

THE ART OF THE EMBROIDERER -- CRAFTSMAN STYLE

THE nine members of the Thursday afternoon sewing club unfastened the ribbons of their dainty work bags and drew out nine pieces of embroidery. When these were spread open there was an exclamation of surprise followed by laughter, for each of the nine pieces of work proved to be some form of the craftsman embroidery. "Isn't it funny," said the president of the club, "that we should all hit upon the same kind of work when there are dozens of other things to choose from? Not one of us is making a jabot or a shirt waist, we are embroidering a centerpiece. It shows how strong the craftsman idea is getting to be." But, oddly enough, though all of the nine pieces belonged to the same general class, there were no two that were in the least alike. One girl was doing a long runner of gray Peru cloth for her library table; the design was severely conventional and she was working it in two shades of russet brown, with ecru and golden yellow; certain small parts of the design were embroidered in a light greenish blue, and this was wedged with black, outlining an outline of green, and a greenish gray, a gray white, a little black and some dull yellow. There was an outlining of gold thread, and this was worked softly in the lower part of the eye. The combination of the colors and charm of the design made this pillow unusually attractive.

"I don't wonder," said one of the girls, "that artists love peacock feathers and often have them in their studios." "They told me when I bought this," said the owner of the pillow, "that peacock feathers were one of the favorite designs this season." "I guess that's so," said another of the girls, "for I have seen them in so many different forms, and used for so many purposes. I suppose the reason is that they give an opportunity for such gorgeous combinations of blues and greens."

The next girl was making a square "between meals mat" for her dining table. Her crash in the natural light brownish gray. Upon this she was applying colored linens, dull reds and greens and browns and edging them with a narrow outline of satin stitch in wood silks, in colors to match the linens. The girl was doing a deal of work, and the embroidery had to be very carefully done in order to make the lines of satin stitch smooth and even, but the corner of the mat that was finished showed that it was going to be worth the trouble. Her

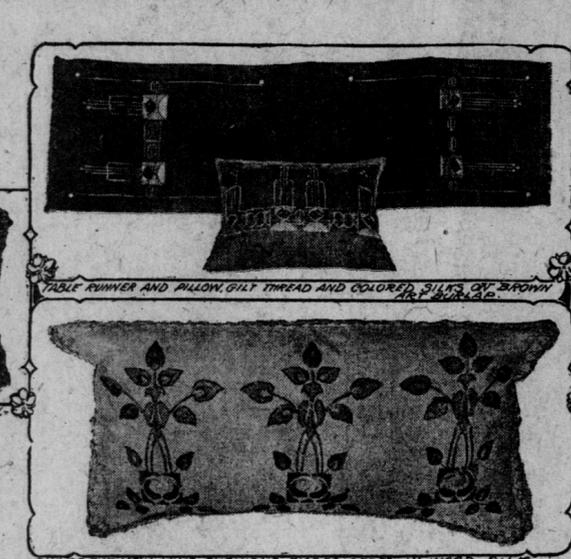


TABLE RUNNER AND PILLOW, GILT THREAD AND COLORED SILKS OF BROWN ART BUREAU.

down seats; these were all of a dull gray beurlap, some oblong and some square, with several very effective designs stenciled on them in shades of green and brown and blue. She was doing the work very rapidly, as she simply couched on an outline of two threads of heavy floss and worked certain little dots and forms in the designs in satin stitch. She easily finished one of her square pillows during the club meet-



SQUARE PILLOW, STENCILED OUTLINE WITH COUCHING AND SATIN STITCH.

nearest neighbor was embroidering a square pillow of light brown craftsman cloth, which laced across the top with cord. The design was a bold one of conventionalized lilies, and she was working these in shades of yellow and brown, with several dull greens for

the leaves. Gilt thread was used as an outlining in parts of the design and also to fill in solidly the flower stems and anthers. Another of the girls had just moved into a new house and was making a lot of pillows for her living room win-

ing, in spite of the fact that she had to stop and take her turn at reading for 20 minutes, and all the girls agreed that it was stunningly effective, although it required so little work. "Stenciling is one of the greatest schemes I know of for getting lots of effect with very little trouble," said the girl who was doing these cushions. "And another scheme almost as great is couching. Has it struck you how much it is used this year? Why, I've even seen it on white work, on the heavy linen centerpieces, three threads of heavy floss were used, couched down with stitches of fine silk at intervals of three-eighths of an inch. Of course, regularity is the main thing in couch-

ing, but you soon get the measure of the stitches and space your three-eighths of an inch as regularly as a sewing machine. Perhaps you have noticed that couching has almost taken the place of outline stitch this year. I suppose because it is quite as effective and not nearly as much work. I've been looking at the embroideries in the shops lately and I find that either one, two or three threads are used, according to the heaviness of the outline required; sometimes these threads are of one color, sometimes of two or three shades of one color and sometimes they are of different colors, as, for instance, blue on each side and a black thread in the middle and so on. Colors are used a good deal for heavy outlining, and, of course, these are couched on with fine silk that matches them exactly. The idea seems to be to get an effect with just as little work as possible, although, of course, you see plenty of the elaborate embroideries, too."

"That is my idea exactly," said another member of the club, who was doing a set of four sash curtains for her bedroom. "I want my curtains to be pretty, but I don't intend to spend a great deal of time on them; life is too short, and there are too many other things to do. You see, I am using both of the short cuts, stenciling and couching," and she held up a curtain for inspection. It was of the grayish handwoven Russian crash with a border of stenciling, narrow down the front, and wider across the bottom. This border was a conventional design in shades of delft blue, and she was couching on an outline of the blue silks and filling in some of the forms with a very coarse darning of widely spaced stitches. Continuing around the circle, the next girl was embroidering one of the panels for a large four fold screen, which she intended to have stand in the archway between her dining room

Among the Crafts

THERE is almost no line of endeavor into which women have rushed with so much enthusiasm as into the arts and crafts, as they are called. Almost every occupation which can be classified under this heading is crowded with feminine workers. And they have it to their credit that in the open field of competition with men in many of these lines they have won distinction, and in some cases even fame. Every one who has heard of Cobden's artistic book bindings has also heard of Miss Priddy's; there are individual women potters who rank equally as high as men; there are women jewelers and metal workers, women who weave and stencil and carve wood, women who do cabinet making and wood inlaying, basket making, and of course women who embroider so exquisitely as to justify

a tendency to specialize. Many of the arts are split up into a dozen different branches, as, for instance, that of pottery. One worker will confine himself or herself to the production of one special class of beautiful glazes; another will spend all his efforts on bringing to perfection a certain style of underglaze decoration, and so it goes—each worker chooses that phase of the art which awakens his especial interest and carries it as nearly as possible to perfection. This seems to be a better way of looking at it than to do a lot of different things in pottery pretty well. Working in this way, it is much more possible to keep one's interest and enthusiasm to the end. And yet smatterings are good things, too, if you don't smatter too vicariously. It makes a person more all around and evenly developed to be able to do a number of things a little. If the things are worth doing and if they are not allowed to interfere with the one special interest which every one is happier for having. So women are trying their hands at all the different arts of crafts, and then many of them specialize in one direction and go as far in it as their ability will carry them. They are sure to learn the necessity for good and suitable design in the very beginning of whatever crafts they may attempt, and the knowledge they may gain in any of them will be a help in many ways. One of the best things about the work is this making of your own design. Whatever you do, peculiarly your own when you have invented the pattern and carried it out in every detail yourself, and you can feel sure that there will not be duplicates unless you grow less than china decorated.

Every now and then there are crazes for making first this sort of thing and then that, which come up and are overdone and then die out. But whatever is not flimsy and worthless, and what is added to the permanent forms of art expression. For instance, pyrography became such a craze and was, as a rule, done so badly and applied so unsuitably, that people after a while regarded it with nothing short of contempt; yet there are artists—real artists—who use pyrography as one of their mediums and who do really beautiful work with it.

So in all of these fads of the moment there is generally something genuine that remains when the wave of popularity has passed, and what is added to the permanent forms of art expression. For instance, pyrography became such a craze and was, as a rule, done so badly and applied so unsuitably, that people after a while regarded it with nothing short of contempt; yet there are artists—real artists—who use pyrography as one of their mediums and who do really beautiful work with it.

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DESIGN OF AN ANTIQUE BOOK COVER, COPY OF THE ALHAMBRA.

the use of the word "art" in speaking of their work. It seems to be the fashion in these practical days for a woman, instead of trying to become "accomplished," to take a course of study that will make her skilled in some useful art or occupation. There is much less futile thumping of the piano than there used to be, parents of the present day investigate a little as to whether their daughter has the slightest degree of musical talent or inclination before they start her on her musical career. There is not much china decorated with forget-me-nots—those fatally easy and adaptable flowers—as there used to be a while ago. Of course there is a certain annual output of trash created by fair fingers, but it seems to be growing less and less each year. Instead of doing a lot of things indifferently, there is more and more of

German Vegetable Cream Soup

Mrs. Elizabeth Osterman, 16 Magnolia Avenue, San Jose.
Take a small piece of cauliflower, a few string beans, four or five hours; when done strain and mash all through the strainer. Take one tablespoon of butter, add a pinch of salt, and a little celery and parsley, two medium sized potatoes, or any kind of vegetables in season. Chop a fine egg, put in frying pan, when light brown, add chopped vegetables, fry all ten minutes, adding salt and pepper, put in pot, add enough hot water to make six bowls of soup; now let boil in soup tureen and stir constantly while slowly adding soup. Serve immediately. (Excellent.)

Clam Broth Surprise

Mrs. W. D. Sagerhorn, 866 Castro Street, Oakland.
Put two cups medium size clams in a saucepan with their own juice, and let them boil a very few minutes, just long enough to cook them. Drain as fast as steam rises, skim it off. When the clams are boiled sufficiently, strain the broth into another saucepan and add to this strained broth half a gill of Bechamel sauce. Let the broth come to a boil, stirring constantly, and when it is nearly done, add a cup of cream, which must be kept hot by standing in an enameled tin. Season the broth in each pot with a decoration of whipped cream about an inch deep. Bechamel sauce is made as follows: Mix well together in a sauce pan two ounces of butter and a tablespoonful of flour. When thoroughly blended, add a pint of milk, pouring it in gradually and stirring it constantly. Stand the sauce pan over the fire and stir until the milk turns rather thick; then take the sauce pan off, beat the yolks of one egg in a cup, with a teaspoonful of warm water; turn it into the sauce and mix it well and add salt and pepper and it is ready for use.

Soups

Mrs. A. H. Vallejo
Soup stock is made from cheap, tough cuts. The meat should be cut in small pieces and soaked in cold water to draw out the juices. Bone is added for the gelatin it contains, which gives body to the soup. A pound of meat and bone to four pounds of water. Simmer slowly for a number of hours. Stock is used when made the day before it is used. To clear, beat white of egg till frothy; add with broken shell, boil 10 minutes and strain. This is a good foundation for all soups.

Fish Soup

Miss Signe Carlson, 2851 Elmwood Avenue, Berkeley.
Boil a pound and a half of halibut or salmon until tender, thicken the fish water with one large tablespoon of flour, season with salt and pepper and butter, beat up half a cup of cream with the yolk of one egg, pour the soup over this, serve with whatever you wish. This is a very fine.

Black Bean Soup

Miss Anna Baur, 1617 Dayton Avenue, Alameda.
Two cups of black beans to quart of water, cook four or five hours; when done strain and mash all through the strainer. Take one tablespoon of butter, add a pinch of salt, and a little celery and parsley, two medium sized potatoes, or any kind of vegetables in season. Chop a fine egg, put in frying pan, when light brown, add chopped vegetables, fry all ten minutes, adding salt and pepper, put in pot, add enough hot water to make six bowls of soup; now let boil in soup tureen and stir constantly while slowly adding soup. Serve immediately. (Excellent.)

Mulligatawny Soup

Mrs. J. C. Hollins, Oakland, Cal.
Cut a large chicken as for a fricassee; cut three onions in slices; put a tablespoonful of butter in a frying pan, add the chicken, put onions; stir till a nice brown. Mix with these a tablespoonful of curry powder, five whole cloves, the juice of half a lemon, salt and pepper to taste. Put all in the soup kettle, with two quarts of water; boil, skim and let simmer gently two or three hours. Rabbits may be used instead of chicken if preferred.
CROUTONS—Trin crust from stale bread; cut in half inch dice. Fry brown in hot fat; drain and serve with soups. Instead of frying, they may be browned in the oven.

Soup for an Invalid

Mrs. Jeff Gibson, 505 Second Street, Petaluma.
Cut in small pieces one pound of beef or mutton, or a part of both; boil it gently in two quarts of water, take off the scum and when reduced to a pint, strain it. Season with a little salt, and take a teaspoonful at a time.

Select Recipes for Modern Housekeepers

Two pieces of sterling silver tableware will be awarded on November 7 for the best fish recipe.

The prizes for November 14 will be two more pieces of sterling silver tableware, awarded for the best recipes for making salads.

Send in your recipes for making a salad all this week; do not send any more recipes for soup or fish.

Soups—Always make your soups in a porcelain lined or agate iron kettle; never use a metal vessel. Keep the pot closely covered, simmer slowly, but do not boil. Do not add the seasoning until the soup is nearly done. A touch of onion and a tiny sprinkle of cayenne pepper are an improvement to almost every variety of soup, for even when imperceptible they make the flavor better. Skim clear soups as they cook, and then strain them through a fine sieve.

The French make delicious soups with surprisingly little trouble and expense.

They save the water in which the vegetables (previously pared and carefully washed) have been cooked; they add any remnants of gravy they may have at hand, a lump of butter, a little flour thickening, some flavoring, a trifle of chopped parsley, and there they have a delicious soup which would do credit to a much more laborious and expensive method of production.

The art of making palatable soup is a very simple one. It consists mainly of good judgment in the matter of flavoring, and a little attention to details.

FIRST PRIZE Sterling Silver Sugar Tongs

Delicious Okra Soup
Mrs. B. E. Maynard, 593 South Sixth Street, San Jose.
One cup raw chicken (veal, or even beef will do) chopped, one quart selected green okra, two large or three medium sized tomatoes, one large onion, one pepper, or green if preferred, remove seeds, six cups soup stock, one slice salt pork; salt and pepper.
Chop the meat, salt pork, onion and red or green pepper, and fry a light brown; cut the okra into small pieces, and cut the tomatoes into small pieces, add to the soup stock with seasoning of salt and pepper. Cook slowly for about two hours. If you can obtain them, one pint of fresh oysters, added just a few minutes before serving, makes a delicious addition, but is not necessary.

SECOND PRIZE Sterling Silver Olive Spoon

Oyster Bisque Soup
Mrs. Ansel, 2004 Encinal Avenue, Alameda.
Cook four cups of oysters in their own liquor until edges shrivel, drain, and reserve liquor, chop the oysters. Then melt two tablespoonfuls butter, add one-half cup cracker crumbs and one cup of milk. Cook five minutes; add salt, paprika and cayenne, mix all the ingredients, strain well, and add one beaten egg and one cup finely chopped chicken meat, little parsley, dash of nutmeg; serve.

Winter Julienne

Josephine Harrington, 1805 Montgomery Street, City.
One quart of brown stock, half a teaspoonful of salt, one pint mixed vegetables, but a scanty amount of pepper. Cut the celery and turnips into dice and the carrots into matched shaped pieces. Boil the vegetables in boiling salted water until tender, but not broken; drain them and add to soup a few minutes before serving. Macaroni, rice, sage and barley should all be cooked tender in boiling salted water before being added to the soup. Boil for a few minutes to season through.

Cream of Tomato Soup

Simple and Delicious for Eight People
Mrs. I. C. Hackett, 1945 Broderick Street, San Francisco.
Two onions cut fine, slice of butter three-quarters of an inch thick; brown onions in butter, with salt and pepper; then pour in one quart of tomatoes (or cut 10 fresh tomatoes); after this mixture begins to boil thicken it with one spoonful of flour and one tablespoonful cornstarch, dissolved. Boil 15 minutes and add two cups milk, and one quart of stock before pouring into tureen. Add one quart milk with a pinch of soda and pour the tomato mixture in.

Asparagus Soup

Mrs. J. W. Haskins, San Quentin.
One large bunch of asparagus, cover with water and cook until tender; one tablespoonful of butter and one of flour; let the butter melt in the flour; add water that the asparagus has been cooked in, cut the green tops into small pieces, and put them in the soup; make a soup with the odds and ends I have in the house, or the little bits I have left from each meal. If I have no meat on hand I use peanut butter, or extract of beef or a little milk or butter.

Potato Soup

Mrs. Howard N. Hunt, Box 206, Vallejo.
Pare and cut up into little squares two large potatoes, and boil until tender; then pour off water into a bowl and add a little salt and pepper to the water. Cut up very fine one large onion, fry in butter without browning; add a teaspoonful of flour, pour this into soup and boil 15 minutes. Add one cup of cream and just before serving stir in a beaten egg. Serve with dry croutons and sprinkle with chopped parsley.

Clear Tomato Soup

Anna E. Nordstrom, R. D. Route No. 1, Box 12, Hayward, Cal.
Put one can of tomatoes, with a slice of onion, a bay leaf, half a cupful of chopped celery, a teaspoonful of salt and pepper and a pint of stock, over the fire; boil ten minutes and add two tablespoonfuls of butter rubbed with three of flour. Stir and boil five minutes longer; strain into tureen and serve with croutons.

IN CALIFORNIA GARDENS

OCTOBER is a particularly good month for putting in your new lawn in this climate, for the reason that some gentle rains may be expected, but there is not much danger of a hard storm which would wash your newly planted seed out of the ground and mass it in one corner of your plot.

Any season of the year when this is not likely to happen is a suitable time for making your lawn, but April and May, just after the cold rains are past, or October and November, before the heavy storms have commenced, are the most favorable seasons.

In order to prepare your plot for a lawn it should first be covered evenly with a thick layer of well decomposed and pulverized manure and the ground should then be spaded to a depth of two feet, mixing the fertilizer and the soil as thoroughly as possible. Be sure that the earth is completely broken up, the ruts are filled in, the surface is smooth, and in most cases it is advisable to spread over the top of this a half inch of good loam. Roll the ground with a light roller and rake it again; then it will be ready for the seed.

Select a day when there is absolutely no wind for your sowing, as otherwise the light seed will be blown about unevenly, and the lawn will come up in patches, with bare spots here and there. A half pound of grass seed to a hundred square feet is a liberal allowance; if more is used the plants will be crowded too thickly together, and many will turn yellow and die out. Sow evenly and retreat from your work so as not to tread on the newly seeded ground, then rake very lightly with an iron rake, covering the seed about a quarter of an inch. While raking stand on two boards which can be moved, so that the feet need not indent the soil. Then the ground should be carefully rolled again.

For the first two days no water should be given, but after that three or more light sprinklings a day should be given, and the ground should be kept constantly moist, for if the sprouting seed once becomes dry, it will die. After the grass is up, a good wetting morning and evening should be sufficient, until it is an inch high, and then three waterings a week will be enough. At about this stage it should be rolled again with a light roller, and when it is long enough, it may be cut.

After this it will require only ordinary care—about three thorough waterings a week, and mowing every two weeks. Once a year, in the spring or in the fall, a dorless lawn enricher should be sown broadcast over the

cover the ground thickly, so that the moisture is held in and little watering is needed. Another substitute for grass, which is used in parts of the university grounds at Berkeley is the English ivy. Cuttings of these plants are set out about 18 inches apart all over the plot and after they have become established they require almost no care. Still another plant which is often used for lawns is the lippia

repens, a dwarf creeper, which also practically looks out for itself after it has once taken root. This plant is used for the lawns around one of the large hotels in Santa Barbara. The color of the lippia repens is a purplish gray, and in the foliage of the wild strawberry there is a hint of rusty red, so neither is an exact substitute for the deep green of the grass, yet to many people the effect of these plants is quite as pleasing, and where labor and expense are to be considered they answer the purpose very well indeed.

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THE HOUSE: INDOORS AND OUT.

ALMOST every woman has hopes of living some day in a house of her own, planned entirely to her liking, and embodying her ideas of interior arrangement; but when the time actually comes, and the house is to be built, she often finds that these ideas are just a trifle vague.

There is generally a money limit in house building, and however liberal it may be, the architect is pretty sure to tell her that she has gone beyond it, and worse than this, he will probably say that many of her cherished ideas are utterly impractical and can not be carried out. When she has built her house she is likely to live in it for some time, so it is worth while to give a little thought to the planning, and to work it out on paper before consulting the architect.

A rambling house with many juts and angles may be pretty, but it is unnecessarily expensive; every angle increases the cost, and to get the greatest degree of comfort for the least amount of money a compact arrangement is the thing. Square houses are not necessarily ugly, if the roof lines are good, and vines and plants can be arranged to break the plainness of the exterior, so that in the end the effect may be even better than with a more irregular building.

Another point of economy is to have the plumbing of the bathroom directly over the plumbing of the kitchen, as in this way less piping is needed and the expensive angles and elbows are avoided.

If you can make the fireplaces of your dining room, living room and

kitchen all come together, that will save the expense of a separate chimney, but at any rate two of them should back up against each other, so that not more than two chimneys will have to be built.

If you wish to know what your house will cost, take the cubic contents, that is, multiply the length by the width, and this again by the height from the ground to the ceiling of your top story, and under the prevailing prices in this part of the country about 16 times this amount will give you the cost of your finished house.

Some of the little points which would occur to a house keeper are often overlooked when all of the plans are made by men. One of these is to place the windows and doors so as to leave spaces for the large pieces of furniture in all of the rooms; the bedrooms should have spaces for the dressing tables between two windows, if possible, and there should be lighting fixtures on the wall at each side. The bathroom should have a good closet, and there should be plenty of closet room generally. The washbasin should be placed in such a way as to allow of a space at the right side of the right hand wash-tub for your wringer, so that the basket can be placed underneath and the whole house is laid out roughly on paper first—some of them may be overlooked. After the house is built it is a hard and unsatisfactory matter to make any but trifling alterations, and it is much easier to think the question over thoroughly and make the changes while the house still consists only of a few ink lines on a sheet of paper.

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A WELL PLANNED HOUSE ON SIMPLE LINES.