRAFTSMAN*. In order to secure the point of view of my readers I asked in the February issue of this magazine that they should write and express their opinion of the fashions of the day, and whether or no they would favor taking up this question in one or several articles in the magazine. It has been a pleasure to me to receive so many and such a variety of letters in answer to my editorial, for the response has come in from all over the country, especially from teachers and mothers. As yet, to my astonishment no man has expressed any interest in the subject and no young woman has begged to be saved from the bondage of present-day fashion slavery. I regret very much that men have not shown a wider interest in this fashion question because they average up pretty generally as condemning it. Fathers do not like to see their daughters in foolish, flippant, un-beautiful garments; husbands are humiliated if their wives chance to combine in a single garment extravagance and indecency; and sons naturally look to their mothers for an ideal in dress as in all other important matters. So I wonder a little that no man has broached the subject.

But the letters that have come to me from mothers and teachers and women of

position and family have been very frank, very sincere, as from those eager to co-operate in the readjustment of the fashion world, if that may be done. I find that in most instances women wisely do not suggest that "this fashion is good or bad, or that such or such a style should be worn"; their plea seems most widely for *education*, the education of sons and daughters so that a truer understanding of life will result, and hence a wiser facing of social problems. For if children are trained to wisdom they will express it in their clothes as truly as in their acts.

A girl who faces life with all the ardor of one desiring to create for herself a useful position, to contribute to the welfare of the world, to have happiness and strength and goodness while she lives, will find it very difficult to let herself seem as silly as an occasional fashion would grant her opportunity to. The chances are such a girl would refuse to accept the styles offered her by fashionable modistes in search of trade only, unscrupulous Parisian demimondaines in search of self advertising, merchants seeking to get rich by lightning changes, style-makers whose success depends upon repeated novelty and newspapers whose living is born in acres of fashion advertisements which exploit women's vanity to feed the shops.

"I am heartily interested," one woman writes from the West, "because I am a preceptress in a college and am daily striving to influence the young women about me to keep their self respect in this matter of fashion. Won't you say something that will make them realize how important it is to avoid the indecent in dress?"

Another woman who is principal in a large school in the Middle West writes that in her estimation "fashions and slang are an easy means of gaining so-called distinction and advertising at the cost of a developed personality and a creative power." She feels that the great difficulty is for any one woman to attempt to reform dress which would make her seem ridiculous. This is probably quite true, but can any reform measure ever be started which has not the courage to furnish the first martyr?

A woman who has daughters and also a very clear brain, writes me that she has been reading Ellen Key, on the subject of dress, who fearlessly states that women today, as in various epochs in the past, dress indecently to appeal to masculine strength

IS A NATION'S CHARACTER REVEALED IN ITS DRESS?

and money and thereby to save themselves from hard work. Ellen Keys evidently believes that this is an age of idleness, a reaction from Victorian restraint and domesticity and that the result inevitably will be for a time gaudy spirits with futile desires.

But is not the remedy for this in the mother's hands? If a daughter is trained to be idle how can she suddenly be expected to marry a poor man and work for him happily? If her ideal in life is ease and luxury, a dull soul and a lazy body, she will not of her own accord seek mental, physical and spiritual activity, neither will she dress as though she possessed these good gifts.

The woman who quotes Ellen Key has daughters of her own and longs to develop them so that their personalities and hence their influence will reach out over the world and better it. And here she has the right point of view. For a mother to condemn too searchingly the fashion of the day to her daughters, for her to attempt to put them in reform uniforms would undoubtedly be to make them unhappy, to make them dislike her teaching and to humiliate them, but if she trains them to be capable, useful, wise young women she need have no fear of their trying to buy freedom from work through indecent dress and manner. They will be seeking something far finer and more sincere and more satisfying, and their charming appearance and becoming clothes will express the kind of women they are aiming to become.

It seems to me that this mother has touched the heart of the fashion matter, in that any real improvement in the dress of any day must be the outgrowth of personal sincerity, strength and poise. You cannot insist, however useful a martyr may be in the cause, that some one young girl should take it upon herself to defy an international standard of dress. Of course one or many women may arise who will do this, but that is not the important matter. The real issue is that teachers and mothers should so influence and aid those who are in their charge that wisdom should be developed and character formed which it would be impossible to prostitute to the desire of the day to commercialize woman's vanity. It is only necessary to train young people to see life freshly and clearly, to help them to work intelligently and to want to work for the sake of their own devel-

opment and their own comfort. Out of such personalities will flow the kind of delighted, wholesome, happy interest in life that cannot cheapen itself to any momentary whim or mercenary fad.

Young women who have some responsibility about their clothes, who really think about what is becoming to them, who plan garments for themselves and work to make them beautiful are going to help to create a standard in fashions that will thrive through personal interest, trained intelligence and artistic impulse. *Work* is the essential thing in all this desire to reform the world. It is what you do that affects your own character and thus colors your influence on other people. And the vital injury that the ungraceful, foolish, shoddy, ready-made clothes of today does to our young people is to rob them of the wholesome developing work involved in planning and making their own garments to suit themselves. The psychology of this is most significant. The very moment we begin to use our brain, our hands, our time, we begin to want returns for the effort. We do not demand so much of what is given us or what we get easily, but we demand a very great deal from the thing we create. And girls who make their own dress are not likely to clothe themselves in silly fashions.

The moment a young woman is taught to buy economically, to cut material carefully, to study beautiful colors and graceful outlines, to adjust her clothes to the beauty of her own body, to make herself look as charming as possible in these clothes, she is going to insist upon their being in a fashion not to misrepresent her. In other words, a woman's whim may easily go into the frock she *buys*, while her character is truly shown in the one she *makes*. And so you see it is not, as we have said before, really so important whether the skirt worn today is full or scant, whether it is short or long, tight or loose, except as personal comfort is involved. But it is tremendously significant, because it relates to the development of the individual character of a girl, that the practice and art of making clothes which are so far as possible graceful, simple, economical and beautiful, should be taught to girls and employed by them in a nation-wide movement, if we are to have the best development in our race that our young women are capable of. We are

ART NOTES: BOOK REVIEWS

bound to judge our young people by their clothes and it is, as a matter of fact, the fair thing to do. And no one will resent or resist this judgment if once the right attitude toward work and clothes is established.

Of course in such sweeping statements as we are making here some reservations are necessary. Every girl cannot make her own clothes. She may be ill or busy doing work that the world has demanded of her or forced upon her or that she greatly craves to do. In such an instance it is not important whether she makes her clothes or buys them (except that the bought ones cannot be so attractive) because she is getting her development in other fields of mental and physical activity; but the girl who merely elects to be idle, to have her clothes given to her or to buy them with money given to her, who will neither work to earn the clothes nor to make them, who will not study into the question of what dress really means in relation to her life, and what she owes the community in producing them herself, is not going to be a part of the kind of civilization we are hoping for and working for in this country today,—the democratic civilization in which all our young people are intelligent laborers with trained minds, developed spirits and capable bodies.

And so we see that the question of clothes is really far more than the whim of the moment, the latest cable from Paris. Reasonable dressing really becomes an element in the growth of the kind of democracy we need in America and are striving to help produce. But a reform in dress, as all other great reforms, will have birth in the home not on the platform, it must mainly come through that mighty teacher of all ages,—the mother.

ART NOTES

IT has been cleverly said that if one wishes to see all the beautiful things in Europe it is necessary to stay in America, as sooner or later the finest pictures, the most vigorous sculpture, the rarest books and jewels, even portions of the most elaborate and famous public buildings find their way to the museums and galleries of this country.

This winter in the art world has been one filled with interest, if one's interest centers in the foreign and antique. Collections of paintings have been shown in

New York that would make any museum famous and that as a matter of fact have been culled from great museums and famous private collections.

We have already spoken in *THE CRAFTSMAN* of the exhibition of Gainsboroughs and Turners shown at the Montross Gallery in January; but we have not yet had the opportunity of mentioning the wonderful collection of Manet paintings with which the Durand-Ruel Galleries were opened to the public. A more complete exhibition of this great artist's work has never been shown in this country and it would probably be difficult to get it together even in the capitals of Europe. Few exhibitions in New York have brought together more people of significance in the artistic world. It was not an unusual thing at the time that these pictures were being shown to find a group of three or four or five famous painters acknowledging to each other the inspiration and value that Manet's work had been to them in the development of their art.

Following these at the same gallery has been shown the best collection of Renoir paintings in America. And just a few doors away from the Renoir's Galleries a large and unusual collection of Fragonard pictures have been opened to the public by Gimpel and Waldenstein. Famous panels, portraits of great court beauties and delightfully quaint interiors were in this exhibition and all shown in a room prepared as a perfect background for this most elaborate and exquisite type of French interior art. The galleries this winter seem to have specialized on interesting and artistic backgrounds and decorations for the showing of paintings. This was notably so in the display of the Fragonard paintings, in the exhibition of Randall Davey's pictures at the Carroll Galleries, and in the beautiful surroundings for Ernest Lawson's exhibition at the Daniel Gallery, which is certainly one of the best of the one-man shows of the season.

We have spoken of Mr. Lawson's pictures very often in *THE CRAFTSMAN* with the enthusiasm which his work justifies; but we have never seen a collection of his paintings more perfectly hung, more beautifully presented. In each exhibition of Mr. Lawson's we find new joy because he is expressing from year to year his own development and greater appreciation of and enthusiasm for the beauty of the world.

ART NOTES: BOOK REVIEWS

Among those most satisfying at this exhibition were the "Little Church—Moonlight," which was a marvel of lyric beauty; "Across the River," a "Hillside—Inwood" and the "Rising Moon." Few paintings are as definitely and modernly American as Ernest Lawson's, as widely and universally poetical, as sure and fearless in color sense and as courageous in accepting for inspiration modern conditions.

The exhibition of George Bellows' work at the Montross Gallery was another showing of the courage and virility of the modern American painter. Bellows is a younger man than Lawson, but not less fearless. It is not so many years since he figured in our minds as one of Henri's star pupils; today we do not relate him with the art of any other man. He stands alone in what he is attempting to achieve, although he definitely belongs to the school of radical young men who paint what interests them in the way they wish to express it. During this exhibition of Bellows several criticisms were made of his work along the line that although he painted well and was interesting in his expression it was a pity that he did not paint like Winslow Homer, that if he were going to do the sea, there was his model.

It is indeed a very poor kind of criticism that can only see one painter of the sea, one of portraits, one of the pioneer workmen; for each man must attack his subject, must get his inspiration, must handle his medium according to his own feeling about life. And I have but little doubt that if Bellows had painted first and Winslow Homer afterward that poor Winslow Homer would be violently attacked in the papers because he had not Bellows' brilliant colors and powerful medium. We can all of us remember easily the long period of Winslow Homerism that Mr. Paul Dougherty was subjected to, whereas today Mr. Dougherty's admirers or critics accept him as a separate individuality. They admire and praise or criticize. But the point of view is directed toward him as a man and artist not as a good or poor imitator of another famous man. And so we feel that before many seasons have passed we shall be judging Bellows for his own strength, his own courage, his own great mastery of composition, his knowledge of the earth, its laws, its beauties; we shall respect his philosophy and appreciate its expression in his work.

We have already mentioned Randall Davey's exhibition as among those most artistically and gratifyingly presented. We wish here to return to it, making mention of some of Mr. Davey's most delightful studies. "Captain Dan" perhaps held our attention longest. A fine vigorous personality and handled with a sincere appreciation of interesting individuality. We like amazingly well, too, the "Girl in Blue," rich in painting, tenderly youthful and very much alive. There is a very interesting personal note in Mr. Davey's Spanish portraits. They are quite different from those of Luis Mora or Robert Henri, wholly remote from the paintings of the old Spanish masters and yet as surely Spanish as the work of any of these men. Although Mr. Davey is one of the younger portraitists of America, he has already shown himself a poet as well as a radical lover of simple, genuine conditions in life.

As we are going to press we have received a card of an exhibition at the MacDowell Club. The eight men who banded together in this group, who stand for each other's work in this exhibition as they have always stood for each other's accomplishment the world over, are William Glackens, Robert Henri, Ernest Lawson, Gus Mager, Jonas Lie, James Preston, Henry Reuter-dahl, John Sloan. With but two exceptions this is the group of men who were known as the "Famous Eight" after their exhibition at the Macbeth Gallery some years ago. No one other group of men in America has done more, it is possibly fair to say as much, for the development in America of an art that is vigorous, beautiful and characteristic of the nation.

Among the advance notices which have recently come to us we find that the American Water Color Society announces its Forty-seventh Annual Exhibition to be held in the galleries of M. Knoedler & Company; the Italian National Club announces a view of the works of Fornaro at the Club Gallery; the Folsom Galleries will hold a special exhibition of the Marine and Landscape Paintings of Clifford W. Ashley; the Montross Galleries will have an exhibition of paintings and drawings of modernist men.

We have not as yet made mention in THE CRAFTSMAN of two exhibitions at the Berlin Photographic Company because we have been waiting, hoping to give a more extended notice than has yet been possible

ART NOTES: BOOK REVIEWS

for us to make. No more interesting modern exhibition has been given in New York this winter than the work of Léon Bakst, the Russian painter, stage director and designer. Léon Bakst has presented in London and Paris the most remarkable stage setting of the century, not accepting Gordon Craig or Reinhardt. It possibly would be more just to link him with those two men as brilliant innovators in the art of bringing drama into the setting which surrounds it. In a matter of color no one had done more splendid work in the theater *mise en scene*. The collection of work shown at the Berlin Gallery gave one a very vivid impression of the power and beauty and audacity of this man's imagination. It seems impossible for him to make the smallest sketch without imbuing it with a vigor and a dramatic quality that is rare in even this day of melodrama in art.

The second exhibition which was most noteworthy consisted of Contemporary Graphic Art from Hungary, Bohemia and Austria. It is impossible to realize what is going on in these countries in the way of artistic endeavor without having seen this collection; indeed it presented the history, political and social conditions as well, because these artists are essentially modernists and are telling you the story of their own national life in their national art. Mr. Birnbaum certainly is to be congratulated on this season's work at the Berlin Gallery. There seems to be no limit to his interest in art matters or his capacity to present the work of significant men from all over the world to his interested audiences in New York.

BOOK REVIEWS

THE BACKYARD FARMER: BY J. WILLARD BOLTE

THE Backyard Farmer" strikes as its high notes practicability and harmony in the treatment of all out-of-door problems, especially those which focus on the backyard. In nearly all large cities there is an immense amount of waste ground, a statement which holds even in those that have reached the high water mark of property values. The backyards of such places are frequently given over to the drying of clothes, the storage of somewhat useless objects, and the midnight prowling of cats, even though the time is one of very high cost of living.

Taking these conditions into account the author has endeavored to accumulate important facts concerning the possibilities of backyard gardens that the amateur farmer in such regions may be spared the study and research work necessary to crown his efforts with success.

There is no ground that cannot be utilized for some form of growth. Grass is not the best crop for the backyard because it pays no dividend. The better investment in almost every case is to use the borders and shady places for perennials and other flowering plants and to plant the rest of the ground to vegetables, those selected with the idea of producing plentiful and healthful crops.

The hotbed or cold frame set up closely to the house in a sunny place is recommended as greatly helping the city farmer to get his vegetables and flowers started early.

This book is made up of 75 short and suggestive chapters. One entitled "Backyard Dividends," which arouses the enthusiasm and teaches that such small places can be made to give a yearly return: "A Succession of Garden Crops"; "Why Gardens Fail"; "A Cold Frame for Fall"; "Vegetables in Flower Boxes"; "Gardens and Plant Pests"; "Better Lawns"; "Making the City Flock Pay"; "Laying Out Flower Beds"; and many others of like purpose giving an idea of the value of this book.

The author himself, a practical gardener, is an authority on the subject of agriculture and has written in a clear and lucid style entirely free from technicalities. (Published by Forbes & Company, Chicago. 238 pages. Price \$1.00.)

BENDISH: A STUDY IN PRODIGALITY: BY MAURICE HEWLETT

BENDISH," the book of Mr. Hewlett that follows "Lady Lancelot" in the romance period of the early nineteenth century, holds the interest inspired by the former book and opens the mind of the reader to an expectation of the one that is to follow, completing the trilogy. Perhaps for the very reason that "Bendish" is a middle link, a calm after the climax of "Lady Lancelot" and a forerunner of the events which must necessarily occur in the third volume, the story fails somewhat of the high water mark set by many of this author's romances. It does not entirely satisfy, except in that it is written in Mr.

BOOK REVIEWS

Hewlett's inimitable style and that the reconstruction of Lord Byron, alias *Bendish*, his better nature warring ceaselessly with his baser passions, again lives under Mr. Hewlett's touch, and wields the power that was accorded him during his lifetime. Mr. Hewlett in dealing with personalities of history has a seer's insight: he spares them not. Lord Byron has no more mercy from his pen than had, in "The Queen's Quair," Mary, Queen of the Scots. (Published by Charles Scribner's Sons, New York. 311 pages. Price \$1.35 net).

JAPANESE FLOWER ARRANGEMENT: BY MARY AVERILL

IN presenting this book "Japanese Flower Arrangement" to the readers of the Western Hemisphere, Miss Averill places within their grasp the knowledge of how to arrange cut flowers so that they will have meaning, poise and an exquisite feeling of beauty in arrangement,—an art better understood by the Japanese than by any other people. As a means of accumulating material for this book Miss Averill studied long in Japan this chaste art of flower arrangement, the secrets of which are usually penetrated only by the literati, generals and statesmen, women of high birth and churchmen.

The theory and principles of Japanese flower arrangement are set forth in this work by Miss Averill frankly and in a way likely to be of service to those interested in the subject. By following the suggestions given, a few flowers can be used so as to produce an arrangement full of charm and meaning. The employment of large, closely packed masses of flowers in arrangements is discountenanced as inartistic, even barbaric. Miss Averill is equipped to speak with authority on this subject. (Published by John Lane Company, New York. 218 pages. Illustrated. Price \$1.50 net. Postage 12 cents.)

LOUIS XVI FURNITURE: BY SEYMOUR DE RICCI

ALARGE volume distinguished in appearance and issued under the title of "Louis XVI Furniture," is the only one extant that treats exclusively of this particular style, or does so in a way destined to be of lasting service to students and readers in general.

The text is restricted to a preliminary chapter of historical and explanatory inter-

est. The remainder of the work is made up of illustrations, many being full-page, in their gathering together of which no trouble has been spared. The collection as a whole is undeniably valuable. The doors, the mantels, fireplaces and interiors of many of the most beautiful salons in Paris are illustrated; tables, consoles, cabinets, bureaus, secretaries, commodes, sideboards, bedsteads, sofas, bergeres, chairs and ornaments associated with the Louis XVI period are clearly presented to the eye of the reader, who through the means of these excellent photographs is able to comprehend this period of decorative furniture better than could be done by many pages of description. (Published by G. P. Putnam's Sons, New York. 256 pages. Fully illustrated. Price \$7.50 net.)

LITTLE PICTURE SONGS: BY RIE CRAMER

THIS little book of "picture songs" makes a charming gift for children. The verses and music are simple and quaint, and look particularly attractive with their decorative borders. Each song is illustrated by a full-page color drawing in graceful outlines and delicate tones, the subjects being of course those of nursery interest, including "Porridge Time," "Cradle Song," "The Outing," "Watering the Roses" and similar themes dear to the heart of childhood. The English versions are by Frederick H. Martens, and the music by Nelly van der Linden Van Snelrewaard-Bondewijns. (Published by Augener Ltd., London, England; American agent, G. Schirmer, Inc., New York. Price \$1.00 net).

THE HONOURABLE MR. TAWNISH: BY JEFFERY FARNOL

"THE Honourable Mr. Tawnish," according to Mr. Farnol's account of him, is a gentleman, exquisite in poise and appearance, brave and ingenious as the knights of old in contriving to accomplish three tasks, "to which the labors of Hercules were scarce to be compared" and which were set him as the price of the *Lady Penelope Chester's* hand in marriage. Although adventurous in spirit the book is without the exciting element associated with much of Mr. Farnol's writings. (Published by Little, Brown & Company, Boston. Illustrated in color. 165 pages. Price \$1.00.)

