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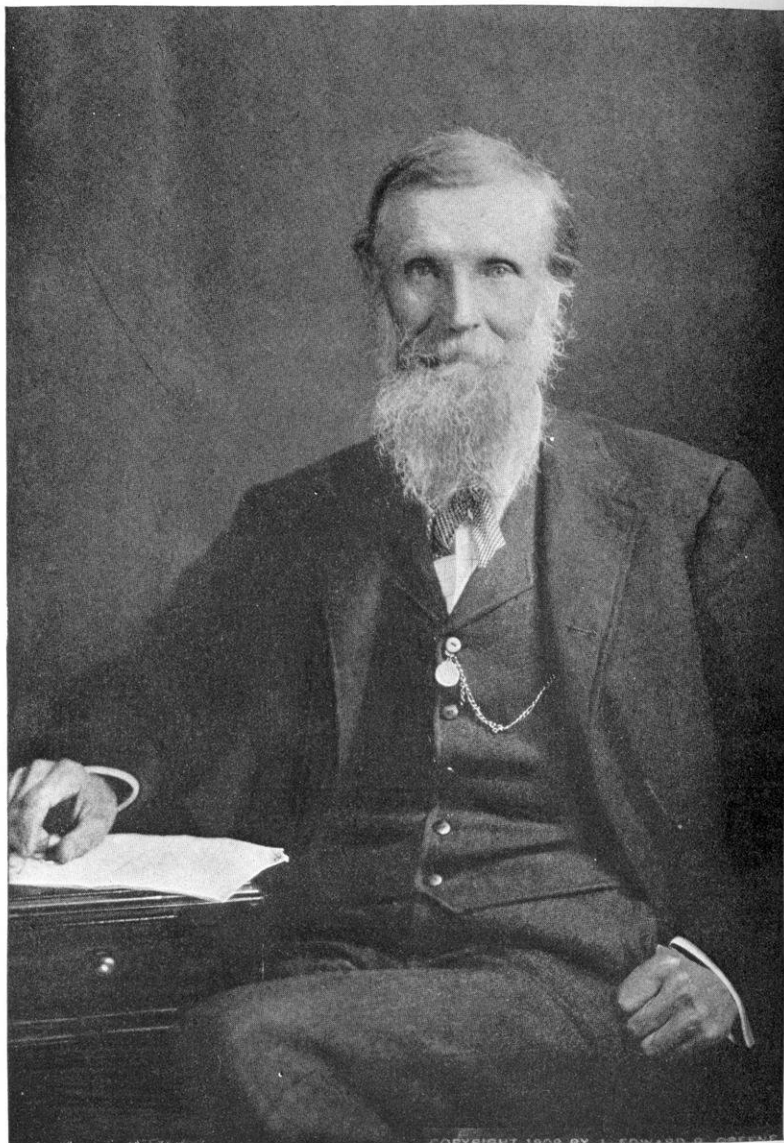
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JOHN MUIR OF CALIFORNIA, POET,
NATURALIST, PHILOSOPHER, FRIEND.



THE CRAFTSMAN



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"MY PEOPLE:" BY ROBERT HENRI

EDITOR'S NOTE—Robert Henri's paintings of the people of France, Holland, Spain and Ireland are famous the world over. During the past summer he painted the people of most vital interest to him in California and the Southwest. The following article was written at the request of THE CRAFTSMAN, that our readers might more fully understand and enjoy his point of view as a painter of people.



THE people I like to paint are "my people," whoever they may be, wherever they may exist, the people through whom dignity of life is manifest, that is, who are in some way expressing themselves naturally along the lines Nature intended for them. My people may be old or young, rich or poor, I may speak their language or I may communicate with them only by gestures. But wherever I find them, the Indian at work in the white man's way, the Spanish gypsy moving back to the freedom of the hills, the little boy, quiet and reticent before the stranger, my interest is awakened and my impulse immediately is to tell about them through my own language—drawing and painting in color.

I find as I go out, from one land to another seeking "my people," that I have none of that cruel, fearful possession known as patriotism; no blind, intense devotion for an institution that has stiffened in chains of its own making. My love of mankind is individual, not national, and always I find the race expressed in the individual. And so I am "patriotic" only about what I admire, and my devotion to humanity burns up as brightly for Europe as for America; it flares up as swiftly for Mexico if I am painting the peon there; it warms toward the bull-fighter in Spain, if, in spite of its cruelty, there is that element in his art which I find beautiful; it intensifies before the Irish peasant whose love, poetry, simplicity and humor have enriched my existence, just as completely as though each of these people were of my own country and my own hearthstone. Everywhere I see at times this beautiful expression of the dignity of life, to which I respond with a wish to preserve this beauty of humanity for my friends to enjoy.

This thing that I call *dignity* in a human being is inevitably the result of an established order in the universe. Everything that is beautiful is orderly, and there can be no order unless things are in their right relation to each other. Of this right relation throughout the world beauty is born. A musical scale, the sword motif for

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instance in the Ring, is order in sound; sculpture as Donatello saw it, big, sure, infinite, is order in proportion; painting, in which the artist has the wisdom that ordained the rainbow is order in color; poetry,—Whitman, Ibsen, Shelley, each is supreme order in verbal expression. It is not too much to say that art is the noting of the existence of order throughout the world, and so, order stirs imagination and inspires one to reproduce this beautiful relationship existing in the universe, as best one can. Everywhere I find that the moment order in Nature is understood and freely shown, the result is nobility;—the Irish peasant has nobility of language and facial expression; the North American Indian has nobility of poise, of gesture; nearly all children have nobility of impulse. This orderliness must exist or the world could not hold together, and it is a vision of orderliness that enables the artist along any line whatsoever to capture and present through his imagination the wonder that stimulates life.

It is disorder in the mind of man that produces chaos of the kind that brings about such a war as we are today overwhelmed with. It is the failure to see the various phases of life in their ultimate relation that brings about militarism, slavery, the longing of one nation to conquer another, the willingness to destroy for selfish, unhuman purposes. Any right understanding of the proper relation of man to man and man to the universe would make war impossible.

The revolutionary parties that break away from old institutions, from dead organizations are always headed by men with a vision of order, with men who realize that there must be a balance in life, so much of what is good for each man, so much to test the sinews of his soul, so much to stimulate his joy. But the war machine is invented and run by the few for the few. There is no order in the seclusion of the world's good for the minority, and the battle for this proves the complete disorganization of the minds who institute it. War is impossible without institutionalism, and institutionalism is the most destructive agent to peace or beauty. When the poet, the painter, the scientist, the inventor, the laboring man, the philosopher, see the need of working together for the welfare of the race, a beautiful order will be the result and war will be as impossible as peace is today.

ALTHOUGH all fundamental principles of Nature are orderly, humanity needs a fine, sure freedom to express these principles. When they are expressed freely, we find grace, wisdom, joy. We only ask for each person the freedom which we accord to Nature when we attempt to hold her within our grasp. If we are cultivating fruit in an orchard, we wish that particular fruit to grow in its own

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way; we give it the soil it needs, the amount of moisture, the amount of care, but we do not treat the apple tree as we would the pear tree or the peach tree as we would the vineyard on the hillside. Each is allowed the freedom of its own kind and the result is the perfection of growth which can be accomplished in no other way. The time must come when the same freedom is allowed the individual; each in his own way must develop according to Nature's purpose, the body must be but the channel for the expression of purpose, interest, emotion, labor. Everywhere freedom must be the sign of reason.

We are living in a strange civilization. Our minds and souls are so overlaid with fear, with artificiality, that often we do not even recognize beauty. It is this fear, this lack of direct vision of truth that brings about all the disaster the world holds, and how little opportunity we give any people for casting off fear, for living simply and naturally. When they do, first of all we fear them, then we condemn them. It is only if they are great enough to outlive our condemnation that we accept them.

Always we would try to tie down the great to our little nationalism; whereas every great artist is a man who has freed himself from his family, his nation, his race. Every man who has shown the world the way to beauty, to true culture, has been a rebel, a "universal" without patriotism, without home, who has found his people everywhere, a man whom all the world recognizes, accepts, whether he speaks through music, painting, words or form.

Each genius differs only from the mass in that he has found freedom for his greatness; the greatness is everywhere, in every man, in every child. What our civilization is busy doing mainly, is smothering greatness. It is a strange anomaly; we destroy what we love and we reverence what we destroy. The genius who is great enough to cut through our restraint wins our applause; yet if we have our own way we restrain him. We build up the institution on the cornerstone of genius and then we begin to establish our rules and our laws, until we have made all expression within the commonplace. We build up our religion upon the life of the freest men that ever lived, the men who refused all limitation, all boundaries, all race kinship, all family ties; and then we circumscribe our religion until the power that comes from the organization blinds and binds its adherents. We would circumscribe our music, we would limit the expression of our painter, we would curb our sculpture, we would have a fixed form for our poet if we could. Fortunately, however, the great, significant, splendid impulse for beauty can force its way through every boundary. Wagner can break through every musical limitation ever established, Rodin can mold his own outline of the

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universe, Whitman can utter truths so burning that the edge of the sonnet, roundelay, or epic is destroyed, Millet meets his peasant in the field and the Academy forgets to order his method of telling the world of this immemorial encounter.

I am always sorry for the Puritan, for he guided his life against desire and against nature. He found what he thought was comfort, for he believed the spirit's safety was in negation, but he has never given the world one minute's joy or produced one symbol of the beautiful order of Nature. He sought peace in bondage and his spirit became a prisoner.

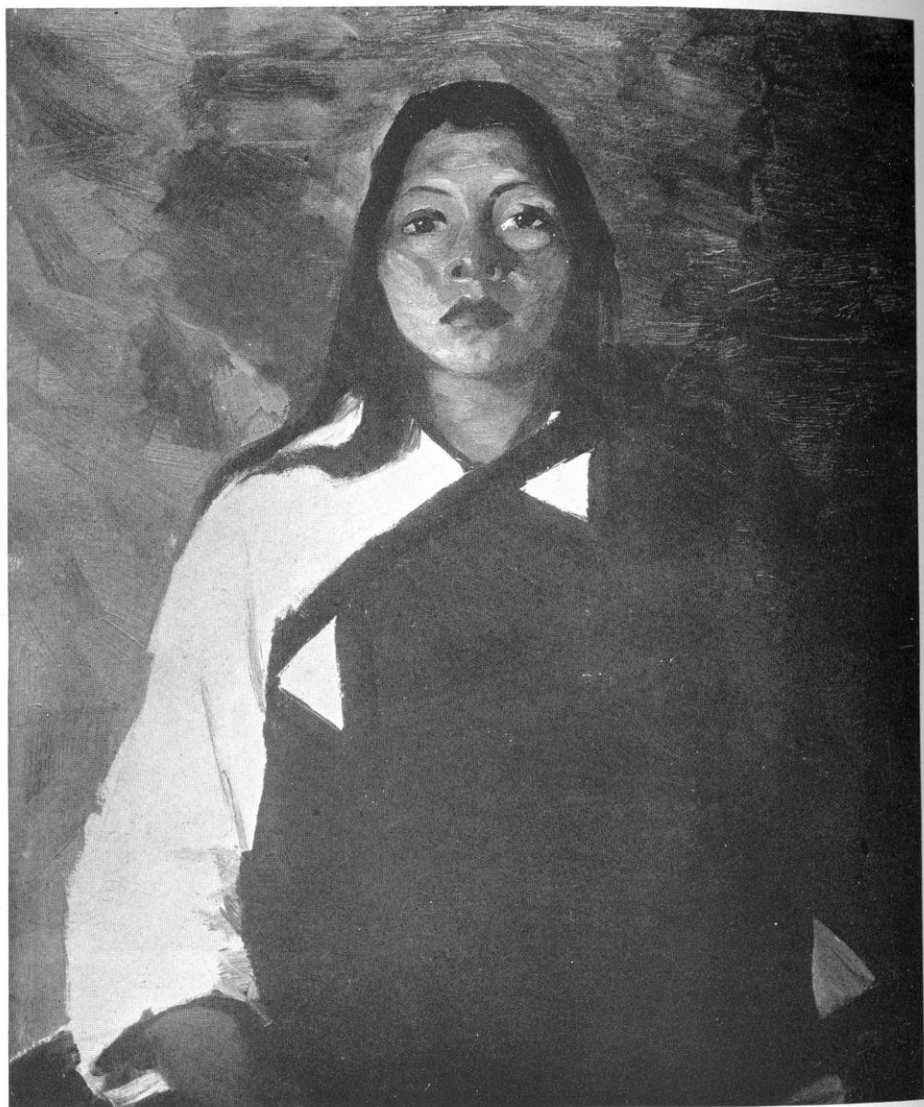
TECHNIQUE is to me merely a language, and as I see life more and more clearly, growing older, I have but one intention and that is to make my language as clear and simple and sincere as is humanly possible. I believe one should study ways and means all the while to express one's idea of life more clearly. The language of color must of necessity vary. There are great things in the world to paint, night, day, brilliant moments, sunrise, a people in the joy of freedom; and there are sad times, half tones in the expression of humanity, so there must be an infinite variety in one's language. *But language can be of no value for its own sake*, it is so only as it expresses the infinite moods and growth of humanity. An artist must first of all respond to his subject, he must be filled with emotion toward that subject and then he must make his technique so sincere, so translucent that it may be forgotten, the value of the subject shining through it. To my mind a fanciful, eccentric technique only hides the matter to be presented and for that reason is not only out of place, but dangerous, wrong.

All my life I have refused to be for or against parties, for or against nations, for or against people. I never seek novelty or the eccentric; I do not go from land to land to contrast civilizations. I seek only, wherever I go, for symbols of greatness, and as I have already said, they may be found in the eyes of a child, in the movement of a gladiator, in the heart of a gypsy, in twilight in Ireland or in moonrise over the deserts. To hold the spirit of greatness is in my mind what the world was created for. The human body is beautiful as this spirit shines through, and art is great as it translates and embodies this spirit.

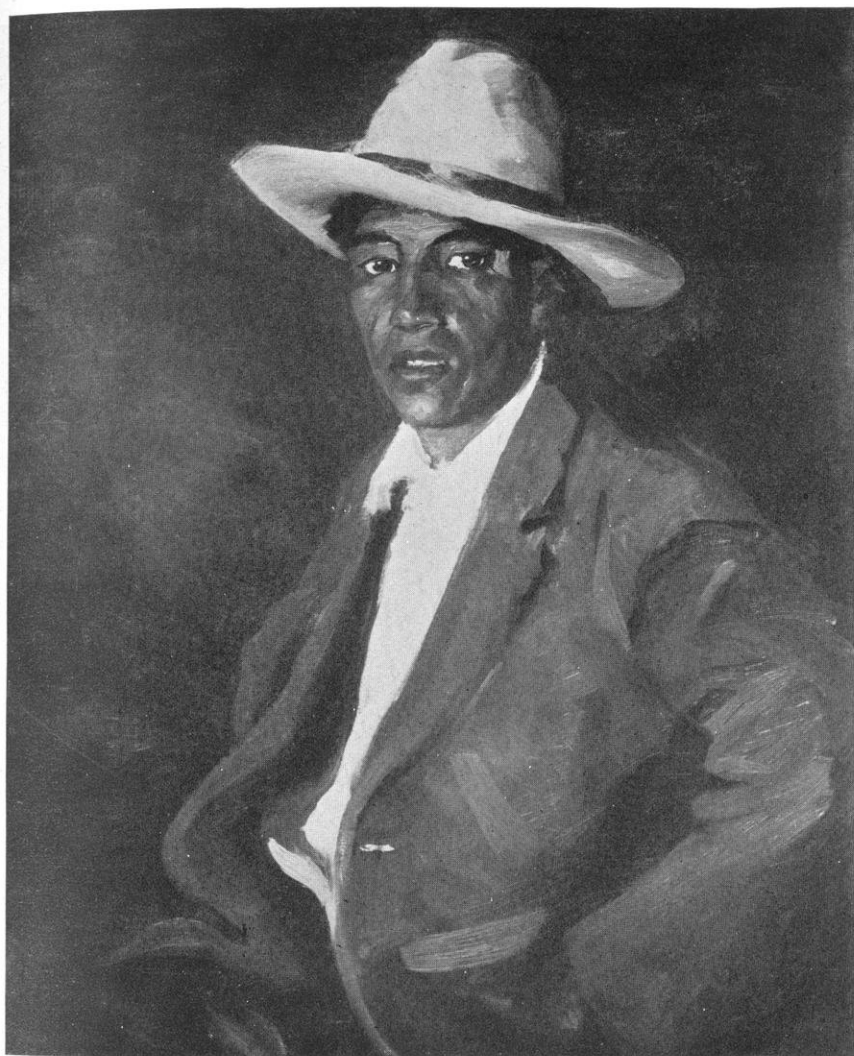
Since my return from the Southwest, where I saw many great things in a variety of human forms,—the little Chinese-American girl, who has found coquetry in new freedom; the peon, a symbol of a destroyed civilization in Mexico, and the Indian who works as one in slavery and dreams as a man in still places—I have been



"TAM GAN," FROM A PAINTING MADE
IN THE SOUTHWEST BY ROBERT HENRI.



"YEN TSIDI" (GROUND SPARROW),
FROM A PAINTING MADE IN THE
SOUTHWEST BY ROBERT HENRI.



"RAMON—A MEXICAN," FROM A
PAINTING BY ROBERT HENRI.



"JIM LEE," FROM A PAINT-
ING MADE IN THE SOUTH-
WEST BY ROBERT HENRI.

BY ROBERT HENRI

reproached with not adding to my study of these people the background of their lives. This has astonished me because all their lives are in their expressions, in their eyes, their movements, or they are not worth translating into art. I was not interested in these people to sentimentalize over them, to mourn over the fact that we have destroyed the Indian, that we are changing the shy Chinese girl into a soubrette, that our progress through Mexico leaves a demoralized race like the peons. This is not what I am on the outlook for. I am looking at each individual with the eager hope of finding there something of the dignity of life, the humor, the humanity, the kindness, something of the order that will rescue the race and the nation. That is what I have wanted to talk about and nothing else. The landscape, the houses, the workshop of these people are not necessary. I do not wish to explain these people, I do not wish to preach through them, I only want to find whatever of the *great spirit* there is in the Southwest. If I can hold it on my canvas I am satisfied, for after all, every race, every individual in the race must develop as Nature intended or become extinct. These things belong to the power of the ages. I am only seeking to capture what I have discovered in a few of the people. Every nation in the world in spite of itself, produces the occasional individual that does express in some sense this beauty, with enough freedom for natural growth. It is this element in people which is the essence of life, which springs out away from the institution, which is the reformation upon which the institution is founded, which laughs at all boundaries and which in every generation is the beginning, the birth of new greatness, which holds in solution all genius, all true progress, all significant beauty.

IT seems to me that this very truth accounts for the death of religions. The institutionalized religion doubts humanity, whereas truth itself rests upon faith in humanity. The minute we shut people up we are proving our distrust in them; if we believe in them we give them freedom, and through freedom they accomplish, and nothing else matters in the world. We harness up the horse, we destroy his very race instincts, and when we want a thrill for our souls we watch the flight of the eagle. This has been true from the beginning of time. It is better that every thought should be uttered freely, fearlessly, than that any great thought should be denied utterance for fear of evil. It is only through complete independence that all goodness can be spoken, that all purity can be found. Even indecency is bred of restriction not of freedom, for how can the spirit which controls the ethical side of life be trusted except through the poise that is gained by exercise? When we think honestly, we never

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desire individuals bound hand and foot, and the ethical side of man's nature we cannot picture as overwhelmed and smothered with regulations if we are to have a permanent human goodness; for restrictions hide vice, and freedom alone bears morality.

I wonder when, as a nation, we shall ever learn the difference between freedom and looseness, between restriction and destruction, —so far we certainly have not. When people have the courage to think honestly, they will live honestly, and only through transparent honesty of life will a new civilization be born. The people who think and live sincerely will bear children who have a vision of the truth, children living freely and beautifully. We must have health everywhere if we are to overcome such civilizations as we see falling to pieces today, not only health of body, but health of mind. Humanity today is diseased, it is proving itself diseased in murder, fire, hideous atrocity.

THE more health we have in life the fewer laws we will have, for health makes for happiness and laws for the destruction of both. If as little children, we were enabled to find life so simple, so transparent that all the beautiful order of it were revealed to us, if we knew the rhythm of Wagner, the outline of Pericles, if color were all about us beautifully related, we should acquire this health and have the vision to translate our lives into the most perfect art of any age or generation.

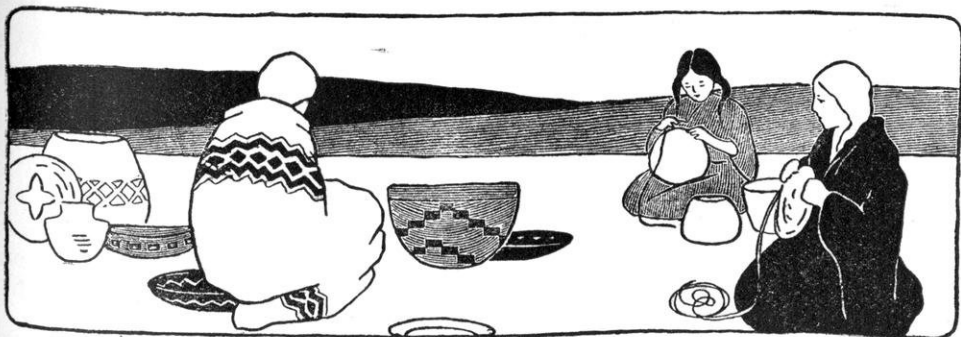
I sometimes wonder what my own work would have been if I could as a child have heard Wagner's music, played by great musicians. I am sure the rhythm of it would have influenced my own work for all time. If in addition to this great universal rhythm, I could have been surrounded by such art as Michaelangelo's frescoes in the Sistine Chapel, where he paints neither religion nor paganism, but that third estate which Ibsen suggests “is greater than what we know;” if these things had been my environment, I feel that a greater freedom of understanding and sympathy would have come to me. Freedom is indeed the great sign which should be written on the brow of all childhood.

There are other things I should like to speak of which have been important to me as a painter. In addition to a sense of freedom, a sure belief that only the very essence of the universe was worth capturing and holding, perhaps one of the most valuable things for the painter to study is economy, which is necessary in every phase of life, almost the most valuable asset a man can possess. But in painting especially a man should learn to *select from all experience*, not only from his own but from that of all ages, essential beauty.

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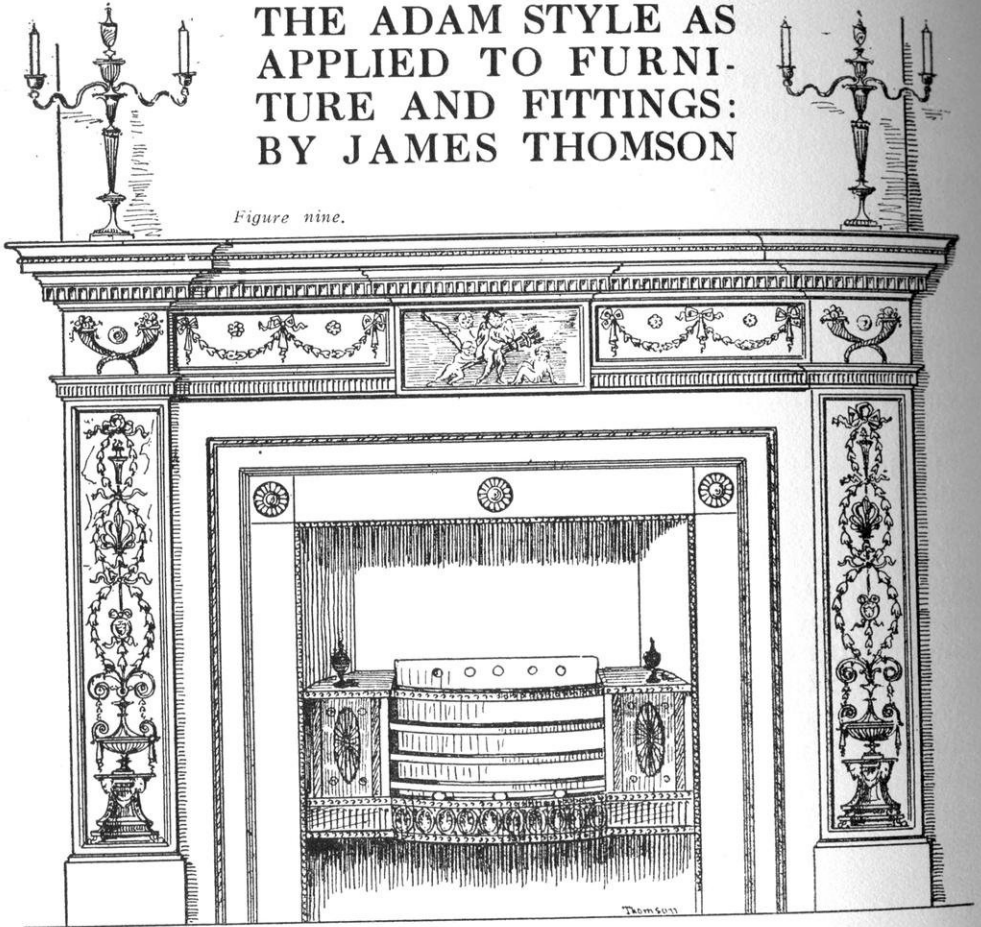
He should learn through wisdom to gather for his work only the vital and express that with the keenest delight and emotion. The art that has lasted through all ages has been culled in this way from often what seemed meager opportunity. Beethoven must have captured his Ninth Symphony only through the surest understanding of what was essential to hold and translate to the world. He was not listening carelessly or recklessly to the melody which is held on the edge of the infinite for the man with spiritual ears; rather he was eager, intense, sure, wise and economical as he gathered beauty and distilled it into that splendid harmony which must forever hold the world captive. And so all great music, great prose, everything beautiful must depend upon the sure, free measure with which it is garnered and put into language for the people, for each lovely thing has its intrinsic value and belongs in its own position for the world to study, understand and thrive upon.

In various ways the free people of the world will find and translate the beauty that exists for them; the musician most often in the hidden space of the world, the sculptor closer to nature, feeling her forms, needing her inspiration; the poet from the simple people in remote countries; the painter it seems to me, mainly from all kinds and conditions of people, from humanity in the making, in the living. Each man must seek for himself the people who hold the essential beauty, and each man must eventually say to himself as I do, "these are my people and all that I have I owe to them."



THE ADAM STYLE AS APPLIED TO FURNI- TURE AND FITTINGS: BY JAMES THOMSON

Figure nine.



A beautiful Wedgwood-decorated Adam Mantelpiece in pure statuary marble. Panel decorations by Flaxman.



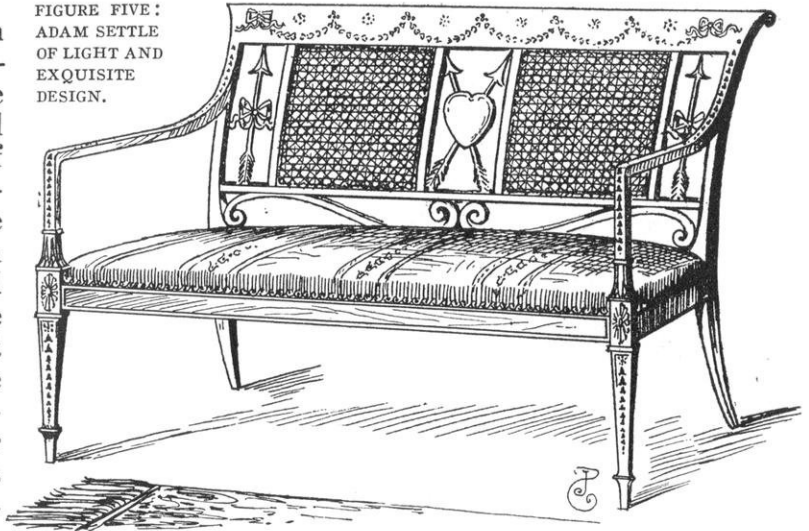
HERE is a veritable patrician amongst the styles, chaste, refined and possessor of character and distinction. An Adam dwelling is in fact but expression in the concrete of inward feeling refined, artistic and intellectual. Even in its hour of dilapidation, decadence and neglect, there is an air of gentility about it. The Adam style, therefore, whether in architecture or furnishings is one for the few rather than for the many. The appreciation of it implies some measure of cultivated feeling.

The product of a mind classically trained, of an eye sensitive to beauty of line and mass, of excellent judgment in the field of decorative endeavor, in the Adam style we have a most successful adaptation of ancient classic form to modern needs. It found favor with the cultivated Englishman of the latter half of the eighteenth century, as it

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also did with our own Colonials. The New England builders of the last quarter of the eighteenth century and first decade of the next were in large degree influenced in their operations by the publication in sev-

FIGURE FIVE:
ADAM SETTLE
OF LIGHT AND
EXQUISITE
DESIGN.



enteen hundred and seventy-eight of the Adam work on architecture. The fine old dwellings—of which fortunately many still remain to us—in Salem and Boston most admirably reflect the Adam taste. For this reason Chestnut Street in Salem, and the Beacon Hill district of Boston, are in aspect essentially English.

It is not however my present purpose to consider the purely architectural side of the style. The brothers Adam while distinguished architects and best known in that capacity, also designed carriages, sedan chairs, balustrades, ceilings, plate, firegrates, furniture, and usually succeeded in beautifying everything they touched. As they



published a book of designs in seventeen hundred and seventy-eight and reprints are now to be had, the character of the furniture for which they were responsible is easily established. The sketches which illustrate this article however were made from a private collection of prints from copperplate some quarter of a century old.

FIGURE SEVEN.

Chairs in the Adam style. Painted decoration.

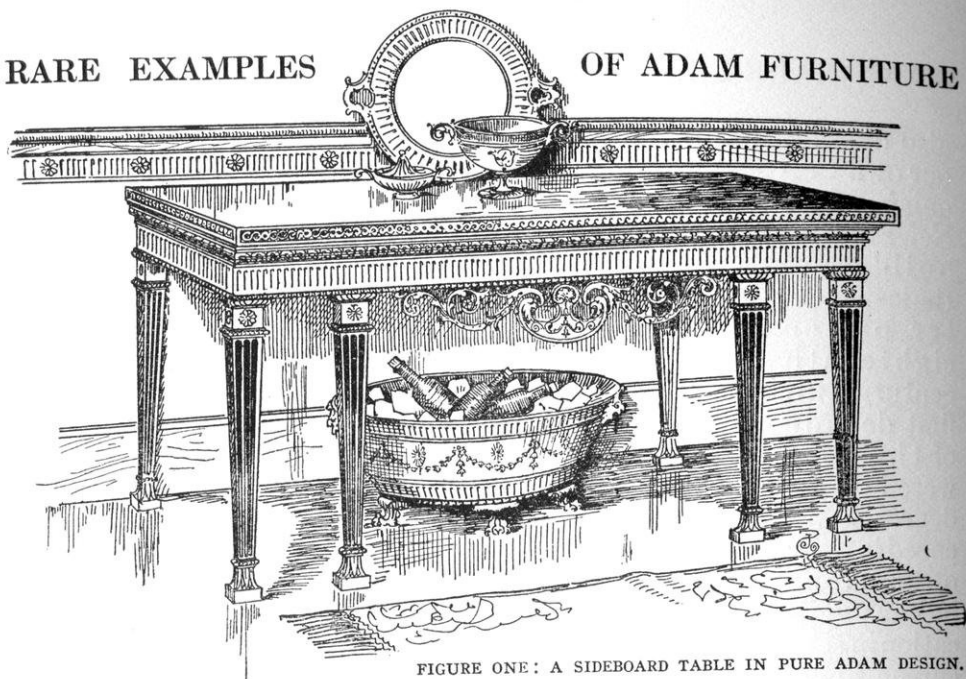


FIGURE ONE: A SIDEBOARD TABLE IN PURE ADAM DESIGN.

Robert Adam was the second of the four sons of William Adam and was born in Kirkcaldy, Scotland, in seventeen hundred and twenty-eight. He came of a family of excellent social standing and condition. Early exhibiting a marked talent for drawing, and deciding to be an architect, he went to Italy and France in order to get a full grounding in the classic orders. At the expiration of four years, with a full notebook he returned to his native land and formed a partnership with his brother James. The names of Robert and James are usually coupled in published works; it is generally understood, however, that the quartet of brothers were in partnership, though perhaps not all draughtsmen or designers.

The Adam architectural influence was destined to be widespread and important. Among noted buildings that at present stand to the credit of the talented Scots is the Adelphi in London which was built in the year seventeen sixty-eight. It consists of the Terrace overlooking the river and neighboring streets, the names of which are respectively, John, James, Robert, William and Adam. Thus is the family name and those of the four brothers perpetuated.

To be adequately viewed, and appreciated at true worth, the Terrace must be taken in from the embankment, or better still, by a boat trip on the river. The haunting beauty of the Adam ceilings and mantelpieces has been testified to by many. They can of course only be correctly judged by a survey of the noted interiors which should not be difficult, considering that the buildings, many of them, are now devoted to business purposes.

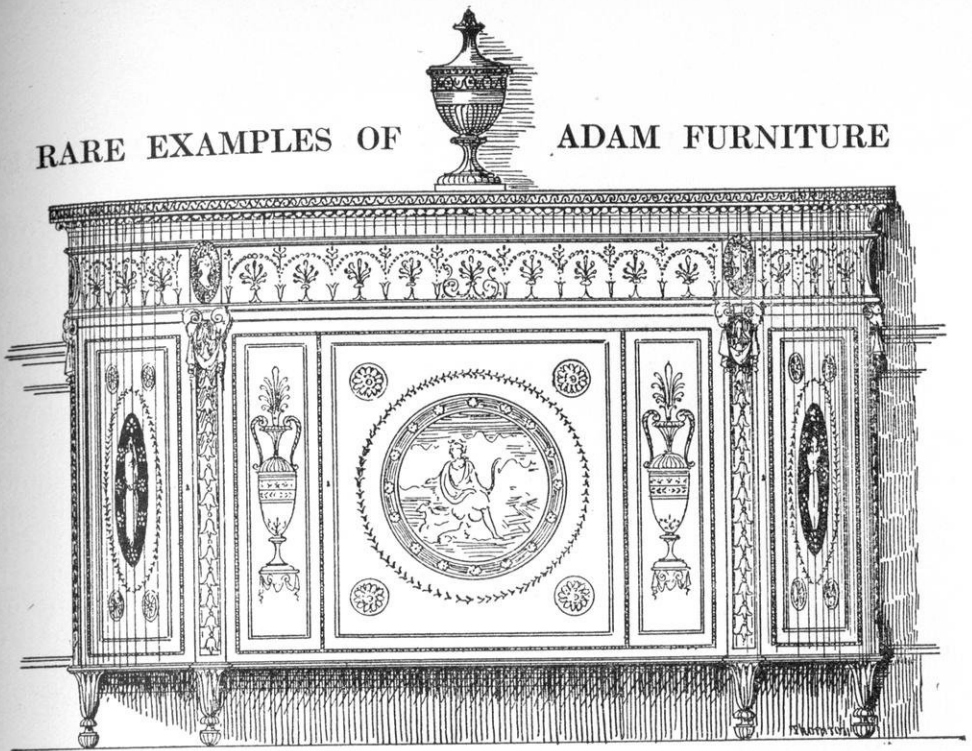


FIGURE EIGHT: DRAWING-ROOM CABINET, CHARACTERISTIC EXAMPLE OF ADAM PANEL DESIGN.

While the Terrace has fallen somewhat from ancient estate, there are still many distinguished people domiciled there, among the number being James M. Barrie, George Bernard Shaw, John Galsworthy, and Granville Barker.

Coming down to a consideration of the Adam examples which I herein have the pleasure of submitting, I would remark that the nearest the Adam brothers came to a sideboard is shown in our illustration the "Sideboard Table." In the center space, resting upon the floor, was sometimes placed the cellarette, in which, while diners were in action were kept the wines. In designs of sideboards by Chippendale, Hepplewhite and Sheraton the cellarette is in evidence.

In regard to the sideboard as a piece of dining-room furniture there are several in the South Kensington Museum that may pass for such, being catalogued under the name of *dressoir* or *dressoir de salle à manger*. They are small cupboards and would be called cabinets but for the drawers half way down and the rows of shelves at the top. In the Middle Ages the dressers were but covered boards or shelves against a wall on which plate was set, and were made three or more stages according to the splendor of the occasion. The cup-boarded dresser of more modest pretensions was considered a piece of dining-room furniture. It was ordinarily covered with a piece of embroidery.

In this year of grace in the face of these easily ascertainable

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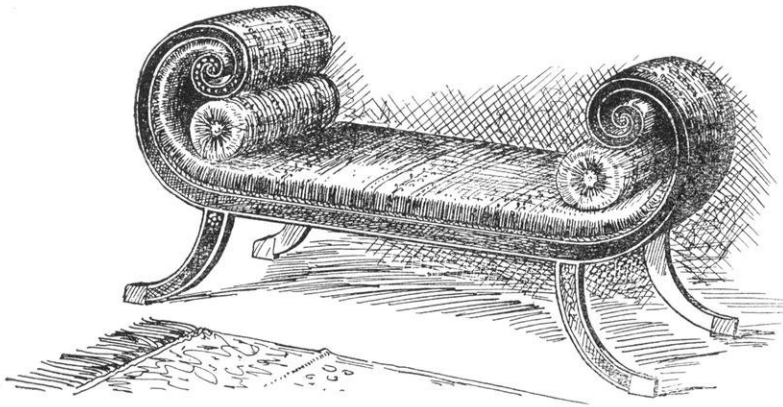


FIGURE SIX: ADAM SEAT SHOWING EMPIRE INFLUENCE.

difficult to improve on it. The legs are especially graceful, full of variety and altogether well thought out. "Repetition with variety" is the legend the Adam brothers ever kept in the foreground.

To more fully exemplify the beauty of Adam ornament I have in figure four submitted an enlarged drawing of a section of the framework of this table. The honeysuckle ornament is intended to be an inlay of wood which may be either lighter or darker than the ground.

Seats (and sofas of the kind with backs) after the manner of the one shown in figure six were designed by the Adam brothers, but in the Empire style are also to be found seats with similar scroll arms. This is not to be wondered at when we consider that the basis in both

historical facts our western furniture makers have transferred the name "dresser" to the ordinary American bureau with looking-glass attachment.

Figure three shows another beautiful and characteristic specimen of the style. In the arrangement of parts it would be



FIGURE THREE: A SECOND EXAMPLE OF THE BEAUTIFUL SIDEBORD TABLE.

RARE EXAMPLES OF ADAM FURNITURE

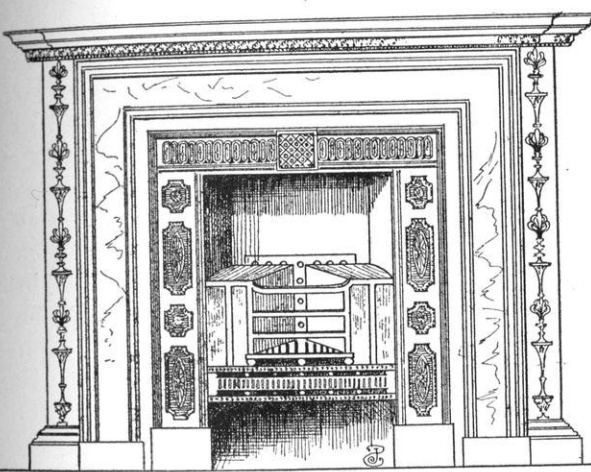
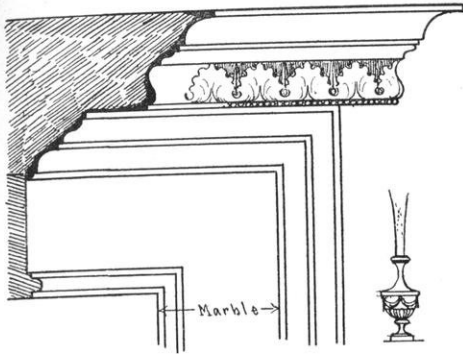


FIGURE TEN: ADAM MANTEL AND DETAIL FROM AN EXAMPLE TO BE SEEN IN THE GEFFRYE MUSEUM, LONDON.

ing on outline for effect, is to be commended for this class of work. There is little beauty in some decoration to be found on Adam chairs where the work is treated in a broad manner, the colors being jumbled and outlines scarcely noticeable.

In figure seven are two exceedingly graceful and withal substantial examples in the designers' daintiest mood. Cane was quite extensively employed, not only for seats and backs of chairs and sofas but for decorative purpose also.

instances was classically the same. Empire seats however were beautifully embellished with ormolu mounts. In the present instance the only brass is in the terminals or toes of legs. The woods used are mahogany and satinwood.

Adam chairs and sofas were in general light and graceful but nevertheless substantial, the material mahogany or satinwood, the ornament inlaid, and perhaps a little carving. When painted, lacquered or gilded, birch or cherry were employed. Painted or enameled chairs were embellished by ornament done in oils by the most celebrated artists of the day. Painted decoration after the Greek manner, depending

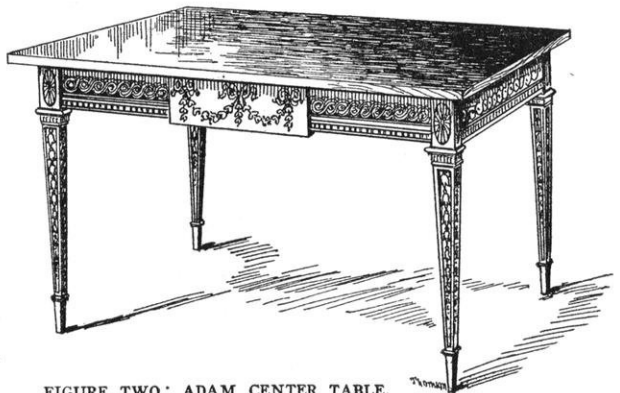


FIGURE TWO: ADAM CENTER TABLE.

RARE EXAMPLES OF ADAM FURNITURE

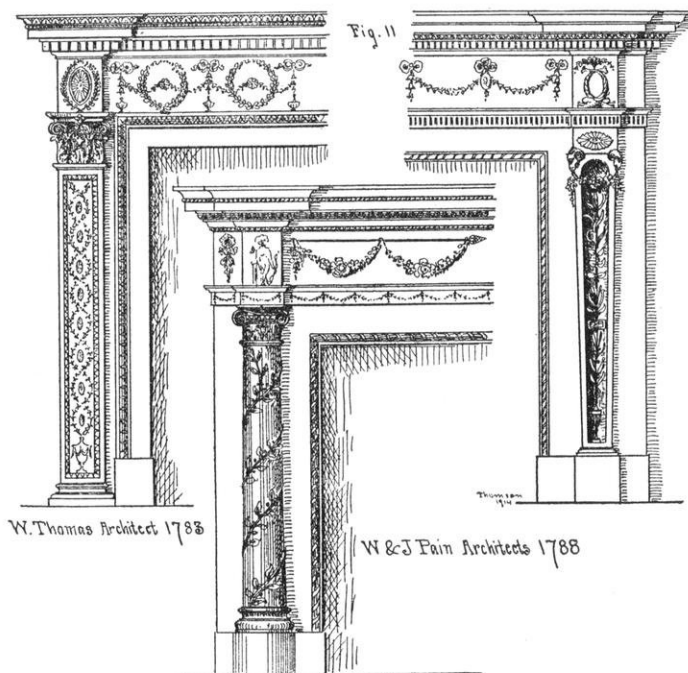


FIGURE ELEVEN: DETAILS IN DESIGNS OF MANTELS OF THIS PERIOD.

is a clumsy instrument compared with the tool of the copperplate engraver, hence at best the drawing but inadequately renders the spirit of the original.

No article on this subject would be complete without some reference to the Adam mantelpieces of which the talented brothers are credited with a large number. It was their custom to design the firegrates also, and many fine examples in that line are today to be found. From the art point of view these steel grates are far above the ordinary effort in that direction.

In figure nine is shown a very beautiful example in statuary marble. The drawing, made from a photograph, cannot of course convey any impression of the beauty of modeling in the Flaxman plaques. Some idea may be gained of the qualities of such work by examination of the decorations of Wedgwood ware.

Figure ten exhibits another Adam mantel of greater simplicity but equally as meritorious. The original is in the Geffrye Museum, London.

To Robert and James Adam is no doubt credited much that is fine which in all fairness should be assigned to others. In figure eleven are shown specimens of the product of eminent architects contemporary with the brothers. Without a doubt such designs

Panels of intricate design are to be found done in cane in Adam casework.

A very beautiful and characteristic example in the form of a drawing-room cabinet is submitted in figure eight. It would be difficult for the most accomplished modern designer to improve on this. Admirably spaced and proportioned, the distribution of ornament leaves nothing to be desired. Even in the hands of the most skilled, the pen

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would, in nine cases out of ten, be credited to the latter. Nor could the work be much bettered by anyone. The example of the designing skill of W. Thomas is particularly pleasing. To improve on it would be difficult.

Mantels, too, of an earlier period, save for a certain flamboyance in ornament, might pass for Adam product. The early Georgian work made use of the "five orders" but engrafted upon it was ornament of a naturalistic order. Early Colonial examples in this country are of this "Free Classic" order and just as beautiful and desirable as the product of Adam. Robert Kent (sixteen eighty-five to seventeen forty-eight) has left designs of some fine mantels. His outlines are as severely classical as are those of Adam, but the carving is of the school of Grinling Gibbons.

Adam furniture has been little known in this country which may be ascribed to the fact that the brothers worked for a clientèle essentially aristocratic. Made for the nobles and gentry, it became a fixture in the homes of the great until the breaking up of collections made it known to the public. A survey in the shops of antique dealers disclosed but very little furniture of the Adam stamp.

How little indeed was Adam furniture regarded, may be judged from the fact that in "Art Decoration Applied to Furniture," a book published by the Harpers in eighteen seventy-seven, the author being Harriet Prescott Spofford, there is no mention of it. "After exhausting the resources of the Congressional Library in the preparation of this book" the distinguished author devotes but a single paragraph to description of a looking-glass which after all seems to have been the work of another but equally skilled hand. From the naturalistic style of the carving, the frame obviously was not the work of Adam brothers. B. Pastorini and Pergolisi, contemporaries of Adam, were responsible for a lot of fine work of this character. The latter in seventeen seventy-seven published a book of designs of ceilings, looking-glasses, sconces, etc., which are characterized by felicity of line and airy grace. The fact is, that many talented compeers of Adam have been lost sight of in the shadows of a greater name. Everything of English eighteenth-century production that resembles

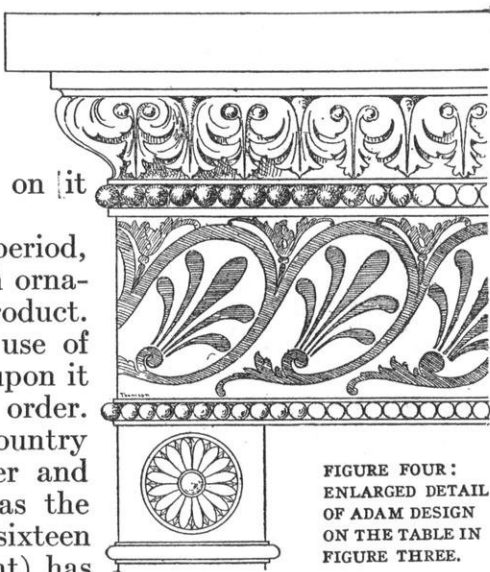


FIGURE FOUR:
ENLARGED DETAIL
OF ADAM DESIGN
ON THE TABLE IN
FIGURE THREE.

EXERCISE

the work of the Adam brothers has been forthwith assigned to them.

Our cabinetmakers are today turning to the Adam style for inspiration. The charming center table shown in figure two when shorn of the elaborate running ornament around the frame, would come nearest of the submitted illustrations to the Adam furniture as at present offered in the American market.

Robert Adam has been acclaimed a genius. He was at least a most skilled adapter. Out of complex materials of a bygone age he erected a fabric that was new. Many another has attempted to do as much and failed. It is not given to all designers to know what to avoid. Robert Adam had the capacity to choose wisely. Delicacy and restraint are always in evidence in his work. It is the same qualities that supply the charm in our Colonial style. Once we begin to add ornament of a flamboyant kind the charm vanishes.

EXERCISE

EMMY brought in an armful of wood for the fire. "My dear," said her husband, "you shouldn't do that."

She lifted the heavy case of berries to the table and sat down to look them over.

"I'd help you if I wasn't waiting for Bates to come over and look at the new filly."

The grocer's boy deposited a dollar's worth of sugar on the floor and Emmy took it up and put it in the sugar pail on the lower pantry shelf.

"You really shouldn't," said her husband.

Finally she lugged the iron preserve kettle to the sink for the last time and went out for another pail of water.

"I hate to see you lift so, Emmy. My, how many glasses have you got? It's my favorite jam. I'll get you a case of cherries tomorrow."

Emmy went on getting up a hearty supper.

"Seems as if you didn't eat much," commented her husband.

"Don't you want to walk down with me to-night while I finish that rubber with Stetson? The exercise will do you good."

GERTRUDE RUSSELL LEWIS.

JOHN MUIR: BY ELOISE ROORBACH



WHOEVER has had the memorable experience of sleeping for a night at the foot of a sequoia gigantea watching the moon peer through its branches, and the sugar pines like priests upon Sierra ridges, the stars sweeping over them with ordered march, heard the water ousel singing with the waterfalls, heard the thunderous booming of rivers leaping and plunging down mighty gorges, listened to the chant of storm winds, waded waist deep through flower meadows, seen the Douglas squirrels scamper up a yellow pine, the summer patch of snow upon the top of Half Dome, a storm breaking over Cloud's Rest,—whoever has learned to call the western trees and wild flowers by name, holds the name of John Muir in reverence. His name will be forever associated with mountains, forests, glaciers, storms, with the big, fundamental facts of nature, and, too, with its delicate, evanescent, poetic beauty.

His love and deep appreciation of the majesty of Nature was so intense it gave him interpreter's power; understanding her message he translated it so that all could understand. Many a novice has received initiation into Nature's sanctuary through the pages of his books. Before even Sierra's crags, forest trees and flower fields became mirrored forever upon my heart I had learned to call them all by name through the reading of his books. Through his writing I also became acquainted with the towering sequoias, the wonderful markings of the yellow pine, the storm twisted, fox-tail pines. His descriptions so exact, poetical, inspiring, caught my fancy, and remained so indelibly in my mind that I recognized them all on sight. Through his books I learned of the beauty of chrysoprased lakes, became enamored of dangerous passes, hungered and thirsted to see sphagnum meadows, yearned to hear the boom of distant waterfalls.

When at last I actually trod the trails he had described and saw for the first time flowers, trees, birds and animals he had spoken of they were all as familiar friends. When I first saw a rattlesnake crossing the trail just ahead of me, within easy striking distance, I had no fear, only intense interest, for John Muir had assured me it was a gentleman, would not strike unless I struck first. That serpent never coiled into a defensive circle, but gazed at me with the utmost dignity. I bore it no grudge for the trick its ancestors played mine when the world was young, though an avalanche of trouble fell upon the head of all my kind because we dared seek wisdom—a realm most jealously guarded by the sons of Adam.

When I met a funny brown bear, scraping the bark from a fallen log, hunting a luscious breakfast of ants, again I had no fear, for John Muir had taught me that bears were more fond of strawberries

THE PUPIL OF THE WESTERN WOODS

than of women for a diet, would not trouble himself to make a meal of us unless food was scarce and hard necessity forced him to a bitter meal. The knowledge gained from John Muir's books robbed me of fear, taught me what to do and what not to do out in the untried wilds, opening up a marvelous, beautiful, new world, where I could wander steeped in wonder and delight.

WHEN I actually met this world-renowned scientist, naturalist and poet face to face in his own realm, the Yosemite Valley, I knew him at once. The trampler's pack upon my back was introduction enough, it proclaimed me without the use of social ceremony one of the "initiated." As we talked of our familiar friends, the giant forests, Mt. Whitney, Kearsarge and Harrison Passes, the Tuolumne and Hetch Hetchy Valleys, of glaciers and national parks, of trees and butterflies, of desert nights and mountain sunrises, I became conscious of his unusual personality. His eyes were as clear as a mountain lake, bright as a delighted child's. It is the life of cities, not the weight of years that dulls our eyes, robs them of the divine gift of sight. His forehead was high, unwrinkled by anxious struggle for an easy place in the race for gain. His nose was sensitive, finely chiselled, the chin firmly modeled, step light and buoyant. He reminded me of a Douglas squirrel, that embodiment of vitality, that flash of joyous vigor. There was no doubt about his ability to climb mountains, explore treacherous glaciers; his whole personality radiated confidence, fearlessness and delight of life.

Once having heard that his favorite reading was the book of Job, I reread it trying to discover wherein lay its especial charm for him. This verse discovered everything to me: "Speak to the earth and it will teach thee." Who else has taught him? The wolves made Mowgli one of them, taught him the jungle password, "We be brother of one flesh, thou and I." So he walked the earth in charmed safety—"little friend of all the world." Some such password must have been given John Muir in the far vastnesses of the mountains. For he walked among them unharmed, possessed of all their secrets.

What Thoreau has done for the East, Muir has done for the West. Thoreau wrote of pastoral hills, the small wild life driven into woodlots and along the shore of little ponds by encroaching civilization. His careful observations were made within sound of a locomotive; John Muir wrote of wide, wild, primeval spaces, never before visited by man, far from the shrieks of locomotive. He followed the track of big game, sang of cataracts swirling and fuming over towering crags, of giant trees and jagged peaks. Both men have written accurately, poetically of things they knew and their works are monuments to eternal truths.



ORANGE, PURPLE AND WHITE ARE THE COLORS OF THIS GRACEFUL ORCHID, THE DENDROBIUM WARDIANUM.

THE MYSTERIOUS ORCHID: BY ALICE LOUNSBERRY

“**M**YSTERIOUS as an orchid, incomprehensible as its ways!” Perhaps it is this mystery in the haunts and growth of the orchid that have made her seem the Cleopatra among flowers, for more than any other growing thing she has cost men their peace of mind, their strength, even their very lives. In her natural haunts she is protected not by fire as Brunhilde in the woods of Valhalla, but by miasma, by seclusion, by the fury of wild beasts, by her inaccessibility and sometimes by the poisonous life which blooms about her, to which she clings, giving grace and destroying personality, for the orchid is not only a rare, proud, mysterious beauty but also a parasite. In the great kingdom of flowers she is among the few who seldom will work for her living, who will not stoop to gather strength from the earth. Wherever she rests, that tree, shrub or wasted trunk becomes a thing of joy, but in return

THE CLEOPATRA FLOWER

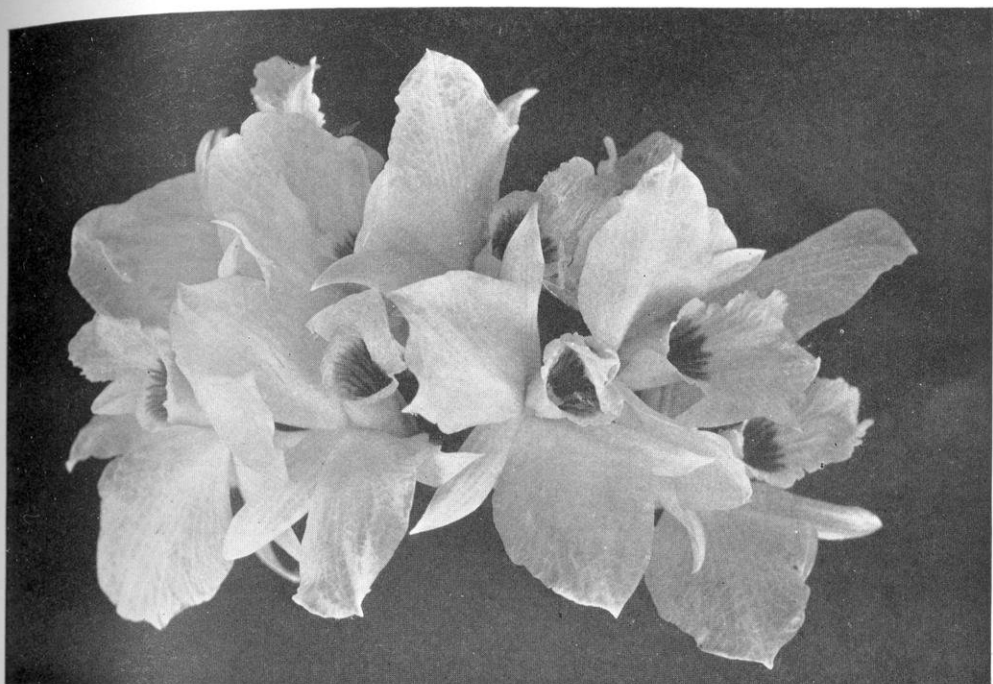
its individual life must be sacrificed to the alluring, white-winged, open-mouthed beauty who has selected it for support. The orchid indeed is a flower of the air, an ethereal, marvelous, living poem whose waywardness and strangeness, whose remoteness and exotic loveliness are the despair as well as delight of the gardener. "The rose looks fair, but fairer we deem it for that sweet odor which doth in it lie." And yet the rose with all her variety, delicacy of plumage, her heart of memories, her fragrance that lives in the thought of man through a life time, has never so completely captivated the imagination of the flower grower as the heartless, scentless, unresponsive orchid.

Because of her infinite beauty the orchid has become among flowers a symbol of luxury and inaccessibility, and has brought in individual instances the highest price of any flower. Whole green-houses have been given up to her cultivation, special exhibitions have been reserved to show her priceless wonder; all this has brought about in the mind of the public the impression that only very rich people could undertake indoor orchid growth, and many who have marveled at her romance, loved her beauty, dreamed of her possession have felt her quite out of reach except through heroic sacrifice, following her into her own mysterious realm through swamps and clinging underbrush, by sleeping animals, deep in poisonous gloom.

It is a matter of fact that rare orchids imported from the tropics or produced through hybridization have so excited competition among dealers and amateur growers that their price has been run up to figures far out of the reach of the flower-lover possessing possibly only a single glass house or a sunroom of small area. But the prices brought for these reigning beauties have no more relation to the general schedule of orchid values than the cost of the peachblow vase to the few shillings paid for lovely potteries made by simple folks.

Even in this country there are now established several great plant emporia, besides nurseries, exclusively for orchids. Among all tradesmen competition is keen, and it is not too much to say that many beautiful orchids may be cultivated as cheaply as, for example, carnations. Certain kinds of orchids have, moreover, through the knowledge of seed-production, attained to immense numbers and can no longer be classed among the rare varieties.

A point more important in orchid growing and one which must unflinchingly be solved is that of their accommodation. Yet even this formerly formidable obstacle is being overcome. A leaf in this connection may be taken from England's book of experience, since there the cultivation of orchids has progressed steadily for more than a century and a half. Even England has been criticised because she



Photographs by Nathan R. Graves.

TWO OF THE MOST CAPTIVATING VARIETIES OF ORCHIDS: THE DENDROBIUM TOMSONIANUM, OF DELICATE TONE AND RICHLY MARKED LIP, AND THE CATTLEYA MOSSIAE, WHOSE TRANSPARENT LAVENDER SEPALS ARE SEEN IN FLORISTS' WINDOWS THE GREATER PART OF THE YEAR.

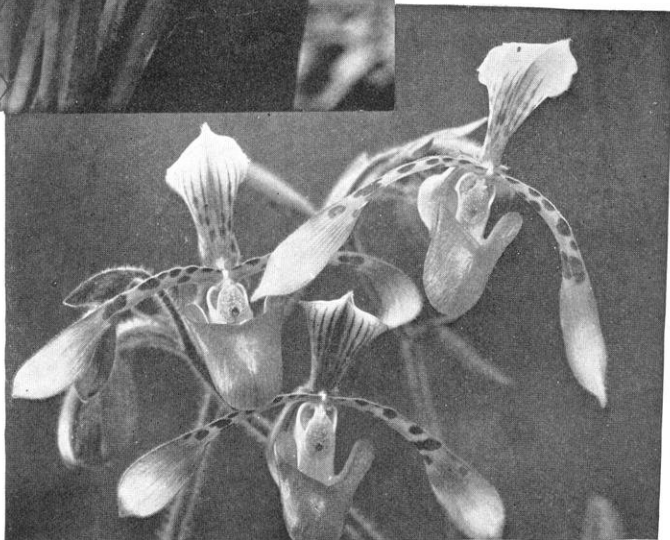
THE STRONG UPRIGHT ORCHID
IN THE PHOTOGRAPH BELOW
THRIVES IN THE WARM CON-
SERVATORY OR "INTERMEDIATE
HOUSE," WHERE IT SHOULD
BE POTTED IN EQUAL PROPOR-
TIONS OF LOAM, PEAT AND
SPHAGNUM MOSS: FROM ITS
GROWTH, ONE MIGHT AL-
MOST THINK IT A RELATIVE
OF THE DAFFODIL.



THE ORCHID SHOWN ABOVE
IS LITERALLY A FLOWER OF
THE AIR, FOR IT BELONGS
TO THE CLASS KNOWN AS
EPIPHYTES: IT IS AN EVER-
GREEN, WITH FLOWERS THAT
COMBINE STRENGTH WITH
WONDERFUL DELICACY OF
COLORING: DENDROBIUM
CHRYSOTOXUM IS ITS BOTAN-
ICAL TITLE.



ORCHIDS ARE
DIVIDED INTO
TWO CLASSES:
THE TERRES-
TRIALS, WHICH
GROW IN THE
SOIL, AND THE
EPIPHYTES,
WHICH GROW
ON BLOCKS OR
RAFTS AND
DRAW SUSTEN-
ANCE FROM THE
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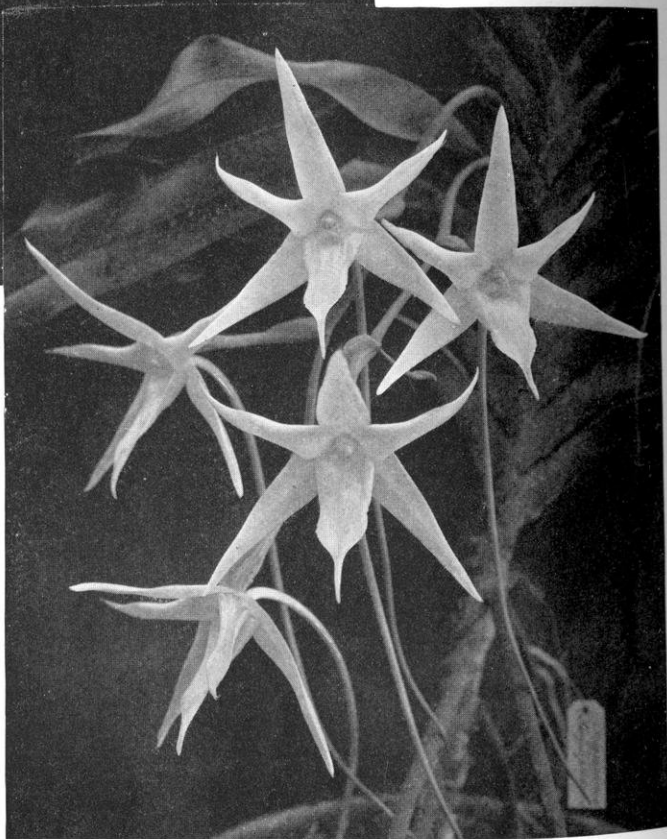


THE OPEN
MOUTH AND
OUTSTRETCHED
PETALS OF
THE LUXURIOUS
ORCHID ON
THE LEFT
REMINDE ONE
OF SOME
STRANGE,
LARGE INSECT
ALERT FOR
PREY: IT IS A
TERRESTRIAL
ORCHID, ROOT-
ING LIKE A CON-
VENTIONAL
PLANT IN THE
SOIL: ITS NAME
IS CYPRIPEDIUM
HAYNOLDIANUM.



ONE OF THE MOST BEAUTIFUL MEMBERS OF THIS EXOTIC FLOWER FAMILY IS THE LÆLIA SUPERBIENS, A SPRAY OF WHICH IS SEEN AT THE LEFT: THIS PLANT REQUIRES THE SAME TREATMENT AS THAT GIVEN TO ITS SISTERS, THE CATTLEYAS, AND LIKE THEM CAN BE SUCCESSFULLY CULTIVATED BY THE AMATEUR GARDENER—A FACT UNKNOWN TO MANY, WHO HAVE BEEN UNDER THE IMPRESSION THAT ORCHIDS, LIKE RARE AND PRECIOUS STONES, ARE ACCESSIBLE ONLY TO THE PRIVILEGED FEW.

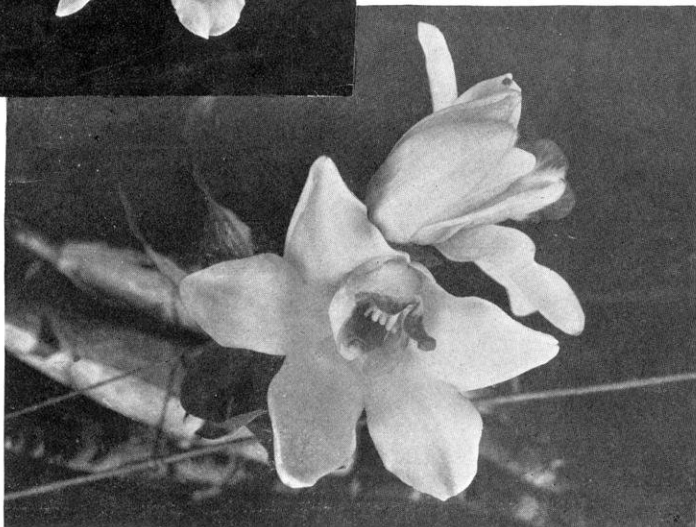
A MADAGASCAR SPECIES IS SHOWN ON THE RIGHT—A WHITE, STAR-LIKE ORCHID OF STRIKING LOVELINESS, THOUGHT BY MANY TO BE THE MOST NOTABLE OF THE GENUS: WITH SUCH FLOWER WONDERS FOR THE REWARD, ONE CAN HARDLY BE SURPRISED THAT ENTHUSIASTS HAVE BRAVED THE TANGLED AND GLOOMY DEPTHS OF MANY A STRANGE COUNTRY IN SEARCH OF NEW MEMBERS OF THIS WAYWARD AND ALLURING TRIBE.





EXQUISITELY COLORED ARE THE FAIRYLIKE BLOSSOMS OF THE ORCHID IN THE PICTURE ABOVE, WHICH BURST FORTH FROM THE BARE STEMS LIKE LITTLE BUTTERFLIES: LIKE ALL THE "DENDROBES" THIS FLOWER IS NOT DIFFICULT TO GROW, AND SHOULD UNQUESTIONABLY BE CHOSEN BY BEGINNERS: IT IS CALLED THE DENDROBIUM MACROPHYLLUM ALBUM.

ONE POETIC FLOWER-LOVER HAS LIKENED THE ORCHID ABOVE TO A "HUNGRY NIGHT MOTH:" UNLIKE SOME OF ITS RELATIVES IT IS EASY TO CULTIVATE: IT IS PROLIFIC IN GROWTH AND BRILLIANT IN COLORING: DENDROBIUM FINDLAYANUM.



THE WAXEN WHITE BLOSSOMS OF THE ORCHID AT THE LEFT DRAW THEIR NOURISHMENT FROM THE AIR —A CURIOUS CHARACTERISTIC WHICH HAS HELPED TO GIVE THIS MYSTERIOUS PARASITE ITS ROMANTIC REPUTATION: CHYSIS BRAC-TESCENS IS THE NAME OF THIS PARTICULAR PLANT.

THE CLEOPATRA FLOWER

has sacrificed the lives of innumerable courageous men in order that these rare plants might be collected and added to her possessions and her brilliancy of display.

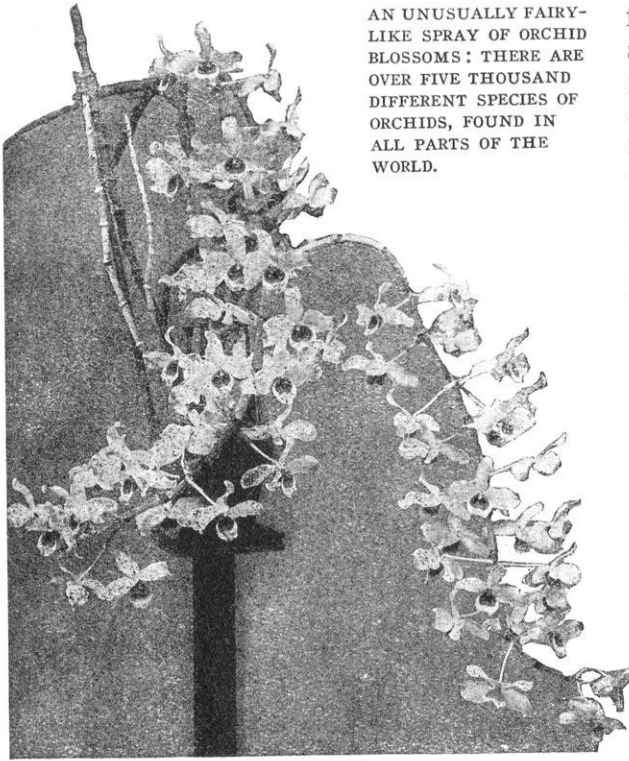
The British specialists divide their orchids into four classes for which are provided four types of houses. The first of these is called the "cool house;" its winter temperature ranging from forty-five to fifty degrees during the night and some ten degrees higher in the day. This house approximates the ordinary greenhouse of the general grower of plants and in it certain *Cypripediums* and *Odontoglossums* have been found to live happily. The second house is called the "intermediate," its temperature kept at five degrees higher than that of the cool house; the third is the "Cattleya house" with a temperature ten degrees higher than that of the cool house and the fourth is the "East India house" with an average temperature of fifteen degrees higher than the cool house. An equipment of houses that seems somewhat luxurious to the mere amateur who has probably no desire to specialize in orchids, preferring to leave such an occupation to the clever nurserymen of the country.

Happily to one who feels the lure of this flower coquette, it is also possible to woo her in a single house of moderate size, provided it is divided into compartments, one of which is kept more moist and warm than the other. By following this simple plan suitable accommodation can be given to a variety of the most important genera. In fact to concentrate on the four great and important genera is the only sensible scheme for the amateur. These may be cited as *Cattleya*, *Dendrobiums*, *Cypripediums* and *Odontoglossums*. Naturally other worthy genera may be included provided discrimination is used in their selection and the fact established that their comfort will be absolute in one or the other of the provided compartments. As much consideration as this is given to plants of far less mysterious charm than orchids.

The orchid tribe is divided into two great classes: those which grow in soil like conventional plants and which are called terrestrials; and those which grow on blocks or rafts, drawing their sustenance from the air. These latter are designated as "epiphytes."

AMONG the wild woodland plants of North America the terrestrial species have a generous representation. The pink lady's slipper, or moccasin flower is an orchid of history and romance. It follows the haunts of the whippoorwill, rests shyly hidden in deep, moist woods and sends forth in May, in the vicinity of New York city, its flower of mystery and grace. Both the large and the small yellow lady's slippers are native *Cypripediums* well known to the

THE CLEOPATRA FLOWER



AN UNUSUALLY FAIRY-LIKE SPRAY OF ORCHID BLOSSOMS: THERE ARE OVER FIVE THOUSAND DIFFERENT SPECIES OF ORCHIDS, FOUND IN ALL PARTS OF THE WORLD.

flower gatherers of spring. The species reginæ, a rare find now among American wild flowers, is, however, the veritable beauty of the family. It is shy, yet coquettish in personality and radiantly colored. The Habenarias, entirely different in appearance from the Cypripediums, were also known to the North American Indians, who regarded certain varieties as an antidote to rattlesnake poison, and from the roots of the plants brewed a draft which they gave to their little papooses. A small spring orchid, *Orchis spectabilis*, is picked in the woods

by many a country child who has no knowledge that he holds in his hand one of the most human of plants. On many chalky uplands of Great Britain the bee-orchid, the spider- and the fly-orchid are found, and the student of wild flowers who loves best these terrestrial species, recalls that they are so named because of their resemblance to these respective insects. Makers of gardens of special interest and sentiment are also pleased to introduce these plants among their treasures.

THE real orchid enthusiast, however, goes in for the cultivation of exotic species and finds overwhelming delight when in aerial, fantastic fashion the whimsical plants respond to his will. The greater number of exotic orchids are epiphytes, those most incomprehensible. Among them the leader of the four most conspicuous types is Cattleyas, which, owing to their large size, their luxurious coloring and distinctive personalities, are known to every lover of flowers. They may be used to exemplify the method of potting in favor for this type of orchid.

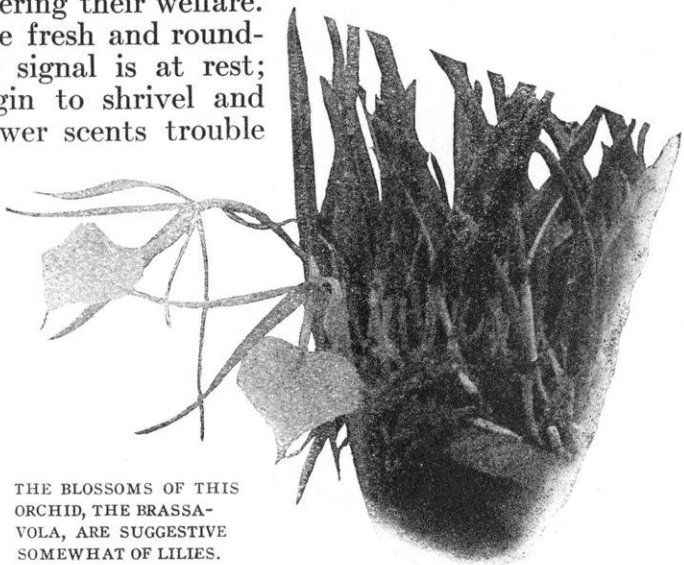
Cattleyas are imported to this country. They arrive in a so-

THE CLEOPATRA FLOWER

called dry state and between their roots and leaves there are to be seen greenish-gray, swollen growths which pass among the initiated for pseudo-bulbs. Cattleyas should be set in pots; but they do not require to sink their roots into a mixture composed of leaf mould, sand, manure and loam, or such as is commonly associated with plant nourishment. They should be placed uprightly in good-sized pots and surrounded with crocks, that is, pieces of broken flower pots. These should be cleansed before using and kept fairly moist. In the pots the Cattleyas must be held firmly by means of stakes, otherwise the plants will move about and their rooting be retarded. But when placed, after proper potting, in a suitable temperature rich in moisture the plants take hold quickly. As soon as it is observed that they are well started, both at top and bottom, the pots should be filled in the following manner. Two-thirds of the pot is already supplied with crocks, on top of which is now placed a layer of sphagnum, then a mixture of two-thirds fibrous peat and one-third sphagnum should be stirred in and packed firmly with the fingers until the pot is filled and rounded over its top. And not until this has been carefully done can the plants be regarded as potted. Then as long as their pseudo-bulbs keep robust and unshrivelled they may be looked upon as in good condition.

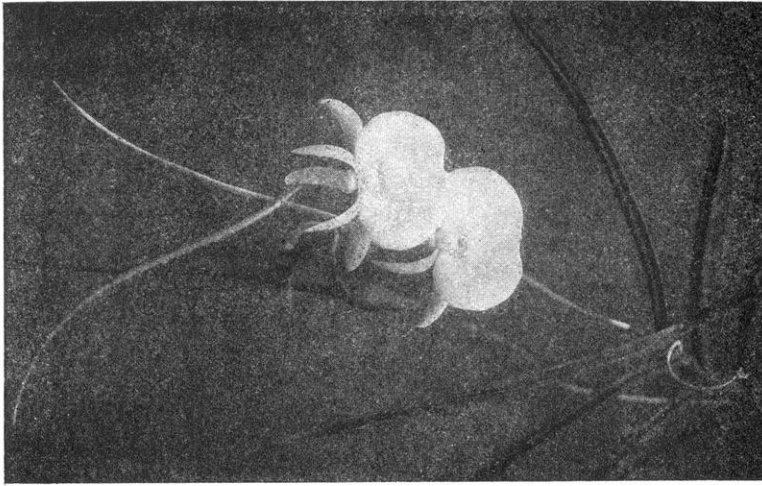
Such, briefly, is the general method of potting these uninteresting looking leaves and pseudo-bulbs which are Nature's accompaniment to flowers renowned among men for translucent loveliness.

These pseudo-bulbs of orchids act in many cases as a sort of thermometer, registering their welfare. While they continue fresh and round-looking, the danger signal is at rest; but when they begin to shrivel and dry, the skilful grower scents trouble and bestirs himself to locate the reason for their derangement. His hope is to keep them from shrivelling throughout the winter, an undertaking which, when accomplished, indicates that the plants are all right. Some orchids are without these wea-



THE BLOSSOMS OF THIS ORCHID, THE BRASSAVOLA, ARE SUGGESTIVE SOMEWHAT OF LILIES.

THE CLEOPATRA FLOWER



WHITE FRAGRANT FLOWERS WITH LONG GREEN SPURS BELONG TO THIS ORCHID, *ANGRÆCUM SCOTTIANUM*.

ther. signals, and hence need very special attention from the grower. Fortunately Cattleyas do not all flower at the same time. The widely known Mossiae, varying from white to purplish red or crimson, is

imported in large quantities and can at times be bought very cheaply. It blooms in late spring and summer. *Citrina*, small, fragrant and yellow throws out its bloom in spring. *Labiata vera* in rose or purple with yellow, reserves its flowers until the autumn. Of these and other species there are now many varieties, and owing to this very wide range in the time of their bloom amateurs frequently specialize in Cattleyas as giving them the most extended delight.

DENDROBIUMS are likewise epiphytal orchids and among the most beautiful. In growth they are free and prolific and in coloring exquisitely brilliant. The blooms are not as large as those of Cattleyas, but they grow in drooping spikes heavy with numbers of elfinlike flowers. *Wardianum*, which blooms late in the winter, is one of the best varieties; *Nobile* has a number of fascinating forms; *Superbum* shows purple blooms in spring, and there are also a great many others since specialists have been very successful in their hybridization.

The Dendrobes are not difficult to grow and should unquestionably be chosen by the beginner. The imported pieces should be treated much like Cattleyas. When they cease to throw out fresh leaves it may be taken as a signal that their resting period is at hand. Like other orchids, at this time they should be placed in cool places and given less water.

Odontoglossums are essentially cool house plants, also those which with judicious treatment are among the most readily grown. *Odontoglossum crispum* in disporting its spray of bloom is one of the

THE CLEOPATRA FLOWER

fairest sights, a fantasy of the forest. The flowers come forth as if on the wings of the air since their foliage gives no hint of the beauty that will one day spring from the same base. Their pseudo-bulbs, as is true of those of other orchids, should be kept above the level of the rim of the pot in which they are grown. This genus is especially impatient of dry air and insufficient ventilation.

Cypripediums, another of the great orchid families which should appeal to amateurs, require for the most part a warm house, in fact a night temperature which in winter does not fall below fifty-five degrees. There are a few which grow under very little heat. *Insigne*, the best known member, is one of the few orchids that amateurs need not hesitate to introduce among a general collection of hothouse plants.

Cypripediums are terrestrial orchids and it is their strange forms which attract attention rather than any brilliancy of coloring, green, bronze, purple and silver being among their leading tones. They are easy to grow and while they do not immediately catch and dazzle the eye they hold the interest through their apartness from one's usual conception of flowers.

In England a few years ago, a craze sprang up over the Cypripediums. Extraordinary prices were paid for certain species and there are still growers who cultivate them to the exclusion of all other genera. Cypripediums have in fact been more crossed and recrossed than any other orchids, and their varieties are endless. The common name of Lady's Slipper clings to them because of the shape of the lip, more like a sabot however than the modern slipper.

USING these four genera, *Cattleyas*, *Dendrobiums*, *Odontoglossums* and Cypripediums as a basis for a collection, the amateur will find range of color and form enough to satisfy his desire and to give him a legitimate, if not an over arduous, experience in orchid cultivation. He will avoid the flagging interest of



THE PETALS OF THIS ORCHID REMIND ONE OF THE FLAUNTING LINES OF CERTAIN TULIPS.

THE CLEOPATRA FLOWER

those who begin on too elaborate a scale, enter too many unsuitable genera, and who find themselves doomed to watch with discouragement plants failing to present the same quality of bloom that has turned the eye toward the florist's window.

Orchids are really among the most responsive of plants. Certain conditions they demand, it is true; good ventilation, warmth and moisture and to be potted according to their peculiar taste. Mainly they grow during the summer, rest in winter and flower in spring. When growing they need much water; when resting they require very little. These requirements however have been so closely studied and such hard and fast rules concerning them have been established that uncertainty concerning their treatment no longer exists. A visit to one of the orchid nurseries of the country will greatly assist the amateur grower, the systematized knowledge to be had on orchid culture then being enlarged by individual, practical experience. The things that through observation and care one finds out about these exotics render them especially interesting and precious.

No "glass house" is more attractive than the one filled with orchids. Herein the plants are seen in various stages of growth, in pots, or hanging in baskets from the rafters. For several months of the year a world of peculiar texture and coloring is here represented, one in which the thoughts may wander to distant and romantic fields. In truth, no other flower has a like power to carry the mind into strange and far countries.

Scientists have argued long over the curious, often distorted orchid shapes. It is now generally believed that these flowers, which are dependent on insects for cross-fertilization, have achieved the shapes of certain large moths, flies, bees and other insects in order to attract unto themselves these agents of creation. Aiming at self-preservation, others take the forms of creatures that destroy them, frogs, lizards and snakes, since by assuming the appearance of their enemies they secure immunity from attacks. The native *Cypripedium reginae* and a larger, related South African species have the form of a great spider, the habit of which was to catch small birds and to sting them to death with its bite. It also was thought that humming birds observing this resemblance of the orchid to the dreaded spider passed it by and that thus its nectar was preserved from their pilfering.

It requires no stretch of the imagination to connect a spray of Dendrobiums, Odontoglossums with a flight of butterflies; and a large Cattleya might readily seem a tropical night moth on the wing seeking its prey. Indeed with these hints freely given by orchids themselves florists have learned to play the bee or fertilizing agent so success-

A STATELY HOUSE

fully that orchids have been crossed and recrossed and a vast number of hitherto unknown types placed on the market. Tropical orchids have been raised from seed both in England and in this country with as much facility as the newer types of gladioli. The operator acquaints himself first with the individual structure of each flower and then imitates closely the ways of the insect world. The pollen taken from one flower is placed on the stigmatic surface of another chosen to be the seed-bearing parent. The bloom selected for cross-fertilization should have its own pollen removed; it need not be destroyed, however, but used to cross another plant. The golden dust of the orchid world must indeed be valuable. Sustained care and delicacy of touch are needed in the successful fertilization of orchids. The work is not difficult. But to the amateur who tries it for the first time the excitement is great when the bloom that he has fertilized fades to be replaced by a capsule containing seed. Patience then must not forsake him for the seed must still be sown and its offspring tended carefully before the flower that he has helped to create is unfolded for his delight. Will it fulfil the high hopes of the operator, adding one more to the already long list of orchid marvels; will it line his pockets with gold; give his name to posterity? Such are the questions he asks himself while pondering perhaps on the mystery of an orchid capsule, a South African species containing over a million and a half of tiny seeds.

A STATELY HOUSE

THEY built a stately house and dwelt therein and men said, "All their tastes are gratified, how happy they must be." And they came and went and were not satisfied, for they felt that they had no abiding place. And they bought more things for the house. Not until there came a birth did they begin to feel the sheltering walls.

But once came Death, who took the best beloved, and as he went he set the great seal upon the house where they had lived and made it Home.

GERTRUDE RUSSELL LEWIS.

A MOUNTAIN PALACE FOR OUR PRESIDENTS: BY ROBERT H. MOULTON



HE announcement that President Wilson has consented to lay the cornerstone of a proposed castle of granite upon Mount Falcon, in Colorado, places an official stamp upon the plan to dedicate the structure as the "Summer Capitol" of the United States—as the residence of the President and his staff during the intolerably hot months which afflict the city of Washington. The castle is to cost fifty thousand dollars and its approaches two hundred thousand dollars more. It is promised that the main part of the building will be completed in time for President Wilson to spend there the summer of nineteen hundred and fifteen.

This plan would, for a part of each year, effect a transfer of the seat of the national executive power from the Potomac, in the East, to the foothills of the Rocky Mountains, in the heart of the West. For a part of each year, except when emergency legislation should require (as it has this summer) the presence of Congress and the President in Washington, the Capitol of the United States will be upon the peak of a Western Mountain, which is several hundred feet more than a mile higher than the level of Washington.

The foundations of the building are already in place, and everything is in readiness for laying the cornerstone. The site is upon land donated by John Brisben Walker who gave up for the purpose a part of his big estate on Mount Falcon.

Not the least of the advantages promised by the Rocky Mountain Capitol is that, for a portion of each year, the President would be in intimate touch with the West and in the best possible position to interpret its problems and needs. In turn, the West would enjoy for the first time the honor of possessing a resident President of the United States.

Presidents have hitherto had to shift for themselves in the matter of summer homes. John Wanamaker gave Harrison a house at Cape May. Cleveland owned his own summer residence at Buzzard's Bay, as did Roosevelt at Oyster Bay. McKinley went back to his home at Canton, Ohio. Taft rented a house at Beverly, Mass. Wilson rents a house in Cornish, N. H., and at Washington has taken refuge from the heat in a tent, which is pitched on the White House lawn.

According to the architect's plans, the castle's north terrace, upon which the drawing room and library will open, will look down over a precipice which has a sheer fall of two thousand feet. To the south looms Pike's Peak and to the northeast lies Denver, fifteen miles away as the crow flies, but forty miles distant by a winding road.



THE GRANITE CASTLE TO BE BUILT UPON MOUNT FALCON, IN COLORADO, AS A SUMMER HOME FOR OUR PRESIDENTS: THE CORNERSTONE IS TO BE LAID BY PRESIDENT WILSON, WHO EXPECTS TO MAKE IT HIS WESTERN CAPITOL DURING THE WARM MONTHS OF THE COMING YEAR, WHEN THE MAIN PART OF THE BUILDING WILL BE COMPLETED: THE SITE WAS DONATED BY JOHN BRISBEN WALKER, AND THE DESIGN MADE BY JAMES B. BENEDICT.



THE PROPOSED SUMMER CAPITOL ON MOUNT FALCON WILL COMMAND MAGNIFICENT VIEWS OF GRANITE CLIFFS, WOODED VALLEYS AND MOUNTAIN TOPS, WITH PIKE'S PEAK LOOMING TO THE SOUTH: THE UPPER PICTURE SHOWS THE PRESENT TRAIL, TO BE TRANSFORMED INTO A GREAT AUTOMOBILE HIGHWAY TO DENVER: THE LOWER ONE PRESENTS THE PANORAMA TOWARD THE NORTHWEST.

A MOUNTAIN PALACE FOR OUR PRESIDENTS

THE finest view from Mount Falcon, however, lies to the west. Granite cliffs drop perpendicularly into a wooded valley. Thence the eyes follow a billowing succession of green mountain ledges, spreading out like waves of the sea and mounting gradually higher and higher until they reach a climax in the snow-covered peaks of the distant Rockies.

As the sun goes down in the West the landscape becomes a vast sweep of beauty—the sky above opal, amethyst, topaz, turquoise or aquamarine, and a hundred ridges displaying every shade of green, from the bright emerald of the mountain meadows to the tourmaline depth of the pines.

Mount Falcon is not one of the high peaks of the Rockies, but is some hundreds of feet higher than Denver. It lies about midway between the extreme foothills on the east and the Continental Divide. Within sight on clear days is Mount Evans, fourteen thousand, three hundred and twenty-one feet high, or more than two hundred feet loftier than Pike's Peak. Mount Evans is crowned with a perpetual snow, and chill exhalations from it and other heights cool Mount Falcon and lesser peaks in its vicinity.

The mountain scenery visible from Mount Falcon is beautifully diversified by water. No less than seventy lakes are discernible from its summit. At its base winds Bear Creek, a typical Rocky Mountain trout stream.

The natural loveliness of the scene is, according to the plans, to be enhanced by a magnificent system of approaches and terraces which will soften and adorn a thousand-foot precipice which the castle will overlook on one side. It is planned to make the castle a distinctive and impressive edifice, which will nevertheless be exceedingly attractive and comfortable. Ample quarters will be provided for the President's family, his attendants, secretaries and assistants.

To make the project national, or at least Western, its promoters plan to raise by popular subscription the funds necessary to erect the castle and construct its approaches. The building, according to present plans, is to be held in trust by the Governors of the twenty-two States west of the Mississippi River, all of whom have enlisted as official sponsors of the undertaking.

The plan, as suggested, will make Mount Falcon the permanent summer residence of the Presidents, and will be for a portion of each year the center of the American Government. Important governmental news would bear a Colorado date line instead of those of the District of Columbia, or New York, or Massachusetts, or New Hampshire.

OUR FRIENDS, THE PLANTS: HOW WE CAN GROW THEM AND WHAT THEY CAN DO FOR US



PLANTS being living, breathing things exercise a positive, almost personal influence upon the atmosphere of the home. Your interest in indoor plants must of necessity be something quite different from that which you feel in your furniture, rugs and beautiful ornaments—one you like as a possessor, the other as a friend. As a matter of fact it goes even further than this. It is because plants demand so much of one that it is important to have them growing wherever it is convenient indoors. There is the same question of responsibility and interest between you and your plants that there is between you and any human being with whom you come into intimate, friendly contact. Your association with all plant life must be mutual. You must give your thought and wisdom and care and effort for the life of your plant and in return a plant will give you beauty and fragrance and joy. A beautiful peachblow vase may give you a great deal of interest, but it demands nothing from you for its growth and loveliness, and for that reason it cannot, except in a very vague way hold your interest, because interest must be a living thing, a thing that grows with the demands made upon it.

Take, for instance, the cut flowers [that we buy by the dozen or by the box from the florist's. They may be full of charm and may add just the needed touch of color and fragrance to our rooms. But somehow, with all their richness, with all their highly cultivated beauty, the product of years of professional experiment and care, they lack that peculiar intimacy, that friendliness which is one of the most lovable qualities of the home-grown plant. The flower that we ourselves have sown or planted, tended, watched in each stage of its development and unfolding up to the time of blossoming, has acquired an individuality that no outside product can possess. In the same way, the wildflowers that we used to gather when we were children were invested with the special halo that clings to things eagerly waited for, lovingly sought. Half the pleasure of the bunch of arbutus that we buy today from a vendor on the city street in early spring, lies in the fact that it recalls so poignantly the days when we wandered through the woods in search of the tiny pink and white blossoms, half-hidden among last year's leaves—exquisite starlike faces whose tender perfume well rewarded our careful quest.

Rooms without growing plants are never really perfectly satisfactory in spite of the change of furniture from one place to another, its readjustment with fresh color from time to time. There must

OUR FRIENDS, THE PLANTS



ONE VALUE OF HOUSE PLANTS IS THAT THEY KEEP THE FLOWERING FIELDS, BLUE SKIES AND WHOLE-SOME JOYS OF SUMMER FRESH IN OUR REMEMBRANCE: WHO DOES NOT LIKE TO BE REMINDED ON WINTRY DAYS OF DAISY FIELDS?

OUR FRIENDS, THE PLANTS

always be moments when the inanimate room bores or stifles one, but never a time when a plant lifting up its branches for the blossoming time will not win your response, your desire to aid it, your joy in its triumph.

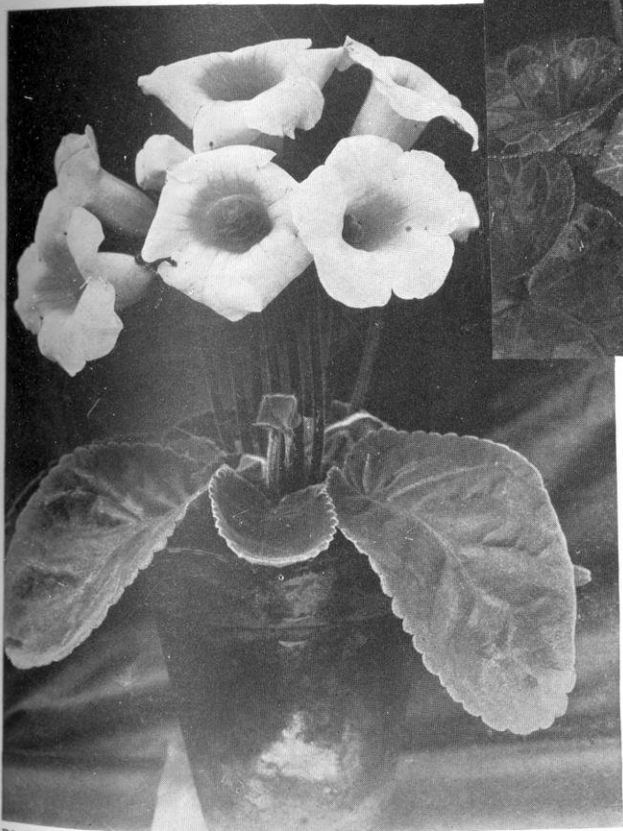
Indeed, a very cold, bare and plain room can be made cozy and inviting by the introduction of a few blossoming plants. In the summertime they connect you with the garden, in the winter they shut you away from chill and frost; with color and fragrance they welcome your friends.

And as a matter of truth, they are one of the best means of ethical training that can be imagined, because you cannot neglect your plant and have it live, you cannot be whimsical with it, overfeed it one day and starve it the next, you cannot treat it badly and hope for forgiveness. It demands, in fact, a very high ethical standing. You will find this out if you ever put plants in the keeping of a child; plants and little animals can do more to train growing children to a real understanding of generosity, patience and devotion than all the precepts ever uttered.

They are in no sense of the word an expensive luxury, but they do demand thought and care. Of course, blossoming plants can be brought from the florist, and with no more care than an occasional watering be made to last a week or two, but plants raised from seeds, bulbs or clippings require a continual, intelligent nursing. They are as sensitive as children to cold draughts, must be fed regularly, washed occasionally and their little peculiarities given considerable attention, but they more than repay for any expenditure of time.

Plants out of doors experience great changes of temperature, of light and of shade. Those in the house to be healthy need similar variation to keep them in the best condition. Their location in a room must be changed occasionally, now a bit of quiet light, then a bath of direct sunshine. They must have plenty of fresh air, yet not be left in a draught; light also is a necessity to their being. They can do without direct sun, but never without plenty of light, for without light the foliage will be but a sickly, pale green and the plant lack vitality enough to produce blossoms. The leaves must be washed occasionally with soap suds and rinsed with clear water to keep them free from dust and parasites. They require an annual repotting to allow fuller root growth and to provide fresh soil from which they may feed. At such times the old soil should be removed carefully so that the roots will not be injured and fresh, lightly sifted soil added. Unless this attention is given them they will become pot-bound, too firmly packed for growth; the earth must be left open and porous, not allowed to become sour.

THE BELL-SHAPED GLOXINIA, A POT OF WHICH IS SEEN BELOW, MAKES AN EXCELLENT HOUSE PLANT, AND WELL REPAYS BY ITS FRIENDLY BEAUTY THE LITTLE CARE NEEDED FOR ITS CULTIVATION: IT GIVES A CURIOUSLY RICH EFFECT IN BOTH FORM AND COLOR, AND A SINGLE PACKAGE OF MIXED SEEDS WILL BRING A SURPRISING ARRAY OF LUXURIANT BLOSSOMS AND VELVETY LEAVES INTO ONE'S HOME.



THE CYCLAMEN, SHOWN ABOVE, IS A VERY DECORATIVE FLOWER FOR THE HOME: IT IS DESCENDED FROM WILD FLOWERS WHICH THE COUNTRY CHILDREN CALL "SHOOTING STARS" BECAUSE THEY BLOSSOM SO QUICKLY AFTER THE ARRIVAL OF THE SPRING SUN, AND BECAUSE THEY SEEM TO SHOOT TO EARTH LIKE A ROCKET WITH A TRAIL OF SPLENDOR BEHIND THEM: "MADCAP VIOLETS" IS ANOTHER OF THEIR FANCIFUL NAMES: THE CULTIVATED VARIETY RANGES IN COLOR FROM PURE WHITE, THROUGH PINK, ROSE, MAGENTA AND CERISE TO DEEPEST REDS, WHICH FORM A RICH CONTRAST AGAINST THE BEAUTIFULLY VEINED LEAVES.



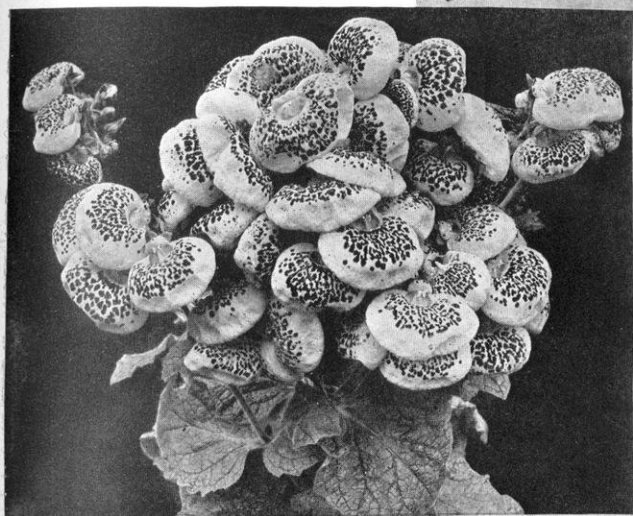
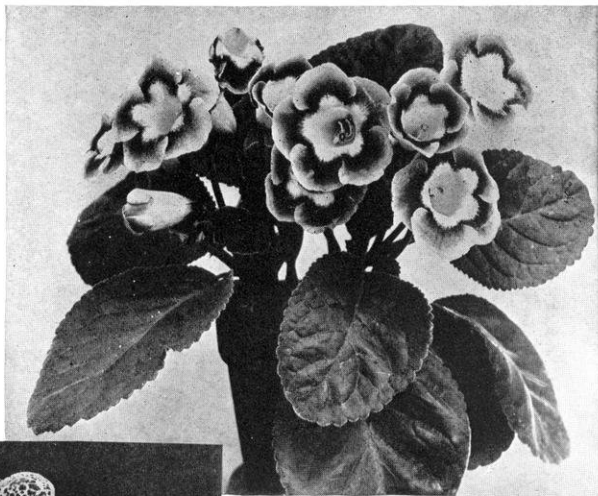
THE CINERARIA, TWO OF WHICH ARE SHOWN HERE, SENDS UP MANY STEMS BEARING FLOWERS WHICH REACH, UNDER PROPER CARE, TO A CIRCUMFERENCE OF FROM SEVEN TO NINE INCHES: MOST OF THE COLORS ARE PRIMITIVE, WITH FEW HALF TONES TO SOFTEN THEIR BARBARIC SPLENDOR: THEIR GAY PRESENCE IS ESPECIALLY WELCOME IN DARK ROOMS, TO BRIGHTEN AN INVALID'S TABLE OR ADD BEAUTY TO A WINDOW SILL.

CINERARIAS ARE TO BE HEARTILY RECOMMENDED FOR INDOOR GROWING: THEY ARE VARIED IN COLOR, EASY TO CARE FOR, VERY HARDY AND BLOSSOM THE FIRST SEASON FROM SEEDS: ONE OF THESE LOVELY ANNUALS IS SHOWN ABOVE, ANOTHER AT THE RIGHT.



THE INDOOR GARDENER FINDS IN THE LARGE FAMILY OF PRIMULAS CHARMING FLOWER FRIENDS: THEIR STARRY FACES, VELVETY STEMS AND SOFT GRAY LEAVES BRING A DELIGHTFUL OUTDOOR NOTE INTO WINTER ROOMS, AND THE DELICATE PERFUME ADDS TO THEIR ATTRACTION.

THE CURIOUS BLOSSOMS
OF THE CALCEOLARIA ARE
TO BE SEEN BELOW: THIS
COMPACTLY GROWING,
STRANGELY LOBED PLANT,
WITH ITS ORCHID-LIKE
MARKINGS AND HEART-
SHAPED LEAVES WILL HOLD
ITS FLOWERS FOR MANY
WEEKS WHEN PLACED
AWAY FROM DIRECT LIGHT
IN THE CENTER OF THE
DINING TABLE.



TWO INTERESTING VARIE-
TIES OF GLOXINIA ARE
SHOWN IN THE PHOTO-
GRAPHS AT THE TOP AND
BOTTOM OF THIS PAGE:
SOME OF THESE PLANTS
ARE OF TUBEROUS GROWTH
WITH DWARF HABITS,
AND THESE THRIVE PAR-
TICULARLY WELL INDOORS:
CARE SHOULD BE TAKEN
IN WATERING NOT TO WET
THE LEAVES, AS THIS
WOULD SPOT THEM AND
MAR THEIR BEAUTY.

INDOOR PLANTS
ARE AS SENSI-
TIVE AS CHILDREN
TO COLD DRAUGHTS,
MUST BE FED REGU-
LARLY, WASHED
OCCASIONALLY AND
THEIR LITTLE
PECULIARITIES
MUST BE GIVEN
THOUGHTFUL AT-
TENTION: THEY
MORE THAN REPAY,
HOWEVER, IN
THEIR COLOR, GRACE
AND PERFUME, THE
CARE EXPENDED
UPON THEM.





A CLUSTER OF ORANGE BLOSSOMS IS PICTURED AT THE LEFT: UNDER FAVORABLE CONDITIONS THIS GRACEFUL FLOWER WILL GROW INDOORS, AND THOUGH IT SELDOM MATURES FRUIT IT FILLS THE AIR WITH SWEET PERFUME AND GIVES A FESTIVE NOTE OF DECORATION.

THE PLANT SHOWN AT THE RIGHT HAS A PROFUSION OF SOFT PINK BLOSSOMS WHICH APPEAR IN SEPTEMBER: AS A RULE, IT DOES NOT ATTAIN MORE THAN A FOOT AND A HALF IN HEIGHT: THE BOTANICAL NAME IS BAUERA RUBRAEDES: IN A ROOM WHERE GREEN, GRAY OR ROSE PREDOMINATED IN THE DRAPERIES AND DECORATIONS, A POT OF THESE GRACEFUL FLOWERS WOULD ADD A CHARMING COLOR NOTE OF CONTRAST OR HARMONY: INDEED, IN SELECTING THE INDOOR PLANTS FOR THE VARIOUS ROOMS, THIS QUESTION OF COLOR SHOULD BE KEPT WELL IN MIND.



OUR FRIENDS, THE PLANTS

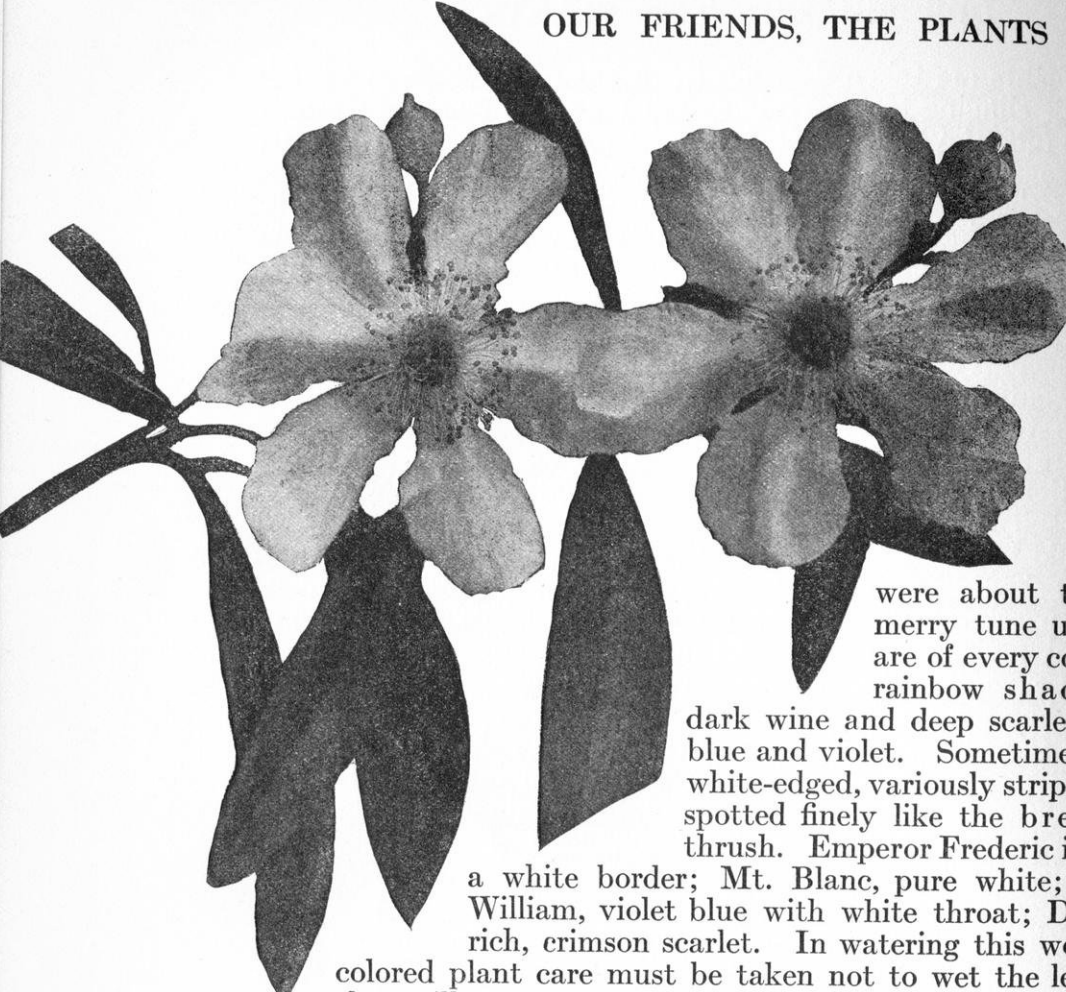
When plants are taken up from the garden in the fall the earth must be left clinging to the roots as much as possible, for then it is sweet and full of vitality; but after the plants have lived in the house for some time the soil must be replenished or else enriched by some of the many excellent plant foods placed on the market. The best soil for indoor plants consists of undecayed, organic matter like leaf mold, mixed with a little sand. The earth must never reach to the top of the pot, but enough space be left to hold water and an occasional application of plant food.

Most people water their house plants too generously. More of these beautiful, living plant friends are lost through too much water than too little. When they are growing rapidly of course they require more frequent watering than at their resting times. The condition of the soil at the top gives indication of their need. When the soil is dry it pulls away from the sides of the jar, then water should be applied until it runs through into the saucer. No more water should be given until the plant is dry again. This holds good with nearly all plants with the exception of ferns which need a continual moisture, though not a soggy condition. The pots themselves even must be kept free from mold and dirt so that the plants can breathe naturally.

Among the plants suitable for home growing the cinerarias are to be heartily recommended for they are of an infinite variety of gay colors, easily grown, very hardy and, being annuals, blossom the first season from seeds. Each plant sends up many stems bearing flowers which reach, under proper care, to a circumference of from seven to nine inches. Most of the colors are crude and primeval-looking, with few half tones to soften their barbaric splendor. Their jaunty gaiety is much in demand to enliven dark rooms, give beauty to a window, brighten a sick-room table. Many good hybrid mixtures can be had at only five cents a package. *Hybrid gigantea*, a large showy species, is, as the name indicates of unusual size. It is popular for greenhouse displays as well as for individual house plants. *Maritima diamond*, "Dusty Miller," makes a good bedding display for outdoor gardens; *Grandiflora stellata*, a star cineraria, is one of the most popular species. There are large-flowered white, dark blue, azure blue, pink, scarlet, shaded and rimmed varieties, standing well above deeply veined, beautifully shaped leaves.

The bell-shaped gloxinias, startling of form and coloring, make magnificent house plants. One package of mixed seeds will fill the house with Oriental color. There are also wonderful tuberous plants of dwarf habits, which thrive accommodately indoors. Their trumpet blossoms held aloft on stout stems as though gnome buglers

OUR FRIENDS, THE PLANTS



THE
LARGE
WHITE
FRAGRANT
FLOWERS
OF THE
CARPENTERIA
CALIFORNICA
ARE
SHOWN
HERE.

were about to pipe a merry tune upon them are of every conceivable rainbow shade, from dark wine and deep scarlet to light blue and violet. Sometimes they are white-edged, variously striped or even spotted finely like the breast of a thrush. Emperor Frederic is red with a white border; Mt. Blanc, pure white; Emperor William, violet blue with white throat; Defiance, a rich, crimson scarlet. In watering this wonderfully colored plant care must be taken not to wet the leaves, else they will spot and lose much of their beauty.

Calceolaria, a compact, strangely lobed growth, with orchid-like markings of blossoms, and heart-shaped leaves is another plant which will thrive willingly in sunny windows and hold its matured flowers for many weeks when placed away from direct light in the center of a dining table. They look as much like harmless little tiger kittens cuddled peacefully among green leaves as the blossoms of the willows, like soft Maltese kittens scampering up a yellow stem. There are several dwarf varieties as well as many giant ones, all notable for freakishly rich coloring. A tiger-spotted *superba* and a shrub *rugosa* are favorites for outdoor growing.

Among the giant-flowered cyclamen, that greatest of all house favorites, may be mentioned the Aigburth crimson, white perfection, the Princess May, a white with rose tip; the lilac, peach blossom,

OUR FRIENDS, THE PLANTS

rosy morn and salmon. These names like the names given by the Indians, being descriptives, need no explanation. There is no limit to the shades of cyclamen to be had, for they range from pure white, through pinks, rose, magentas and cerises to the darkest of wine.

The great family of primulas make charming house plants, for their sweet star faces, velvety stems and soft gray leaves can be depended upon as nearly as can anything in the whole flower world to brighten winter-dull rooms. There is a delicate perfume to most of the primulas which gives them additional charm. *Malacoides* is of a delicate shade of lavender, growing in whorls on tall spikes; *Forbesi*—baby primrose, a dainty rose color with golden eyes. Primroses show beautiful lavender and lilac strains which give them value to people insistent upon certain color harmonies in rooms.

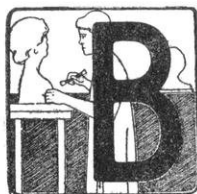
And what can be said in praise of the faithful geranium, that humble flower which blossoms as gaily in an old tin can as in the finest of porcelain jars, that good Samaritan of flowers which goes down to the tenements, filling dull rooms with warm glory of coloring! The red geranium in the kitchen window transforms a kitchen into a living instead of a drudgery room. When all else fails the geranium, pink or red, is to be had for but a few pennies and a trifling amount of care.

Schizanthus wisetonensis, the bridal veil, is much in demand for pot culture and exhibitions. It grows well in greenhouses or in a sunny window. The glossy-leaved *dracæna*, almost more of a favorite than the rubber plant, will stand apparently any amount of neglect, continue to thrust its wine-colored new leaves above the dark green older ones in a way that makes it seem in blossom. Some with brilliant crimson foliage, suffused with pink and white make almost as gorgeous a display as blossoming plants. Then there are the *araucarias* which look much like dwarf pines and do well in cool rooms or veranda sun parlors. The graceful asparagus fern, its cousin, *springerii*, are invaluable as decorative plants.

The dwarf citrus fruits, the orange and lemon, under favorable circumstances will blossom indoors, filling the room with penetrating perfume though seldom being able to mature fruit.

Beside the large number of dwarf palms and pines, lacelike ferns, ivies and bay trees, there are the great race of bulbs, the tulips, daffodils, crocuses, hyacinths, narcissus and jonquils which can be made to bloom continuously from Thanksgiving until Easter. All of the plants just mentioned are distinctly house plants which will grow in rooms without the aid of conservatories. Many other plants including azaleas, *anterrhinums*, *nicotiana*, pansies, require the warmth and light of glass houses.

VINTAGE, NINETEEN FOURTEEN: A STORY: BY WILL LEVINGTON COMFORT



BOYLAN, of the Polar Failure especially, but an old head for the war stuff, with young Darnton had pulled together through the waiting days in Belgium—nothing much going out, but pale death and red war making pictures in their brains that burned for answer. Between them they had seen the butcheries and blackenings of Liège, Namur and Charleroi; of many lesser towns besides, and were hung up now in Laraffy, which had escaped wrecking so far, and was still trying to pursue its regular business in the mighty tension. The two correspondents had come in two weeks before with a German reserve column, which was now anointing the French vineyards. They lived together, under the eye of the German garrison, in the club room of socialists who no longer foregathered.

Darnton was out on the night that Major Ulrich, their official suppresser, called with the announcement that two would be permitted to go on into France with a column leaving to-morrow.

"It may be you will watch us enter Paris," he said to Boylan.

"My young friend Darnton will be glad to hear that, Major."

"Where is Mr. Darnton to-night?"

"He's calling on a lady—"

"Ah, yes, Miss Coolidge of America—the paint-tube lady. She is going on up to Holland to-morrow with other foreigners who have remained thus far."

Major Ulrich was a bit bright with wine, but not so as to rock. He would have remained longer, but Boylan wanted to see Darnton and to do other work, so did not suggest opening anything. He liked the younger man more than Darnton knew, and likings of this sort were not even occasional. Boylan was nearing fifty—a man all in one piece—thick, hard, scarred with *la viruela*, a saber sweep, a green blue arc in his throat where some dart or arrow had torn its way in between the vital columns. His head was bald and wrinkled, but very big, his neck and jaw to match, his eyes a soft blue that once had been his secret shame—a man often called to the glare.

Just now Boylan was in the street—on the way to the house where a few courageous Americans beside Miss Coolidge had stayed as long as permissible. Darnton would be there. . . . A certain dead cavalry horse was powerful in the air. Boylan knew exactly where it lay, for it had called attention for three days—saddled and all. . . . He pushed open the hallway door, and heard Darnton's voice. The place was dim. They neither saw nor heard him. The huge scarred head of the old warwolf withdrew jerkily.

VINTAGE, NINETEEN FOURTEEN

What he had to say would have to wait until Darnton came.

Boylan went to his own quarters and sat by the open window. He was accustomed as any man can be to unremoved horse by this time. It came steadily to his nostrils, mingled with the leathery smell of his own field-outfit in the room. Presently he looked at his watch, and snapped the case shut with a crack. The strength of his fingers would have broken a filbert.

Then he muffled his machine in a blanket and went to work.

DARNTON was thirty with a year or two, a strong quiet force, though his only previous war-work had been the Balkan preliminaries. All these years, though he had made many men like him, he had moved to and fro without a touch of the crippling emotions which Marthe Coolidge had so suddenly called. Without many words she had made him ashamed of the present work, for he had been an exploiter of war, considering it the ranking adventure, the big gun sport which called brave men. With her in his mind—and she had not been elsewhere of late—there was something gross and unendurable in the ravage everywhere.

"These are not times for a man to whimper," he was saying (about the time Boylan ducked his head back from the hallway door), "but I haven't done so hard as to let you go —"

He had not heard of his own leaving—only that she and the others were going north to Holland the next day —.

"I'll watch for your work," she said. "I'll probably get down toward Paris—if it holds. Anyway I'll watch—"

" It was queer to find you here—queer, and has been hard sometimes to remember that we are in the heart of The Great War. You've spoiled everything —"

She smiled. "That had to come—I mean for you to see it all differently."

"We need each other's eyes to get along —"

" I've moved about here for days in some kind of a dream," she whispered, "as if something were dead inside. The world has gone insane —"

"Go up into Holland—to Flushing or Rotterdam and wait —"

"Yes, I'll wait and watch for you. . . . Good-by. . . . Oh, we'll meet again—eye to eye —"

Darnton found the big belted one at work when he reached quarters, was growled at, heard the news and was glad.

Deep afield with the German reserves and caught at last in the edge of the great battle. . . . After eternal days it seemed to both Boylan and Darnton that they were forgotten—as a pair

VINTAGE, NINETEEN FOURTEEN

of buttons on the German uniform—forgotten because they served and were not in the way. All that had not to do with Marthe Coolidge was black as the Belgian night to Darnton's thoughts, but Boylan was always by. He could not have managed but for that. There were days in which it appeared that half the world was down and bleeding; the other half trying to lift, pulling at the edges of the fallen, as one would pull at a stupefied body in a burning house. At night, through the silence between the cannon, sometimes over the vineyards through cold rains, there came to their ears the sound of church-bells. The German officers declared there were no such sounds.

"If I ever get out of here, I'll write one thing—one battle till I die—one story—and I'll call it *Vintage 'Fourteen.'*"

For they were fighting in the vineyard of France, and what a fertilizing it was—phosphor and potash and nitrogen in the perfect solution of human blood. . . . Boylan saw more and more that Darnton was queer.

"I can't write," the younger man said. "I feel like one man dying under a mountain of dead. I don't want to live. I don't want to die. I believe it's all one, and that this is the end of the world."

Darnton could work, however. Day and night he tugged at the dead and the dying in the field and in the field hospitals.

"The world calls this the great German fighting machine," he would say, "but we're inside. We can't call it that. It's the most pitiful and devitalized thing that ever ran up and down the earth. And it doesn't mean anything. It's all waste—like a great body killing itself piece by piece—all waste and death."

He tried to make death easy for a soldier here and there, but there was so much. His clothing smelled of death; and one morning before the smoke fell, he saw the sun shining upon the vineyard—and the thought held him that the vineyards were immortal, and men just the dung of the earth. . . . One night Boylan asked as they lay down:

"Who are you?"

"Darnton."

"Yep, and I'm Boylan. You're at liberty to correct if wrong. Are we ever going to die or get out?"

"I don't know. . . . Boylan, you've been good to me. We're two to make one—eye to eye—"

"You're making a noise like breaking down again—don't Darnton. I've gone on a bluff all my life. I'm a rotten sentimentalist at heart—soft as smashed grapes. It's my devil. If you break down I'll show him to you —"

VINTAGE, NINETEEN FOURTEEN

"It wouldn't hurt you to beller like a girl."

"Maybe not, but I'd shoot my head off first."

"Did you see the old leprous peasant today? He was humpbacked, and he had no lips, but teeth like a dog. He pulled at the soldier's stirrup as we rode into town. The soldier was afraid and shot him."

"Shut up, Darnton, or you'll get me. I've shown you more now than living soul knows —"

"You ought to show it to a woman. A man isn't right until a woman knows him in and out."

"For the love of God—go to sleep!"

THEY sank into restless, haunted, death-ridden dreaming; and so it was many nights, until the dawn that they fronted an abrupt rive, saw the rising vineyards opposite and were swept possibly by mistake into the center of comprehensible action—a picture lifted from the hundred mile ruck.

The little town, so far nameless to them, stood on the slopes about a half mile up from the river, overlooking the vineyards and in the midst of them. A quick-fire gun or two was emplaced in that vicinity, and two batteries of bigger bores (that they knew of), higher on either side. Infantry intrenchments that looked like mole-tracks from the distance corrugated the slopes in lateral lines, and roads came down to the two bridges that spanned the swift stream, less than a mile apart.

The morning was spent in artillery duelling. The French seemed partly silenced at noon. At no time was their attack cocky and confident. The Germans determined to cross in the early afternoon. This movement was not answered by excessive firing. German cavalry and small guns on the east bridge, heavy masses of helmets took the west. Boylan and Darnton rode with the artillery. Even as the German forces combined for position, the firing of the French was not spiteful. There seemed a note of complaint and hysteria. There was no tension in the German command; it was too weathered for that.

Now the cavalry went into action and guns moved away farther to the east for higher emplacement.

"They're going to charge the horses up into the town. They haven't much respect for the infantry trenches," said Boylan.

At that moment, Darnton got a clearer mental picture of Marthe Coolidge's face than had come for weeks. Often at night he had tried to think just how she looked, but it was easier to remember something which Darnton designated secretly as her soul. She passed in a flash.

VINTAGE, NINETEEN FOURTEEN

His body was bent in the concussion from behind; the turf rocked with it. He turned and saw the middle stone abutment of the nearer bridge lifted from the stream, the whole background sky black with dust and rock. Then, just as he thought of it, the west bridge went. He spoke before Boylan, and rather unerringly, as one does at times coming up from a dream.

"They've trapped what they think they can handle—and fired the bridges by wire."

Boylan said: "I can't call it German stupidity, because it didn't occur to me that the bridges were mined. . . . Oh, God, it's to be another leisure spraying. We're in the slaughter-pen. . . . God, man, look at the horses!"

It had been too late to call back the cavalry. Darnton's eyes followed Boylan's sweeping arm. The horsemen were in skirmish among the grapes, just breaking out into charge. The town above and the emplacement adjoining which had kept their secret so well, were now in a blur of sulphur from *mitrailleuses* turned upon the cavalry charge. The whole line went down in the deluge—suddenly vanished under the hideous blat of the machines—whole rows rubbed into the grapevines—a few beasts rising empty! shaking themselves and tumbling back—no riders. Darnton turned to the infantry in formation on the western slopes. The French fire was not lax now, not discouraged in the least, nor hysterical. It was cold-blooded murder in gluttonous quantity.

Boylan and Darnton forgot themselves. Cavalry gone—they turned to the west and saw the poor men-beasts in rout. Even the infantry comprehended the trick, and felt something superhuman behind it. They rushed back towards the river—swift, ugly with white patches and unfordable, requiring a good swimmer. . . . The eyes of Boylan turned back to the horse. He had always loved the cavalry—ridden with the cavalry always by preference—but Darnton was watching the river—the hands up from the center of the river. . . .

They were alone, and now the French machines were on the German batteries not yet emplaced, none unlimbered. It was as if the wind carried them the spray from the sweeping fountains, turned from the horse to put out the guns. Darnton was hit and down—hit again and the night slowly settled upon him, bringing the bells.

"Who are you?" someone piped sharply in French.

"Two American correspondents. I can take care of this man."

It was the voice of Boylan, very weary. Darnton felt the heavy, hard hands that had been tugging at his flesh for hours.

VINTAGE, NINETEEN FOURTEEN

The Frenchman said: "American correspondents . . . search . . . if true, conduct them to the English camp."

Then Boylan's voice. "Yes, he's hard hit and heavy as hell. Passports in hip-pocket. . . . I'll carry him. . . . thanks —"

It seemed part of an eternal night. Darnton only knew, and that from time to time, that he had messages to carry.

"There's no other way—I've got to get through the lines —"

"Quite right," Boylan panted.

"I don't want to fail. She wouldn't look twice at a man who failed —"

"Hell, child, sit still. She'd look twice if you failed a thousand times. . . . Hai, don't tear open a man's bridle-arm. What is it?"

"He was humpbacked—no lips—teeth like a dog—and the trooper shot him."

"I know, but he's dead. His back is straight now—don't look any worse now than ten thousand other. . . ."

Boylan was trudging after a French sentry—the English camp ahead. They passed sentry after sentry each time deadly waiting.

"Hai, you," he called at last to the soldier, "I can't go any further. "Send a wagon. Tell the English two American correspondents are sitting out here—one with a bullet or two through his chest."

He sank down with Darnton, badly bandaged across his lap.

"I never knew it to fail," he muttered. "The man who wins a woman gets the steel when it's anywhere in the air, but bullets fly wide and knives curve about a lonely maverick who has lost all his heart winnings."

They found Boylan so, the jaw clenched, the huge scarred head bare and covered with night dew, his friend breathing. It was all on the wire that night.

SOME unique thing, Boylan that rock of a man, had found in Darnton. For seven days and nights—(though broken with incredible fatigues, a yellow line of bone-color showing across his nose under his eyes)—Boylan sat by in cars and ambulances until they reached the city of the womenfolk and a regular Parisian bed. What he gave to Darnton was clear, what he took from a man down, and a woman's property at best, is not known. Perhaps in the great strains and pressures of the campaign he had seen Darnton's soul, the mechanism and light effects appertaining, and found it true. It may be that Boylan had never been quite sure that a man-soul could be true, and having found one, was ready to go the limit. That's only a hazard.

Darnton himself didn't know. He was a lump—one little red

VINTAGE, NINETEEN FOURTEEN

lamp burning in that big house of a man—flickering, at that, its color bad, its shadow monstrous. Every one but Boylan had declared that he would die from that wound in his chest.

Boylan was sitting now—the seventh afternoon—at the edge of the Parisian bed, when he heard a voice below. His jaw clenched as it had done that night outside the British camp. The woman had found them. ———

“I was waiting in Flushing, as he said, when I read the story of his wound, and the way you brought him through to the English lines, I can’t get over that.”

“Humph,” came from Boylan, as he watched her, for her eyes were upon the bed.

Darnton was still afar off.

The woman saw the situation at once; in fact, she saw the *woman* in Boylan, the mysterious draggled secret creature, which he designated his devil on occasion. The great war-man gave her credit for no such penetration. Miss Coolidge kept herself second, never played the love-lady, advised, assisted, would not let Boylan go.

“He is knit to you. He will die if you go,” she said.

Another time she told him: “Oh, you won’t understand. I know what you are and what you’ve done. You can hate me all you wish, but you’ve got to take what I give you—”

“You’re an all right young woman,” Boylan remarked. “I knew that before Darnton did.” In something like panic, he added: “He’ll know you to-night. He’s cool. He’ll pull through. He’ll know you to-night, and then I go.”

“Not until he sees you —”

It wasn’t that night, but the next morning Darnton opened his eyes with reason and organization back. He saw Boylan.

“Hello,” he said.

“Hello, boy.”

Darnton looked beyond him, and around the room.

“Go to sleep,” said Boylan.

“I won’t.”

“Then wait a minute.”

Boylan came back with her. Darnton managed to get his knuckles up to rub his eyes.

“He’s back with us,” Boylan whispered.

“Don’t go,” she pleaded.

“Don’t be a fool,” said Boylan.

She bent over Darnton, lower and lower. It was against nature for them not to forget themselves for a moment, and Boylan was away and in the streets.

ABSENCE

He saw Paris with eyes that seemed to have dropped their scales. It was very early and still wet. An old charwoman was sitting in the entrance of a dairy shop, weeping for her only son. Boylan stopped. She was very poor and weak.

"Come, Mother," he said, lifting her.

She looked into his face in a way that rowelled the man.

"Come on," he said softly. "We'll have breakfast, and you'll tell me. I belong to the widows and fatherless, too."

So they rocked away together.

ABSENCE

YOU need send me no costly presents
To remind me of you.

Momently I am reminded.

I hear a snatch of a song.

Oh, it puts me into the mood I was in one tender
September evening when you sang to me.

I hear no more of the song that is near,

Only your voice which is far away.

I catch an odor from a rose garden and remember all
the sweet rosebuds you have fastened into my hair
with kisses.

Everything beautiful speaks to me of you.

In everything, beautiful or no, I feel the essence of
you, the strength of you, the broad humanity.

Weary, I lean upon you, Happy, I drink deep of you,

Ambitious, I work alongside you, Climbing the hills,

I catch hold of your hand, my comrade, Loving, I
kiss you fervently.

Thus am I with you in spirit

Until that moment of happiness

When I hold you close to my heart,

And know that, for a time at least,

No space can separate us.

ETHEL MARJORIE KNAPP.

AN ARCHITECTURAL TOURNAMENT: SUCCESSFUL DESIGNS FOR AMERICAN SUBURBAN HOMES



THIS is undoubtedly an age of domestic architecture—in America, at least. Never before has there been such widespread interest in home-planning and building, or such eagerness on the part of thinking men and women to bring real comfort and beauty and permanence into their environment. Architects, builders and draughtsmen all over the country are coöperating toward this end, and opportunities are constantly being opened up for the public to study this important subject, and to acquire inspiration and practical help in their own home-making projects.

One of the most effective and interesting ways in which this is being accomplished is through the various competitions held from time to time by technical magazines and progressive institutions. By such means, architects, young and old, all over the country, are encouraged to bend their finest efforts toward the creation of modern homes suited to American conditions and needs. Individuality is fostered; fresh ideals, new and ingenious plans are brought forward, and the general public as well as the professional builder gains wider knowledge and enthusiasm from a study of the competing designs.

A short time ago *The Brickbuilder* held an unusually interesting competition for designs of fireproof suburban cottages. About three hundred architects from all parts of the country entered with zest into this draughting tournament, many excellent and ingenious plans



FIRST PRIZE-WINNING DESIGN IN *The Brickbuilder's* COMPETITION: BY WILLIAM G. RANTOUL OF BOSTON: FLOOR PLANS AND DETAIL SKETCHES ON PAGE 574.

PICTURESQUE DESIGNS FOR FIREPROOF HOMES

JERAULD
DAHLER
OF NEW
YORK
WAS THE
DESIGNER
OF THIS
FRIENDLY
HOUSE
WHICH
WON THE
SECOND
PRIZE :
FOR PLANS
AND DE-
TAIL
DRAWINGS
SEE PAGE
576.



and picturesque sketches being submitted. And as the matter is one that holds many attractions for the modern home-builder, we are glad to have the opportunity of presenting here the four prize-winning houses, for we are sure that our readers will find in the plans and perspectives many a wise suggestion for the arrangement and construction of their own homes.

The designs are especially valuable because the terms of the competition outlined conditions which apply in a great many cases today. The size of the given plot, for example, had a frontage of fifty feet and a depth of one hundred feet—which, as a general rule, may be considered the usual size purchased in the suburbs of a large city. The terms of the competition, moreover, called for a fireproof house—a point that the modern suburban builder is giving serious consideration. It was also stated that the house must be of a type suitable for a suburban as distinguished from a country site, and that it must be planned with the idea that the lots on either side had already been built upon. Another important feature was that a garage should be provided, this being almost essential now that so many suburban residents have their own motors and prefer to keep them on the premises rather than in a distant garage. No limit of cost was established, but naturally, for a lot of the dimensions given, most of the competitors kept economy as well as convenience and beauty of design in mind.

The jury chosen by *The Brickbuilder* to award the prizes was composed of Frank Chouteau Brown of Boston, F. Ellis Jackson of

PICTURESQUE DESIGNS FOR FIREPROOF HOMES



THE HOUSE THAT WON THE THIRD PRIZE: AN ATTRACTIVE SUBURBAN HOME DESIGNED BY J. IVAN DISE OF NEW YORK: THE GROUND PLAN, DETAIL OF ENTRANCE AND CROSS SECTIONS SHOWING CONSTRUCTION WILL BE FOUND ON PAGE 576.

Providence, Calvin Kiessling of New York, Linn Kinne of Utica, and F. R. Walker of Cleveland, who were unanimous in awarding the first prize to William G. Rantoul of Boston. His design and the three other prize-winning houses are presented herewith, and as the drawings include not only perspective sketches and details of the exterior but also ground plans showing the arrangement of each home with relation to its garage, garden walks, hedges, flower-beds and other outdoor features, a little detailed study of them may be worth while.

The house that won the first prize, although very simple, symmetrical and formal as to the front elevation, shows considerable irregularity on the left side and at the rear, while the plan is particularly notable for its unusual treatment of the interior. The broad curving bay windows add to the interest and give a more varied outlook to the living and dining room in front, which have also the advantage of fireplaces so arranged that the furniture may be comfortably grouped around them. Although the central hall is so long and narrow, the openings into the various rooms and the arrangement of the curving staircase prevent it from seeming at all cramped or dark. A vestibule shields the front rooms from draughts from the door, and at the end of the hall a coat closet is provided. The arrangement of kitchen and pantry with relation to the rest of the

PICTURESQUE DESIGNS FOR FIREPROOF HOMES

plan is especially convenient. The second floor shows an equally compact and wise use of the space, with cross-ventilation for each bedroom and ample provision for closets.

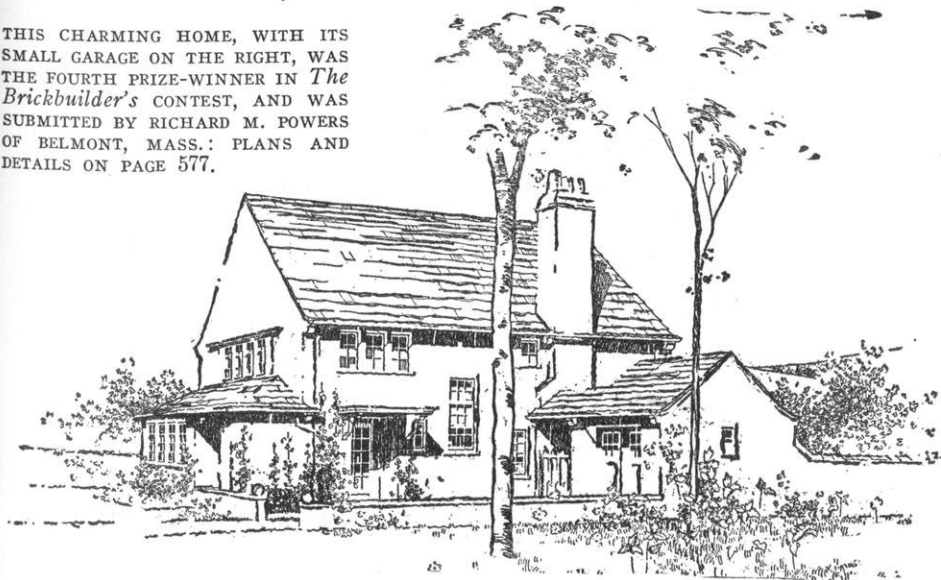
Admirable, also, are the placing of the garage and layout of the grounds, which are particularly in keeping with this type of lot and dwelling. The arrangement of the walk leading through the flower garden to the vegetable garden, on a line with one of the openings of the piazza and one of the living-room windows, shows thoughtfulness for that vista effect which adds so much to the charm of a home. It gives an opportunity, moreover, for a pleasing arch or gateway at the end of the flower garden, and interesting treatment of the path, both as to paving and borders.

The house faces approximately east, giving a desirable southern exposure to the living room and piazza, and, as *The Brickbuilder* said, "the designer had so frankly accepted the narrow frontage and yet treated his logically resulting design so quietly, simply and attractively that his drawing was accepted as easily the best all-round solution of the problem received."

THE second prize was given to Jerauld Dahler of New York, whose house is as symmetrical and dignified as the first in its design, but quite different in the arrangement of the interior. The layout is based on the assumption that the lot faces north, and the architect has for this reason located his kitchen in the front

(Continued on Page 574.)

THIS CHARMING HOME, WITH ITS SMALL GARAGE ON THE RIGHT, WAS THE FOURTH PRIZE-WINNER IN *The Brickbuilder's* CONTEST, AND WAS SUBMITTED BY RICHARD M. POWERS OF BELMONT, MASS.: PLANS AND DETAILS ON PAGE 577.



INDOOR GARDENING: HOW TO KEEP SUMMER THE YEAR ROUND



IT has been quite an understood thing for some time now, that real homes, not just city houses, must have an outdoor room, a fragrant place under shady trees or a blue vault of sky, the "walls" hung with living tapestries, vines and roses, with a green grass carpet,—a place in which one can really live, rest, sleep, breathe, dine and meet friends. People spend more time on their porches, terraces, pergolas and in their garden houses than of former years, finding there health, inspiration and continual joy. Houses have extended wings into gardens and gardens creep close to the outer walls of houses, even climbing up porches and looking into open windows.

We have grown so attached to garden life and to the plants we have tended through the long pleasant summer days that we cannot be perfectly contented to be shut away from it all through the long, dark winter. So architects are being kept busy nowadays devising ways of including garden rooms in house plans. This is comparatively easy for those in the West, but in the East nothing short of a carefully considered planning of glass walls and domes, sealed and heated will suffice. Conservatories were comparatively scarce a few years ago, but nowadays they are becoming almost necessities. Old houses are being remodeled to provide indoor garden rooms, porches extended, verandas enclosed, rooms turned into sun parlors, houses floored, and closed and glassed over, heating systems enlarged that the winter may not shut us entirely away from the pleasures of gardening.

Many are the ways of outwitting winter's severe decree against gardens. Summer can be coaxed to remain as guest by a little judicious management. Plants by careful selection will provide a continuous succession of bloom throughout the winter season, but this is not accomplished without experienced forethought. Cold frames must be resorted to, to guard the clippings and to start seed.

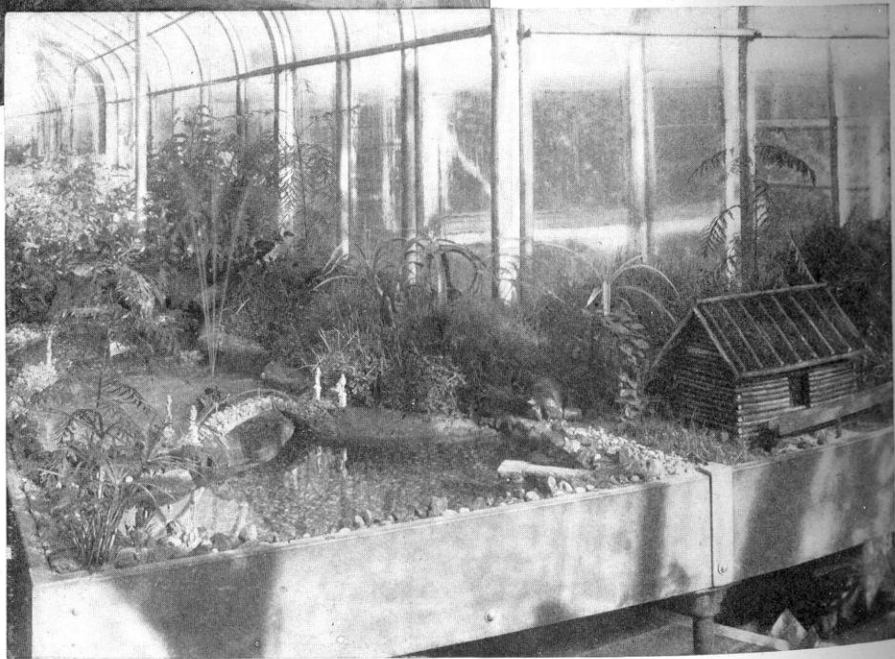
The begonia, that half-hardy perennial, is a prime favorite for greenhouse use because of its beautiful foliage, freakishly interesting and charmingly colored blossoms. Begonias have been a favorite winter plant since the Puritans attempted to found a home in the bleak, new land. Their culture is of the simplest and they will thrive cheerfully in the partial light of a window-box as well as in a glass-roofed conservatory. The blossoms, in many shades of pink, rose, orange, scarlet, crimson and white, sometimes measure six inches in diameter. When in good condition the plant will continue in bloom very often for weeks at a time. Among the fibrous-rooted varieties



CHRYSANTHEMUMS MAY BE LIFTED FROM THE GARDEN,
BROUGHT INTO THE GLASS HOUSE AND MADE TO EXTEND
THEIR TIME OF BLOOMING THROUGH FALL AND WINTER TO
THE MONTH OF JANUARY.



PALMS, IF GIVEN
PLENTY OF LIGHT,
WILL STAY IN THE
BEST OF CONDITIONS
EVEN WHEN THE
ATMOSPHERE IS
NOT AS WARM AS
IN THE FULL CON-
SERVATORY: THE
PORCH EXTENSION
THEREFORE MAKES
THE MOST SATIS-
FACTORY PALM
GARDEN, FOR IT
CAN BE HEATED
EASILY FROM THE
ADJOINING ROOMS:
LIGHT AND AIR ARE
MORE OF A NECESSITY
THAN WARMTH: THE
GREEN BANK OF
PALMS AS SEEN FROM
WITHIN THE ROOM
EASILY PERSUADES
ONE THAT THE SUM-
MER IS NOT FAR AWAY.



*These
pictures
are used
by
courtesy
of
Nathan
R.
Graves.*

A NEW POSSIBILITY OF INDOOR GARDENING IS SHOWN IN THE ABOVE PICTURE: THE WHOLE PLOT OF A SUMMER GARDEN CAN BE LAID OUT IN MINIATURE DURING THE WINTER: SUCH A BENCH GIVES EXCELLENT PLAY OPPORTUNITIES TO CHILDREN.



FERNS AND
EVEN MANY
VARIETIES OF
ORCHIDS CAN
BE GROWN BY
AN AMATEUR
IF FULL LIGHT
AND AIR CAN
BE PROVIDED;
THEY RE-
QUIRE A
MOIST AT-
MOSPHERE,
NOT TOO
MUCH SUN
NOR GREAT
HEAT.

AZALEAS, SPIREA,
CHRYSANTHEMUMS,
CARNATIONS, FERNS
AND MOSSES CAN
BE HAD IN AS
GREAT PROFUSION
WITHIN DOORS AS
WITHOUT BY A
LITTLE CAREFUL
FORETHOUGHT AND
EXPENDITURE OF
BUT A SMALL
AMOUNT OF MONEY:
THE PHOTOGRAPH
AT THE RIGHT
SHOWS ONE EX-
AMPLE OF A SMALL
INEXPENSIVE GREEN-
HOUSE WITH
LAVISH BLOOMING:
AS THE FLOWERS
MATURE THEY CAN
BE CARRIED INTO
THE DIFFERENT
ROOMS OF THE
HOUSE.





THERE IS NO FLOWER WHICH LENDS ITSELF MORE MAGNIFICENTLY TO CULTIVATION IN THE GREENHOUSE THAN THE CHRYSANTHEMUM: THE SMALL ONES GROWING IN MASSES OR THE INDIVIDUAL SPECIMENS FORCED FOR EXHIBITION ARE NEVER MORE PERFECTLY DEVELOPED THAN WHEN UNDER GLASS.

INDOOR GARDENING

is the *mignon gracilis*, popular because of its profuse fiery scarlet blossoms and sure growth. There are many rex varieties, with variegated red bronze, red and silver white leaves and dwarf vernal flowering at a height of four inches which makes it especially valuable when begonias are to be ranged in graded heights. The tuberous-rooted begonia flowers with a perfect rosette of form, either single or double and in every possible color variety.

BEGONIAS are seldom strictly true to type, having an apparent delight in individual experimenting. The blossoms may often be seen rising from mid-stem of a beautiful leaf or showing freakishly from the side of the main stalk. The plant seems to have an unusual degree of individuality, temperament if one may so express it, so that its friend can never be sure of its mood from day to day.

Azaleas make another fascinating conservatory plant. An azalea house in full bloom makes one of the most beautiful of all indoor gardens. They are one of the most satisfactory of all flowers for forcing and for gorgeous range of color. They have the virtue also of being in full bloom for the Christmas holidays so that they not only make excellent gifts but are much in demand for decorative purposes of all kinds. The varieties are too numerous to be mentioned, each grower having his own special list of names.

Antirrhinums, almost the rival of the sweet pea for delicacy and variety of coloring, if started in a cold frame will make a delightful showing through all the winter months. The tall graceful spikes give them decorative value as a house plant as well as for greenhouse display.

The long, tube-shaped, fragrant nicotiana can be grown in the greenhouse from seed. An arrangement of nicotiana in a vase is peculiarly effective. As potted plants they are not quite as satisfactory; but massed in the greenhouse with the splendid mixture of crimson, lilac, purple, violet, flesh color, they make a splendid showing. There are many hybrids now on the market, the growers endeavoring to make the flowers larger and the plant more bushlike. There is a small flowering dwarf nicotiana now on the market. The flowers remain open all day, are delightful and fragrant, and the tip of the highest flower will not be over eighteen inches in height.

The old-fashioned gillyflower or stock as it is better known, is a half-hardy annual, that if started from seed early enough can be made to furnish profusion of bloom during almost the entire winter. It can be massed in a large bed or grown individually for a pot flower. The ten-week stock is a splendid, strong, pyramidal plant, bearing thick spikes of yellow, crimson, blue or white flowers and should

INDOOR GARDENING



THE BLOOMING TIME OF CONSERVAT ORIES CAN BE EXTENDED BY A START IN COLD FRAMES.

be in every greenhouse. The Dresden perpetual stock or "cut-and-come-again" has many strains, canary yellow, Alice blue mixed with its other well known shades. There is a giant perpetual snow-white, a gloria, Empress Augusta Victoria, also a dwarf variety, snowflake, by name.

Schizanthus is valuable where profusion of varied tinted bloom is wanted. Heliotrope, pansies, fuchsias, pink, yellow and white oxalis, white and yellow calla lilies, primulus, geraniums, forget-me-nots, the large, matchless mignonette for greenhouse forcing, gloxinias, gaillardis, cinerarias, cyclamen, calceolaria, celosia (Pride of Castle Gould), sweet alyssum, and the gay-leaved coleus plants are all dependable greenhouse favorites which can be raised from seed, cuttings or repotted from the outdoor garden to furnish color and fragrance for the indoor garden. The many carnations and chrysanthemums are too well known to need special description; also the many bulbs, the parrot tulips, hyacinths, crocuses, etc.

The fragrant freesias also accommodate themselves to indoor gardening. There is a magnificent white variety, Purity, and a *refracta alba*, pure white with yellow blotch, Leichtlinii Major, which bear beautiful golden yellow flowers. There is also the *freesia*

INDOOR GARDENING

hybrida ragionierii, a new race of freesia, free flowering, unusual shade of coloring, long stemmed, capable of strong forcing and which does not require a very high temperature.

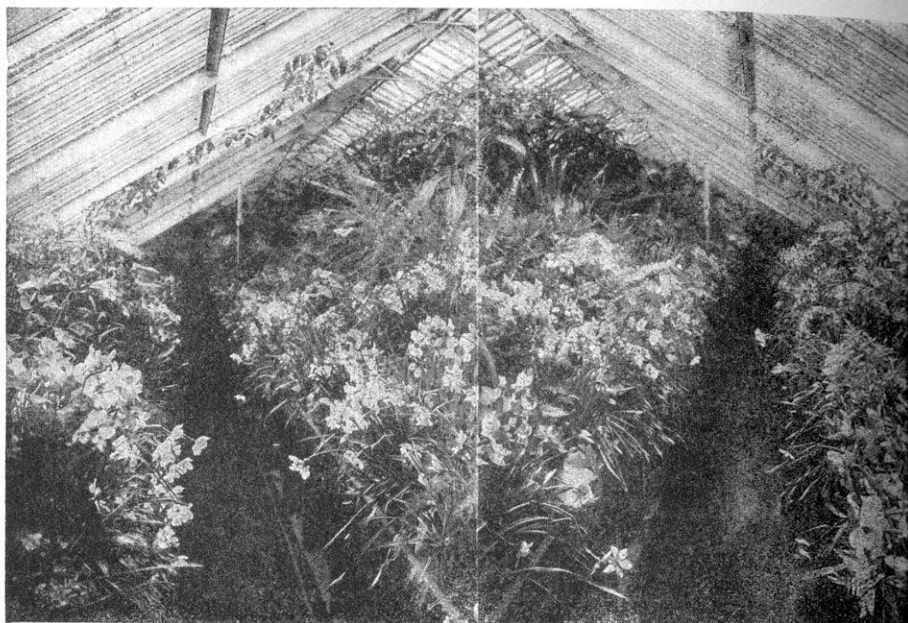
The dark-foliaged spireas, with their wonderful feathery sprays of flowers, bloom profusely during February and March and under careful forcing can be had during the Christmas holidays. There is a delightful soft pink Queen Alexandra, deep carmine rose Rubens, feathery pure white, fragrant Japonica, and *astilboides floribunda*, a white plumed variety with rich bronze foliage. Spirea also has its dwarf form suitable for greenhouse arrangement when a tier effect is desired.

A NOTHER branch of indoor gardening which can be pursued with great profit and delight is the fruits and vegetables; both apple and pear tree can be grown in a pot to a height of from six to eight feet; peaches, nectarines and cherries also are capable of luscious development in glasshouses, especially if great headroom be given them so that they can be assured of plenty of fresh air and light and sun. They can be grown espalier-wise, following the contour of the greenhouse almost as perfectly as though they were vines.



AN INDOOR GARDEN CAN BE HAD SIMPLY BY AN EXTENSION OF A PORCH.

INDOOR GARDENING



PERFUME AND COLOR NEED NOT BE ATTRIBUTES OF SUMMER ALONE, AS CAN BE SEEN BY THIS WEALTH OF BLOOM PRODUCED UNDER GLASS.

Grapes are never more perfectly grown than in a small greenhouse for the reason that there is better control of moisture, heat and nourishment. They are not so apt to be infested with scale or insects, birds, wasps and bees, are shut away from the possibility of spoiling. Grapes may be forced to bear in the early spring or held over through December and January merely in a lean-to room put up on the windowless side of a house. In addition to the benches filled with earth in which seed is sown much as though in an outdoor garden there is the possibility of increasing area by many pots set along the aisle or beneath the benches, by vases and baskets hanging from the roof. The spaces beneath the benches are often utilized for ferns and the beautiful mosses and orchids; ivies and palms also may be started beneath a bench, later brought out into more direct light.

Another form of indoor gardening, affording endless pleasure and delight is imitation of favorite bits of the outdoor world in miniature. This art of miniature gardening has long been known in Japan, for the Japanese can make a garden suggesting mountains, shrines, forests and lakes in a dish the size of a saucer. One of our illustrations shows a corner of a greenhouse devoted to this fascinating science of landscape gardening. With such a space at one's disposal the whole summer's garden may be planned in miniature. This is much more satisfactory than any paper-planned garden,—the hills,

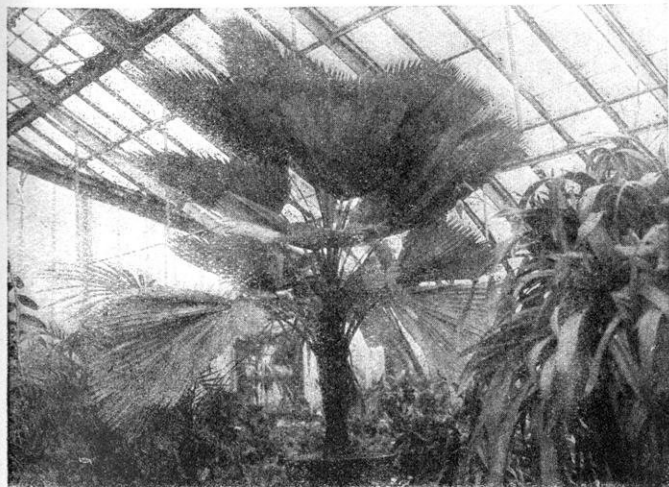
INDOOR GARDENING

dales, rivulets, paths and driveways can quickly be created and destroyed until the desired effect has been decided upon. Little rustic bridges, lanterns, boats and tiny houses may be bought from almost any Japanese store if one is unable to make the little models at home. Bits of artificial flowers, pine seedlings, mosses, quickly grown grasses, tiny sticks and twigs can produce the effect of a garden. This miniature garden planning will prevent many a mistake in actual gardening, suggest many ideas that might have been one or two years in forming. A garden can be built, approved or rejected in a day.

The kitchen porch, enclosed in glass, heated with an extension of pipe from the house heating system, can be made to grow enough lettuce, radishes, parsley and similar small vegetables to keep the table supplied with fresh greens. This is of especial value to people who live away from the city markets, and the cost of such an enclosure is very trifling considering the pleasure obtained. After the lettuce and radishes have been gathered the seeds may be sown for the spring garden, thus making sure the chances of an early garden. Tomato plants can be matured fully six weeks earlier by starting them in some such indoor room. The business side of growing vegetables for market, of course, is very small unless special greenhouses are constructed for the purpose; but one's own table can be provided with three or four crops in a winter if desired, by using a little indoor garden room.

The allotted space of flower and vegetable garden can be quickly determined and planned to scale, paths, pools, fences, pergolas and

all. Besides the usefulness of such a table for grown-ups it affords one of the most delightful pastimes for the children of the family. All children like to make gardens, love to handle little things. One corner of the greenhouse bench could be given over to instructive and entertaining gardening games for children.



ALL PALMS AND FERNS REQUIRE MUCH AIR AND FULL LIGHT; THEY CAN ONLY BE GROWN THEREFORE WHERE A HIGH DOME IS POSSIBLE.

WHY I AM INTERESTED IN THE CRAFTSMAN KITCHEN: BY ALFRED W. McCANN

Reprinted from *The New York Globe*, Jan. 16, 1915.



USTAV STICKLEY is a reformer. All attempts to diagnose the status of this man's position with regard to the social order must fail unless the word reformer is settled upon as the most accurately descriptive term that can be applied to him.

Craftsman furniture and furnishings constitute a permanent protest against veneer and sham.

Craftsman architecture constitutes a permanent protest against the frothy incompatibles which for so long a time have menaced the beauty of American homes.

Craftsman landscaping and gardening constitute a permanent protest against the cheerless, friendless, soulless, meaningless and needless disorder with which too many American city and suburban home surroundings are cursed.

The Stickley protest is not offered destructively. He provides the Craftsman remedy. For years that remedy has been content to express itself in the form of unobtrusive suggestions and the mellow eloquence of beautiful things.

Mere suggestion, however beautiful or spiritual, while it may reach the heart of one who has acquired special preparedness for its reception, is not sufficiently aggressive to influence vast numbers, and no reform can be complete unless it influences all. Therefore, the sheer necessity of some such instrument of education as the Craftsman Building gradually urged itself into the dreams of Stickley and thus became a reality.

Throughout the Craftsman Building, on every floor, on every wall, quiet suggestion has been equipped with energy and force, and the work of reform is assuming the powers of a propaganda.

People are to be compelled to an appreciation of the Craftsman solution of grave problems, the very existence of which is, even now, unsuspected by millions.

Assembled under its roof are so many astonishing revelations of the progress which this belated renaissance has already made that, by sheer force of numbers, they swoop down like a battalion upon the defenceless visitor and, catching him up in the fury of their movement, carry him on and on until, recovering from his amazement, he finds himself not an unwilling captive but a soldier on the fighting line.

Not until he is swept into this experience can he fully grasp the largeness, the vigor, the beauty and the necessity of the Craftsman ideal, but, having comprehended it at last, he finds in it no more surprises.

WHY I AM INTERESTED IN THE CRAFTSMAN KITCHEN

Everything that grows out of Stickley's activities is henceforth obvious. It is all so sane, so hopeful, so simple and so natural that in its presence the old familiar blotches and blots and daubs fall away from their callous immunity to contempt, and stand forth, as they are, the hideous symptoms of a disease too long neglected.

THE initiated does not wonder that the dreams of the Craftsman, woven out of hatred for the ugly and the false, should penetrate to the very heart of human happiness and thus discern the fixed laws which, in the natural order, underlie that happiness. It causes no shock to learn that Stickley, by unforced advances, has arrived at that point in his development wherefrom he sees clearly that in all his work for the betterment of the American home he must begin with the kitchen and the food that enters that kitchen.

The fundamentals which have been overlooked there, as elsewhere, have disclosed themselves to his warm sympathies and his sensitive responsiveness to truth. With no fixed habits to blind his vision he has followed them to their source—the source of life.

Stickley knows that in the days, popularly called Colonial, when men, animated by stern necessity, built their strong, durable and really beautiful houses, and constructed their rough-hewn tables and chairs, they unconsciously fell under the influence of their undefiled environment and followed the lines of spiritual loveliness and physical grace and beauty and natural proportion which that environment inspired.

So well did they hew and carve and join that all New England has been ransacked for the beautiful things that have been hidden away in the backwoods houses of olden days. Stickley knows this and he knows also that when the early home-makers of America began to accumulate the riches of their industry, the simplicity of their humble beginnings faded slowly out of their consciousness and was replaced by a desire to "better" their surroundings.

Wealth, without eyes, began to associate that beautiful simplicity with the lowly necessities of life from which it had emerged and which bore unseen the imprints of a loving workmanship that was now cruelly distorted into mere reminders of drudgery. Under such blindness of purpose it soon became fashionable to despise the old, familiar glories and to search for novelty.

Comfortable, complacent and smug the newly rich thus turned their backs upon beauty and became patrons of the Mansard roof, the corner-clipped shingle, the grotesque arch, the crabbed angle and the gilded flounce.

There were to be no more ample clapboard exteriors, no more

WHY I AM INTERESTED IN THE CRAFTSMAN KITCHEN

sturdy beams, no more open fireplaces of uncut stone, no more casements on hand-wrought hinges, no more rush-covered chairs, no more classic beds.

A riot of discord, measured only by the "cost," became the new standard by which social distinction obtained envious recognition. It was no longer "All I can," but "*All I Can Afford.*" Into this barbarous bastardy, with all its spurious beatification, in which the only things real were ugliness and folly, was also dragged the lust for novelty that would titillate the palate.

Food was no longer looked upon as an essential, and cookery became a clash in which chef strove with chef to produce a startling color scheme or a fine frenzy of flavor without regard to the laws of nutrition or the capacity of the master and his guests to dispose of the abominations inflicted upon them.

As the gingerbread school of hashed houses and bazaared pabulum developed, the notional indolence of fashion surrendered the unrecognized responsibilities of the home kitchen to the food factory.

There were no laws in the land that obliged the prepared-food industry, which spread like an epidemic, to heed the meaning of sanitation or the dangers of chemical sophistication. There is no law to this day that defines for the food manufacturer the meaning of common-decency or that obliges him to recognize that foremost champion of human happiness.

Food soon became as artificial as the houses in which it was served. The artifice was not suspected. By millions it is not suspected to this day.

HARVEY W. WILEY rebuked every Congress for twenty-five years, but he did not succeed in convincing the representatives of a befuddled people that the food world had become crazed in its pursuit of gain, until June thirty, nineteen hundred and six. Then came the famous food and drugs act of that date, and the entire country shuddered for a moment at the hideous disclosures of evil which it provoked—and promptly forgot the shock and its significance.

Had there been sufficient indignation in the land to rise to the disclosures of that hour, Stickley's work of reform in the cause he has espoused would no longer be necessary, for the reason that any people, capable of dealing adequately with such disclosures as were made then and as are being made still, would also be capable of dispensing with the need of reformers of Stickley's kind. Wiley's work has but commenced and Stickley's is newer still. Both are pioneers.

The Craftsman has the advantage, for he numbers thousands of

WHY I AM INTERESTED IN THE CRAFTSMAN KITCHEN

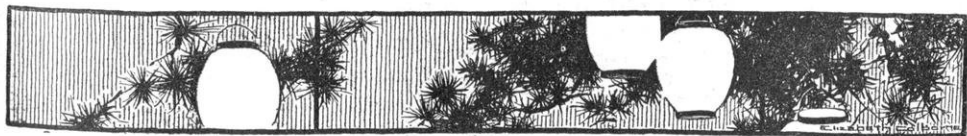
well-trained and enthusiastic followers where Wiley numbers not more than one or two in each State. Stickley knows that in the eternal destiny of things the forward movement which he has fathered will contribute impetus to the Wiley movement, and so his pursuit of truth and honesty has embraced the fundamentals of the kitchen in his scheme of perfecting the American home.

It is this amazing fidelity to the light as it has broken in upon him and this inspiringly persistent coöperation with grace which have caused him to include in the Craftsman Building a restaurant, a kitchen and a pure food emporium. Here such foods as surpass the all too meager requirements of the federal law by their own self-constituted standards of perfection, maintained in the face of corrupt competition, and which are higher than the politically compromised standards of federal and state enactment, are being gathered as fitting adjuncts to the general scheme of Craftsman reform.

Here those manufacturers who do appreciate the significance of sanitation and common decency and who refuse to tolerate the legal trickery granted to them by the law as it stands or in many instances by the actual absence of any law, have the opportunity of identifying their virtues with one of the most remarkable movements of the century.

In the Craftsman kitchen reform has been consummated. It is on exhibition daily. It stands like a beacon on a cliff and sets up an example for every eating-house in the world to follow. None of the arts of cookery which conspire to the legitimate achievement of daintiness and charm are neglected in the Craftsman pursuit of purity and wholesomeness. The legalized chemical preservatives, chemical bleachers, chemical glazes, chemical flavors, inert fillers and extenders, coal tar dyes and grossly impoverished foods, however popular, can find no place on the Craftsman bill-of-fare.

The details of this noteworthy addition to the Craftsman program of reform are so inspiring to the dietician and the connoisseur that I promise the readers of this article to explain them in all their significance in some later issue of **THE CRAFTSMAN**, at which time I will also present further facts with regard to the Craftsman pure food emporium.



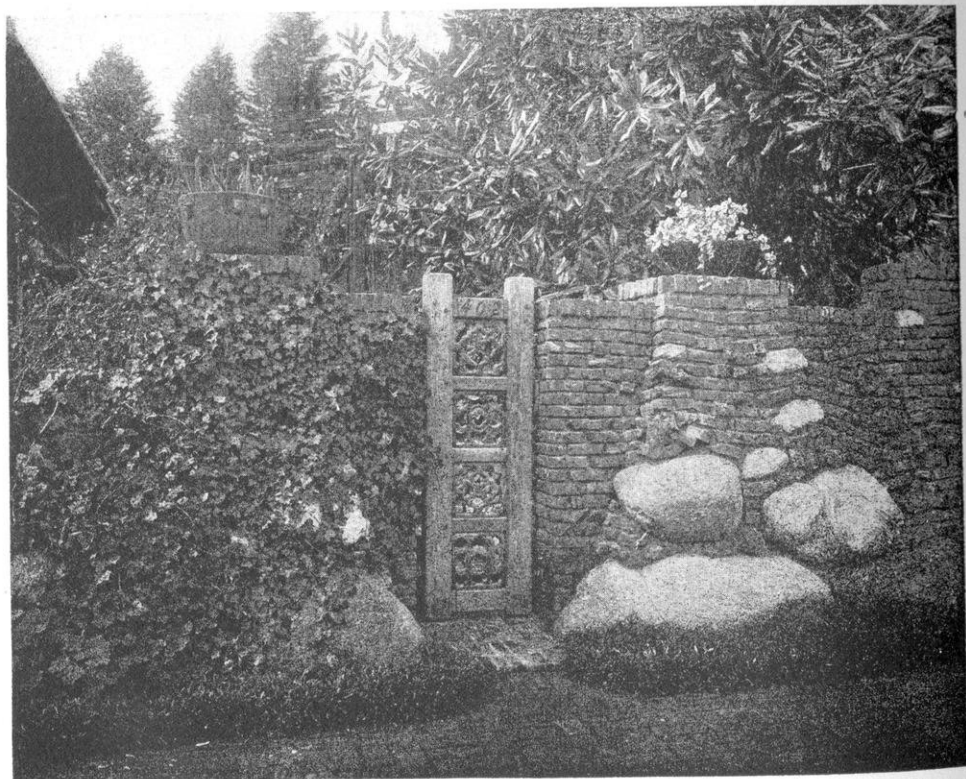
YOUR OWN HOME: NUMBER THREE: SELECTING THE MATERIALS FOR DURABILITY, ECONOMY AND PICTURESQUENESS



THE architect has been referred to as a person who "charms beauty out of sticks and stones;" but although this molding of the raw materials into pleasing form is so distinctive a feature of the art, there are other points that must be first considered. For this very quality of beauty, to be wholly satisfying, must rest upon the practical basis of utility. Wisdom of plan,

strength of construction, durability, economy and appropriateness of materials—out of these must grow the picturesqueness that we love to find in our homes. Only in this way can our architecture be natural and sincere.

The important part which materials play in the final value and effect of a building becomes very graphic if we glance at a few salient types of primitive and modern homes. In the crude simplicity that



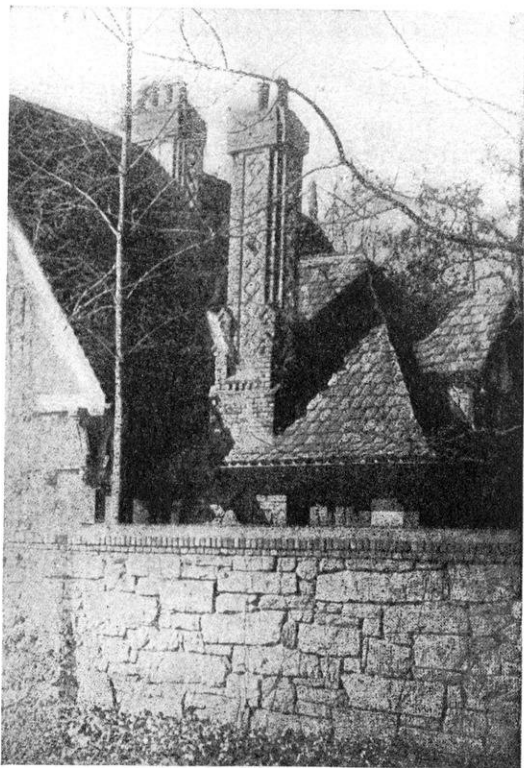
THIS GARDEN WALL OF BRICK AND STONE, WITH ITS CURIOUSLY CARVED WOODEN GATE, ILLUSTRATES WELL THE INTEREST OF COMBINED MATERIALS: IT IS TYPICAL OF CALIFORNIA, AND ENCLOSES THE HOME OF J. W. NEILL, AT PASADENA: GREENE AND GREENE, ARCHITECTS.

SUCH STUFF AS HOMES ARE MADE OF

marks the adobe dwelling of the Pueblo Indian, the ice hut of the Eskimo or the log cabin of the pioneer, or in the more civilized walls of a modern brick cottage, shingled bungalow or stone and concrete house, we find that next to the interest of the design comes that of the materials. The smoothness or irregularity of texture that marks their surface, the colors and tones that give them variety, the shapes and contours to which they lend themselves—in fact, all those inherent qualities that give to each material its own distinctive charm, are vital factors in the architectural result. And for this reason, the selection of those materials merits the home-builder's careful attention.

Many practical considerations enter into this problem, besides the owner's personal taste. The size and design of the house, the amount that can be expended upon it, the nature of the site and the surrounding buildings, the question of permanence, fireproof qualities, repairs—these will be among the determining elements.

For example, if the house is to be a fairly large one, built upon a rocky site, the rough stone excavated for the foundation may be used with good effect in the walls, while a roof of slate or tile will be in harmony. In certain rocky districts near New York and around Philadelphia, the native field stone has been used with particularly interesting effect, as some of the illustrations reveal. The varied shapes and sizes of the stone, the rich veins of color, which range from pale tones of bluish gray to darker streaks of rusty red and mossy green, combined with the rough, irregular texture of the surface and the contrasting white or black of the mortar joint, produce a wall of unusually rich and rugged simplicity. Moreover, this use of a local material gives to one's house a peculiarly sympathetic touch, making



STONE, BRICK, HALF-TIMBER AND TILES, IN THE VANDERBILT LODGE AT DEEPALE, LONG ISLAND: JOHN RUSSELL POPE, ARCHITECT: REPRODUCED BY THE COURTESY OF THE CENTURY CO.

SUCH STUFF AS HOMES ARE MADE OF

it seem at home in the landscape, a harmonious part of its environment.

When the house is a small one, walls of solid stone might seem out of proportion to its size, and in this case the stone may be used only for the foundation, chimney and perhaps the porch pillars, with some other material for the walls.

Cobblestones are sometimes used with interesting effect, laid in irregular fashion with plenty of cement. But unless very carefully handled, they are apt to look unstable and spotty, destroying that air of strength and restfulness which should always pervade the exterior design. In many of our California bungalows, where a somewhat rustic appearance is desired, cobblestones have been successfully combined with cement, brick and wood construction.

Cut stone and ashlar (the latter used for facing) are less widely employed today than formerly in domestic architecture, and are confined mainly to the town or city residence, the rougher stone being preferred for suburban and country homes. While the various-sized rectangular shapes of the ashlar make an interesting and dignified surface, the effect is a formal one, and until mellowed by weathering and softened by vines, the walls lack that picturesqueness which belongs to the rougher material.

As to "artificial stone"—a concrete composition with a surface like that of natural stone—the less said about it the better. The concrete block, however, which is frankly concrete and does not seek to imitate anything, has a rightful place in modern architecture, but is used more for large public and office buildings than for homes.

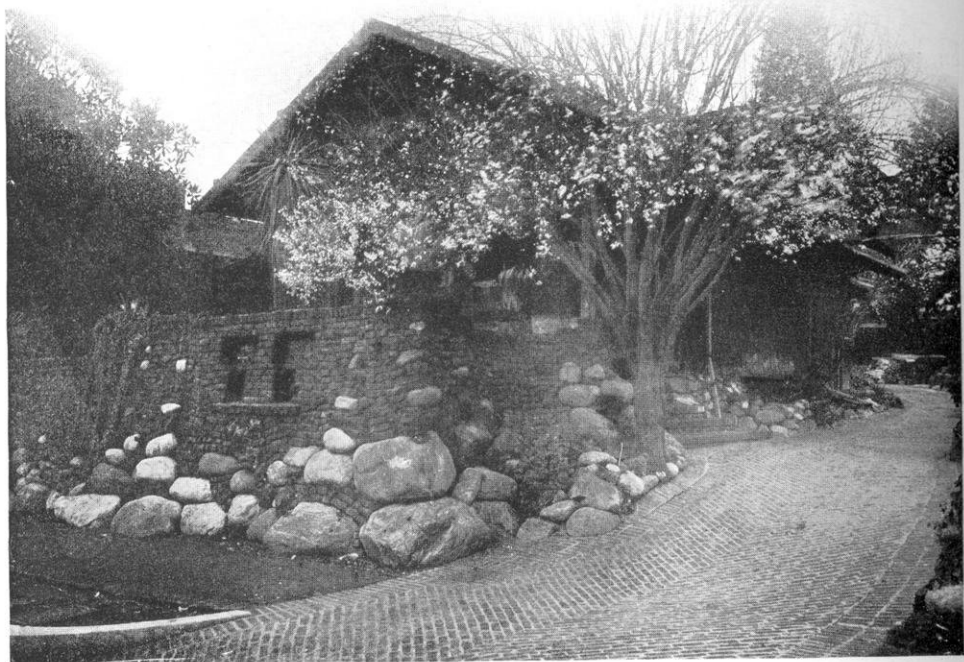
The advantages of a stone house are that it is fireproof, moisture-proof, cool in summer, warm in winter, and very durable, indeed practically indestructible, so that it never needs repairs—unless perhaps it be an occasional replacing of the mortar here and there where storms have worn it away. Its cost, as compared with other building materials, can hardly be estimated here, as it varies in different localities according to the facility with which it can be excavated, blasted or hauled, as well as the local cost of labor. Comparative prices of other materials, however, will be given at the end of this article.

BRICK has always been popular in both home and public buildings in practically every land where it could be made, and it has been said that "the history of England is written almost without a break in brick architecture." How ancient is the industry may be gleaned from the fact that the Children of Israel were made to work among the kilns of Egypt, and that brick was used for the

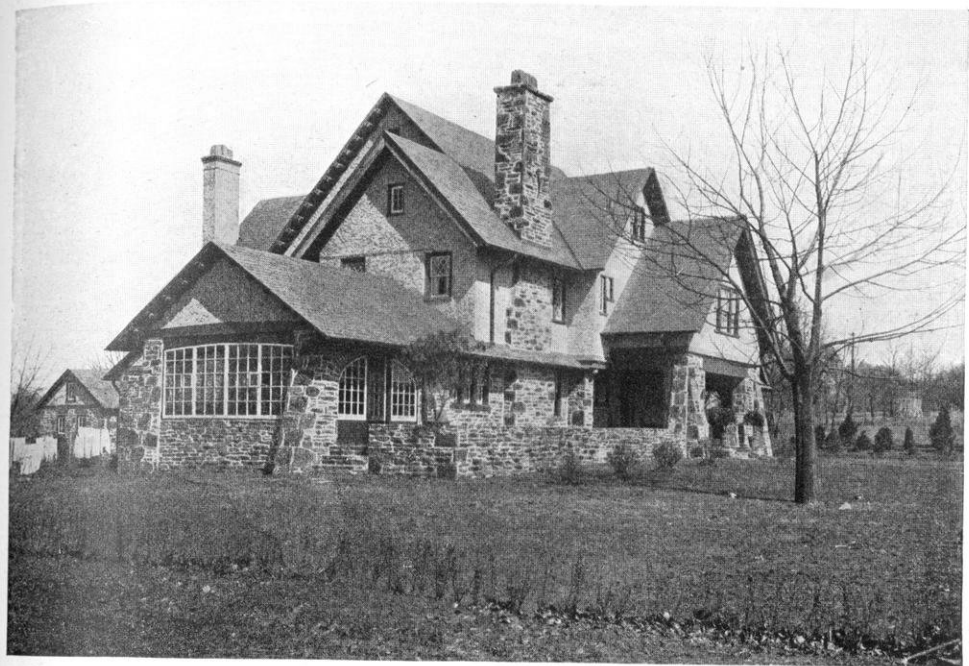
BRICK, TILE,
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AND GARDEN:
THE OWNER IS
J. H. THORSEN,
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STUCCO AND
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BINATION OF
MATERIALS IN
THE HOMELIKE
RESIDENCE SHOWN
BELOW—THE CUL-
BERTSON HOUSE
AT PASADENA,
CALIFORNIA.





ANOTHER VIEW OF MR. NEILL'S HOME, THE GARDEN WALL OF WHICH IS SHOWN ON PAGE 534: AN INTERESTING EXAMPLE OF BRICK AND COBBLESTONE.
A HOUSE IN BERKELEY, CALIFORNIA, DESIGNED BY GREENE AND GREENE: NOTE THE IRREGULAR PLACING OF THE BRICKS, AND THE TERRACED ENTRANCE.



A VERY PLEASING USE OF IRREGULAR FIELD STONE WITH STUCCO ABOVE IS SHOWN IN THIS HOUSE AT MERION, PA., DESIGNED BY DAVID KNICKERBACKER BOYD.

THIS SEMI-RUSTIC HOME, WITH ITS MASSIVE LOG WALLS, SHINGLED GABLES AND DORMERS, ROUGH STONE CHIMNEYS AND STONE KITCHEN, HARMONIZES WELL WITH ITS WOODLAND SURROUNDINGS: AS SOME OF OUR READERS MAY REMEMBER, IT IS THE HOME OF MR. STICKLEY, AT CRAFTSMAN FARMS, N. J.



THE BRICK WALLS, STONE-FLOORED TERRACE AND "SHINGLE-THATCH" ROOF OF THIS HOUSE AT LAKE FOREST, ILL., SHOW AN EXCEPTIONALLY CHARMING COMBINATION OF MATERIALS: ALBRO AND LINDÉBERG WERE THE ARCHITECTS.

SUCH STUFF AS HOMES ARE MADE OF

walls of ancient Babylon and the Great Wall of China. It was the Romans, however, who brought the manufacture and use of burnt clay "to a point little short of perfection."

No wonder this richly colored material, which can be produced in such convenient and adaptable units, has held so prominent a place in the architectural history of the nations, for it is not only durable and fireproof but capable of great and varied beauty in construction, growing more mellow and harmonious as the years go by. In localities where a reddish soil is found, nothing can be more appropriate for the walls of one's home, but it can be used in almost any locality and for almost any type of building with interesting effect, and can be combined successfully with stone, concrete or wood.

The home-builder who selects brick for the main walls of his house will find a bewildering number of kinds, colors, textures, bonds and mortars from which to choose, for there are few materials that are capable of more varied combinations. The tendency today is toward the use of a rough-textured brick rather than the smooth-faced or pressed; irregularity instead of uniformity of coloring; wide joints with rough mortar in place of the narrow smooth joints formerly used; and bonds that, while simple, include occasional decorative variations, or mosaic inserts of Tapestry brick or tile.

In "Successful Houses and How to Build Them," by Charles E. White, Jr., published by the Macmillan Company, and in the illustrated booklets of Fiske & Company, as well as in back numbers of *THE CRAFTSMAN*, will be found more detailed information as to the use of brick, which the home-builder will find well worth studying. Meanwhile, we are presenting on the opposite page, a photograph showing an interesting detail of recent brick construction which gives an idea of the decorative effect that can be obtained with this material. One needs to see the actual structures, however, to appreciate their full beauty, for so much of the charm of modern brickwork lies in its coloring—in the soft tones of brown and buff, the warm terra cotta shades and deeper notes of purple that are being used by architects today.

A different but equally interesting medium is found in cement or rather concrete, which is becoming so popular in the building world for houses both large and small. Its surface can be made to vary from the smoothest to the roughest texture, and may be given a remarkably decorative air by introducing into the mixture or "throwing" upon the surface tiny many-colored pebbles. The concrete may be colored either by using in its composition clay of the desired tone, by adding color to the mixture, or by applying it to

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THIS PLEASANT COTTAGE IS OF A TYPE PARTICULARLY ADAPTED TO CEMENT CONSTRUCTION: IT WAS DESIGNED BY HOWARD GREENLEY FOR THE ESTATE OF MR. C. A. COFFIN AT LOCUST VALLEY, LONG ISLAND, NEW YORK: REPRODUCED FROM "THE HONEST HOUSE," BY RUBY ROSS GOODNOW AND RAYNE ADAMS.

the finished surface with a brush. The first methods are the most desirable, for in these the coloring is permanent, unaffected by weathering or injury to the surface of the wall.

Additional beauty may be given to concrete by the insertion of decorative tiles, either in plain colors or in relief, used in geometric patterns to emphasize some point of structural interest or to brighten a plain surface.

THERE are several practical and economical forms of concrete construction in use today. It can be cast in solid or hollow blocks and laid up with cement, like stone; or it can be cast in forms, on the spot, the walls being built up in successive layers.

In the latter case, the wall may be either solid, or made with a continuous air space in the center, to insulate the inner from the outer surface. This prevents heat and cold from penetrating, and also prevents the condensation of moisture on the inner wall due to changing temperatures. When an air space is provided, the plaster may be applied directly on the inner concrete wall, but where the concrete is solid, the usual furring and lath is necessary in order to provide insulation. In any case, unless the wall is of exceptional

SUCH STUFF AS HOMES ARE MADE OF



THE WIDE CLAPBOARD WALLS AND SHINGLED GAMBREL ROOFS OF THIS DIGNIFIED, HOSPITABLE-LOOKING HOUSE ARE WELL SUITED TO THE DESIGN: IT IS THE HOME OF HENRY S. ORR AT GARDEN CITY, LONG ISLAND, AND IS AN EXCELLENT INSTANCE OF THE WORK OF AYMAR EMBURY II, WHO HOLDS TO THE BEST COLONIAL AND DUTCH TRADITIONS.

thickness, the concrete is reinforced, generally by strips of metal embedded at intervals in the mixture when it is cast.

A concrete effect may also be obtained by using stucco (cement and sand) on wood, brick or hollow tile, or on any of the new forms of metal reinforcement that are being so widely used today where an economical structure is needed.

Those who are interested in hollow tile—and a good many people are nowadays, for it has many commendable qualities—will find much enlightenment in a chattily written and well-illustrated book by Frederick Squires, called “The Hollow Tile House,” published by The William T. Comstock Company of New York. In this volume Mr. Squires shows not only many examples of modern buildings constructed of hollow tile with stucco covering, but also others of “texture tile”—which is made with such an attractive surface that no covering is needed to enhance its charm. Incidentally, the pages carry numerous other photographs of houses, old and new, European and American, of various materials and designs, a study of which would well repay the home-builder who is seeking inspiration or suggestion for his own enterprise.

Turning now to wood, we find that although it does not share the extremely durable and fireproof virtues that characterize the

SUCH STUFF AS HOMES ARE MADE OF



THE HEAVY TIMBERS AND SHINGLES OF THIS OLD-FASHIONED MODERN HOME, AT TUCKAHOE, NEW YORK, SHOW A SUCCESSFUL USE OF WOOD: THE BUILDING WAS DESIGNED FOR JEROME C. BULL BY AYMAR EMBURY II.

materials just described, it is usually cheaper, and possesses sufficiently adaptable and friendly qualities to give it a secure place in the architectural field.

The simplest form in which this material can be used is that of siding or clapboards, and although walls so covered are sometimes monotonous and uninteresting unless well relieved by window groups, verandas and other features, the cottage, farmhouse and stately home of Colonial design lend themselves admirably to this construction, as the example on the preceding page testifies.

Shingles, for both walls and roof, are always attractive, either when left to weather to a silvery gray or when stained some soft tone of reddish or golden brown or mossy green; but for a very large house shingles are likely to prove monotonous, unless combined with other materials. One of the pictures shows an unusually charming use of shingles for the hipped, dormer-broken roof. In California, redwood shakes, or extra large shingles, are employed for the walls of cottages and bungalows with remarkably pleasing result.

Needless to say, wood construction is especially appropriate among woodland surroundings, and where a distinctly rustic type of architecture is desired logs or slabs may be used, although these are usually confined to summer homes. In the December number of *THE*

SUCH STUFF AS HOMES ARE MADE OF

CRAFTSMAN an illustrated article on slab construction will be found, and Mr. Stickley's own homestead, included among our illustrations, is an interesting and successful example of a permanent log dwelling.

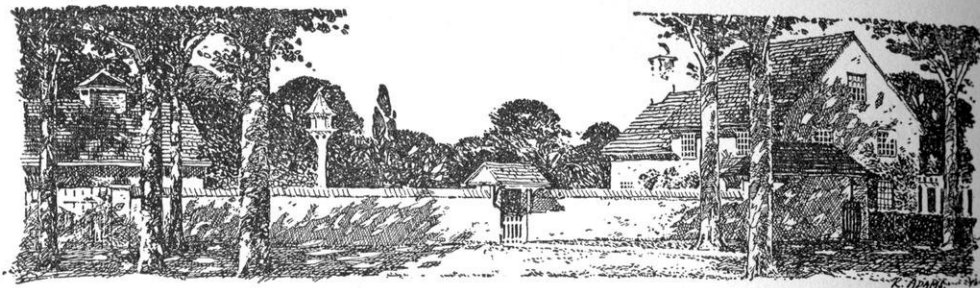
As to the use of half-timber, we can hardly do better than quote J. H. Elder-Duncan, who, in his delightful book of English "Country Cottages," says: "Half-timber work is one of the most abused methods of building now extant. The beautiful effects achieved by its use in former times can be seen in many countries, notably in Kent, Warwickshire and Worcestershire. But the beauty obtained by sound and honest workmanship is rarely seen nowadays. Half-timber should be a substantial framework, consisting of uprights tenoned into horizontal sills and heads, which in their turn are secured to substantial corner posts, the framework being strengthened by diagonal pieces. These diagonals were usually curved in the old work, and these curved pieces are best if they are so grown. The tenons should not run through the timbers, but be secured by wooden pins, the heads of which are left projecting. All the timbers should be left rough from the saw—they are better if only roughly squared—and are simply treated with boiled oil or thin tar. The joints should be made with a mixture of red and white lead, rendered workable with a small amount of boiled oil. In the old work the spaces between the timbers were filled with brick, usually set on edge and left plain, or covered with plaster.

"Modern half-timber, in nine cases out of ten, consists of thin slats of carefully planed timber nailed to the brick wall and provided with projecting pin-heads, the brickwork showing between the slats being covered with rough-cast or plaster in imitation of the old work, the whole thing," adds this author emphatically, "is a disgusting sham for which no possible or valid excuse can be advanced."

In many instances—especially in a large house—a combination of two or more materials may be advisable, such as concrete or stucco walls above a foundation of brick or stone; stone walls with stucco in the gables; or clapboards for the first story and shingles for the second. Naturally, the heaviest-looking material should be used below. Additional variety may be added in the chimneys, porch pillars, steps and flooring, and in the timber and trim.

The question of roofing must also be decided when the building materials are being selected, and here again there is a wide range of choice. For a frame house, wood or asbestos shingles are usually most appropriate, although they cannot be used unless the roof has a fairly steep slope to insure proper drainage. With concrete or stone construction, tile or slate makes an effective covering, while the different forms of sheet roofing made today can be had in colors to

SUCH STUFF AS HOMES ARE MADE OF



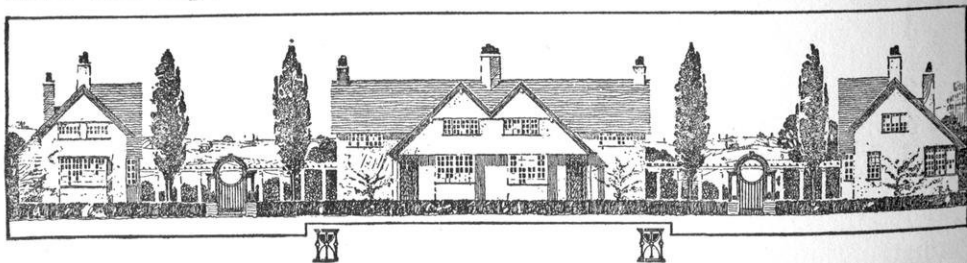
STUCCO AND TILE ARE USED HERE WITH CHARMING EFFECT IN HOUSE, GARDEN WALL AND HOODED ENTRANCE: FROM ONE OF THE MANY INTERESTING SKETCHES IN "THE HONEST HOUSE."

harmonize with practically any building material, and are especially suitable for flat or slightly sloping roofs. Further details on this subject will be found in an article "Among the Rooftops" on page two twenty-nine of *THE CRAFTSMAN* for May, nineteen fourteen.

As the matter of cost is such an important item to the home-builder, the following table, prepared by the National Fire Proofing Company, may be helpful.

Comparative building costs of different systems of building, based upon an average frame dwelling costing ten thousand dollars, complete, located in the vicinity of New York:

The frame house costs about ten thousand dollars, while one with brick outside walls and wood inside, would be eleven thousand. Brick outside walls backed up with hollow tile would be ten thousand eight hundred dollars. Stucco on expanded metal, wood inside, would cost less—ten thousand two hundred and fifty. Hollow tile, stuccoed, wood inside, requires ten thousand five hundred dollars, and hollow tile, stuccoed, fireproof throughout except roof, raises the price to twelve thousand. Fourteen thousand dollars would be the cost of a house with hollow tile walls faced with brick, with fireproof floors and roof, while one with brick walls and fireproof floors and roof would be about fifteen thousand. These figures are based on an average taken from two architects and two builders, who have had experience with the methods of construction designated.



SINGLE AND SEMI-DETACHED HOUSES THAT LEND THEMSELVES WELL TO STUCCO CONSTRUCTION: FROM THE CENTURY COMPANY'S RECENTLY PUBLISHED BOOK, "THE HONEST HOUSE."

AFTER THE ARCHITECT, FURNITURE AND FITTINGS: NUMBER THREE

The illustrations in the text are reproduced by permission of the Century Furniture Co.



AFTER the architect—what? When the house of dreams stands, a piquant reality, calling to the owners to experience its joys, what comes imperatively next? The very thing that has been put off as long as possible, the fittings and furnishings. And the cause of the postponement is fear, fear of buying furnishings which would be regretted later. The life-blood of fear is ignorance. We fear to buy furniture because we know too little about it. Let us quickly to work then, and with many a good book and many an excursion into homes and museums feed the eye with example after example of furniture in good styles, that the underlying principles of construction and outline may become ours.

This is not with the idea of furnishing the house with the boasted museum piece of each dealer in antiques. Far from it, for antiques are both frail and expensive, and are mainly

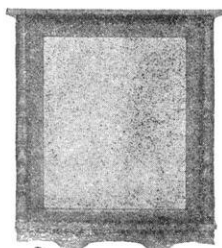
for those who do not mind hearing



DROP-LEAF TABLE OF MODIFIED JACOBEOAN DESIGN.

chairs crack under the visit of a fat friend; or of losing ormolu mounts and Boulle inlay under the duster of the arduous maidservant. But what is gained by knowledge is the ability to select such modern furniture as is built on time-honored lines of construction, furniture that has the proper silhouette as it is shown against light walls and carpets.

If the purse and the inclination permit of filling the house with antiques, turn the pages of this magazine to some other article, for this treats of another sort of furnishing. We are looking to give the new house at once the appearance of *home*. One way to arrive at that is to avoid high novelties of the moment in furniture, except it be those which are founded on the lines of the antique. In this lies the secret of the whole matter. Spring would not be spring if we found not



MIRROR WITH AMERICAN-COLONIAL-JACOBEOAN MOTIF.



TABLE WITH AMERICAN-COLONIAL-JACOBEOAN MOTIF.

FURNISHINGS FOR THE MODERN HOME

the same flowers in it each year; houses are scarcely homes that do not contain the time-tested outlines of furniture that has been loved through centuries.

It may be that a little old furniture has been got by means fair or foul, and this strikes a clean, true note, like a tuning fork, set as the pitch for the entire room. The plan is excellent.

Deep in the heart of the house-owner lies the picture of the evening lamp and the easy-chair, which is the symbol of the big heart of the house, its living room. We have finished with the drawing room in these days. Those who have space enough in the house to neglect a part of it include one, that real friends may avoid it. But ordinarily it is replaced by the living room or library or both, to the encouragement of brotherly love.

How shall it be furnished? First and always it shall have a huge cushioned sofa and at least two chairs that look like its offspring. In what style shall these be? In the simplest and most comfortable as well as the strongest. Mother and all the youngsters will pile on that sofa at times, and the squire will impose his relaxed weight on the chairs. Their construction must be rectangular, then, but the old wing-chair may be the inspiration for the arms and legs of both, giving them style and enduring beauty.

After the comfortable seats, the table, the big table that holds the lamp, the latest magazines, the unread post, mother's war knitting and father's ink and blotter. What shall this table be? It shall have a smooth and spacious top and such honest rectangular support that the young daughter may perch on its edge in her laughing play, and the boys may lean on it heavily without reproach. Two proper models for such usage time has given us, one has legs descending straight from the edge—this includes the gate-leg—and the other is supported at either end with a stretcher through the middle. The Renaissance gave these models, but Greece and Rome and Egypt were back of them. These tables of the Renaissance were carved and ornamented with the highest talent, and thus became works of art, but in these latter days we can do without the embellishment and take only the constructive lines of the table, getting just as tasteful an effect and much more appropriateness. In this way we can furnish with simple pieces which never alter in value and of which we never grow tired.

This is the day of the copy, the reproduction, in furniture. But in general more attention is paid to copying detail than in getting correct proportion. And the proportion of the old pieces is a subtle thing. It were better to copy that than to copy ornament.

For the big table then choose a design that follows in outline the



*Photographs
by Mary H.
Northend.*

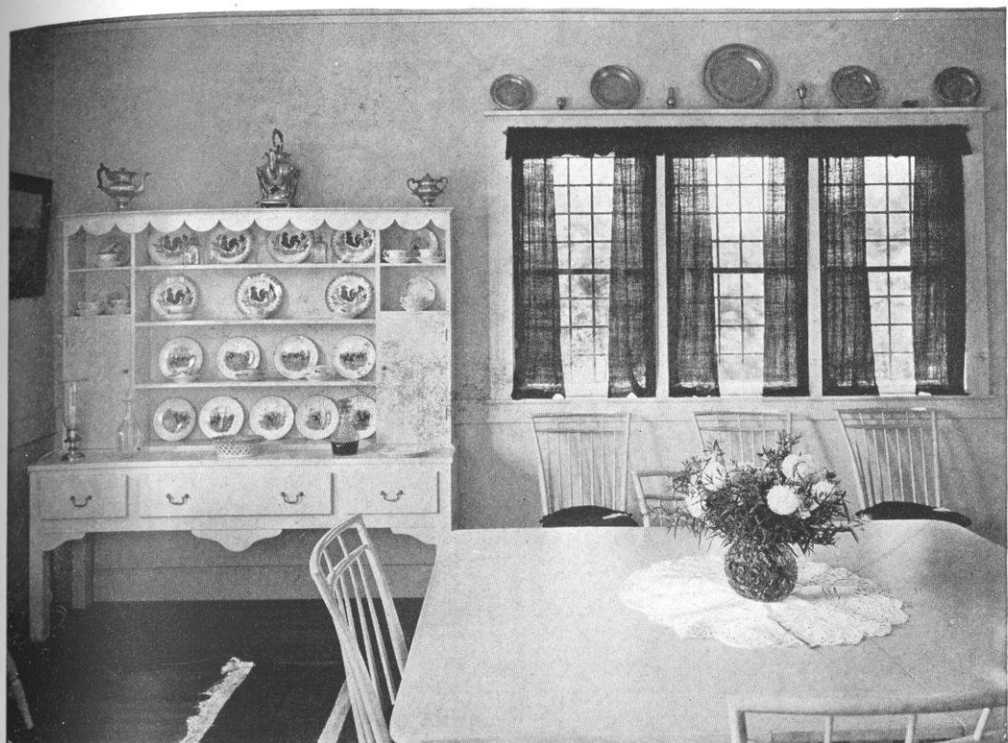
A NEW ENGLAND ROOM FITTED UP IN GENUINE COLONIAL STYLE, WITH GATE-LEG TABLE, COLONIAL-EMPIRE MIRROR, BUILT-IN MAHOGANY CHINA CLOSET, AND DELIGHTFUL EFFECT FROM FLOWERED CHINTZES AND LANDSCAPE WALL-PAPER.

A SIMPLE INTERIOR IN WHICH THE COLONIAL FINISH OF THE ROOM AND FIREPLACE IS PERFECTLY SUPPLEMENTED BY THE STYLE OF FURNITURE AND RUGS: EVEN THE CLOCK AND CANDLESTICK ARE HARMONIOUS IN DESIGN.



A LATER COLONIAL DINING ROOM WITH COLONIAL FIREPLACE, WINDOW AND CHINA CLOSET WELL COMBINED: THE EMPIRE MIRROR IS SIMPLE ENOUGH TO SEEM APPROPRIATE OVER THE LATER ADAM MANTEL, AND THE SIDBOARD IS EXACTLY SUITED IN CONSTRUCTION AND FINISH.

A ROOM WHICH MIGHT BE A BEAUTIFULLY FITTED-UP END OF A CHARMING OLD NEW ENGLAND KITCHEN; ALTHOUGH THE DUTCH TABLE AND THE NEW ENGLAND CHAIRS CAN HARDLY BE SAID TO BELONG TO THE SAME PERIOD, THE EFFECT IS HARMONIOUS, AND THE CHINA CLOSET AND LOW SIDBOARD COMPLETE A MOST FRIENDLY DINING ROOM.



DINING ROOM FITTED UP WITH ENGLISH COTTAGE FURNITURE: FOR A SIMPLE ROOM NOTHING COULD BE MORE ATTRACTIVE THAN THIS PLAIN WHITE ENAMEL: IT HAS REALLY PRODUCED A PERIOD OF ITS OWN: THE SMALL-PANED WINDOWS, WITH THEIR CASEMENT CURTAINS AND SHELF FOR PLATES ABOVE, SEEM ESPECIALLY SYMPATHETIC.

A BEDROOM ALSO FITTED IN THE ENGLISH COTTAGE MANNER: THERE IS A HINT OF THE COLONIAL IN THE MIRROR, CHAIR AND WINDOW DRAPERY: THE ARRANGEMENT OF THE ROOM IS AN EXCELLENT SUGGESTION FOR THE BEST POSSIBLE USE OF THE SPACE.



A COLONIAL BEDROOM WITH CHINTZ-STRIPED PAPER AND RICH MAHOGANY PIECES, SHOWING THE FINE SIMPLICITY WHICH CHARACTERIZED THE FURNISHINGS OF THAT PERIOD.

A SIMPLER ROOM OF A SLIGHTLY LATER PERIOD WITH A COZY WINDOW SEAT: THE BED AND DRESSER WITH THEIR SLENDER GRACE ARE REMINISCENT OF ADAM DESIGNS.



THE PICTURE ON THE LEFT SHOWS EXTREMELY WELL-THOUGHT-OUT REPRODUCTIONS OF JACOBAN DESIGNS: ORIGINAL MODELS HAVE BEEN COPIED SO CLOSELY THAT NONE OF THE FINENESS OF CONSTRUCTION AND RICHNESS OF FINISH FOR WHICH THE JACOBAN FURNITURE IS FAMOUS IS MISSED IN THESE UNUSUAL PIECES FROM THE CENTURY FURNITURE COMPANY: ALTHOUGH OF MAHOGANY, THIS FURNITURE IS FINISHED IN DULL NUT-BROWN TONES LIKE THE OAK AND WALNUT IN WHICH THE ORIGINAL MODELS WERE MADE.

BOTH OF THESE PIECES OF UPHOLSTERED FURNITURE ARE EVIDENT REPRODUCTIONS FROM ADAM MODELS, INFLUENCED, IN THE COUCH AT LEAST, BY THE EMPIRE STYLE: THE WOODWORK IS MAHOGANY, CARVED, AND THE COVERING IS OF A DELICATE FAWN BROCADE WITH A RICHER NOTE IN THE PILLOWS: THIS FURNITURE HAS THE ADVANTAGE OF GIVING REAL COMFORT AS WELL AS DECIDED BEAUTY OF OUTLINE.





A VARIETY OF NEW CRAFTSMAN FURNITURE DESIGNS IN GUMWOOD, MAHOGANY AND OAK AS WELL AS UPHOLSTERED WILLOW: THESE SHOW A FEW OF THE MANY DEPARTURES FROM OUR ORIGINAL MORE SIMPLE AND STURDY OAK MODELS—NOT TO TAKE THE PLACE OF THE OLD FURNITURE, BUT TO ENRICH THE VARIETY WHICH THIS GENERAL STYLE HAS PRODUCED.

FURNISHINGS FOR THE MODERN HOME

Italian tables or the English refectory tables, and you cannot go far wrong, no matter how great the simplicity. As an example of simplicity and strength, study the table in the dining-room view, that having grape wall-paper. One could fancy even this much improved with twin uprights at the ends in place of one to relieve the length on the floor.

Tables need not be confined to one use, for such as this may be used for dining or for the living room, or in the bungalows serve for both. This is true too of the smaller chairs of the living room, which may be whisked from one room to another as the time demands.

Models for the small chairs make one of the most perplexing subjects in the world. A while ago we would have nothing but mahogany, either antique or new. Now we are possessed by the styles of England in the seventeenth century, all of which we loosely call Jacobean. In the originals they have an undying beauty, and the simpler ones bear reproduction retaining their charm and dignity.

But as the styles we call Chippendale and Colonial were usually in mahogany, and the Jacobean were in walnut and oak, there comes a repugnance to putting them together—that is the copies. With the antique all is different. Time has softened the finish, has brushed the pieces over with a patine which tones the woods and softens sharp edges. It is easy enough to group together heirlooms of different styles with elegant effect, as in the plate showing a gate-legged table with Chippendale cupboard. This room is a rare example too of the hominess caused by such grouping.

But if the new home must be furnished with new things then the ideal to strive for is not having everything in sets, but to make selections that mix harmoniously and that have no startling contrasts in the finish of the woods. Mahogany need not be a glossy red; oak need not be a shiny yellow; both can be finished in melting tones of brown, as soft as the petal of a flower to touch, and as subtle in color as the changing lights in a forest where the wood spent its tree-life.

If then, when it comes to the small chairs of the house, there is a fancy for both Chippendale and Jacobean, do not hesitate to have them both, nor to put both in the same room, or in all rooms if you like, for we do not hold to the department store principle that the dining chair is for meals and that the living room and hall must have special models. A good chair is good anywhere.

That last is a rash statement unless you understand that we speak with a mental reservation about class. Class in furnishing the ideal house has to be regarded as punctiliously as the school principal observes the class of mental development he forms into groups. You

FURNISHINGS FOR THE MODERN HOME



REPRODUCTION OF ARM-
CHAIR OF FARTHINGALE
DESIGN.

rivals, all others in sympathy on furniture is a luxury of the styles used to cover attained a perfection not times to repeat. Better great periods only in structure get our effects by beauty

Peasant furniture—word peasant over here us the mere toiler of occasions. But we must apply the certain class without off-tasteful simplicity. In all examples we study were the possessions of kings and nobles; but running parallel with these was a line of furniture on the same structural



EARLY COLONIAL WINDSOR CHAIR, FROM COLLECTION OF E. R. LEMON, WAYSIDE INN, SUDBURY, MASS.

cannot have the inharmony we call bad taste if you regard class and line and color. Line and color (or finish) have been discussed. Class is much regulated by the amount of money to be spent. In this article we are not considering the millionaire, but the average. Furniture for the palace is not included. If a piece has been presented, it were better to present it again to someone whose whole house it will not throw out of key.

The class which concerns us is not the "Palatial," but the restrained, the simple. Our effects of beauty are not to be got by gilding, carving and in



REPRODUCTION OF
FARTHINGALE SIDE
CHAIR.

tural lay, but by good structural lines, and by a finish that thetic loveliness. Ornamentation, or is even in some faults, and in the past has desirable for these active far is it to follow the structure and silhouette and of finish and color.

we are not fond of the in America. It means to a simple picturesque dress. word to furniture of a essence. It is a class of the great periods the ex-

lines, having the same silhouette, but almost unbelievably simplified. This we are beginning to appreciate and in one modern manufacture to use as inspiration. We call it peasant furniture when made in Europe, but cottage furniture when adapted to our American uses. It must be added, however, that the copy in this sort of furniture far exceeds in elegance the original. But the point to be made is, that if all the furniture in your home



BATES HALL CHAIR, BOSTON PUBLIC LIBRARY.

FURNISHINGS FOR THE MODERN HOME



TABLE WITH COLONIAL
ADAM MOTIF.

comes from palaces, the cottage furniture is out of place; and if your home is made homelike in the simple style, the gold console from Venice brings discord. This is what I mean by not mixing the classes in furnishing. By keeping to one class you may change the things all about the house, whenever the whim strikes you, and the result will always be tasteful. The mixing of "styles" is of far less importance, for that is done pleasingly. A dining room and a bedroom are among the plates which show the simplest styles of cottage furniture in painted wood. Another picture gives a peep into one of those rare kitchens that are really a living room, with an annex for the real cookery. This has its cottage furniture in the styles of long ago New England.



TABLE OF MODIFIED ADAM
DESIGN.

The dining room has special pieces for the reception of silver, linen and breakables. Such pieces are permanent, and yet the most effective of side tables are often those which have been diverted from other uses. We have seen a Jacobean coffer and opened on the side like a cabinet.

The dining table may be like the big living-room table, which is ornament omitted. Or, the English table of the variously called Colonial all know by its round which are placed around without carving and re good proportion for its beauty. And this sort of table is just as appropriate in the living room in smaller size. There was once a good old fashion of clearing early the dining table and of turning



DROP-LEAF TABLE BASED
ON JACOBEOAN DESIGN.

be like the big living-Italian in form, with all it may take the lines of late eighteenth century, or Sheraton, the table we top and its tapered legs the edge. This table is

lies on fine finish and loose on its top all the school-books, while a set of eager children littered it and sat at lessons for the next day's quiz. Such tables as we recommend for the dining room take well the hard pressure of elbows and restless young bodies.



SEAT WITH ADAM MOTIF.

Bedrooms are fascinating to furnish; they are so much less serious in expense that ones dares to be

(Continued on Page 581.)



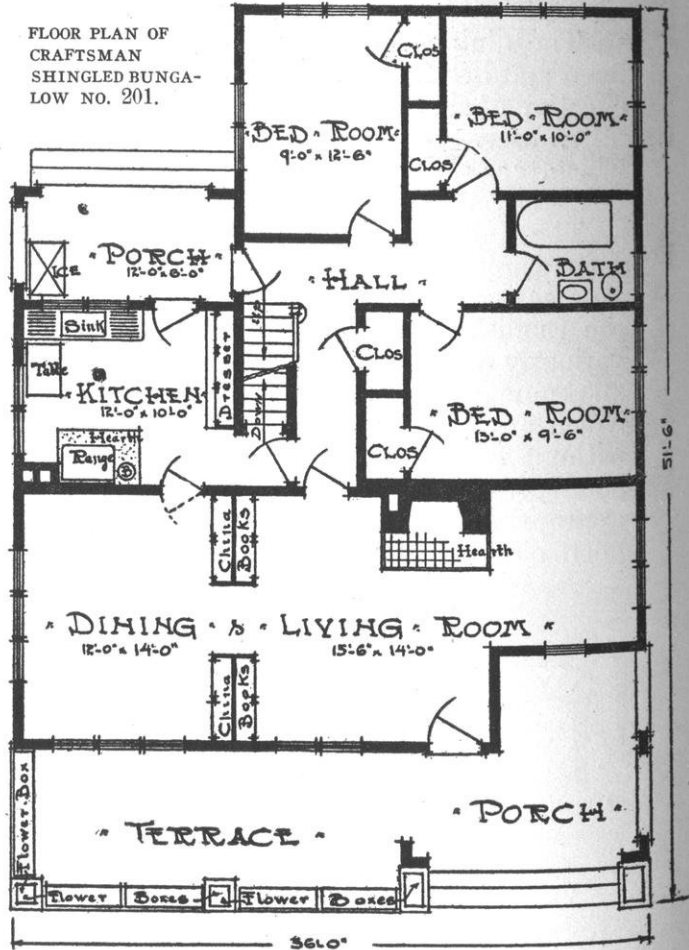
COMFORT AND ECONOMY COMBINED IN SMALL CRAFTS- MAN HOMES

ONE of the greatest charms of most old-fashioned dwellings—Colonial homes, for instance, or English farm or manor houses—lay in the generous size of their rooms, especially the main or living room. They were built in the days of large families, and before the concentrative energies of modern civilization had made men measure real estate by the square foot instead of by the acre. Today, many of our home-builders, particularly in the suburbs of the larger cities, find themselves confronted with the problem of obtaining the utmost modern comfort in a moderate-priced house on a narrow lot—and it sometimes needs considerable ingenuity to devise a plan which will utilize the available space to the best possible advantage.

One difficulty in planning a small cottage or bungalow is to provide a sufficient number of rooms in the limited area given, and yet prevent the interior from seeming cramped and small. It is desirable that a feeling of openness should be insured above all for the living and dining rooms, since this part of the house is sure to be the most used. A practical and pleasant way to accomplish this is to have the two rooms communicating with each other, with a wide opening between them. In the Craftsman bungalow and cottage which we are showing this month, we have introduced a variation of this

method which may offer a timely suggestion to those of our readers who are planning homes. We have made the division between the rooms even less than usual, so that they have substantially the effect of one long room. A study of the plans will show just how this has been done in each case, and will reveal a compact and economical use of space throughout the rest of the interiors. The arrangement of rooms should make the housework comparatively easy.

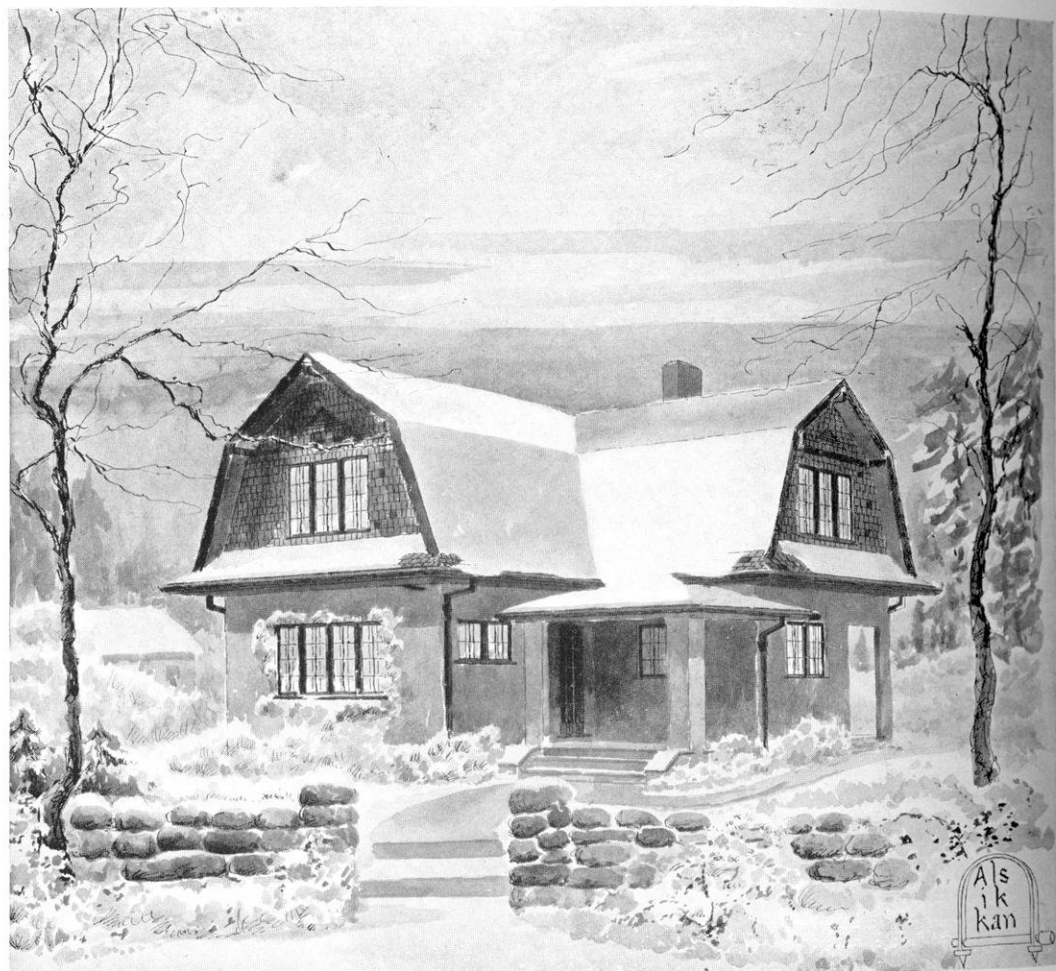
FLOOR PLAN OF
CRAFTSMAN
SHINGLED BUN-
GLOW NO. 201.





Gustav Stickley, Architect.

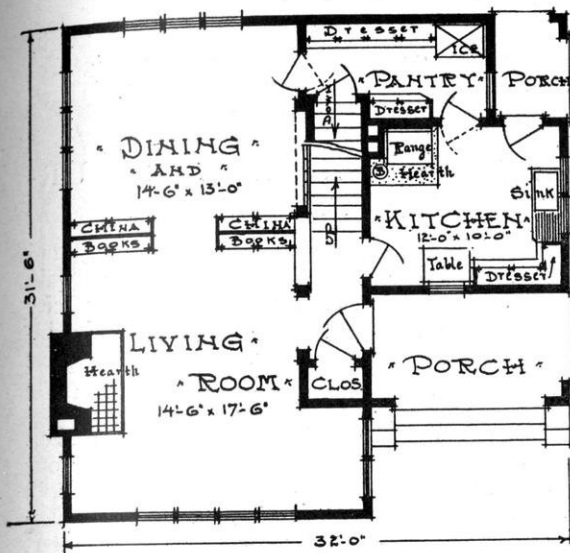
CRAFTSMAN SHINGLED BUNGALOW NO. 201: THIS SIMPLE, COMFORTABLE HOME HAS BEEN PLANNED TO MEET THE NEEDS OF A SMALL FAMILY, AND COULD BE BUILT ON A NARROW SUBURBAN LOT: THE ATTIC SPACE MIGHT BE FINISHED OFF FOR MAID'S ROOM, GUEST CHAMBER OR NURSERY, AS DESIRED.



Gustav Stickley, Architect.

THIS TWO-STORY CRAFTSMAN HOUSE, NO. 202, IS BUILT WITH THE LOWER WALLS OF STUCCO, AND SHINGLES IN THE GABLES AND ROOF: THE FLOOR PLANS, ON THE OPPOSITE PAGE, SHOW AN UNUSUALLY COMPACT AND ECONOMIC ARRANGEMENT OF THE INTERIOR.

COMFORT AND ECONOMY IN SMALL HOMES



CRAFTSMAN CONCRETE AND SHINGLE BUNGALOW NO. 202: FIRST FLOOR PLAN.

THE first design that we are presenting here is a bungalow, No. 201, planned for a small family of moderate means who wish to combine real home comfort with simplified household arrangements. The building is particularly suitable for the suburbs, and being only 36 feet wide could easily be placed on a 50 foot lot without crowding too close to possible neighbors.

The shingled walls and roof have been kept fairly low, both for economy of construction and to emphasize the homelike air of the exterior. Rough stone is used for the foundation and chimneys, to give a note of variety in texture and coloring, although brick would accomplish the same result if stone did not happen to be available in the locality where the bungalow was built.

The entrance is especially inviting, for one steps up onto a sheltered porch, one corner of which is cosily protected from winds by the walls of the living room. The parapet on the right, and the arrangement of pillars and roof, make it possible to enclose the space by screens in summer or glass in winter. A terrace extending across the rest of the front also provides a pleasant space for open-air life, separated a little from the garden by the low stone wall and flower-boxes between the small brick posts—a device which makes the outlook from the dining and living room windows very pleasing. Brick has also been used above the stone steps of the porch.

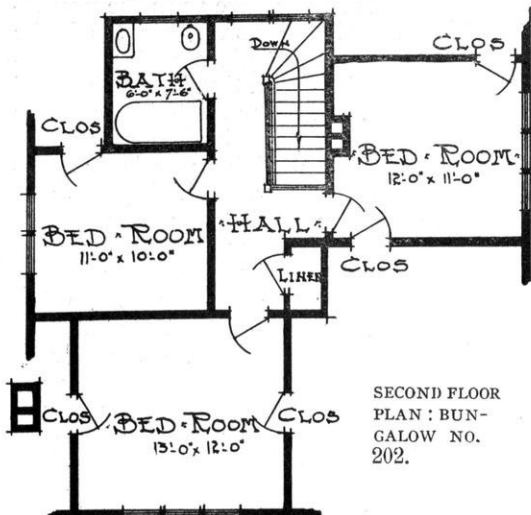
As the roof of the porch shelters the front door, no vestibule is provided, so that

you step directly into the living room and are greeted by the welcome sight of the big open fireplace with its tiled hearth. At the right of this is a sort of alcove off the main room, with two case-ments overlooking the garden at the right and another on the recessed porch. The rear wall of this alcove provides an appropriate place for the piano, while the music cabinet could stand either beside the chimneypiece or in the front corner.

As we have indicated on the plan, this room and the dining room are practically one, for the division between them consists merely of low cabinets, with shelves for books on one side, and for china on the other. The dining end of the room has a group of three case-ments in the front and side walls, and as there is no projecting porch

roof except at the entrance corner, the place will be light and sunny, especially if the bungalow is built facing south. If the owner prefers to have the entrance at the left-hand side, and the morning sun in the dining room and kitchen, this can be attained by simply reversing the plan. Another modification, which some people might desire, and which would probably be necessary in a cold climate, is the utilization of the recessed corner of the front porch for a hall or vestibule. In this case, of course, the entrance door would be arranged here instead of where indicated at present.

The idea being to keep the bungalow as simple and economical as possible, no pass pantry has been provided; the kitchen,



SECOND FLOOR PLAN: BUNGALOW NO. 202.

THE INFLUENCE OF SURROUNDINGS

though only 12 by 10 feet, is quite large enough for a dwelling of this size, and the range, dresser, sink and work-table are well-lighted and convenient. The ice-box is on the service porch, which is so constructed that it can be screened or glassed in, according to the season.

In the center of the bungalow is a hall which affords convenient communication between the front and rear, and separates the sleeping rooms from the living portion of the house. From this hall, also, descend the cellar stairs, with those to the attic just above, and a closet for coats or linen against the opposite wall. If the three bedrooms and bath on this floor did not afford sufficient accommodation, the space beneath the roof, which is lighted by windows in the gables, could be finished off and used for maid's room, guest chamber or nursery, according to the family needs.

THE second design, No. 202, shows a two-story cottage, with the lower walls of stucco, and shingles in the gables and gambrel roof. If built with the living room facing south or east, plenty of sunlight will be insured for this room and the dining room. The entrance is well sheltered by the angle of the walls, and the living room is further protected from draughts by the small passage or hall, with its coat closet, which is arranged here. This hall also gives access to the stairs, and permits one to answer the front door bell from the kitchen without passing through the other rooms.

The same type of combined living and dining room is shown here as in the preceding house, and the arrangement of the groups of casement windows and open fireplace adds to the decorative interest as well as comfort of the place. The staircase is partially screened from the dining room by a grille and from the living room by a half-height partition with a shelf for ferns or pottery, giving an opportunity for an effective use of the structural woodwork. A pass pantry with two built-in dressers and an icebox forms the communication between dining room and kitchen, and from this pantry the cellar stairs descend beneath the main flight. In the kitchen, the sink and work-table are placed beneath windows, and a dresser is built into the corner between. A small recessed porch is provided at the rear.

The second floor has been planned so as

to obtain three bedrooms with full-height ceilings, and plenty of closet space is provided beneath the slope of the roof. There is also a linen closet in the hall.

THE INFLUENCE OF SURROUNDINGS

"SEE if you can preserve a happy and contented disposition when you walk through some of the noisy city streets, where ugliness and shabbiness vie with vulgarity. I need not select the streets, they have their counterparts in all cities.

"Fatalism is the last refuge of the shirker. We can destroy exaggerated ugliness in our cities if we decide to do it. And we will decide to do it when we realize the tremendous influence that our surroundings exert on us. . . .

"In the hospital of today, great care is taken to prevent a distressing and gloomy atmosphere. The wards are light, sunny, and well-proportioned. Flowers, a pleasant outlook and an air of cheerfulness, are considered potent factors in aiding the work of the physicians and securing a larger percentage of cures.

"There has been a revolution in factory buildings, for it has been found that the condition of the workshop counts. Men and women are depressed or stimulated as the workshops are ugly and unhealthy—or bright and sanitary.

"Taking the city as a whole, the same principle obtains. The efficiency of the citizen is impaired or increased in proportion to the amount of friction and wear and tear that he endures. . . .

"There is no reason why our cities should not be sensibly planned. There is no reason why they should be allowed to run wild and grow without care and scientific regulation. There is no reason why commercial considerations should ruin the beauty of a city; and there is no reason why considerations of beauty should interfere with its commercial prosperity.

"I believe that our newer ideas of social justice will produce better cities. Cities will be cleaner, healthier, more beautiful, for even the untrained already feel that their rights are not recognized, and realize vaguely that their sensibilities are hurt by unsightly surroundings."

From an address by Arnold W. Brunner, printed in *The Countryside Magazine*.

PLANTING TO ATTRACT BIRDS

PLANTING YOUR GARDEN TO ATTRACT THE BIRDS

BIRDS, as well as trees, shrubs and flowers, add to the charm of a country home. Birds, also, are practically essential to the welfare of trees, and in selecting the plants for your home grounds it is well to include among them those which will particularly attract the little feathered folk.

By consulting the following lists, the gardener will know what plants to choose for the benefit of certain kinds of birds. First we are giving the names of birds that feed upon the fruits of the trees, shrubs and vines enumerated later. The numbers indicated in front of the bird names will be found in the second list after the names of the plants that attract them.

THE BIRDS

1 Blackbird, 2 bluebird, 3 bobolink, 4 catbird, 5 cedarbird, 6 chickadee, 7 crow, 8 cuckoo, 9 finch, 10 grosbeak, 11 grouse, 12 jay, 13 junco, 14 kingbird, 15 oriole, 16 phoebe, 17 quail, 18 robin, 19 sparrow, 20 swallow, 21 tanager, 22 thrasher, 23 thrush, 24 vireo, 25 warbler, 26 woodpecker.

THE PLANTS

Shad Bush (*Amelanchier botryapium*) attracts birds numbered 1, 2, 5, 7, 10, 12, 15, 18, 21, 26.

Woodbine (*Ampelopsis*, including *A. quinquefolia*, *A. Engelmanni* and *A. Veitchii*), 2, 7, 11, 14, 17, 18, 19, 26.

Spice Bush (*Benzoin odoriferum*), 11, 17, 19, 26.

Barberry (*Berberis*, including *B. Thunbergii*, *B. vulgaris* and *B. vulgaris purpurea*), 5, 7, 11, 14, 17, 18, 19, 26.

Bittersweet (*Celastrus*, including *C. paniculata* and *C. scandens*), 2, 11, 17, 18, 26.

Nettle-tree (*Celtis occidentalis*), 1, 2, 5, 7, 18, 26.

Cherry (*Cerasus*, including *C. avium*, *C. Pennsylvanicum* and *C. serotina*), 1, 4, 5, 7, 10, 12, 14, 15, 18, 22, 25, 26.

Cornel or Dogwood (*Cornus*, including *C. alba*, *C. alternifolia*, *C. Florida*, *C. paniculata*, *C. sanguinea*, *C. sericea* and *C. stolonifera*), 1, 2, 4, 5, 6, 7, 10, 11, 12, 14, 17, 18, 19, 20, 22, 24, 26.

Hawthorn (*Crataegus* including *C. coccinea*, *C. cordata*, *C. crus-galli* and *C. oxyacantha*), 7, 11, 12, 18.

Strawberry or Spindle-tree (*Euonymus*, including all varieties), 2, 18, 19, 26.

Holly (*Ilex*, including *I. opaca* and *I. verticillata*), 2, 7, 17, 18, 26.

Juniper or Cedar (*Juniperus*, including *J. communis* and *J. Virginiana*), 2, 5, 7, 9, 10, 14, 16, 17, 18, 19, 23, 25, 26.

Mulberry (*Morus*, including *M. alba pendula*, *M. Tatarica* and *M. var. New American*), 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 14, 16, 17, 18, 19, 21, 22, 24, 26.

Bayberry (*Myrica cerifera*), 1, 6, 7, 11, 14, 17, 18, 19, 20, 25, 26.

Sour Gum or Tupelo (*Nyssa sylvatica*), 4, 7, 11, 12, 18, 22, 26.

Mountain Ash (*Pyrus*, including *P. Sorbus Americana*, *P. Sorbus aucuparia*, *P. Sorbus pendula* and *P. Sorbus quercifolia*), 2, 5, 9, 10, 11, 18, 19, 26.

Buckthorn (*Rhamnus*, including *R. Carolinianus* or *frangula*, *R. catharticus* and *R. crenata*), 4, 5, 10, 12, 13, 14, 18, 22.

Sumach (*Rhus*, including *R. glabra* and *R. typhina*), 1, 2, 4, 5, 6, 7, 10, 11, 12, 14, 17, 18, 19, 20, 22, 24, 25, 26.

Rose (*Rosa*: hips of the following varieties are eaten by many species of birds: *R. blanda*, *R. Carolina*, *R. lucida*, *R. multiflora Japonica*, *R. nitida*, *R. Rubiginosa*, *R. rubrifolia*, *R. rugosa*, *R. rugosa alba*, *R. setigera*, *R. spinosissima*, *R. Wichuraiana*).

Elder (*Sambucus*, including *S. Canadensis*, *S. nigra*, *S. nigra aurea* and *S. racemosa* or *pubens*), 1, 2, 4, 5, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, 24, 26.

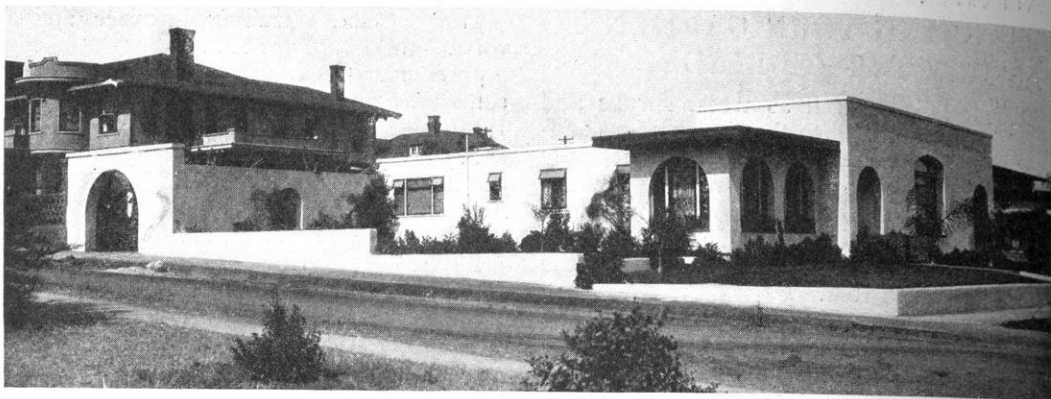
Blueberry or Huckleberry (*Vaccinium*, including *V. corymbosum* and *V. Pennsylvanicum*), 4, 5, 7, 11, 12, 14, 18, 19, 26.

Viburnum (including *V. acerfolium*, *V. cassinoides*, *V. dentatum*, *V. lantana*, *V. Lentago* and *V. opulus*), 2, 5, 7, 11, 17, 18, 19, 22, 25, 26.

Grape (*Vites*, including *V. heterophylla*, *V. Labrusca* and *V. riparia*), 1, 5, 7, 11, 12, 14, 17, 18, 19, 22, 26.

When the birds have been coaxed to one's garden by the planting of some of the vines and shrubs listed above, the next thing is to encourage them to stay and build their nests. If there are few trees or sheltered nooks where they would feel safe in making homes, a delightful plan is to construct, from hollow bits of log, twigs, branches or a ball of twine, little bird houses which can be hung under a protecting eave, nailed to a porch post or a pole in the garden, or half hidden among the shrubbery. If the gardener has not the time or inclination to make these tiny dwellings at home, they can be purchased for a reasonable sum.

HOUSE WITH A GARDEN ROOM



A HOUSE WITH A GARDEN ROOM

IT seems as if Californians could never get enough of gardens. They are not content with building a home that is bounded on the north, south, east and west with gardens, one that is like an island entirely surrounded with a sea of flowers connected with the main land—the city street—by only a narrow strip of path. They turn all the roofs sometimes into gardens and wonderful fairylike places they are, blossoming with stars at night as *Peter Pan's* garden sparkles when *Tinker Bell* summons his playmates and *Wendy* flies home over the trees. They put deep boxes at upper windows, on veranda railings, on sleeping-porch ledges and plant them to gay flowers that reach up into the sky and to vines that trail down to the ground, so that their houses are splashed with garden spray as a rock is splashed with the spray of in-rushing waves. Their fences are but trellises for vines. Their chimneys seem to be woven of creepers.

In San Diego is a house that carries the garden one step further, for it is not only entirely surrounded by gardens but it also surrounds one. It has a garden room right in the very heart of it. This was accomplished by building in the form of a hollow square, with the square filled with flowers and a fountain. The house is white—a most excellent and delightful tone for a home in a sunny land. A bright green lawn, smooth as a mountain lake, separates it from the street. Where the lawn meets the house all sorts of shrubs and plants that blossom in shades of

A SAN DIEGO HOUSE WITH A GARDEN ROOM: DESIGNED BY I. J. GILL AND OWNED BY MRS. GEORGE T. FULFORD.

lavender and violet have been irregularly planted. There is the shining-foliaged rhus, heliotrope that climbs like a vine and blossoms summer and winter, rows and rows of lavender stock and sweet peas, borders of nemophila and of the new sprangling dwarf verbena. Wistaria is there, and clematis and plumbago over the pergola, with pansies, violets and asters beneath it. There are purple and violet-tinted foxgloves, larkspurs, mariposas, lilies and daisies and a host of other flowers that only California can grow.

The effect of all these lavender and purple flowers in their green foliage against the white wall of the house is so ethereally lovely that it is a miracle there are not more white houses hedged about with amethyst hues. On the east side, where the stepping stone path is laid, there is a quiet little flower-tangled court enclosed by shrubs.



A GLIMPSE OF THE GARDEN FROM THE ARCADE

HOUSE WITH A GARDEN ROOM



THE CENTER OF THE GARDEN ROOM.

There is a round fountain where the visiting birds love to drink. It is a charming place, entered through an arched gateway of a high white wall. Slender gray-stemmed *Coccoloba plumosa* and the wide-spreading date palm are in the yard, dripping pepper trees border the street.

The driveway leading to the garage and storerooms, as can be seen from the accompanying plan, is a long one. It has been treated in a most interesting manner. The high wall at the right, that the terraced yard of the neighbor necessitates, is artistically buttressed. Vines and creepers climb up these buttresses and also hang down from them, for they are hollow and filled with earth. The driveway is lined with green, and flowers crowd along the base.

The house was designed by Irving J. Gill for Mrs. George T. Fulford. It is of hollow tile and concrete and is most unusual in plan, for it is of but one story and built entirely around the court. Many California houses have courts built after the general plan of the Missions and of *Ramona's* birthplace and marriage-place, which means that the houses are built around three sides of a square, the fourth side being a long garden. The rooms of this house, however, touch one another on but one side and are entered always by passing

across the inner court or from the roofed arcade. In the plan this garden room is called a "screened court." An arcade, roofed in with the rooms, extends all around it. This is arched on the inner side. Creepers (*Ficus repens*) at each pillar have pushed their way along the ceiling until it has made a network of slender green lines as finely marked as the ceiling of the Alhambra.

The garden room is tiled with large square brick and is covered with a copper wire fly-screen, supported by light trusses. A wall fountain tinkles from one side. This is the main living room of the house. Meals are sometimes served here and afternoon teas. Swinging couches and hammocks, some across a corner, some under the arcade, are often used for the rest at night as well as the afternoon siesta. A screen or more in front of the arches sometimes converts a portion of the arcade into impromptu bedrooms when week-end guests are numerous. Potted plants are set all about, other plants are grown in the corners where the earth was left uncovered for them. Vines trail from the trusses. Rugs, chairs and tables with books, magazines and writing materials offer attractive comfort. No indoor sitting room could

HOUSE WITH A GARDEN ROOM

compare in beauty and home charm with this delightful open-air compartment.

A few points about the construction of this unusual house should be of interest to whoever contemplates building a home. Three things are demanded of the modern home. It must be beautiful that the children may develop normally into an appreciation of all that is finest in life and that their elders may be made happy and able to live their lives under the best conditions. It must be perfectly sanitary. "Let the dwelling be lightsome," says the philosopher, Pierre du Moulin. Fresh air and sunshine must fill each room, else the dwelling will not be lightsome and wholesome. It must be substantially built so that the beating of storms and the march of days will not injure but mellow it finely.

This house answers these requirements. It certainly is beautiful to look at with its pure lines, the square of "preëminent power" as Ruskin calls it, broken with the

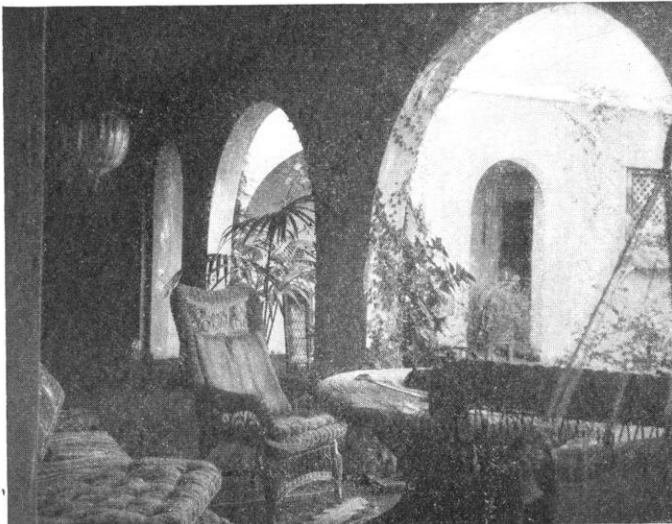


THE PICTURESQUE OUTER WALL.

graceful arches. The window and door frames are square, indented by arches. Flower boxes are set on the deep sills. The garden room is a series of pictures framed by the arches of the arcade, as a glance at the illustrations will prove. The form of the outside, the color scheme of its planting, the idea of an inner secluded room that can be called a garden or a room with equal truth, constitute some of its elements of beauty.

It certainly is sanitary, for all the woodwork of the interior is flush with the walls, preventing the accumulation of dust. The sink and bath tubs are sunk in magnesite, which rounds into the walls so that there is no crack in which grease can collect, nor exposed wood to become damp and sour. Ventilation is from the upper part of the windows, where it rightly should be. It is certainly substantially built, for it is of hollow tile and concrete.

M. Victor Laloux, president of the French Institute of Architects, considers that America is producing the best architects of the world because they have ambition, plans, ideas and the will to carry them to completion. This original little home, so well designed, justifies his opinion of America's ideality and workmanship.



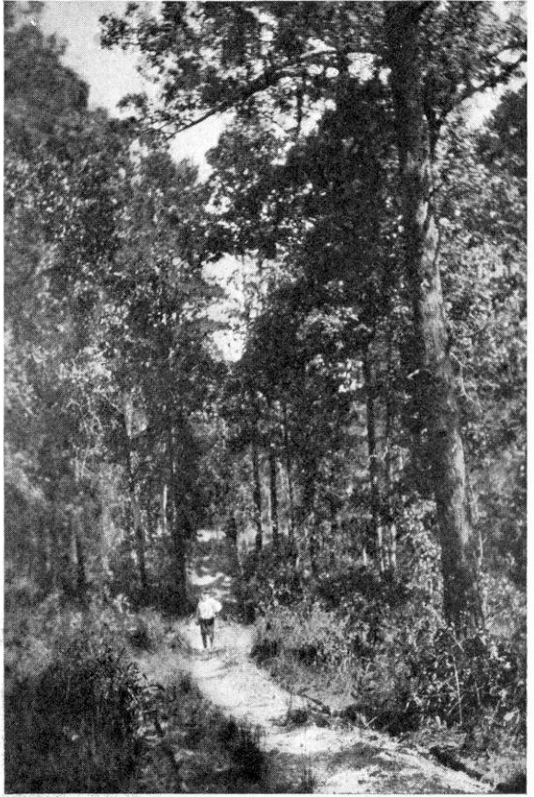
THE ARCADE WHICH CONNECTS THE GARDEN WITH THE HOUSES BY A SERIES OF SPACIOUS ARCHES.

HELPFUL FACTS IN BUILDING A SUMMER CAMP: BY A WOMAN CAMPER WHO KNOWS ALL ABOUT IT

WE call it Camp Dogwood, from the high-piled drifts of white, which, in late March and early April, make it seem a lodge in fairyland; but we might just as appropriately call it by any other of a hundred fragrant and suggestive names. For every month has its symbol, its herald to the ear and eye; and to us who know it well, our Haunt in the Woods changes its aspect with every moon.

Its inception, as so often happens, was somewhat in the nature of an accident. When we were married, Peter owned stock in a small artificial lake about seven miles from town, which—in default of beaches, mountains, or navigable rivers in the vicinity—furnished about the only outlet for our longing for “all outdoors.” At first this met all our needs, and we used often to come down with our guns and minnows and bird-glasses, sleep at night in the plain little club-house, and have an early morning fish; or spend a quiet Sunday reading and bird-gazing in the woods. But with the advent of Peterkin our outings took on a more complicated and less distinctively “sporting” character. It was mutually uncomfortable and embarrassing for us to run into a party of young men taking their ease with pipe and tackle. Often the howls of our month’s-old Peterkin would throw a whole party into consternation. We began to wish for, presently to speculate about, a camp of our own. One other member of the club had obtained permission to build him a little cabin on a pleasant wooded point; and it occurred to us that we might do the same. The Bachelor Uncle became interested. Before we knew it we were sketching rough plans; our wistful debates as to whether we could properly afford the outlay grew more sanguine as imagination warmed to the project; and finally the little house was built. It was finished in “the month of dogwoods,” the spring Peterkin was a year old.

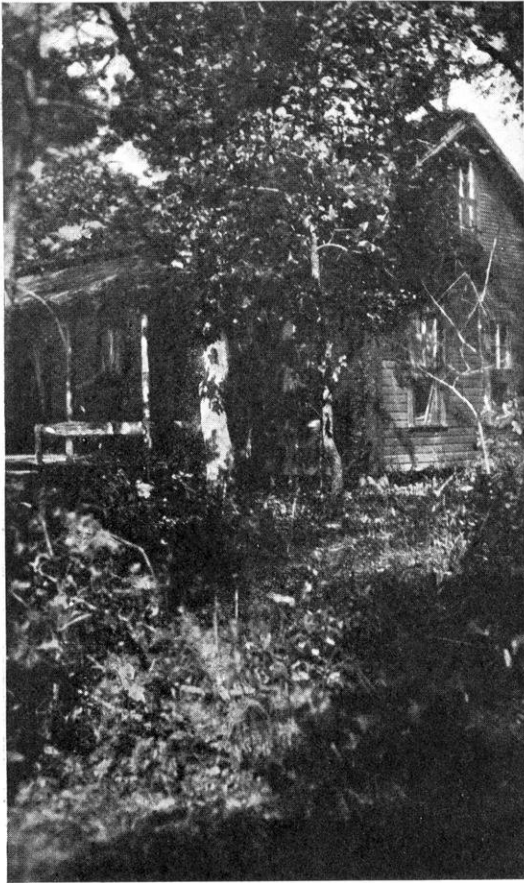
Since economy was decidedly an object, and comfort—owing to Peterkin’s tender years and my rather precarious health—indispensable, we put our whole investment into that, and held our æsthetic yearnings



UP THE TRAIL TO THE CAMP.

sternly in check. The result was a small frame house on the slope of one of the little wooded hills that rise from the lake. We made just enough of a clearing to minimize the danger of forest fires, leaving even the underbrush on the hillside, to avoid a “civilizing” effect. If you were fishing on the lake, a thread of blue smoke above the tree-tops, or a friendly beam at night, would be the only indication of its existence till you put your boat in at the ferny landing-place and followed the winding path up the hill to our steps. Peter and the Bachelor Uncle found a fine spring and sunk an eighteen-inch pipe, so that we have a supply of clear, sweet water that has never failed us. The house faces south, and consists of two well-built, weather-tight rooms, with a ten-foot hall between, and a porch the length of the front. Above the two main rooms are two attic-rooms, each with a window in the end, and the other end closed only by cretonne curtains. We put the ceiling in the two lower rooms above the rafters, thus making floors for the upper. These quaint upper chambers, looking out into the tree-tops, are especially dear

HELPFUL FACTS IN BUILDING A SUMMER CAMP



LOOKING INTO THE CAMP PORCH.

to my heart, and now and then an occasional guest shares my enthusiasm; but most people, it must be confessed, look somewhat askance at the ladder by which they are reached! As they are a utilization of space which would otherwise have been wasted, however, such advantages as they possess are clear gain.

As I have intimated, both the finishing and the furnishing of our establishment are sadly unæsthetic; but, as our pocketbook spoke in no uncertain tones, we console ourselves for the crudeness within by Nature's munificence without. The furniture is lamentably and frankly cast-off, or else the cheapest procurable. But there are plenty of cots and beds, and "stacks" of bedding; and the kitchen, with comparative lavishness, is equipped with everything which any reasonable camp-cook can desire. The rooms and hall are carefully screened, and all the demands of comfort and sanitation squarely met.

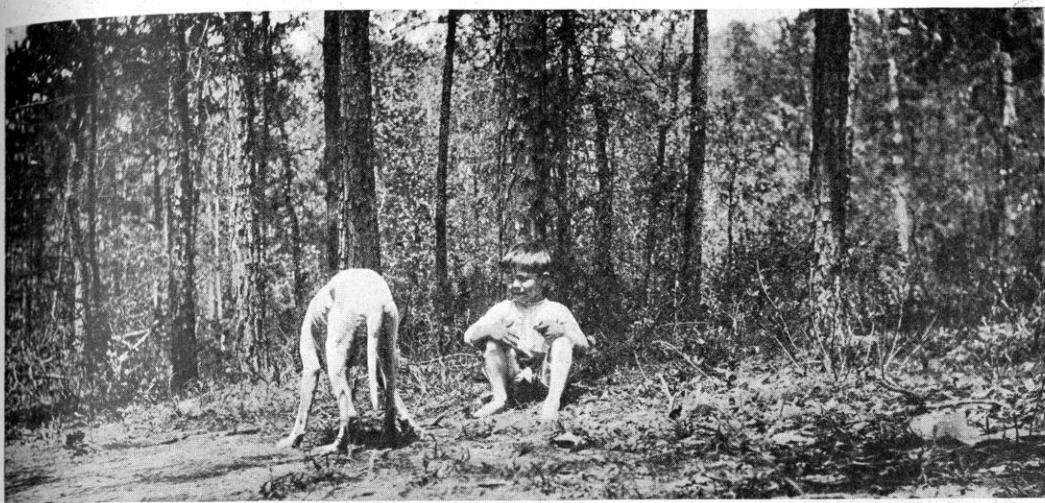
The original cost of this little establish-

ment was less than three hundred dollars. Within the last year an automobile has been added to the family. The question then arose of a place to keep it; and Peter was inspired to add a strongly built back porch, ten feet wide, the entire length of the house in the back. This entrance is on a level with the ground, and we simply run the machine up on the porch when we arrive. It makes quite sufficient shelter for it in our mild climate; and it has proved, rather unexpectedly, to be the most delightful feature of the camp. We began by calling it "The Garage," but we now call it the "Living Room." It is always shady and always cool. All through the open weather our dining table stands at one end; the children play on it all day long; and I suppose the rest of us spend five-sixths of our time there.

But no mere enumeration of details such as these can give any conception of what I love to call "our permanent vacation." During the first three years or so of its possession I was in the condition of so many young wives and anxious mothers: desperately and almost chronically in need of a vacation, and yet in no condition to enjoy or profit by an orthodox one. Twice a summer in Colorado was planned and given up, solely because I did not have the strength and courage to undertake it with the babies. Pinafore arrived before Peterkin had ceased to be a most absorbing care; both had their full share of infantile ailments; and it sometimes seems to me that I could not have weathered the soul-trying gales of this period without those blessed, healing intermissions in the familiar routine, those "visits home" to the wise old untroubled mother who has never failed to give me of her courage and her calm.

During the first "big flight" after Pinafore was weaned, when I was able to leave her for a whole golden October morning with the nurse, while I lay in the dry sedge with Peter and the Bachelor Uncle and watched for the whirring flocks to "come in" from the North, I felt the wrinkles smoothing themselves out of my forehead and my spirit, and the physical and nervous waste of four momentous years being repaired in a day. And, as the seasons pass and the strain lessens, I am able to add many active delights to the mere passive process of recuperation. I have learned to manage a row-boat in a safe and dependable, if not a finished manner; I carry

HELPFUL FACTS IN BUILDING A SUMMER CAMP



TWO HAPPY YOUNG CAMPERS.

lovely things from the woods and set them out in favorable spots at home; I train wild grapevines, and try fascinating experiments in naturalizing "tame" things and transplanting wild ones from the roadside and the other shores of the lake to the neighborhood of the camp. And this summer Peterkin and I added swimming to the list of our achievements. The other day I discovered and "named" the rose pogonia, daintily flourishing with its feet in the water at the edge of the sweet, ferny "wash-place" where I rub out Peterkin's portentous overalls with my own hands; the day before, I found an ahinga's nest; and this morning I killed my first snake!

As for the children, if Nature has been to me the soothing mother, she has been to them the doting grandmother—she of inexhaustible treasures and ever new delights. They are getting many things, besides the fresh air, which I consider supremely good for them. Before Pinafore was two, she began to notice and imitate the owls and frogs, and to develop a sense of direction; and Peterkin, at three and a half, eagerly offered to take a fish off the hook for me—and succeeded! In grubby overalls and cast-off hat of his father's, he made a picture of an absorbed man-baby which I shall remember, I think, when he is old enough to have barefoot boys of his own.

And the crowning comfort is, that it is always there. Whenever an especially delicious morning suddenly stirs up the gypsy mood, whenever the tyranny of telephone and doorbell begins to "get on the nerves," whenever there is a visitor to be amused, whenever one of us gets "puny" for no

definite reason—we have one unfailing resource. Sometimes it is only for a day, with a sketchy and unpremeditated lunch-basket; sometimes for a single moonlight summer night; frequently for a week or two, or even longer. For my longer stays, I owe much gratitude to Peter. He cannot leave business and stay with us; but he is always glad to have us migrate, and comes down every evening to return to work every morning—by car, buggy or horseback, according to the state of our precarious roads. If Peter's love of nature were of the parlor variety we should have distinctly fewer family outings. As for me, the long days are never long enough for my multifarious affairs. I have spent three weeks with no company, in the daytime, but the babies and a negro cook, who slept at night in the attic-room over the kitchen. It is true that our friends sometimes shake their heads over us, and wonder frankly what we find to do, and "what sort of folks we are." But most of them avail themselves joyfully of our primitive hospitality, and go home with improved spirits and digestions.

As I said in the beginning, each season has its distinctive charm, each month, even, for the watcher and lover, its characteristic bird and color; and one of the great delights of a permanent camp is in being thus enabled to know intimately one bit of wild nature through the round of the year. Last month it was the whistle and flash of the cardinals against the dogwood drifts, and the gold festoons of the yellow jessamine, lighting the dim gray woods. This month (April, with the woods in full leaf) the

A TOWN FOREST COMPETITION



AUGUST IN THE PERMANENT CAMP.

noisy crested flycatcher, that diverting Wild Irishman among the birds, is dominant; and the waxen cups of the sweet-bays empty their faint, delicious fragrance into the morning mist above the lake. So far, on account of the babies, we have sought fair weather; but even so, many a gray day of blustering rain has caught us; and "Father," splashing through the mud at nightfall, with shining face, has found us snug and safe. And, as they grow older, we mean to pass on to them our own love of the good earth in all weathers. The woods are never bankrupt, even in December. They always keep something in store. Some of the months flaunt their gifts, some love to hide their special treasures for us to hunt for; but none comes ill-provided. We have learned to name each month for its unique delight, and through the happy outdoor lessons that Nature, with her woods and streams and changing seasons, has taught us, we have learned far deeper and more wonderful truths than any school-books could hold.

HOW ONE STATE IS ENCOURAGING TOWN FORESTS

UNDER the new Town Forest Law recently passed in Massachusetts, cities and towns may own and operate forests of their own. It is to encourage the movement in this direction that the Massachusetts Forestry Association is offering to plant 60,000 three-year-old white pine transplants on fifty acres of the land acquired for the town forest, of the city or town that wins the prize. The young trees will be spaced six feet apart.

In order to enter the contest, a municipality must own and set aside at least 100 acres, under the new Town Forest Law, and fifty acres of that area must be planted to forest trees. In Massachusetts the white pine is the best commercial species, and most of the places entering the contest will plant white pine.

A committee appointed by the Association to judge the contest will visit all the forests. It will determine the standing of the contestants on the area acquired, the amount of planting done, the quality of the trees planted, extension provisions, advantages for lumbering, and water and soil protection, fire protection, recreation and æsthetic possibilities, and general improvements. Appropriate scores are allowed on each point. As a result of the requirements, the city or town having the best possibilities for a permanent and efficient town forest wins the prize. At least ten entries must be made before the prize will be awarded. The contest opened June 1, 1914, and will close June 1, 1915. This allows for fall and spring planting.

When we consider the splendid advantages which a town forest will bring to a city or town, and the small outlay required to start such a forest and to maintain it, we should expect to hear of many places entering this public-spirited contest. They have nothing to lose and much to gain.

Many places already own considerable areas on their water-sheds to protect their drinking water from pollution. They could do nothing better than to plant these areas to trees. Besides getting the best protection for their water supply, they will be growing a crop of timber. It is to be hoped that many cities and towns will avail themselves of this opportunity to beautify their surroundings and conserve their resources. Is not the idea worth carrying out in other States also?—From *The American City*.

TWO THOUSAND DOLLARS FOR A SIMPLE HOME



WHAT TWO THOUSAND DOLLARS WILL ACCOMPLISH IN BUILDING A COMFORTABLE HOME: BY CHARLES ALMA BYERS

Photographs by the Author.

IT has often been declared that an attractive house need not cost any more than an unattractive one. This seems especially true of the bungalow, for there is no type of building that lends itself more easily to economical and at the same time beautiful construction. Our California architects, particularly, have proved this in their many successful designs. They seem instinctively to appreciate the decorative possibilities of their materials. In the exteriors they use brick and stone, cement, shingles and timbers, always in a way that brings out the natural beauties of texture, coloring and form. And in the design and finish of interior woodwork and structural features, they work along equally simple and artistic lines. In the arrangement of the rooms, too, they evince a delightful originality without being at all eccentric, and by solving each problem from an individual standpoint they manage to achieve a remarkably distinctive and homelike result. And all this they accomplish at a surprisingly reasonable outlay.

The home-builder, therefore, who seeks economy as well as comfort, finds it worth while to study California bungalow plans,

THE BUNGALOW HOME OF MR. R. H. DREW, LOS ANGELES, CALIFORNIA, DESIGNED BY E. B. RUST, ARCHITECT, AND COSTING ONLY \$2,000.

and the one presented here serves as an excellent illustration of the principles that underlie most of the buildings of this general type.

This charming little five-room home cost only \$2,000 to erect, and when one notes its many admirable points one wonders how it could have been built for such a comparatively small sum; for it is not only pleasing in appearance, both outside and within, but also substantially constructed and well equipped.

In style it has all the characteristics of the Western bungalow—a roof that is almost flat, wide eaves, rough sturdy timbers, and generous window groups. The outside walls are shingled, and the masonry work is of brick and cement, while a white composition is used for the roof. The main woodwork of the exterior is stained a dark brown, with white trim, and these, together with the red brick, white cement and white roofing, produce an interesting color scheme.

There is a small front porch and a pergola on one side, both of which have cement steps and flooring. In the rear is the usual screened porch with its stationary wash tubs.

The interior is very compact and cozy in its arrangement. The living room, in front, contains a chimneypiece of old-gold brick, with a built-in bookcase on one side and a seat on the other. The top of this seat is

TWO THOUSAND DOLLARS FOR A SIMPLE HOME



CORNER OF DINING ROOM IN THE DREW BUNGALOW, SHOWING paneled walls and simple built-in buffet: THERE IS JUST THE SORT OF HOME ATMOSPHERE ONE WOULD EXPECT IN A BUNGALOW OF THIS TYPE.

hinged so that the space underneath may be used as the fuel receptacle. The woodwork, which is of Oregon pine, is given a finish like Flemish oak, and the walls are covered with a paper of soft brown. In this room as well as in the dining room and small library, the flooring is of polished oak.

The dining room opens from the living room and has glass doors leading into the side pergola, in addition to the group of four windows on the right. An attractive and convenient buffet is built at one end, as shown in the photograph. The walls are paneled to a height about four feet six inches, along the top of which is a narrow plate rail. The paper used in this room is olive green, but the woodwork is finished like that of the living room.

There are two bedrooms of ample dimensions, between which the bathroom is placed, and a small hall separates them from the rest of the house. The woodwork in these rooms and in the hall is enameled white, and the walls in the two sleeping rooms have paper of moiré pattern in delicate shades.

The kitchen possesses an unusually complete and practical arrangement of cupboards and other fittings and is of convenient size for a home of this kind. Behind the kitchen is a little breakfast room with a built-in cupboard. White enamel is used for the woodwork of both these rooms, also for the kitchen walls.

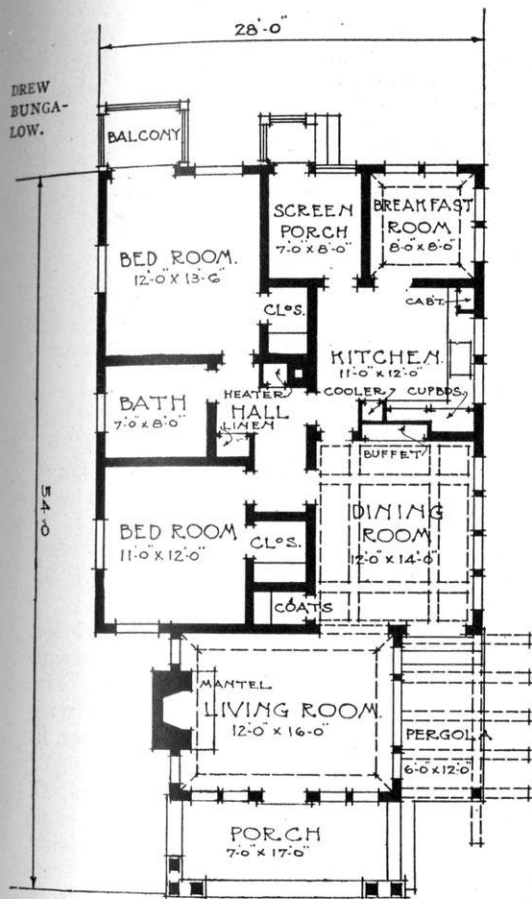
As indicated by the view of the dining room, the interior of this bungalow is very simple and homelike. The furnishings are few, but well chosen and the whole arrangement is such as to make the household work light.

The bungalow is the home of Mr. R. H. Drew, of Los Angeles, California, and was designed by E. B. Rust, an architect of that city. Costing but \$2,000 in Los Angeles, it should be duplicated for approximately that sum in almost any locality. It does not possess a furnace, however, and this would be needed in other climates. But a furnace for a building of this size should cost less than a hundred dollars—not counting the excavation, which would naturally vary according to local conditions.

Being only 28 feet wide, the bungalow is particularly suitable for a narrow lot, and for this reason as well as for the convenience of its arrangement and economy of its construction, the plan merits careful consideration from those who contemplate the erection of an inexpensive home.

To those who expect to build on a corner lot, and need a design of this simple, economical type, the plan would also appeal, for it could be placed with the living room and porch fronting one street, and the dining room windows overlooking the other, with the bedrooms at the rear for quiet and privacy. If it seemed preferable, in

CIVIC PROGRESS IN SPITE OF WAR



FLOOR PLAN.

such a case, to screen the kitchen and breakfast room more effectually from the street, the pergola which is now indicated in the corner could be projected and extended along the dining room, kitchen and breakfast room wall. This would increase the outdoor living space, screen the bungalow better from the view of passersby, and add considerably to its architectural interest. In order to avoid darkening the kitchen windows, the planting of vines might be omitted at this point.

For a wide but shallow lot, the plan would also be practical, in which case also the pergola arrangement just suggested would be desirable across the front—which is now the side.

Needless to say, a home of this character is equally suited in design, construction and interior arrangement to an Eastern as to a Western site. Indeed, the influence of California architecture is quite noticeable among our modern Eastern bungalows.

CIVIC ACTIVITIES IN ENGLAND IN WAR TIME

AS THE CRAFTSMAN has published, during the last few years, so many articles relating to England's Garden City and town planning movements, our readers may be interested in knowing how the war is affecting this important work. The following extracts from a letter written to the Editor of The American City, by Ewart G. Culpin, Secretary of the International Garden Cities and Town Planning Association, gives an encouraging account of the recent activities. It is significant to note that this movement has taken such a vital hold upon the nation that even in the midst of war it continues to command support and enthusiasm.

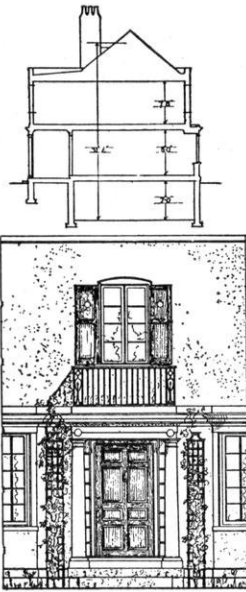
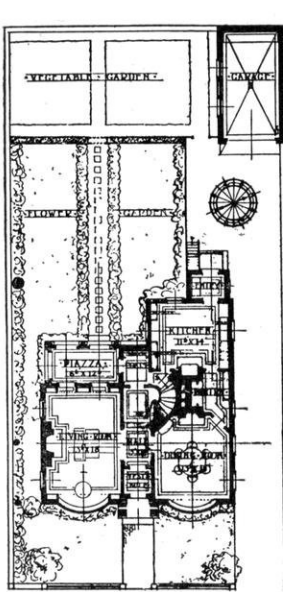
"New societies," wrote Mr. Culpin, at the end of November, "are being formed in several parts of the country for the purpose of promoting garden suburb and garden village schemes, . . . and now that the Government has agreed to lend money up to 90 per cent. of the value of the property, including 10 per cent. as a free grant, we may hope for enormously increased activity in all our busy centers. The provision of this money will operate in the steadying of unemployment and also in the solving of many difficult housing problems. . . .

"If you walk through our streets in the centers or the suburbs, or visit the parks and open spaces, or look over our schools or museums or art galleries, there is no sign of lessened activity.

"Far from abandoning their works, local authorities are being encouraged to push on with them. Many new schemes for housing, baths, town halls, etc., are being set on foot, and the whole country is acting up to the motto we see displayed everywhere—'Business as usual.' Some trades providing luxuries only may have been hard hit; but on the whole trade is normal, and has been so since the first fortnight of alarm. . . .

"We realize we are face to face with a world tragedy—a tragedy that every now and then comes home with the news of the death of another friend. But the nation is taking it wonderfully calmly, and we are all convinced that the only possible ending to this war is the absolute crushing of those conditions of things which made it possible."

PICTURESQUE DESIGNS FOR FIREPROOF HOMES



CUBAGE

MAIN HOUSE - 34'-0" X 21'-4" X 31'-4" = 27247
 KITCHEN - 14'-0" X 16'-0" = 7308
 PORCHES - 8'-0" X 14'-0" = 269
 TOTAL - 34824
 GARAGE - 12 X 21 X 15 = 3780

-SECOND FLOOR-

SCALE OF PLANS = 1" = 10'-0"

SCALE OF DETAILS = 1" = 1'-0"

PLANS AND SKETCHES SHOWING ARRANGEMENT OF INTERIOR AND GROUNDS, AND CONSTRUCTION OF ENTRANCE FOR FIRST PRIZE-WINNING HOUSE SHOWN ON PAGE 516.

AN ARCHITECTURAL TOURNAMENT

(Continued from page 519.)

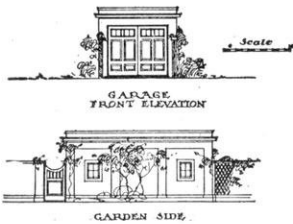
left-hand corner, reached through a little entry off the driveway leading to the garage. A pantry with sink and drainboard connects the kitchen with the dining room at the rear, and the latter in turn has steps leading down to a broad terrace overlooking the garden.

The dining room and kitchen are separated from the big living room on the right

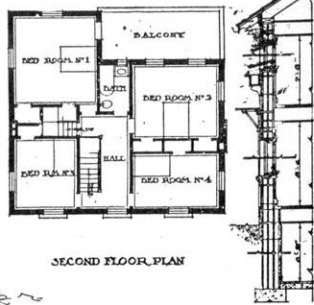
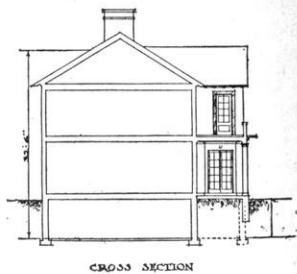
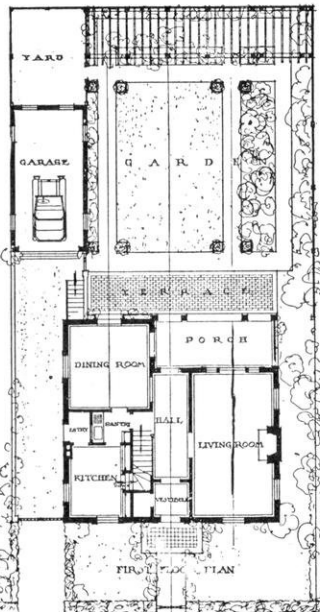
by a vestibule with a convenient coat closet, and a hall from which the stairs ascend and which leads onto the sheltered porch. The living room is particularly homelike, with its windows on three sides and fireplace in the center of the long wall.

Upstairs four bedrooms are provided, all leading out of the light central hall, and having plenty of closet space and provision for cross-ventilation. An interesting feature is the balcony, which is reached from the large rear bedroom.

The garage, although a separate building,



SIZES OF ROOMS	
LIVING ROOM	13'6" X 23'-10"
DINING ROOM	13'4" X 14'-0"
KITCHEN	10'0" X 13'-0"
HALL	6'0" X 7'-6"
BED	13'4" X 14'-6"
"	14'6" X 12'-4"
"	10'0" X 11'-8"
"	14'6" X 9'-2"
BATH	5'0" X 7'-8"
GARAGE	
HOUSE -	
MAIN PART - 35'6" X 35'6" X 32'-6" - 29404 CUB.	
EXTENSION - 8'0" X 15'0" X 32'-6" - 3900	
PORCH (14) - 9'0" X 6'0" X 12'-6" - 5763	
TOTAL - 33971	
GARAGE - 12'8" X 24'0" X 15'-6" - 3978	



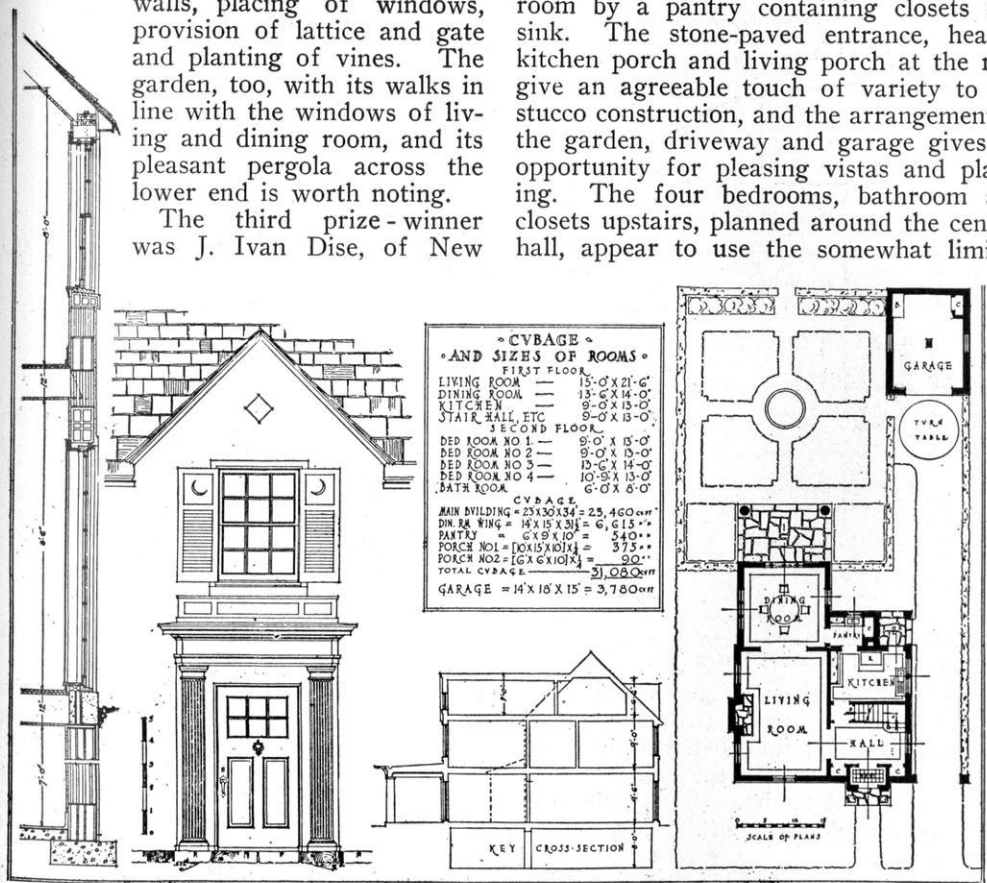
PLANS AND DETAILS OF CONSTRUCTION OF HOUSE ON PAGE 517, WHICH WON THE SECOND PRIZE IN *The Brick-builder's* COMPETITION: FRONT AND SIDE ELEVATIONS OF THE GARAGE ARE ALSO SEEN HERE.

PICTURESQUE DESIGNS FOR FIREPROOF HOMES

is conveniently near the house, and as the sketches of the front and side elevations show, lends itself to a charmingly decorative treatment through the paneling of the walls, placing of windows, provision of lattice and gate and planting of vines. The garden, too, with its walks in line with the windows of living and dining room, and its pleasant pergola across the lower end is worth noting.

The third prize-winner was J. Ivan Dise, of New

living and dining room. Small closets are provided on either side of the vestibule, and the front door is readily reached from the kitchen, which is connected with the dining room by a pantry containing closets and sink. The stone-paved entrance, hearth, kitchen porch and living porch at the rear give an agreeable touch of variety to the stucco construction, and the arrangement of the garden, driveway and garage gives an opportunity for pleasing vistas and planting. The four bedrooms, bathroom and closets upstairs, planned around the central hall, appear to use the somewhat limited



GROUND PLAN AND DETAIL SKETCHES OF THIRD PRIZE-WINNING HOUSE SHOWN ON PAGE 518: NOTE THE LAYOUT OF GARDEN WITH RELATION TO HOUSE AND GARAGE.

York, whose plans show another practical way of developing a comfortable home on the given lot. As the jury said, in summing up the pros and cons of this building: "It has a simple yet convenient plan, although it would be more suited to a closely built suburb if high casement windows had been used each side of the living-room chimney in place of the long windows proposed. . . . The designer was thoughtful enough to indicate a turn-table directly in front of his garage, a convenience, for a small car, that was not thought of by many other contestants when placing their garage on the rear lot line."

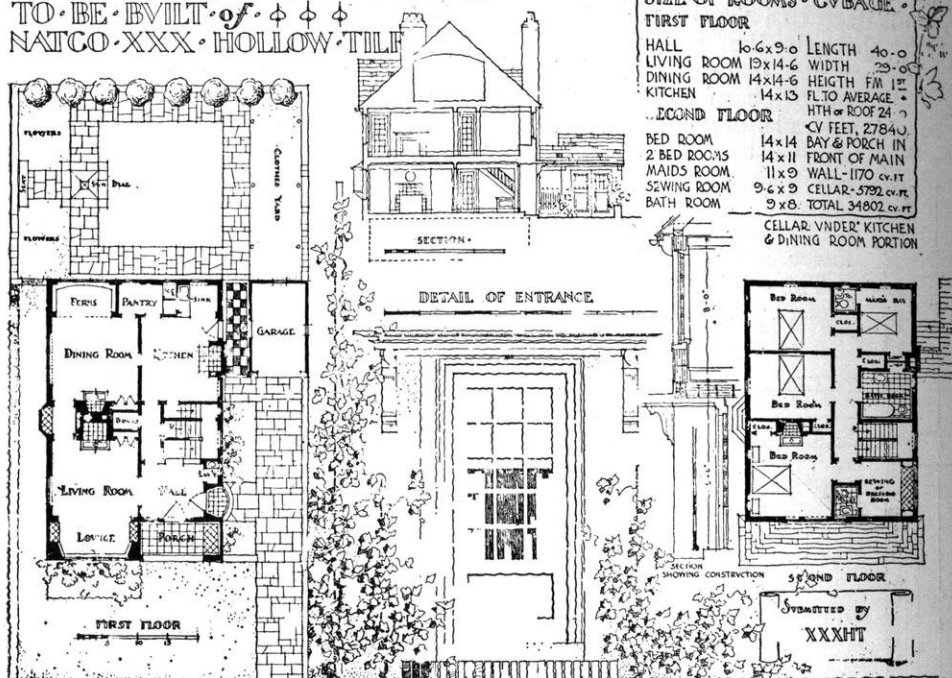
The plans are compactly and economically worked out, the first floor being particularly fortunate in the open arrangement of hall,

space to the best possible advantage.

Richard M. Powers of Belmont, Massachusetts, was the winner of the fourth prize, and his design reveals an especially charming treatment of the problem. In this case, the garage is built as practically a part of the house, the only separation being the covered passage or alley indicated on the ground plan. This addition, which tapers off so gracefully into the garden wall on each side, helps to give the house that quaint, rambling air which reminds one of an English cottage or farm. The construction of the front porch and projecting alcove, with the interesting roof and parapet, the hooded entrance at the side, the small-paned windows and broad chimney are all decorative and practical features. Even

PICTURESQUE DESIGNS FOR FIREPROOF HOMES

DESIGN *sc. φ*
A. SVEVBRIAN. HOUSE AND GARAGE.
TO BE BUILT OF *φ φ φ*
NATCO. XXX. HOLLOW TILE



PLANS AND DETAILS OF SUBURBAN HOME WITH GARAGE ATTACHED: FOR PERSPECTIVE VIEW SEE PAGE 519: THIS DESIGN WON THE FOURTH PRIZE.

the irregular handling of the stone walks shows with what interest the architect has considered those minor details which are after all so important in the general effect. The arrangement of the central garden plot or lawn, the flower-beds on the left, the seat and sun dial, the clothes yard on the right and row of trees along the rear wall—these, too, are worth-while suggestions for home-builders who appreciate the value of friendly garden surroundings.

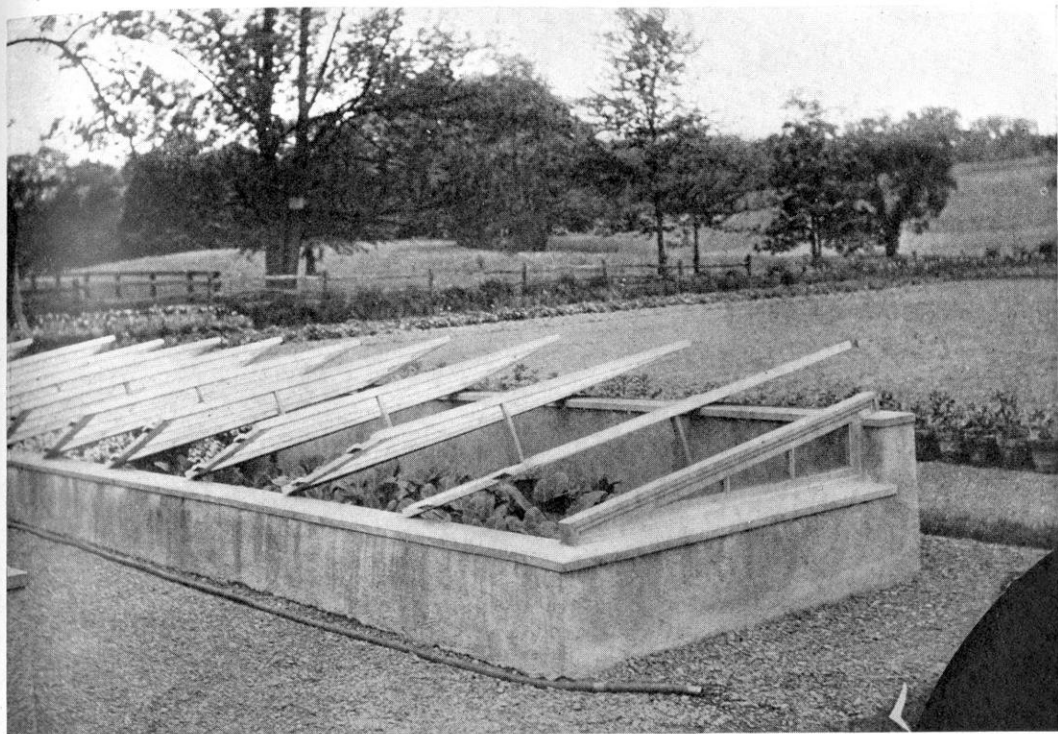
Turning again to the house and its plan, we find that the entrance is into a large light hall with a convenient lavatory in one corner, and a few steps ascending to a broad, well-windowed landing. The living room is especially pleasing, with its lounge or alcove, casement windows, built-in seats and open fireplace, on one side of which closets or bookcases are indicated. Behind this fireplace is another in the dining room, and here also a charming alcove arrangement is seen—a pleasant, windowed nook intended for ferns.

A pass-pantry leads to the large kitchen, which is planned with the range and chimney against the outside wall and the sink in a light recess at the rear, while a small pass-

ageway from which the cellar stairs descend leads to the front hall. It will be noticed, also, that a few steps from the kitchen lead up to the main staircase landing—an arrangement which is almost as convenient as separate back stairs and considerably less expensive.

Three bedrooms, maid's room and sewing or dressing room are provided on the second floor, and in addition to the bathroom there are lavatories in the maid's room and dressing room. The latter has, moreover, a long window seat, and in the front bedroom a fireplace is built. The architect has not indicated any window in the front gable, but judging from the height of the roof and the indication of stairs above the main flight there is sufficient attic space for storage.

IN the December issue of *THE CRAFTSMAN* we published an illustrated article on Santa Barbara's Civic Center. Unfortunately, through an error, a photograph of the original old building was reproduced instead of the new one of brick and tile which Mr. J. Corbley Pool designed as the present spacious home of this progressive community meeting place.



HOW TO MAKE A COLD FRAME: BY DAVID DON

Photographs by Courtesy of the U-Bar Greenhouse Co.

WHEN the impatient arum attempts to push its vivid green sheaf of leaves through the ice-bound banks of little brooks that run through the sheltered groves and woodlots, then it is time for us to trust its faith in the coming summer and begin our gardening in cold frames. With a little forethought and good management the blossoming and fruiting time of gardens can be advanced several weeks, an item well worth attention especially in regions where the slow-ripening vegetables are in danger of being harvested by the hoary-fingered Jack Frost instead of by us.

The location of a cold frame, of first importance, may be on the south side of a wall, board fence, greenhouse, barn, earth bank or even on the lee of a hill in some place which is easily reached from the house, for sashes must be frequently opened and closed following the changeful lead of bright or stormy weather. Good drainage must be considered, else water from melting of snows or the spring rains will get caught in them and destroy

COLD FRAMES FOR FORCING EARLY VEGETABLES: AFTER WARM WEATHER SETS IN THESE SHOULD BE OPENED IN THE MIDDLE OF THE DAY AND CLOSED AT NIGHT.

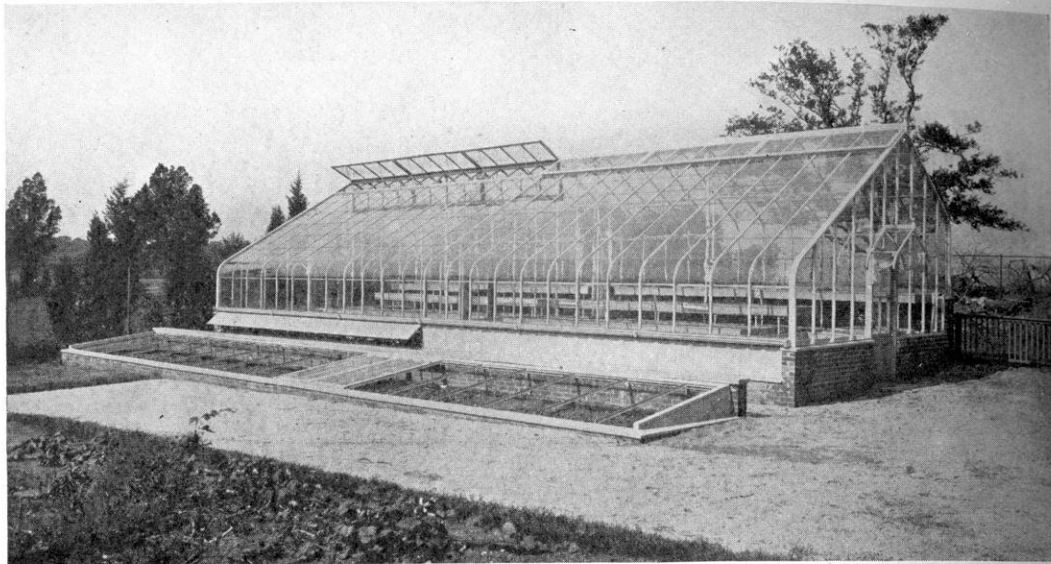
the plants. A drain dug around the frames will remedy the trouble if natural slope cannot be had.

With the aid of a hotbed, the amateur gardener, as well as the professional, can raise his own early vegetable and flower plants from seeds; and with a little care and attention, can force under the frame some early vegetables such as lettuce and radishes.

Last spring, when you were buying your tomato plants, egg plants, lettuce, etc., it perhaps occurred to you then that some one had to start these plants from seed back in the cold months of February and March. To enable the florist to grow these plants, he had to have a greenhouse or a hotbed. Then, why not, with a little attention and comparatively little expense, have a hotbed and grow these plants yourself?

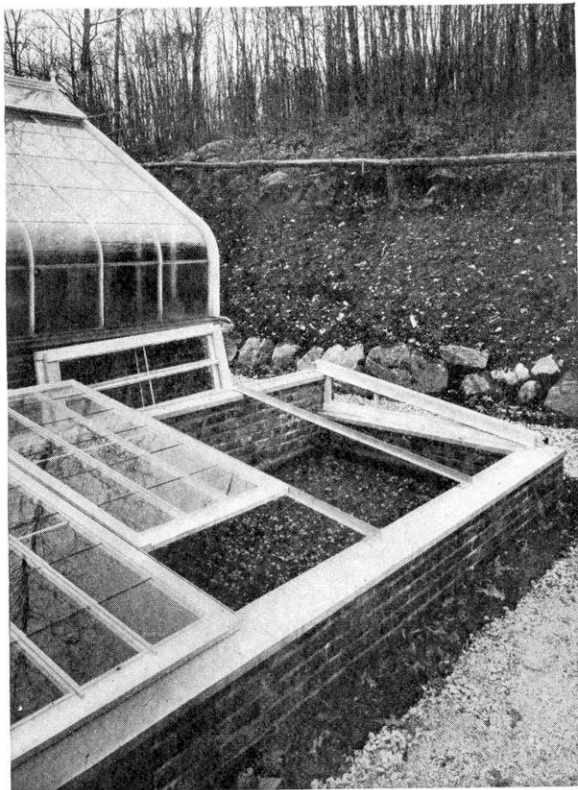
A hotbed is a very simple affair, easy to handle, does not get out of order, and is good for many years. It is composed of a sash set on a frame, which is placed over a manure pit. The heat from the manure makes and keeps the bed hot and keeps the frost out. The hotbed should be in the sunniest spot in the yard and should slope to the south. It would be an advantage to

THE COLD FRAME—NATURE'S ASSISTANT



have it protected from the north by a board fence or the side of a barn.

The sash is generally 6 feet long by 3 feet wide and can be bought for about \$4.50 each.



STARTING SEEDS IN A COLD FRAME WITH A DOUBLE SASH ADVANCES THE GROWTH OF THE GARDEN FULLY SIX WEEKS.

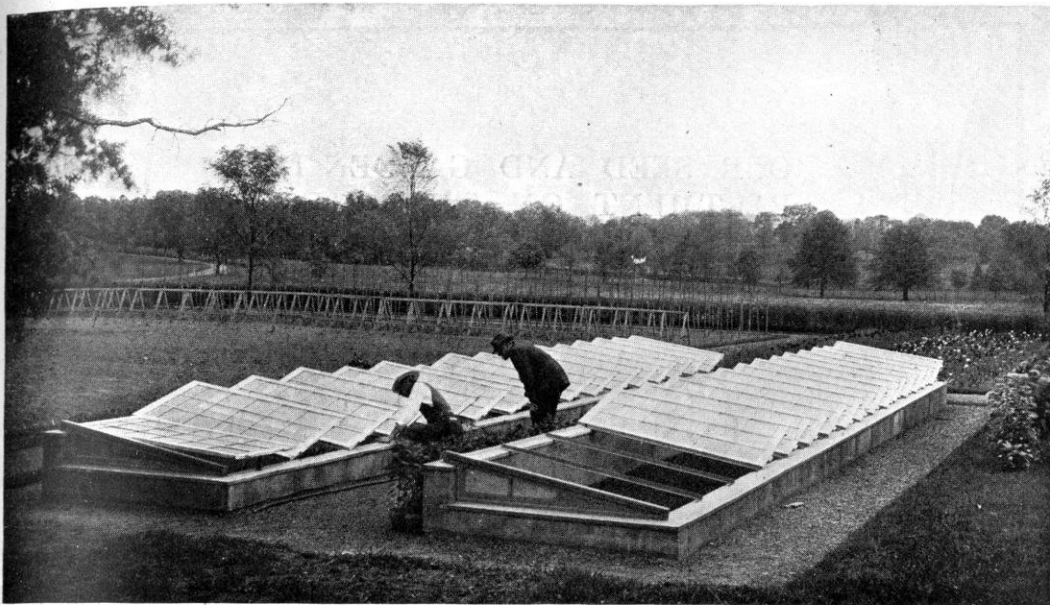
WHEN IT IS THE PURPOSE TO DEVOTE THE GREENHOUSE TO FULL BLOOMING PLANTS IT IS AN EXCELLENT PLAN TO BACK UP A COLD FRAME AGAINST IT TO HOLD ALL THE SLIPS AND SEEDLINGS.

To prepare the ground for the hotbed, dig out the soil from two to two and a half feet, the area to accommodate the number of sash you use, and fill this in with fresh horse manure. It is advantageous to dig the foundation two feet wide all around, and fill it in also with manure; this will prevent the frost from creeping in. However, for spring use, a foundation half this depth is sufficient.

Over this manure foundation the frame is set and the corners nailed to upright posts placed at each corner and driven in about 2 or 3 feet. This frame can easily be made of one inch boards 12 inches wide. To get the best slope for the sash, cut off 6 inches from the top of the south-side frame and nail it to the top of the north-side, thus forming a slope from 18 to 6 inches, then adjust the remaining sides accordingly, making sure that all corners and joints have a good snug fit. Place the sash on top of this frame, and the interior will get the full benefit of the sun.

When the seed is sown in February or March, the hotbed must be protected at night and in severe weather, by a burlap or straw mat spread over the top. On bright days this covering should be removed and in the middle of the day the sash should be raised

THE COLD FRAME—NATURE'S ASSISTANT



a little to give the plants fresh air. Close up the bed about two hours before sun-down, and put the coverings on at sun-set. Take the chill off the water before sprinkling the plants, and water only on bright days in the morning, as this gives the leaves of the plants time to dry off before night. This will prevent all possibility of the plants damping off.

Much satisfaction and enjoyment may be derived from starting your own egg plants, peppers, tomatoes and vegetable plants from seed, during the months of February and March. With care and attention you can secure sturdier plants and as the warm days come along, can give the plants a gradual hardening-off, so that they will not suffer severe set-back when they are transplanted to the open garden.

Another use of the hotbed is for forcing vegetables such as lettuce, varieties like "Ideal" or "May King" planted in the hotbed in February will be ready for use early in May. Radishes may be had in from four to six weeks if varieties such as "Carminforcing" and "White-tipped Scarlet Turnip-forcing" and carrots, if varieties such as "French-forcing" and "Half-long forcing" be used.

Perhaps this seems to involve too much care and attention, but the results obtained will more than repay the effort spent.

Portable frames placed over asparagus or rhubarb plants early in the season will give them several weeks start. Melons

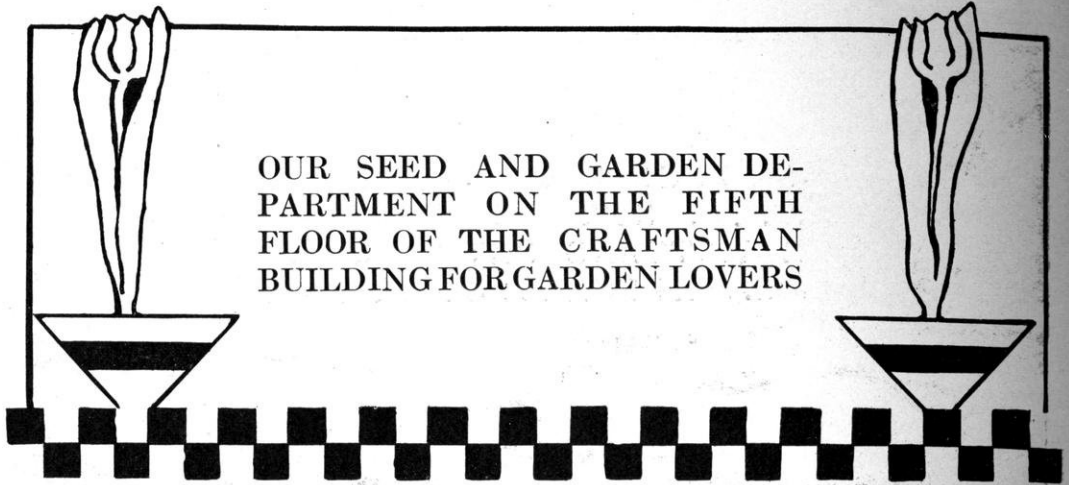
WHERE THE SEASON IS SHORT IT IS AN ADMIRABLE IDEA TO START ALL VEGETABLES IN COLD FRAMES: THIS GREATLY INCREASES THE COMMERCIAL VALUE OF A GARDEN.

started in the small square frames that can be lifted without disturbing the plant will have stronger roots and therefore better flavor as well as earlier start.

Daffodils and tulips will surprise you with perfection of blossoms if protected during the fitful early spring weather with a small portable frame. Zinnias, marigolds, stocks, asters, cosmos can be planted in large cold frames and transplanted later. Pansies and violets sown in cold frames during August will give plants which will bloom in the conservatory during the following March and April. Cold frames are also invaluable for starting Christmas bulbs. Plant them in pots and place them in rows in the cold frames and cover with about a foot of dirt. Beginning in August, plant every two weeks up to November. Do not disturb them for at least eight weeks, so that they may make a vigorous root growth. Fulness of bloom depends on state of root growth. For forcing, place them in a hotbed, half submerging each pot.

Gardens under glass are in more danger of becoming injured by the too ardent sun than of being nipped by the frost. Especially is this true of hotbeds, for they are warmed from beneath by fermentation. They should be closely watched, and fresh air admitted at the right time.

GARDEN-MAKING AT THE CRAFTSMAN BUILDING



THE parable of the sower has always held an especial appeal for humanity, for we are by nature tillers of the earth, garden makers. We know well that some seed, no matter how carefully sown, will fall upon rocks or barren ground, that rains will wash them away, suns dry up tender new leaves, untimely frosts and innumerable pests rob the sower of his harvest. But we also know that some at least of those wee brown seeds will reach fertile ground, beautify our particular corner of the world and reward us immeasurably for all our hopes. No amount of failure really discourages us or makes us lose faith in an ultimate harvest. No sooner does the frost drive us out of our gardens into winter quarters than we begin planning a triumphant return to its delightful free life. The lighting of the winter fire upon the hearth is a signal for seed catalogues and garden books to appear, plunging us into happy bewilderment of choice. As we turn the pages we become surrounded with as fascinating a company of flower temptresses as ever confused the mind of Parsifal. I doubt if any printed book holds a more irresistible charm than a seedsman's catalogue unless it be a plant grower's.

As we read we are hypnotized into believing that every seed will grow and every plant bear fruit. Sickening doubt never enters our minds to drive us from our temporary paradise. Even though we can only buy a five-cent packet of mignonette seed to sow in the window box or an equally small envelope of morning-glory seeds for the back fence or are restricted to a single hyacinth bulb in a glass at a window, still we have our hour of Elysian bliss. We shall

never outlive the exalted impression that we are witnessing miracles when handling seed. Indeed, is there anything in nature more wonderful to consider than that tall plants, bearing multi-colored fragrant blossoms, trees laden with luscious fruits, are coiled up within a single, tiny brown atom smaller than the head of a pin or into hard nuts no larger than our thumb!

Another miraculous thing to consider is that cities, mankind's winter quarters as it were, are of necessity centers for the distribution of all the seeds and plants needed to feed the people of the world and beautify their homes. Cities are really the result of the country's need. They exist because of man's need of the products of the country. They are the gathering and distributing centers of the harvest regions.

Time is so valuable a factor in present-day living that all needed things must now be gathered into easily reached centers. Different articles of human needs are classified and assigned to one locality so that there may be little time wasted in running to and fro seeking information or the actual thing wanted. The Craftsman Building is one example of this classifying plan of modern business arrangement. Home-makers can go directly to this center and with no loss of time find everything needed to build and furnish a home and its garden. This building is, as it were, a seed, from which homes and gardens may develop. Not only this, but each department of a home is classified so that there is no necessity of wasting one's valuable time and energy.

When gardens are to be planned the fifth floor is to be visited. Here information upon every possible requirement, of gar-

FURNISHINGS FOR THE MODERN HOME

den, farm or outdoor life, can be gleaned. Of course every individual object cannot be seen here, for even a modern skyscraper is not large enough to contain the infinite variety of things grown in this amazingly complex world, but there are products from the best seedsmen, plant growers, nurserymen, planters, florists, the best makers of garden tools and implements of all kinds, furniture, pottery, fountains, gateways, baskets, etc. A library of garden books and tables filled with catalogues pertaining to the garden are to be found, with comfortable chairs close by, and an experienced garden designer to talk to and advise with. Pergolas, porch furnishings, Colonial and rustic garden furniture, sundials and gazing globes, concrete and terra cotta pottery, tools, baskets, seeds, bulbs, plants, nursery stock, can be seen with prices, and information may be obtained on everything not actually on view.

A new departure for this floor will be seasonable flower and vegetable plants on sale. Hammocks and swinging seats of rustic birch and willow will also be found, flower pots painted to order with motives similar to the pattern of your porch or sun-parlor cretonnes; mats and cushions for the piazza steps, smocks, sun bonnets, garden gloves, decorative and useful watering pots, humorous and serviceable flower sticks, in fact everything that is needed to make the garden practical and beautiful.

Bird lovers will find here the most charming of bird houses, bird basins and bird fountains, as well as a comprehensive library of books on bird life, how to attract, care for and identify those delightful and useful feathered guests.

Campers will not only find just what they need in the way of tents, canoes, camp stoves, cooking kits, canvas clothing, etc., but will be able to consult with an experienced camper as to how to camp, what to take, what to wear, what books to have handy, that will give them more intimate knowledge of the flowers, trees, birds, animals, likely to be met with, and of trails, tramping, packing, etc.

Now that sowing and planting time is near at hand we wish again to remind our readers of our free garden service department. We are glad to help you plan your garden, to suggest the best plants, shrubs and trees for your especial locality. Write to us and we will endeavor to give you any information you may need.

AFTER THE ARCHITECT, FURNITURE AND FITTINGS

(Continued from page 557.)

individual in them, knowing that if mistakes are made they are no great loss. With a mint of money to spend the room turns out almost invariably the pretty French style of Marie Antoinette. But throwing this aside as undesirable for our homey room, let us see what remains.

Can anything be prettier than painted furniture for a bedroom, when it is well done? Primarily the forms of the pieces must be good, that is, well-proportioned, and founded on some of the old styles that the centuries have proved good. The decoration is arbitrary, but the forms must be right. It is a mistake to think of painted furniture as necessarily white. Some of the prettiest is in low tones of green, in strange apricot reds, and there is always gray, and shades of tan. When such colors are used a soft polish is necessary and the ornament may be confined to bands of a different color or gilt, or even silver.

Often the prettiest effects can be got by making a harmony of chintz and painted furniture, using the chintz colors as the inspiration for the furniture. One who knows how to paint, copies the pattern of the chintz on the head-board of the bed, on the bureau drawers, on the chairbacks, but a worker of lesser talent may well take the dominant flower color of the chintz for the furniture and use it in stripes on a suitably colored ground. One of the plates shows two bedroom chairs similarly treated. The ultra-modern designs made now in this country in hand-blocked linens help to make fascinating bedrooms. This is the place of all others to use them and show one's own taste and skill.

Among the illustrations given is a fine old veneered mahogany bed of the time when Napoleonic furniture was falling into a decadent bulk. This bed agreeably dominates the room, and with the dressing bureau sets the note of quaintness and hominess that is carried above the inharmony of ill-chosen chair and table. Similarly, in the attic bedroom, the old-time chairs and mirrors give a note of simplicity and sincerity which the owner has kept throughout, notwithstanding the iron bed and other modern bits. Simple as it is, this room has harmony and is a good example of what can be done with light paint, a

FURNISHINGS FOR THE MODERN HOME

knowledge of furniture styles and a sensitive feeling for appropriateness. Both these rooms breathe the spirit of home.

The other plan for furnishing the bedroom which could be recommended is to stay closely by the "Colonial"—that word which is made to cover the furniture of our country in the span of Martha Washington's life. Almost everyone has or can get a piece or two of very simple old furniture. Put then, a chair or table of old make in the bedroom and work up to that. Never buy what clashes with it. Add to that, a wall-paper of big flowers, or one that makes a solid-color background, and you cannot go astray.

All the old styles are reproduced, but careful copies are expensive. Excellent effect can be got by choosing furniture with good lines, but great simplicity. The matter to be avoided is not a plain chair or bed, but one that will not soon become uncertain and shaky, trembling under its own avoirdupois.

The bed may well be a bed with posts. Nothing prettier was ever devised in all the centuries, but whether the tester encloses it or not is a matter for each to decide. If you have a space and means, put in the bedroom a long, comfortable sofa of some sort, so that the mistress of the house may be tempted to take during the day the bit of rest that lubricates toil. How many a weary body has sat upright in a chair for fear of "mussing up the bed."

In talking of furniture, or of fitting the house, one naturally falls into a way of using the names of the great periods of decorative art. It is no more possible to avoid it than to avoid of speaking of vegetables in the kitchen. So we must all have at least a speaking acquaintance with the words. We all have already that acquaintance, but we are lazy about pursuing the matter, and we forget to recapitulate. Renaissance furniture means simply the application of Greek and Roman ideas to the elegant life which Italy started about A. D. fourteen hundred, and which spread over Europe. England in the sixteen hundreds gave us the wonderful things in oak and walnut which the technical divide into Jacobean, Cromwellian, Restoration, Stuart and William and Mary. France in the next century, the eighteenth, gave the styles we loosely call "French," under Louis XIV, Louis XV, Louis XVI and the beginnings of the Empire. And, most loved of all,

England gave to the world the styles which she made from these French designs. These are what are too easily denominated Colonial, or Georgian, and embrace the several styles of the eighteenth century, Queen Anne, Chippendale, Sheraton, Hepplewhite and Adam brothers.

If you know what these styles mean when they are mentioned you are fitted to pick out furniture for the new house from amongst the uncomfortable masses of "novelties" and "newest things" of the market, for you will then instinctively choose the pieces of fine structural composition and beautiful outline, letting ornament go and taking beauty of finish in its place.

A house is not furnished every year. We live all our lives with one furniture. Is it not then, worth while to take pains, infinite pains in selecting?

Here are the important points, honestly made furniture, simplicity, elegance of proportion, beauty of finish, all this, added to outlines founded on the well-tried styles of the centuries.

A house furnished with such movables, softened with appropriate textiles, enlivened with tasteful walls is a peaceful harbor, an inspiring temple, and, best of all, a home.

ORIGIN OF THE "CLAW-FOOT"

THE earliest forms of household furniture are those left us by the Egyptians. . . . This furniture inclines toward animal forms more than vegetable in its construction.

The principles were sound, based on the requirements of the inexorable laws of gravity and the frangibility of household goods; but so harmonious was the drawing of chairs and stools that man has been pleased to copy certain of them in modern times. There is a bit of humor in the fact that when explorers recently opened the tomb of the parents of Queen Tii, and found there two superb chairs, the specimens were promptly named Empire and Louis Seize.

Seeing how firmly the beasts stood upon four pads, the designer of that time gave to man, the two-footed and fatigued, the luxury of rest on four feet, where no laws of balance persecute the weary muscles. In other words, his favorite model for chairs was fitted with animals' legs or feet, and a couch of them represented an entire beast.

From "Decorative Styles and Periods," by Helen Churchill Candee.

THE BIRD CORNER OF OUR GARDEN FLOOR

THE BIRD CORNER OF OUR GARDEN FLOOR: BY ELOISE ROORBACH, HEAD OF THE DEPARTMENT

GARDENS, no matter how perfectly laid out and planted, remain far short of the ideal unless little birds are nesting among the flowers, drinking at the fountains and singing in the trees. Gardeners, no matter how experienced, alert or industrious they are, can never bring their plant charges to the fullness of harvest without the expert aid of the little feathered "wardens of the field." They are better than any poisonous spray for ridding flowers and vegetables of destructive parasites; peering under every leaf, their bright eyes discover the tiniest hiding enemy, they patrol the rose bushes and cabbage plants with active vigilance. Not an enemy can escape their watchful eyes.

Knowing well the very life of flowers and fruits and birds depends upon a mutual service, upon the divine taking and giving service that keeps all life sweet and wholesome, we have given the birds their just place in the plan of our garden department. Among our garden furniture, under the eaves of our portable houses, among the branches of our cedar trees, are perched charming houses designed to please the house hunting feathered gardeners, to help them reach a decision about the important matter of a safe nesting site, to make them feel at home with us. The best of bathing basins and fountains are displayed. Upon our tables are books about the birds, those that introduce them by name, reveal their pretty ways of life and tell us how to keep them in our dooryards.

All through February we will make an especial appeal for the preservation of these beautiful, cheerful servitors of our gardens. The National Association of Audubon Societies with their usual readiness of help when appealed to have agreed to place on exhibition beautiful water-color drawings of the New England birds most apt to visit our gardens. They will also show helpful identification charts so that a better knowledge of these little friends may be had. Best of all will be a talk upon bird life by T. Gilbert Pearson, Secretary of the National Association of Audubon Societies, on Thursday, February 4th, at 2.30 p. m.

Some one will be in constant attendance to talk with about the planning of gardens and ground, that the birds may be assured of a winter crop of berries. Information will be given about the berry-bearing shrubs that should be planted in sunny places, such as the bayberry, junipers; in the shade of groves such as mountain ash, partridge berry; moist places such as the shadbush and hawthorn and about the woodbines and bittersweet and other creeping things. And help will be given for the asking about the planting of the margin of the bird pools, tying of bushes for better shelter, about winter seed boxes, tables and feeding sticks. So write or visit our garden department during the month of February and get acquainted with the needs of the feathered friends who are soon to start their northern migration, hunting for nesting sites and feeding grounds.

March will be our special wild flower month and April the time of flowers and plants.

The shrubs, trees, plants, seeds, stock of everything grown that will feed or shelter the birds will be on sale or to order in the bird corner of our garden floor. Basins of just the right depth for these winged gardeners' daily bath will be shown, those that are perfectly safe for the smallest bird and delightfully decorative as well, low shallow basins to place on the ground or on the stump of a tree, basins upon graceful pedestals of concrete or terra cotta.

Nothing could be lovelier for a garden than a slender bird basin twined about with roses, little birds perched along its rim, chattering or singing, preparing for a plunge or flying back and forth through the fine spray of a fountain springing from its center. The center of a garden's interest is always where water flows or plunges, or remains quiet in the form of a little pool. The pool should be margined with flowers that bloom successively through the summer, and the fountain be constructed so that it is safe for little birds to drink from.

We will be glad to help you give so attractive an invitation to the birds that they will not only abide happily for a summer under the bounty of your hospitality, but return again and again to the safe and happy feeding ground. Beside adding to your own personal pleasure, you will also be knowing that you have added to the beauty and joy of our land by aiding in the preservation of our "singing gardeners."



TILES FROM THE POTTERS OF TUNIS: SUGGESTIONS FOR THE AMERICAN LANDSCAPE-GARDENER

EVERY craft has its own tradition, its own historic romance, and few can claim a more ancient and picturesque one than ceramics. Like most useful arts, moreover, it is associated with special countries and localities where it has been practised generation after generation. Its secrets have been handed down from father to son, each seeking, with a craftsman's pride, to keep his work up to the high standard of his predecessors, or even to surpass their handiwork through his own skill.

Such a spirit as this lies back of the pottery of Tunis, which, from ancient times, has been one of the country's principal industries. The high degree of excellence that had been achieved even in early days has been revealed by the excavations made on the site of Carthage, where rich vases, funeral urns, lamps, tiles and even large statues have been found.

"In the ninth, tenth and eleventh centuries of the Christian period," says one writer, "the Princes Aghlabites and Fatimitis decorated their palaces and religious edifices with tiles of faience, and employed for domestic use vases artistically decorated.

ENTRANCE TO THE VILLA PERSANE, TUNIS; SHOWING AN UNUSUALLY DECORATIVE USE OF BRILLIANT COLORED TILES IN THE CONCRETE WALLS.

On the arrival of the Spanish Moors in Tunis, and later that of the Turks, a great interest and impetus was given to this industry. The ceramic art flourished until the end of the reign of Hamouda Pacha, who died in 1790."

Tunis Nabeul, and the old town of Kairouan, were the chief centers of the craft, and their mosques and old palaces are still covered with tiles whose beauty testifies to their makers' skill. The old houses and monuments, however, have been largely stripped of their faience decoration, which admiring travelers and collectors have been able to buy from the impecunious owners. Indeed, so many of these wonderful tiles have been carried away that they have become quite rare, and the industry itself has also been decreasing.

Recently, however, the Tunisian government has taken an active interest in the craft, and has tried to encourage the natives to revive it, and to conserve its ancient loveliness for future generations. Thanks to this official effort, many of the old models of pottery and tiles to be found in the Museum of the Bardo at Tunis can now be reproduced in all their old-time beauty.

But the phase of the movement which is of special interest to us here in America is

TILES FROM THE POTTERS OF TUNIS

the introduction of this faience work into our own land, the privilege of importation having been obtained from a family of Tunisian potters by whom the secret of the ancient craft has been preserved.

Some idea of the charm which these tiles add to a garden

may be gathered from the photographs, which show the foliage-sheltered grounds and low-walled pathways of the Villa Persane, Tunis. The rich mosaic effects of the inserts in the concrete surfaces are peculiarly decorative against this luxuriant background, and even without the color give one an impression of the warmth and interest which they lend to each restful garden spot. The construction of the entrance, the rounded seat and tiled pavement are all worth noting, and offer suggestions to American gardeners for architectural effects around their own homes.

Indeed, there are no doubt many home-makers on this side of the Atlantic who will be only too glad to know that pottery, tiles and faience work of this rich Oriental character are obtainable here. Not only is the material suitable for all kinds of outdoor uses, being thick, strong and unaffected by the weather, but it can be employed with delightful results indoors, since the colors will blend admirably with the tones of Oriental rugs, tapestries and old furniture. One can easily imagine, for example, how decorative some of these tiles would prove if inserted in geometric designs—as panels, or diamond-shaped mosaics in a chimneypiece of concrete, above the mantel-shelf and on each side of or around the fireplace opening. They could

TUNIS COURTYARD WITH TILED POOL AND WALLS THAT REVEAL A DECORATIVE HANDLING OF THIS BEAUTIFUL FAIENCEWORK.



VISTA THROUGH THE GARDENS OF THE VILLA PERSANE: MODERN REPRODUCTIONS OF THESE WONDERFUL TILES HAVE BEEN RECENTLY INTRODUCED INTO AMERICA.

TILES FROM THE POTTERS OF TUNIS



be used, too, in connection with brick, where very rich color effects were desired. For the fireplace hearth, the border of a porch floor, the walls or floor of a sunroom, the garden walks and entrances or the edge of a lily pool, they would also be appropriate.

Architects would likewise find them invaluable for adding a note of color and variety to otherwise plain walls, and a group of tiles inserted between or above the windows, over the doorway or in the gables would brighten even the simplest or severest building with a touch of Eastern splendor. Roof tiles of various shapes, in Empire green, are also to be had in this unusual ware, so that it would be possible to work out both house and garden decorations in harmonious color schemes.

Those who visit the Garden Department on the fifth floor of the Craftsman Building may find examples of this pottery, in the shape of jars, bowls and vases of simple and unusual forms. The designs that ornament the mellow, grayish earthen surface are more or less primitive in outlines, coloring and execution. And it is this very childlike, naïve quality that gives them such unique charm, and distinguishes them so widely from the ordinary machine-made objects of more civilized manufacture.

The patterns on many of the pieces are semi-geometric, with here and there a leaf or plant form, suggestions of the pome-

AMERICAN LANDSCAPE GARDENERS AND HOME-MAKERS MAY FIND HERE A CHARMING SUGGESTION FOR THE USE OF RICHLY COLORED MOSAICS IN LOW CONCRETE WALLS AND GARDEN SEAT.

granate and the seed pods of the lotus, which give a touch of local character to the designs. It is interesting, too, to note the influence of beads—so loved, always, by the people of African countries as well as by the Orientals. On many of the jars one sees a repetition of round and oval bead-like forms, which remind one of the curious necklaces of the Tunisian country. Occasionally there occur some of the conventionalized leaf forms that one finds in Persian designs.

The colors are somewhat unusual. The background is of an uneven grayish, earthen tone, while the designs are in deep, dull blues, emerald greens with warm splashes of yellow and orange. As a rule, the patterns are outlined with a dark brown line, fine or heavy according to the delicacy of the ornament, which follows or harmonizes with the general lines of the objects. Although there is little attempt at fine or elaborate detail, the general effect is remarkably rich. Indeed, it is the kind of work that adds a note of real distinction wherever it is introduced, whether in home or garden. And in its own way it may hold inspiration for American potters and designers in many branches of craft work.

Illustrations loaned by Robert Rossman Co.

REAL ESTATE AND A HOME

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REAL ESTATE AND A HOME

WHETHER a man builds his home and plans his garden merely for himself and family or for future generations, he should always plan so carefully and construct so practically that if his home has to become real estate he will find it a valuable asset, having a significance beyond the merely sentimental one. No man can afford to put a great deal of time and energy and some money into a proposition that would not possess a marketable quality in case of emergency, and a house is no more yours, no nearer and dearer because you could not sell it if you wanted to and needed to.

Every wise man really wants respect for his home as well as admiration, and it does not mean that you are without poetry and romance if you decide to build the best kind of a house and produce the most practical as well as loveliest garden in the neighborhood. In fact, the better standard you have for your home in its architecture, fittings, grounds and garden, the more you will enjoy it yourself, the more you and your family will develop in producing it, and of course the better bargain it will become if Fate should ever turn her face from you.

Perhaps the best way would be always to build the kind of a home you would like to buy from a neighbor. You must make a careful study of the site in relation to sun and wind, the design in relation to comfort and economy, heating and ventilation in relation to health; for home-making today means more than shelter, it means a place in which you intend to grow and prosper. It is safe to make elimination the keynote of the whole theme, for extravagance is responsible in America today for the production of more unsightly architecture and uncomfortable homes than poverty is; a moderate income will often force people to a point of elimination that will result in real beauty. But if you possess money and wish to spend it in your home it is essential that you should make a special study of the art of leaving out the superfluous. The lack of money somehow seems to breed thought and the possession of it recklessness; and wise thought is the only inspiration for beautiful architecture.

Having decided to build your house for the real estate market, as well as for pos-

terity, plan an intimate relation between your garden and your home. They must belong to one family and both to the landscape. Of course, you will want a great deal of help in this most important undertaking of your life, but in the main you must be your own head architect, builder and gardener. Talk with people who know the art of building and garden-making, read the best books on the subject, and make many plans for your home. After you have given a lot of time and study to the matter, then follow every step of the work as though you were the architect and contractor. It is impossible for any one else to develop for you your ideal of a home. They can only help you do it.

Since I built my own home at Craftsman Farms I have come to the conclusion that this is the most important step in a man's life. Nothing can mean more to him than the surroundings in which he is to live day after day—the hills that he is to see from his porch, the pasture that lies below the bedroom window, the glimpse of the vineyard through the south windows, his own fireside where he plans his life, the porch where he sleeps in the starlight. These things are more or less immutable, once established, and so you must know what you want before you begin to build, and then you must build intelligently to achieve it.

It is because these things are so overwhelmingly vital to me that every year I decide to devote two entire issues of the magazine to gardening and home-building. This year, as usual, the March number of *THE CRAFTSMAN* will be given up to gardens and the April number to home-building. Each issue of *THE CRAFTSMAN* publishes a certain number of articles on both building and gardening, but I feel that that is not enough. Once a year I want to crowd the magazine with the most practical and interesting material available for beginning and extending gardens, for planning and fitting houses.

In the March number for 1915 we shall have an article by Julian Burroughs, talking about the way he and John Burroughs, his father, make the gardens around their homes, and we shall have a portrait statue of John Burroughs himself by Sciarrino Caraino Pietro, sculptor. The most beautiful photographs of lotus blossoms ever published have come our way, and these will appear with an article about the grow-

PROFITABLE GARDENING FOR CHILDREN

ing of this Oriental plant in America. If you happen to live in a land where rocks abound you will find good material for the making of a rock landscape garden. New England wild flowers in their original habitat and transplanted into New England home gardens will be the theme of an article by Eloise Roorbach, illustrated by Charles Lincoln, who knows more about the wild flowers of New England than any other botanist we know of.

We shall have an American-Japanese garden from California, with picturesque photographs and the mysteries of the making of these wonderful gardens revealed. One of the most practical articles will be Vine-Clad Bowers, in which the beauty and the shade will be the important thing and not the architectural structure of the arbor. Every one owning a home should have gateways and summer houses and lattices covered with fragrant vines. A most unusual garden topic will be handled by Wilhelm Miller, the first editor of *Country Life in America*. It is called "Wild Gardening," and he will show our readers how to turn farm land and the adjacent woods into a beautiful garden, a thing not to be done by a professional gardener, but by the farmer, his boys and his neighbors. We have secured from Mr. Lincoln also four of the most remarkable flower photographs that we have ever seen. These will be published with a word about Mr. Lincoln, and his own garden, which is all New England. The fourth of the series of "Your Own Home" will take up the question of the relation between house and garden, planning and planting of the grounds, and outdoor architectural features. We find these articles on the building of homes are being widely read and much appreciated because they are written for the people who want beautiful homes at moderate prices. If you want to have your lawn filled with daffodils in the early days of May, *THE CRAFTSMAN* for March will also tell you how to do this, and will show you some lovely daffodils growing in the garden at Hampton Court. Of course, in addition to these very special articles we will have many on small gardens, on vegetable gardens, on practical and profitable little suburban gardens, all interestingly illustrated and of real value to the garden lover.

In the March number of *THE CRAFTSMAN* we will publish a detailed list of the table of contents for April, which will in-

clude the work of the best American architects, not only in public buildings, but in domestic architecture. We shall have all kinds of detail articles in regard to the finishing of homes, on lighting, plumbing, heating, etc. Modern porches and pergolas will be shown in beautiful pictures. William Price, one of the most poetical of all architects, will write us a foreword in regard to the American home, and Will Levington Comfort will tell us something about his own development through the building of his home. As usual, both magazines will be filled with pictures not only for the practical illustration of the articles, but to add to the beauty of the publication.

GARDENS VERSUS FACTORIES FOR CHILD WORKERS

A NEW experiment is on foot which should interest all who are concerned in the country life movement and in the abolition of child labor. The Welfare League, in Westchester County, New York, is planning to utilize vacant lots as gardens for children who would otherwise be in factories. The gardening is to be done under the direction of the schools.

"Practical work will begin about the first of February," announces Mrs. Walston Brown, "and will be in charge of former President Jarvis of the Connecticut School of Agriculture. There will be a survey of the land of the county, and vacant lots platted to ascertain which owners will be willing to allow the lots to be used.

"We believe that to abolish child labor we must do constructive work. It has been found by actual practice that *where children have taken up gardening they can earn more in a summer in that work than they can during an entire year in a factory*. The garden products of the children are used first for the family and the surplus is then marketed. . . . There are now one and a half million children in the factories and there are a million unemployed adults. When we are able to take the children from the factories we will leave their positions for the adults who are now idle. . . .

"It is estimated that by turning the force of the children of the country into gardening there can be an increase of \$200,000,000 of wealth to the country. It is not only the factory children who will work, but others who will utilize their time out of school."

