THE PATH IN THE GARDEN:
BY HELEN LUKENS GAUT

HARMONY—that essential of the ideal home—depends on many factors, and one of the most potent of these is the right relation between the house and its environment. The building itself may be a perfect bit of architecture, embodying all the beauty and comfort that love and skill can devise; but unless it is at peace with its surroundings, unless there is a sense of kinship, of unity between the man-made masonry and the little portion of the nature world about its feet, there will always be a feeling of incompleteness.

There are many ways in which this sense of unity can be attained—by the use of porch, pergola, terrace, arbor, gateway and other features, of such construction and materials as carry out the general scheme of the house. But one of the simplest and most practical things that help to link the home and grounds together, is the garden path. In the right development of this primitive but essential feature lie infinite possibilities for garden beauty.

FIELD COBBLESTONES ARE EQUALLY EFFECTIVE FOR STEPS AND WALL.

In the first place, it is so easy to have a path—of some kind. Anyone who has a little garden space around the house must have some sort of a walk, and the problem of making just the right kind depends not so much on the money and labor expended as upon the amount of careful thought that goes into the planning, and the sympathy with which that plan is carried out. By ignoring old rules and conventions, and letting the character of the house, the requirements of the site and the nature of the materials suggest the keynote for each theme, we shall get a result full of originality and freshness, alive with that individuality on which depends so much of a garden’s charm.

For a long while the average garden walk has been a thing devoid of any special beauty. We have been content with plain, uninteresting paths made without regard to architectural or garden harmony, useful no doubt, but quite unaccomplishable, lacking all quality of sympathy or imagination. But now our home-makers seem to be stirring out of their indifference, and architects and gardeners are working together to make out
of poetic originality and winsome outdoor charm, that it would be hard to improve on any of them. And yet, with all their picturesqueness, their variety of materials and design, they are obviously not expensive. In some instances, in fact, they must have cost little more than the work of putting them in shape. In each it is the personal elements of ingenuity and thoughtfulness rather than the intrinsic value which has made them so rich in suggestion and so full of appeal.

Perhaps the simplest and most obviously inviting of these varied types of garden pathways is the one consisting of huge flat-topped water-polished cobblestones set in deep clover or blue grass, the white slabs gleaming in their green setting. They are spoken of fittingly as stepping-stones rather than as a walk, for they are sunk in the ground so that their tops will be at a uniform level, and at intervals convenient for walking. Sometimes split rocks are
used in the same way, the broken side placed up to afford a flat surface. While every stone seems full of poetry, luring our footsteps with unspoken invitation, it is a most practical arrangement, for it enables one to cross a damp or muddy lawn with safety, and also protects the turf from being worn.

It is also surprising what an attractive walk can be made from broken slabs of cement, pieces from old sidewalks that have been torn up and discarded and which were very likely en route to the city refuse dump. Set in grass or clover, or among low flower-beds in a garden, these old plebeian fragments become quite aristocratic and dignified. With their smooth surfaces, these slabs have an advantage over the cobblestones, in that they are safer and more comfortable to walk on, though being man-made, they lack the appealing charm of nature-made stones.

These slabs of cement make an excellent pavement for a garden sitting room. If set irregularly, with bits of space between where grass, clover, low ferns, flowers and mosses can grow, the results are more than satisfactory. While such a floor is hardly suitable for chairs, it is a delightful place for hammocks and swinging couches. These slabs should, of course, be broken off in varying sizes, and with no rules for symmetry. This freedom and lack of order indicates a sort of Bohemianism in gardening. If one wishes to carry out some regulation scheme, blocks can be cut diamond shape, in squares, or any other desired form. In the "old-fashioned" gardens of today one finds the quaint flagstone walk walled with hollyhocks or dahlias, or bordered with pansies, mignonette or snapdragons. Brick laid in the sod in groups of six make a pretty and inexpensive walk, and, as in the case of stepping-stones, are a great saving to the turf.

If there is opportunity for steps in the garden, they should be of the same construction and materials as the walks. They always add greatly to the beauty of any garden scheme. Rough stone steps hugged by ivy and ferns and dainty blossoms, with perhaps a rustic seat tucked in one side where the garden lover may rest and dream, or enjoy the fragrant shade,—such garden steps are an acquisition worth considering.

In the simple gardens, one often finds
paths of just plain, everyday dirt. If the
dust is kept settled by sprinkling, and the
paths neatly swept, they are very pleasing.
At any rate, they are comfortable to walk
on, and remind one, if there is abundance
of shade, of some quiet pathway through
the woods. Such walks should always have
strips of wood on the sides, else the dirt and
mulching from the flower beds will cause
annoyance and untidiness. It is always well
in laying out a walk of any kind to raise it
slightly above the level of the flower-beds,
and thus avoid any chance of the flower-beds
running over and making the path untidy.
A walk of crushed granite, although good
to look upon, is a very unsatisfactory path
except for the heaviest shoes, for the stones
are sharp and cutting. Rolled gravel walks
are always attractive, and are popular.
They are quite troublesome to put in, and
are rather expensive if one has to pay for
the gravel and for having it hauled, spread,
tamped and rolled, but once in, these walks
require little attention other than an occa-
sional wetting down and rolling. To be
satisfactory, three layers of three different
materials are required, first a layer of rough
granite, then one from the crusher, and last,
a fine pulverized granite which makes a
smooth top coating very much like cement.
A clever mason can do wonders with
brick and stone and mortar and tiles; in
fact there seems to be no limit to design and
combination. A most unusual walk, shown
in an accompanying illustration, consists of
an eighteen-inch center of cement in which
cobblestones have been imbedded—a friend
of the family jestingly calls them "hobble-
stones"—while on either side is a fourteen-
inch border of red brick, low-walled by a
line of cobblestones set upright. At the
street, this walk ends in a quaint brick-
paved garden "cozy corner," walled with
rock, one half shaded by a rustic pergola
mounted on stone piers, the other half open
to the sun.
An odd innovation for a walk is that con-
sisting of two narrow lines of brick set three
feet apart, the space between being planted
with flowers. One must "keep to the
right" on such a path to avoid possible col-
sicision. There are many other interesting
ways to lay brick,—straight and triangular,
flat or on edge,—and as brick are of many
sizes and shapes and colors, there is practi-
cally no limit to what can be done with them.
Especially pleasing is a walk with two or
three rows of brick tile running through the
center, with twelve-inch borders of ordi-

WINDING PATHWAY AND CURB OF BRICK
nary red brick on either side. The square brick in the center can be either red or white with equally good effect. Split logs laid like a boardwalk close against the ground, make an interesting walk in a bungalow garden, especially if a rustic rail is added. Small unsplit logs lashed close together are attractive for the old-fashioned garden, or for making bridges across ponds or bits of sunken garden.

THE SUCCESS OF COLOR PHOTOGRAPHY

The Professional Photographic Society of New York exhibited over two hundred examples of color work recently in New York. This was the most noteworthy and comprehensive exhibit of autochrome portraits, landscapes, still lifes and interiors ever assembled either in America or Europe. It was made possible mainly by the untiring efforts of Mr. B. J. Falk, of New York.

The occasion of this remarkable exhibition was the seventh annual convention of professional photographers of America who have this year concentrated their efforts upon the solution of the problems in color photography. Every year this body of workers meets to discuss technical matters of interest to the craft, listen to lectures on photography and witness demonstrations. This recent meeting was especially notable, because it proved to the workers and to the world that this marvelous development of camera art is achieving practical results.

For fifty years or more color pictures have been the dream of photographers, and success has been heralded again and again, but the trails proved to be false ones, and not until the present day has any dependable knowledge been gained. Two years ago in Dresden a number of autochromes were shown, but they were mostly the results of the experiments of unprofessional men or dilettanti. Now and then good work was accomplished, but the practicality of its processes was not fully determined.

All color photographers were asked to send examples of their work to this exhibition, and while some of it was openly experimental and therefore of double interest to the profession, much of it was beautiful and significant beyond expectation, arousing great enthusiasm. The collection displayed proved that color work in the camera is not altogether an automatic process, that it can be made to answer the demand of the artist to a remarkable degree of perfection.

The work of pioneers as well as that of distinguished modern foreign and American artists were on view, arousing admiration from the ranks of the craft as well as from the outsiders.

Dr. Arnold Genthe showed the wonderful possibilities of this art in a wide range of subjects, revealing in his work all the poetical and realistic treatment possible. His interiors had the richness and charm of a painting, and the flesh tints of his portraits were delightfully realistic. A rainbow in one photograph held the atmospheric witchery of nature itself, and a study of the nude was one of the most beautiful things of the whole exhibition.

B. J. Falk's portrait of Otis Skinner as Haji the Beggar held the rich color of the Orient. A. H. Lewis showed a poetical, lovely glimpse of a pool of water-lilies, and a fine bit of winter woods with the elusive blue snow shadows caught in perpetuity. H. H. Pierce, of Boston, showed a photograph of a little boy in a white suit who had waded out to a rock at the edge of the ocean and bare-footed was playing in the water; this was full of the sun-steeped brilliancy of the ocean, the water so limpid that the child's feet showed through—a remarkable photograph, reminding one of Sorolla's genius for revealing the color and atmosphere of the sea. Some interesting portraits were exhibited by S. L. Stein, of Milwaukee and Miss Frances B. Johnston, of New York, and some landscapes by F. J. Sipprell, of Buffalo.

The exhibition was prophetic of much that will come later in this interesting and important branch of art, especially along the line of portraiture, for in this field the most practical work will doubtless be accomplished. In landscape there is always the difficult matter of atmosphere to be handled, and the camera as now in use is prone to slight this poetical aspect of nature and give too clear and detailed a report of objects. Its records often seem to have been taken by an analyst rather than a poet or naturalist. Many of the color photographs shown looked as if a telescope had been used with which to peer into distant hills. They were but hard, detailed foregrounds, with no veil of distance to enhance their beauty. However, such unfortunate renderings may have been but the result of unfamiliarity with the tricks of Lumière plates—experience will surely give full control.