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From a Photograph by Edwin H. Lincoln.
See page 255.

THE MORNING GLORY, A DEAR COMMON FLOWER THAT RUNS LIKE A SQUIRREL ALONG THE NEW ENGLAND STONE WALLS, WREATHES LEAFLESS DEAD TREES WITH GARLANDS OF GREEN, AND TURNS UNSIGHTLY BRUSH HEAPS INTO GARLANDED TENTS.

THE CRAFTSMAN

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GUSTAV STICKLEY, Editor — MARY FANTON ROBERTS, Managing Editor

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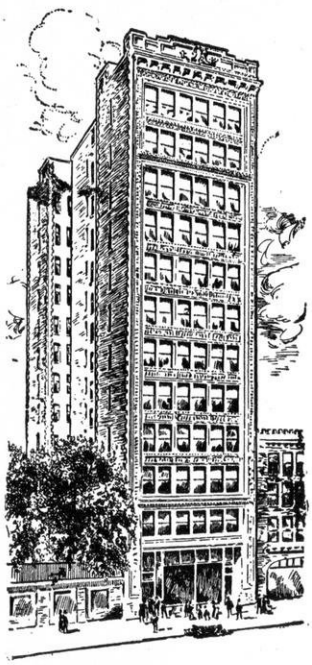
Your Dream of a Home



can be more easily and more quickly realized if you visit *The Craftsman Homebuilders' Exposition (Permanent)* in the *Craftsman Building*—just off Fifth Avenue on 38th and 39th Streets, New York, in the heart of the most famous shopping section of America. Here you will find four floors devoted to complete "life-size" exhibits of the materials you should choose to insure permanence, beauty, and comfort in your home. There are no admission fees or charges of any kind. The exhibits are grouped as follows:

"The Endurance of the Home"—(BUILDING MATERIALS)

showing "Tapestry Brick," Lehigh Portland cement, Denison interlocking hollow tile, Rookwood faience, Colonial and Covert fireplaces with improved appliances, a Van Guilder hollow-wall fireproof house, metal lath, Ruberoid roofing, Johns-Manville asbestos stucco and shingles, Cabot shingle stains, Glen Tor tiles, parquet floors, and the new sanitary flooring.

"The Interior Beauty of the Home"—(INTERIOR DECORATION)

showing completely furnished model rooms, decorated with the famous Fabrikona and Sanitas wall coverings,—Dutch Boy white lead and oil,—a Macey model library, a model bedroom, reproductions of classic ceilings and mantels, Morgan doors to match any style of furnishing, Bridgeport wood finishes, Gillespie varnishes and enamels, Alabastine wall tint, Brenlin shades, copper and bronze wares, Boston Sculpture casts, and the famous Copley Prints.

"The Comfort of the Home"—(HOME EQUIPMENT)

showing a model kitchen (with pure food exhibits) and model laundry in operation, Western Electric household helps, Battle Creek electric light baths, Pyrene fire-extinguishers, Higgin screens, Vapor-Vacuum heating system, Leonard refrigerators, the unique Rector gas-heating system, Humphrey automatic heaters,—and (on the 5th floor), the "Eye-Comfort Lighting Shop" with its beautiful showroom and model rooms showing the new indirect lighting.

"The Setting of the Home"—(GARDEN AND GROUNDS)

showing a Lord and Burnham greenhouse,—Hodgson portable houses, playhouse and poultry houses,—charming English garden benches and rose arbors,—Galloway terra cotta garden furniture,—a complete Hartmann-Sanders pergola,—bird houses,—miniature models of country houses and grounds,—country home water and lighting systems,—and all the garden needfuls, from seeds and lawn mowers to fences and bay trees.

"The Homelovers' Headquarters, In The Shopping Centre of America"

The Craftsman Homebuilders' Exposition

CRAFTSMAN BUILDING
38TH AND 39TH STREETS, EAST OF FIFTH AVENUE
NEW YORK

The above advertisement appears in more than twenty leading publications read by the homebuilder and homelover

THE CRAFTSMAN

PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.

VOLUME XXVIII JUNE, 1915 NUMBER 3

MORE COLOR IN THE HOME: PAINTED FURNITURE INSPIRED BY PEASANT ART

IT is a curious and significant fact that many interesting modern developments in art, craftwork, architecture, cabinet-making and other fields, owe their inspiration to the most primitive of sources. "Out of the mouths of babes" may be applied not only to the wisdom of philosophy but to the truth of art. Strange as it may seem for a civilization so complex as ours to turn back to a simple and "uncultured" people for guidance or inspiration, nevertheless some of our most beautiful handiwork today is based upon peasant art. And this, not so much because of a fad or passing desire for simplicity, but rather because we are discovering that behind such products lie certain fundamental principles of strength and beauty.

The peasant craftsman first of all makes his work sturdy, durable, fit for the wear and tear of daily usage. He makes it pleasing in proportion, partly from his understanding of the lines of strength, partly from an innate feeling for harmony. And above all, he sees to it that his product has the attraction of *color*. For, unlike us, the idea of color does not frighten him. No Puritan ancestors have instilled into his soul the suspicion that orange and purple are "loud" or "undignified," or that scarlet is the symbol of sin. Even the centuries of social suppression and constant toil have not killed his æsthetic sense or his love of Nature, or curbed his eagerness to echo, in however crude a fashion, the vivid tones of her leaves and blossoms upon the handmade furniture and utensils that form the fittings of his cottage home. Indeed, may it not be that this desire for color is the outcome of those very conditions of poverty or unremitting labor in workshop, field or farm? And may not this use of pure pigment be a source of such consolation and enjoyment that it brings light and sunshine into even the dullest cabin, and invests the round of labor with the dignity of art? But whatever the motive, we must admit that color, in most of the art of Europe's peasantry, is handled in a remarkably effective and masterly way. And when we study this original work we can hardly wonder that it has afforded inspira-

tion for radical departures in furniture making and interior decoration.

It was in the *Wiener Werkstätte* of Vienna that this movement had its first impetus, though the originators undoubtedly were influenced by the work and methods of the peasants of Austria and other lands. In the homes of the villagers, in their bright-dyed garments and embroideries, their furniture and ornaments and toys, the students and designers found stimulation for their own creative efforts. Underlying the products of these simple people, they saw the most fundamental artistic truths. A study of the massive shapes and brilliant decorations of the various forms of craftwork suggested, naturally, the introduction of the same ideas into the woodwork, furnishings and fabrics of more prosperous homes. For art is democratic, and sees no reason why beauty-loving people in the cities as well as in the rural districts should not welcome good craftsmanship and warm, generous color into their homes.

Nor was the new movement merely an imitative one. It meant rather the infusion of ruddy peasant blood into the anæmic veins of over-civilized studio workers. The products of the town were freshened, invigorated. A new boldness of line, a new daring in color crowded back the old traditions of academies and schools. Instead of the careful restraint and classic orthodoxy of a Victorian era which for so long had hampered expression in every field, the world beheld the blossoming of original and audacious decorations. Some of them, perhaps, were a bit too fantastic to be really lovely, and many were too startling in color contrasts for an everyday environment. As in all new movements, there were extremists, and these gaily flaunted hues certainly had an advertising value for the cause.

Poiret in the fashion world, Reinhardt for the stage, Matisse in the studio were promptly influenced by this Viennese school of art. Its students have carried the new spirit into many lands and many branches of art and industry. Our furniture, draperies, decorations for homes, clubs, galleries and even stores show today, in greater or less degree, the mark of this new birth of color. And, although most of us are still rather timid about introducing such vivid contrasts into our homes, and many are using them with more enthusiasm than understanding, there is nevertheless a general increase of color beauty both in the imported products and in the output from American factories and studios.

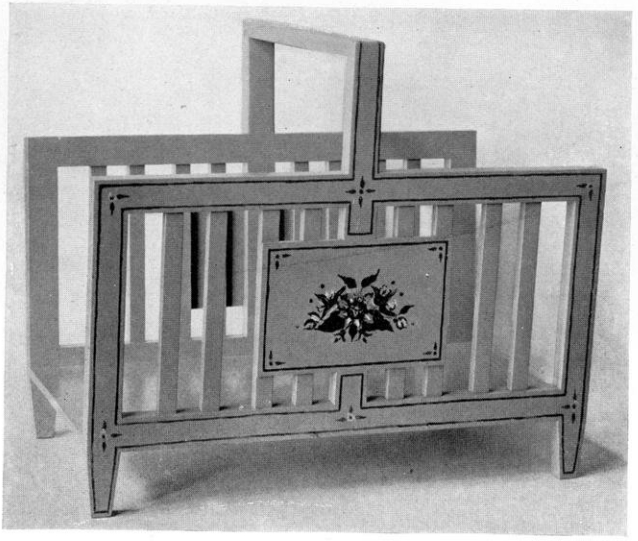
SOME impression of the kind of work that has been sent us from abroad as well as that produced on this side of the water, may be gained from the photographs here reproduced. Three of the views show furniture made by the peasants of the Black Forest,

AN INTERESTING EXAMPLE OF MODERN PAINTED FURNITURE: THE TABLE, WHICH IS BOTH ORIGINAL AND DECORATIVE IN ITS DESIGN, IS BLACK, BRIGHTENED IN THE PANELS BY CLUSTERS OF BRILLIANT CONVENTIONALIZED FLOWERS THAT SHOW EVERY COLOR OF THE RAINBOW AGAINST THEIR DARK BACKGROUND: EQUALLY INTERESTING IS THE TALL LAMP, THE SHADE OF WHICH REVEALS IVORY COLORED DANCING FIGURES ON A CURIOUS ROSE GROUND: THESE PIECES WERE DESIGNED BY E. H. AND G. G. ASCHERMANN OF NEW YORK.

A GROUP OF MODERN FURNITURE MADE BY THE PEASANTS OF THE BLACK FOREST: THE PROPORTIONS ARE SOLID AND SIMPLE, YET REMARKABLY DECORATIVE IN OUTLINE: THIS FURNITURE IS MADE OF PINE, AND IS GIVEN A COAT OF BLUE PAINT WHICH IS WIPED OFF BEFORE IT DRIES: THE PAINT SINKS INTO THE PORES OF THE WOOD AND GIVES A WONDERFUL SATIN SHEEN TO THE SURFACE: THE MEDALLIONS ARE FLOWERS AND LEAVES IN VIVID YELLOW, RED, BLUE AND GREEN, AND THE TRIM IS IRON: FROM THE CRAFTS AND ART STUDIO, NEW YORK.

TWO VIEWS OF CRAFTSMAN PAINTED FURNITURE, THE GROUND BEING A BRILLIANT BLACK GLAZE, THE PAINTED DESIGNS IN BRICK-RED, BLUE AND GREEN WITH MOTIF TAKEN FROM THE UPHOLSTERY OF THE LARGE ARMCHAIR: THE CHAIR AT THE RIGHT IS COVERED WITH BURNT ORANGE VELOUR AND THE RUSH-BOTTOM SEATS OF THE TWO ROCKERS IN THE UPPER PHOTOGRAPH ARE ALSO IN ORANGE.

THE RICHLY GRAINED AND DECORATED WARDROBE THAT WE ARE PICTURING AT THE RIGHT IS ANOTHER CONVINCING EXAMPLE OF THE GENUINE BEAUTY AS WELL AS PRACTICABILITY OF THE MODERN PEASANT FURNITURE FROM ABROAD: AS IN THE CASE OF THE GROUP SHOWN AT THE BOTTOM OF PAGE TWO FORTY-SEVEN, THE WOOD IS GIVEN A COAT OF BLUE PAINT THAT SINKS INTO THE PORES, EMPHASIZES THE NATURAL MARKINGS OF THE GRAIN AND GIVES A LUSTRE TO THE SURFACE: BRIGHT-COLORED FLOWERS IN CONVENTIONAL DESIGNS ARE PAINTED IN THE PANELS, AND A DARKER NOTE IS ADDED BY THE BLACK IRON HINGES AND LOCK PLATES: ONE CAN READILY IMAGINE WHAT A WONDERFUL CONTRAST IS PRESENTED WHEN THE DOORS OF THE WARDROBE ARE FLUNG OPEN, DISCLOSING THE GAY VERMILLION LINING: SUCH CRAFTSMANSHIP AS THIS SHOULD SUGGEST ENDLESS NEW DEPARTURES IN DESIGN AND COLOR SCHEMES TO OUR OWN CABINETMAKERS: FROM THE CRAFTS AND ARTS STUDIO.



THE PAINTED WOOD-BASKET SEEN AT THE LEFT IS ONE OF THE MANY EFFECTIVE PIECES OF RUSSIAN FOLK FURNITURE MADE BY THE MOUNTAIN COMMUNITY: THE WOOD IS PAINTED A DULL YELLOW WITH DESIGNS IN SOFT GREEN, BRICK RED AND BLUE: AND THE SAME GENERAL COLOR SCHEME IS USED HERE AS IN THE LARGER AND MORE ELABORATE FURNITURE THAT WILL BE FOUND IN THE PHOTOGRAPH ON PAGE TWO FIFTY-ONE: WHILE THESE FITTINGS WOULD BE ESPECIALLY APPROPRIATE FOR A FARM OR COUNTRY HOUSE, THEY CAN BE USED IN PRACTICALLY ANY INTERIOR WHERE A STURDY SIMPLICITY IS THE KEYNOTE.

AN INVITING CORNER IN THE STUDIO-APARTMENT OF MR. AND MRS. ASCHERMANN, WHOSE WORK AS INTERIOR DECORATORS AND DESIGNERS OF UNUSUAL FURNISHINGS HAS GAINED MUCH APPRECIATION AMONG THOSE WHO ARE INTERESTED IN THE NEW VIENNA SCHOOL OF ART: THE DESK, CHAIR AND WASTE BASKET SHOWN HERE ARE IN BLACK WOOD WITH BRILLIANT COLOR NOTES IN THE PAINTED FLOWER PANELS: THE ARMCHAIR IN THE FOREGROUND, UPHOLSTERED IN RICH GREEN VELOUR, AND BRIGHTENED BY A TOUCH OF RED WOOLWORK IN THE BACK, IS ANOTHER EXAMPLE OF THE WAY IN WHICH THE ASCHERMANNS SUCCEED IN COMBINING COMFORT, SIMPLICITY AND GOOD DESIGN.

BELOW ARE TWO CHARMING PIECES OF NURSERY FURNITURE MADE BY THE MOUNTAIN COMMUNITY AFTER THE MANNER OF THE RUSSIAN PEASANTS: THE DESIGN IS IN YELLOW, BROWN AND BLUE ON A WHITE ENAMEL GROUND, AND SHOWS CONVENTIONALIZED TREES AND QUAINT LITTLE FIGURES SUCH AS CHILDREN LOVE.

NO WONDER WE ARE TURNING TO THE CRAFTWORK OF THE EUROPEAN PEASANTRY FOR INSPIRATION: THEIR UNDERSTANDING OF GOOD CONSTRUCTION, HARMONIOUS LINES AND RICHLY COLORED DECORATION IS WELL WORTH STUDYING: THE MASSIVE TABLE AND CHAIR SHOWN ABOVE ARE PARTICULARLY INTERESTING, FOR THEY ARE HAND-CARVED IN CURIOUS AND VERY DECORATIVE STYLE, THE DESIGNS BEING ALSO COLORED IN MELLOW TONES OF GREEN, BRICK RED AND BROWN ON A DULL YELLOW GROUND: A QUAINT AND PRACTICAL FEATURE OF THE TABLE IS THE SUNKEN PLACE FOR LAMPS OR CANDLES AT EACH CORNER: LAMP SHADES, RUNNERS AND CHINA ALL CARRY OUT THE COLOR SCHEME AND MOTIF OF THE FURNITURE: DESIGNED AND MADE BY THE MOUNTAIN COMMUNITY, NEW YORK.

A VERY MODERN GROUP OF FURNISHINGS SHOWING BRILLIANT FABRICS FOR CURTAINS AND PORTIÈRES BEHIND THE GRACEFUL WILLOW: THE WOOL-EMBROIDERED PILLOW AND THE AUSTRIAN CHINA ARE ALSO WORTHY OF NOTE: FROM THE CRAFTS AND ART STUDIO, WHICH IS NOTED FOR ITS DEVELOPMENT, ON THIS SIDE OF THE WATER, OF THE VIVIDLY COLORED PRODUCTS OF THE MODERN VIENNESE SCHOOL OF DECORATION.

CHEST OF DRAWERS MADE BY BLACK FOREST PEASANTS FOR THE CRAFTS AND ART STUDIO: LIKE THE PIECES PREVIOUSLY ILLUSTRATED, THE WOOD IS BLUE WITH IRON TRIM, AND THE DRAWERS ARE LINED WITH VERMILLION: A GROUP OF TYPICAL AUSTRIAN FITTINGS ARE SEEN ON THE TOP—BOXES, DOOR STOPS, CHINA AND OTHER USEFUL AND ORNAMENTAL OBJECTS ALL DECORATED IN VIVID, PRIMITIVE COLORS COMBINED WITH BLACK AND WHITE, IN THE CHARACTERISTIC STYLE OF THIS MODERN SCHOOL OF ART WHICH HANDLES ITS PIGMENTS IN SUCH ORIGINAL AND AUDACIOUS MANNER.

who design, construct and decorate the pieces themselves in a strikingly unique fashion. Pine is the wood employed, and it is first given a coat of paint—usually blue—which is wiped off before it dries. The paint sinks into the pores of the wood, emphasizing the grain and giving a wonderful satin sheen to the surface. The panels are then treated in medallion style with decorative designs, such as conventionalized flowers and leaves, painted in vivid tones of yellow, red, blue and green. The hinges and drawer pulls are made of iron, and are apt to be fairly graceful in design. But perhaps the most striking contrast about this furniture—which one does not appreciate until a drawer or a cupboard door is thrown open—is the lining of vermillion paint which forms such a rich contrast against the blue wood and its decorations.

Mr. Alfred A. Besel, of the Crafts and Art Studio, speaking of his experiences among the Black Forest peasants, said: "It is interesting to see how naturally their art comes to these people. Even when we called in farm hands to help with the making and decorating of this furniture, they seemed to experience no difficulty; without previous training in cabinetwork they handled their tools, put the wood together, and painted the finished pieces, and they used their colors with that instinctive sense of beauty and harmony which all those villagers and farmers seem to possess."

Very different, but equally interesting, is some of the black enameled furniture made in this country, which carries a thin outline of orange emphasizing the structural lines, and is decorated with flower medallions in brick red, blue and green, and upholstered in burnt orange velour or richly colored tapestry. In furniture of this type, it should be noted, if one is attempting its decoration at home, the painted design upon the wood should invariably be the dominating point of interest, capturing the eye before the design of the upholstery. And although the latter should be in harmony with it as to color and general style, it is not necessary for the patterns to be alike. This same type of furniture is also effective when enameled or painted a delicate gray, with black or black and white markings—preferably in straight lines—that follow the contour of the pieces, broken perhaps by an occasional geometric pattern or medallion where a wider space suggests the need of more definite ornament.

WE are also illustrating some unusual and attractive furniture designed by Mr. and Mrs. Edward H. Aschermann for their New York studio-apartment—a place of exceptional originality and charm, in which every nook and corner, every bit of woodwork, furniture and fabric, from floor to ceiling, is rich in color and

interesting in design. In this case, the furniture, which is very decorative in its simple outlines and proportions, is given a coat of black stain which sets off admirably the brilliant, painted flower decorations. A bedroom set, designed by the same artists for a bachelor's room, is painted white, with black and orange trim—a remarkably effective and dignified combination. But perhaps the most ingenious device of the Aschermann's is to take plain, unfinished, inexpensive factory furniture and complete it themselves, transforming it, with enamel, stain, painted decorations, or upholstered and inlaid fabrics of rich coloring and design, into furniture of real individuality and beauty.

Another remarkably interesting departure in modern painted furniture based upon peasant art is to be found in the charming and unusual work of the Mountain Community. Some of their furnishings, examples of which are included among our illustrations, show a wonderfully sympathetic adaptation of the construction, finish and color schemes of a certain type of Russian folk furniture. The table and chairs are strongly built, and carved by hand in curious patterns. The surface is then painted a dull warm yellow, the carving being also emphasized by tones of green, brick red and blue. The general effect is one of rich, time-mellowed beauty.

Especially worthy of note is the long table, for it is provided in each of the four corners with round depressions into which are fitted the bases of electric lamps or candles according to the owner's taste. These lamps, as well as the table runners and china, are decorated with the same designs and color as the table itself.

In another photograph is seen a painted wood basket, likewise made by the Mountain Community after the style of the Russian peasants. Nursery furnishings are also among the productions of this interesting group of people, and the designs are at once simple and appealing. The wood is enameled white, and decorated with tiny designs in soft rich colors, showing conventionalized flowers, trees and little figures.

Naturally, the growing vogue for painted furniture, and the increased interest in the use of color in every feature of interior decoration, is stimulating some of our energetic home-makers to evolve their own fittings—to repaint and decorate old pieces, or to design and finish new ones. But however they attempt this delightful task, they must remember that the more vivid the colors, the more care is needed in handling them, and that it is not wise to combine in one room too many different and strongly contrasting shades. For although we may rely upon color to bring life and beauty and brilliance into our homes, it is never wise to accomplish this at the expense of that ever-necessary and comforting thing—a restful atmosphere.

NATURE AS A LANDSCAPE GARDENER: HER USE OF "THE MEANEST FLOWER THAT BLOWS"

"Beauty is its own excuse for being."

HERE is a fascination about Nature's planting plan, similar to that of a musician's improvisation. With a theme, say, of meadow, hill, grove, desert, brookside or lake margin, Nature feels her way with many charming pauses for inspiration between brilliant variations. She will introduce a bright colony of tiny low-growing star-flowers that rush over the ground like sparkling cadenzas, groups of larger flowers that bind the composition together like noble chords, single lily stalks rising alone like sweet wandering arias, and long sweeps of flowerless swards like unexpected, impressive rests. The brook never makes a straight line from source to destination as if it were driven like an arrow with some definite purpose to a definite goal. It winds its way through meadow and grove, loitering under shady trees, hurrying around grassy knolls, splashing between huge boulders, slipping stealthily among reeds and sedges, leaving toll of flowers, grasses, mosses, shrubs and trees. Impulsive, yet somehow very dependable, it delights the eye as nothing fixed or formal is able to do.

Truly "the meanest flower that blows can give thoughts that do often lie too deep for tears." These "common" flowers that spring up in desolate places, cheerily and heartily bestowing beauty under most adverse conditions, are surely worthy to be loved above all others. With no dull braggard moralizing, truths of decoration and harmony are given pleasantly and convincingly. Take the water-lily as example; common to almost every country of the earth, it exhales a message that has been interpreted alike by poet, mystic and religionist of every nationality. Eloquently it speaks, with no need of words, of purity and immortality—of a soul forever unsullied by earth, living serenely in the highest light above the surge of life. Rooted in earth, far below the dark waters, it holds up to the sun, by a pliant stem, a blossom that has come to be the symbol of the deepest, most sublime thoughts that have ever stirred the minds of man. Seers read religious messages from its sensitive heart as plainly as from any open page or book; in fact, religious truths were gleaned from these fragrant petals long before the age of books.

And the wood-violet! Who can look unmoved upon its lovely flecks of blue? It is the embodiment of modest, unpretending, unassuming sweetness; small, retiring as it is, it has been an inspiration for more writers than any stately flower gorgeously decked for the purpose of attracting attention to herself. It is more universally

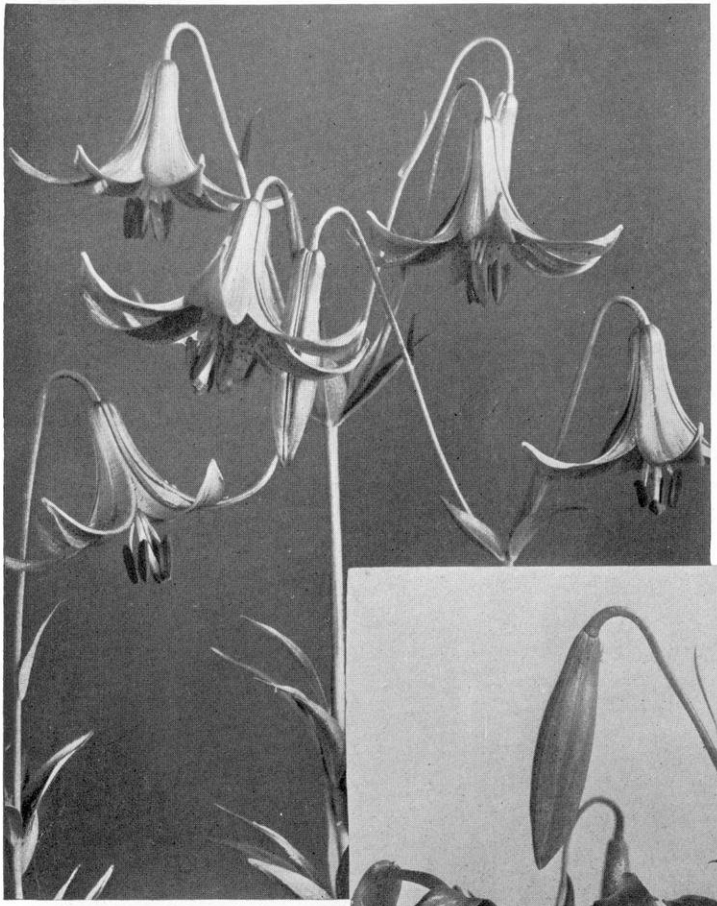
beloved than any other flower that grows, for this very reason, perhaps. Botanists praise its cleverness of seed protection and dissemination, poets turn to it to find fresh charm of phrase, gardens are not complete without its blue, and no flower (except perhaps the rose) has furnished artists with finer inspiration of line and form. Although the stems have been lengthened, the petals doubled and the leaves more intensively veined by the ambitious flower breeder to satisfy the pride of the city florists, they cannot change its inherent sweetness and lovable modesty.

AS varied as the mind of man, are the names of another dear common flower that runs like a squirrel along the New England stone walls, wreathes leafless dead trees with garlands of green and turns unsightly brush-heaps into flowery tents. According to one's imagination, or lack of it, it is known as the morning-glory, wayside cup, Robin-run-the-hedge, Jack-run-i'-the-country, hedge-bells, fairy-cap, or bind-weed, rope-weed, and devil's garter. The artists find it beautiful, graceful, charming. Scientists know it to be clever, cunning, alert beyond words, and farmers vote it to be an unmitigated pest. To my mind, it is one of the most delightful creations of the whole plant world. All the half-human, fairy-like adjectives must be drawn upon if the gossamer blossoms of the wild and cultivated morning glory are to be described. Dainty as a silken poppy petal, tinted like a spring sunrise, molded like a chalice, it opens to the sun and closes to the night and to the rain which would destroy its precious pollen, as if it were a conscious thing. It climbs as nimbly and swiftly as Jack of beanstalk fame. When other flowers of the country roadside are choked and colorless with dust, its wayside cup looks up as fresh as the face of a smiling child. We would sorely miss this graceful vine that twines in and out of pasture gates, wreathes woodland stumps with victors' trophies and provides the wayside afresh each morning with chalices full of nectar for bees and beauty for man.

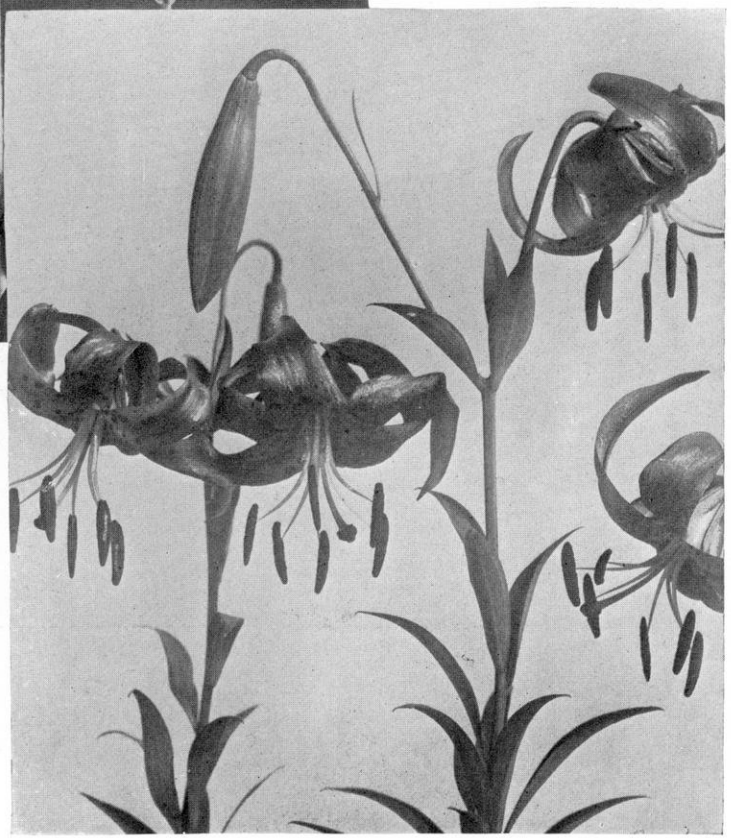
Horticulturists have taken this charming wild flower that fairly dances over the world, doubled its size of leaf, retinted its cup, lengthened its blossoming time and made it one of the most indispensable and beautiful of vines for garden use and displayed it mightily in every seedsman's catalogue. But we hope that these plant wizards will leave us the wild vine in its original dainty form so that we may enjoy its fairy way over woodland trees and fences as well as in its "improved" garden forms. It is not always an advantage to a flower to be doubled and trebled in size, and painted with novel futurist richness of color. True beauty is not increased by increased size; this is proved by a distant cousin of the morning-

All the flower pictures in this article are from photographs by Edwin H. Lincoln.

THE WOOD VIOLET, AN EXQUISITE PERENNIAL WHICH BEARS TRANSPLANTING ALMOST AS WELL AS THE WOODLAND FERNS: IT MAY BE PLANTED AT THE FOOT OF A TREE OR CLOSE TO THE HOUSE OR IN THE CREVICES OF A ROCK GARDEN.

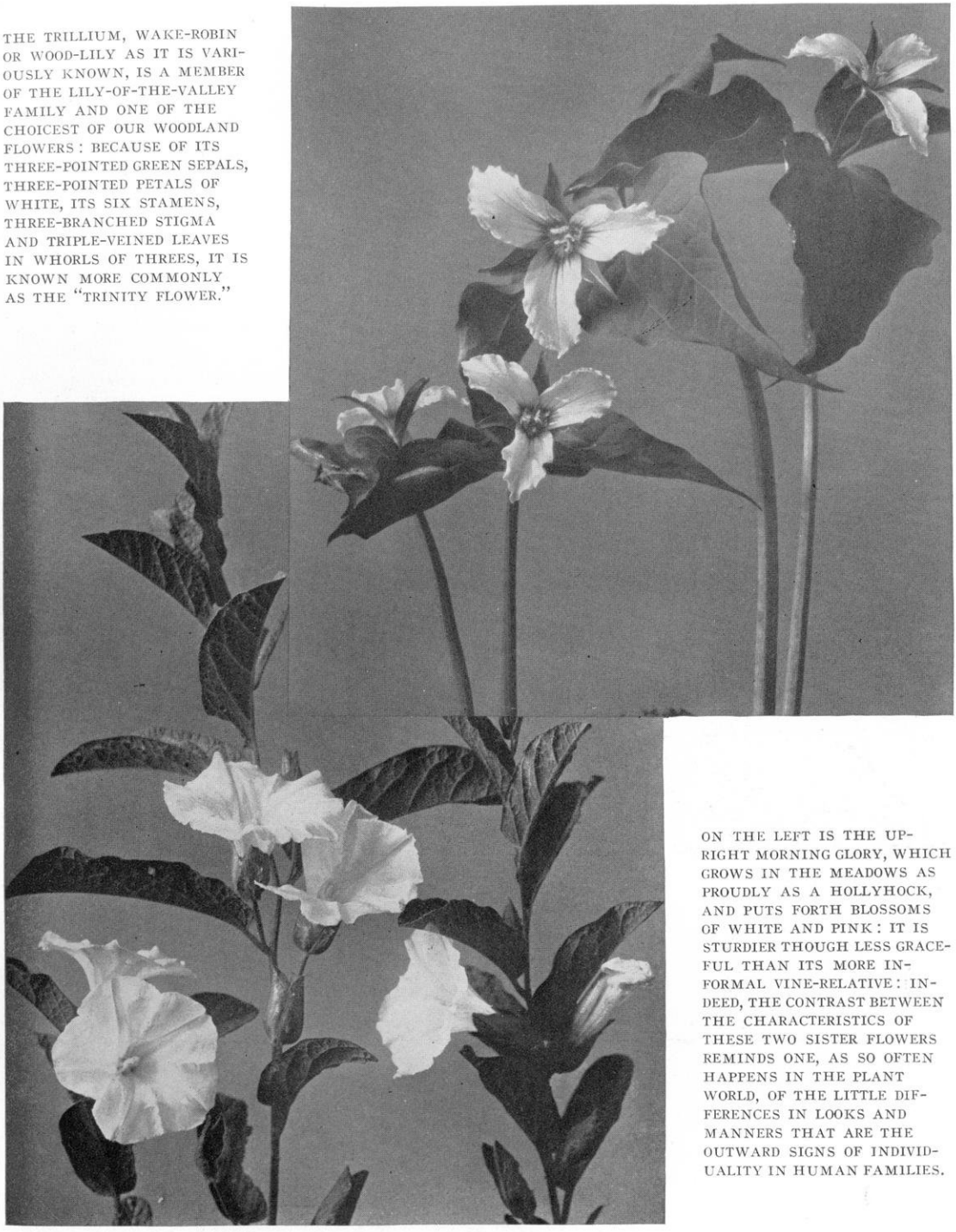


RISING ON ITS TALL STEM FAR ABOVE THE GRASS IS THAT FAMILIAR FLOWER OF OUR CHILDHOOD, THE MEADOW LILY: GRACIOUS AND KINDLY, IT GLORIFIES OUR MEADOWS AND MARSHES AND EVEN OUR DUSTY NEW ENGLAND ROADWAYS: BRIGHT YELLOW, FLECKED WITH PURPLE AND BROWN SPOTS, WITH LEAVES AND WHORLS EVENLY DISPOSED ON THE SWAYING STEM, IT SEEMS TO GIVE LIGHT TO THE WHOLE MEADOW WORLD.



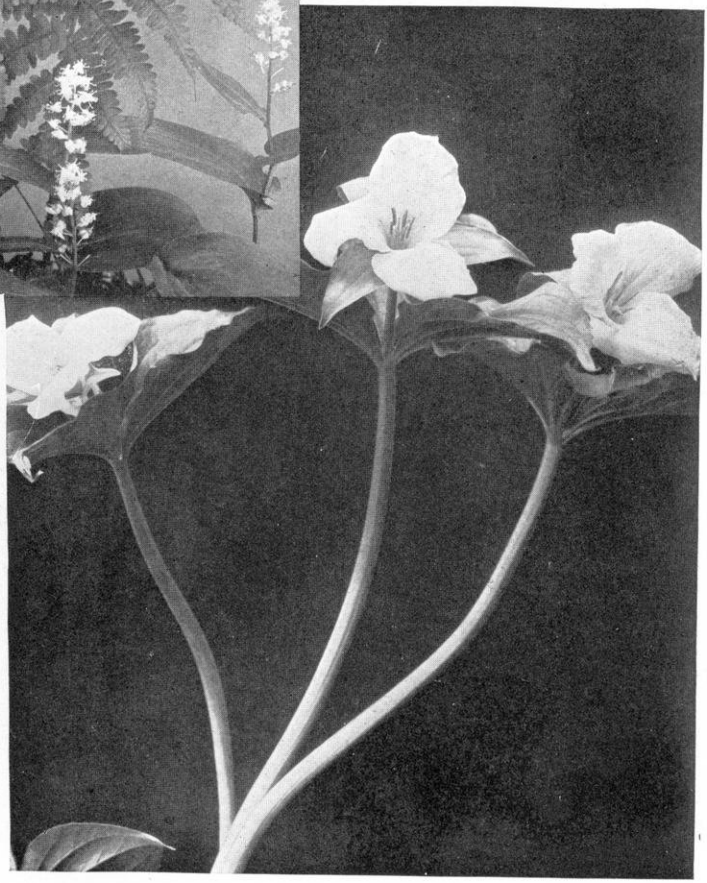
THE TURK'S-CAP LILY SHOWN AT THE RIGHT GROWS TO A HEIGHT OF SIX FEET OR MORE, HOLDING ON A SINGLE STEM FROM TEN TO FORTY BRIGHT ORANGE FLOWERS FLECKED WITH PURPLE: ALTHOUGH IT PREFERS TO LIVE IN THE WILD MEADOWS, IT CAN BE TRANSPLANTED AND IS OFTEN SEEN AS A CULTIVATED MEMBER OF OUR GARDEN FLOWER-BEDS.

THE TRILLIUM, WAKE-ROBIN OR WOOD-LILY AS IT IS VARIOUSLY KNOWN, IS A MEMBER OF THE LILY-OF-THE-VALLEY FAMILY AND ONE OF THE CHOICEST OF OUR WOODLAND FLOWERS: BECAUSE OF ITS THREE-POINTED GREEN SEPALS, THREE-POINTED PETALS OF WHITE, ITS SIX STAMENS, THREE-BRANCHED STIGMA AND TRIPLE-VEINED LEAVES IN WHORLS OF THREES, IT IS KNOWN MORE COMMONLY AS THE "TRINITY FLOWER."



ON THE LEFT IS THE UPRIGHT MORNING GLORY, WHICH GROWS IN THE MEADOWS AS PROUDLY AS A HOLLYHOCK, AND PUTS FORTH BLOSSOMS OF WHITE AND PINK: IT IS STURDIER THOUGH LESS GRACEFUL THAN ITS MORE INFORMAL VINE-RELATIVE: INDEED, THE CONTRAST BETWEEN THE CHARACTERISTICS OF THESE TWO SISTER FLOWERS REMINDS ONE, AS SO OFTEN HAPPENS IN THE PLANT WORLD, OF THE LITTLE DIFFERENCES IN LOOKS AND MANNERS THAT ARE THE OUTWARD SIGNS OF INDIVIDUALITY IN HUMAN FAMILIES.

THE LITTLE TWO-LEAVED SOLOMON'S SEAL, ALSO KNOWN AS THE FALSE LILY-OF-THE-VALLEY, IS COMMON TO EVERY PART OF THE UNITED STATES, AND IS ESPECIALLY DEAR TO THE HAUNTER OF THE WOODS IN MAY AND JUNE: IT IS A FLOWER THAT LIKES TO GROW ABOUT THE TRUNKS OF OLD TREES AND AT THE EDGES OF GROVES: IN THE FALL ITS WHITE SPIKES ARE CHANGED TO WANDS OF BRIGHT RED BERRIES.



THE PURE WHITE TRILLIUM IS A PARTICULARLY DECORATIVE FLOWER, ALTHOUGH, LIKE THE PAINTED TRILLIUM, IT IS SCENTLESS: ALSO, LIKE ITS MORE COLORFUL SISTER, IT IS REGARDED AS AN AUSPICIOUS BLOSSOM, A GARDEN TALISMAN, POTENT AMONG FLOWERS AS A PROTECTION AGAINST EVIL SPIRITS: UNDER FAVORABLE CONDITIONS IT SOMETIMES REACHES A HEIGHT OF EIGHTEEN INCHES, AND IS SO DELICATELY FORMED THAT IT SWAYS WITH EVERY LITTLE GUST OF WIND.

glory, the datura. The blossoms of the datura, while shaped like the morning-glory, are many times larger, coarse of texture, rank of perfume, clumsy of growth. It is showy rather than fine, bold rather than modest, stiff rather than graceful—awkward, self-conscious, overgrown. Though large of leaf and flower, it is without the luxurious charm of tropical growth. It reminds one of the flowers shown in the recent flower-show in New York City. There, sweet-peas might have been mistaken for day lilies, mignonette stalks for mullien; stockmere was like hollyhock, amaryllis like squash blossoms, and orchids like the nightmares of the Cubists. They were all very wonderful and amazing, no doubt, but they were not lovely or sweet or irresistible. They reminded one of the fable of the frog who puffed himself out in a vain endeavor to imitate the bull.

The little two-leaved Solomon's Seal, also known as the false lily of the valley, that lifts delicate white spikes above carpets of moss and among ferns, violets and anemones, common to every part of the United States and dear to every haunter of the woods of May and June, is another of the common little flowers that do much toward making our world an inviting place in which to live. It loves to gather in colonies about the trunks of old trees, out at the edge of groves. Just why it is known as the false lily of the valley (an evil, unsuitable name indeed for so lovable a flower) it would be hard to tell, for the flowers are not in the least like the lovely lily of the vale, and the leaves, though quite similar in form, have decidedly different habits of growth. It is a flower distinctly suitable for wild places and wild corners of the garden. One cannot think of it as falling into the remodeling hands of the horticulturist. One of its prettiest characteristics is that it exchanges its white spikes of spring for wands of red berries in the fall.

THE trillium, wake-robin, or wood-lily as it is variously known, a member of the lily of the valley family, is one of the choicest of all our woodland flowers. The three-pointed green sepals, the three-pointed petals of white, of white veined with crimson and of wine-color, the six stamens, the three-branched stigma, the triple-veined leaves in whorls of threes, have given it the name of Trinity flower. For this reason, superstitious people regard it as an auspicious flower, a garden talisman, potent as protection against evil spirits. The painted trillium, with its large beautiful white blossoms, veined with purple, though scentless like the pure white trillium, is so beautiful that it has come to be an indispensable part of the rock or wild garden. Under favorable conditions it reaches a height of eighteen inches. Gracefully bowing to the little gusts of wind that

wander through the aisles of the forest, it is indeed an ideal of delicate flower beauty.

Rising on tall stems, far above the heads of the meadow-grass, is another familiar flower, the meadow lily. Tall and queenly it seems, but, although gayly appareled, it is never haughty or scornful of those of lesser rank. It is gracious, kindly and tender, glorifying our meadows and marshes and even our dusty roadsides. Bright yellow in color, flecked with purple and brown spots, the leaves and whorls evenly disposed on tall, swaying stems, it seems to give light to the whole flower world. It has been likened to the fairies' candelabra. This meadow lily, *lilium canadense*, and the Turk's-cap lily, *lilium superbum*, both familiarly known as the meadow lily, resemble each greatly in form and color. The Turk's-cap lily often grows to a height of six feet or more and holds from ten to forty bright orange flowers, flecked with purple. Although they prefer to live in the wild meadows, they are equally beautiful in our own gardens, growing above the shrubs or among the hardy flower borders.

These and many others of the familiar flowers called "common" such as the sunny yellow dandelion, with its ethereal winged seed-balls, the red and white clover, harebells, columbine and gentians, spring beauties and buttercups would be more missed by the flower lover than all the long list of the lovely rarer ones. Without them we would lack the "hour of splendor in the grass." They are like little children, easily pleased, laughing merrily for apparently no reason at all save the joy of mere existence. They belong to the common, indispensable things of life, among such necessities as sun, wind, day, night, love, beauty, happiness and work. "Earth laughs in flowers." We love this delightful expression of earth's exuberance and, spontaneously, we laugh in sympathy. Their message of simple happiness is irresistible.

The mountain-tops, so immense, so unearthly of beauty, fill one with an almost unbearable sense of awe and aloof unfriendly superiority. We become oppressed, frightened. But the tiny phlox, hidden in a narrow cleft of the rock, makes us feel at our ease again. Its bright, simple little face reassures us and relieves the tension; we reach out for it as for the hand of a familiar friend and we are ourselves once more. It links us with home and with all that we understand and love. It seems human, happy and as conscious of existence, of life and death as ourselves. The mountains are beyond the plane of our experience, merging with the Eternal. We are glad our world is full of these beloved common small creations.

YOUR OWN HOME: NUMBER SEVEN: THE MODERN NURSERY

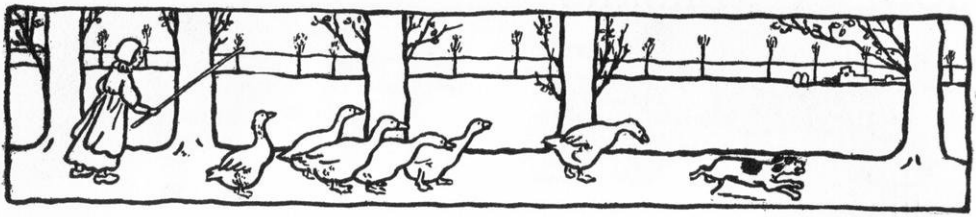
"The great day nursery, best of all,
With pictures pasted on the wall
And leaves upon the blind—
A pleasant room wherein to wake
And hear the leafy garden shake
And rustle in the wind—
And pleasant there to lie in bed
And see the pictures overhead—"

ROBERT LOUIS STEVENSON.

IN the evolution of the new home, there is probably no more delightful task than the planning and furnishing of that most important and fascinating room—the nursery. For with all its serious purpose and practical value, it affords in its fittings and decorations—more than any other part of the house—an outlet for the play spirit. Like every other room, it has a distinct personality. In the living room you find genial hospitality; in the library, dignity and quiet; in the dining room, a wholesome cheeriness; in the kitchen, neatness and efficiency; in the bedrooms, daintiness and rest. And each in its way is full of charm and friendliness. But when you step across the threshold of the nursery—behold, you have entered an enchanted land!

You are in the kingdom of childhood, surrounded by all the fun and adventure of the Golden Age—the magic realm you once inhabited, before you wandered "farther from the East." No matter how hygienic the environment, how scientific the furniture, and how "educational" the equipment, there is always an atmosphere of romance. Imagination is released from the cage of the commonplace; the bars of fact are let down, and fancy is set free. For this room is not like others. In the living room, for instance, a rug is merely a floor covering plus a certain æsthetic value, the ceiling is a blank architectural surface above, and the table is a useful and perhaps beautiful article of furniture. But in the nursery such things have other and vastly more important attributes. The rug is an ocean across which pirate ships are steered or Columbus sails for unknown shores; the ceiling is the home of the Old Lady who went up in a basket to "sweep the cobwebs off the sky;" and the table is a cavernous mountain beneath which are hidden grizzly bears or mischievous gnomes. Indeed, everything in the room is full of symbolism and delightful mystery.

Yet, strangely enough, in spite of all the marvels with which the nursery teems, only within comparatively recent years has it received very serious attention from parents, architects, decorators and makers of furniture. In the old days, although much care was lavished upon other rooms, the children's quarters—like the servants'

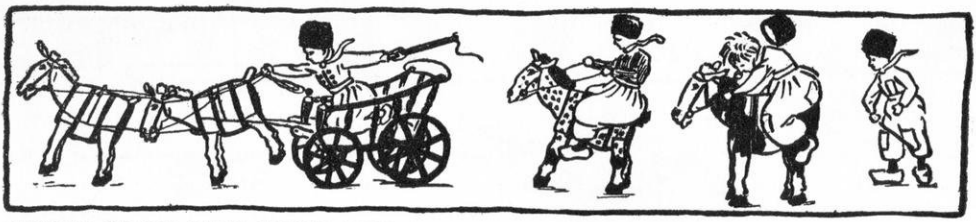


THE GOOSE-GIRL: ONE OF A SERIES OF SEVEN PANELS THAT CAN BE HAD IN SOFT RICH COLORS FOR THE NURSERY FRIEZE: BY PERMISSION OF W. H. S. LLOYD CO., NEW YORK.

—were apt to be treated rather indifferently as regards their furnishings and general appearance. Beauty of design, harmony of color and artistic arrangement of fittings, were not deemed essential to the comfort and happiness of the occupants. More often than not, the rugs, chairs and tables would be odd pieces that had seen active service in other parts of the house, and were relegated in their faded old age to the nursery, as a fitting place in which to end their veteran days.

Today, however, parents and educators and professional decorators are awakening to the importance of environment, and recognizing its influence upon young as well as older temperaments. The nursery and playroom, they say, should be just as beautiful as the rest of the house, and its decorations should be chosen with a view to instilling into little minds an appreciation of real beauty, as well as affording them the kind of interest and amusement that their imaginative spirits seek. For the impressions made in those early plastic years are both significant and lasting, and if the eager, observant young eyes grow to love objects and designs that have a definite artistic as well as practical or humorous value, there is little danger of their ever deserting that youthful standard for the gaudy or the insincere.

Fortunately for the health of the children, this awakened interest in the juvenile domain covers both hygienic and æsthetic ground. The introduction of beauty into the nursery or playroom has gone hand in hand with the application of the most modern and scientific principles of sanitation and comfort. The floor is usually of hardwood or is possibly linoleum-covered, with a few simple rugs that are easy to clean. The woodwork is as plain as possible, without grooves or ornament to gather dust, and usually it is painted white, cream or some pale color that is in harmony with the

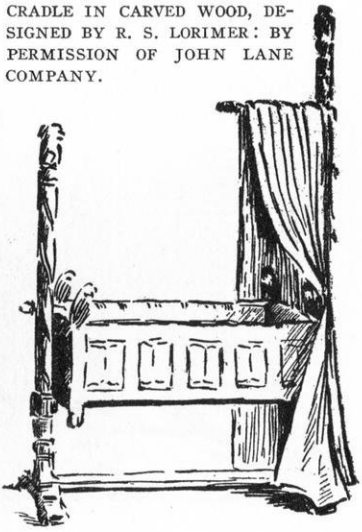


ANOTHER QUAINT PANEL DRAWN FROM A NURSERY FRIEZE, IMPORTED BY W. H. S. LLOYD CO.

walls. The latter are sometimes painted a restful green or a cool blue if the room faces south, or a warmer buff or rose if a somewhat dull outlook suggests the need of a little "artificial sunshine." Such painted walls form an excellent background for nursery pictures, and they also lend themselves to interesting panel treatment, to stenciled borders, friezes or medallion designs, in which flowers, trees, birds, animals or quaint figures are introduced in more or less conventionalized form.

When the walls are to be papered, there is a charming variety of designs and colors from which to choose. All-over patterns are made, into which are ingeniously and decoratively woven some of the most familiar of the old Mother Goose characters, scenes from nursery tales, or fanciful folk from fairyland. *Old King Cole*, for instance, is shown with his fiddlers three, whimsically drawn, in tones of grayish blue with touches of red, violet and pale green, which form a fairly unobtrusive background for the furnishings. Another wall-paper discloses *Little Bo Peep* and a youthful swain in the meadow, with a couple of skipping lambkins, mischievous fairies and elves against decorative trees, farms and white rolling clouds, the prevailing colors being soft grayish greens and blues with a note of pink in the flowers. Just as attractive to childish eyes—and indeed to older ones too—is an imaginative pattern in which two little Old-World playmates are wandering beneath twisted trees, while a goose-girl and her long-necked charges, a witch on a broomstick, and sundry small fairy people add to the magic atmosphere of the nursery wall. A more instructive but equally amusing design is presented on another paper, where the twelve months are carefully named and symbolically portrayed by youthful figures arrayed and occupied as befits each season. Little January carries skates across the

CRADLE IN CARVED WOOD, DESIGNED BY R. S. LORIMER: BY PERMISSION OF JOHN LANE COMPANY.



snow; March clings frantically to a bonnet that the proverbial wind is trying to blow away; April holds up an umbrella; June is in the garden picking roses—and so on through the year.

But perhaps the most decorative designs, or at any rate the most pictorial, are those used for the friezes, which, needless to say, can be employed only above plain papered or painted walls. Old nursery friends—the *Old Woman Who Lived in a Shoe*, *Little Bo Peep*, *Jack and Jill*, and *Goosey-Goosey-Gander*, with a number of other quaint village folk, real or imaginary—are shown in friezes in many a picturesque setting. The figures are drawn with the simple outlines and humorous expressions that children love, while the colors are varied and mellow, pale olive greens and buffs prevailing, the general effect being one that would harmonize with almost any color scheme. These could either be framed separately with a narrow band of wood, and set in appropriate spaces—over the mantelpiece, door or window —or used in alternating succession as a continuous frieze around the top of the wall, between the picture molding and the ceiling, with a strip of wood between each panel.

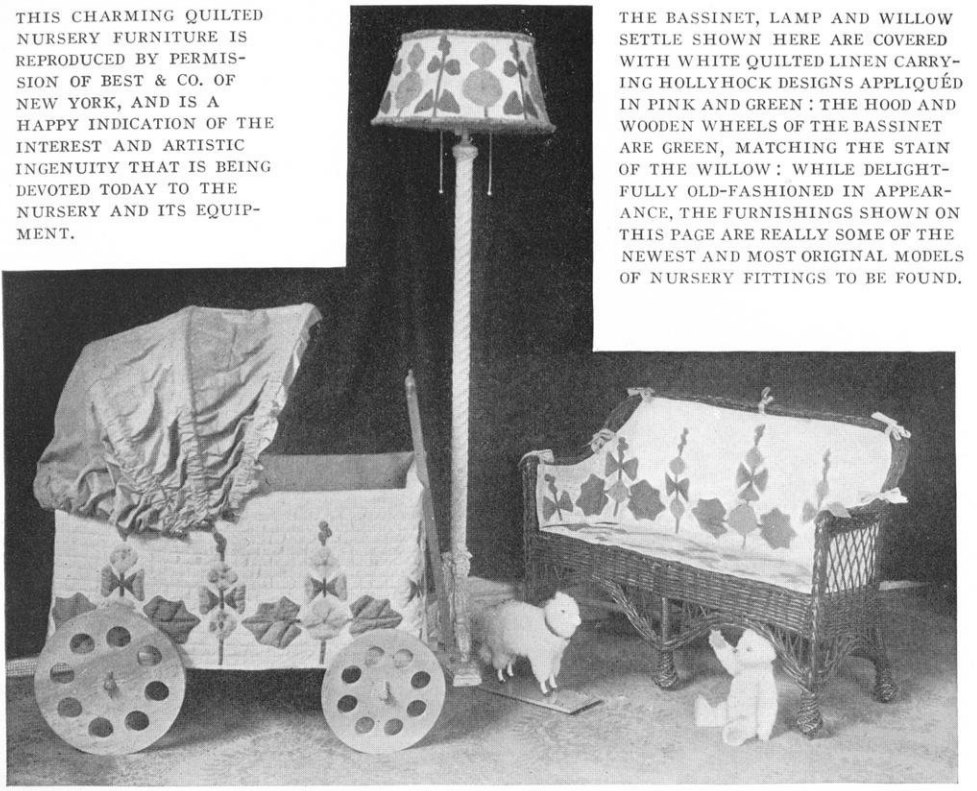
Some nursery-makers may prefer not to repeat the same design, but to have a continuous "serial" decoration with new scenes and figures in each section. And for this purpose they will use any of those charming seven-panel friezes in which each section is about five feet long. Some of the quaintest of these horizontal panels show delightfully drawn villagers against a background of hedge, trees and sky. An old man and his cow, an old woman and her dog, children and the inevitable goose-girl, all blend into a restful, interesting scene in which the colors are mainly white, greenish gray, and pale blue, with an occasional brighter note of rose. It is an excellent plan to choose one of the colors in the frieze for the plain wall below, and if the other colors are echoed in the casement curtains, pillow covers, quilts and various details of furnishings, the result will be even more charming.

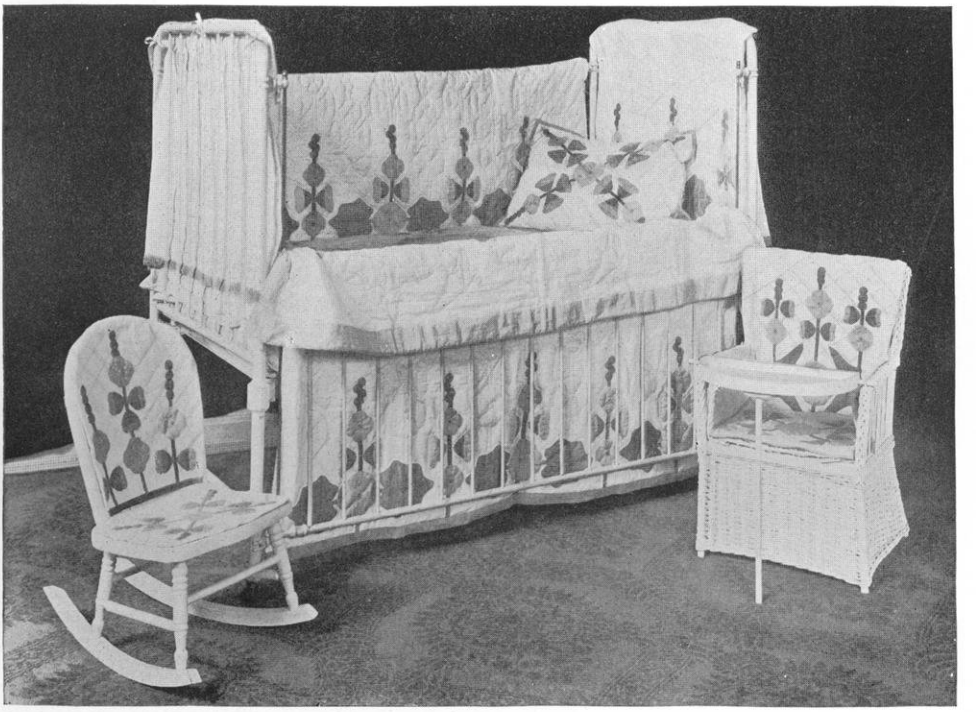
The arrangement and furnishing of the room or rooms is the next question to be considered, and here we may quote a few practical paragraphs from Alice M. Kellogg's book, "Home Furnishing." "Three connecting rooms for sleeping, playing and bathing," she writes, "with each item of furnishing and decoration carefully planned, form the ideal suite for the child. In the sleeping room there need be few articles of furniture—a crib or bedstead, a chair or two, a chiffonier or chest of drawers, with closets conveniently fitted up for holding clothing. . . .

"In making a study of the needs of the child, chairs may be selected for comfort, bookshelves placed within reach, and tables

THIS CHARMING QUILTED NURSERY FURNITURE IS REPRODUCED BY PERMISSION OF BEST & CO. OF NEW YORK, AND IS A HAPPY INDICATION OF THE INTEREST AND ARTISTIC INGENUITY THAT IS BEING DEVOTED TODAY TO THE NURSERY AND ITS EQUIPMENT.

THE BASSINET, LAMP AND WILLOW SETTLE SHOWN HERE ARE COVERED WITH WHITE QUILTED LINEN CARRYING HOLLYHOCK DESIGNS APPLIQUÉD IN PINK AND GREEN: THE HOOD AND WOODEN WHEELS OF THE BASSINET ARE GREEN, MATCHING THE STAIN OF THE WILLOW: WHILE DELIGHTFULLY OLD-FASHIONED IN APPEARANCE, THE FURNISHINGS SHOWN ON THIS PAGE ARE REALLY SOME OF THE NEWEST AND MOST ORIGINAL MODELS OF NURSERY FITTINGS TO BE FOUND.

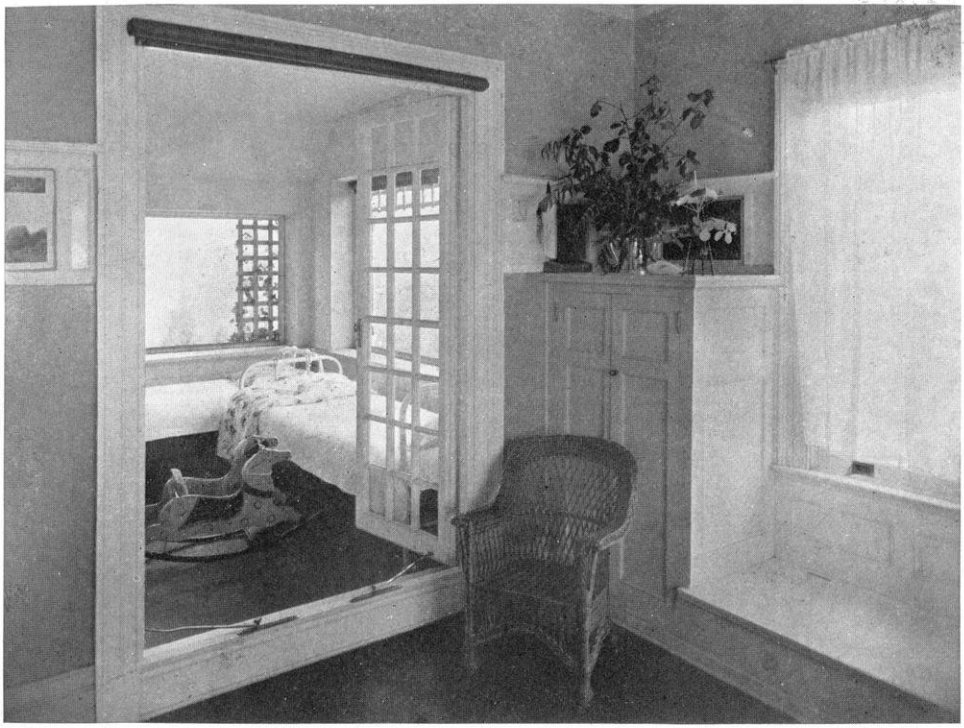




ONE CAN HARDLY IMAGINE MORE HYGIENIC OR MORE CHARMING CRIB, CHAIR AND ROCKER FOR THE CHILD'S BEDROOM THAN THOSE PICTURED ABOVE, FOR THE WHITE QUILTINGS ARE REMOVABLE AND READILY LAUNDERED: THE HOLLYHOCK DESIGN COMES IN PALE BLUE AND GREEN OR PINK AND GREEN, ACCORDING TO ONE'S NURSERY COLOR SCHEME: THE CRIB IS IRON, WHITE ENAMELED, AND THE LITTLE CHAIRS ARE WOOD AND WICKER, LIKEWISE WHITE: THESE PIECES ARE ALSO FROM BEST & CO.

CORNER OF A TINY BOY'S ROOM IN A NEW YORK APARTMENT WHICH SUGGESTS A SIMPLE AND ATTRACTIVE WAY OF HANDLING THE DRAPERIES AND DECORATIONS: THE PROCESSION OF SILHOUETTED ANIMALS TRAVELING AROUND THE WALLS GIVES JUST THE SORT OF HUMOROUS AND FRIENDLY TOUCH THAT APPEALS TO A CHILD'S QUICK IMAGINATION, AND INCIDENTALLY DELIGHTS EVERY GROWN-UP VISITOR WHO PEEPS INTO THIS PLEASANT NURSERY: BY PERMISSION OF E. H. AND G. G. ASCHERMANN.

A CHEERFUL, MANY-WINDOWED NURSERY WITH PANELED WALLS AND A WOODLAND FRIEZE: THE LONG, DEEP, CUSHIONED WINDOW-SEAT AFFORDS A COMFORTABLE PLACE FOR REST AND PLAY, WHETHER IT BE FOR THE FAMILY OF DOLLS OR THEIR DEVOTED "PARENTS:" THE SMALL TABLE AND ITS CHAIRS ARE JUST THE RIGHT HEIGHT FOR THE LITTLE FOLK: PHOTOGRAPH BY MARY H. NORTHEND.



VIEWS OF NURSERY AND CHILDREN'S SLEEPING PORCH IN A HOME AT ROCKAWAY VALLEY, N. J., IN WHICH COMFORT, HYGIENE AND BEAUTY ARE SUCCESSFULLY COMBINED: THE LONG ROOM WITH ITS FIREPLACE, SIMPLE WALLS AND WOODWORK, PLAIN RUGS, AND BUILT-IN WINDOW-SEAT AND CUPBOARDS, IS MOST ATTRACTIVE; THE SLEEPING PORCH WITH ITS WIDE OPENINGS AND LATTICEWORK FORMS A DELIGHTFULLY SHELTERED OUTDOOR SLEEPING PLACE, OF THE KIND THAT IS COMING TO BE INDISPENSABLE TO THE IDEAL MODERN NURSERY: EDWARD S. HEWITT, ARCHITECT.

WHILE IT IS OF COURSE PREFERABLE TO HAVE THE CHILDREN'S QUARTERS SPECIALLY DESIGNED AT THE TIME THE HOUSE IS PLANNED, IT IS ALWAYS POSSIBLE TO CONVERT ANY ORDINARY BEDROOM INTO A COMFORTABLE AND PLEASANT NURSERY: PLAIN TINTED WALLS SUCH AS SHOWN HERE, WITH GAY CRETONNE CURTAINS AT THE WINDOW, A LONG SEAT OR SOFA, TINY FURNISHINGS, AND WALL DECORATIONS THAT SURROUND THE LITTLE ONES WITH THEIR BELOVED MOTHER GOOSE AND FAIRY-TALE FRIENDS—THESE THINGS, WELL COMBINED, WITH THOUGHT FOR HARMONY OF COLOR AND ARRANGEMENT AS WELL AS FOR PRACTICAL USE AND COMFORT, RESULT IN A NURSERY WHERE THE CHILDREN FEEL THOROUGHLY AT HOME: PHOTOGRAPH BY MARY H. NORTHEND.

ORIGINALITY IS THE KEYNOTE OF THE FURNISHINGS AND TOYS SHOWN IN THIS LOWER PICTURE: HELEN SPEER, THE DESIGNER OF THESE UNIQUE FITTINGS AND PLAYTHINGS, HAS MADE THEM NOT ONLY STURDY AND HYGIENIC BUT FULL OF COLOR INTEREST AND HUMOR OF DESIGN: THE PAINTED AND STENCILED SCREENS AND DRAPERIES, THE PILLOWS, CHAIRS AND OTHER OBJECTS, ALL ARE DECORATED IN THE SPIRIT OF FUN THAT IS SO APPROPRIATE FOR NURSERY SURROUNDINGS.

chosen of the right height. Artistic furniture for the use of children has never until lately been manufactured in much variety; but nearly all of the shapes made for older people may be found now in miniature sizes. A chest for toys, sixteen by thirty-one inches, may be devised at home, using white wood and staining it in willow green. The top, front and sides may be covered with a nursery chintz, and the edges of the material covered with furniture gimp. A shallow tray divided into compartments may be fitted into the inside of the chest, and brass handles, a lock and key added.

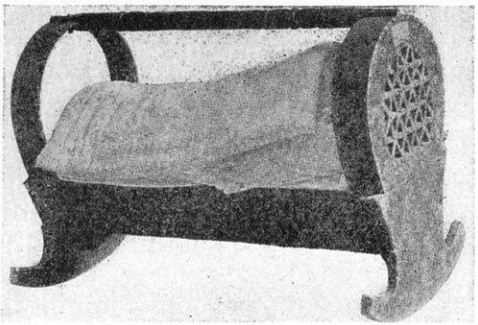
"The shading of the windows of the child's room should be essentially practical, but not to the exclusion of some pretty curtains. The usefulness of the open fireplace is nowhere in the house so conclusively demonstrated as in the nursery. It may be of the plainest type and of the utmost simplicity in its fittings, yet accomplish as much good as one of a more expensive character. A spark guard of wire netting should be provided to protect the children from accidental contact with the fire."

The fitting up of the nursery or playroom, especially in the case of children between the ages of five and ten, may be the means of developing the individual expression of the boys and girls themselves. They are usually very definite in their tastes and preferences, their study interests and favorite pastimes, and love to surround themselves with the objects and pictures that spur their imagination along heroic or fantastic lines, and reflect their own adventurous thoughts and wishes.

The exact character of the children's room will of course depend largely on the number of young occupants, the size, arrangement and location of the house, and the amount that can be expended upon this important part of it. We are showing a number of photographs that suggest a few of the endless ways in which the nursery may be made comfortable and attractive with comparatively little outlay. These include a boy's tiny bedroom in a city apartment, and larger bedrooms and playrooms in town and suburban homes and country bungalows.

Among the illustrations will be seen also some novel and remarkably interesting nursery furnishings. Some were designed by Mrs. Helen Speer, with whose work our readers are already familiar. The enameled wood is decorated with all kinds of painted designs showing humorous figures from "Mother Goose," conventionalized animals, birds and flowers, done in various gay colors.

Two of the other photographs show even more recent pieces of unusually simple and picturesque design, for the illustrations of which we are indebted to Best and Company. The little bassinet



A CARVED CRADLE FROM BOSNIA: BY PERMISSION OF JOHN LANE COMPANY.

with its green wooden wheels, its green cloth hood and linen covering carrying pink hollyhocks in appliqué—the settle and tall lamp, the tiny chairs, and the iron crib with its dainty white and blue hollyhock quiltings—all are as charming as they are unique, and mark an original and artistic departure in the field of sanitary and attractive modern nursery fittings.

Especially worth studying are the two views of the nursery and enclosed sleeping porch in Mr. Hewitt's residence, which hint at the beautiful and charming possibilities that lie in such combination of indoor and semi-outdoor life for the little ones. Indeed, the sleeping porch or balcony for children as well as for older folk is a subject of deep interest to many fresh-air enthusiasts today, and entails the consideration of so many practical architectural and furnishing details that it would require a chapter of its own. Enough has been said, however, in the present article, to point out some of the most important ways in which the children's quarters may be rendered hygienic and cheerful. And the home-maker who possesses an imaginative and creative instinct in addition to an understanding love of children, will find infinite enjoyment in the task.

Nor must we close without paying our due respects to the toys, that form such an essential and exciting part of the nursery equipment. For many years, it is true, we have had to rely almost entirely upon Europe for toys that possessed real individuality and humor. The dolls and miniature furnishings sent us from abroad were fairly bubbling over with the play spirit, plus a definitely decorative value in color and design. For they were made by the deft fingers of craftsmen who put into the work the enthusiasm and whimsical invention of the children themselves. Today, however, our own toy makers are beginning to use their imagination and their skill and are achieving very amusing and attractive results. Some of the illustrations will give an idea of the unique quality of these playthings and fittings, in which outline and color play such an important part. But even the best of pictures cannot begin to do justice to the nursery and its belongings, for the true atmosphere is only fully appreciated when one is among the actual furnishings, pictures and toys themselves.

COLOR IN THE GARDEN THE YEAR ROUND FROM BRILLIANT TILES

TUNIS, Moravian, Chinese or American tile set in concrete vases, jars, window boxes and in the curbs of paths and walks of pools is a most satisfactory method of obtaining color in the garden during the months when the flowers have curled themselves up under the ground in seed form for their long sleep. The problem of keeping color in the garden through the winter has long vexed the garden lover, but there is nothing we cannot accomplish if we set our minds to the task. This novel and delightful solution is offered. We are loath to be without color where we have had such an abundance. We cannot endure the leafless desolation of the bright-hued plot of ground we have tended and enjoyed so genuinely during the summer. But by using bright tile in connection with certain permanent features this yearly melancholy dreariness is prevented.

A garden should be made architecturally beautiful so that when flowers have gone and leaves have fallen, it is still delightful. Some trees are even more beautiful when in winter array than when covered with a foliage of green. Some bushes hold bright berries until the snow falls, sometimes even until spring leaves appear again and hide them from view, some bushes have bright tracery of stem and branch; but even these, cheerful as they are, are not enough, there is need of some more positive, dependable color.

There are many artistic ways of using bright tile in the garden beside the general use in terraces. Wading pools curbed and lined with bright blue or yellow tile make delightful bits of color in the garden. With water sparkling and scintillating over the rich tile, they look quite like jewels. Duck ponds lined and faced with tile make attractive pictures. Wall fountains of tile may be made beautiful by a little thought as any in Alhambra's garden. Medallions set in the walls of courts, loggias or in the brick or concrete walks framed by vines and creepers are decorative additions both summer and winter if introduced with judgment and taste. They produce the rich yet mellow atmosphere of the old Roman and Florentine gardens. They provide also a pleasant note of romance and daring to be welcomed in our gardens. Sundial pedestals made of concrete with the sunk-in tiles, bird-basin pedestals of solid tile all provide modern opportunities for the introduction of winter color. Amateurs with very little expense, skill or time can make these and similar garden ornaments.

The method of making window boxes or jars is about as follows: The outer molds are made of rough timbers lightly nailed together to

fix the shape, and the core is also made of wood about two inches smaller than the inside measurement of the outer mold. The core should be secured in position by a strip of wood nailed to the top of the outer form. A mixture of one part Portland cement and from two to three parts sand or marble dust thoroughly mixed and thinned to the consistency of thin putty should be poured in the mold. Some workers pour in enough of the liquid cement to fill the bottom of the mold and then place the core in position and fill in to a level with the top. The concrete will be hard enough for the molds to be removed in about twelve hours. Take the core out first. Some molders grease both the core and outer mold before pouring in the mixture so it can be removed with less danger to the pottery.

The tile can be inserted in several ways:—one method is by boring small holes in the outer form and holding the tile in position against the inside of the outer form by tying with string through the holes. The concrete will push against the tile and hold it in place and the string is cut before the form is removed. If on removing the form any inequalities be discovered they can easily be pointed up while the concrete is soft; another way is to make a negative mold of wood the exact shape, though a trifle larger, of the tile; these shapes are nailed in exact position on the inside of the outer mold, and when the jar or vase is dry, the tile can be cemented in the cavities left to receive them; still another way, if one be adept enough, is to chisel spaces before the concrete is too dry.

The possibilities of the introduction of tile set in delicately tinted concrete are infinite. It is only recently that concrete could be satisfactorily colored. In the old days the dark gray of the concrete made every attempt at delicacy of tint impossible but now pure white Portland cement can be had and clear colors therefore obtained. Again, until recently color was neither permanent nor water-proof. It faded and it washed away. Mineral colors are now made in America in powdered form; these are mixed with the dry cement until the right color is obtained. The method of manufacture of seats, sun-dials, bird basins, plant tubs, etc., is the same as has just been given for boxes.

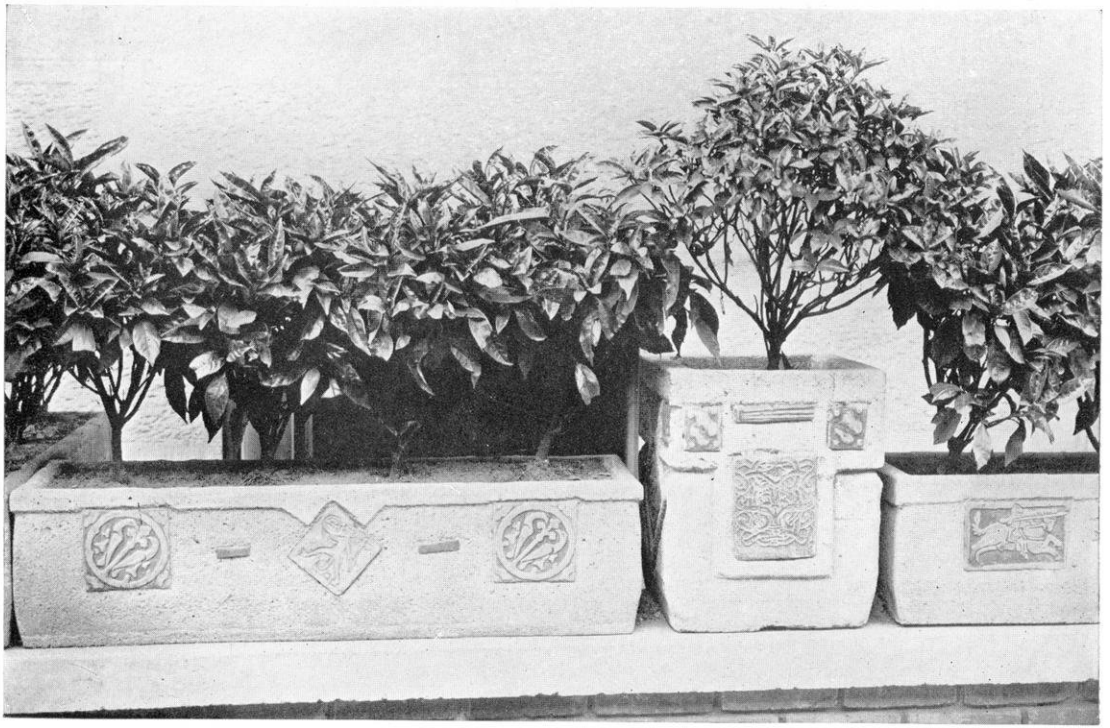
IMAGINE old ivory-tinted vases, jars, window boxes set with yellow, blue or green tile or walls of formal gardens bordered or paneled with rich tile, or those of terra cotta set with the motley tile of Tunis or the palest of green enriched with patterns of yellow, gold or cream. The effect of concrete plant tubs ornamented with tile, holding prim little bay trees, oleanders or hydrangeas placed along a path or on either side of a door or at the base of a flight of

TWO CHARMING ENTRANCES TO HOMES ON PICTURESQUE EAST NINETEENTH STREET, NEW YORK, THAT SHOW A PARTICULARLY EFFECTIVE HANDLING OF MATERIALS: IN THE UPPER PHOTOGRAPH ONE FINDS A COMBINATION OF CONCRETE, BRICK AND TILE THAT IS VERY DECORATIVE WITHOUT BEING TOO ELABORATE: THE RICH COLORS OF THE TILES ABOVE THE DOORWAY ARE ECHOED IN THOSE THAT ARE INSERTED IN THE CONCRETE JARS, WHILE THE BRICK POST GIVES AN EVEN WARMER NOTE: TO FREDERICK STERNER, ARCHITECT, IS DUE THE BEAUTY OF THIS STRUCTURAL ORNAMENT.

A STRIKINGLY ORIGINAL AND ARTISTIC PAIR OF PLANT-HOLDERS IS SHOWN IN THE PHOTOGRAPH AT THE RIGHT: HERE AGAIN CONCRETE IS USED IN SIMPLE, DECORATIVE FORM, ITS PLAIN SURFACE BRIGHTENED BY LONG INLAID PANELS CARRYING DESIGNS IN LOW RELIEF: PORTRAIT MEDALLIONS OF THE SAME CHARACTER EMPHASIZE THE SQUARED CORNERS OF THE JARS: THESE STANDS, PLACED ON EITHER SIDE OF A DOORWAY OR FLANKING THE STEPS OF A PORCH, WOULD ADD A NOTE OF GENUINE DISTINCTION.

IT IS INTERESTING TO NOTE, IN CONNECTION WITH THESE ILLUSTRATIONS, THAT WHERE COLOR IS INTRODUCED INTO THE CONCRETE IN THE SHAPE OF ORNAMENTAL TILES, THERE IS NO NEED FOR THE USE OF BRIGHT-BLOSSOMED PLANTS IN THE JARS OR AT THE WINDOW SILLS: INDEED, IF THE PLANTING IS LIMITED TO IVY, ORANGE TREES, EVERGREEN SHRUBS AND OTHER DARK-GREEN FOLIAGE, ONE CAN APPRECIATE ALL THE MORE THE BEAUTY OF THE CONCRETE AND TILE: PHOTOGRAPHS BY JESSIE TARBOX BEALS.

ANOTHER INSTANCE OF THE DECORATIVE EFFECTS THAT CAN BE PRODUCED BY THE USE OF COLORED TILES INLAID IN CONCRETE: BY REPEATING IN THE JARS THE COLORS OF THE TILED DOORWAY, THE ENTRANCE IS GIVEN AN UNUSUALLY HARMONIOUS AIR: THE RICHER THE COLOR, THE WARMER ONE'S WELCOME SEEMS TO BE.



THE TYPE OF CONCRETE AND TILE FLOWER-BOXES ILLUSTRATED HERE WOULD BE EQUALLY APPROPRIATE FOR THE PARAPET OF A PORCH OR FOR A WIDE WINDOW SILL: EVEN THE PLAINEST WALLS CAN BE GIVEN A FESTIVE LOOK BY SUCH AN INTRODUCTION OF COLOR IN TILE AND FOLIAGE.

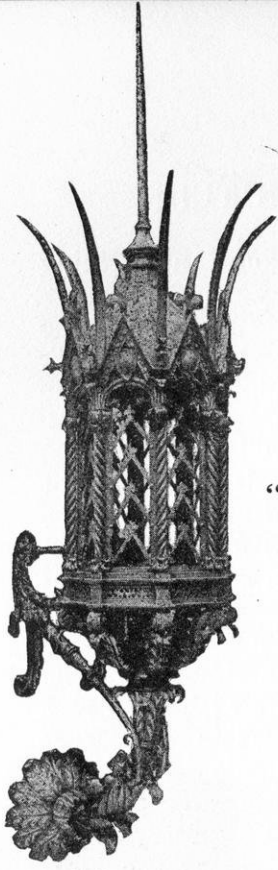
steps or set in rows to edge a terrace would be a welcome and striking change from the usual green tub of wood or cold gray concrete.

Window-boxes made of concrete with tile inserts are also to be recommended for the brightening of city buildings. On the sidewalk beneath a window, along a stair railing, in the windows and on the balcony, at either side of entrances or in corridors of office buildings, they give a most decorative note. Flowers thrive well in such boxes, as the porous concrete allows the plants to breath, also they do not dry out as quickly as those of wood, last longer and are much more effective. The older they get the better they look, mellowed by a fine tracery of lichens and mosses that makes them seem a natural part of the landscape.

One of our illustrations gives some suggestions for the use of tile and concrete vases and window boxes in conjunction with the tiled doorways of cities. They act as a connecting link with the street and complete the architectural plan of the building. The rough surface of the concrete which can be made to take any shade desired, fits in well with either brick, stucco, stone or wood. It offers an especially attractive opportunity of intensifying the half tones of tapestry brick, focusing the color scheme of the building as definitely as the foreground tones of a picture. When used with the tapestry brick the tile could be unglazed.

Suggestive designs for the amateurs' use of tile can be found in books on the architecture of the Old World. From these may be gleaned plans of plain or broken borders, of large panelings made of many smaller tile, of alternate insets of square, diamond, oblong or round tile. From this source can be also derived the knowledge of the rules of color harmony, the rich effects to be obtained from the arrangement of the crude primary colors, the delicate effects of soft variations of pastel shades and the fine results of modulations of one tone, such as dull blues, golds, greens, mauves and reds.

In spite of the beauty which tiles can add to both buildings and gardens, their use is still comparatively rare. But as architects, home-makers and garden-lovers come to realize the permanent charm that such introduction of color gives to the surfaces of brick, concrete and stone, there seems little doubt that this type of decoration will become more popular. And when this is the case, both architect and landscape gardener will treat their designs from a pictorial as well as practical standpoint, adding a touch of color here and there for beauty and emphasis much as the artist puts a brushful of paint from his palette upon the canvas before him. And so our buildings and their grounds will gain a new distinction, and our once dreary walls will be transformed by a reflection of the richness of the Orient.



THE WARRIOR'S METAL IN THE FORGE OF PEACE: AMERICAN WROUGHT IRON THAT ADDS TO ARCHITECTURAL BEAUTY

". . . the whole foundation of civilized life, all its necessities, comforts, conveniences and pleasures . . . owe their very existence to the Man at the Anvil, whose simple tools and appliances have changed but little . . . since the days when Tubal Cain first fashioned weapons of war and implements of peace."

CHARLES FFOULKES.

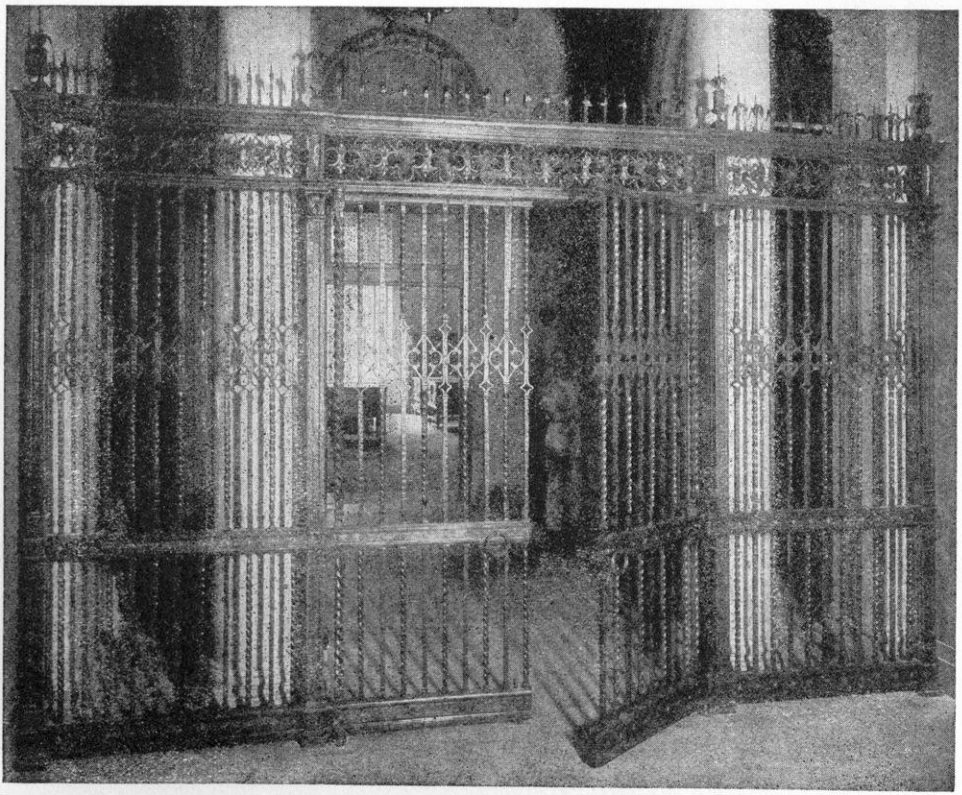
"NO material subject is more worthy of study than iron, for no substance on earth has more profoundly influenced the destinies of the human race. In actual value it ranks lowest among metals. . . . Yet, though it is the cheapest and most ubiquitous, lacking, moreover, many of the intrinsic qualities of the precious metals, it nevertheless immeasurably surpasses the whole of them in interest as well as in value and utility. It stands, indeed, as regards its principal attributes, precisely among the metals as the working masses stand in a civilized community, and has ever proved a most mighty instrument for good or ill." Thus writes J. Starkie Gardner, in the introduction to his book on "Ironwork"—a volume which student and metal worker will find rich in the history and technique of this important craft.

Henry Havard, in "*L'Art dans la Maison*," published in Paris in eighteen eighty-four, reminds us that "The ancients, in their primitive chemistry, gave to iron the name of Mars, indicating by that warlike appellation in what high respect they held it. Since then, its name has never ceased to be a synonym for force, tenacity and sternness."

Like practically all materials, iron was first used for utilitarian rather than decorative ends. Owing to its susceptibility to rust, we have few relics by which to measure its antiquity; but its earliest uses were no doubt in tools, weapons and implements of various kinds such as were needed in war and chase and in the crude beginnings of the home equipment. Later on, with the gradual dawn of early civilization, the uses of this serviceable metal became more wide and varied. Not only was it transformed at the forge into warriors' weapons, helmets, armor and coats of mail, but it was employed in many ways in architecture,—in forts, churches and private dwellings. Bars, grilles and shutter guards protected the windows, iron locks, straps and hinges made safe the heavy oaken doors, and the wooden chests that held the family linen, jewelry and

other treasures were strengthened with iron fastenings and bands. Iron was used for handles, locks and keys, door knockers, escutcheons and other architectural fittings, as well as for various articles of the interior, such as braziers, lamps, candlesticks and andirons.

The designs at first were rudimentary and utilitarian, but gradually, as the skill of the craftsman increased, the metal was handled in a more decorative fashion, evolved into scrolls and leaves, rosettes and other conventionalized designs which, while detracting nothing from its practical purpose, added a distinct æsthetic charm. For, as William Winthrop Kent remarks in his comments upon architectural wrought iron, "Man in his inventions does not progress far in the direction of the practical and useful before the spirit of beautifying takes possession of him, and that which at first served him for material ends alone, as it becomes more and more the object of his thought and inspiration, assumes, under his eye and hand, new beauty, until its ornamental character added to its useful property,



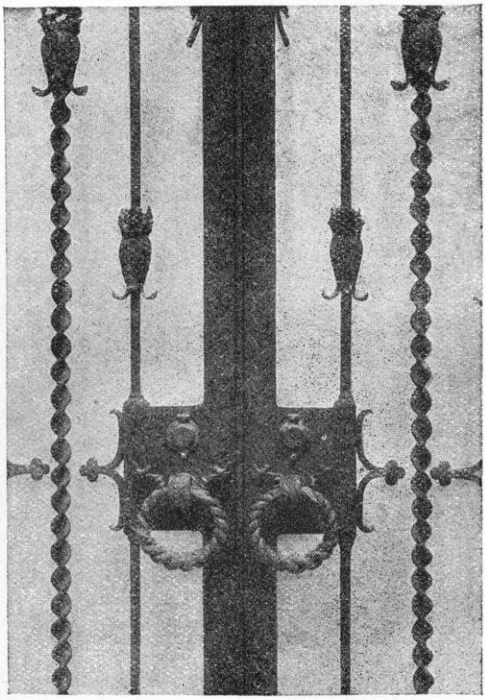
THAT THE MAKING OF WROUGHT IRON IS BY NO MEANS A LOST ART IN AMERICA TODAY IS PROVED BY SUCH WORK AS THIS, FROM SAMUEL YELLIN OF PHILADELPHIA, WHOSE ACHIEVEMENTS IN THIS FIELD HAVE WON NO LITTLE ADMIRATION IN RECENT YEARS.

WROUGHT IRON GRILLE DESIGNED BY ALBERT KELSEY, ARCHITECT.

makes it a more nearly perfect whole, and the craft of the artisan is gradually lost sight of in our admiration for the skill of the developing artist."

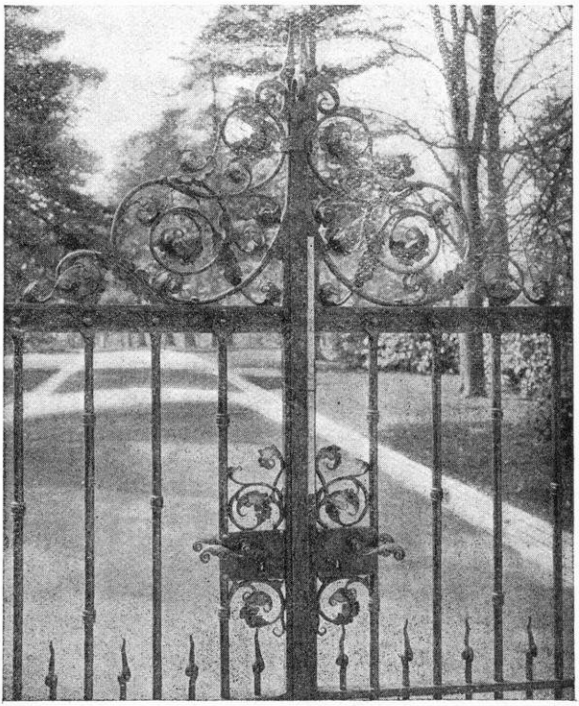
Thus we find that the art of ironworking, as it increased in scope and importance, grew also in beauty, and from the tenth to the seventeenth centuries remarkably artistic results were achieved. Italy, France, Germany and Switzerland were most notable for excellence of workmanship in this field.

Naturally, the changes in old-time customs and ways of living, with their consequent progress in architecture, influenced to a great extent this and other crafts. For example, in early times, when the main idea in building was for fortification against possible or probable enemies, strength and massiveness were the primary requirements in doors and walls—from church and castle to the humblest home. But as the industries of peace developed, and man's thoughts turned to the productive rather than the destructive arts, the various architectural features assumed gradually a lighter and more fanciful air. The heavy iron grilles gave way to those of a less serious and more decorative order. The solid wooden doors and gates, with their iron reinforcements, that protected walled gardens, courtyards and other enclosures, were replaced by gates of openwork iron, wrought in all manner of quaint, fantastic or dignified design, through which fair glimpses



DETAIL OF WROUGHT IRON GATE THAT REVEALS AN ADMIRABLE HANDLING OF THE METAL.

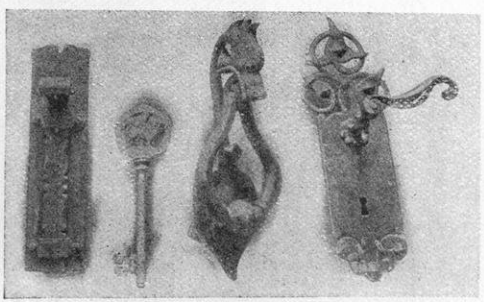
of gardens and fountains could be seen. The railings of stairs and balconies, the fire-irons and lanterns, the brackets on which swung the shop and tavern signs—all these gave opportunities to the enthusiastic craftsman to express through the metal his feeling for beauty of form and detail, and to combine with strength and utility all possible delicacy and grace.



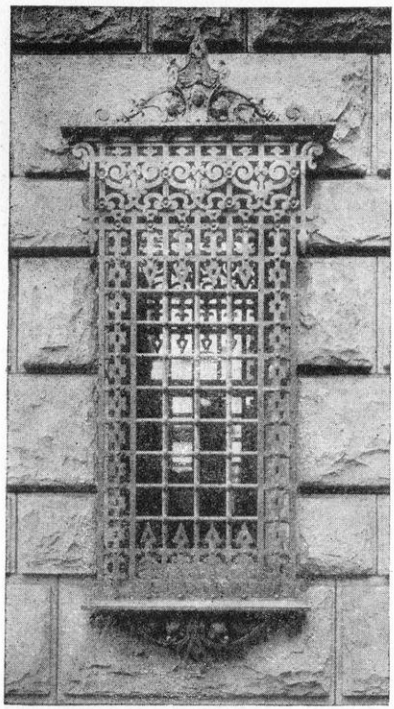
DETAIL OF A BEAUTIFULLY WROUGHT IRON GATE THAT WOULD ADD TO THE CHARM OF ANY ESTATE, PARK OR GARDEN.

WHILE Europe has much to boast of in the way of beautiful wrought ironwork in her churches and cathedrals, her palaces, mansions, parks and even obscure shops and homes, the craftsmen of America have left us a comparatively small legacy. True, there exist lovely examples of Colonial ironwork, in gates, railings, grilles and other details; but on the whole it is only within the last few years that much attention has been given by our architects to wrought-iron design.

That there is a freshening of interest in this field may be judged from the photographs of recent American ironwork which we are presenting here. While the practical end of the objects has not been lost sight of, they have been developed in such a highly decorative manner that they are no longer merely gates or lamps or door plates, but actually works of art. The texture of the iron, the firm yet graceful shapes into which it is wrought, indicate a high degree of technical skill combined with sympathetic feeling for beauty of design, harmony of proportions and delicacy of details.



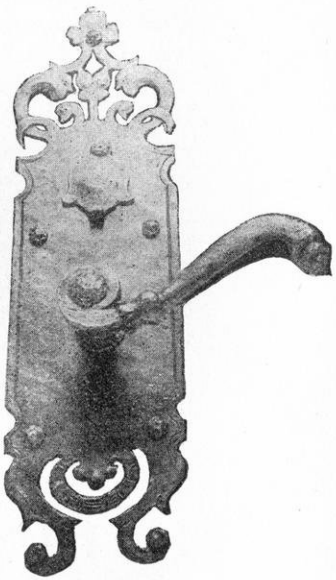
HARDWARE OF WROUGHT IRON DESIGNED BY CRAM, GOODHUE AND FERGUSON, ARCHITECTS.



A WROUGHT IRON WINDOW GRILLE BY GROSVENOR ATTERBURY THAT SUGGESTS IN ITS RICH, LACY PATTERN, THE WORKMANSHIP OF THE ORIENT.

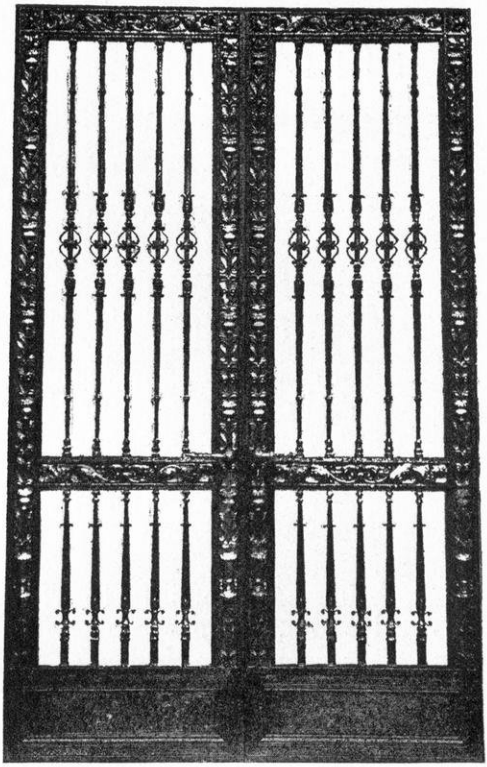
The leaves and scrolls that are woven into the structure of the gates, the decorative bars and railings with their symmetrical designs, the richly ornamented window grille, the even more elaborate lamp and bracket, and the simpler but equally interesting escutcheons and other door fittings, reveal a quality of workmanship of which our architects and craftsmen may be justly proud. There is a whimsical, imaginative touch in the door knocker and key that suggests the delightful possibilities which lie in a conventionalized or grotesque adaptation of animal and other forms in the different fittings that are classed under the prosaic title of "hardware."

How far this reawakening interest in ironwork will develop, and to what extent the art will progress, remains to be seen. But judging from present efforts it seems likely that it will before long become an important detail in American architecture. Certainly, there seems to be no reason why iron, when needed for practical structural parts and fittings, should not be employed with an eye to beauty as well as utility. For against the heavier masses and plain surfaces of brick, concrete and stone, the bars, grilles and scrolls of metal offer a peculiarly attractive relief, giving a note of firm yet delicate emphasis and ornament that is as charming as lace against a velvet gown. And if each piece of ironwork, whether it be an elaborate park gate or a simple door knocker, were designed and wrought with such skill and interest as the examples illustrated here, our American homes, gardens and public buildings would show a decided æsthetic gain. The fact that such prominent architects as Grosvenor Atterbury, and Cram, Goodhue and Ferguson have turned their attention to the wrought iron fittings of the buildings which they design, is a significant example of the interest with which such details are



A STRONG AND GRACEFUL DOOR PLATE OF WROUGHT IRON.

being considered today. Indeed, the better the architect, the more likely he is to give care and thought to each part of the construction, no matter how small. For he realizes that often it is the seemingly unimportant features that make or mar the general effect of the structure, and no detail is too humble to merit good design and conscientious workmanship.



A GATE IN WHICH WROUGHT IRON IS USED WITH AN EXQUISITE FEELING FOR BEAUTY OF DETAIL THAT BELONGS TO TRUE CRAFTSMANSHIP.

The landscape gardener as well as the architect finds in wrought iron a useful and decorative material. In the form of railings, gates and balustrades it makes a definite yet graceful boundary for gardens, parks and estates, and while protecting the property against intruders it has none of the imprisoning quality that one associates with a plain wooden fence or a solid wall. Through the ornamental iron bars not only can those within enjoy the landscape beyond, but neighbors and passersby are also given glimpses of the garden's beauty. Where greater privacy is desired, of course, hedges and shrubbery may be planted; but where the owner does not feel the need of such seclusion and is willing to share the loveliness of his grounds with all who pass, the wrought iron railings and gateways serve the purpose well. Firm but friendly, they stand on guard, whether around the modest garden or the broad estate, symbolizing in their stoutly wrought yet graceful lines the beauty of the warrior's metal fashioned for the cause of peace.

WINGS

I HAVE spun myself a beautiful silk cocoon and shall
live in it happily, ever after.
Behold, alas, it is broken and I may not mend it;
Nay, I am forgetting it in the joy of my new wings!

GERTRUDE RUSSELL LEWIS

A STUDY IN ARCHITECTURAL ALCHEMY: CONVERTING AN OLD COLONIAL FARM-HOUSE INTO A COMFORTABLE, CHARMING MODERN HOUSE

THOSE who bring fruitfulness into the barren places of the earth, and make the desert "blossom as the rose," those who preserve and enhance the native beauties of our landscape, and brighten by parks and pleasant buildings the gray monotony of our towns, deserve no small appreciation. America is learning what real gratitude she owes to the pioneers and farmers of her prairies, the saviours of her rural districts, the builders of her garden cities, the guardians of her birds and wild flowers, forests and mountain streams. For the national movement of conservation and progress has become more than an official one; it is meeting with hearty sympathy and coöperation from the people themselves. And not only are there active improvement societies in villages and towns, but considerable work is being accomplished by individual citizens.

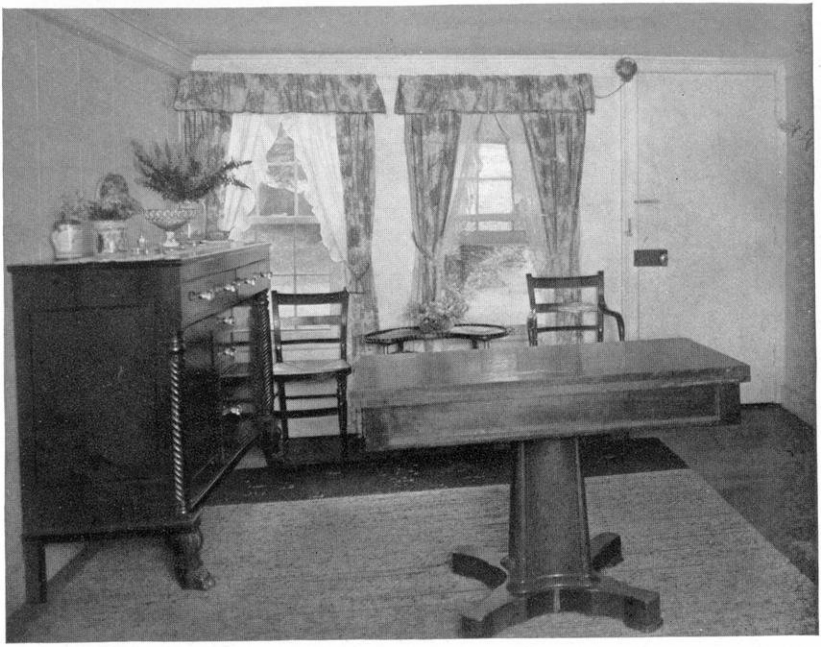
To bring back fertility to worn out land, to restore lost loveliness to rural spots, to increase the efficiency and comfort of our rural homes has been recently the aim of many a wise property owner and architect. Here and there all over the countryside we find examples of abandoned fields and farmhouses that have been transformed, by kindly, skilful hands, into fertile farms and comfortable homes. The desolate dooryards are blooming with roses; the gaunt "stoops" and bare porches are made friendly and fair with vines; the dark, formidable "parlor" has been thrown open to the fresh air and sunshine; the cold hearths that were once the only bright spot through the lonely winters have become the center of tastefully furnished rooms, the nucleus of happy, hospitable gatherings. And thus places that had been for many years cheerless, unlovely, comfortless dwellings, are now the pleasantest and most convenient of modern country homes.

To effect this transformation successfully, to fit such a building for the demands of modern life and still retain whatever quaint, old-fashioned air, whatever flavor of picturesqueness clung to the original home, is a task that often requires no little ingenuity. The owner or architect who has achieved a satisfying compromise between the old and new, between the frank simplicity of the country and the more self-conscious taste and culture of the town, may well be congratulated upon the result.

It is always a pleasure to THE CRAFTSMAN to present, whenever

Photographs by Jessie Tarbox Beals.

AN OLD FARMHOUSE AT KATONAH, N. Y., THAT WAS RESCUED FROM A DESOLATE OLD AGE, REMODELED, AND CONVERTED INTO A CHARMING COUNTRY HOME BY MR. JOHN H. HUTAFF: THE LONG PORCH AND THE DORMER EXTENSIONS OF THE ROOF ARE AMONG THE FEATURES THAT WERE ADDED TO THE ORIGINAL BUILDING, RESULTING IN GREATER EXTERIOR BEAUTY AND INCREASED LIVING SPACE: WHILE THE HOUSE HAS BEEN MADE THOROUGHLY COMFORTABLE AND CONVENIENT FROM THE MODERN STANDPOINT, THE RECONSTRUCTION HAS BEEN DONE IN SUCH A SYMPATHETIC MANNER THAT THE PLACE POSSESSES ALL THE PICTURESQUENESS OF AN OLD-FASHIONED HOMESTEAD.



AS MR. HUTAFF, THE OWNER OF THIS SUCCESSFULLY REMODELED FARMHOUSE, IS BY PROFESSION AN INTERIOR DECORATOR, HE KNEW JUST HOW TO REARRANGE AND REFURNISH THE ROOMS SO AS TO COMBINE THE COMFORTS OF TODAY WITH THE QUAINTNESS OF COLONIAL TIMES: RAG RUGS, WHITE PAINT AND COLONIAL FURNITURE INSURE AN OLD-TIME ATMOSPHERE THAT IS QUITE IN KEEPING WITH THE GENERAL SPIRIT OF THIS COUNTRY HOME.

THE OLD FIREPLACES OF THIS FARMHOUSE WERE REBUILT TO ACCOMMODATE ANDIRONS AND AMPLE LOGS, AND THE PARTITIONS BETWEEN SOME OF THE ROOMS WERE TORN DOWN TO GIVE MORE SPACE AND A LIGHTER, SUNNIER ASPECT: THROUGH THIS DOORWAY IS A GLIMPSE OF THE ONCE FUNEREAL PARLOR, NOW A CHEERFUL ROOM FOR GUESTS.

CORNER OF THE REBUILT KITCHEN, WITH ITS PLEASANT WINDOWS, NEAT WOODWORK AND SANITARY WALLS AND FLOOR.

THE GARDEN, TOO, UNDERWENT A THOROUGH TRANSFORMATION BENEATH THE ENTHUSIASTIC HANDS OF ITS NEW OWNER: GRASS-BORDERED FLOWER-BEDS, GREEN AND WHITE LATTICEWORK AND BITS OF STATUARY NOW BEAUTIFY THE ONCE DREARY GROUNDS.

TWO MORE VIEWS OF THE HUTAFF GARDEN IN WHICH SEMI-FORMAL FLOWER-BEDS GIVE THE GROUNDS AN OLD-FASHIONED AIR: ARCHITECTURAL NOTES ARE ADDED IN PERGOLA, SEAT, AND SUNDIAL AND JARS WHICH ARE RELICS OF WANDERINGS IN ITALY.

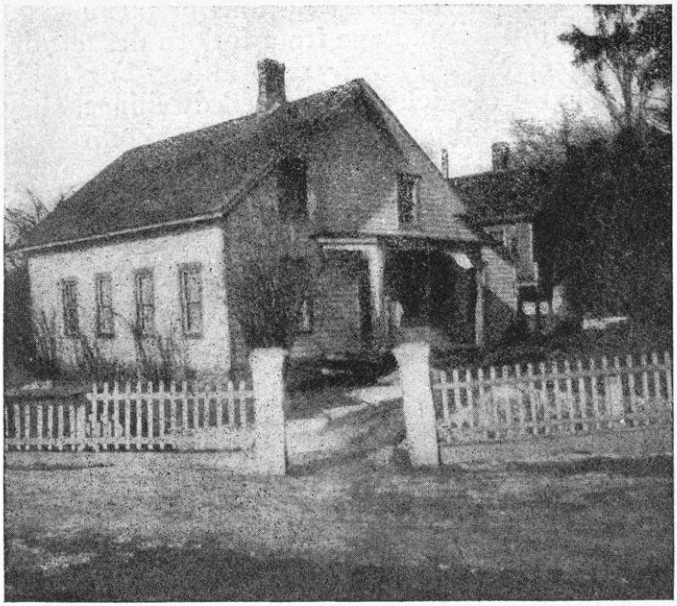
the opportunity arises, illustrations and descriptions of farmhouses that have been thus rescued in their old age from forlorn desuetude, remodeled, beautified, and given a new lease of life. For aside from the purely æsthetic charm of such rejuvenated dwellings, they are likely to be of definite value to home-seekers who are confronted with a similar problem, giving them inspiration and often practical help in their own plans. And we are especially glad to publish the photographs shown here, for we feel that they will prove full of valuable suggestions in this important field.

NESTLING against a background of woods and gently rolling hills, at Katonah—one of the most picturesque spots in Westchester County, forty miles from New York—is this friendly remodeled homestead, with its gardens, orchard and shady lawns. To see it, one would hardly guess out of what bare simplicity its beauty was evolved. And so we are showing two little views of the original farmhouse, as Mr. John H. Hutaff, the present owner, found it. Comparison of these with the larger pictures will reveal some of the alterations that are responsible for its homelike air today.

There are really two buildings—the main farmhouse and a smaller cottage at the rear, a glimpse of which is seen in the illustrations. The former was probably built a hundred years ago, and the cottage, which contained an old Dutch oven, seems to be of even earlier date. It may have been the original home of the first owner who lived there perhaps until his needs warranted the erection of the larger place. The cottage is now used as the servants' quarters, the farmhouse itself being given over to the family.

In the old farmhouse, the gable end with the projecting porch was used as the entrance, the front or long side having merely four windows, as shown. Mr. Hutaff cut a front door in place of the second window from the left, built a long porch, and sheltered it by an extension of the roof. Dormers were then built out in both the front and rear to give headroom to the second story which had previously been merely a badly lighted attic. This not only increased considerably the interior living space, but added definitely to the interest of the exterior. The addition of green shutters, a coat or two of white paint for the walls, the erection of white wooden fences, arches and gateways, and the planting of the grounds, completed the transformation.

Indoors, the changes were quite as revolutionary. The partition between two small bedrooms on the first floor was torn down, and the space used as a large living room. The staircase partition was also eliminated so that from this room the stairs ascended. Several



THE OLD FARMHOUSE AS IT LOOKED BEFORE MR. HUTAFF TOOK IT IN HAND—A SOMEWHAT DRAGGLED AND GLOOMY STRUCTURE.

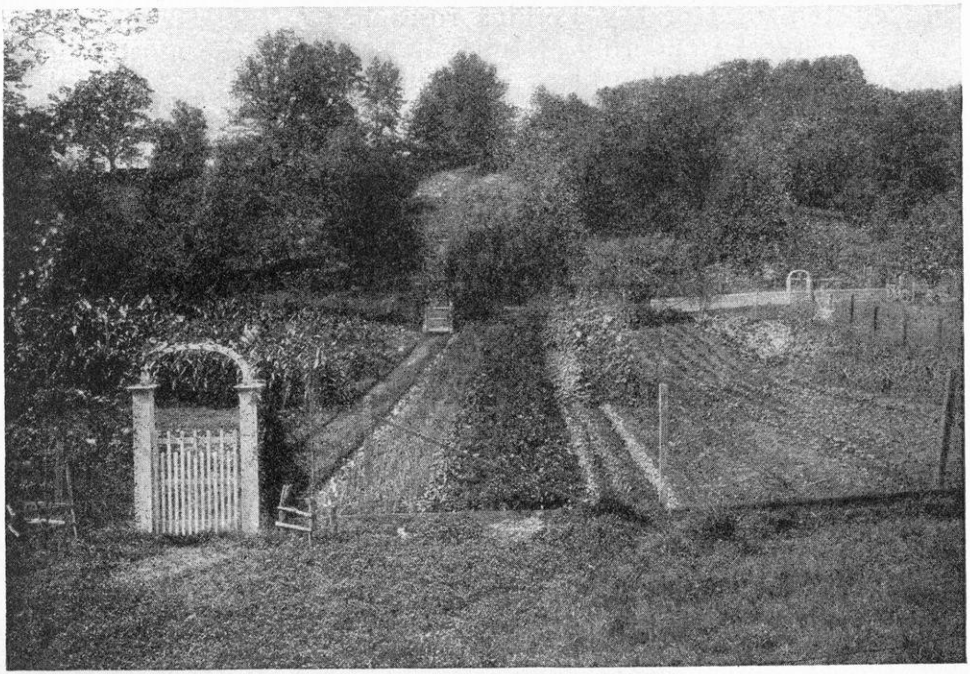
cell-like rooms in the extension at the rear were converted into a big, cheerful kitchen, with plastered and painted walls, concrete floor and built-in dressers that insured both sanitation and convenience. The old parlor, whose dim, austere precincts had probably never been invaded by family or guests except upon such solemn occasions as funerals and weddings, likewise underwent a radical change, for it was papered, painted and furnished in light, pleasant tones and converted into a dainty guest-chamber. The walls of the living and dining rooms were paneled with wood, painted white, and the fireplaces were rebuilt to accommodate andirons and ample logs. Upstairs, five bedrooms and a big, well-lighted bathroom were provided —the latter occupying space that was formerly a dark, windowless storage hole.

SIDE VIEW OF THE OLD FARMHOUSE, NOW TRANSFORMED BY DORMERS AND ROOMY PORCH.

The furnishing of the rooms is particularly worth noting, for the owner was careful to keep an atmosphere of

old-time dignity and simplicity throughout the entire house. This was accomplished by the use of Colonial chairs and tables, four-poster bedsteads, rag rugs of firm weave and soft coloring, with here and there an occasional harmonious piece of some other period. And, as Mr. Hutaff is by profession an interior decorator and connoisseur, the selection and arrangement of the various furnishings was not a difficult task.

The enterprising owner, however, did not stop at the remodeling and refurnishing of the farmhouse itself. The grounds were equally in need of reformation, for at the time the place was taken over, the



THE PRESENT VEGETABLE GARDEN, EVOLVED FROM A SWAMP, THE RICH BLACK SOIL OF WHICH, WHEN DRAINED, MADE AN EXCELLENT BASE FOR A FERTILE PLOT.

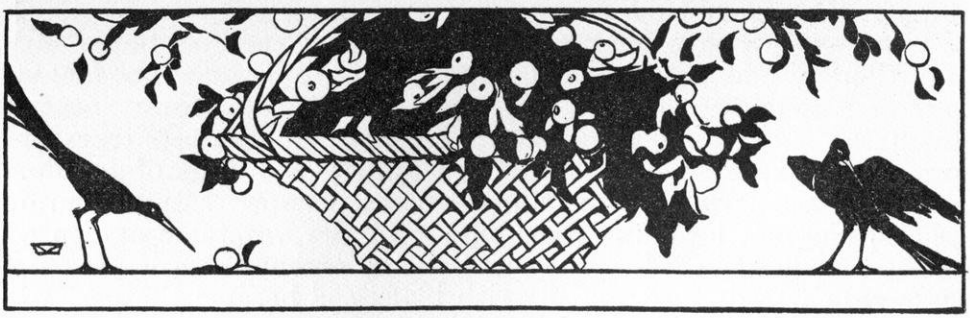
buildings were surrounded mainly by a few apologetic patches of grass, an old vegetable garden, an orchard and a stretch of swamp. Under the new regime, the informal grass plots were turned into smooth, pleasant lawns; in place of the former vegetable garden a semi-formal flower garden was planted; the orchard was improved, the swamp was drained, and its rich black soil became the base of a now-flourishing vegetable garden.

A glance at the photographs will convey some idea of the picturesque quality of the place as it stands today. The grass-bordered

flower-beds separated by the brown earth walks, the white-and-green lattice and the arched gateways that add such a graceful architectural note among the foliage and flowers; the occasional antique jar, statue and marble bench, picked up by the owner when in Italy; the background of woods and sloping hillsides, and the pastures with their low field-stone walls—all these combine to give the place a restful and inviting air.

Among the features of the grounds that have proved a source of special happiness to their possessors, must be mentioned the beautiful syringa bush at the front of the house and the white arched gateway at one corner of the vegetable garden, which, with its lavish pink clusters of Dorothy Perkins roses has already tempted the brush of several wandering artists. But perhaps the most unique touch is afforded by the black Highland sheep, which Mr. Hutaff numbers among his proudest possessions. Grazing in the shady orchard, they keep the grass as neatly cropped as though it were a carefully tended lawn, while their shaggy coats and huge curving horns add a peculiarly picturesque touch to the landscape, and emphasize the quiet, "homestead" atmosphere.

True, the owner, since his business interests center in the city, cannot even be called a "gentleman farmer;" the sheep, orchard and vegetable garden are practically the only remains of the former uses of the place. But as a comfortable, quiet and lovely country residence, the old farmhouse serves an admirable end, and offers a most convincing example of the power of architectural alchemy in transmuting an old, unprepossessing dwelling into a charming modern home.



THE HEART OF THE GARDEN: BY ESTHER MATSON

THE fountain surely is the garden's pulsing heart. Whether it be in the guise of a simple spring, an old-fashioned well, or some elaborate piece of bronze and marble, it sends forth through channel, canal or rivulet its refreshing and renewing water.

The mere word "fountain" is magical. At sight or sound of it, the Fountains of Youth, Forgetfulness and Immortality are brought to mind. It is a happy coincidence, too, that we use the selfsame word to describe a simple upgush of waters and the most naive season of the year. Bringer of fresh life to the thirsting earth and needy plants—the water-spring. Bringer of fresh hope to mankind—the spring o' the year.

In every language, moreover, and among all peoples, the name of this mysterious natural thing has been a symbol of the spiritual. From under the throne of Jove sprang a sacred well, and a fountain fed the Norseman's Tree of the Universe, Ygdrasil. The Hebrews were continually using the symbol, in the New Testament as well as in the Old. In Proverbs the mouth of the good man is likened to a well, and abstract wisdom is compared to a spring. John elaborated this idea, applying it to the new knowledge which he was promulgating and which he promised would be as "a well of water springing up into everlasting life." In Revelations there is a still further promise—that the proffered spiritual life should be given freely "to him that is athirst."

In our own literature we find this symbol standing for the Deity—now in Chaucer, who writes of the Being "Who is of Worthinesse the Welle," and now in Milton whose phrase "Author of All Being, Fountain of Life" recalls that similar phrase in the Book of Common Prayer, "Almighty God, Fountain of All Goodness."

Wordsworth philosophizes over the heart as "the Fountain of love and thought and joy." Longfellow, seeking to describe the famous pyx in Nuremberg can do no better than call it "a foamy sheaf of fountains." Nothing could be happier than Spenser's resonant praise of Chaucer—"well of English undefyled," while John Burroughs' prose-portrait of England itself as a country "like the margin of a spring-run, near its source—always green, always cool, always moist, comparatively free from drought in summer" has a charm of its own.

There are two elements, in especial, which enter into the mysteriousness of springs and fountains: the miracle of the water upspringing from the unexplored depths of earth, and the strangeness of that water's transparency. Emily Dickinson, in her piquant way has

touched on the first of these mysteries with a wonder how the grass blades around a well

"Can stand so close and look so bold
At what is dread to me."

As for the miracle of transparency, Fiona Macleod has spoken of it as water's unique and "last secret of beauty." "All else that we look upon is opaque: the mountain in its sundown purple or noon-azure, the meadows and fields, the tethered greenness of woods, the loveliness of massed flowers, the myriad wonder of the universal grass, even the clouds that trail their shadows upon the hills or soar so high into frozen deeps of azure that they pass shadowless like phantoms or the creatures of dreams—the beauty of all these is opaque. But the beauty of water is that it is transparent. Think if the grass, if the leaves of the tree, if the rose and the iris and the pale horns of the honeysuckle, if the great mountains built of gray steeps of granite and massed purple of shadow were thus luminous, thus transparent!"

Having this curious transparent quality, it is quite reasonable that springs should appear to us all as the most exquisite linkage between this very solid material earth of ours and the inexplicable, spiritual world. Nor is it strange that throughout the ages men have delighted to adorn these natural things with all the art of which they were capable.

And how different is this art from that of architecture, in which man must manœuvre to circumvent Nature's laws—that of gravitation, for instance. In the making of a fountain-head Nature seems to say, "Go to, now, my son; let us call a truce here for once. Let us work together, you and I, this time, to an end of magic that all shall marvel at."

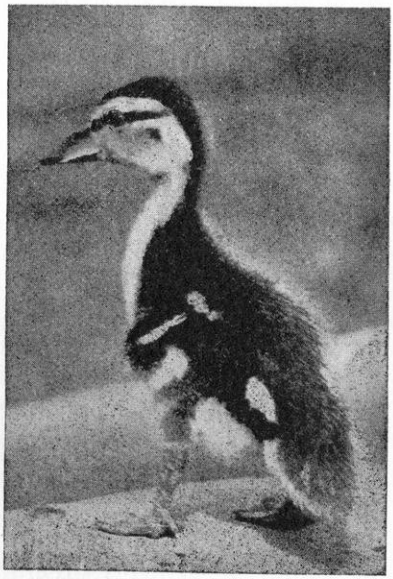
Perhaps that is why there is so potent a spell in many an Old World fountain-head, like those of Italy, whether they be in city square or villa garden. No one can gainsay that a veritable magic lingers in Viterbo, City of Fair Fountains and Fair Women, a spell due chiefly to the fountain in its public square. Is not Perugia's Fonte Maggiore a three-fold work of art—monumental, sculptural, philosophical? Are not Sienna's fountains beautiful enough almost, one might think, to atone for her cruelties? As for the countless villa fountains, surely they lend an indescribable glamour to every recollection of Italian ways and days.

Yet the spell depends not always upon art, nor even upon the mingling of art and nature. The heart of the garden has potency in its own natural right. A fountain, whether simple and unadorned or richly carven, is always an enchantment. Quieting our restless spirit, it leads us into paths of peace.

WILD GAME IN HOME GARDENS: A PLEA FOR "BEAUTY RESERVES": BY ELOISE ROORBACH

HE "sweet-sweet" whistle of the swift-flying widgeon, the "whir-r-ring" of the startled bob-white, the muffled drumming of the grouse, will some day be heard from the shelter of our own moorings and in our own little gardens as well as in the more remote coverts of our woods and bays, for we are winning the confidence of these beautiful wild creatures, learning how to protect and even to raise them. Why should not these wild birds become domesticated as well as the India Jungle fowl, the Chinese pheasant and the mallard? Could any creature seem less likely to become an American barnyard prisoner than the gorgeous tropical India Jungle fowl? Yet he struts contentedly and proudly within our fences as the familiar Chanticleer, commanding the sun to rise as masterfully as if he were in his tractless native estates. In Illinois, the brilliant-plumaged Chinese ring-necked pheasant has found a home and is often to be seen, flying over the farmers' stubble, running along roadsides and leading broods of little chicks through the open woods. In California, the quail sometimes nest in the dooryard, scurry across garden paths and call under windows to the sleeping families to "Get up quick! Get up quick!" The vibrant call of the once alert mallard is now scarcely recognizable in the stupid "quack-quack" of the domestic duck.

A national conference on American game breeding and preservation—the first of its kind—held in New York last March, brought out much interesting and valuable information about the possibilities of home breeding of wild birds, and about what has already been done in this comparatively recent venture. Representatives from many States made public the results of their experiments in raising wild game, and reports were read from many individual commercial breeders, State game wardens, members of biological surveys and officers of national organizations, showing how much has been learned of the best rearing and preservation of wild game.



A HUMOROUS LOOKING YOUNG WOOD DUCK.

This important conference resulted in the National Organization of Game-

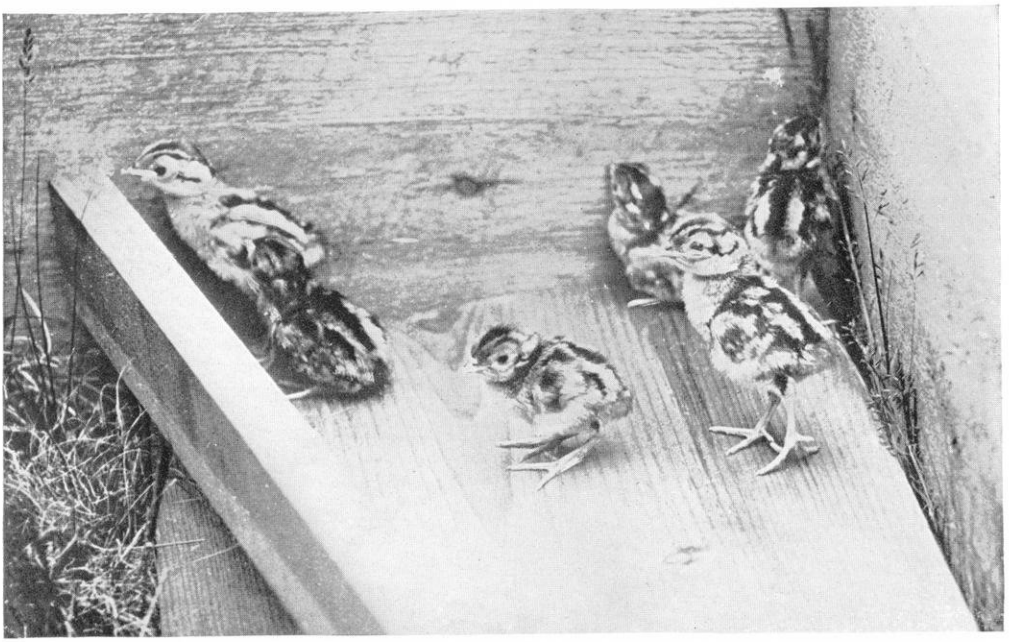
breeders; to be a Department of the American Game Protective Association. Frederick C. Walcott, chairman, in his opening address, emphasized the fact that conservation and propagation should go hand in hand and that the forces of destruction, such as disease and shooting, must be limited and regulated until the balance is reached which will show an annual healthful increase. He states that the insectivorous bird is far more vital to human life than the game bird, important as the latter may be; that the white-tailed deer, the varying hare, the jack rabbit and the cotton-tail should be made an important source of food supply; that we owe a duty to the future generation in preserving for it, not only the exhilarating pleasures of the chase but the æsthetic value of wild life and the opportunity of tilling acres and growing timber comparatively free from the ravages of insects. He also called attention to the fact that the English and Germans more than a hundred years ago, realized the necessity of keeping nature balanced by encouraging bird life and holding insect life in check, and began the work of the preservation of bird life that we are only now inaugurating.

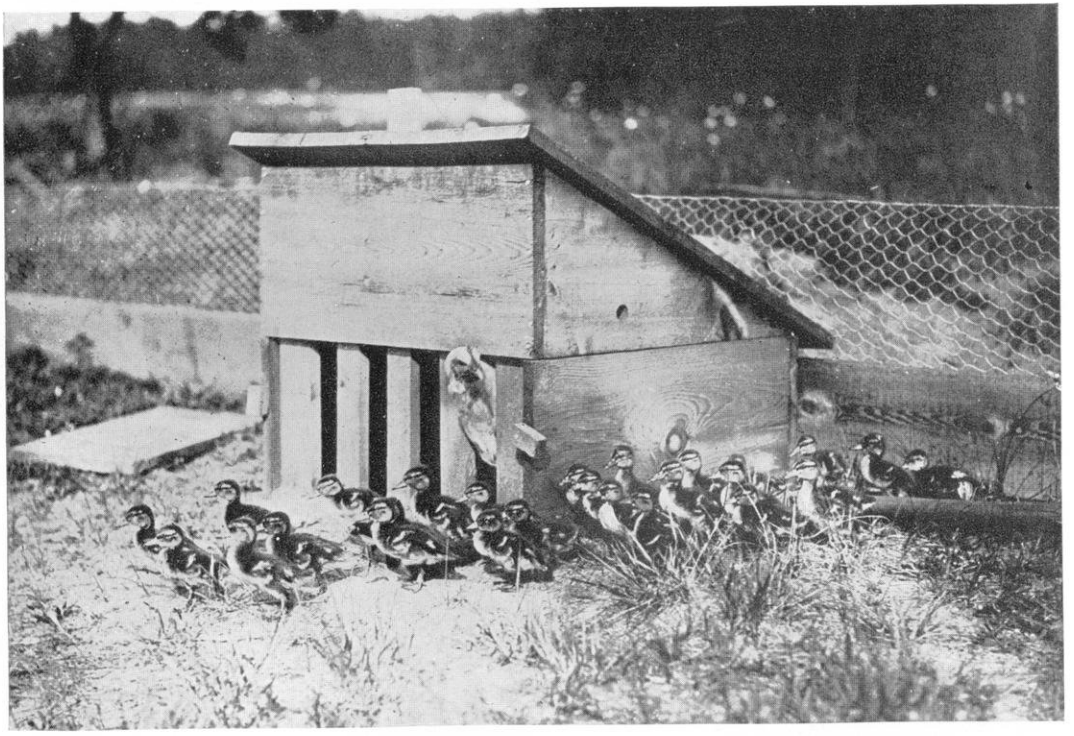
The whole tone of this meeting was exceedingly broad and generous, proving that the true sportsmen are men of imagination and resourcefulness who realize that the future race as well as the present, have a right to the game of our land, men who see the economic as well as the æsthetic value of wild game, and strive to protect and increase it for future generations' pleasure. These men, interested in game protection and propagation are inquiring into ways and means of preventing the wholesale destruction of game by greedy hunters. They have found out that only about three per cent of the people in the United States today are directly interested in the killing of game either for sport or profit, and they consider that the ninety-seven per cent should be permitted to enjoy in their own way, the wild life of our country, namely, in studying it in native haunts.

"We must, in this organization," the chairman asserted, "strive to conserve not only our vegetable, grain and fruit supply but our meat supply as well. We must furnish the legitimate hunter with what he demands, the excitement of the chase and the reward of patient skill. Most of all we owe the overworked clerk of the office and store, the factory toilers, men, women and children, an annual outing in the open. There should be, accessible by good roads, large picturesque tracts of land in each State, practically worthless for agricultural purposes but perfectly adapted to camping, where the natural wild life should be encouraged and protected for the enjoyment of those who long for the sights and smells of fields and woods, the rivers, lakes and, most fascinating of all to the real en-

THE SHY RUFFED GROUSE AND ITS FEATHERED BROOD THRIVE IF GIVEN NATURAL SURROUNDINGS.

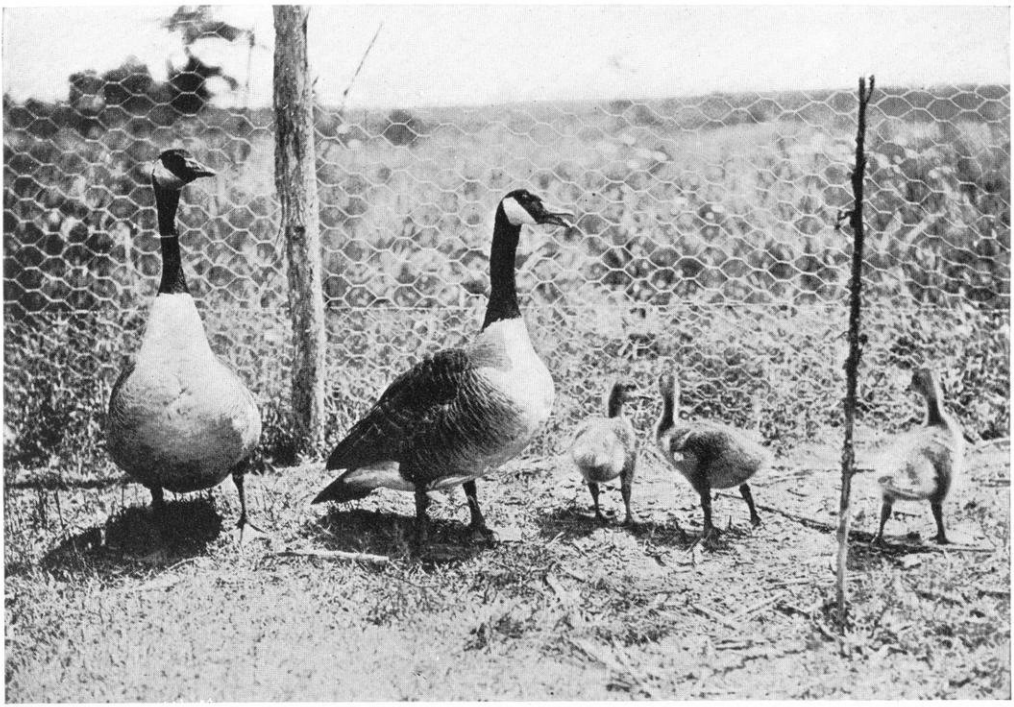
THE MALE RUFFED GROUSE DRUMMING ON A LOG WITHIN A PEN, SEEMS QUITE AT HOME, FOR TWIGS AND FOLIAGE GIVE THE SPOT A FRIENDLY, WOODLAND AIR.





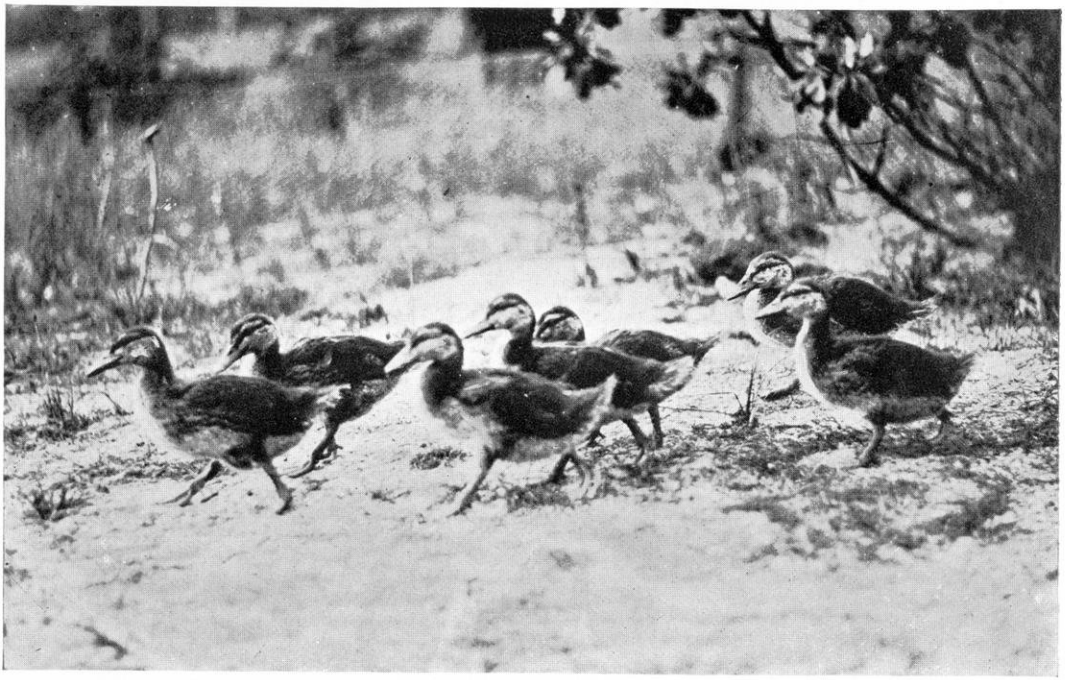
ENGLISH RINGED-NECKED PHEASANT CHICKS RAISED IN CAPTIVITY.

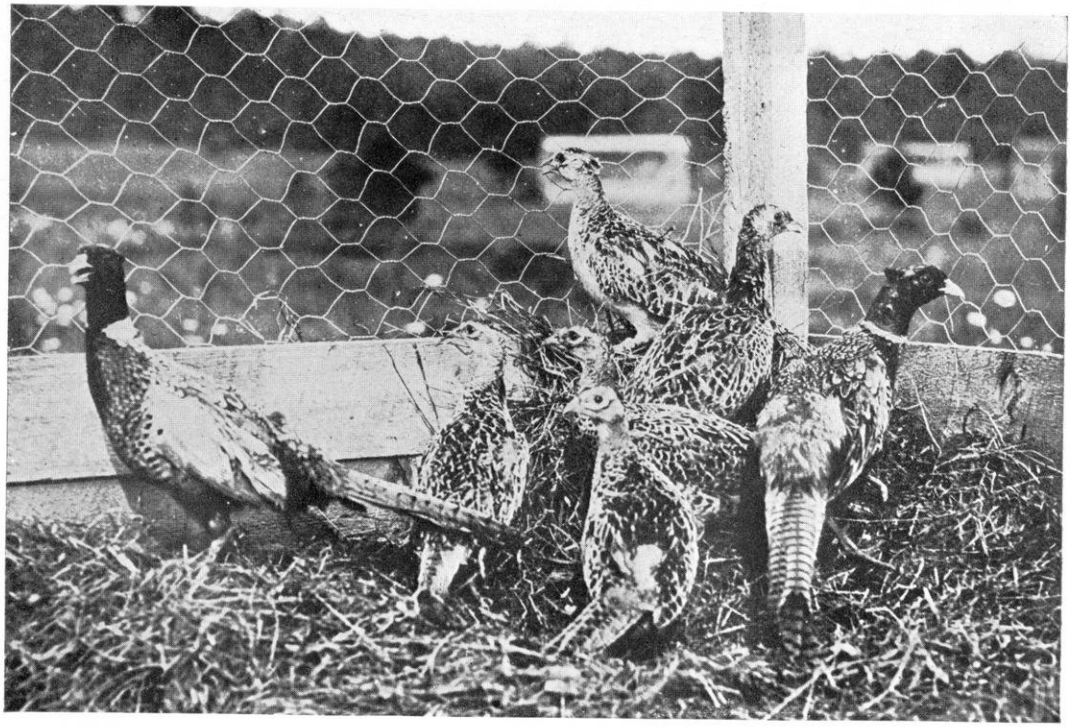
MALLARD DUCKLINGS IN CHARGE OF THEIR ANXIOUS HEN MOTHER, WHO SEEMS AT TIMES QUITE FLUSTERED BY THE RESPONSIBILITY OF SUCH A NUMEROUS FAMILY.



THE CANADA GOOSE IS NOW SUCCESSFULLY DOMESTICATED, AS THE HEALTHY BIRDS IN THE UPPER PICTURE SHOW.

WILD DUCK FARM OF A WESTERN WILD GAME BREEDER, WITH WIRE PENS LINED UP ALONG THE WATER'S EDGE.





A FAMILY OF WOOD DUCKLINGS OUT FOR A WALK IN THE WOODS.

THE CHINESE RINGED-NECKED PHEASANTS ARE NOW ESTABLISHED AS NATIVE GAME IN SOME STATES.

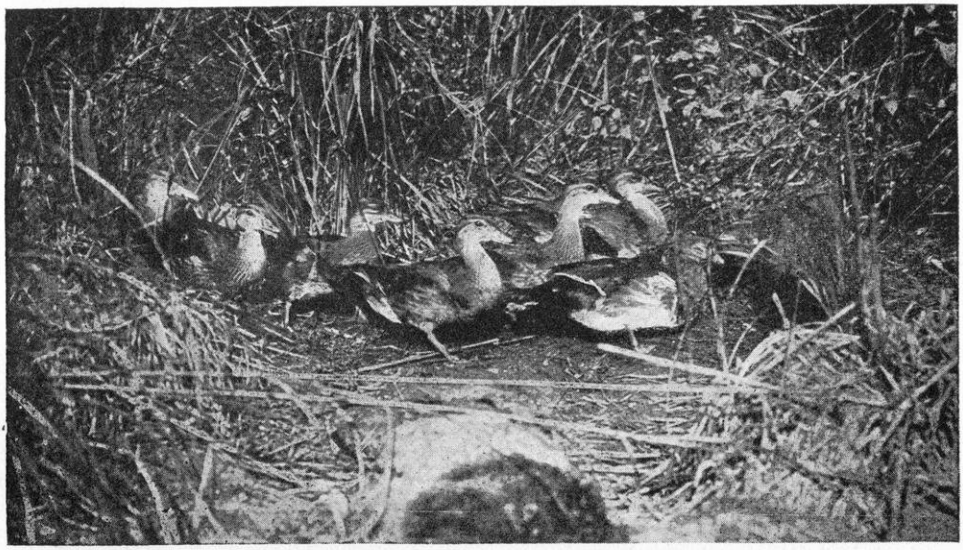
thusiast, the marshes with their never-ending variety of plant and animal life. John Muir has won the praise and love of every lover of out-door life by his eloquent pleas for just such national and State recreation and 'beauty reserves.' "

WILD game raising as a business, holds promise of becoming a most valuable industry—even exceeding the amazing records of chicken fanciers. There is much to learn even yet about raising quail, though much has been accomplished. The best results have been obtained from stock imported from the West, paired in movable pens, fitted with brush shelter. The chicks are given dry bread-crumbs and hard-boiled eggs five times a day for the first few days, gradually changing to fine pheasant meal mixed with ants' eggs, flies, pieces of meat finely chopped. Grain is not given them until they are at least a month old, at which age they are able to obtain for themselves the necessary insect food. Patches of buckwheat are planted as feeding ground for the quail. The ringed pheasant is handled in the same way as quail. The American keeper is inclined to feed the birds less wet food than do the foreign keepers. The birds are taken out as early as possible, that they may be unrestricted in their search for natural food. Young birds are given hard-boiled eggs mixed with fine oatmeal and with grain, boiled rice, etc., added. Fields of millet, buckwheat and corn are particularly good as feeding ground for pheasants in the winter. There should be patches of gravelly soil to run across. The best results have been obtained with Chinese instead of English pheasants. The New York game farms last year added about fifty thousand dollars worth of stock at an expense of a trifle over eight thousand dollars.

The Mallard duck has proved profitable to raisers. It is less liable to vermin and disease than most birds, and it breeds easily in captivity, making its own nest when permitted. The ruffed grouse is treated similarly to the quail; in fact for the first two weeks it is practically the same. Grouse need more berries than the bob-white, and begin to eat sorrel blossoms and chick-weed very early, so they must be kept supplied with all sorts of vegetable food from which to feed. Grit and charcoal must be given. Chicks are easily tamed. Cocks and hens must be kept in separate cages during the breeding season which is through March to June. Ruffed grouse raising should prove remunerative, for the demand for stocking covers are urgent in all parts of the country. Not much success as yet has been achieved with Hungarian partridges, though some good results have come in from Ohio. Conservative estimates state that at least seventy-five or a hundred thousand wood ducks were raised in South

New Jersey alone, this year. The black duck has shown a great increase along the Delaware Bay. Teal have been much more common since protection has been given them; so also have the rail and reed birds.

Many counties have been striving to provide sanctuary for fowl and beast. Small lakes have been reserved for breeding and feeding grounds for the water fowl. Dams have been built across small streams which run through dry countries to protect fish and game. Deputy wardens have been instructed to plant patches of small grain, leaving them unharvested, that the migratory birds may become



A BEVY OF WILD DUCKS ON THEIR WAY TO THE POOL IN A HOME GARDEN.

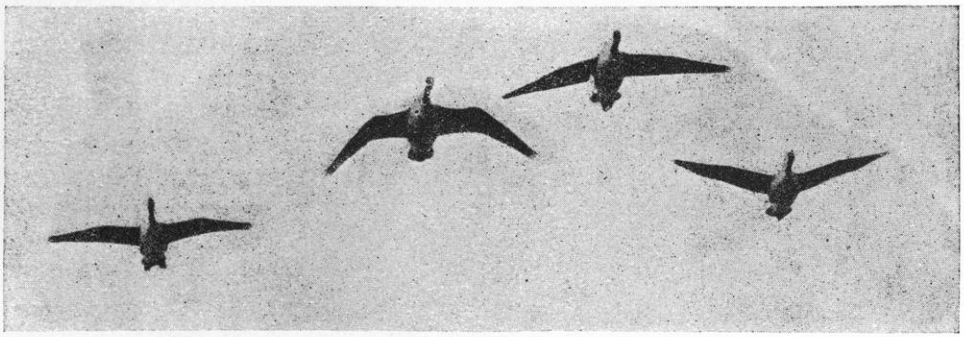
acquainted with the position of these dependable feeding stations. Shelters for protection from storm are now built on many estates and brushy tangles left to give birds winter feeding places. Nests are protected from the destruction of the heavy rains of spring, and natural feeding places are safeguarded from hunters, dogs, cats and lurking wild animals in winter.

Many States are distributing thousands of eggs to farmers who ask for them and who are interested enough in the movement to take the trouble to send in reports of their success.

There has been notable success in the raising of large game, especially with deer. It has been estimated from careful experiments, that one hundred deer should yield an income of one thousand five hundred dollars a year after the third year. The expense of raising is comparatively little, for they forage for themselves and live with

but slight help during the winter. They are fond of hay, except clover and alfalfa, so salt is often sprinkled over other kinds of fodder to induce them to eat it. They like the brush from the tops of fallen trees, so by cutting over a few acres of woodland each year, deer could find a good livelihood, and the profits from these tracts of land, only calculated to produce cordwood, would be materially increased. Old hillside farms of New England could be turned into profitable deer farms with only the slight cost of fencing. Land that is not suitable for any branch of farming could thus be made to bring in excellent revenue. A tract of seven hundred and fifty acres would support one hundred deer in good condition the year around. Virginia deer is quoted as the most satisfactory for raising for market. At first the raising of wild birds was more popular, because it required little capital, and could be carried on in connection with established chicken farms, while the big game required large reservations of land. But now that unused tracts are being stocked with deer, this new venture holds a promising future.

RINGED NECKED PHEASANTS IN CHARGE OF A FOSTER FATHER.



FOUR WILD GEESE, CAUGHT BY THE CAMERA WHILE ON THE WING.

IN THE DAYS OF GOOD QUEEN ANNE: BY JAMES THOMSON

HE Queen Anne style as affecting architecture is made up of a number of diverse elements, but so far as furniture of a secular kind is involved, the Dutch taste is dominant. How this came about is an interesting story.

In so far as the "Queen Anne" is a style separate and distinct from others, and particularly from that which came immediately before and after, it in reality had inception a couple of decades anterior to Anne's coming to the throne, and ostensibly—so far as dates go—ended with her death in seventeen fourteen. There is usually, however, a transition period when style is in a state of flux, and in the present instance Queen Anne taste dominated British style up to the middle of the century, coming along to us under the generic title of "Georgian."

William of Orange was a Hollander, well along in years, as was also his wife when called to the British throne. In tastes, customs and habit of thought, his ideas were quite un-English, being in consonance with the land from whence he came. It is not surprising, therefore, under such a condition to find the English Court assuming an atmosphere and character essentially Dutch. It is possibly a fact, as has been asserted, that shiploads of bandy-legged chairs and pot-bellied bureaux made way to England in the course of a few years. At any rate, furnishings in high circles seem to have been of a characteristically Hollandish cast. Great Britain was, however, no stranger to continental singularity and Low Country oddity and flamboyance, for chairs of wonderful curvilinearity made entrance there from Flanders in the days of Charles the Second.

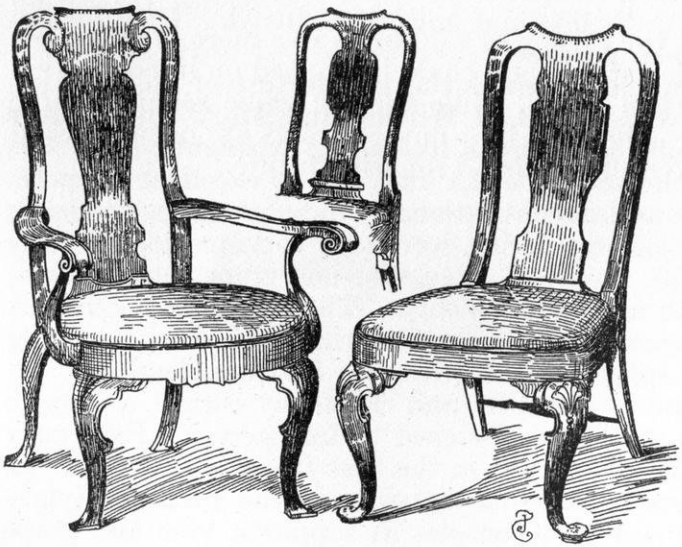


FIGURE ONE: ENGLISH CHAIRS THAT SHOW DUTCH INFLUENCE.

As regards English architecture of the William-Mary-Anne age, the Dutch taste does not seem to have had much influence on it. Christopher Wren

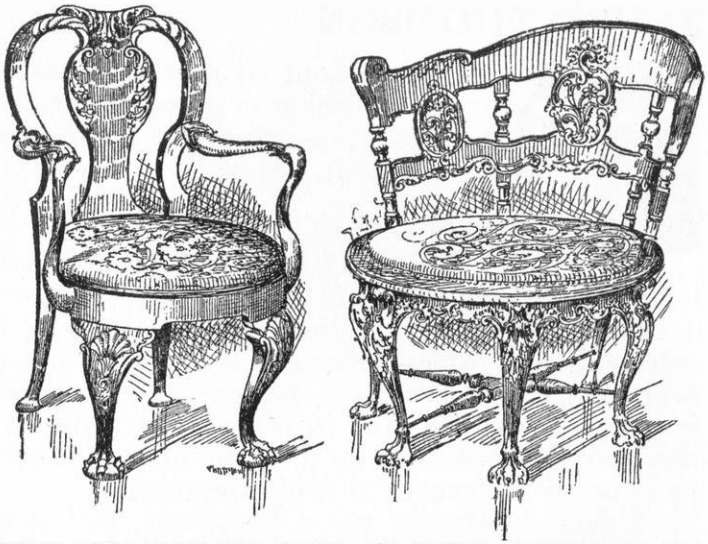


FIGURE TWO: THESE TWO CHAIRS ARE TYPICAL EXAMPLES OF THE RATHER ELABORATE ORNAMENT THAT CHARACTERIZED MUCH OF THE DESIGN OF THE QUEEN ANNE PERIOD.

was the most noted architect of the time, Vanburgh following him a close second. The style in the case of each was fixed and not likely to be affected by the new taste. Grinling Gibbons, the masterful carver, was at their command in carrying out their ideas. His individual style was of the naturalistic order and comported well with the new taste as did also that associated with the name of Wren. The bold and effective wood carving on the exterior of the Old State House in Boston is of the style fathered by Wren. Guarding the quaint Hollandish eastern gable of this unique building are the lion and unicorn of Britain, while from the western pinnacle the American eagle with spread pinions is in command. Some years ago the Irish-American patriots of the "fire eater" order did their best to have the lion and unicorn removed. They fortunately did not effect their purpose.

A heavy classicism characterizes the architecture of the days immediately preceding the advent of William and Mary, Inigo Jones a disciple of Palladio being, perhaps, its leading exponent. The "five orders" were under the new style of things put to excellent purpose, but in a manner free and unconventional. Side by side with classic neatness, refinement and regularity, were bold carvings conceived in exuberant fancy, fruits, flowers, foliage, vine and grape compositions, etc., all executed with marvelous fidelity. These composed the bulk of the carved ornamentation—decoration that was sharp, clean, of harmonious line and splendidly effective, but far from classic.

Mantelpieces quite as beautiful and classically correct as any to the credit of Robert Adam are assigned to this period. Extremely neat classic moldings are carved in the best Greek manner, but on frieze and pilaster are picturesque carvings in the Flemish style—flowers, fruits, head and bust consoles as supports, vine and grape

FIGURE FOUR: THE QUEEN ANNE CHAIR AT ITS BEST.

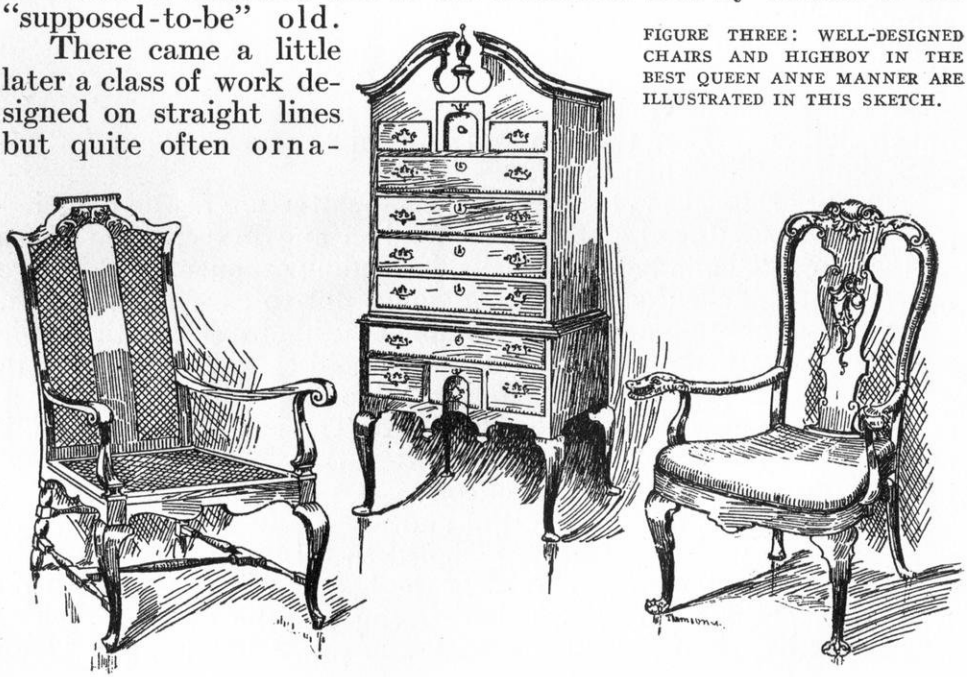
composition, and arabesques, all full of virility and life but the reverse of classic.

Out of this wedding of the old and new, however, there developed a most attractive style, called in the vernacular "Free Classic." A Queen Anne interior in white and gold, or all gilt if you will, can be a very splendid affair, quite as successful in its way as anything of the kind to be found at Versailles where Louis Quatorze was at this same period engaged in laying a firm foundation for the French Revolution of a later day.

A taste for furniture of the Bombe variety took root in England due to Dutch initiative. Partly to display skill in achievement, and in part to show to advantage the marquetry which formed the decoration, the casework was cut up into curious undulations of surface. Difficulties seem to have been created for the sole purpose of overcoming them. Although a vicious practice, violating every principle of sound construction, it fortunately does not seem to have had lasting vogue in England. Specimens are now as a rule only to be found in museums and in the imitations sold by dealers of the "supposed-to-be" old.

There came a little later a class of work designed on straight lines but quite often orna-

FIGURE THREE: WELL-DESIGNED CHAIRS AND HIGHBOY IN THE BEST QUEEN ANNE MANNER ARE ILLUSTRATED IN THIS SKETCH.



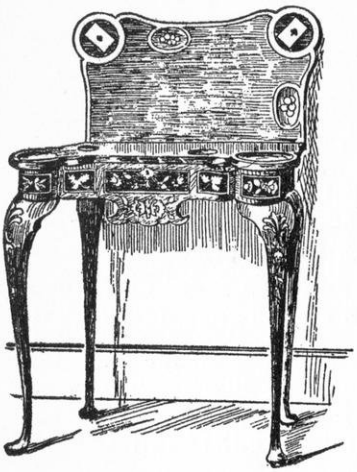


FIGURE SIX: QUEEN ANNE CARD TABLE WITH RICHLY COLORED MARQUETRY.

mented with ormolu mounts in the shape of corners, clasps, lockplates and the like. Marquetry panels very often added to the ensemble. In figure thirteen we have a very good example of this class of casework.

Black lac furniture also had vogue, a reflection of Oriental taste. Upon a brilliantly black lacquered surface, ornament of Chinese design and in slight relief was finished in gold-dust. This taste for lacquer had rise in Hollandish trade with Eastern climes. It was a fashion that came to England with William and Mary, and today specimens of it are in great request. A Queen Anne secretary in black lac, gold-ornamented and with block-front was lately seen, the price being five hundred dollars.

Inasmuch as furniture fashions in England underwent such a decided change when William the Third mounted the throne, I am showing in figure one examples that are unmistakably representative of Dutch feeling and idea. Chairs on similar lines, but not quite so elaborate, have been common enough in the New England of the past. In country districts, chairs with backs similar to these are to be met with even today. They are representative of a day prior to that of Chippendale. Many of them are shaky but difficult to pull apart because of the strong mortise and tenon joints.

FIGURE FIVE: THE ORIGINALS OF THESE CHARMING PIECES ARE IN THE GEFFRYE MUSEUM, LONDON.

In figure two we have a couple of interesting examples, both typical of the Queen Anne period. The manner in which the arms of the one on the left are patterned is as curious as it is novel and interesting.

Two very fine chairs in the best Queen Anne manner are shown in figure three. Caned chairs were common throughout the Charles

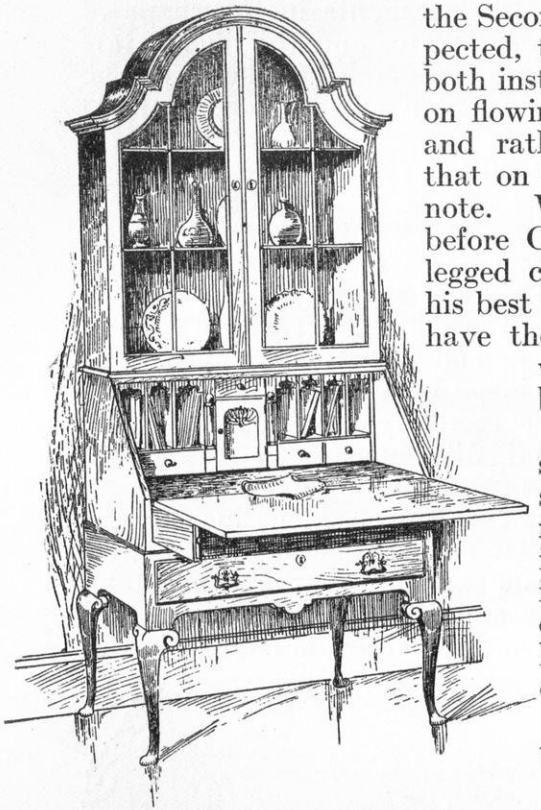


FIGURE NINE: QUEEN ANNE DESK WITH CHINA CLOSET: A TYPE THAT INFLUENCED NEW ENGLAND COLONIAL DESIGN.

the Second period. Charles, as might be expected, took his fashions from France. In both instances are the chairs shown designed on flowing harmonious lines, the beautiful and rather novel, well-considered back of that on the right being especially worthy of note. We can thus see that many years before Chippendale was in practice, bandy-legged chairs quite on lines associated with his best manner were in evidence. Here we have the perforated carved splat, a feature which this master a generation later brought to such perfection.

The highboy will call to mind the similar articles of household utility scattered through New England and now in such great request for furnishing in Colonial fashion. Of Dutch inception, this piece of furniture doubtless made appearance in England coincident with the arrival there of William and Mary.

Figures four and five are illustrative of the Queen Anne product at its very best. The examples here shown, as well as that in figure six, are from the originals now in the Geffrye Museum of London. The top of the beautiful and quaintly conceived card table, when closed, discloses some fine marquetry, birds, tulips, foliage, and the like of joyous coloring. Delightfully novel also is the chair in figure four. Shell motives

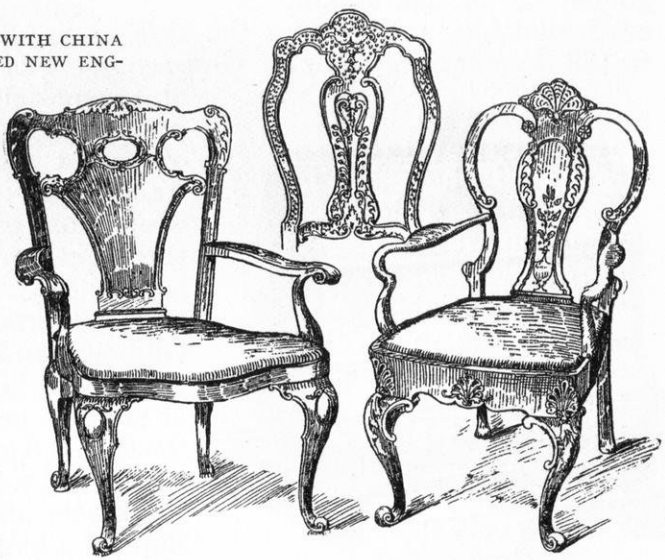


FIGURE SEVEN: THESE QUEEN ANNE DESIGNS AFFORDED LATER CONSIDERABLE INSPIRATION TO CHIPPENDALE.

had been in favor as far back as the time of Elizabeth. In Holland House immense wooden scallop shells form the backs of the dining-room chairs. In some cases where chairs are involved, and the bivalve is employed as a decorative feature, half of it is devoted to the seat, the other half forming the back, the semblance of a hinge being present to connect them.

As regards figure seven, the chair-back in the center is of a pattern usually associated with black lac, the ornamental portions within the boundaries of carving being in gold dust.

The fine chair on the left is an example of a golden age in chairmaking craftsmanship, and typifies the style of product that gave direction to the designing thought of Chippendale. It might safely pass for an emanation of that accomplished practitioner. In this connection one must remember that Queen Anne died in seventeen fourteen, while Chippendale did not come to the front until some forty years later. This masterly worker, however, was trained in the school of Gibbons and Christopher Wren. Hence the likeness of the product of his first period to the output of the Queen Anne day. This manner of carving was for long familiar on the stems and sterns of clipper ships of a bygone day.

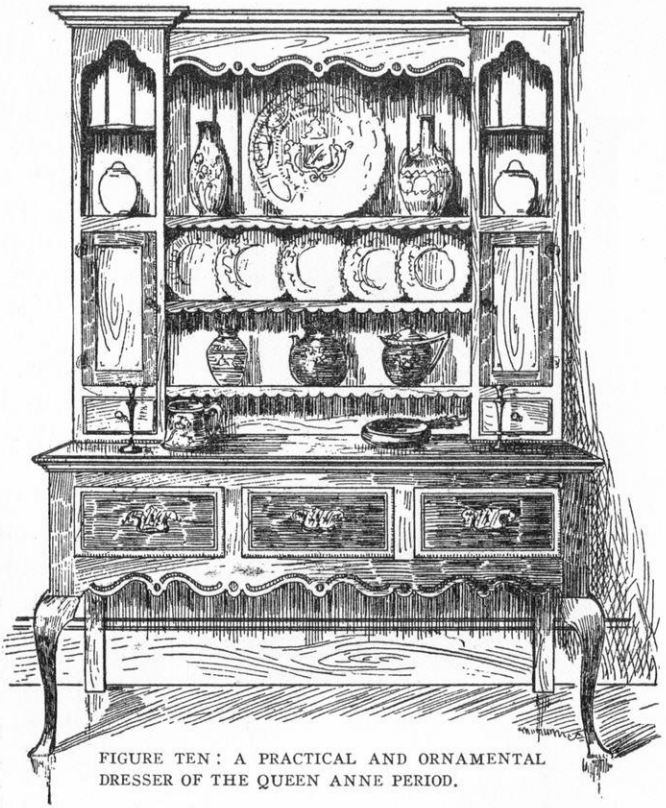


FIGURE TEN: A PRACTICAL AND ORNAMENTAL DRESSER OF THE QUEEN ANNE PERIOD.

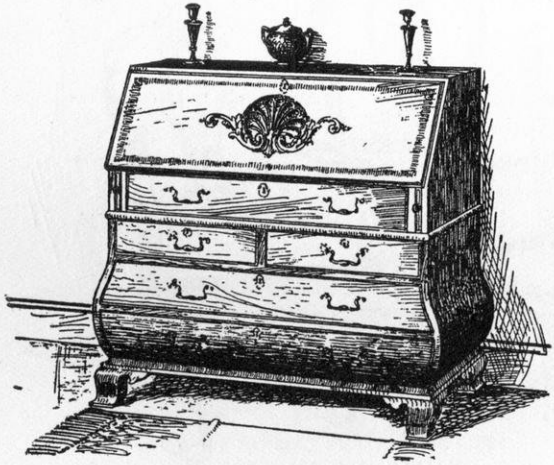


FIGURE EIGHT: A BUREAU DESK THAT PROBABLY HAD ITS ORIGIN IN THE NETHERLANDS.

Bureau desks similar to that shown in figure eight had origin no

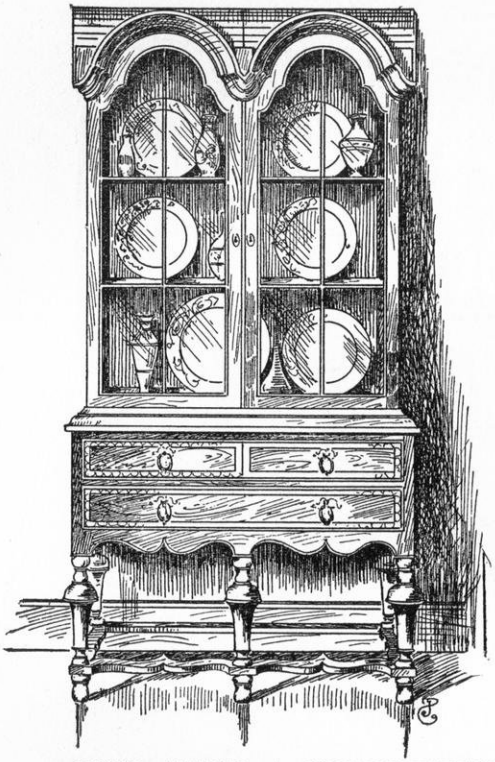


FIGURE ELEVEN: A WELL-PROPORTIONED CHINA CLOSET IN THE DAYS OF GOOD QUEEN ANNE.

doubt in the Netherlands. Variations of this manner of desk are many, having been common in the New England of Colonial days. In figure nine we have another pattern, this time with china closet attachment. In other instances it is a bookcase overhead.

A Queen Anne dresser is depicted in figure ten. A dresser as an article of household utility is in Britain usually associated with the kitchen, and must not be confused with the sideboard or buffet as we moderns conceive the latter to be.

In figure eleven a well-proportioned china closet is illustrated. The craze for collecting Oriental porcelains and blue delft ware was in full hue and cry. To house such collections buffets were in high request. Not until the year seventeen forty-eight does the word signifying this article of furniture find place in the dictionary. There we find it described as a handsome open cupboard for plates, glass and china. In old New England documents the spelling of the word is curiously varied. Thus we have it beaufett, beaufait, boufet, bofet, bofett as well as in the present manner, buffet.

In figure twelve is shown a portion of a Queen Anne dining room, accurate even to the candelabra on the table.

The influence of the Queen Anne school of decoration and architec-

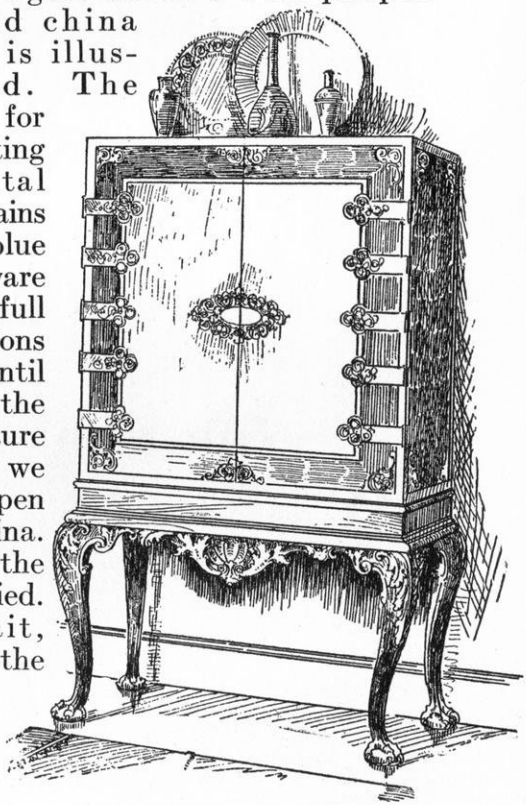


FIGURE THIRTEEN: CABINET THAT DEPENDED MAINLY FOR ITS DECORATION UPON ORMOLU MOUNTS IN THE SHAPE OF CORNERS, HINGES AND LOCK PLATES.

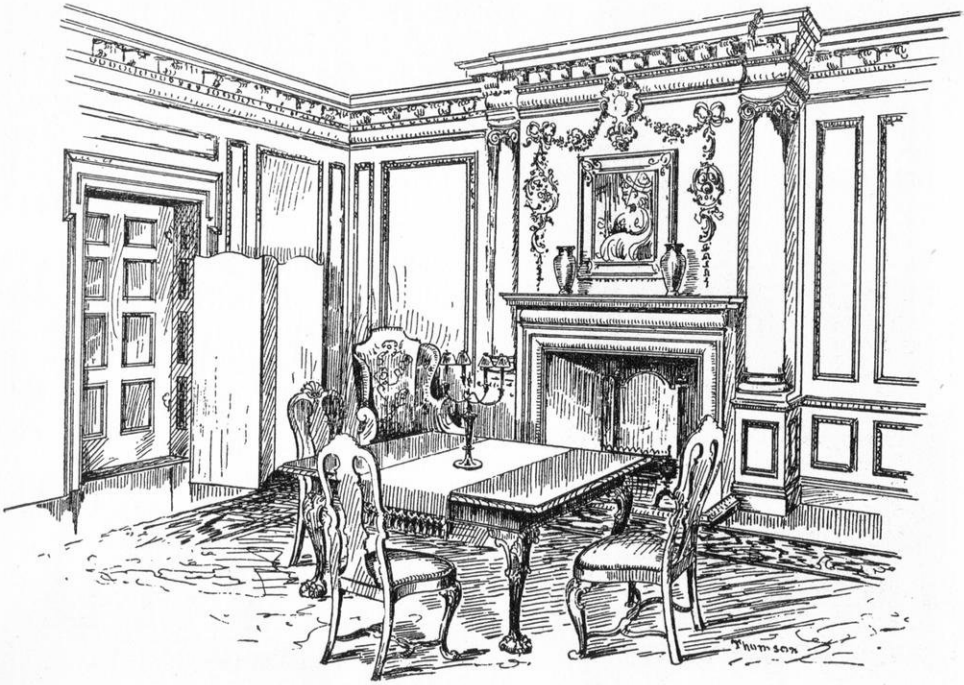


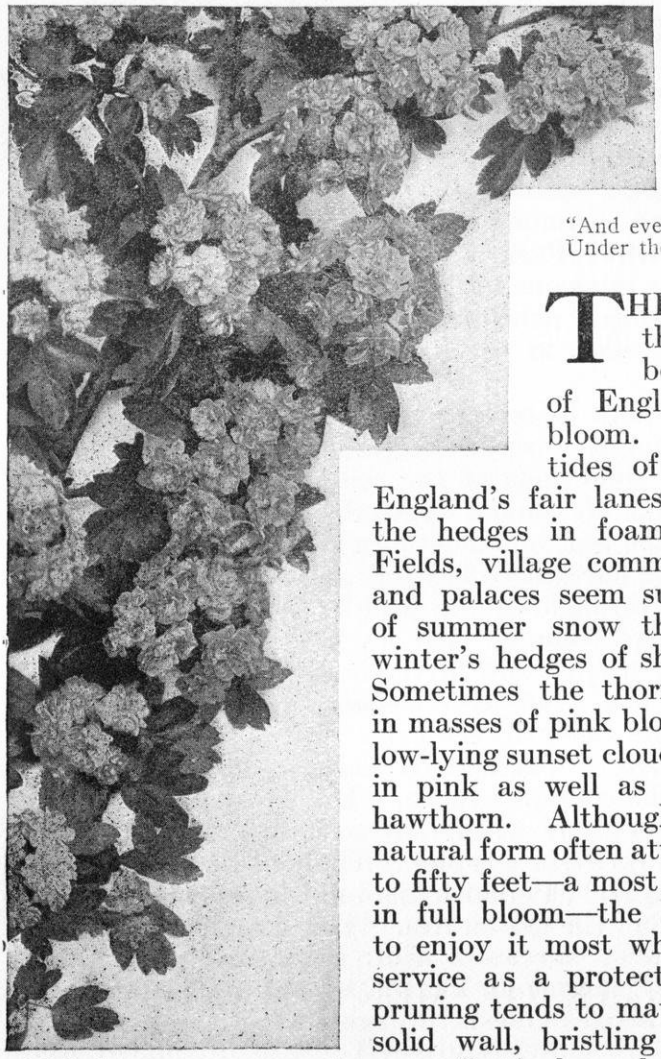
FIGURE TWELVE: CORNER OF A QUEEN ANNE DINING ROOM, IN WHICH EVERY DETAIL OF FURNITURE AND DECORATION IS TYPICAL OF THAT PERIOD.

tural thought is everywhere visible in our own Colonial style. There are many beautiful Wren steeples throughout the New England States. Independence Hall, Philadelphia, built in seventeen twenty-nine, is a fine example of the Queen Anne type of architecture.

"THE WORK OF MEN'S HANDS"

"WE ought to get to understand the value of intelligent work, the work of men's hands guided by their brains, and to take that, though it be rough, rather than the unintelligent work of machines or slaves though it be delicate; to refuse altogether to use machine-made work unless where the nature of the thing compels it, or where the machine does what mere human suffering would otherwise have to do; to have a high standard of excellence in wares and not to accept make-shifts for the real thing, but rather to go without—to have no ornament merely for fashion's sake, but only because we really think it beautiful . . . to treat with the utmost care whatever of architecture and the like is left us of the times of art."

WILLIAM MORRIS.



ENGLAND'S BLOOMING HAWTHORN HEDGES

"And every shepherd tells his tale,
Under the hawthorne in the dale."
—*Milton.*

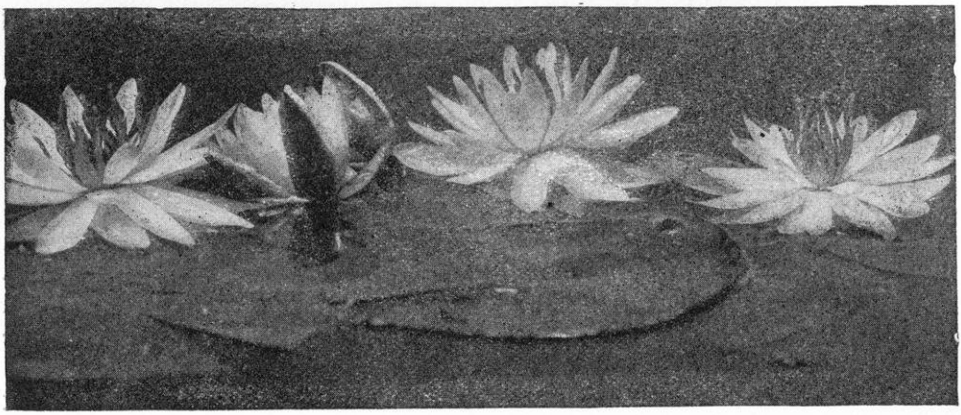
THERE are few things in the floral world more beautiful than a hedge of English hawthorn in full bloom. When the incoming tides of spring surge over England's fair lanes, they break against the hedges in foam of white flowers. Fields, village commons, simple cottages and palaces seem surrounded with drifts of summer snow that completely bury winter's hedges of sharp defensive thorns. Sometimes the thorn hedges are clothed in masses of pink blossoms which look like low-lying sunset clouds, for England glories in pink as well as in white blossoming hawthorn. Although the hawthorn in its natural form often attains a height of forty to fifty feet—a most wonderful sight when in full bloom—the English have learned to enjoy it most when well pruned to do service as a protecting hedge. Much pruning tends to mat the branches into a solid wall, bristling with tiny bayonets which keep out marauders as effectively and far more charmingly, than the most viciously constructed barbed-wire fence. Birds find this flowering, thorny bush an ideal stronghold. They have learned that their most feared enemies—small boys and cats—are successfully routed by this thorny barrier. Cattle, browsing in the long grassy lanes, though loving well the sweet flavor of the young leaves, avoid the matured hawthorn hedge with its thorny spikes.

Hawthorn, from the Anglo-Saxon word, *haegthorn*, means hedge thorn, not as is often supposed, a thorn that produces haws. It is said to live a century or even more, which is another characteristic that gives it especial value as a hedge plant. The leaves are beautifully modeled and variably lobed, while the flowers, which are about three-quarters of an inch across, are white with pink anthers, pink and

deep rose, both double and single and usually very fragrant. In the fall, when crimson or yellow berries crowd thickly upon its branches, it is often likened to the burning bush of Scripture.

H. E. Parkhurst, who writes with fine appreciation of the flora of Central Park, says, "Among the many beauties scattered so profusely through Central Park, four always recur to my mind as most wonderful; the gorgeous full bloom of the yulan in the last of April, the pink-robed, delicately flowered English hawthorn in June, the weeping willow in the early spring and, in the fall, the exquisite tamarix."

English hawthorn is to be recommended particularly for hedging estates near the sea, for it loves the refreshing mists and the tang of salt air. Climatic conditions of the coast—hot sun alternating with moist winds—make life almost impossible for some of our finest plants in gardens by the sea, but hawthorn thrives best in a sandy gravelly soil. Some of our native hawthorns such as the *Cratægus Mollis* could be used throughout the Middle West in place of the unshapely, untidy Osage Orange. The icy sleet and blizzards that break down the mock orange and privet hedges, damage the hawthorn but slightly. The *Cratægus crus-galli* is a hardy, long lived thorn which transplants easily in the early spring; its glossy leaves and brilliant fruit make a particularly satisfactory hedge. It is familiarly known as the cockspur thorn. The Washington thorn—*Cratægus cordata*—particularly attractive in the fall, with its berries of brilliant scarlet, will thrive in any soil. The *Cratægus oxyacantha*, a variety of white English hawthorn, is bushy in growth and very easily cultivated in the United States. The *Cratægus monogyna* (*var. alba pleno*) a showy species of white thorn, and the *Cratægus monogyna* (*var. Paulii*) commonly known as Paul's scarlet thorn, have made England's hedges known throughout the world.



THE QUEEN OF THE WATER GARDEN: BY CHARLES ALMA BYERS

"From the reek of the pond the lily
Has risen in raiment white,
A spirit of air and water,
A form of incarnate light.
Yet, except for the rooted stem
That steadies her diadem;
Except for the earth she is nourished by,
Could the soul of the lily have climbed to the sky?"

LUCY LARCOM.

HERE is a beauty about the opening blossom of the Giant Victorias which almost transcends the limit of of unconscious plant possibilities reaching out to conscious animal life. Seeking the sun, it bursts from its dull bud and shakes out its fair petals much as the butterfly, struggling for the light, emerges from its dull chrysalis and unfurls the marvelous wings that are to bear it joyfully through a new existence. There is but a slight line, we are told, between the lower plant and animal life, scarcely to be determined by even the wisest scientist. The large blossom of the Victorias, that pushes up from the darkness, exults for a time in the light, fills the air with perfume, then sinks beneath the water, patiently to develop its seed in quietness, seems as conscious of its purpose as the lark that rapturously springs from the meadow, flies toward the sun, filling the air with melody, then drops to its nest, brooding quietly with the memory of its wonderful flight to give it patience.

The miracle of the transfiguration of dull bud to radiant blossom witnessed in every plant, is never more gloriously to be seen than with the Giant Victorias. The change takes place very rapidly, the petals spreading visibly as if in a flight across the pool, gleam and sparkle in the sun like the wings of some white waterbird.

QUEEN OF THE WATER GARDEN

The West, because of its favorable climate and because gardens there are not as yet confined to diminutive spaces, but have room enough for large pools, for paths and for outdoor comfort generally, has learned how to grow these wonderful aquatics, and the illustrations used here are of Western lily pools.

There are two distinct varieties of these giant water-lilies—the *Victoria Regia* and the *Victoria Cruziana*. Both species produce leaves, with upturned edges, that measure from four to more than five feet across, and flowers that, when fully expanded during the night, are often a foot across. At first these blossoms are almost pure white, but as they age, they develop a reddish tint that is sometimes quite pronounced. The flower-bud, rising just above the surface of the water, is, if perfectly developed, larger than a man's fist, and as it bursts into bloom, a delicious fragrance like that of pineapple is released. The leaves float on the surface of the pool like huge, tub-shaped boats; so buoyant are they, that if the load is evenly distributed by means of boards, each leaf will support the weight of a child —as shown in one of the accompanying illustrations. A water garden containing a few of these Giant Victorias is always sure to excite much admiration, for the opportunity of watching the leaves slowly develop and the huge flowers open into beauty, is an experience to delight the heart.

The layman may detect very little difference, if any, between the two species. Close comparison, however, will show that the upper surface of the new leaves of the *V. Cruziana* is of a bright green and is marked with a network of reddish veins dividing it into quadrangles, while the surface of the *V. Regia* is of reddish-purple hue and is divided by the veins running in almost radial form. On the under surface, the young leaves of the former are of pronounced green color with just a tinge of purple, and those of the latter are of reddish purple. Another difference between the two species may be observed in the sepals, those of the *V. Regia* being spiny virtually to the tip, while those of the *V. Cruziana* are nearly smooth, except at the base. A study and comparison of these various characteristics will add considerably to the interest of the amateur gardener as well as beauty to the water garden.

While both of these varieties may, with proper care, be grown in almost any part of the United States, the *V. Cruziana* is by far the most practical, and is grown almost exclusively for outdoor culture. Both are natives of South America, but the *V. Regia* comes from the tropical Amazon region, while the *V. Cruziana* is at home in the cooler waters of the Rio Parana. This difference in nativity naturally makes the latter the more hardy.

QUEEN OF THE WATER GARDEN

THESE lilies were first discovered by the noted botanist, Haenke, in eighteen one; it was nearly fifty years later that specimens were matured both in Europe and North America. The failures of the numerous efforts made in the interim, resulted mainly from the inability to keep the seeds fertile in transit or to prepare a suitable compost. It was on the eighth of November, eighteen forty-nine that on the estate of the Duke of Devonshire at Chatsworth, England, this lily was first made to bloom in Europe. During the same year, blossoms were also developed in two other gardens of England—one at Chiswick and one at the Royal Botanic Gardens in London. It was because of the visit of Queen Victoria to the Royal Botanic Gardens at that time that the lily was christened the Victoria. Shortly afterward, seeds were sent to the United States, and in eighteen fifty-one a plant was brought to maturity at Springbrook, near Philadelphia.

Since their introduction into this country, both species of the Victoria have been successfully grown in outdoor pools in nearly every part of the United States; in fact any attempt which has succeeded with the tenderer *Nymphæas* should succeed with the *Victoria.* Of course, the undertaking involves perseverance and untiring diligence; but the bringing to perfect maturity of one or more of these giant plants, gives a rare experience to the water garden enthusiast.

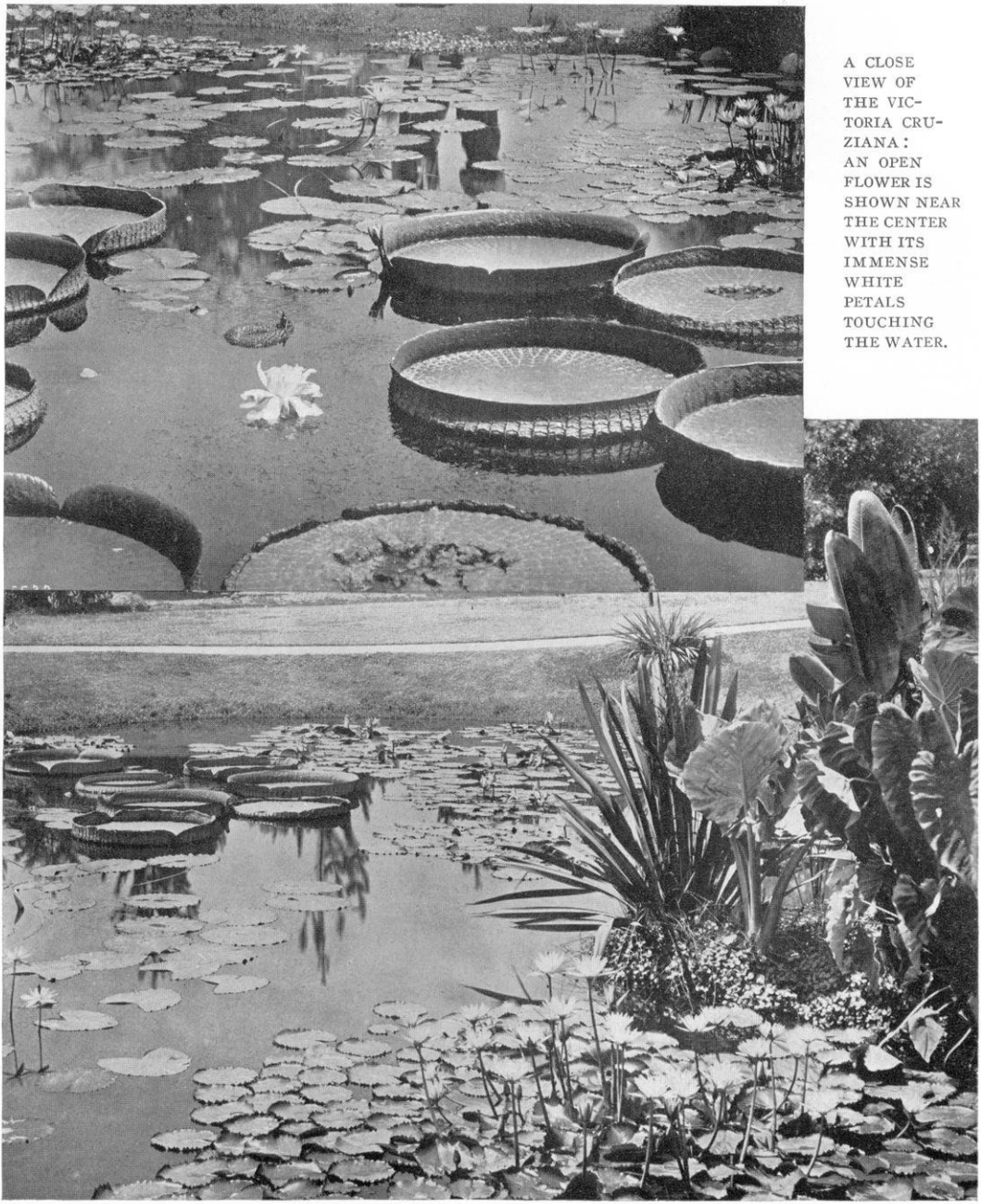
Because of the slight difference between the two varieties, the culture is now confined almost exclusively to the *V. Cruziana,* the *V. Regia* being all but discontinued. Both species produce a fruit that attains a size half as large as a man's head; contained in this fruit, are the seeds, each the size of a pea and of brownish color. As it is more susceptible to cold, the *V. Regia* must be set out later in the season and therefore it is not often that this species has sufficient time to mature its fruit.

In the early attempts to introduce the plant into Europe, the seeds were sent from South America either dry or packed in moist clay. No doubt it was due to the lack of knowledge thus shown, that failure attended those efforts. Now the seeds are preserved in small glass tubes filled with water, and kept at a temperature of about sixty degrees Fahrenheit, a manner of handling which is apparently necessary to assure their germination. The seeds may be purchased through almost any of the larger seed firms at the rate of three for seventy-five cents.

The seeds should be sown about the first of February, or approximately four months before the time of setting out the plant. The seeds of the *V. Regia* require a temperature of from eighty-five to ninety degrees while those of the *V. Cruziana* should be kept at from

Photographs by Charles Alma Byers.

THIS GIANT VICTORIA WATER LILY IS AMONG THE WONDERS OF THE AQUATIC WORLD: THE LEAVES WILL BEAR THE WEIGHT OF A CHILD, IF THE LOAD IS EVENLY DISTRIBUTED, AS PROVED BY THE PHOTOGRAPH ABOVE: SOME IDEA OF THE SIZE OF THE BLOSSOMS, AS COMPARED WITH THE ORDINARY WATER LILIES, MAY BE GAINED FROM THE LARGE HALF-OPEN BLOSSOM IN FRONT OF THE BOY, AND THE BUD BESIDE THE LEAF AT THE LEFT.



A CLOSE VIEW OF THE VICTORIA CRUZIANA: AN OPEN FLOWER IS SHOWN NEAR THE CENTER WITH ITS IMMENSE WHITE PETALS TOUCHING THE WATER.

A PARTICULARLY ATTRACTIVE BIT OF WATER GARDEN IN WHICH THE LEAVES OF THE GIANT VICTORIA ARE SURROUNDED BY THE MUCH SMALLER PADS OF THE OTHER WATER LILIES.

sixty to seventy degrees; this temperature involves the necessity of a greenhouse. A tiny pot, about three-fourths full of heavy loam should be allotted to each seed, the seed being deposited on top of the soil. This pot is then placed in the tank and covered with water until the seed lies three inches beneath the surface. The seeds will begin to germinate in about ten days, but it will be fully a month before the majority can be counted upon to waken into life. Of course, it must be expected that a certain proportion will never germinate. In germinating, the seed splits its brownish coat, and a small root is protruded into the ground.

Later, two thread-like leaves appear, soon followed by a third, the latter developing into an arrow shaped blade. The plant is now ready for transplanting to a three-inch pot, which is likewise filled with heavy loam, free from sand or fertilizer; and from time to time thereafter, as the plant increases in size, it is transferred to larger and larger pots until a final one of the fifteen-inch size is reached. The process in this respect is just about the same as that employed in the culture of the *Nymphæas*, and both species of the Victoria are treated alike except that the *V. Cruziana* requires about twenty degrees lower temperature. The plants must be kept constantly under water, and should be kept clean by flushing with a garden hose if necessary. The last few days that they are in the greenhouse, it may also become necessary to screen them with a cloth or a lath frame to protect them from the sun-rays, which are apt to prove too strong through the middle of the day.

WHILE each gardener may grow his own seedlings, most people prefer to obtain the plants from a horticultural dealer. They may be purchased through almost any of the larger firms at about ten dollars each, and, since they are well packed in separate pots the plants will successfully withstand a journey lasting two or three days if necessary. With these orders, instructions for the care of the plant may be obtained from the dealer. The potted plants are placed, as soon as received, in a shaded tank; the water of this tank should at first be slightly warmer than the temperature that prevailed in the packing case. Thereafter, the temperature should be gradually raised until the normal degree, stated above, is reached. About four months from germination the plants are ready for transplanting to the open pool.

The *V. Cruziana* may be set out in the outdoor pool, with weather conditions ordinarily favorable—from about the first of May in Southern California to the first of June in a latitude like that of Philadelphia; while the *V. Regia* should not be transferred to the open

for ten days or two weeks later. A heated pool is not necessarily required for either kind, but if one is experimenting with the *V. Regia*, better results will be obtained in a warm temperature. The *V. Cruziana* should bloom during July and the *V. Regia* in August.

In transferring the plants to the open pool, it is advisable to avoid injuring the roots to remove the plant intact. The same pool that is planned for growing the ordinary kinds of water-lilies may be used.

A pit, two feet deep and with an open space about four feet square, is required for each plant; this should contain an admixture of soil consisting of one-fourth part of thoroughly rotted cow-manure. This manure must be rotted, otherwise it may become loosened and rise to the surface of the pool. The plant is now placed in a small, scooped-out hole and the roots covered with soil up to their neck. About four inches of water is at first let into the pool, and from time to time, the supply is increased, as the plant increases in size, until it reaches a depth of approximately eighteen inches. A slight layer of sand may be strewn over the surface of the compost to aid in preventing the soil from floating away from the roots. After the plants have been set out, constant watch should be kept on weather conditions and if a decided lowering of the temperature seems possible, they should be protected with a cloth screen until the cold has passed.

If seeds are to be saved, the first perfect blossoms which appear should be selected for this purpose. The first two or three to open, however, will probably be under size, and should be disregarded. When a flower is chosen, it should be surrounded with gauze on the third or fourth day after opening, to prevent the seeds from falling to the bottom of the pool, and after this, the other blossoms should be clipped as soon as they begin to lose their beauty. This may be continued for about two weeks, when other flowers may be preserved for this purpose. In a few days the blossom will sink beneath the surface of the water, and about three months later the seed pods may be gathered.

Authorities declare that the *V. Cruziana* may now be grown with little more difficulty than the tender *Nymphæas*, and a plant or two of the variety will indeed prove a charming water-garden feature.

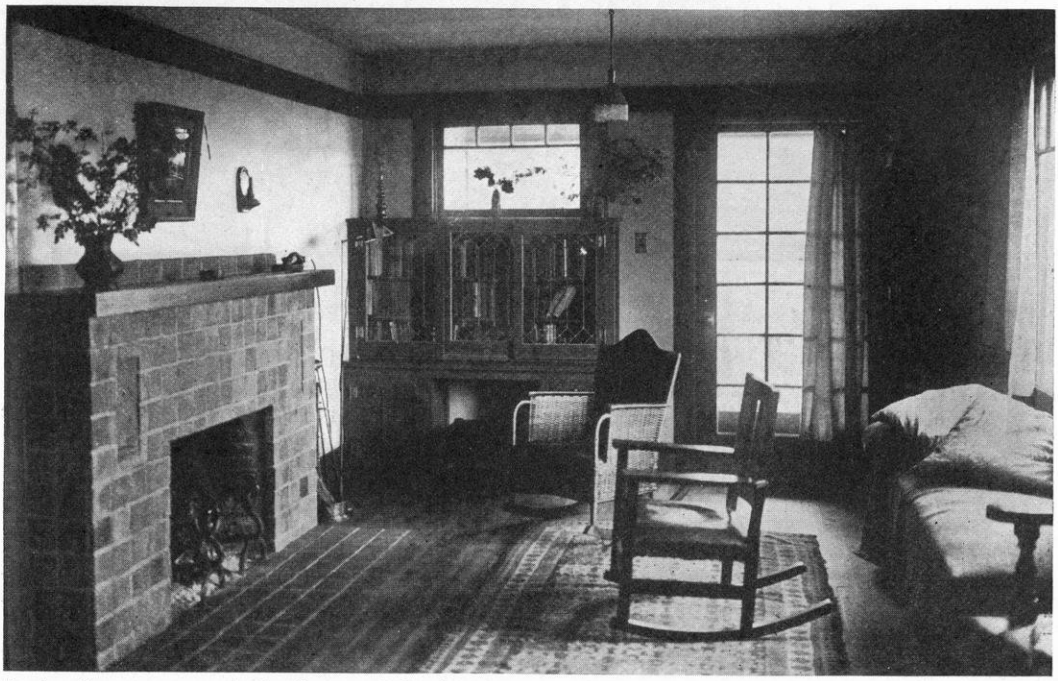
"BRIARWOOD": A HILLSIDE HOME AMONG THE TREES

THERE are few sites that lend themselves to home-building with more readiness and charm than a wooded hillside. This is partly because the sloping ground gives an opportunity for that irregularity of architectural contour which is so apt to result in a picturesque air, and partly because the trees, especially if they are evergreens, form a warm, friendly background against which the house seems to nestle, while the foliage and branches in the foreground help to break the lines of the building and give its newness a fairly mellow look.

We are presenting here an unusually attractive little country home of this character, owned by two business women—Dr. Alle Smith and Sue Dorris—and designed by the former. "Briarwood" is the name of this inviting retreat—so-called from the abundance of sweetbriar that grows all around. And the simple design and finish of the building, both inside and out, are quite in keeping with its woodland name.

The winding steps form a pleasant link between hill and home, the porch and balcony offer plenty of space for outdoor living, and the general shape of the cottage, with its dormered roof, suggests the simple comfort to be found within. The balcony was especially built to afford an elevated outdoor vantage point from which could be enjoyed the wonderful view presented by

HILLSIDE BUNGALOW OWNED BY TWO BUSINESS WOMEN, DR. ALLE SMITH AND SUE DORRIS: THE BUNGALOW, WHICH WAS DESIGNED BY DR. SMITH, COST ONLY $2,200.



ONE END OF THE LIVING ROOM SHOWING THE HOME-MADE TILE FIREPLACE PROVIDED WITH WATER COILS THAT SUPPLY RADIATORS IN THREE OTHER ROOMS.

the landscape around the front of the house. And behind the building is a concrete retaining wall, beyond which is the kitchen garden. This wall is covered, in season, with nasturtiums, which give a bright spot of color to the scene.

The outside of the bungalow is covered with rough rustic shingles, stained a driftwood gray, and for the inside trim is used fir of comparatively fine grain, which is given a warm gray stain. The inside walls are tinted the same tone, and the ceilings are a rich cream color. These neutral shades form an excellent background for the hangings, which are blue gray with colored borders in Japanese design. The contrasting colors needed to brighten the rooms are furnished by the Turkish rugs, pottery, Maxfield Parrish pictures and other decorative features. The two photographs of the interior give a general idea of the simplicity with which the place is furnished. There is no crowding of pieces, and everything is planned for use, durability and comfort, the decorative effects being mainly the outcome of homelike arrangement and harmonious design.

The most interesting feature of the living room is, of course, the fireplace, which is built of tiles made by the owners under the instruction of Miss Olive Newcomb, now teacher in the Los Angeles schools. The clay of which these tiles were made was found less than half a mile from the site of the bungalow, so that they literally add a bit of "local color" to the room. They are lightly tinted in harmony with the color scheme of the interior, and on each side, as seen in the picture, is inlaid a panel picture done in clay, made from a camera view taken by Sue Dorris. Above the mantel is a motto in tiles—"East, West, Home's Best"—which completes this much-admired chimneypiece.

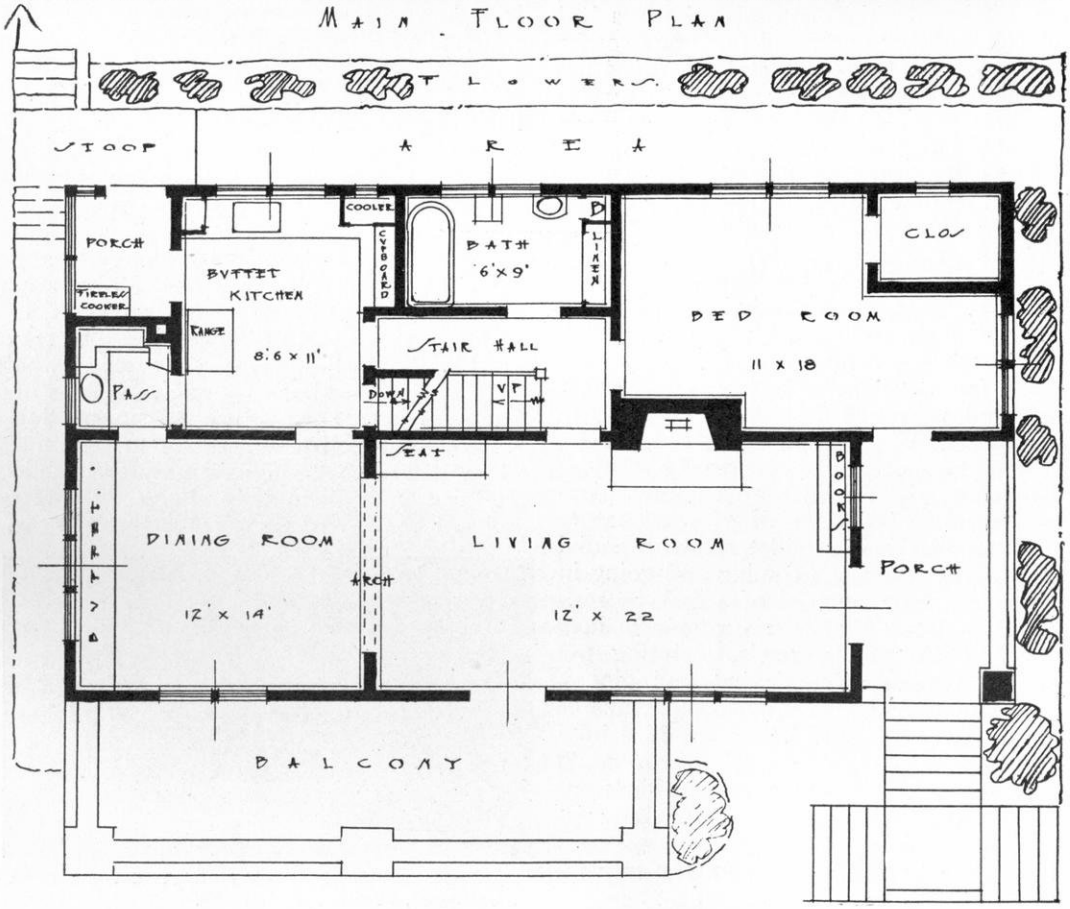
But perhaps the most important thing about the fireplace is the fact that it is so constructed as to heat not only the living room but other rooms besides—for, according to the opinion of the two enterprising women who own this charming home, the heating system was much too vital a matter to be disposed of in the usual casual way, by leaving it in the hands of an outsider, however expert. They devised, therefore a system of coils which carry water from the fireplace to the radiators in the various rooms, and then to a reserve tank. There are three radiators in this system—one in the dining room, one in the first-floor bedroom, and another in the dressing room upstairs. The bath is also connected with the fireplace and range, so that there is always plenty of hot water to be had.

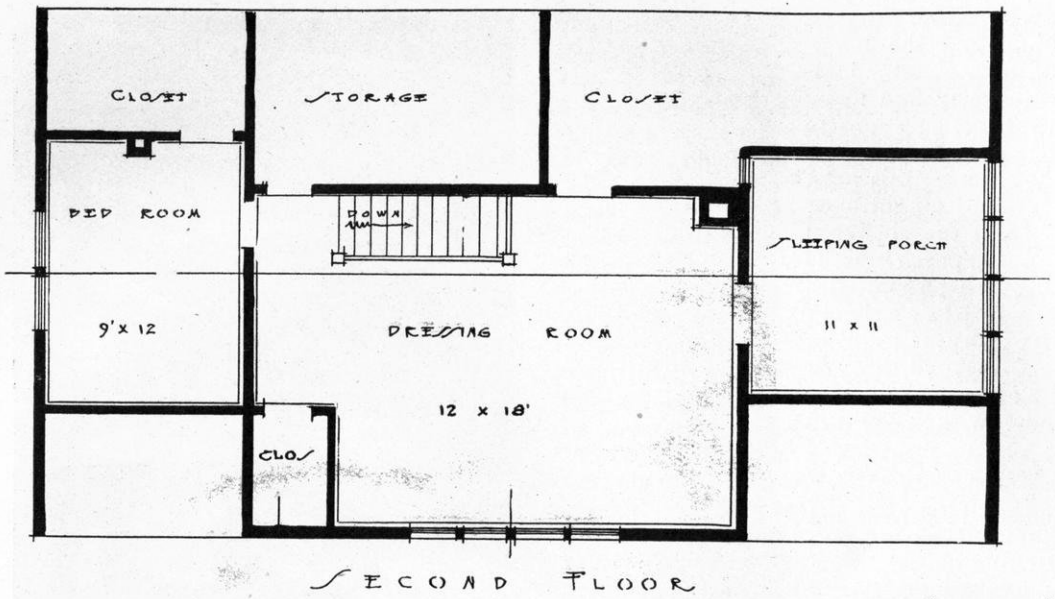
"BRIARWOOD," A HILLSIDE HOME

Those who are contemplating the building of a country bungalow may find many helpful suggestions in the two floor plans shown with this article. The main entrance is from the sheltered recessed porch into the long living room with its fireplace, bookshelves and corner seat. Beyond, through the arch, is the dining room with a built-in

A CORNER OF THE CHEERFUL DINING ROOM: A BUILT-IN BUFFET EXTENDS BENEATH THE FARTHER WINDOW.

FLOOR PLAN OF "BRIARWOOD," DESIGNED BY A BUSINESS WOMAN.





SECOND FLOOR PLAN OF "BRIARWOOD."

buffet occupying the farther end beneath the windows. A small pass pantry leads to the kitchen, which can also be reached through another door, and from one corner of the kitchen the cellar stairs descend beneath the main flight. A glassed-in service porch is provided at the rear, and here is placed the fireless cooker.

The rest of the first floor plan is occupied by the bathroom and bedroom, both opening from the stair hall, while on the floor above is a large dressing room, on one side of which is a bedroom and on the other a sheltered sleeping porch open at one end. The rest of the space beneath the room is utilized for closets and storage.

The cost of construction of this bungalow was $2,200—surely a very reasonable amount for such a comfortable home.

THE BABY SATYR

"ONCE I was a sundial, once I was a table and once I was a fountain," bragged the merry-faced boy who posed for a delightful little concrete satyr that smiles through the flowers of a Southern garden. With the hairy legs and hoofs of the mythological, ever-young Pan-o'-the-woods, and the face of a happy, playful American boy, this elf of good nature bears on his head a tablet set with a dial that records the sun's coming and going in the garden. Or, instead of a dial, he may support a tablet that forms a table to hold garden books, tools, seeds, watering pot and even the gardener's hat and gloves. With equal good humor and uncontrollable glee he lifts a fountain basin or bird bath made like a lily leaf. When this fountain is playing with fine spray and the birds are flying happily back and forth, the mischievous little statue is indeed a pleasant sight, a most suitable figure for the enlivening and beautifying of any garden.

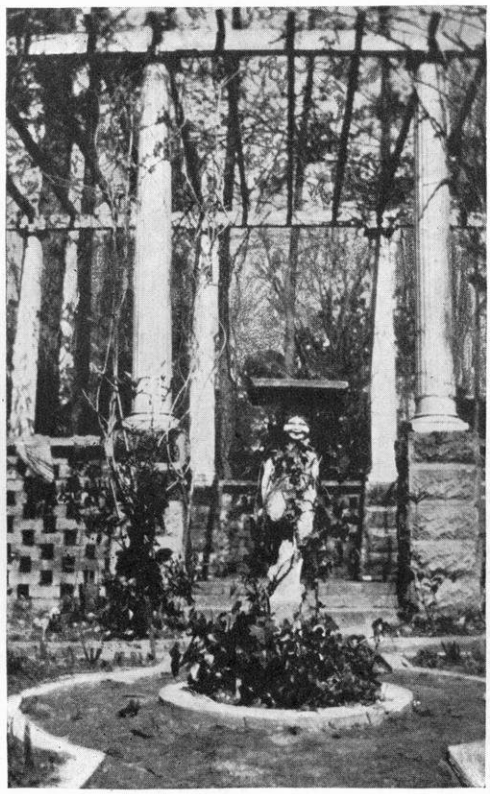
This funny little woodland deity, made after the memory of those frolicking satyrs that followed in the train of Dionysius, is destined to prance through many gardens, for he wins instant favor. Every one who sees him wants him. They have visions of him in the center of a rose garden, peering impishly through the roses; or in the middle of a lily pool, standing very still while the birds take their daily plunge, or entering into the joy of their frolic through the

CONCRETE GARDEN SEAT MADE IN THE FORM OF A MUSHROOM, BY MRS. W. S. HOYT.

flying spray. Or perhaps they picture him as part of a wall fountain backed up against a hedge of green with a half-circle pool before him, dancing through the shifting light and shade of a latticed pergola, or welcoming incoming guests of the house from the center of a pleasant court.

At present this amusing little satyr twin stands at one end of the Craftsman garden floor. Nearby is a garden seat made in the form of a mushroom, a delightful addition to a little garden. Both these charming outdoor ornaments were designed by a woman artist, Mrs. W. S. Hoyt, and have been executed by her in concrete mixed with marble dust. When the figure is to be used as a sundial or table it is reinforced with a steel rod. When as a fountain, the reinforcing rod is in the form of a pipe. Each mushroom is strengthened also so that the seat is strong and practical as well as decorative. The mushrooms are tinted with water proof stain in natural colors—the woodsy browns and the bright reds, like the umbrella-roofed homes of the elves that spring up in a night. These mush-

THE LAUGHING SUNDIAL: A CHARMING GARDEN FEATURE DESIGNED BY MRS. HOYT, IN WHICH A LITTLE SATYR PEEPS OUT MISCHIEVOUSLY FROM THE IVY GARLANDS.

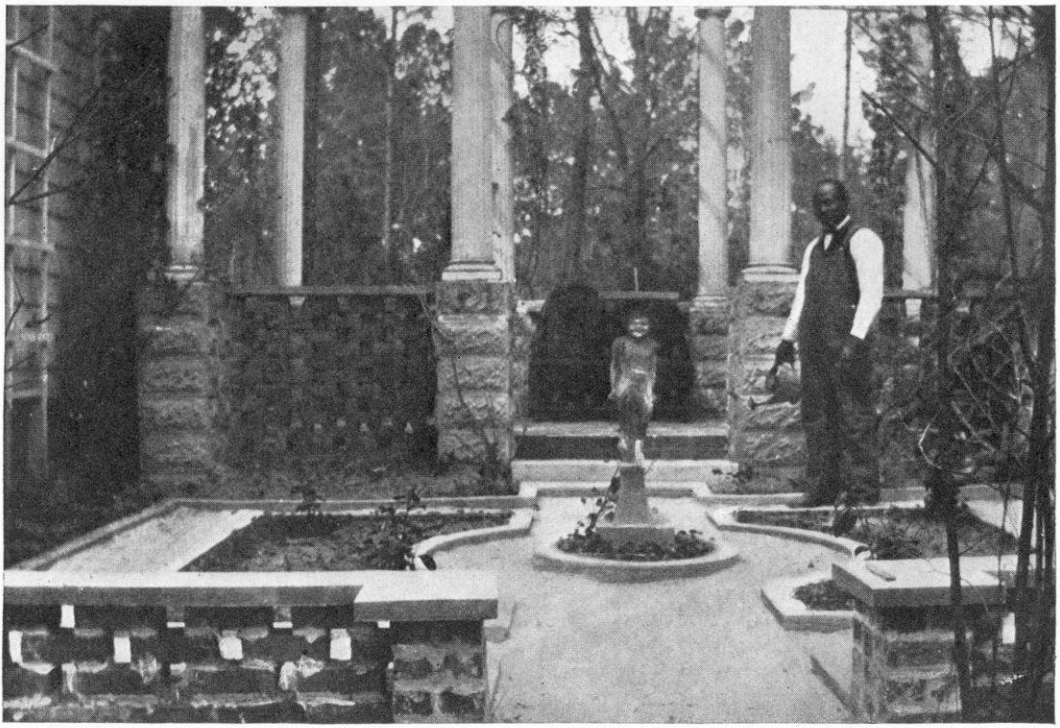


A VARIATION OF THE SATYR SUNDIAL THEME PLACED AT THE ENTRANCE TO A VINE-DRAPED PERGOLA.

room seats make most appropriate furniture for a child's garden and fit well in the plan of woodland grounds, in a grove among fallen leaves, or in a dell beside a brook. Such designs mark a distinct step in the right direction toward a new style of garden furniture.

As for the pug-nosed Baby Satyr, who has not yet developed the pointed ears and saucy horns of his full-grown playmates, he can be made of the rough dark concrete that looks so distinctly hand-made, or a lighter shade of gray resembling the new terra cotta, or even a white mixture, smoothly finished to complete the purpose of a more formal garden. His height, as may be seen in one of the photographs, is a trifle less than life size. The little pickaninny looks down from a superior height upon her stony playfellow, yet he is exactly the right size for a garden ornament.

This satyr points the way to a new use for concrete beside that of walks, curbs, fences, steps, or as vases, plain, set with tile, carved, or with figures in high relief. Statuettes of concrete suggest a comparatively modern use for this indestructible and inexpensive material. Its quality of



ANOTHER VIEW OF THE CONCRETE SUNDIAL SHOWING AN INTERESTING ARRANGEMENT OF WALL, FLOWER-BEDS, LATTICE AND PILLARS: THE SAME SATYR FIGURE HAS BEEN USED BY MRS. HOYT FOR GARDEN TABLES AND FOUNTAINS WITH CHARMING RESULT.

being able to take almost any tint desired makes it well worth experimenting with. If the mold be not too carefully handled, figures will emerge that have all the charm of antique things with none of the rawness of the new, for the surface quickly mellows and blends into its place among the things of nature as though it were created by the same power that made the plants and stones, instead of by the hand of man. It is a medium that lends itself best to simple forms, so that amateurs adopting the pleasant task of constructing their own garden furniture, are of necessity kept to the simple lines that make for greater beauty.

Mrs. Hoyt's plan of casting is to be recommended, for she removes the mold before the concrete is thoroughly dry. She is then able to model the face, hair and muscles of the little body, cutting away or adding as is necessary, so that her work has the character of an individual creation —as indeed it is.

Indeed, those who have the time to experiment in this sort of work will find it full of interest, since it allows a wide range of originality in both design and finish.

WHY RIPE FRUIT IS SWEET: THE LATEST TESTS BY UNCLE SAM

THOSE who not only are fond of fruit but are of an inquiring turn of mind, and like to know the why and wherefore of things, will be interested in the following article from the *New York Times,* which explains the ripening and sweetening process of fruit as analyzed in the laboratories of Uncle Sam. And since the explanation is given in a simple though scientific manner, it may add to the interest with which we regard our apples, strawberries, sweet potatoes and other popular edibles in which the sugar element plays so important and appetizing a part.

"Fruits, roots and tubers," begins this article, "have always furnished a considerable part of the diet of mankind, and are therefore entitled to serious consideration. Every one knows the difference between ripe and unripe fruit, yet there is a surprising lack of information as to precisely what is the basis for such distinction.

"Why one variety of apples picked in

October is ripe and ready to be eaten raw, whereas another growing in the same field is designated as a winter variety, unfit for consumption until several months later unless it is cooked, is rarely considered by the consumer. The fact of a difference between fall and winter or early fall and late fall varieties has become associated in his mind with color, form, type and names; rarely with anything directly suggestive of a real chemical basis for these distinctions.

"In many of these plant products the act of ripening is attended by a process of real respiration, in which carbon dioxide is produced and given off. Usually this means a conversion of insoluble starch into soluble sugar, which latter is then in part used up in the respiration functions. Ripening effects a loss in the carbohydrate content of the fruit, for example, as well as an attendant development of soluble carbohydrates.

"Apples which are ripe early have developed a considerable content of sugar by transformation of starch. The unripe apple is relatively rich in starch and poor in sugars. The speed with which the ripening changes proceed varies widely with species and varieties of plants as well as with the temperature. They proceed apart from all connection with the original plant, as we commonly note when green fruit, prematurely picked, proceeds to ripen properly.

"The United States Department of Agriculture has recognized the desirability of increasing our knowledge of what constitutes 'ripening,' as is witnessed by two investigations recently reported from the Government laboratories at Washington. With respect to bananas, the most conspicuous change is the conversion of starch into sugars. It is most rapid while the fruits are turning from green to yellow. During this period the respiration increases many fold. Next to the starch and respiration changes, most conspicuous are those of water. The peel loses, while the pulp gains in water by a steady transfer of the latter to it from the peel during ripening.

"Similar changes take place in the sweet potato. Sugar is developed with the result that the storage of sweet potatoes is accompanied by decay brought about by micro-organisms. These destructive changes are not yet wholly preventable by any of the methods of storage in common use.

"During its growth, the sweet potato contains very little sugar. The reserve materials from the vines are almost wholly deposited as starch. Immediately after the roots are harvested, there occurs a rapid transformation of starch into sugar. This transformation seems to be due to internal causes, and is largely independent of external conditions. In sweet potatoes stored at a temperature of from 53 to 62 Fahrenheit, the moisture remains fairly constant. There is a gradual disappearance of starch during the first of the season (October to March), and probably a reformation of starch accompanied by a disappearance of cane sugar during the latter part of the season (March to June). The changes in starch and cane sugar appear in a general way to correspond with the seasonal changes in the temperature.

"In sweet potatoes kept in cold storage (39.2 Fahrenheit) there is a rapid disappearance of the starch and an accompanying increase in cane sugar. These changes do not attain a state of equilibrium at that temperature, as the sweet potatoes invariably rot by the action of fungi before the changes have reached their maximum. It may seem like a matter of minor import to ascertain why sweet potatoes are sweet and what constitutes a really ripe banana.

"But 'in these days when the limitations of the seasons are no longer allowed to set restrictions on the food demands of mankind, and when questions of effective economical methods of transportation and storage are seriously studied, it becomes essential,' says *The Journal of the American Medical Association,* 'for practical as well as theoretical reasons to unravel the details of the biological processes involved.' "

CONSTANTINOPLE

"THE resident population today can be but little less than one million. Like the audience that listened to St. Peter on the day of Pentecost, they are 'out of every nation under heaven.'

"To say that there are 450,000 Mussulmans, 225,000 Greeks, 165,000 Armenians, 50,000 Jews and 60,000 members of less numerous foreign nationalities is to give only an approximate and faint idea of the motley host who sleep each night in the capital of the Sultan. The endless variety of facial type, of personal attire, and of individual demeanor, and the jargon of languages in some gesticulating crowd afford more distinct and more exact details than any table of statistics."—EDWIN A. GROSVENOR.

REED PORCH BASKETS AND THEIR MAKING: SOME USEFUL AND DECORATIVE DESIGNS: BY CARRIE D. McCOMBER

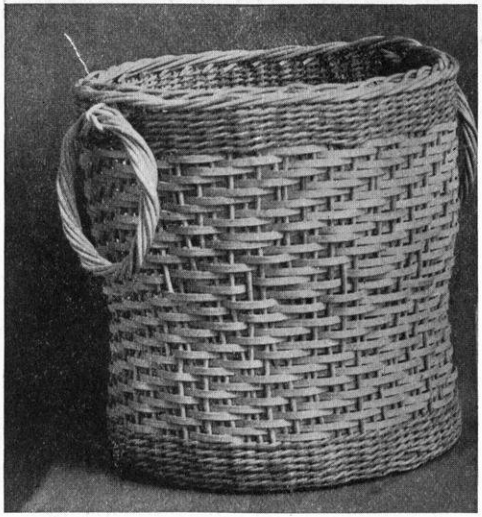
OF all the crafts, few are so practical as reed basketry, for it produces articles for everyday usage in garden, porch and home. No artistic talent is needed for this work—just an eye for form, a sense of proportion, and a certain amount of manual dexterity. With a good book on the subject, a few dollars worth of reed, half a dozen tools, most of them from the workbasket or family tool box, a reserve stock of patience and a reasonable amount of time, the craft can be mastered. If a measure of creative skill is added to the equipment, and a natural love of seeing things grow under one's hands, the task will bring all the more joy to the worker and individuality to the product.

Because a good many persons confuse willow and reed, a word on the subject is in order. Willow, used for basketry and furniture, is the peeled branchlets of trees of that name. Reed is the manufactured product of the rattan palm and comes from far Eastern tropics. The husk of the long rattan stems, slightly noduled where the leaves grew, becomes the cane used in chair seats and other cabinet work. The peeled stems, put through machinery to make them into uniform sizes for the commercial world, supplies the reed. Seventeen different sizes of reed are sold—from No. 00, the finest, to No. 15. Not more than five of these—1 to 5—are commonly used by the amateur, unless it be for handles. The usual length of reed strands is from twelve to fifteen feet.

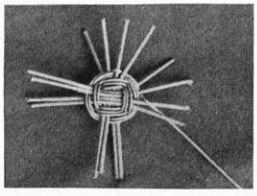
REED BASKET FOR SANDWICHES OR SEWING.

Reed is sold in pound twists. The average price for No. 1 is 70 cents; No. 2, 65 cents; No. 3, 55 cents; Nos. 4 and 5, 50 cents. The 3/16 inch split reed used for the body of the scrap basket shown costs 45 cents a pound. Only the best reed should be bought. Poor reed, which is shaggy, brittle and unsightly, is a discouragement even to the skilled basket-maker.

The tools needed are a sharp knife, scissors, long stiletto or awl, and blunt-nosed pliers. Besides these, one should have a pail or bowl of water for soaking and dipping, and a small bowl with a sponge to keep the reed damp while working. A pair of curved manicure scissors is a convenience for trimming ends when the piece is finished. The blunt-nosed pliers are for crushing the reed when it is to be bent abruptly, as in the finish of spokes, or the winding of handles, although twisting the reed will serves a similar purpose. A small board for the lap makes an excellent surface upon which to work, and protects one from moisture.



TRASH BASKET MADE OF ROUND AND FLAT REEDS FOR THE SEWING ROOM OR THE SUMMER PORCH.



DETAIL SHOWING HOW TO START THE TRASH BASKET: THIS ALSO SHOWS THE DETAIL OF STARTING THE SANDWICH BASKET.

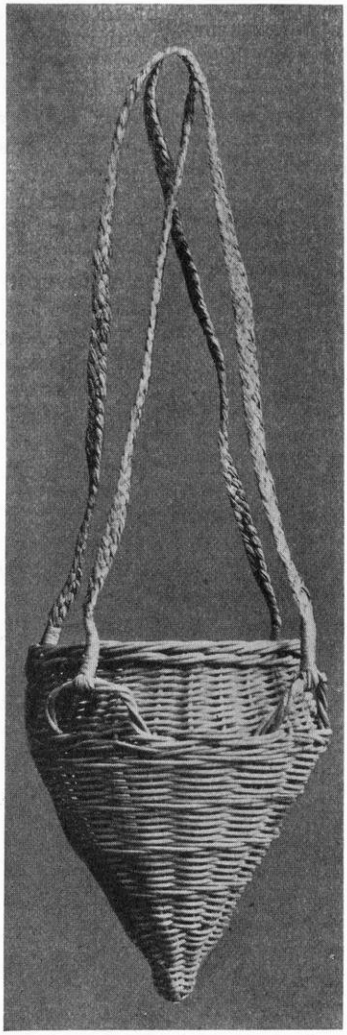
REED PORCH BASKETS

Good work cannot be done with dry reed, but oversoaking makes it brittle and shaggy. Ten minutes in warm water is enough for Nos. 4 and 5, and half that time for Nos, 2 and 3. No. 1 seldom needs more than dipping. Ten minutes at least will be needed for soaking the split reed of the trash basket.

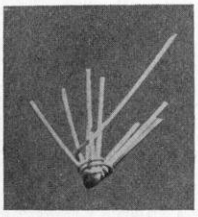
The symmetry of a basket depends upon the even arrangement of the spokes in direction and in their distances apart.

The following weaves are introduced in the baskets shown: Single, double, pairing, triple-twist, arrow and three-play.

Single weaving: One weaver passes over and under spoke after spoke in turn. An odd number of spokes is ordinarily required. There are two exceptions in the baskets pictured—in the spiral effect of the cone shaped basket, and in the sides of the work or sandwich basket. The spokes of the work or sandwich basket at the sides are of even number and the single weave is used. In this case two weavers are employed, each being passed in turn over and under spoke after spoke for three or four inches at a time. This does away with the need of an odd spoke. In the cone shaped basket there is an even number of spokes, and the necessary change in the order of the weave is obtained by passing the weaver over two spokes instead of one at the end of every round. This makes the spiral.



HANGING FOR THE PORCH WOVEN OF REEDS: FOR FLOWERS OR AN ELECTRIC BULB.



DETAIL SHOWING HOW TO START HANGING BASKET.

Double weaving: Two weavers are used side by side as in single weaving with an odd number of spokes.

Pairing: Two weavers cross between each two spokes in turn. Spokes may be of odd or even number.

Triple twist: Three weavers drop below three successive spokes. The left hand weaver is picked up, crossed over two spokes (and above the other two weavers), under one spoke and out, each weaver at the left being picked up in turn after every such passage. The spokes may be of odd or even number.

Arrow: This requires two rows—the first row, regular triple twist; the second row, triple twist, but with the weaver brought under instead of over the other two weavers.

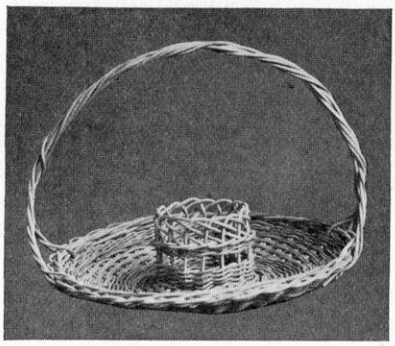
Three ply: One weaver over three spokes, and under three spokes. The number of spokes must not be a multiple of three.

Cone Shaped Hanging Basket.

This basket fits a 5½ inch clay plant jar. The completed basket is 6 inches across the top to allow for the easy removal of the jar. It is 9½ inches from peak to top, and 23½ inches around the shoulder or bend —the largest place.

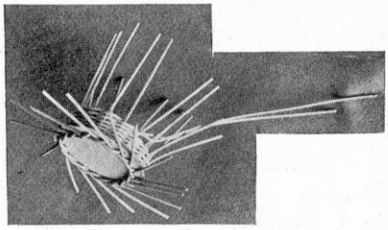
Cut four No. 4 reeds, 38 inches long, and 16 reeds 19 inches long. With the flat-nosed pliers, crush the four long reeds just at the center, cross two over two, bend them sharply upward, loop a doubled No. 3 weaver over one pair and make four rows of pairing over pairs (see detail). Bend the spokes outward into the required shape, cut off one weaver and make six rows of single weaving over single spokes, going over two spokes at a time at the end of every round to change the order. This gives the odd spiral effect. Sharpen one end of the short spokes and thread them into the weaving at each side of the original spokes. Separate the spokes into pairs and continue with single weaving, going over two pairs instead of one, at the end of each circuit. When there are seven rows of weaving, make the two-row arrow de-

REED PORCH BASKETS



BASKET ESPECIALLY DESIGNED FOR AFTERNOON TEA ON THE PORCH: IT IS WOVEN TO HOLD A JAM CUP AND WITH AMPLE SPACE FOR SANDWICHES OR BISCUIT.

scribed with the weaves. Bend the spokes in and make two inches of pairing. To



DETAIL TO SHOW THE AMATEUR HOW TO START THE SANDWICH BASKET

allow for the inside spoke finish, the top should measure 6¾ inches across before the spokes are turned down and in. To finish the spokes, crush each with the pliers at the edge of the weave. Bend it back of three and out all the way around, threading the last through the loop of the first. Second row: Pass each spoke over three all the way around, threading the last through the loop of the first. Then, pass each spoke across two and in, and cut off slantingwise in front of the first spoke to the right.

The handles: Cut four No. 4 reeds 11 inches long and insert them into the weaving at four equal intervals, leaving an upstanding loop of each that just reaches the edge of the top row of weaving. Thread a full length No. 4 weaver through the weaving from the inside at the left of one of the loops, twist it three times around the loop and thread it into the basket at the right of the loop. Cross the basket on the inside to the left of the next loop, and continue until the weaver has wound each loop four times and makes four circuits inside of the basket.

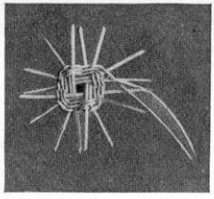
For the raffia rope make a four-strand braid of raffia, using four full strips of raffia for every strand and inserting a new one as often as a strip is within two inches of the end. Trim off the shaggy ends when the braid is finished. Loop the ends of the braid over the handles and wind securely with raffia.

Work or Sandwich Basket.

Cut eight spokes of No. 4 reed 9 inches long, and seventeen, 2½ inches. Sharpen one end of each of the short spokes. Cut an inch slash through the centers of four long ones and thread the other four through them. Make four rows of pairing going over the groups of four. Separate into pairs and make four more rows. Separate into singles and make ten rows. Insert the seventeen short spokes and make enough rows of single weaving for a bottom 7½ inches across. Cut 66 spokes of No. 2 and sharpen one end of each. Insert them at each side of the original spokes

A WOVEN REED BOTTOMLESS PLANT JAR WITH CURVED MAT WHICH COVERS THE CEMENT SAUCER.

and cut off the short spokes. Make a row of triple twist. Bend the spoke sharply up and make four more rows of triple twist. Cut off one weaver and make nine rows of single weaving with No. 1 weavers, using the weavers alternately, each for several spokes at a time.



DETAIL SHOWING HOW THE PLANT JAR COVER IS BEGUN: THE REEDS ARE CAUGHT TEMPORARILY AROUND THE ROUND CARDBOARD.

Mark off 28 spokes at opposite sides of the basket leaving five at each side unmarked. Finish off one weaver and with the one remaining weave back and forth across the 28 spokes at one side, bringing the weaver around the end spokes at each turn and dropping off one spoke at every round. When only six spokes remain, finish off the weaver and then weave the other side. Make two rows of triple twist around the entire basket.

For the handle: Cut six No. 2 reeds 24 inches long and insert through the weaving by the side of each of the six high spokes. The handle is 19 inches long from side to side. With a No. 1 weaver weave back and forth first over singles, then as they come together over doubles, and finally over groups of three.

To finish the spokes pass each over one and in all around. Second row: Bring each spoke in front of one and out. Third row: In front of one and in. Cut them short on the inside.

Trash Basket.

Cut eight spokes of No. 5 reed 50 inches long and 49, 23 inches. Cut an odd spoke 25 inches long. Cut an inch slash through the centers of four of the long ones and thread the other four through them. Make all ends even, loop a doubled No. 3 weaver over one of the groups and make four rows of pairing over groups of four. Separate the spokes into pairs and make four more rows. Separate the pairs into singles, insert the odd spoke and cut off one weaver. Make six rows of single weaving. Insert one of the short spokes at one side of each of the original spokes, omitting one to make the number odd. Make the bottom 9 inches in diameter with single weaving over single spokes. Insert the rest of the spokes and make a row of triple twist. Bend the spokes straight up and make six rows of triple twist. Finish off the weavers, sharpen one end of a split reed to a long tapering point and insert it under three and over three spokes. Continue to weave with it under and over three alternately until there are eight inches of this weave. Make six rows of triple twist with No. 3 reed. To finish the spokes at the top, pass each back of three and out all around. Then, in front of three and in.

The Ring Handles: With a full length No. 4 reed make a ring that is 3½ inches in diameter, winding it upon itself in five circuits. Leave the ends long enough to fasten it through the weaving at the sides.

Plant Jar Cover.

This is an example of bottomless basketry and introduces an unusual problem because the spokes at the start are free at both ends. The advantage of the bottomless cover is the possibility of an attractive plant jar without sodden reed at the bottom and with a drip saucer hidden by the curved edge of the mat.

A detail shows the manner of starting such a cover. The following general directions are given so that a jar of any size may be fitted in this way. Mark a circle on stiff paste board that is half an inch larger across than the bottom of the jar. Around this circle, just at the outside of the line, punch a row of holes half an inch apart. The number of these holes, for the weaves in the cover shown, should be even but not divisible by four. Cut as many No. 4 reeds as there are holes. These should be as long as the height of the jar plus the width of the mat, with fourteen inches more added for the spoke finishes at the top and at the edge of the mat. Insert a reed through every hole, soaking the reeds well beforehand. Draw each reed up so that the ends on the under side will be the length needed for the width of the mat plus seven inches for the spoke finish. On this under side, catch the spokes temporarily by passing each spoke over the one at the right and threading the last through the loop of the first. Turn the work over, loop a doubled No. 2 reed over one of the spokes and make three rows of pairing (see detail). Now make six rows of pairing going over spokes in pairs instead of singly and spreading the spokes outward in the desired shape. Make sixteen rows of double weaving over pairs. Make six rows of pairing over pairs. Make two rows of triple twist.

Turn the work over, take out the spoke finish which was put in temporarily, remove the cardboard, insert three weavers and make two rows of triple twist. Spread the spokes out straight from the sides for the mat and make four rows of pairing over double spokes. Make four rows of double weaving. Bend the spokes downward and make seven rows of pairing over single spokes. To finish the top, pass each spoke under one and out all around; second row: pass each spoke across three and in. Finish the edge of the mat like the second row of the top.

Basket for Biscuit and Marmalade or Cheese.

Cut eight spokes 27 inches long of No. 3 reed, and 34 that are 13 inches long of No. 4. Interlace the eight long ones in pairs as in detail. Make enough rows of pairing with No. 2 reed for a bottom that is half an inch larger than the bottom of the cheese or conserve jar. Insert the short

spokes, pushing them clear through to the center. Now turn up the original ones abruptly and make four rows of pairing. Finish off the weavers and put a mark on each spoke an inch above the last row of weaving. Loop a doubled weaver over a spoke and make two rows of pairing, the first covering the marks. Finish off the weavers. Bring each spoke over one, under one, over one and out all around, slanting them so that the last row reaches the weaving. Pass each over two and in and cut short. Turn the work over and make the tray part. Make two rows of triple twist with No. 3. Make nine rows of double weaving. Bend the spokes slightly up and make nine rows of pairing. Bend them up more and make eight rows of double weaving. Make three rows of pairing, twisting weavers twice between each two spokes.

To finish the top, pass each spoke back of three and in. Second row: Pass each spoke over three and loop the last through the loop of the first. Third row: Pass each spoke over two and out. Cut short.

The Handle: Cut two pieces of No. 5 reed 26 inches long, sharpen all the ends and thread through the basketry at both sides leaving the strands three spokes apart at each side, and twining the two strands twice in their passage. Then wind them with No. 4, looping the twiner over the edges of the basket and winding each original strand three times.

WOMAN'S PROGRESS IN GARDEN, ORCHARD AND FIELD

AN interesting conference was held recently in the lecture hall of the New York Botanical Garden, by the Women's National Agricultural and Horticultural Association.

The addresses, while full of practical suggestions, were by no means lacking in human interest, and emphasized the social and individual value of the progress that is being made in farming, rural education and similar fields. Dr. S. E. Persons, for instance, gave an account of the origin and development of the Cazenovia County Fair, in New York State, and showed how, through the real helpfulness of a single village church, the social and farming life of a whole community had been lifted from sordid monotony to happy and efficient activities.

Arthur D. Dean, Chief of Vocational Schools Division of the University of the State of New York, whose name as both worker and writer is familiar to readers of THE CRAFTSMAN, emphasized the need of wiser and more practical methods of agricultural instruction in the rural schools. D. G. Mellow, Manager of the Order Commission and Food Products Department of the Wells Fargo & Co. Express, also gave a remarkably interesting talk on "The Efficient Marketing of Farm Products," and enlightened his audience upon many important points. He explained just how the express company was trying to bring producer and consumer into closer relations; how the conditions in each locality were investigated; how growers were encouraged to raise the finest possible products and grade them carefully for shipment; how special crates and cars were designed to carry perishable vegetables and fruits in order that they might reach their destination in good condition without loss to the producer or his customers; and how, in many cases, the company actually helped farmers and fruitgrowers by opening up new markets.

Some practical directions were given upon the growing of dwarf fruit trees, by Frank A. Waugh, Professor of Horticulture and Landscape Gardening of the Massachusetts Agricultural College; "The Possibilities of Nutgrowing in the East" were set forth by William C. Deming, Secretary of the Northern Nutgrowers' Association, and the selection and planting of perennials formed the topic of an address by Maurice Fuld, of New York.

George T. Powell, President of the Agricultural Experts' Association, spoke next on "Some Important Requirements in the Back-to-the-Land Movement," laying great stress on the fact that farming is a profession not to be lightly undertaken, since it requires not only more or less capital, but also scientific knowledge and efficient labor. The progress that has been made in vacant lot gardening was then outlined by Samuel Fels, President of the Philadelphia Vacant Lots' Association.

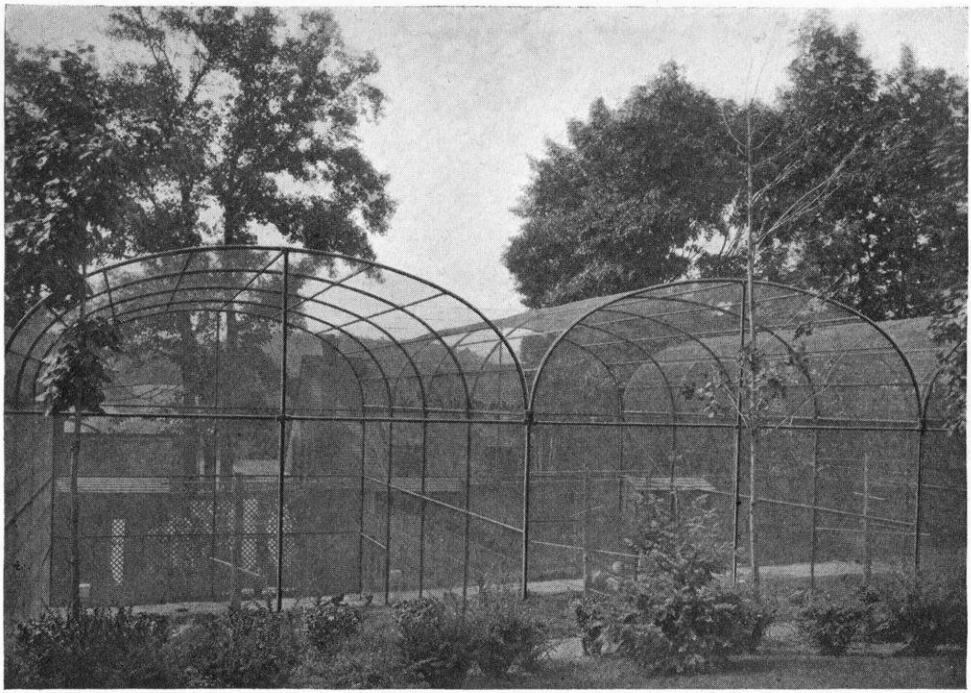
The educational value and civic significance of school garden work was discussed by Louis Klein Miller, who holds the unique position of Curator of School Gardens, in Cleveland, Ohio, and Dr. C. D. Jarvis, from the Bureau of Education at Washington, spoke on "Home Gardening under School Supervision" from the standpoint of Government activity.

A PICTURESQUE WROUGHT IRON RAILING AND GATE DESIGNED BY THE ANCHOR POST IRON WORKS.

THE RETURN OF THE FENCE: A STUDY OF ITS USEFULNESS AND BEAUTY

FENCES, originally made for the purpose of defining the boundary of individual possessions and to protect property from the destructive invasion of animals, are almost as varied and interesting in architectural history as the homes they guarded. From the blockades of the first settlers, built of huge shafts of trees sunk deep in the ground and bound together by stout iron bands capable of resisting the fierce assaults of the Indians and preventing the stealthy visits of animals, to the almost invisible barbed wire of the Western prairies, the American fence has shown originality. Our native resourcefulness and ingenuity, invariably creating the practical thing, often chanced thereby upon the beautiful. Every phase of our fence construction has been interesting as an example of the fitness and adaptability which means beauty. Take those first blockades. How natural to fell the trees of our great virgin forests and stand them in closer rows as a defense, and how fine the result! When stones blocked the straight furrows of the plow that cut through wild pastures, what more natural than to pile them out of the way along the edge of the field. And has any fence ever been designed more picturesque, delightful and altogether suitable? The old stone walls of New England, with their riot of wild flowers, form one of its chief charms.

And the rail fences of the Middle States! How logical to use the small trees, cut to clear the ground for the cornfields, as a protection for that precious crop. The zigzag rail fence, with its tangle of wild vines, golden rod and asters, has actually played a notable part in the history as well as the romance of our country. Without those rustic angles filled with the flowers that have sought refuge there from the plow, the long straight roads of that part of our land would be in danger of tiresome monotony and the native flora would be almost lost to us. Through the Middle West also can be seen the stump fences, often overrun with vines that climb to the tip of each upturned root, transforming heaps of useless roots into veritable green hedges. Such fences not only ably protect the grain fields from the invasion of wandering animals, but are good to look upon. They are another example of ingenious resourcefulness that results in something interesting, something characteristic of the locality, something that inherently belongs exactly where it is, that must be included in all comprehensive descriptions of the locality—just as



PHEASANT CAGES OF FINE MESH NETTING, SUPPORTED BY GALVANIZED PIPES: FROM THE ANCHOR POST IRON WORKS.

you mention the hawthorn hedges of England, the stone walls of New England, the barbed wire of Arizona, the bamboo lattice of Japan, the willow hedges of Italy, the rose walls of California.

Naturally, the first American fences, made with an attempt at beauty, were of wood—mere pointed slabs of wood. But variously spaced and painted white, they made the picket fences that we still prefer almost above all others. Later, following in the footsteps of our European ancestors, we experimented with the high brick and stone wall; but we are so essentially an open, sociable and friendly people that we have not adopted, to any great extent, those walls that are so fascinating a feature of the Old World. We not only object to being shut from the sight of our neighbors' lovely gardens, but we hesitate to wall our own from view. We enjoy the garden-bordered streets of our suburban cities, and take civic as well as personal pride in wide sweeps of beautiful lawns, wealth of flowers and grace of trees. Gardens add immeasurably to the beauty and impressiveness of cities, and therefore increase materially the value of property, so we are not much in favor of the high brick wall that shuts gardens from sight.

But something must be done to protect our grounds, to define the boundary of private and public ownership. Whatever we do must be beautiful, else we will not have it; for we have found out that beauty and practicality need not be separate. The iron fence combines both these requisites. It undoubtedly is one of the strongest of all fences, lasts far longer than the wooden ones, and can be made most beautiful in design. Besides these advantages, it has the additional one of not shutting the gardens and houses from the enjoyment of the passersby. They separate, define and protect, yet leave everything open for the pleasure of both owner and outsider.

They represent just the opposite of that spirit of selfishness and unneighborliness that conceived the monstrous insult of the "spite fence," that outward and visible form of contempt for the rights and pleasures of one's neighbors. The flowers planted on one side of the iron fence push through to beautify the next dooryard, their perfume adding to the pleasure of every one. The purpose of the spite fence was to prevent even the least bit of enjoyment or advantage to the adjoining owner—a disgrace to the builder and to the whole community.

There is something that reminds one of palaces, of villas and stately parks in the

well-built wrought-iron gates. Whenever a princess or a king is to be pictured in children's books, there must be towers and great iron gates. They look so secure and are so beautiful that they seem to belong only to the rich man's possibilities; yet they are not beyond the means of the most modest garden and home owner, for our inventive men have found an easy way to get out the wealth of ore hidden away in our hills and of spinning it out in lacey, strong, enduring and beautiful fences.

Like everything else American, iron fences are manufactured from good models that can be furnished almost on an instant's notice—as one can buy a ready-made suit—or can be made after special designs so as to be distinctly individual. The fact that designs can be had ready-made, as it were, simply means that the manufacturer, after much experimenting, decided upon the simplest and most suitable patterns and upon the strongest and most practical methods of construction.

Since we never like to wait long for anything after we have made up our minds to have it, these ready-made fences are a great convenience. Simple woven wire meshes of many excellent patterns, of many heights suitable for small cottage enclosures, to separate the kitchen from the flower garden, to enclose chicken yards or dog kennels, as back stops for tennis courts or ball grounds, can now be had in good designs, with gates of all sizes to match. Galvanized iron nettings, chain link steel fabrics with truss braces for corners, posts and single or double gates, all ready for shipment, make the question of suitable fencing a matter of easy solution.

A use for open-work iron fences only recently being appreciated is as a support for espalier-grown fruit trees. No finer form of intensive gardening has yet been perfected than the training of fruit trees to grow fanlike against a fence or wall. An iron fence against which espaliered apple, peach, pear or cherry trees are grown makes as ideal a fence for beauty or practical protection as could be desired. One very definite advantage about a support of this kind is that it allows the fruit on the shadowy side of the fence to get almost as much light and warmth as that on the sunny side.

Nothing in the way of fences or gates carries quite as dignified and impressive an air as good wrought iron. The pure lines of black bring out the color of the garden. The wrought iron gates are rich, gracious, substantial and generous looking, as can be seen in the accompanying photographs. Light and shadow playing over them, losing or emphasizing the line, lend a rare picture quality, completing the sense of charm and hospitality that attends every gateway.

WROUGHT IRON GATE WITH STONE PIERS, DESIGNED BY THE ANCHOR POST IRON WORKS.

BOOK REVIEWS

SANINE: BY MICHAEL ARTZIBASHEF

REVOLUTIONARY and fearless in spirit, candid to the point of brutality, this remarkable novel has won, by the sheer audacity of its message and power of its technique, the startled ears of Russia, France and Germany. Indeed, one can easily understand why, according to one authority, it is "The most sensational novel published in Russia during the last five years." That nation, it is said, ranged itself into two camps—for and against the book—and was ready to indulge in literary civil war when the government stepped in and confiscated the novel. And now its translation by Gilbert Cannan into our own tongue gives England and America an opportunity to read and judge this amazing work.

The volume is one that will offend many on account of the way in which it rides rough-shod over all preconceived and cherished traditions of religion and morality. But it is not on that account to be simply condemned and dismissed. For the earnestness of its manner, the masterful simplicity of its diction, and the calm, relentless way in which it presents certain phases of life that other writers either gild over with a coating of idealism or else stolidly ignore—these things claim for "Sanine" at least a fair hearing.

Professor William Lyon Phelps, in his "Essays on Russian Novelists," has summed up the book in these forcible words:

"Sinister and damnable as its tendency is, the novel is written with extraordinary skill, and Artzibashef is a man to be reckoned with. The style has that simplicity and directness so characteristic of Russian realism, and the characters are by no means sign-posts of various opinions; they are living and breathing human beings. I am sorry that such a book as 'Sanine' has ever been written; but it cannot be black-balled from the republic of letters."

Equally interesting but much more sympathetic is Gilbert Cannan's preface to the book itself, a preface that sums up with wisdom, clearness and appreciation the message which the author has embodied in his work. "He has attempted," writes Cannan, "a revaluation where it is most needed, where the unhappy Weininger failed. Weininger demanded, insanely, that humanity should renounce sex and the brutality it fosters; Artzibashef suggests that the brutishness should be accepted frankly, cleared of confusion with love, and slowly mastered so that out of passion love can grow."

One cannot help feeling, of course, that Artzibashef, in his desire to be utterly frank in his analysis of human nature and human motives, has laid an unnatural emphasis upon the physical necessities of life. In his portrayal and interpretation of his characters, with their aspirations and disappointments, their passions and regrets, their questionings and fears, the author has produced a work that has, upon the whole, a morbid and unwholesome atmosphere. At the same time, one is forced to admit and appreciate its value as an example of "truth in fiction." For not only is it evidently sincere, but it typifies—probably more than any other recent work of the Russian novelists—that enthusiasm for truth at any cost which is one of the most striking attributes of Russia's literature. (Published by B. W. Huebsch, New York. 315 pages. Price $1.35 net.)

TALES OF TWO COUNTRIES: BY MAXIM GORKY

AS one would expect, these twenty-two stories of Italy and Russia are as original as they are stern, graphic and human. They are written in Gorky's characteristic style, so powerful in its grim intensity, so gripping in its brief, dramatic phrasing, and so keenly expressive of the author's insight into human heart and brain. Some of the tales are realistic, others are allegorical in tone; but all of them reveal that searching understanding of human nature and social conditions which, combined with a vigorous technique, has given this great Russian writer his international reputation. (Published by B. W. Huebsch, New York. 243 pages. Price $1.25 net.)

ETCHING: A PRACTICAL TREATISE: BY EARL H. REED

THE technique of etching is here carefully explained. The equipment needed and the various methods of execution are all described, and half a dozen studies etched by the author help the student to a clear comprehension of processes and results. Twenty-five years of actual experience in the art enables Mr. Reed to write in a practical and understanding manner upon this interesting subject. (Published by G. P. Putnam's Sons, New York. 148 pages. Illustrated. Price $2.50 net.)