

HOUSE & GARDEN

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(January, 1916—June, 1916)

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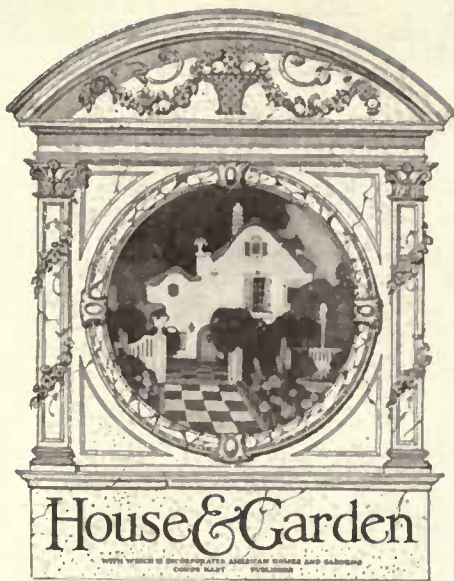
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416 West 13th Street, New York City



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USING HOUSE & GARDEN

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GARDEN PLANNING NUMBER

By planning your garden in January and February, you save time and labor in March and April. Lay out your campaign now, and you will be ready to proceed with it just as soon as weather and soil permit outdoor work. For that reason the Garden Planning Number will be invaluable. Every conceivable kind of garden is considered, amply explained and clearly illustrated. Thus, in "The Vegetable Garden to Fit Your Table" you have laid out a plan whereby you can raise just enough vegetables for your family, whether there are five or eight members.

In "How Will Your Garden Grow?" flowers are considered in the same manner—the kind of flowers to suit your tastes and time. There is a "Green and White Garden" for the woman who likes color succession, and a collection of garden fences and walls showing details of treatment. The pergola is also included in this list of garden plans.

For the man interested in houses are two of more than passing interest—a restored farmhouse showing before and after pictures, and a moderate priced house designed by Frank Chouteau Brown. For the collector of antiques and curios are pages on pewter and coral medallions and wrought iron wares. For the home decorator, three pages of distinctive interiors. For the men and women who are interested in community development are two articles: "How to Form and Manage a Garden Club," and the story of how one western city cleaned up its yards and made them gorgeous with flowers.

These glimpses give an earnest of what is to come in the February HOUSE & GARDEN. The reality of its pages will exceed even the most sanguine expectation.

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The south side of the residence of Jonathan Godfrey, Esq., at Bridgeport, Connecticut
F. Burrall Hoffman, Jr., architect



THE PROMISE OF AMERICAN HOUSE BUILDING

Why Modern American Architecture Stands High—Its Floundering Past—The Need for Honest Craftsmanship and How the Architect and Owner Can Revive It

RALPH ADAMS CRAM

Let us adopt the words "house building" in place of the pretentious and 19th Century "domestic architecture" and so begin forthwith by saying that modern house building in America occupies a position of singular and admirable distinction. The statement is quite safe and boasts the added virtue of complete truth. There may be those that find our official architecture artificial and verbose, our churches eclectic, reactionary and archæological, our schools either illiterate or damned by intensive (and offensive) efficiency, our municipal monsters, such as shops and hotels and office buildings, menaced on the one hand by the Scylla of anarchic individualism plus an imtemperate logic, on the other by the Charybdis of inherited but

unaccommodating "orders"—I do not know. But if there are such, the picking and stealing fingers of criticism are withheld from the whole category of house building.

COMMENDABLE MODERN WORK

Whatever we have done or left undone, we have in thirty years redeemed the architectural art of the householder from the pit it had dugged for itself in the early and awful Eighties, and we now can point with pride to the houses of good citizens, from Portland in the East to Portland in the West, and from St. Paul to New Orleans. Not to all of them, of course; at least not in pride, but to so many, and so widely disposed, and



Courtesy of the Architectural Record

The type of mid-Western house designed by Frank Lloyd Wright—a study in horizontals and verticals. The residence of Avery Cooney, Esq., at Riverside, Illinois



Duhring, Okie & Ziegler, architects

What has been accomplished by the Pennsylvania architects on the basis of their own wonderful old-stone work is among the most distinguished achievements in modern architecture

by so many hands and in so many so-called styles, that they mark the caste, establish the type and the argument, and rebuke the scoffer, the pessimist and the prophet.

For my own part I can write with frankness, not unmixed with envy, for clients have determined (fallaciously, I am persuaded) that my own activities should lie elsewhere and that I should not be permitted to have any hand in this excellent work. Necessarily, therefore, I am impelled to add the criticism of the outsider (the critic is always this) to the testimony of the admiring witness, and I very gladly avail myself of the dual opportunity that is offered by HOUSE & GARDEN.

It is rather a fine thing, when you come to think of it, that owner and architect should have been able to work together as they have in this direction: a great thing that here at least their work should be so uniformly good. Charity and art begin at home, or nowhere; the church, the school and the dwelling represent three of the stable and admirable elements in a life long since horribly messed up with all manner of inferior things that have assumed and achieved an indispensable priority, and here, at least, architecture is dealing with real things. Neither owner nor architect could have wrought the great transformation alone. That the former should have desired, and the latter have offered, the increasingly good things that crowd the landscape and the professional magazines, is a fact very heartening at a time when the world is hungrily in need of such encouragement. The house building of the last twenty years means this in any case: that there is a fine and vital and noble

impulse in society that may, in the end, mean its salvation.

ART FOR THE PEOPLE'S SAKE

Another point that seems to me of especial value is that this good work is not only not confined to "high life" owners and headline architects; it is quite as conspicuous in the little houses of the less opulent and ostentatious, and at the hands of architects whose fame is being slowly and modestly built up on the basis of their good work, rather than *vice versa*. Indeed, it would be interesting, profitable and none too difficult to defend the thesis that the less costly the house and the less prominent the architect, the better it is as art. Money and fame are the most highly prized weapons of the devil and many a man rises from a good cottage to a bad palace; many an architect slips from the hard basis of good art to the ease and plenty of a bad fashion. Art never begins at the top and filters down—at least, this is true of the art that lasts. It begins amongst the people themselves and they, for their own better expression, nurture the great geniuses that finally lift art to its highest levels: men like Phidias, Dante, Leonardo, Robert de Coucy, Bach, Browning. We, of late, have thought otherwise and have acted accordingly, but the best promises lie not in the intensive products of a highly specialized and Brahministic education, but rather in such instances as this where the foundations are being laid surely and true.



Courtesy of the Architectural Record

The seashore cottage type of the more elaborate design—the residence of W. S. and J. T. Spaulding, Prides Crossing, Mass. Little and Brown, architects

Of course there is in it all nothing approaching unity of stylistic method or local and racial and contemporary originality; this is



Courtesy of the Architectural Record
 A Pacific Coast type—a residence at Los Angeles, California
 E. B. Rust, architect



Courtesy of the Architectural Record
 An adapted Mission type—a residence in Dover, Mass.
 James Purdon, architect

as it should be. Styles that are united, original and unusual, come of a society of like nature. This quality we lack at present in any faintest degree; we have neither racial nor social nor philosophical nor religious unity. When we have this, as we may gain it through the present sifting of souls and of peoples like wheat, we can hope for a consistent artistic expression. At present the best we can hope for is increasing good taste, honesty, sincerity and a fine interpretation of our chosen styles. It is precisely these things we are getting in abundant measure.

EARLY ARCHITECTURAL FLOUNDERING

When the last tradition of a popular and instinctive art vanished, about 1825, we forthwith began our search for old styles to conquer; we found plenty of them and annexed them pitilessly, quite without understanding what any one of them meant. Greek, Gothic, Italian, French Empire, Renaissance,

English, Colonial, all were successively taken in hand, with astonishing and even terrifying results, one being indubitably the production, in the space of seventy-five years, of the most awful architecture recorded in history. Now we deal with the same styles, with others added, but mark the amazing difference: where once was a childish playing with ill-remembered or worse-copied details applied to impossible forms constructed from novel and supposititious materials, is now a keen and sympathetic laying hold of the very heart of things, an actual thinking in the terms of the style and after the very fashion of its creators.

Take, for example, our own Colonial, a fine style, logical, self-respecting, full of instinctive refinement. When I was a draughtsman in my first (and only) office in the early Eighties, it was just coming into vogue, and the crimes committed in its name were as numerous as they were ingenious. Colonial stands for simplicity of form and perfect proportion, but at



An elaborate classical type is this Pennsylvania residence. Horace Trumbauer, architect



In treating the native Pennsylvania stone, architects both whitewash and leave untouched the wall, with the obviously successful results. Savery, Sheetz & Savery, architects

honorable Colonial of to-day each mode is used as a starting point and by men in almost every part of America. From the beginning this is a divergence, both from the name itself and away from all the others: this is as it should be. What has been accomplished by the Philadelphia architects on the basis of their own wonderful old stone-work, by far the most notable contribution to general house building in America, and one of the most distinguished achievements in modern architecture—is typical of what has been done elsewhere.

So has come a very beautiful new thing, not an imitation, nor an affectation, but a fine recognition of fine things and fine motives. Papier mâché ornaments and stock columns and ballusters have gone the way of all flesh; in their place has arisen a reserved and instinctive feeling for those fine, wide proportions, those elements of grave and well-bred simplicity that mean Colonial and are emphasized by the delicate and affectionate detail we can still cull from the few relics which are left us along the Atlantic seaboard.

THE ENGLISH MODE

Equally with Colonial (or properly speaking, Georgian) the English mode of building has transformed itself. From the time of "Downing's Cottages," sporadic attempts had been made at a revival of English 16th Century work; at first in the quaintly fallacious wood of the "Carpenter's Gothic" era, later in the Eighties with a slight increase in consistency. Not that the moral reform was brilliant or far-reaching: if the "Strawberry Hill" fancy for translating 14th and 15th Century stories into the accommodating and economical medium of painted plank was abandoned for a specious "half-timber" style, the gain in structural veracity was not great for

(Continued on page 68)

first there was nothing of this; we took our fantastical aggregations of blocks and gables and round bay windows and contendedly applied our miscellaneous detail of broken pediments, twisted balusters, Palladian windows and what-not, and prided ourselves on our patriotic return to a "national style." Of course, we then painted it yellow and white, with green blinds, and the task was triumphantly accomplished. When at last a realization of the singular wickedness of our acts came to us, we conscientiously turned to a careful study of the existing movement, and this was carried to such lengths that we went through a period of pure archæology when the careless addition of Georgian mouldings from Pennsylvania to a structure couched generally in the terms of Salem Colonial was a *faux pas* so atrocious as to be almost enough to keep a man out of the A. I. A. Pedantic as it was, however, it killed the silly stuff of the first kind and actually made possible the third,—the present—when study and general culture have produced a working in Colonial, by innumerable architects, that is sensible and intimate. The archaic quality has disappeared, the houses are no longer either burlesques or restorations, and new conditions, new ways are met just as the old builders would have met them, simply, delicately, in good taste—gentlemen always.

THE HONORABLE COLONIAL

And, as there was great Colonial and Georgian work (the two were quite different, as Mr. Eberlein has shown in his book, "The Architecture of Colonial America") in many sections of the country—New England, the Hudson River, Pennsylvania, Virginia—each differentiating itself delicately from the others, so in the development of the



A Tudor country house of modern construction in which the objectionable elements of earlier work are fortunately missing. Edmund B. Gilchrist, architect



Garden view of the house above, showing its natural relation to its setting

WINDOWS FOR YOUR HOUSE

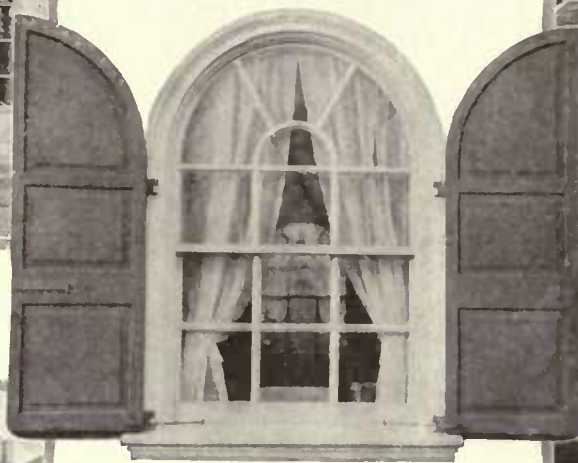
Types to be Considered by the Prospective House Builder



A range of leaded casement windows, suitable for a country house. The framework is oak, without any sort of finish, fastened together with oak pins which project



The Pennsylvania Colonial type of window in which shape, panes and shutters are the three elements. The shutter hardware is a local style capable of adaptation



The round-headed window with double-hung sash, small panes and fitted shutters is decorative in itself. Simplicity of line requires no other decoration. It should be placed in such position in a façade as to be a center of interest. The type should not be used too often on one front. Wilson Eyre, architect



If the nature of the rest of the façade permits, staircase windows are unquestionably the most interesting for the architect and housebuilder. Varied uses and positions allow numerous forms. An unusual treatment in this house, designed by Edmund B. Gilchrist, is the tiered and brick mullioned staircase corner casement window above



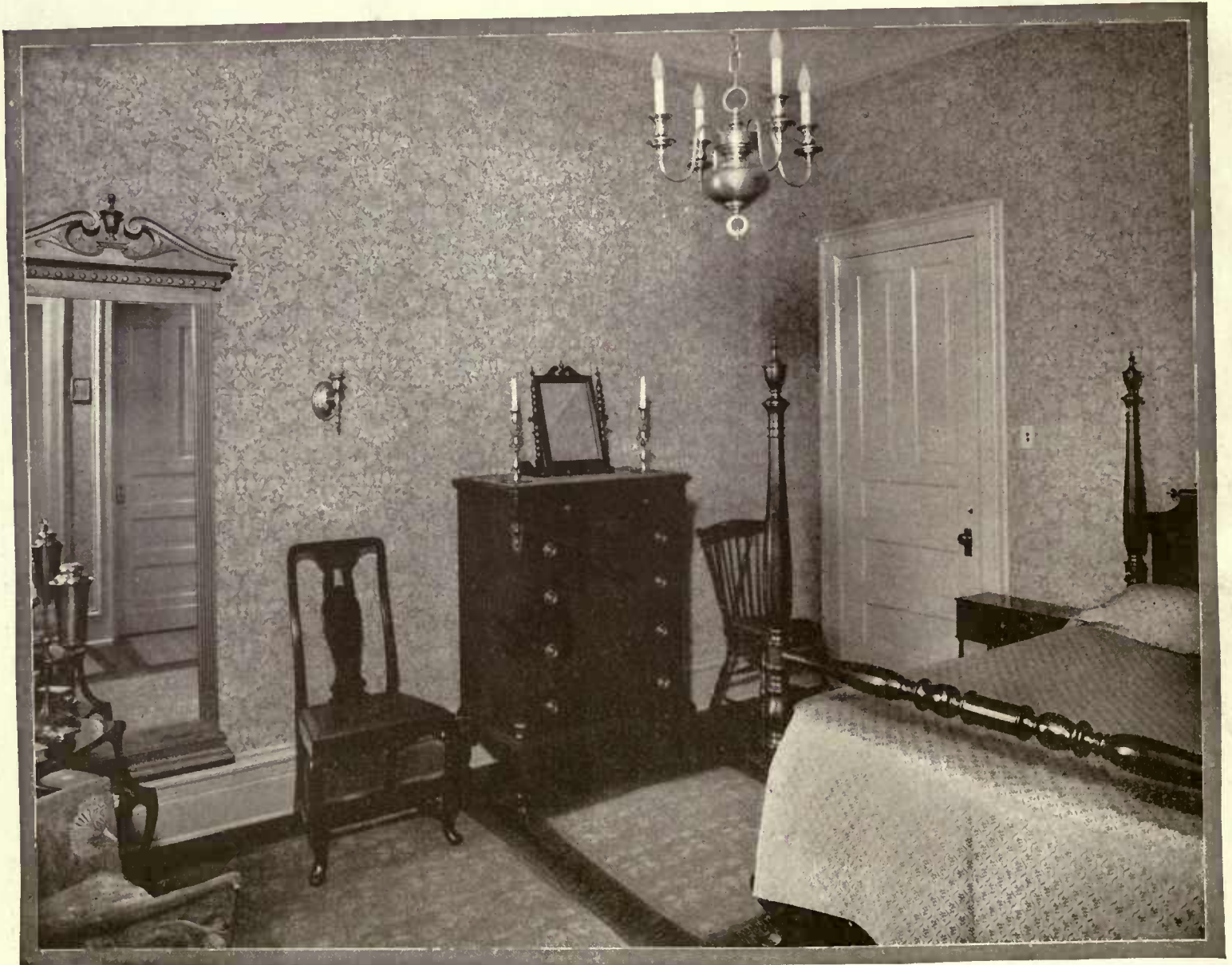
The idea of the old English iron casement is being adapted successfully by American architects. They are modernly practical and yet lack none of the old charm. In a house of English Tudor or Elizabethan design, such as this, nothing is more suitable than a tiered and stone mullioned staircase leaded casement window. Edmund B. Gilchrist, architect



In planning a façade the architect deals with spaces and voids—spaces the wall, voids the windows, and upon the juxtaposition of the two depends his success. In this house, of which Edmund B. Gilchrist is architect, several types are shown—round-top stairs window, a French window with balcony, double hung sash windows alone and in pairs, and in one instance, flanked with panels later to be filled with Della Robbia plaques



The regulation dining-room of the regulation apartment, resplendent in "angry cat" glass and stock fixtures set against a flaccid background of dull brown, was transformed with pale yellow woodwork, seji green and rose and white Morris "Daisy" paper that brought into striking contrast the dull silver lighting group and the deeper tones of the mahogany



While not the same room, this bedroom should be compared with that on the page opposite to show the possibilities of paint and paper and the discriminating selection and arrangement of furnishings. The one is heavy and cluttered, the other simple, full of restful spaces, as a bedroom should be. Square corner blocks were substituted above the doors

"ONLY A MATTER OF TASTE"

An Instance in Which Appreciation, Discrimination and Elimination Were Applied to a City Apartment With Obvious Results

HENRY BLACKMAN SELL

Author of "Good Taste in House Furnishing"

BACK of every truly fine decorative scheme—it matters nothing how simple nor how elaborate—stands the inflexible and unvarying law of fitness, and the foundations of that law are genuineness, sincerity and understanding. That this is the basis of all good taste and that its antipode, bad taste, is the inevitable result of the unstudied and insincere use of forms and colors not understood and not loved, is a matter well appreciated by the intelligent. For when these elements of the home are not a sympathetic part of the lives they serve, they are lost, the empty shells of grace and charm.

CHEAP IMITATIONS

And though these matters are accepted in theory, we seem yet too young in artistic life to have crystallized our theories into practice. Therein lies the error of many of our American homes. We are the artistic heirs of all the golden ages past, and, like the heirs of many a vast fortune, our opportunity has proved our dilemma. We have found our place in the scheme of things altogether too comfortable; we have been content to take the path of least resistance, and to fill our homes with an inconsistent hodge-podge of imitations and soulless forms, cheaper than the genuine, not in money perhaps, but in spirit and personality, and our excuse—when we are called to account and accused of inconsistencies—has all too often been, "Oh, well, you know that is only a matter of taste." On that flimsy insincerity we have grown to be a nation of imitators.

Our masters of commerce and invention, our scholars and our men of business are also the heirs of a mighty past, but for them it has been truth to be accepted and error to be re-



Thus appeared the spacious front bedroom before the change was made that transformed it into a living-room of rare elegance and dignity. Among other things the stock lighting fixtures were removed



Apart from the simple Adam mantel which took the place of the over-ornate gas-logs and the graceful candelabra, no structural changes were made. These two views are from opposite ends of the room

jected, and never a gullible acceptance of the whole.

No, it is not "a matter of taste" when we accept for our home's decoration those forms of beauty which we do not sympathetically understand; it is a matter of intellectual laziness. We take what is smart for the moment without a question of its fitness and adaptability for our individual needs, and in so doing we lose that greater delight, which is the soul of art and which is ours only through sincere study and search of the decorative fundamentals upon which the artists and lovers of the beautiful have built.

True, we cannot all live in mansions fitted for the most elaborated achievements of our artistic forefathers, but we can all surround ourselves with a true and lasting beauty based firmly on that genuine quality which fits our individual education and pocket-book, no matter with what difficulties we are surrounded. Then, and then only, is the final working out of our decorative scheme "only a matter of taste."

BACHELORS' TASTE

With a deep understanding of these facts of artistic life, and with that complete disregard of the difficulties of annoying and inharmonious externalities that comes with such an understanding, two bachelors recently took a most ordinary apartment in the old

collegiate residence district of Chicago and proceeded to work out quarters fitted to their culture and their sincere sympathy with the best artistic thought.

The one, Burgess Staford, is a mural painter and designer of splendid interiors; the other, William Steiger, is a cosmopolitan, whose life work, as an actor and musician of the better

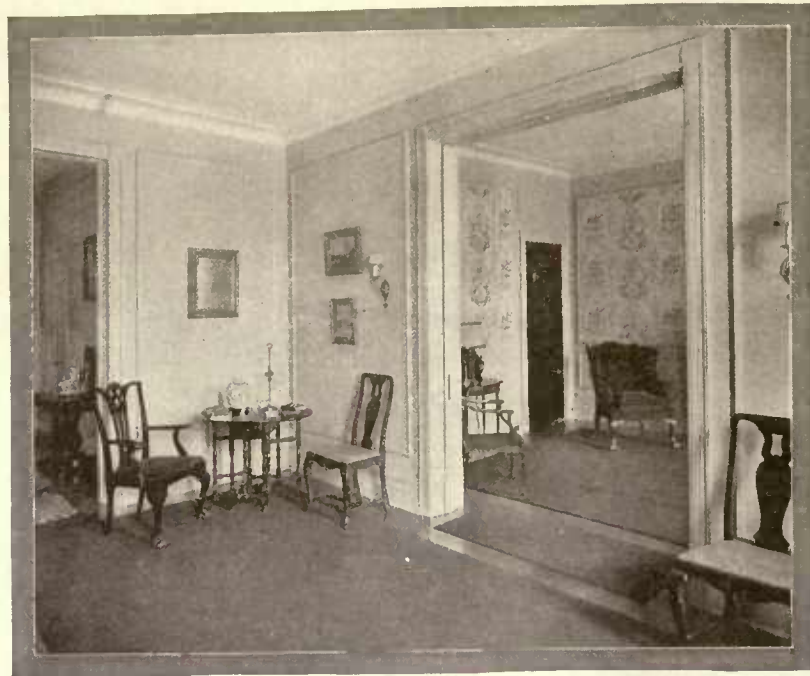
type, has brought him in touch with all that is finest throughout the world. That such men as these should create a home of dignity and charm is not a matter for wonderment, but what they have done is an excellent example of what others can do, not by rote and copy, but by the compelling threefold power of genuineness, sincerity and understanding.

The spaciousness and adaptability of the rooms were carefully taken as the first consideration, for neither had the inclination of the pocket-book for extensive structural alterations.

There were certain rooms that seemed naturally to lend themselves to other treatments than those to which the previous occupant had put them. Thus, the bedroom, which had an excellent front location, was transformed into a living-room, and the cubby-hole hall bedroom into a study. Wide openings between the new drawing-room and living-room permitted the two to be considered as a unit, so far as the woodwork was concerned, distinction being gotten by different wall treatments. A small doorway into the dining-room did not necessitate this same color, pale yellow being used there.

The wall treatments of each room were distinctive, the main idea being to attain a sense of space without sac-

The cubby-hole hall bedroom was made into a study furnished in white enamel with sconces and candelabra in antique gold, jade blue rug, blue and brown paper paneled with an ivory moulding



Wide openings together with ivory-toned woodwork made of the living- and drawing-room a congruous unit



and the walls were paneled with the simplest of mouldings. Apart from these comparatively minor alterations, the work was a matter of paper and paint and graceful fittings.

The rooms are, as a unit, from the ivory-toned walls and ruby carpet of the living-room to the pale café au lait drawing-room with its Toile de Joie panels, its marble Mercury on the Adam mantel, its luxurious black violet hangings, its comfortable chairs, its lamps of delicate

elegance and its charming *objets d'art*—some tiny Chinese gods of jade and a pair of pert Copenhagen ducks with inquisitive bills.

A group in the drawing-room. Warm ivory walls and ruby-toned carpet form a satisfying background for the mahogany couch upholstered in violet velvet, set with pillows of the same shade and scarlet





Much of the effectiveness of the fireplace depends upon the arrangement of the mantel garniture, as in this case



In this case the mantel shelf is merely rudimentary. An old Italian wood medallion relieves the austerity of line



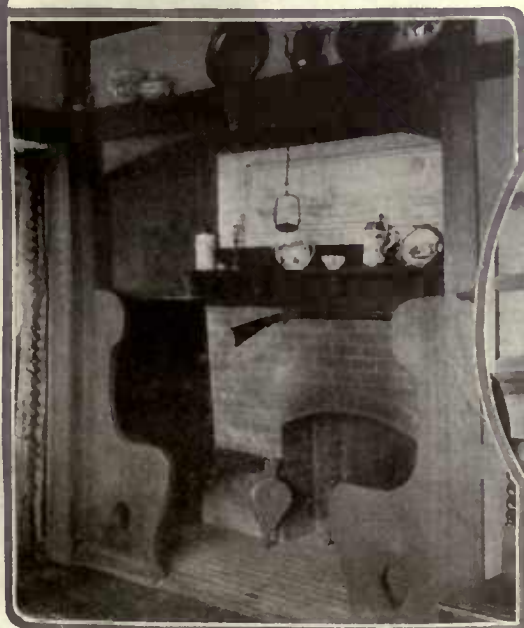
Some say tiles should not be pictorial. But one would readily forego criticism of this interesting nursery fireplace



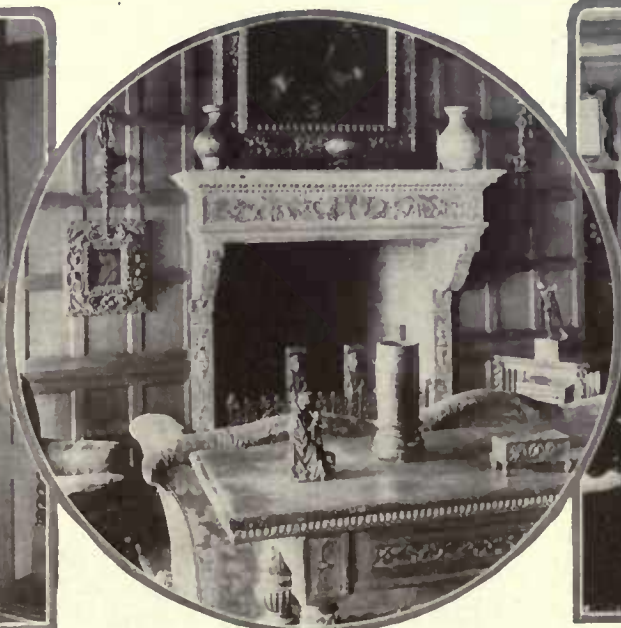
EIGHT COMFORTABLE HEARTHES

Niches above the mantel, when having the same character as the adjoining woodwork, are always effective. The excess of bric-à-brac here is unfortunate

In restoring a Colonial fireplace one must restore its atmosphere by a multitude of both homely and decorative objects. This is informal and Mayflowerly



Though built-in ingle seats should be kept at a distance from the fire and not so close as in this case, there is something indescribably cosy about them



An ensemble formal in every respect: the rich carving of the mantel with its symmetrical garniture surrounded by simple though exquisite panelling



Compare this with the niched fireplace shown above. The absence of fussy bric-à-brac makes possible this seemly and thoroughly restful arrangement

GOOD FLOORS

There Are Two Kinds—Floors to be Covered and Floors Uncovered—Upon That Depend the Choice, Cut and Laying of the Wood

ERNEST IRVING FREESE



Hard-wood floors require a level sub-floor. They should not be laid until the plastering is thoroughly dry and all the other woodwork in the room finished

OF the various native woods suitable for use as flooring there are practically but five that are worthy of consideration: maple, oak, birch, pine and spruce. Of these five, the first three belong in the hard-wood class and the remaining two in the soft-wood class.

Most of the maple comes from the *sugar maple*, and fulfills, to the highest degree, all the requirements of a desirable flooring material. It is heavy, hard, strong, stiff, tough and has a fine texture. In color it is creamy white, shot through with shades of light brown near the heart. Maple lumber is also susceptible of a high surface-polish, and often shows the wavy or "curly" grain that is a beautiful characteristic of this wood. Moreover, it shrinks only slightly in seasoning, is easily worked, is durable in hard service, and wears smoothly. Unquestionably for flooring purposes, maple ranks the highest of any of our native woods.

THE SPECIES OF OAK

Oak is of three distinct species, live, white and red. Of these three, the live oak is the strongest, toughest, least porous and most durable. However, the scarcity and consequent high cost of live oak render it practically unavailable for flooring purposes. Nevertheless, white oak possesses, in a slightly less degree, all the good qualities of live oak. Red oak is coarser of texture, more porous, less durable and is more troublesome in seasoning than white oak. Moreover, it is often brittle. Therefore, particularly for flooring, white oak is the most adaptable of the two available kinds. White oak is of a light straw color, while red oak, as its name implies, is tinged with red, and this difference in color becomes accentuated in varnished surfaces. White oak, when "quarter-sawed," exhibits

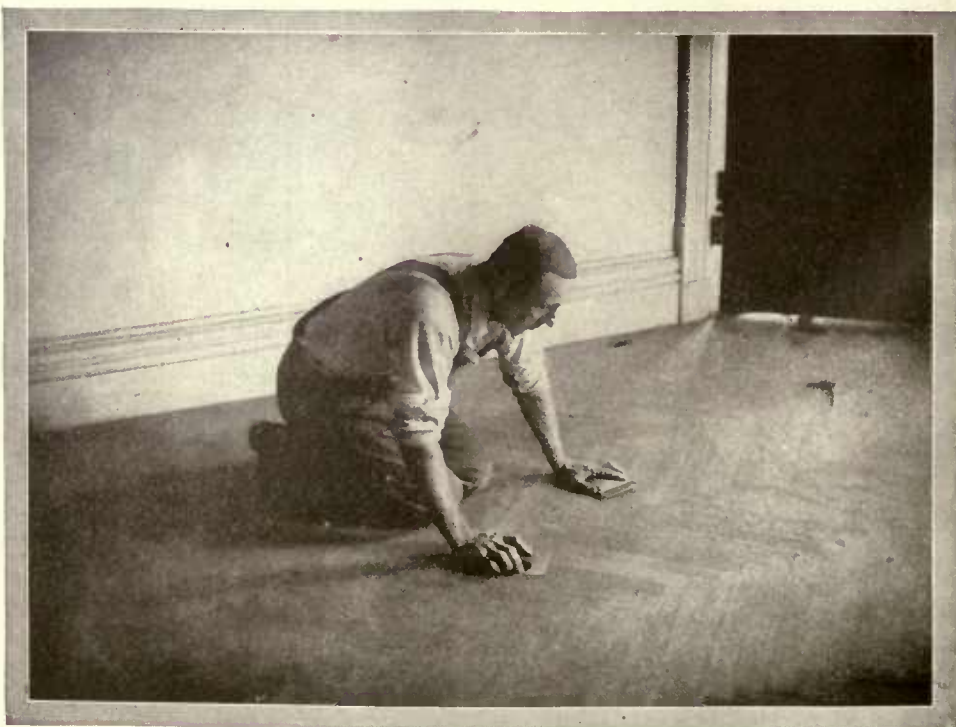
a beautiful and characteristic "silver-grain." All oak lumber shrinks and cracks considerably in seasoning, but, after being thoroughly kiln-dried, it stands well and is highly durable.

The wood of the birch tree is heavy, hard, strong and has a fine texture. It is capable of taking a high polish and develops a satiny lustre. The heart-wood is colored in shades of brown, red and yellow. Birch, like oak, shrinks considerably in the process of seasoning, but stands well after being properly dried out.

The wood of the evergreens, which embrace the pine and the spruce, is considerably more plentiful in the United States than that of the broad-leaved trees. For this reason pine and spruce are more economical as to cost than any of the woods belonging in the "hard-wood" class heretofore mentioned. Again, the soft-woods are characterized by an exceedingly simple structure; the fibres composing the main part of the wood being all alike and their arrangement regular. Hence they dry and shrink evenly and suffer less disruption in seasoning than any of the hard-woods. This also makes for economy, and is another reason why they are so widely used

where cost is the governing factor. However, the question of cost does not alter the fact that pine and spruce, by their very nature, are eminently less suitable for flooring than any of the hard-woods. Especially is this so if *wearing quality* and beauty of finish are to be at all considered.

The conclusion is evident: all uncarpeted floors should be of hardwood, while for floors that are carpeted, or otherwise covered, spruce or pine will answer all requirements. Furthermore, exposed flooring should preferably be "quarter-



The completed floor must be cross-planed, scraped and sandpapered to a smooth and uniform surface. It is then ready for the painter's coats of filler, oil, stain, wax or varnish

sawed." Common - sawed flooring will "scuff up" and sliver, and finally become a nuisance under foot. Neither will it wear as long as the former. The reason for this will be clearly understood by a brief consideration of the structure of the tree itself and the methods of cutting the log into lumber.

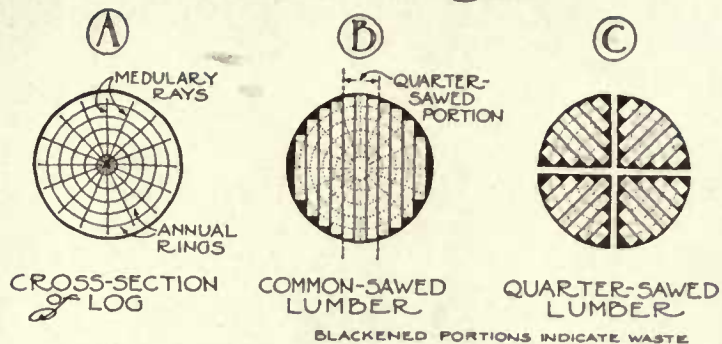
COMMON AND QUARTER SAWING

All lumber used in building construction is cut from those trees which increase in size by the yearly formation of new wood on their outer surfaces.

These are known as *exogenous* trees, and they include both the broad-leaved and evergreen trees. The yearly layers of wood are made up of long fibres generally paralleling the direction of the stem or trunk, and appearing as concentric rings on the cross-section of the log. Crossing these "annual rings" in a radial direction, between pith and bark, are other fibres which serve the purpose of binding the whole together. These radial fibres are termed the "medulary rays." They occur in profusion in all woods, both hard and soft, but are decidedly more prominent in the hard-woods. In oak, the very large

rays, which are readily visible to the naked eye, compose scarcely a hundredth part of the actual number. The annual rings and the medulary rays are the warp and woof of the tree's wooden fabric. The general appearance of these rings and rays, on a cross-section of the log, is indicated at "A" in Sketch No. 1. At "B" is diagrammed the common method of sawing the log into lumber, the slices paralleling each other across the entire section of the log. This method produces what has been referred to as "common-sawed" lumber, although a small percentage of the boards thus sawn, which show the annual rings running across their edges approximately at right angles, can be properly termed "vertical-grained," or "quarter-sawed." In fact, it is by selecting these few boards out of each log that some mills procure their quarter-sawed lumber. However, regular quarter-sawed lumber is obtained by first *quartering* the log, and then sawing each quarter into parallel *diagonal* slices, as illustrated at "C" in the same sketch. In this manner the boards are all cut with their width approximately at right angles to the annual rings, thereby often splitting the radial medulary rays and producing the handsome silver-grain that is characteristic of quarter-sawed oak. Sawing lumber in this manner requires more labor and time to be expended thereon, and it is perhaps slightly more wasteful of material than would otherwise be the case. Wherefore, quarter-sawed lumber is more expensive than that which is common-sawed. Yet, the advantages of the former more than outbalance the added cost over the latter. For, because quarter-sawed lumber is practically "vertical-grained," or "edge-grained" as it is sometimes termed, it follows that it will wear better, warp less and shrink less than the other variety. And it will not sliver, for the reason that the annual rings, during the process of sawing, are not cut at an oblique angle, but rather at an angle more nearly approaching the direction of the medulary rays. Thus, in quarter-sawed lumber, is the integrity of the wooden fabric preserved; there being no loose or disconnected fibres exposed to scuffing feet.

SKETCH (1)



The annual rings and medulary rays are the warp and woof of the tree's fabric. Lumber cut against the rings wears better, warps less and shrinks less than the common-sawed

Nail holes in hardwood, even though puttied in the most skillful manner, greatly mar the appearance of the finished floor. Therefore, where hardwood floors are not to be carpeted, the floor boards should be "blind-nailed" in place. This is provided for by having the edges of the boards "tongued-and-grooved."

LAYING THE FLOOR

The nails can be driven diagonally down through the tongued edge of the board, while the grooved edge is held securely in place by the tongue of the preceding board. Thus, the grooved edge of each board,

in turn, fits over and conceals the nails driven into the tongued edge of its neighbor. This is what is known as "blind-nailing," and is shown graphically in Sketch No. 2. Necessarily, each row of boards must be driven tightly against the preceding row and nailed firmly in place before the following row is laid. The boards must also be of exactly the same width so as to come squarely together, endwise, in a perfectly straight and unbroken edge-line. Otherwise the resulting appearance will be far from pleasing. The ends of the boards should also be tongued-and-grooved in the same manner as the edges. This

makes a more desirable joint than the plain "butt joint," because then the ends also can be firmly blind-nailed; thereby avoiding the future possibility of the ends of the boards "kicking up" and destroying the uniformity of the surface. Sketch No. 2 depicts the correct method of tonguing-and-grooving the ends of the floor boards. This drawing also shows the lower surface of the boards as being slightly hollowed out so that they bear only on their outermost edges. This is done to allow for any unevenness that may occur in the sub-floor upon which the upper flooring is laid. Also, when "backed out" in this manner, the tendency to warp is somewhat lessened.

WHEN TO LAY HARDWOOD

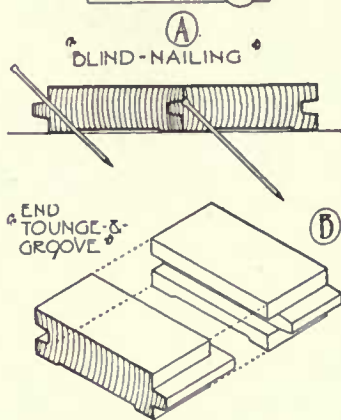
Hardwood flooring should never, under any conditions, be laid until the plastering is thoroughly dry and all other woodwork in the room is finished. Neither should it be delivered until such a time when it can be laid forthwith. Kiln-dried, unprotected wood is highly susceptible to the absorption of moisture. Wherefore flooring of this kind should be laid immediately after delivery.

In the laying of a hardwood floor, the endwise joints of adjacent boards should be broken or "staggered" in the same way that the joints of brickwork are broken in the laying-up of a wall. Also, considering appearance, a multiplicity of endwise joints should not occur close together. To avoid this unpleasant effect it should be insisted upon that "boards less than 4' in length shall not be allowed." Also that "any two boards of the minimum allowable length shall not abut against each other, end for end."

All boards have a tendency to warp and "cup." This tendency often develops into a disagreeable reality, especially in wide, thin boards. Therefore the narrower the boards, the better the floor. Two and a half inches ought to be the maximum width for hardwood flooring-boards, and the minimum thickness should be not much less than three-quarters of an inch. Moreover, where the best results are desired, the wood should be bored for nailing, for, in a hardwood floor, the boards are apt to become loosened because of being org-

(Continued on page 56)

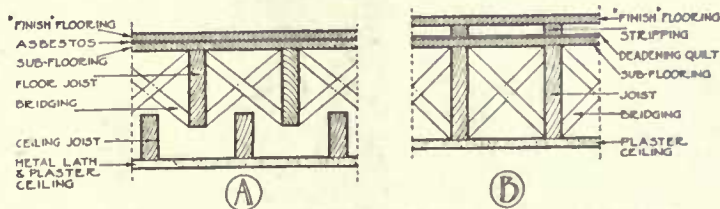
SKETCH (2)



HARDWOOD FLOORING

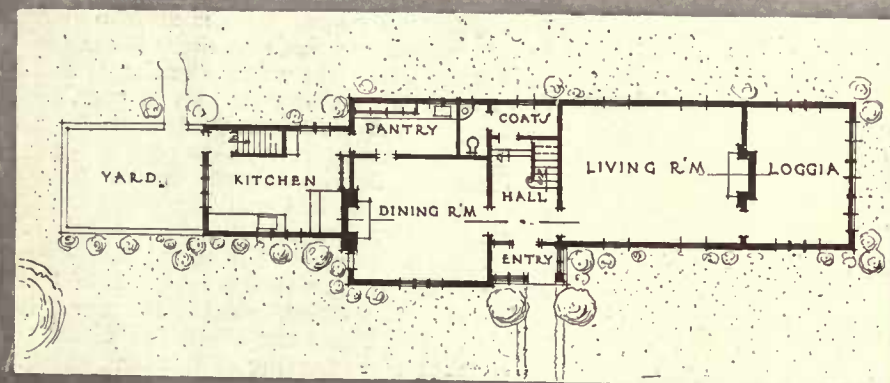
Blind nailing with tongued and grooved boards makes a more solid floor and gives a finished appearance

SKETCH (3)



TWO WAYS TO DEADEN A FLOOR

Perfect insulation from sound waves can be accomplished only by severing the connection between floor and ceiling



In designing this house the architect tried to answer the old question: How good can a small house be?—or should it be—How small can a good house be? In any event the results were successful and the house of unbelievable moderate cost

The plan of the first floor shows a one-room depth. It is simple and open in design, with a central hall dividing the dining- and living-room, and the service parts successfully segregated. It is a plan that readily will permit future additions

Its lines are of the English cottage type adapted to the local environment. In construction it is a frame building finished with stucco on wire lath. The arrangement of windows mitigates the bareness of the stucco, which will be further relieved when the planting is more fully developed

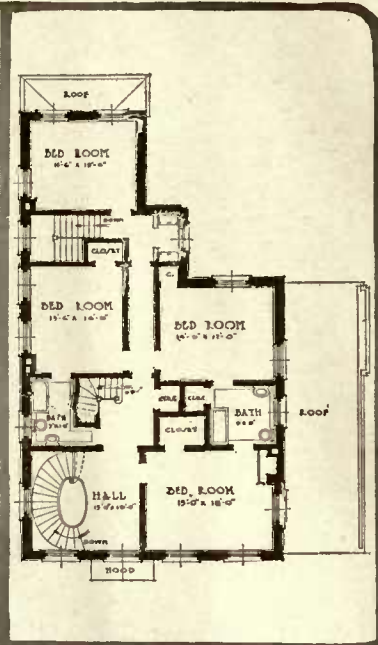
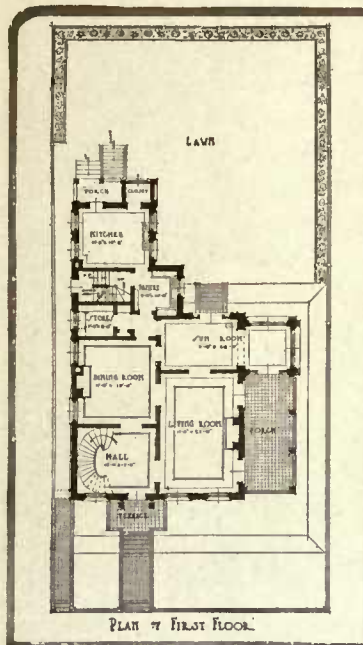
THE RESIDENCE OF H. R. de SINCLAIR, ESQ., AT NUTLEY, NEW JERSEY

Lewis Colt Albro, architect





In keeping with the general simplicity of the house is the entrance doorway. Casement windows give light to the vestibule, which opens directly on the center hallway, as shown on the page opposite



The position and nature of the stairs—a circular stairs from the front door—is a distinctive feature of the first floor plan

Red brick faces the house. The trim is white and the shutters green. It is an adapted Southern Colonial style

THE SOUTHERN COLONIAL HOME OF T. A. SMYTH, ESQ., AT RICHMOND, VA.

W. Duncan Lee, architect

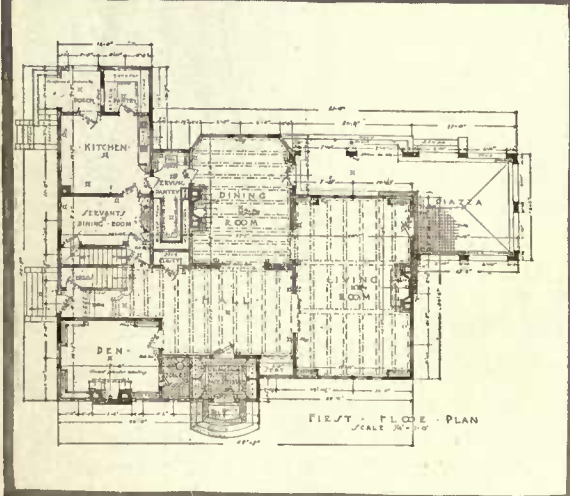


By far the most interesting and unusual elements on the second floor, as on the first, are the stairs and the well they create

The door has been designed with care to reproduce both the line and feeling of the old Southern Colonial models

THE RESIDENCE OF JOHN L. WAY, ESQ., AT HARTFORD, CONN.

A. Raymond Ellis, architect

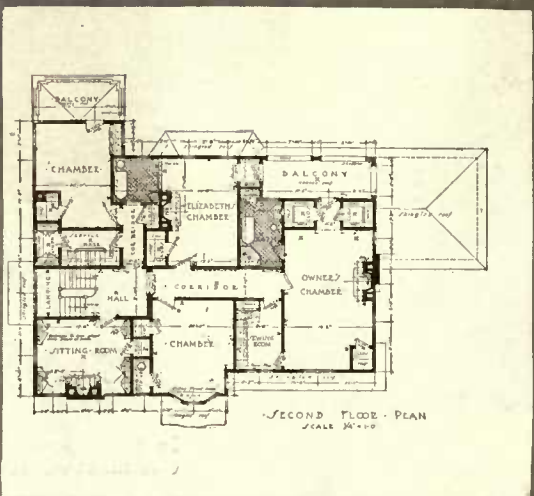


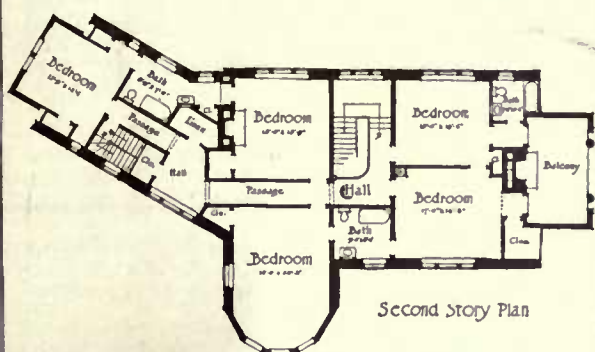
The Way house is a successful adaptation of the English type to American suburban or semi-suburban conditions. Walls are stucco and the roof shingles laid in the attractive thatch form

Openness characterizes the downstairs, with resultant abundance of light and ventilation through the hall and living-room

The dining-room is in the rear of the house, overlooking the garden. The living-room is house depth, opening on a porch

An upstairs sitting-room—the return of a good old family custom—is noticeable on the plans of the second floor

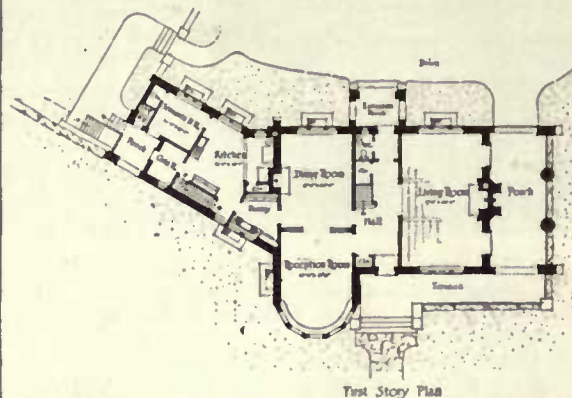




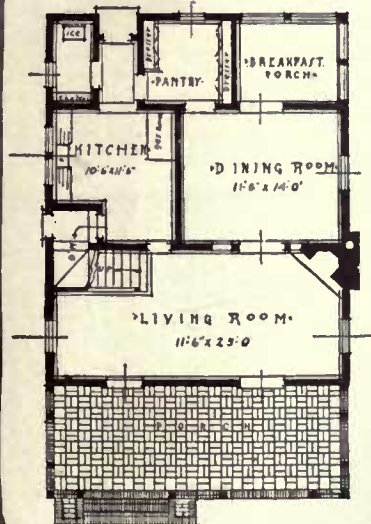
Second Story Plan

THE HOME OF
WILLIAM
FOLWELL,
ESQ., AT
MERION, PA.

*D. Knickerbacker
Boyd, architect*



First Story Plan



The house is characteristic of the "Main Line" Philadelphia suburbs—stone whitewashed, although details of treatment about the entrance are unusually good

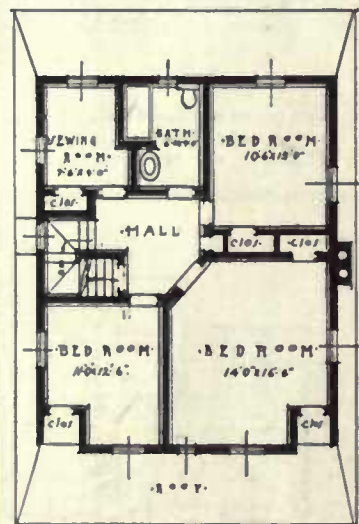
An abundance of windows on all sides adds to the livableness of the second story. The disposition of the service wing creates a large hall and good closet room

The variety of roof lines is especially interesting. Thus the long sweep to the right and the adapted pent roof sheltering the spacious porch and long terrace

The reception room—a cross between a hallway and a drawing room—when separated from the more distinctly living-rooms is always a very desirable feature

A DUTCH COLONIAL HOUSE AT
MAPLEWOOD, NEW JERSEY

Kenneth W. Dalzell, architect

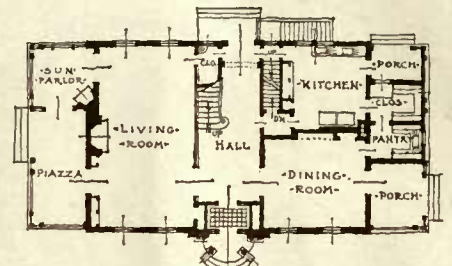


A breakfast porch and a large pantry afford accommodations not usually found in houses of such small size. The projection of stairs into the living-room, however, is unfortunate

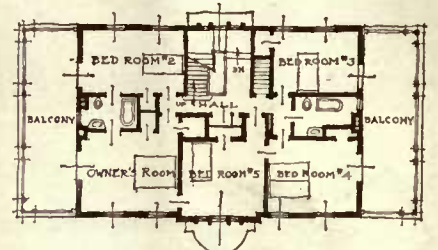


It is a relief now and then to get away from the American insistence for square-walled bedrooms and no jogs. In a small house of these lines such irregularities add much interest

The exterior walls are red cedar shingles painted white. Comb-grained pine has been used for flooring throughout. On the first floor the wood-work is stained brown and on the second it is painted white



-FIRST-FLOOR PLAN-



-SECOND-FLOOR PLAN-

The residence of Robert Seeley, Esq., is a clapboard house of Dutch Colonial lines, commodious and symmetrically designed. The details of porch railing and front door are especially attractive; and a large balcony at each side makes the house even more effective

Closet room both upstairs and down is generously planned. The sun parlor with its fireplace is interesting

THE NEW HAVEN RESIDENCE OF
MRS. R. A. BROWN

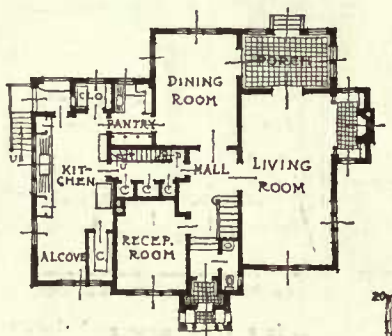
Murphy & Dana, architects

THE HOME OF ROBERT SEELEY, ESQ.,
AT BRIDGEPORT, CONN.

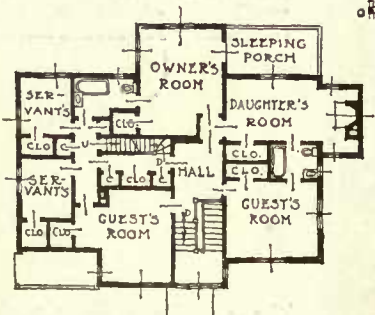
Murphy & Dana, architects

The plans of Mrs. R. A. Brown's house have many interesting departures for a house of such small proportions

The general lines follow those of an English cottage. Stucco over hollow tile has been used; the shutters and roof, green. Irregular fenestration adds to the interest of the house. The planting and the service gate, seen at the left of the picture, are also suggestively English



-FIRST-FLOOR PLAN-



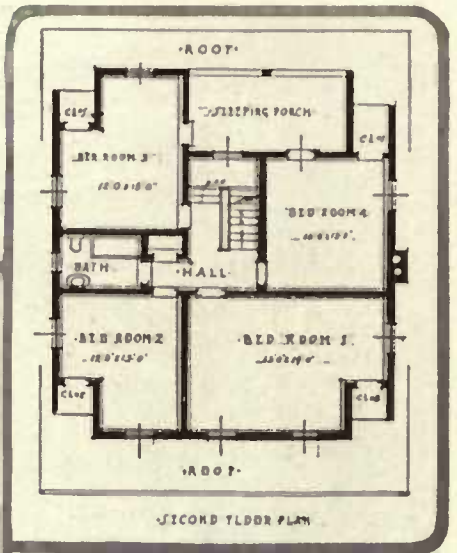
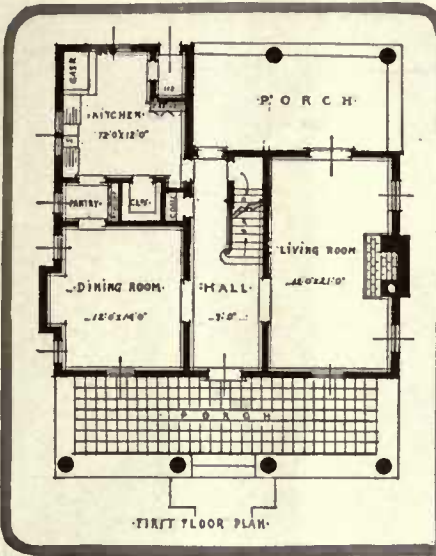
-SECOND-FLOOR PLAN-

HOUSE FOR MRS. R. A. BROWN.
NEW HAVEN, CONN.



A SHINGLE HOUSE OF MODERATE COST AT MAPLEWOOD, N. J.

Kenneth W. Dalzell, architect



The residence of David Van Schaack, Esq., at Hartford, Conn., represents a modern type of the English style cottage adapted to American needs and mode of life. Its lines and proportions are excellent. It is constructed of terra cotta tile and stucco with a shingled roof laid on in thatch fashion. The service yard encloses the garage, making that part of the property a unit.

The plans are simple, livable and commodious. A hall runs the house width with a loggia at the farther end. The living-room parallels it, having light from three sides, and opening on a piazza. Ease of communication between the dining-room and den is a commendable factor. The service wing, completely separated, is well lighted and conveniently arranged.

On the second floor the plan of the rooms is a development of the square planning: four chambers separated by the stairs hall with bath at the back. The plan also provides for two sleeping balconies.

A cross corridor communicates with the servants' rooms.

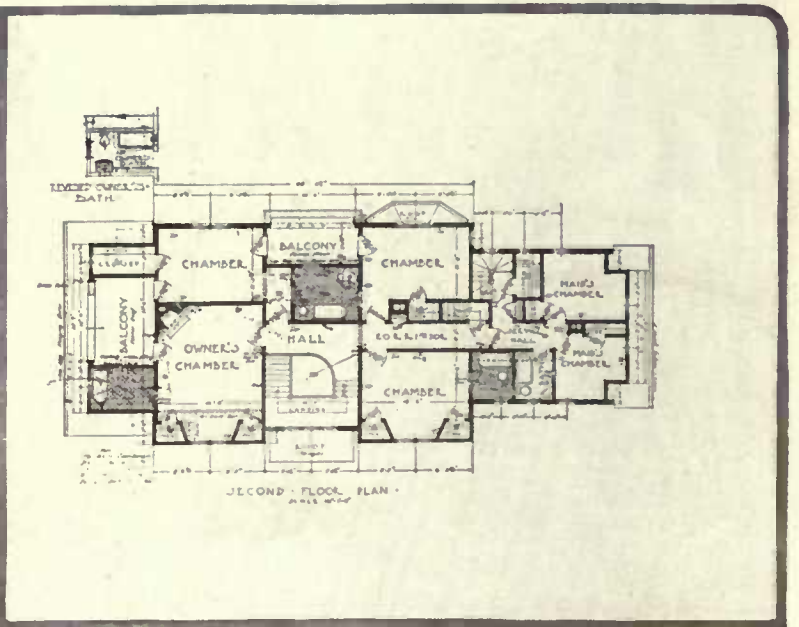
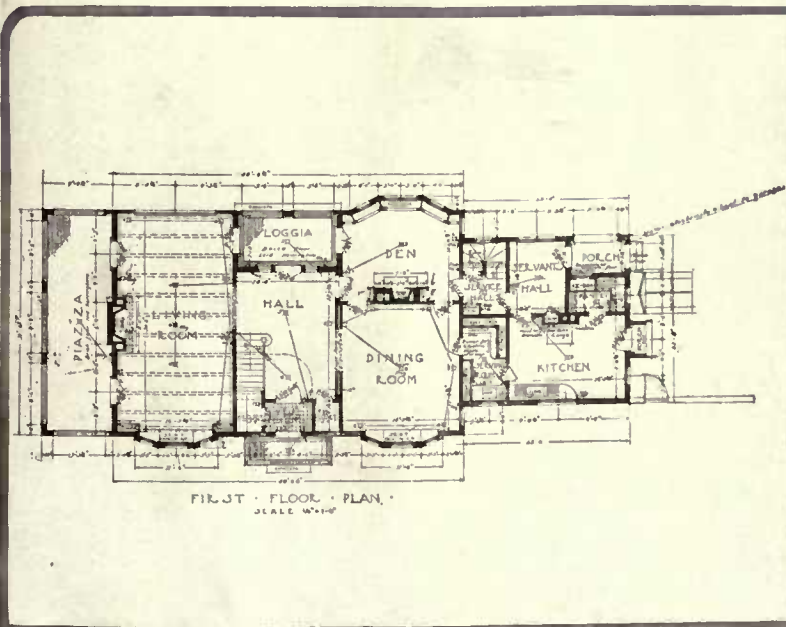


THE HOME OF DAVID VAN SCHAACK, ESQ., AT HARTFORD, CONN.

A. Raymond Ellis, architect

The deciding item in the construction cost of any house depends upon the plans, and the small house of the moderate price, to be a successful living quarter, must almost of necessity have simple and regular plans. This simplicity characterizes the little house of E. S. Farra at Maplewood, N. J. Developed on the square plan with central hallway, it has a commodious living-room, a small dining-room and porches front and back, the latter screened in. Upstairs are four bedrooms, a bath and a sleeping porch. Closet room unfortunately is restricted to corners. The house is designed to fit a small property and accommodate a small family.

Foundations and chimney are rough-dressed sandstone, the exterior red cedar shingles laid 9 inches to the weather and painted white. The shutters, pierced with decorative design, are painted green. White oak has been used as flooring on the first floor, and, on the second, comb-grained pine. Whitewood has been used for interior finish throughout.



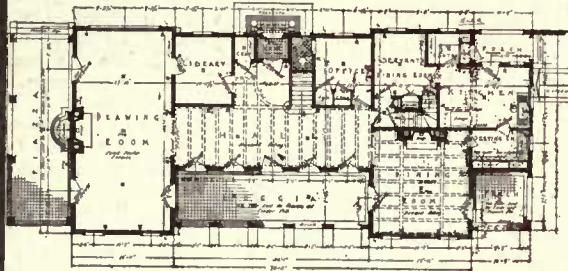


The hall is finished in gum-wood and Japanese paper

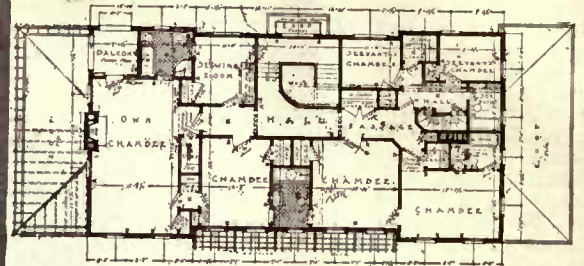
A view along the terrace which shows the fountain

THE RESIDENCE
OF THE HON.
MORGAN G.
BULKELEY, ESQ.,
AT HARTFORD,
CONN.

A. Raymond Ellis,
architect



FIRST FLOOR PLAN



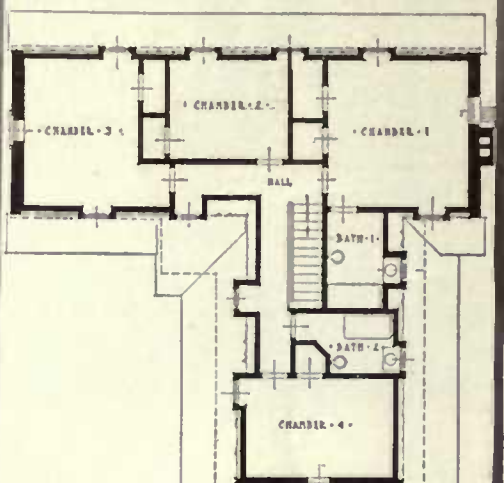
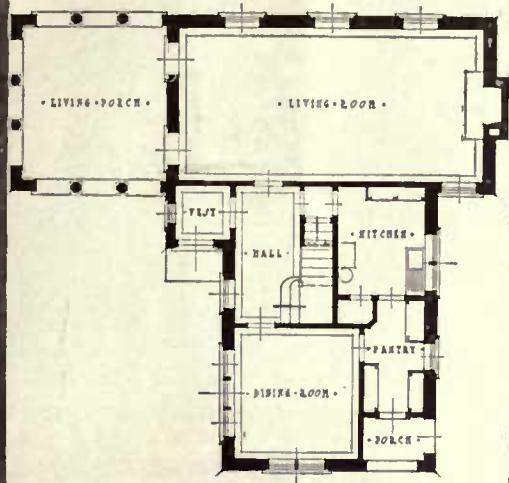
SECOND FLOOR PLAN

The hall forms the main axis of the house, with the drawing-room and piazza at one end

The second floor presents a livable arrangement of rooms, each designed to have light and air

It is an expensive house, representing the best construction and equipment, carried out in the Italian style, with terrace fountain and loggia. The walls are of terra cotta tile and stucco; the roof, tile





For a small house of moderate cost, the residence of Kenneth Cranston, at Summit, N. J., is unusually distinctive

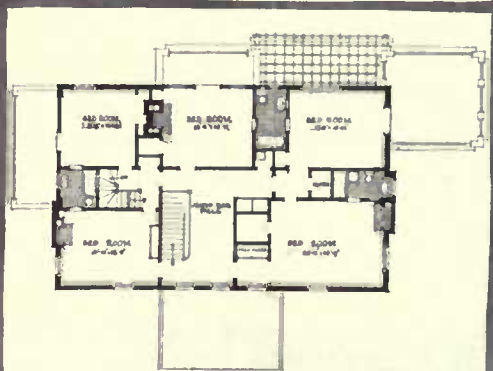
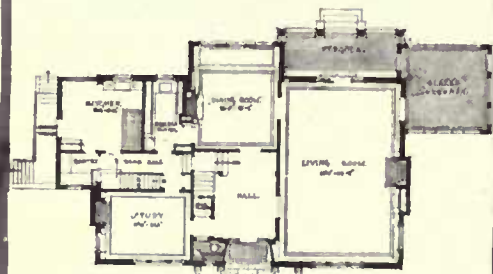
The vestibule and hall arrangement and the loggia off the living-room are interesting developments of the plan

A SMALL BRICK HOUSE OF INDIVIDUALITY IN SUMMIT, N. J.

Howard Major, architect

The residence of Mrs. Tinker was designed for a winter home, but its plan shows it adaptable as an all-year place

Red brick laid in wide white bond has been used for the walls; the roof is vari-colored slate and the trim is white



Simple furniture, well arranged, carries the Italian atmosphere of the architectural adaptation through the house

The second-floor plan does not allow for much head room, but the roof gives to each room a striking individuality

THE RESIDENCE OF MRS. HENRY TINKER, AT AUGUSTA, GEORGIA

H. P. White, architect

Wide hallways characteristic of Southern homes have been introduced on both floors, permitting good circulation

The garden is planted for winter effects, with evergreens and a marble-rimmed pool. A pergola porch is a feature





THE RESIDENCE OF
JONATHAN GODFREY, ESQ.,
AT BRIDGEPORT, CONN.

F. Burrall Hoffman, Jr., architect

Marian C. Coffin, Landscape Architect

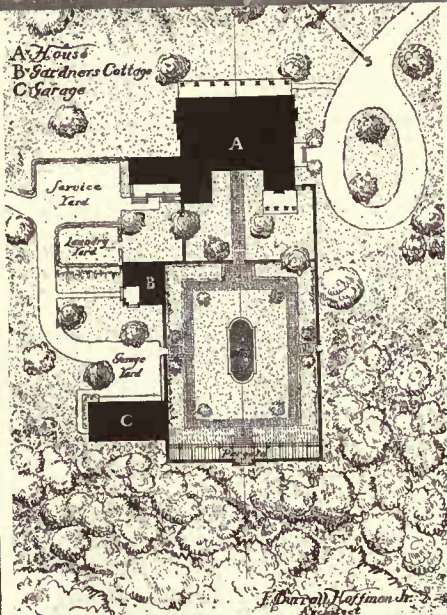
The walls are stone, rough finished and painted in grey, lattice being used as a decorative accessory

A low wall enclosed the garden, forming a balustrade for the house terrace and separating the garden from the service yards

A vine-covered pergola is at the bottom of the garden; midway along it an inviting seat has been set in the rough plastered wall

Scenic paper has been used in the hall, toning in well with the Colonial white and mahogany woodwork and old furnishings

Lattice with vines trained on it has been used for wall covering in the morning room. The floor of red tile adds the necessary color





As the Sinclair residence (see pages 20-21) would look to the front when imposed on a different lot and with garage attached and planting grown

PLANNING THE HOUSE FOR THE GARDEN

Which Describes the Principles of Planning the House and Grounds Together—And Those Principles Applied to Two Properties of Moderate Cost

GRACE TABOR

Illustrations by Jack Manley Rosé

EVERY home builder should build as he prefers, creating thereby his *own* home in the fullest sense of the word. But the tremendous problem of co-ordinating all the preferences which he has managed to accumulate, and all the circumstances of his prospective home's location, in such a fashion as to produce a result as harmonious and beautiful as it is practical and convenient is something no prospective builder realizes in the faintest degree, unless he has been through the experience of building before.

Even with previous experience, it is doubtful if the real situation unfolds itself to the mind not trained to see it. Otherwise, why should it be an axiom that a man must build three houses that he does not like in order to learn how to build a fourth that will come somewhere near suiting him?

THE PLAN AND THE PLANTING

The secret of the matter generally lies in the failure to consider house and grounds together. There is just one best layout for the house built on any given plot of ground; and that layout is not the best for a house built on some other plot of ground, save in rare instances. Each must take his own problem and no other. What someone else has done, in some other place, may help by suggestion and inspiration; but the ideal plan for any given place can only be discovered through long and patient and careful study of that place itself and of that place comprehensively, outdoors and in and indoors and out.

Never lose sight of the fact that the readymade plan is failure's ally, and guard against it particularly when it seems to fit; such seeming is one of the greatest snares to catch the unwary.

Let us consider, for example, the house plan made use of in the first problem here given—the original plan of the de Sinclair House shown on pages 20

and 21—and see how this is so. It is an unusual little house, charming within and without, excellent in its exterior lines and likewise excellent in the convenience and compactness of its plan—an English cottage inspiration. No type suits our domestic requirements better, and out of a great number of designs it has been chosen for use on this particular plot of ground—which, by the way, is not an imaginary home site but one actually submitted to the House and Garden Reader's Service as a problem in development.

It is rather high land, well above the road on which it fronts and sloping up very slightly from its front boundary back for a distance of about 150', then falling away as gradually to the steep bank of the brook which crosses at the rear. In addition to these east-west slopes, there is a general fall towards the north, slight but sufficient to be taken into consideration in planning. And there is an extended view north, northeast and northwest along practically the entire property.

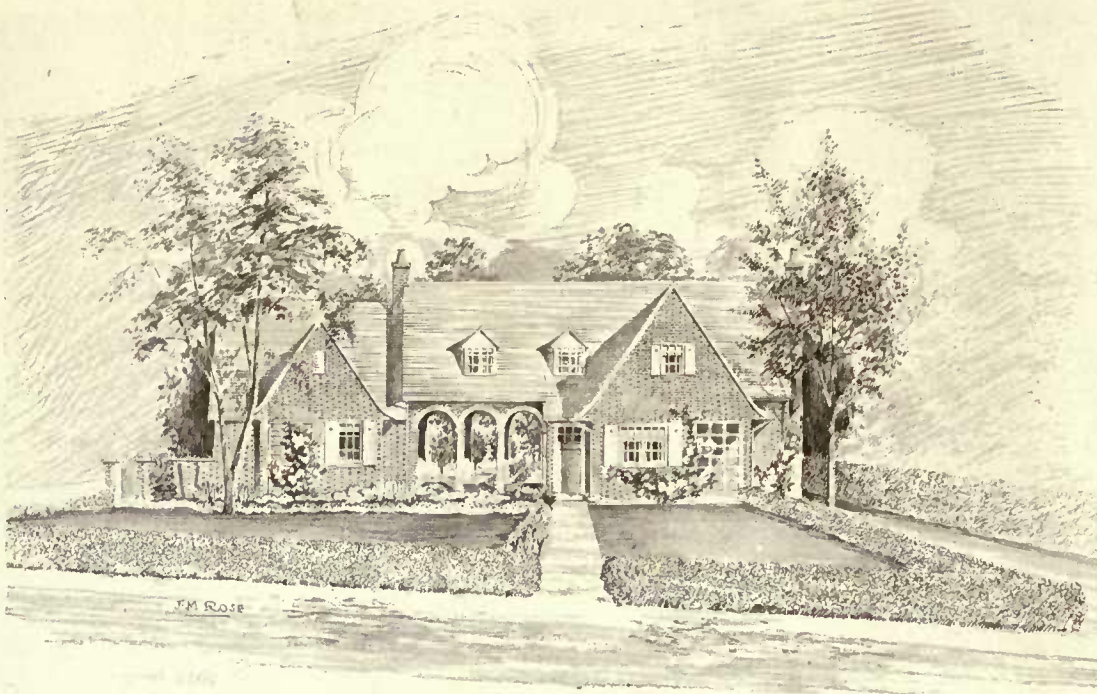
THE DRIVE AND THE VIEW

A fundamental rule of landscape planning immediately presents itself—and immediately we face point one in the problem. The rule is that an entrance driveway must never approach on the "view" side of a dwelling; and point one of the problem against which we bump instantly is that the house entrance—as originally planned—is on the wrong side.

We turn the house around—and the kitchen and service yard are at the front and toward the road, with living-room and loggia in the rear: not, let me hasten to say, in itself inherently a wrong disposition of apartments, but certainly wrong here, where no reason exists for so disposing them. So we try it turned across the land; and find, whether its entrance faces east or west, that there will be a tremendous waste in reaching



The layout of the grounds (see page 30) calls for a summerhouse by the creek. It could be developed along these lines



The Cranston property in Summit, N. J., (see page 27) with a garage attached and the planting fully developed

it. It will take a longer driveway, and a less simple one in plan; it will cut into lawn space tremendously; and above all, the entire house will not enjoy the view equally—which is inexcusable, with this type of house.

Obviously there is but one way for it to stand; that is as shown. And the plan of house at its entrance must be altered, to meet the requirements. Happily this can be done in an instant, with pencil and eraser. If the house had been built from its original plan, the entrance would have been to the north—assuming, of course, that it took its logical position lengthwise of the land and with its principal rooms facing the view. The driveway would have had to go in on that side; for we must drive to the entrance of the dwelling—or to an entrance of the dwelling—these days; and behold! All the possibilities of the entire garden scheme are wiped out at one stroke.

At first glance possibly it may seem that the alteration in plan is very insignificant—just a shift of coat closet and lavatory to the opposite end of the hall, to make room for the entrance door at their end. But a second look-over will show that this is not quite the thing after all. Note the plumbing—lavatory and pantry “bunched”—hence an inexpensive installation. This must remain so, if we are to keep within the figure of the house as it has been built, and this we must do. Moreover, we are going to need a door for exit there where the entrance door is now, if we are to realize to the full all the advantages of the situation.

Happily for progress in this particular case, we are not planning for a stiff-necked, this-way-or-nothing kind of home builder; so the coat closet may be compressed and shifted to the other end of the hall, the entrance door will come in where the coat closet was, the old entrance door, shifted a bit perhaps, will become the garden-front door giving access to the brick

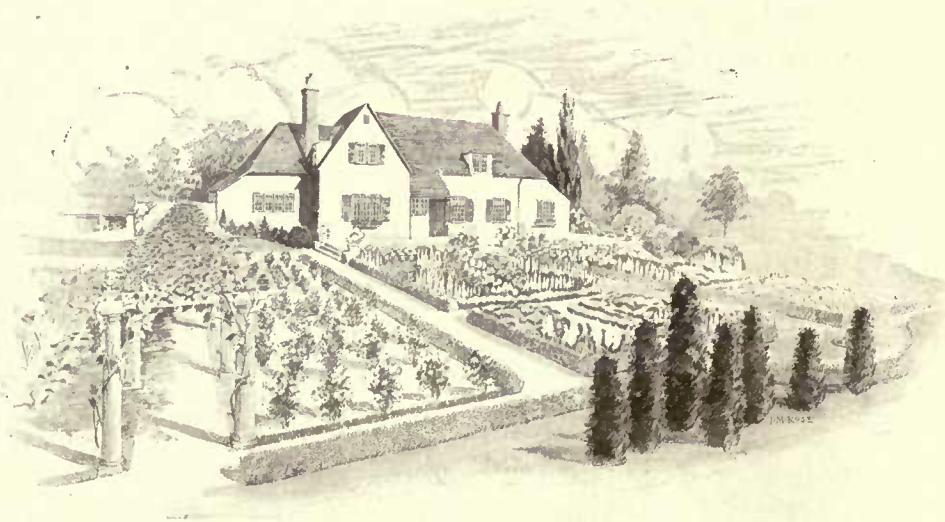
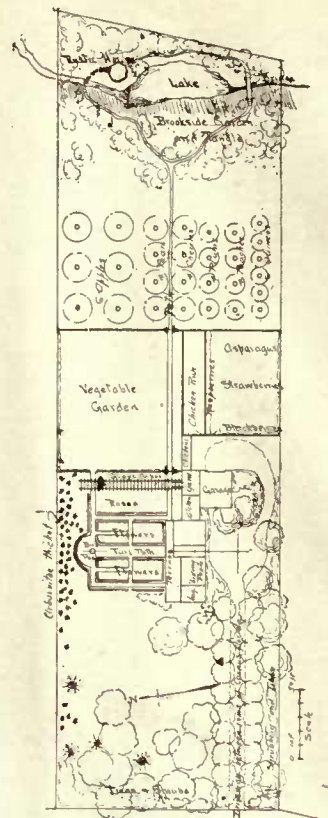
terrace which has been added along the main part of the house—and all the knotty points of the problem are solved at once.

FINDING THE GARDEN AXIS

Rarely will a plan adjust to ground for which it was not made as satisfactorily as this, however; and in this instance it would not have done so without radical “facing around.” As the photographs of the original house show, it was built with its end and loggia towards the garden, instead of its side; and from this loggia a broad path leads along the longitudinal axis furnishing the axis of the garden. This axis we have obliterated completely, thereby altering the character of the design although the floor plan is so little changed. For now we have a transverse axis uniting driveway and entrance turn around the house, and all in turn with the gardens.

Perpetually I am talking about “axes” when the subject is garden design. But indeed it is impossible to get away from them!

A planting plan for a Buffalo lot with the Sinclair house planned on it to get the best garden and planting effects

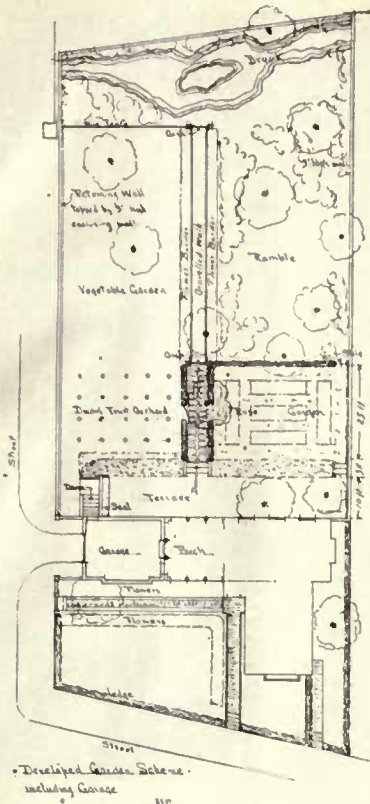


The side view of the Sinclair property when developed for the Buffalo lot, showing a general view of garden plots and walks

them! They are the invisible links which alone will unite outdoors with indoors, garden with house, making them one and indivisible; and be a design casual or formal, it is impossible to overlook this one thing and have it successful:—its rise or source must be an axial line of the dwelling or a feature of the dwelling. Otherwise dwelling and garden will never become one harmonious whole.

NECESSARY POINTS IN ANY PLAN

Place the house first; that is the first and most important step; then adjust the plan, if a plan has been previously selected—otherwise develop your plan, using as many ideas as may be practical from any number of plans which you like, but always working under the guidance which careful examination of every factor in the surroundings furnishes—and of



View of the Cranston house from the side street, showing the garage entrance and the brick wall surrounding the property

As the Cranston house was already built, only the garden remained to be planned

these there may be many or few. The points of the compass, the prevailing winter and summer

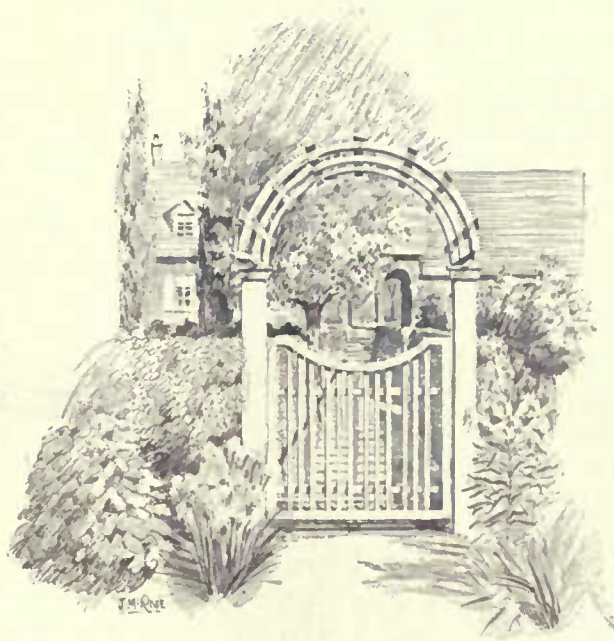
Direct from the end of the terrace a straight path leads, down which is the long vista which every garden should have. This goes across the arbor and through an arched gateway shutting off the kitchen garden, then on through this between borders of mixed and sturdy growing perennials, and out at a similar exit at the far side which gives into the fruit orchard, and leads on ultimately to the wild garden and tangle beside the little pond, formed by damming the brook. Reaching this tangle the path divides and is lost in the shrubby mass; and here is opportunity for an unusual little wilderness with a rude bridge across the stream, a thatched retreat beside the waterfall at the dam, stepping stones crossing back again below this, and masses of wild flowers that love such a glen, naturalized everywhere. All of this is, of course, to be tree shaded and thickly planted, so that it is completely hidden and unsuspected until the path, winding left and right, rounds the shrubbery and discovers it.

winds, the outlook, the neighboring layouts, the character of the place—i. e., urban, suburban or country—the land contours, the natural vegetation in many instances, the character of the land formation—rocky and unwieldy or more plastic—all these are some of the external things that should influence plan. Add to these those elements which you yourself and your needs and your family's supply, and you will have begun to gather loose ends of planning into a group that may be comprehensively examined and considered.

The unusual feature of a long straight drive has been employed in this problem because the street lies some 3' to 5' lower than the property—hence there is need of a long cut. The banks are to be rounded neatly from the lawn level above, and a row of flowering dogwoods, *cornus florida*, planted along each side. These trees are small, yet large enough to give clearance to the driveway beneath, by reason of their situation at the top of the bank; and they thrive under the shade of larger trees such as the lawn and driveway are to be planted with, in carrying out the park or "landscape" effect before the house.

DEVELOPING A BUILT PROPERTY

The second problem, which is the house at Summit, N. J., on page 27, shows at the very beginning the misfortune of placing the house and planning it, and then planning the grounds. A garage should couple up with the service end of a dwelling invariably; yet it is folly to construct driveways where a side street already provides entrance. Moreover, in this case the dwelling has been put so close to the line on its service side that nothing can be built there. Neither can anything be put at the rear; for all the outlook is in this direction and the house has been arranged along this exposure, the living-room deliberately turning its back upon everything else,—save an end view which it gets across the porch to the too near side street.



For the bottom of the path to the brook on the Cranston property is planned a garden gate. This would be a fitting type for that use

Why, oh why, were the grounds not considered when the plan was under way? (I wonder how many people say this about their houses, in the course of a year?) Now there is only one place for the garage; so, in spite of its closing the end of the porch and the end window in the bedroom above, here it must go.

PLACING SHRUBBERY

Shrubbery massed as shown completes this development of the lawn, and screens garage and clothes the house foundations at suitable places. The position of the flower gardens at the north of the house is unfortunate, but unavoidable—so we must make the best of it. It is not so difficult as it might be, for a protective planting of arbor vitæ at the extreme limits of the place along the north will effectually overcome dangers from exposure and at the same time furnish a pleasing backing for the garden as seen from the house. These are to be supplemented by shrubs in natural arrangement; and so far from impairing the view, such a grouping will rather make it more effective.

A hedge of boxwood or of clipped euonymous, *euonymous radicans*, outlines the garden paths, which are to be grassed rather than gravelled. The kitchen garden is hidden from the terrace and the house by an arbor on which grapes are to grow.

But the end of the porch is perhaps better closed, with the street so near; and a chimney with a fireplace on porch below and in bedroom above, where the window was, compensates for a great deal. Then too the front and rear are still open, and the living-room's light and outlook are unimpaired—and altogether there is more seclusion. Great luck!

(Continued on page 66)



A corner for the Colonial china-closet was made by the door—an excellent substitute. Other details in the grouping are a piece of salmon-colored French brocade of Chinese design, old Italian painted wood plaques and a yellow chair



The walls are painted a putty color. Visualize against that the Empire gilt mirror, the blue ginger jar on a teakwood stand and a Chippendale chair upholstered in salmon rep. In the corner is a work table, a piece of late Sheraton

THE ROOMS OF ABBOT McCLURE, ESQ., AT PHILADELPHIA, PA.



Periods and nationalities have been successfully assembled. Here is a Queen Anne bureau bookcase of walnut veneer, a center table of the Sheraton Pembroke type, old Dutch sconces flanking the bookcase, and above it a piece of dull blue Japanese brocade. The prints are old French polychrome, the lamp in the corner, grey Japanese crackleware, and the cover of the table on the left, a West Indian bandanna handkerchief

THE CLOISSONNÉ ENAMELS OF CHINA AND JAPAN

GARDNER TEALL

Readers of *House & Garden* who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, *House & Garden*, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

THE art of the enameller throughout the ages has ever proved to be a subject of interest to connoisseurs and collectors. While exhaustive monographs have been written on the subject of European enamels, less appears to have been written concerning those of Asia and particularly those of China and Japan. This, perhaps, explains why it is that, though there are a number of collectors to whom the Chinese and the Japanese enamels appeal, they hesitate to specialize in them by reason of the fact that little information for their guidance appears to have been easily accessible. The real collector, as distinguished from the mere gatherer or hoarder of *objets d'art*, finds a great part of his pleasure in acquainting himself with the processes of manufacture as well as with the history of the things he collects. It is this acquaintanceship with the minutiae of a subject that enables one to collect with judgment and safety.

METHODS OF CLOISSONNÉ

The basis of all enamels is the application of fusible silicate of glass colored with metallic oxides, all upon a metal ground.

In *cloissonné* enamel work a metal base—gold, silver, copper and other bases—has its design traced upon it, by means of thin metal wires or strips soldered to the base, forming in this manner a number of divisions which, when filled with the colored silicate, subjected to amalgamation by heat and afterwards polished produces a beautiful patterned surface, the design of which appears traced in metal filaments. The Byzantine and the Greek enamellers executed their *cloissonné* enamels in gold, as likewise did the Anglo-Saxons, Russians, Chinese and the Japanese in their finest work.

In the *plique-à-jour* enamels we find what is really a variety of *cloissonné* rather than a class, as the *plique-à-jour* is *cloissonné* unbacked by a metal ground, but much like a leaded stained-glass window in miniature. That is, if one holds a piece of *plique-à-jour* work to the light he will find it allows the light to pass through, whence its name.

Champlevé enamel much resembles *cloissonné*, but instead of its pattern being traced by *cloisons* soldered on a metal base, the pattern is scooped out by a sort of deep engraving, upon the metal base, these depressions being filled with enamel, fired



A large ice chest of cloissonné enamel, a Chinese Imperial of the Ch'ien Lung period (1723-1795). From the Imperial Palace in Peking, now in the collection of Dr. Alfred Owre

and then polished. The Celts, the Persians and the enamellers of India worked in this manner.

Repousée enamel is, one may say, a variety of *champlevé*, or at least so akin to it that it is seldom considered as composing a class by itself, though I think it should be. In such enamel work the design is wrought upon the metal base, not with *cloisons* as in *cloissonné*; nor with scooping out by a graver, as in true *champlevé*. Instead, the design is worked upon the metal

by hammering out—*repousée*—the depressions to be filled with the enamel. This is then fired and polished, as all enamel of any class has to be. Some of the enamels of India are such fine examples of work of this sort that they have passed as true *champlevé*.

PAINTED ENAMELS

Finally, we come to the *painting* enamels, such as those of Limoges. In the earliest examples of the painted class one finds the design applied directly to the metal base, grain by grain and layer by layer, in such a manner that the various fusing and glazings produce such results as one finds in the marvellous old Limoges enamels. While, in later work, the enamel is fused upon the metal base, the designs being painted (in some instances printed) on the enamel.

This brief survey of the characteristics of the different classes of old enamels will the better enable the collector to confine his attention, for the moment, to the subject of *cloissonné* enamels, and in particular those of China and of Japan. Of late years the *cloissonné* enamels of China and of Japan have been extensively exported, more especially to America. Many of these modern examples are very beautiful, some of them very trashy and none of them comparable with the beauty of early Chinese work, though, from a technical point of view and an individuality of their own, I fancy some of the modern specimens would have made the 17th Century enamel-workers of China rub their eyes in wonderment. This great and difficult art is surely one of the glories of Chinese craftsmanship. One might not think that the outlook for collecting these old enamels in America was very encour-

aging. Nevertheless, it is a line of collecting that has not been overdone, and genuine old objects are to be found, here and there, by those who know them when they see them.

One of the most interesting, important and extensive collections of Chinese and Japanese *cloissonné* in this country is that owned by Dr. Alfred Owre, through whose courtesy the accompanying illustrations are shown, a collection that has been loaned to the Minneapolis Art Museum. There are likewise a few fine pieces to be found in the Metropolitan Museum of Art in New York, and in other public collections. As color is the very soul of en-



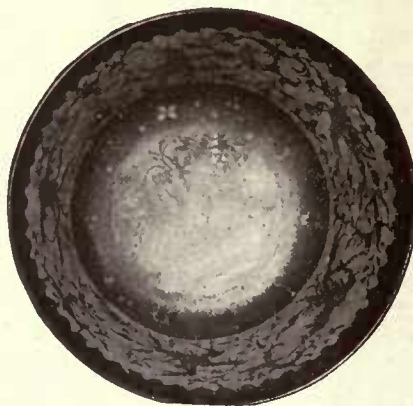
Japanese cloissonné enamel teapot; Chinese cloissonné incense-burner of the Ch'ien Lung period; and a Chinese cloissonné enamel bowl of the same period. From the collection of Dr. Alfred Owre

amel, the rich, soft colors of the early Chinese work help to distinguish it. This is especially true of the varied and beautiful blues employed by the Chinese enamellers. Occasionally the Chinese employed both *cloisonné* and *champlevé* on the same piece, as certain objects in enamel of the Ch'ien Lung period (1723-1795) will show. In the genuine old pieces it often happens that corrosion has made its appearance around the *cloisons*. While the early history of Chinese *cloisonné* is lost to us we know it to

have been in favor in the early 15th Century as a vase of the King Tai period (1450-1457), in the Victoria and Albert Museum, South Kensington, attests. Not only for its blues is Chinese *cloisonné* noted, but it possesses a characteristic red, lilac, violet, pink, orange and green as well. Of Chinese enamel colors Lewis F. Day wrote: "The palette of the Chinese was practically the mediæval one; and they, too, made lavish use of lapis and turquoise blues. They had two opaque reds—the one sealing-wax color, the other more like the potter's opaque variety of so-called 'sang-de-boeuf.' Their lemon yellow, green and yellow green were those of the European enamellers. The mauve tint occurring in their work may be



The two smaller bowls are early Japanese cloisonné enamel; the larger a Chinese cloisonné bowl of the Ch'ien Lung period. From the collection of Dr. Alfred Owre



Inside decorations of an early Japanese cloisonné enamel bowl formerly in the possession of the late Emperor of Japan



An exterior view of the same bowl, now owned by Dr. Alfred Owre

due to cobalt and a little manganese; but the rose-pink is, on the face of it, akin to that in porcelain of the 'famille rose,' that is to say, a gold color. Black and white they have, of course; but their white is at the best not very pure, and in early work is pitted with air-holes."

ADVICE FOR COLLECTORS

The collector will understand from this at once how necessary it is for him to give careful attention to this matter of color in determining the value of any early enamels. He should concern himself, too, with the matter of the metals employed by the *cloisonné* workers. Where gold was used it had to be fine gold, as alloys would not withstand the heat of the enameller's furnace. Enamel does not hold so well to

silver as to gold or copper. Then there is the distinctive polish of the earlier enamels. These were polished by hand, in consequence of which their surfaces did not present the mirror-like surface which modern contemporary *cloisonné* enamels exhibit. The surface of the old pieces shows more like that of an egg shell. Again, few of the antique *cloisonné* enamels show any transparency, a fact probably due to the oxide of tin in the solder. In recent work the *cloisons* have, in many instances, been fastened to

the metal bases by means of a paste instead of by the soldering method, surely a shifty mode, and one marking the decline of the true excellence of the ancient art.

In "From Sea to Sea" Rudyard Kipling gives us a careful account of the art of enamelling as he saw it practiced by the *minakari*, or enamellers of Kioto. This the reader will find of great interest, and while the work of the modern Japanese craftsman of some thirty years ago was that which Kipling describes, the process was the same as that practiced not only in China but, in essentials, everywhere that *cloisonné* enamel has been made and as it is practiced to-day. The collector will do well to turn

(Continued on page 58)



Chinese cloisonné enamel vase, covered. Ch'ien Lung period. From the collection of Dr. Alfred Owre



Tall Chinese cloisonné enamel vase of the Ch'ien Lung period. From the collection of Dr. Alfred Owre



A. Raymond Ellis, architect
Two houses from the same plan. The one of brick was built in Arcadia, Wisconsin, at the cost of \$8,000;



A. Raymond Ellis, architect
Two similar houses. This one was built of frame covered with stucco, in Akron, Ohio, and cost about \$14,000

COST AND THE LOCALITY

A Consideration of What Part the Price of Labor and Materials Plays in Building—Why the Architect Cannot Give Exact Estimates—The Architect and His Client

A. RAYMOND ELLIS

WHAT is there different about houses, and how does it affect the cost? Two houses about the same size will vary five thousand dollars in cost. Why is it? Perhaps I can answer it best by saying that a Ford automobile performs the same function that any other automobile does; but the difference between it and the most expensive car is apparent.

The cost of building varies because the price of labor and materials varies, as well as the living conditions, requirements and methods of construction and finishing in different sections of the country. Therefore, the only accurate way to obtain an exact estimate on a house is to obtain bids on the plans and specifications. An approximate estimate may be made by comparing it with some house of similar dimensions and construction recently built in your vicinity.

SECTIONAL TASTES AND COSTS

Some sections of the country have not progressed as rapidly as others, their standards of building are lower and they are not exacting in details of refinement and comfort. In many rural sections they are very careless about building, while in the large commercial centers, where the greatest progress has been made, the standards of building are very high, established by well fixed building regulations as well as the demand for well built and up-to-date houses.

Many of the necessities and up-to-date equipment found in luxurious homes costing from \$10,000 upward, would be

considered by those living in rural sections as absolutely unnecessary for their comfort or mode of living.

In order to determine if possible the exact difference in the cost of building the same house in different sections of the country, figures were obtained from the same plans and specifications in the following cities:

The house in New York cost \$4300.00; in Philadelphia from 10 to 15 per cent less; in Maine, 20 per cent less; in Southern New England, about the same as in New York and in some sections about 10 per cent less. In the middle South (in Kentucky and Maryland), 30 per cent less; in Chicago, 10 per cent less; in the middle West (Ohio and Michigan and Iowa), from 5 per cent to 40 per cent less. On the Pacific coast Northwest, from 25 to 50 per cent; in Colorado, 25 per cent. In the Southwest (Arizona and New Mexico), from 20 per cent to 35 per cent less.

For several years I have watched closely the cost of various kinds of buildings and figures cannot be taken that will give the constant ratio, because the cost of building fluctuates according to the supply and demand.

Another factor of cost is found between the rural section having no building laws, but cheap labor and native material, and the cost in nearby cities having building laws, organized labor and the best building material, with the additional overhead expense necessary to carry on business in the city at an increase from 10 to 25 per cent. This analysis, however, will



A. Raymond Ellis, architect
This one, built of frame, stucco and shingle in Hartford, Conn., cost \$6,500. The difference is due to materials



A. Raymond Ellis, architect
Built from the plan of that shown above, this house erected in Newington, Conn., with slate roof and stone chimney, cost about \$10,000



A. Raymond Ellis, architect

An excellent type of Colonial house for the country or suburbs. It would cost from \$15,000 to \$18,000 in New England if built of frame and stucco

indicate the difference of cost between widely separated sections and between cities and their adjacent localities which may explain some of the mysteries of cost.

ALTERATIONS AND COST

The cost of alterations and additions to existing houses is another source of annoyance because the attendant difficulties are more expensive than a piece of new work without the attendant handicap. A certain portion of the cost of alterations bears no return such as the cost of demolishing, the cost of renewing perfectly good work that is damaged in the operation such as loosening ceilings, marring floors and finish, the subsequent cost of refinishing and painting work that was perfectly good, the expense of redecorating damaged walls, in order to run new wires and pipes from the old work to the

permanent material, would last much longer than the wood foundation, consequently, the ratio of permanence in this structure would not be equal and the depreciation would have to be figured on the life of the foundations.

To understand depreciation of building, let 100 per cent represent the life of your building, which we will put for a frame house at the minimum of fifty years. By dividing fifty years into one hundred per cent you obtain the result of two per cent, which represents the average yearly depreciation, although probably the percentage would be less for the first five years.

If your house is of brick with concrete foundations and slate roof, you might say that its life would be 100 years at the minimum, and consequently its depreciation is about an average of one per cent a year. We find houses built seventy-five

and one hundred years ago with hewn oak frames that have been carefully kept up that show that a well constructed frame house can be built to last one hundred years, while a house with a brick shell or brick exterior walls and with interior bearing walls of brick, with slate roof and concrete or stone foundations should last twice as long. There are many houses of historical interest throughout the United States built of stone, brick and wood that show very long life. The Isaac Royall house at Medford, Mass., was built in 1732 and is in good condition to-day. This house is constructed of frame with a protective filling of brick and the end walls of brick. The Cushing house at Hingham, Mass., was built in the early part of the Eighteenth Century, probably about 1730. The old Bemis house at Watertown, Mass., was built about 1750. The Wadsworth house in Cambridge, Mass., was built in 1726 and is now in a good state of preservation. White pine was used extensively in these houses. Probably the oldest house in America is the Fairbanks house at Dedham, Mass., built about 1636. It is now standing and in



A. Raymond Ellis, architect

The rambling, picturesque and comfortable type of Colonial farmhouse. It has a substantial frame construction, with the exterior clapboarded. This was an alteration to an old house in Patchogue, New York, where the quaint atmosphere has been retained

new. Frequently in making additions to an old house it is discovered that many of the timbers have rotted and must be replaced so that alterations are rather an uncertain quantity, and once having started it is hard to avoid these items of expense as they occur and finish the work properly. Some houses are better adapted to alterations than others and there are many in good condition that warrant alterations, but in the case of any alteration it is a question whether the owner could ever secure by selling their actual worth.

THE VALUE OF FIREPROOFING

The fireproof qualities and permanence of materials are other items that increase the cost of building, but when carefully considered are found to be economical in the end. There is a certain ratio between the life of different materials. For instance, it would be folly to build a brick house on wooden posts buried in the ground, for the saving on the cost of the foundations would hardly justify the erection of such a permanent structure on such a temporary foundation, which, if built on a foundation of equally

fairly good condition. Part of the house is 279 years old. It was built of unpainted white pine, which should prove that the value of materials is determined by their life and depreciation. A house of fireproof material is enduring and it costs probably not more than fifteen per cent over that of a frame dwelling. The repairs are less, it is warmer in winter, cooler in summer and the cost of insurance is less.

The scarcity of fireproof buildings is due to the fact that people in general are not familiar enough with them, but each year sees more houses built of fireproof construction and it is only a matter of time before the best class of houses will be combining fireproof qualities with the best architectural design. Probably the fireproof construction is prohibitive in cost for the house costing around thirty-five hundred dollars at the present time.

A house having many fireproof qualities is represented by the frame house with stucco exterior. The stucco house has many advantages; it is a better type of construction than the frame and shingled house, it is adaptable to the most pleasing architectural design without elaborate detail. It is substantial in appearance and it does not require repainting. Stucco is applied very rapidly and when thoroughly set is an excellent non-conductor of heat or cold. The color of stucco may be applied or self-contained. It very seldom becomes shabby, but assumes a mellow tint with age.

A short time ago an eight-room house was built in New England and actual figures were obtained on its construction, of frame and clapboards, frame and shingles, 10-inch hollow brick wall, stucco on hollow block, stucco on metal lath and brick veneer over frame.

It was found that the shingled house cost 1.6 per cent more than the clapboard house.

The house with 10-inch hollow brick walls cost 9.10 per cent more. Stucco on hollow blocks 6.3 per cent more. Stucco on metal lath 2.9 per cent more. Brick veneer on frame 5.8 per cent more.

Stucco affords considerable protection against fire and warrants tile or slate roofs.

ARCHITECT'S FIGURES

The architect cannot determine the cost of a cottage in advance of making sketches, showing what the client is going to require in the construction, finish, size and equipment of his house, unless it should happen to be similar to one he has built and the client has seen. The contractor makes up his estimate based on these plans and the specifications. A compact, well designed house is economical to build and maintain, but you must compromise between the essentials and unessentials. The client of extraordinary taste and patience, whose inclination is to assist the architect, aids materially to produce the best results rather than one who dictates in complete satisfaction.

There is no doubt that a skilful architect can by clever planning secure maximum accommodations in a given space, or by ingenious arrangement of materials secure a handsome building from materials of moderate cost. In order to meet



A. Raymond Ellis, architect

In New England, this well-proportioned house in stucco cost from \$15,000 to \$18,000. In the middle South (Kentucky and Maryland) it would cost about 20% less

the great need for a modern architecture in keeping with the standard of life, social and commercial aspirations of the people, architecture must become more specialized. We are thorough in some things, we want the best machinery, labor saving equipment, railway engines, and motor cars, but for some reason we seem willing to put up with terribly inefficient buildings.

Many intelligent people probably derive little conscious pleasure from good architecture or feel any dissatisfaction at the sight of an ugly building or poor setting, yet they exert a good or bad educational influence on them without their knowledge. The professional architect strives to plan the very best building for the purpose to which it is ultimately to be put. The wonderful buildings of the Romans were full of beauty,
(Continued on page 64)



A. Raymond Ellis, architect

A typical Southern Colonial house built last year at Greensboro, North Carolina, costing between \$14,000 and \$15,000, of frame construction and clapboards. In New York this house would cost \$20,000, due to the difference in cost of building

THE MECHANICS OF THE MORNING BRACER

Improvements in the Design and Construction of Shower Baths That Make Them Indispensable to the Old House and the New

EDWARD C. CUTHBERT

A DOZEN years ago, shower baths were seldom considered in planning a new bathroom. To-day, the morning shower means as much in the daily routine of the average man as breakfast or the morning paper.

The merits of the shower bath itself have been the largest factors in popularizing this welcome addition to the bathroom. It is ever ready—merely the turning of a valve—time-saving and, as some aptly express it, "a bracer" of the most wholesome kind.

Another contributing element to the increasing use of the shower bath is the infinite variety of designs that are obtainable. No longer is it necessary to allot a section of the bathroom for the installation of a shower bath. When pocket-books or dimensions of bathrooms do not permit a separate fixture, showers of many desirable patterns can be selected to fit over the bathtub. Even for a few dollars, shower attachments for bathtubs may be purchased that will answer when a shower bath of a permanent variety cannot be installed.

THE INCLOSED SHOWER

When it is desired to install a shower in a room already equipped with the regular plumbing fixtures, the most ordinary type is suitable. This presupposes that the bathtub is of the regular pattern, standing free of the walls on all sides. It is necessary, in this case, to have the shower curtain arranged to enclose the bather on all sides, so that water will not be splashed over the rim of the tub.

This form of shower is called a rain shower, as the water falls in broken streams very much like a shower of rain drops.

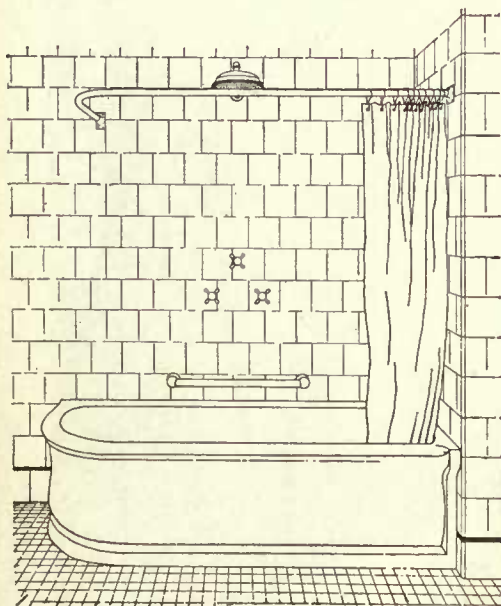


Figure III—Shower baths over built-in baths are roomy and keep the flying spray within the tub



J. A. Demwolf, architect

Figure I—The principles of the built-in shower shown below—tile walls on three sides and glass door—have been applied successfully in this bathroom

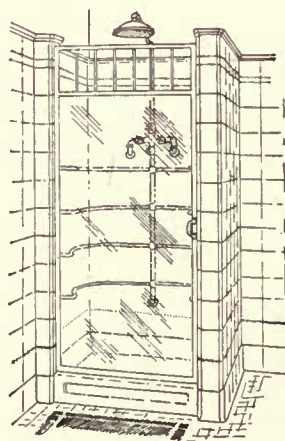


Figure II—In addition to the tile walls and glass door is the porcelain receptor set into the tile flooring

Rain shower baths are considered, from a hygienic standpoint, to be much superior to tub baths. The running water touches the body but once, which is not the case in using an ordinary bathtub. As the water from a rain shower strikes the body with more or less force, it more readily loosens and removes the dead cuticle, and the stimulating effect is refreshing and beneficial.

If your bath is of the new built-in style, so much the better. Built-in baths are set into the tiled walls, sometimes at the back and one end, and when placed in a recess

are tiled all around except at the front. This arrangement forms part of the enclosure, which is always essential for a shower bath to keep water from splashing on the bathroom floor. It is necessary to provide a curtain at the front and also at one end, if the tub fits into a corner.

BUILT-IN BATH

A built-in corner bath with shower and curtain is shown in Figure III. Any water splashed against the walls merely trickles into the bathtub. When the curtain is closed, water is prevented from splashing the bathroom floor. It will be noticed that the entire inside of the tub is utilized as bathing space, giving much freedom for the bathing operation. In the illustration, the valve handles are placed on the rear walls, the valves and piping being concealed within the wall.

Some people dislike using the ordinary rain shower, as the downfall of water strikes directly on the head. Ladies, especially, are reluctant to use a shower for this reason. To obviate this direct downfall the shower can be fitted with a ball joint, which permits it to be set at various angles, according to the height of the person using the shower. The water can be made to strike not above the shoulders, so that the head and hair remain dry.

In this case also, the piping and valves are placed in the wall, the handles of the valves only extending into the bathroom. By this, there is a minimum of nickel to polish, and the objectionable appearance of pipes in the bathroom is avoided.

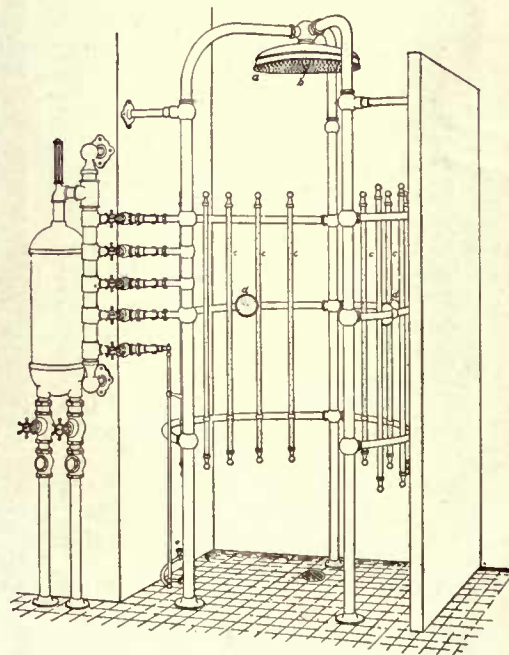


Figure IV—The various appliances in a bath of this type make possible all forms of shower bathing

When a section of a bathroom is devoted to the exclusive use of a shower bath, it formerly was the practice to place a square or circular receptor of enameled iron or porcelain at one side or in a corner, enclosing the shower space with linen or rubber curtains. This form of installation is now entirely superseded by the modern built-in or tiled-in shower enclosure. A porcelain receptor about 40" square (sometimes circular) is set into the tile flooring. Three sides are walled up with waterproof tiling. The doorway or opening to the bathroom is provided with a curtain or glass door. As shown in Figures I and II, the shower bath is really in a separate compartment, completely preventing the splashing of water on the bathroom floor.

Built-in shower enclosures offer the opportunity of equipping the shower apparatus with all the refinements of the modern shower bath. At (a) in Figure IV is shown the ordinary rain shower from which the water is discharged in broken streams descending directly on the head of the bather. This is the most popular form of shower as a cleansing and tonic bath. When desired, the center of the rain shower head may be fitted with an orifice (b) of about $\frac{3}{8}$ " diameter, called a "douche." By means of a valve, water is forced through this opening in a solid, compact stream, which strikes the body with considerable force.

NEEDLE BATHS

Next in favor is the needle bath. This is formed by the vertical tubes (c) in which are drilled a number of minute holes. The water is projected horizontally from these apertures against the body in fine needlelike streams. Needle baths are effective in stimulating blood circulation and are extremely invigorating.

Rose sprays (d) are set at a height to concentrate a number of needlelike streams of water against the body just above the hips, and for this reason are generally called "liver sprays" and are beneficial in special cases.

Five or six of the vertical tubes (c) are sometimes placed closely together at the rear of the shower in order to direct a number of fine streams in the center of the back from the neck to



Figure V—No matter how elegantly fitted, the modern bathroom is incomplete without a modern shower. In this room the shower is entirely enclosed in glass with nickeled frame, the base receptor of solid marble

the base of the spine. These are called "spinal baths," and are suggested by physicians for nervousness.

Ascending douches are provided by a swinging or adjustable connection (c) in the lower section of the shower, so that it may be swung out into the center of the shower enclosure when its use is desired.

Some of the newer patterns are fitted up with testing devices by which it is possible to have the water properly tempered

before stepping into the shower. Water is turned through the testing valve and the proper temperature ascertained by placing the foot in the running water. This avoids an unpleasant shock of cold or hot water, which often occurs when the valves of an ordinary shower are first opened.

In fitting up all shower baths, precautions should be taken to have sufficient hot water to properly temper the cold water. If the pipes are small and the water pressure low, the opening of a faucet in another part of the house might rob the shower of the required quantity of either hot

or cold water, as the case might be. To ensure a thorough mixing of hot and cold water before discharging through the shower, and to guard against sudden changes, mixing chambers are installed. One is shown at the left in Figure V. The sketch in Figure VI indicates the principle involved. Mixing chambers are customarily placed on the more elaborate forms of shower baths. The chamber is connected at the back or side of the shower in order not to obstruct the open space within the shower enclosure. Thermometers are placed on mixing chambers to facilitate an accurate regulation of the temperature. When located outside the shower enclosure, as in Figure VII, they are very convenient and useful; but if installed within the shower enclosure a reading of the temperature is difficult after the shower is in operation, as the face of the thermometer quickly becomes covered with spray and steam.

MIXING VALVES

The mixing valve is another safety device with which all showers may be equipped. Ordinarily, shower baths have two main valves, one for the incoming hot water, and likewise for the cold water. Mixing valves

have but one handle, as shown in Figure VII, and take the place of the usual hot and cold water controlling valves. Mixing valves are sometimes mistakenly called anti-scalding valves. They are anti-scalding only so long as the supply of cold water obtains. When a positive supply of hot and cold water is assured, mixing valves are desirable.

As the handle of the mixing valve, Figure VII, is slowly moved forward, the full flow of cold water is admitted, and then as the handle is further moved forward, the cold water is gradually checked and the inflow of hot water increased. At the limit of the valve, the larger part will be hot water. It will be observed that by means of this one handle it is possible to obtain any desired mixture of hot and cold water. The convenience will be appreciated, as very slight shadings of temperature may be obtained. These valves appeal to many people because of the facility with which a dash of cold water may be administered.

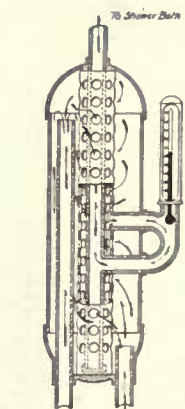


Figure VI—Mixing chamber guard against sudden unpleasant changes in the temperature

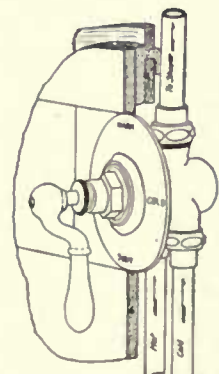


Figure VII—Completing the mixing chamber is the one handle which controls hot and cold temperatures



In preparing the orchard land, wherever possible the plow was followed by a subsoil plow that cut into the earth 16" or 18". This is the start of the third orchard

COUNTING THE COST OF FARMING—III

Preparing the Orchard Land—Staking Out Trees—How the Pond Was Made and Its Fifty-Cent Profit the First Year

FLORA LEWIS MARBLE



Before the young tree is set, its roots must be examined and slashed and all diseased shoots cut off

We were planning to plant nearly fifty acres to apple trees. Between the rows of apple trees we were to grow potatoes for the first eight or ten years, the potato crop to pay partially the upkeep expense of the orchards until their bearing time.

To a trained orchardist this project would have been simply a matter of calculation, investment and achievement; to us its planning was an absorbing new study, and the investment of brains and money necessary to set

the trees was an adventurous experience full of new emotions. There is no life so full of excitement as farm life—if you were not born to it.

We decided to go slow, and the first fall a little less than four acres were made ready and planted; the next spring nearly two acres more were set out; the next fall twenty acres, followed by the last twenty acres the spring thereafter.

The cost of preparing the land for these different orchards has resulted in an interesting set of figures.

The first orchard of less than four acres had a top soil of rich loam from ten inches to two feet deep. Beneath this lay a brown clay subsoil six or seven feet deep. This land had a good slope, but was boggy in spots in the spring. It was found best to drain it with agricultural tile and put ditches about the edges to catch the surface water draining into the field. The cost of making it ready to plant was as follows:

Entire cost of plowing, subsoil plowing, plowing for ditches and harrowing	\$47.60
4,000 feet of 3-inch agricultural tile, freight paid	100.00
Hauling tile to field from station...	10.00
Labor laying tile	107.46

Thus the total expense of making ready to plant came to \$265.06.

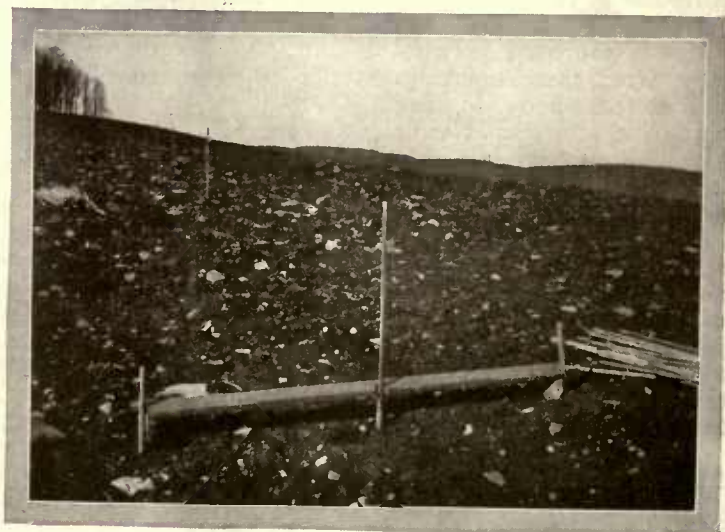
On this land we planted 429 trees. This made the cost of preparing the land for one tree almost 62 cents.

The next spring we planted 197 trees. This land lay on a hillside. The top soil was good loam for a foot or so, below which shale rock and strata of sandy soil lay. There was no work required on this soil but plowing and clearing. The subsoil plow was not used. This operation cost as follows:

Clearing brush, \$3.00; plowing and harrowing,

\$24.97, bringing the total to \$27.97. On this land we planted 197 trees, making the cost per tree for preparing the land only about 14½ cents.

The next fall 20 acres were made ready to plant. On this land were thirty or forty old apple and cherry trees that had to be removed. Some of the land was pasture which had never been plowed, and much of it was stony. Many stones were removed for the road building; this is not charged here. The soil was the best we had. A fine rich loam for three feet was underlaid by soft clay, and, in places, strata of shale rock. Here the plow was always followed by the subsoil plow that cut the ground sixteen to eighteen inches. The cost of



In order to set trees in exact lines, a home-made measuring tool was used. It pivoted on a center pole which swept the possible circumference of the trees

preparing this land follows:

Removing stones not charged to road account	\$31.00
Cutting and clearing brush and old trees	170.99
Dynamite used in blowing out roots	8.25
Plowing (side hill plow followed by subsoil plow)	241.80
Harrowing	26.00

Total\$478.04

On this land we planted 2,550 trees, which made the land for each tree cost almost 19 cents.

The last 20 acres to be made ready was land without much rubbish to remove. The ground had been plowed some years before and left in pasture. It cost as follows:

Clearing away trash.....	\$17.50
Plowing, followed by subsoil plow..	190.40
Harrowing	25.00

\$232.90

Here we planted 2,500 trees, which made the land per tree cost 9 cents.

From these figures we drew the following conclusions:

From a commercial standpoint never plant apple trees on land that has to be drained by tiles; plenty of land can be had which will drain itself.

Land that does not have to be cleared first should cost from 9 to 12 cents a foot to make ready for planting, but, because of the clearing, the best land we had cost us nearly 19 cents, and we considered it a good investment.

STAKING TREES

After the ground was prepared the staking out of the trees followed. We used round sticks four feet high for these place



As old, neglected trees are a menace to the young orchard, the brush from the older trees was burned at once



The place for the pond was plowed and the soil carted away. This is the first team on the work



We decided to experiment with potatoes before trying out the other available vegetables—cabbages, peas and beans. Compare this with the plowing picture opposite, and you see the third orchard set out with potato intercrops and good clear cultivation about the trees

markers. Blue prints of various plans for tree planting had been submitted by the tree growers. The square plan was used for the small orchards. This used 25 permanent trees and 96 fillers to an acre. The two large orchards were planted by the hexagonal plan that uses 30 permanent trees and 90 fillers to the acre. This latter plan was used for the large orchards because, as they lay on a hillside, it seemed to give better opportunity to cultivate around the hill between the rows of trees, thus making easier work for the teams. In each case the permanent trees were set 40 feet apart, bringing the fillers 20 feet from each other and from the permanent trees.

Great care was taken to plant the trees in straight rows. Nothing looks more uncared for than uneven rows of trees. As the trees get of some size this is even more apparent.

We had no square fields where the first row of trees could be set parallel to a fence, so an arbitrary line was drawn fifteen feet from the narrowest border of the fields. On this was set the first row of stakes, and other stakes were carried across the field from that. Where the land was fairly level, a pole 20 feet long made the distance from tree to tree accurately, but where the trees were to be set on a side hill this plan was not practical. The need brought the idea for a tool which the men called a "leveler." It consists of a standard on which a sliding section 20 feet long is mounted in such a manner that it can be

(Continued on page 58)

THE GARDENER'S KALENDAR

First Month

Thirty-one Days

JANUARY 1916

Morning Star: *MARS*

Evening Star: *VENUS*

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY																										
	<p>30. Top dress lawns with the pulverized sheep manure; do not use any common manure here, for it will introduce weeds and ruin the turf; omit manure entirely if you cannot get the sheep manure.</p>	<p>31. Start hydrangeas, spireas, ixias and freesias, to be ready for Easter, by bringing into warmth and light now; the lilies are, of course, well under way.</p>		<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing of garden and farm operations.</p>	<p>1. Feast of the Circumcision. 6629th year of the Julian Period, 1916th year of Christian Era. Try some radish seed, for fun, in a coldframe well protected with straw or felt mats.</p>	<p>2. Sunday after Christmas. Write to best nurseries and seedmen for catalogues; look up horticultural lectures, etc., and attend; consider forming a Garden Club. Put out suet for the birds daily.</p>	<p>3. Measure up your entire place and make a plan of it to scale, showing all planting done last year and indicate all to be done this year. This will save time for you in April.</p>	<p>4. New moon. 11h. 45m., evening, W. Make up a list of gardening and landscaping books to be studied; order at once and master the problems of fertilizing, spraying and pruning as well as general culture.</p>	<p>5. Venus becomes an evening star. Look around outdoors; note trees and shrubs needed to improve winter effects; make a list and locate them on the plan you have made, to be planted later.</p>	<p>6. Epiphany. The visit of the Wise Men, guided by the Star of the East. Build hotbed frames or look old frames over and repair; get sash ready, etc. Have you tried a self-heating greenhouse?</p>	<p>7. Old Christmas Day. Sow a few seeds of peas and spinach in frames and protect with straw or mats. Cabbage plants in frames need airing whenever temperature is above freezing.</p>	<p>8. Make new flats if needed and prepare necessary space for them; 12" x 15" x 2½" is the most convenient size. Leave sashes off coldframes as long as is possible without injury to plants.</p>	<p>9. First Sunday after Epiphany. Prune, as they may need it, shade and fruit trees, small fruits and fall blooming shrubs; paint all wounds larger than a quarter of a dollar with Bordeaux Mixture.</p>	<p>10. Prepare one or two flats with fine soil; water there to make them ready for sowing day after tomorrow. See that the soil in coldframes is in a friable condition.</p>	<p>11. First quar. 10h. 38m., evening, W. Inspect spraying apparatus, tools, fertilizers and insecticides on hand; make a list of all requirements, repairs to be made, etc., and hang it in sight where each thing may be checked.</p>	<p>12. Sow lettuce in frame and protect; sow pansy, verbena, carnation, heliotrope, marguerites, forget-me-nots and mignonette in flats. Look up and repair sashes of hotbeds.</p>	<p>13. Make a planting plan of vegetable garden to scale, with successive crops and plantings indicated; mount on heavy cardboard or cloth for "field service." Try to make your vegetable garden easy to get at.</p>	<p>14. Spray everything of woody growth with lime-sulphur wash for San José scale and other scale; peach, plum, cherry, pear and apple are attacked in order named; also small fruits, roses and shrubs.</p>	<p>15. Order sheep manure, allowing from 10 to 15 lbs. for every 100 sq. ft. of lawn surface. Look over your compost pile and add to it daily. First locomotive used in the U. S. 1831.</p>	<p>16. Second Sunday after Epiphany. Paint all tools, etc., that may need it; do not wait for a thing to look shabby before doing this; everything lasts better for being kept in good condition.</p>	<p>17. Look over all evergreens carefully for insects or signs of other trouble; pines are subject to a very destructive rust; cut and burn affected trees as soon as discovered.</p>	<p>18. Examine all house plants for pests. Spray on general principles. See that ferns are kept well watered. Cut away scraggly roots and fronds. Bring lilies to be forced for Easter into warmth and light.</p>	<p>19. Order new tools, labels, stakes, etc., all necessary supplies, sprays and containers for same, etc. Give dealer the date you wish your delivery. Keep suet where birds can get it.</p>	<p>20. Partial eclipse of the moon. Full moon. 3h. 29m. A.M. W. Put tool house or room in order; provide a place for everything, even to twine, nails, scissors, etc.; make a cupboard with lock for sprays, poisons, etc.</p>	<p>21. St. Agnes Day. Stain old stakes green if this has never been done; paint a space for the plant name white, and write the names with waterproof ink when stakes are used. Order now means speed in April.</p>	<p>22. Prune and tie up grapes; make a special study of their fruiting system, however, before you do any cutting. It would be well to get the Government publications on this subject.</p>	<p>23. Prune currants and gooseberries; always plan to keep the center of a bush open to the light and air; and always know which the bearing wood is before pruning anything.</p>	<p>24. Save coal ash siftings and mix with the soil on heavy stiff spots in the garden or anywhere; study the theory of fertilizing and soil manipulation to know what your garden needs.</p>	<p>25. Collect plenty of manure and arrange to have a sheltered place for this so as to keep it on hand; it is always needed, and is more readily obtained now than later when everyone is ready for it.</p>	<p>26. If mild, snowdrops begin to peep. Are you keeping an aquarium? The study of plant life under water will repay your trouble. Do not place aquarium in too sunny a spot.</p>	<p>27. German Emperor born, 1859. Last quart. 7h. 35m., evening, W. Order seeds and plants for spring shipment; the choice varieties are early exhausted, and the early orders naturally stand the best chance.</p>	<p>28. Prune peach trees and anything that may be still left over from earlier pruning; do not prune early flowering shrubs, however, for this will sacrifice their bloom. Do not trust an itinerant pruner.</p>	<p>29. Complete the spraying of all woody plants for scale; do this work very thoroughly, as the spray must reach every branch and twig to be effective. Wm. McKinley born, 1843.</p>

Winter is passing by us where we stand;
Can you not hear his footfall on the mould
And catch his breathing through the twilight air?
J. B. B. NICHOLS.

In January if sun appear
March and April pay full dear.

Light travels at the rate of 186,660 miles per second, and takes 8 minutes 18 seconds to travel from the sun to the earth.

FURNITURE THAT IS BUILT-IN

Types to Consider for the New House and the Old—Utilizing Waste Spaces—The Possibilities of Teuton Adaptations

JOHN J. KLABER AND CHARLES E. SEARLE

THE possibilities of a room, often invisible to the untrained eye, at once suggest themselves to that of the experienced designer. Features that at first appear to be eyesores of the most offensive nature may often, by appropriate treatment, be made interesting and attractive. One of the means by which this is accomplished is the use of built-in furniture. This may be used to lend interest in rooms that are monotonous in character, to utilize waste space and odd corners of no apparent value, and to screen obnoxious features.

PLANNING THE FURNITURE

When the house plans are in the making, such window seats, inglenooks, bookshelves, corner cupboards and buffets as may be deemed desirable should be included, for at this time they add but little to the estimate as a whole, whereas if they are later figured upon separately, the cost runs up decidedly.

When looking over a completed house in which such features are included, and where the color and finish of the wood trim and the tint of the sand-finished walls are harmonious and attractive, the prospective occupant will feel that the house as it stands is almost livable, and be encouraged to think that the trouble and expense of furnishing and decorating will be small.

Frequently when a man is about to build the house which will be his permanent home, his desire is to embody in it all of the good features of his neighbors' houses, and those which he has gleaned from long and careful study of the published plans and pictures of exteriors and interiors. It is then a large part of his architect's work to eliminate and choose for him the possible features from the chaotic selection offered. When once the type of house has been determined, it is much easier to decide the detail and finish which will be appropriate, and while in the

designing of the built-in features it is the effort of the good architect to escape from the ordinary stereotyped styles, he can often find some suggestion in a house of another man's planning which will prove acceptable when embodied in his own, and as it is especially true of architecture that "there is nothing new under the sun," this adaptation is by no means unusual.

The readers of *HOUSE & GARDEN* are, of course, familiar with many examples of built-in furniture



Figure 1—An enclosure forming the back of a bench next to the fireplace utilizes the corner and screens the stairs. An upholstered seat such as this adds to the comfort. Use the bottom for a woodbox



Figure 2—In Fontainebleau is this elaborate treatment of a built-in bench, which, simplified, could be made from pine for a bungalow or lodge. Good lines and harmonious proportions, of course, are necessary elements



Figure 3—In this library stack the section shown is a unit that can be reproduced around the room. The lower drawers may serve for prints and maps

that have appeared in these pages, but the accompanying illustrations may be of interest to them, as suggesting various opportunities that some may have overlooked. These examples cover almost every portion of the home capable of decorative treatment, although the more utilitarian types, such as kitchen and pantry dressers, have not here been considered.

The entrance and stair halls, where little movable furniture is desirable, lend them-

selves readily to the use of built-in furniture, although this must be used with discretion and in conformity with the general treatment. This may be simple or elaborate, plain or ornate, depending on the character of the dwelling.

SOME EXAMPLES

The example from the Royal Palace of Fontainebleau (Fig. II) shows a decidedly elaborate treatment, and is an excellent example of the style of the period of Francois Premier, in whose reign this part of the building was erected. The work is elaborately carved, bearing the royal arms and emblems, as well as decorative motives of a more or less classic origin. The general arrangement, however, might be used for a pine bench in a bungalow or lodge, simple sawed-out uprights being substituted for the carved legs, and plain boarding for the decorated panels. The essential is, in all cases, a basis of good lines and harmonious proportions, whatever the amount or character of the ornament.

A design for a cottage living-room with stairs (Fig. 1) offers an arrangement somewhat different from the usual type. As a rule these stairs are far too prominent a feature of the room, particularly as in a house of this type they are generally used for all purposes, there being no separate service stairs. Here an enclosure forming the back of a bench next to the fireplace partly screens the stairs, and a curtain may be drawn to hide them completely, on occasions when this becomes necessary.

The drawing of a corner cupboard and bench (Fig. V) is of similar character, and might be used, with but slight modification,



Figure IV—Used to conceal an ugly jog in the wall, this type of bookcase and cupboard can readily be made by the amateur from the scale drawing shown below

in any large room of simple character, whether living-room or studio. Such a feature will give a room a friendly appearance, even though it contains little movable furniture. The slats are arranged to lift up and serve as lockers, which may be used for an infinity of purposes, while the upper part of the cupboard has shelves for books or ornaments. If desired, such a fixture might be extended to the ceiling, giving additional shelf space.

Another bookcase (Fig. IV) of similar character has been used in an illustrator's studio to conceal an ugly jog in the wall. The upper part has book shelves of varying widths, and below is a sliding extension shelf and a drawer, while at the bottom is a cupboard with a hinged front to hold large prints and portfolios. The extension shelf may be particularly commended.

ANOTHER LIBRARY TREATMENT

A large library from a Pennsylvania country house (Wilson Eyre & McIlvaine, architects) shows a most attractive arrangement, inviting repose and study. The fireplace is placed between two large windows, with benches built into the recesses, and well provided with both natural and artificial light, and having the quiet and seclusion so desirable for reading. The end of the room is completely filled with bookcases, while on the side with the windows smaller cases continue the line of the benches, together with cupboards suitable for pamphlets and other unbound matter. Above these bookcases can be hung pictures or suitable prints, thus adding to the inti-

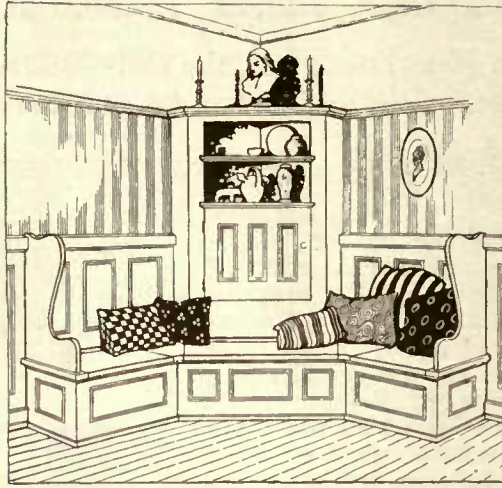
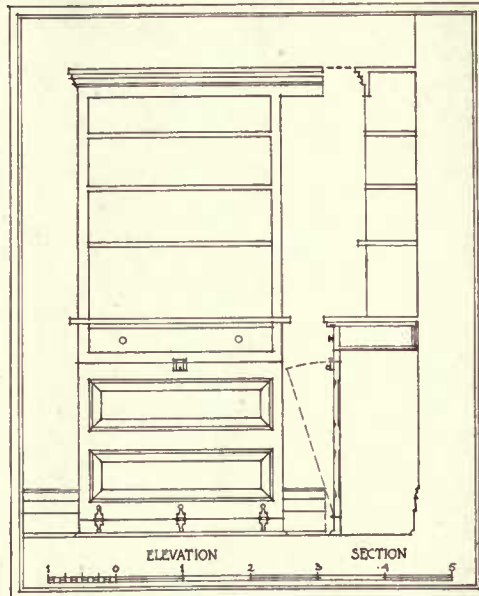


Figure V—A corner cupboard and lounge of this type is adapted to the living-room or studio. The shelves could be continued above the tops of the benches to afford more storage room

mate and friendly character of the room. The same principles of arrangement may be used in a more utilitarian manner, as Figure III shows. Here the walls are lined



A. S. Whiton, architect

Figure VI—In building a Colonial corner cupboard it is necessary to reproduce as closely as possible the panelling of the room. A working drawing is shown below

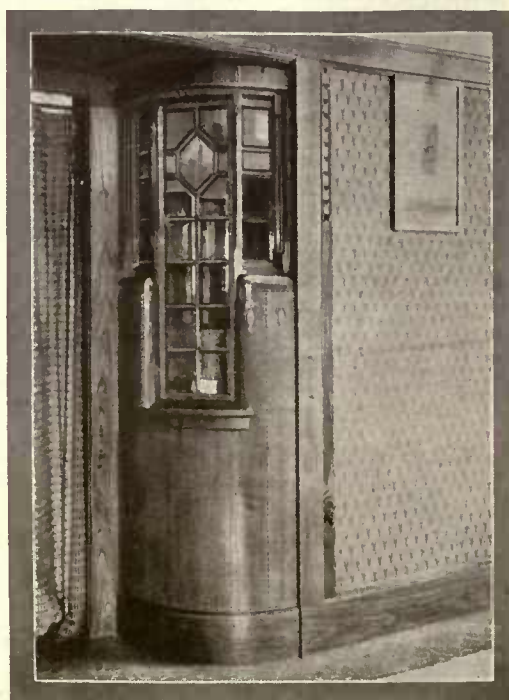
with cases extending to the ceiling, the lower part consisting of drawers for prints and pamphlets. Even the space under the window has been made into a cupboard. This arrangement is practical for a large library, particularly one of a technical nature, and is by no means unpleasing, despite its austerity.

GERMAN AND AUSTRIAN EXAMPLES

An Austrian example (Fig. IX) with painted decoration and leaded glass treated in a typically modern fashion is interesting as indicating a treatment that may be used in blocking up an unnecessary doorway. The bookcase is partly recessed, having a projecting front with splayed corners, and below a bench with cupboards and a heat register, a suggestion capable of use for either steam or hot air heating. The wall paper shown harmonizes with the Viennese type of design, a style as yet little known in America, but which may tend to become more popular.

A German example (Fig. VII), but of a very different type of treatment, is a rounded cupboard in a door recess. This might be used in a living-room, but is actually used as a china closet in a dining-room, with wine locker below. The style of the work, with flat surfaces ornamented with inlaying, and the absence of mouldings are characteristic of one phase of modern German art.

The same elements, however, with a very different treatment may be used in other styles, as in the Colonial example shown (Fig. VI) from the dining-room of a Long Island country house. This example is in excellent taste, following closely the his-

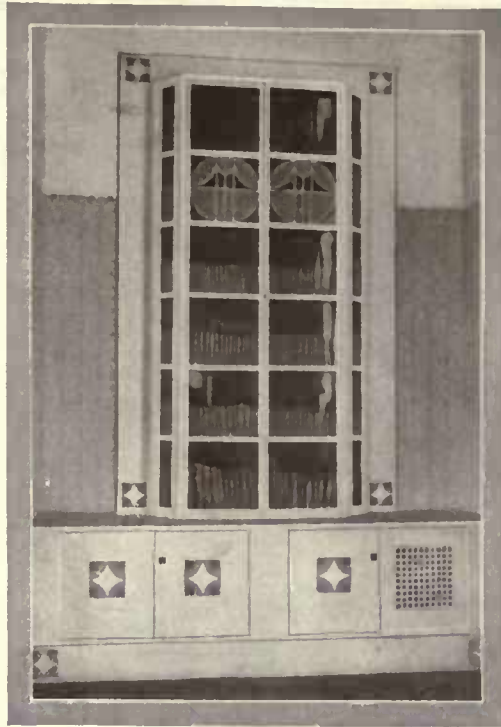


H. Schumacher, architect

Figure VII—A German example, showing a rounded cupboard in a door



Figure VIII—By this treatment a bedroom without a closet and window seat can be amply provided



Boloman Moser, architect

Figure IX—An Austrian treatment for blocking up an unused doorway

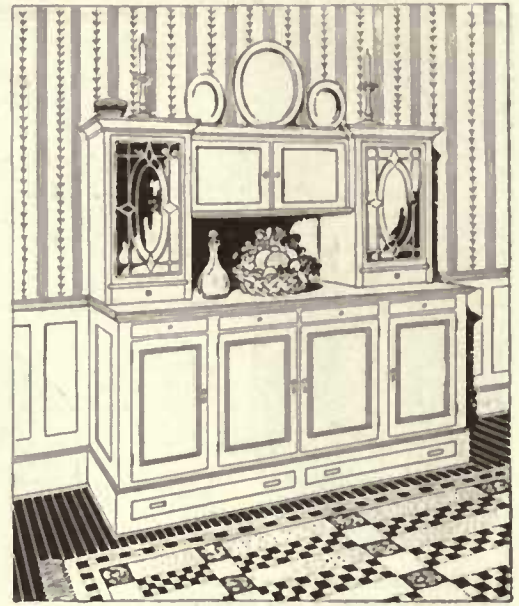


Figure X—For the sake of greater unity the panelling can be continued on each side of the built-in sideboard

toric Colonial precedents, in some of which cupboards of this type were used in all four corners of a room. The panelling of the woodwork has here been well studied in connection with the lines of the doors and windows.

BUILT-IN SIDEBOARDS

A sideboard built into the construction of a dining-room need differ but little in design from the usual movable article of furniture. In Figure X the panelling can be designed to continue the lines of the sideboard, for the sake of greater unity. Such a sideboard might in some cases be recessed into the wall, thus saving valuable space, and an opening into the pantry adjoining, above the shelf, might be useful in serving meals. Large drawers can be used for the storage of table linen, utilizing space that is ordinarily wasted.

A single drawer instead of two would allow table cloths of considerable size to be put away with little or no folding, although its weight would render its use less convenient.

The entire end of a dining-room may be treated as a sideboard, as in the Western example (Fig. XIII) shown herewith. This example is more ornate than the preceding, with pilasters and ornament in the Louis Seize style. The general arrangement is most commendable, although the choice of the leaded glass is not altogether fortunate. Leaded glass is, in fact, one of the most difficult features of interior decoration, and good examples of its use in domestic work are extremely rare.

Passing from the more public portions of the home to the bedrooms we find the use of built-in furniture far less general. Apart from various types
(Continued on page 62)



Eeg & Runge, architects

Figure XI—The corner of a German bedroom has been filled with a built-in dressing-table. The door has a panel of plate glass and the recessed shelves on either side complete this

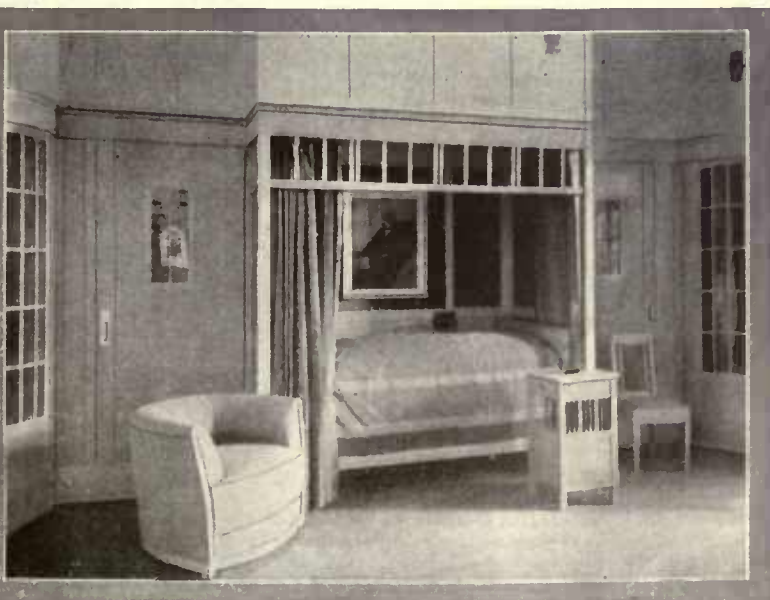


Figure XII—The same room contains a built-in bed with a canopy that screens the bed by day. The bed need not be fastened to the surrounding woodwork

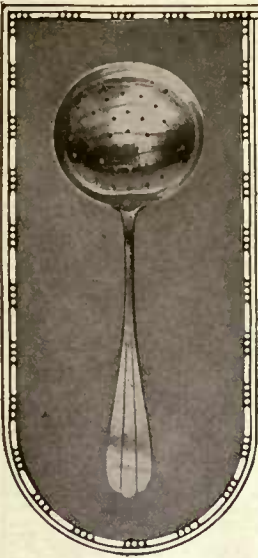


Max Mayer, architect

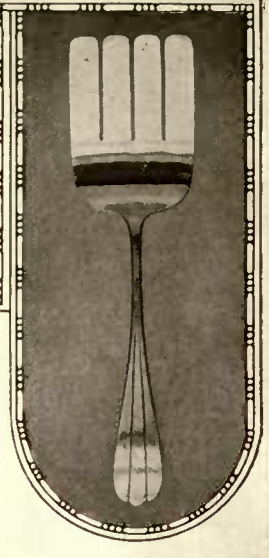
Figure XIII—In a Western dining-room the sideboard has been built to fill the entire end of the room, thus providing plenty of drawer and cupboard space

SEEN IN THE SHOPS

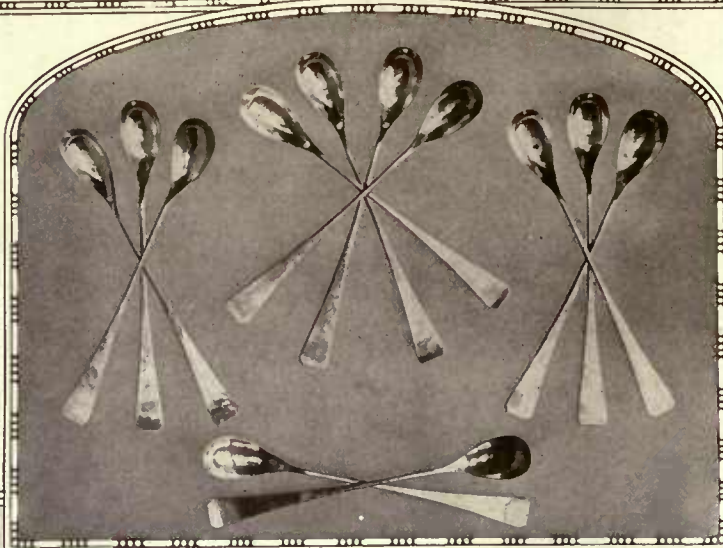
The Addresses of Shops Where Articles Shown on These Pages Can Be Procured Will Be Furnished on Application. Purchases Can Be Made Through the House & Garden Shopping Service.



A novel and convenient article for the table is this spoon, in reality a small silver colander, which drains the vegetables well when serving. \$6.50



A piece of silver that fulfills a useful purpose on the table is the flat-pronged asparagus-fork. It is wide enough to serve a piece of toast. \$6.50



These spoons are indispensable for "long-drink" glasses. They are exquisitely made by hand, with those faint deviations from regularity that mark the handmade thing, yet in appearance identical. The entire dozen is shown, but the spoons can be sold in half-dozen at \$10.50 the six

The photograph can reproduce the shape, but not the iridescence of this beautiful glassware. This example of the ware, a sherbet cup, sells for \$2

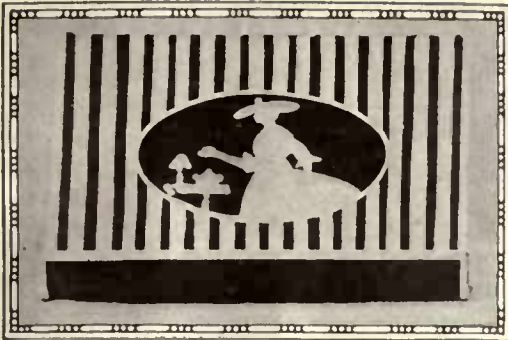
Rainbow-hues, in which amber predominates, can be seen by tilting the pieces of this iridescent glassware to the light. A nut dish is 75 cents



Patterned after the well-loved console of our grandfathers' time is this dainty table in the ivory stepple and black. The charm of this combination enables a single piece to be not out of place in a room of decided color. \$27



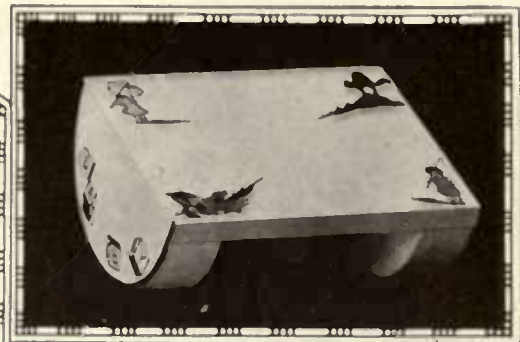
A table tea-wagon capable of infinite uses is the latest development in that perambulating adjunct. It contains a drawer which supports a shelf above. The top can be removed and used as a tray or opened out for dishes. \$15



The first year they're married she won't let him read his paper at the breakfast table; the second year she does—and if she has a heart she provides him with a newspaper stand like this. \$2.25



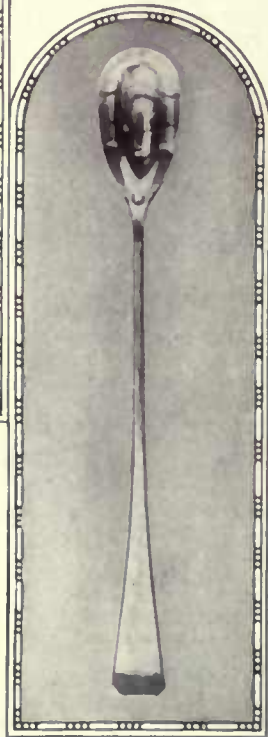
The square fern-stand is unusual. This one comes in the red lacquer—not the shiny red of the "cherry" lacquer, but almost as dull as terra-cotta—and has gold and black ornamentation of Japanese design. \$23



Nursery toys must be fool-proof, and this rocking seat is proof against the most husky youngster. If he falls from it he will not fall far. It is decorated with little pictures for him to contemplate. \$3.50



A candlestick for the bedside table is shown here in dull brass, with glass globe and cap that efficiently prevents flickering. \$2.50

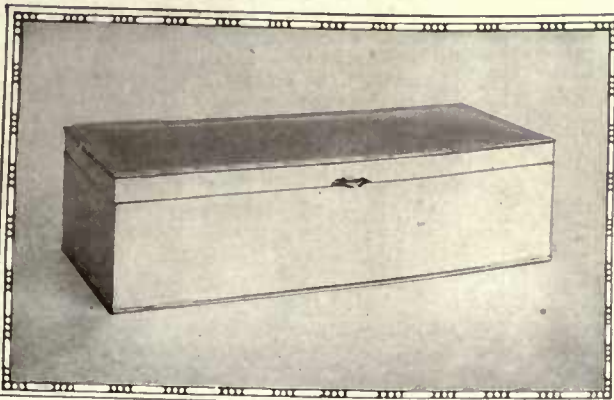


For use in the lemonade or ice-tea pitcher, the length of this spoon makes it extremely useful. The design is severely simple. \$5

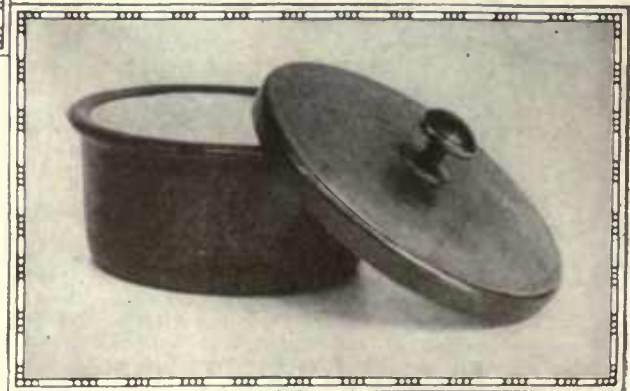


Another example of the new iridescent glassware. The lines of this cocktail glass almost attain that perfection of beauty which would make it a joy forever. \$1.50 each

Pewter is an excellent and effective metal cover for this cigarette box. Finished in absolute simplicity, and less susceptible to tarnish, perhaps, than silver, pewter is a metal that is worth reviving for general use. The example shown is abundant proof. \$6



For the individual casseroles that are so popular, tiny copper lids, finished with colored enamel knobs, are suitable and decorative. Handmade, they transform the earthenware casserole. The copper is nearly the same color as the casserole itself. \$2.50 each



YOUR ALL-YEAR GARDEN

Testing Seeds, Collecting Catalogues and Looking Over Your Tools Are the Three Important Jobs in January

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. With inquiries send self-addressed stamped envelope.

ANOTHER season, with its successes, failures, mistakes and lessons, lies behind us, and a new one, fraught with the possibilities of great improvements over what we may have done in the past, is spread ahead of us. Undoubtedly you have been urged already to make good resolutions. I will not attempt to repeat that advice here, except by way of an amendment: that the garden should be included along with the other things which the ministers and editors have mentioned. Resolve to have, during the coming season, a better vegetable garden and a more beautiful flower garden than you ever had before, but don't let it go at that; good resolutions alone are about as effective as shells without powder. Unless you *do* something, at once, towards making a better garden a reality, things will drift along until planting time, and it will be a matter of the season's luck whether your gardens are better or poorer than they were last year. It is not so important to resolve to have a better garden as to resolve to do something about it immediately, and to *do* it. Then the improvement over last year's garden will be an assured fact.

To look at the thing a moment from a practical point of view, there is every probability that vegetable gardens will pay this year as never before. There is no indication at present of an early termination of the frightful slaughter and destruction in Europe. The level of food prices is bound to continue to rise, as it has risen with insignificant setbacks for the last two decades. On the other hand, modern irrigation, the perfection of small hand tools and spraying apparatus, and newer methods and improved varieties of vegetables have made it possible for the home gardener to produce more than he formerly could, with a great deal more certainty, and no increased expenditure of time and physical effort. The home garden is more and more becoming an important economic factor in the yearly budget for thousands of families. Let your "preparedness" begin at home. Plan now for a well supplied table this summer and an ample store of vegetables and fruit and preserves for next winter.

Extending the Home Into the Garden

Old subscribers to HOUSE AND GARDEN have probably noticed already in the *new* HOUSE AND GARDEN an editorial policy which aims to consider the house and the garden and all that go with them as an architectural unit, and the home as an institution, instead of as isolated factors.

Formerly the home was included within the four walls of the house—and during the biggest part of the year the windows were kept closed. But it has been growing out. First the outdoor porch, living-room and dining-room, then over these, on the second floor, the sun parlor and the sleeping porch. And now the automobile has helped to make country living not merely living in a house in the country, but in the open air. People used to travel merely to get to places; with the modern car they travel for the sake of travel—the joy of the countryside, the panorama of strange places, the exhilaration of unlimited and untainted air, and the lure of the endless road. But the possibilities of the garden as part of the home, of the pergola, the arbor and open summerhouse and attached conservatory, as extensions of living-room and library, have not yet been anywhere near fully realized. Don't plan your new house or the remodeling of your old one without taking these things into consideration. Even if the house itself is not to be touched, you can do something this year to make the garden more of a part of it—a pergola leading to a little pool, secluded in the privacy afforded by a sheltering evergreen hedge, against which a high-backed garden seat invites



Submitting to the lure of catalogs is the gardener's most enjoyable indoor work. Order them now—order all of them and invest a few evenings in the study of their pages

one to bask in the sun—these are simple things and not expensive; but what a transformation they can make in the spirit as well as in the beauty of a garden that has been simply built around the house! Think of these things now in January, the month of plans!

Your 1916 Garden

It may seem a bit premature to begin to talk about your 1916 garden, but there are only twelve months in a year and only four weeks in each month, and it is but a short time before you will be looking back on your 1916 garden. Early this month the new flower, seed and nursery catalogues will be out, and there is a good deal you should do before you look at them. There is one thing in particular which should begin with the beginning of the year—a "garden book." This is not a difficult matter; you do not need to feel about it the urging and boredom of keeping a diary. Your garden book should be a book of joy wherein are put thoughts, notes, fancies, new ideas, suggestions from magazines and from other gardens which you may see, as well as records and dates. Get a large, plain blank book, preferably with loose leaves; gardening diaries and other especially ruled books are not worth bothering with. By means of tags or corners snipped out of the pages and marked, for an index, separate this book into three general sections—one for flowers, one for vegetables, and one for fruits. These should be allotted space in the order named—say, half of the book for flowers, a third for vegetables, and one-sixth for fruit—that is, if all three on your place re-

ceive the usual amount of room and attention. Each section may be further subdivided into a place for plans and ideas, and for planting records and notes. The latter should be arranged by double pages, showing the planting dates, the vegetable and varieties, etc., and the corresponding line on the opposite page should be reserved for date of maturity, remarks as to quality, and so forth. If the planting records and notes are started on the last page of each section and carried backward towards the beginning, all the pages can be utilized. With a loose-leaf book, of course, this will not be necessary, as the pages can be added where needed. The book should have a substantial, stiff covering, so that it can be taken out into the garden. When you come to plan your garden for next spring you can imagine what an assistance a book of this kind, covering the last two or three years, would be—if you only had it. The moral is, start one now, so that next year you *will* have it.

By way of beginning, measure up carefully now the flower garden, vegetable garden, and the space which may be available for planting fruit trees and small fruits. When you get started at this work, you will think of a great many more things that you would like to do, than it will be possible to do, this coming spring; mark them down in ink of several colors, and plan to carry out each year, for the next three or four years, a part of the general scheme. You can, for instance, put in red ink the things to do this spring, in blue those for '17, and in green those for '18. The pleasure and the results to be had from a carefully planned campaign of development of this sort are accumulative.

Look Over and Test Your Seeds Now

Seed testing should be done at once, as it is necessary to get your results before sending in your orders. It takes some varieties ten days to two weeks to germinate in a soil test. Get out any of last year's seeds which may have been left over, that are in the original packets or are carefully labeled; it will not pay for a minute to keep and plant any seeds the variety or germinations of which you are in doubt. The number of years for which seeds of various kinds ought to be good, provided they were fresh when they were bought, is approximately as follows: Cucumber, musk melon, water melon and squash, 7 years; eggplant, 7 years; okra, 3; onions, 2; lettuce, peppers and tomatoes, 5.

The "blotter" test can be made very simply. Upon a blotter soaked with water, place fifty or a hundred seeds; cover these with another blotter and put in a warm place. The quick growing varieties will show signs of germination in twenty-four hours, though others may take several days. The "soil test," however, is much more satisfactory. In an ordinary shallow flat place a layer of sphagnum moss and cover this for an inch or so with fine, light soil. This flat should have a tight bottom and a cheap tin funnel can be inserted in one corner so that the moss can be saturated until the soil begins to show dampness on the surface, without directly watering the soil at all. Sow the seeds, twenty-five to a hundred, according to size, in separate rows, very carefully tagged as to variety and number sown, and keep the box in a warm place covered with a pane of glass until all have germinated that will. Remember that these tests are made under the most favorable conditions, and that in the garden, when actually planting, you will not get nearly as good results. Allowance must be made particularly where the "blotter test" is used.



Courtesy of Claire Avery

Many of the American panels have the spirit of the French panels with their classical backgrounds



Painted panels of conventionalized flower design are suitable for framing in oak panelling, or they may be placed over a high wainscot

THE RETURN OF THE PAINTED PANEL

Its Effective Use in the Modern Room—Other Suggestions for Panelled Wall Treatment

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through HOUSE & GARDEN. Send a self-addressed stamped envelope.



Courtesy of Claire Avery

A painted panel should be decorative in its execution and not naturalistic, and it should be done flatly

At the mention of a panel picture we get the image of a grandiose salon with enormous oil paintings set in gorgeous gilt rococo panelling; or else the priceless and exquisite inserts of Louis XVI chateau interiors. But the costliness of the old-time panels need not deter the present-day decorator. Having that precedent, we need only adapt them to our modern architectural backgrounds, suiting size, subject and cost to our interiors. And in that use there is but one rule to observe: that the panel picture is a part of the wall decoration, and not a movable accessory.

Bare wall spaces should be broken by spots of interest, and for this use the painted panel is admirably adapted since it is a decoration which partakes of the structure and architecture of the room.

In place of a group of many small pictures, however good, one large picture, appropriate in subject and color, inserted in the wall, framed with a moulding that corresponds to the rest of the architectural details, gives a room distinction, unity and real style.

In this way may we make use of an oil painting. Formerly the picture, framed elaborately, was hung by a wire at an angle from the wall. There it gave no feeling of being part of the room itself, however appropriate its subject. Stripped of the frame, set close against the wall, and framed with a moulding similar to that used elsewhere in the room—and you have a consistent and truly decorative wall treatment. Generally speaking, an oil painting, if dark in tone, requires a panelled room. The picture should be framed by the panelling, as though it were especially designed for that purpose.



Courtesy of the Misses Kelly.

In the boudoir or morning room French grotesque panels of Louis XVI style showing Chinese influence could be used. Some furnishings of the room should show the same period characteristics

Dark oil paintings are appropriate in a dining-room, library or living-room. If a room lacks dignity, a subdued panel picture will give it. If the room needs humanizing, a fresh landscape filled with dazzling sunlight and soft greens will relieve the austerity of the constrained and cold interior.

PORTRAITS AS PANELS

The question of the family portrait may thus be solved. Imagine the additional pride and glory accorded them when set into the very wall foundations of our house and home! Use two full lengths on either side of the library fireplace, and, as an oval-mantel, the portrait of a proud ancestor.

Painted panels may be used on either side of a mirror, the whole being framed as a unit and being set close against the wall. Decorative figures of a French or Colonial style look especially well. These require a lighter sort of treatment, both as to width of moulding and color of panelling. A drawing-room with French

grey walls and mouldings of a darker tone would make an admirable background for a French panel picture. In a small simple room, such as a bedroom, boudoir or morning room, cream or grey tone wall, with panels of Louis XVI mezzotints, give the room much the spirit of the French petit-salon.

The greatest care should be taken with the placement of these painted panels, as, once in place, they cannot readily be changed. They must look as though they were absolutely designed to suit the space and the room. They must be excellent in execution, as we may not change them as we do a picture from a wire on a wall. Above all, they should not be covered with glass, as they are an integral part of the wall, not an applied ornament.

A painted panel should be decorative in its execution, not naturalistic. It should be done flatly and directly. Recall, for example, some of the panels in the restaurants of Germany. The color and drawing is bold and virile. One feels they partake of the very sturdiness of the oak panelling with which they are surrounded.

The over-doors may be treated in the same way as the over-mantels: simply decorative panels related to the more pretentious one of the mantel.

As the hearthstone symbolizes welcome to the house, so should the panel above the mantel symbolize the spirit of the house. This is becoming more and more the practice in modern houses. The architect leaves the clear space over the mantel for the owner to insert his own panel painted especially for his house, as an individual expression of what his house stands for.

In a dining-room, oval panel with flower deco-

(Continued on page 64)

THE MAN BEHIND THE PLANS

IF you would know what an architect is, consider him in terms of the strategist. The layman may dream his house, but the architect must dream its execution; the layman can say what manner of house he wants, but the architect will tell him how to attain it.

A deliberate arrangement of forces, his work, an arranging of the powers of beauty against the powers of Nature that both may know the transformation of contrast. It is the creation, in stone or steel, in timber or in brick, of that path along which the armies of inexorable custom make their appointed way. In this battle of building he marshalls a force as real as serried hosts and more abiding; he studies his field and summons Nature to aid him; upon the hills he imposes a new skyline whose spires look out upon to-morrow and the days thereafter. A dreamer this man, yet let him draw but a line—and lo! the void is filled with the reality of a house!

You never hear of the strategists in battle; they would seem to creep away unacclaimed, to find compensation in the mere accomplishment. So the architect. Once finished, the dwellers glorify the house into a home. A home the architect cannot make; he is a builder of buildings, the man behind the plans.

MEN have often asked: Is architecture a business or a profession? A business for some, a profession with others, while to a third class it is an avocation. To the majority it is an honorable and inspiring profession in its highest sense; but the architect has to be quite a number of things to-day that the usual professional man does not, and of which the architects of earlier days knew nothing about. He must be a good housekeeper, something of a lawyer and engineer, he must know something of real estate values and insurance, in addition to being a good business man. He must understand the fundamentals of sanitation for his professional qualifications, as well as being a fair plumber, steam-fitter and electrician, a good painter, an excellent carpenter and mason, know something about plastering, marble and tile setting and should work fourteen hours a day. That means a liberal education, obtained at an early age if a man expects to live long enough to practice it in time to make a living. On the whole, his remuneration is not high compared to the number of unproductive years spent in acquiring theoretical and practical knowledge.

But even more: the architect must be a diplomat. He owes allegiance to his art, allegiance to his client and must keep faith with his contractors. On all sides is he hedged in with limitations—limitations of taste, of mechanics, of a client's wish and a contractor's willfulness. How many a piece of good architecture owes its existence to diplomacy if the truth were but known!

Now, no diplomat can carry through his policies save his nation support him, and in like manner no architect can accomplish well the work he sets out to do unless he enjoys the utmost confidence of his client.

Few clients understand before building, the relation of an architect to the process of building in general, or the nature, function and scope of the profession, as well as its limitations as to the architect's duties, distinguished from the duties belonging to the contractor.

The architect is the professional advisor of his client, and, as such, his duties correspond closely to the duties owed by a professional man to his employer.

More often than otherwise the architect is the representative of his employer in the supervision and carrying out of the contract made between the owner and the general contractor.

It is now customary for the contract between the owner and the contractor to name the architect as referee for the interpretation of the contract, and, to a great extent, as the arbitrator of rights and duties thereby created.

To the client the architect owes the ordinary duties of zeal, faithfulness and the exercise of reasonable professional skill. By exercise of reasonable professional skill is not meant the highest possible skill or knowledge that might be possessed by any one of several architects, but rather that sort of knowledge and skill which ordinary good usage has made it reasonable to expect from an architect of professional attainment and experience.

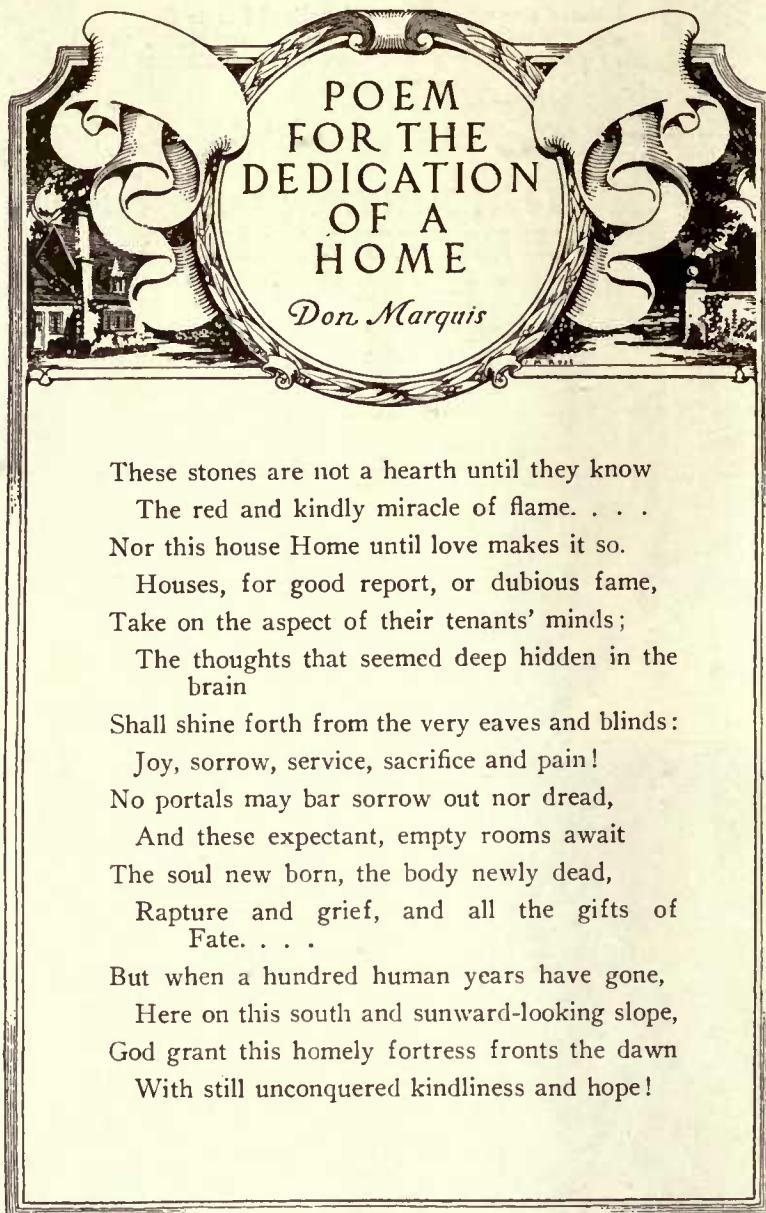
THERE will always be two orders of architects: those to whom architecture is a handmaid, serving graciously and unfrowardly that life may be more livable and more full; and those to whom architecture is a taskmaster, setting endless compulsions and impassable barriers to his life. The one holds that architecture is subservient to

utility; the other, that architecture is an end in itself. To the one the great ideal is life; to the other, architecture.

On those first days it was the artist in life who stood by the master draughtsman and watched him design the span of the heavens. It was he who saw planned the towers of the hills whence men thereafter might look for strength and inspiration. The architectural architect came along much later.

Master and serf, they labor side by side down the years. Most of their work passes, some is not even a memory. The decay of age knows no distinction. Makers of new skylines arise. We in a young land reach up to the heavens and our lighted towers ensnare the skirts of night. We have taken the good of the past and fitted it to our needs. Lo! a new architecture! Listen! There never was a new architecture. There is only one great law: all buildings are houses—houses to work in, houses to play in, houses to pray in. The rest of architecture is the product of environment.

It is the man who understands how to house his fellowmen so that, in their appointed time and place, they can best work and play and pray who becomes the artist in architecture as he is the artist in life. The mechanics of his craft—whether his roofs be flat or pointed, his towers buttressed or alone—he learns from Nature. For he is her servitor, even as architecture is his handmaid.



These stones are not a hearth until they know
The red and kindly miracle of flame. . . .
Nor this house Home until love makes it so.
Houses, for good report, or dubious fame,
Take on the aspect of their tenants' minds;
The thoughts that seemed deep hidden in the
brain
Shall shine forth from the very eaves and blinds:
Joy, sorrow, service, sacrifice and pain!
No portals may bar sorrow out nor dread,
And these expectant, empty rooms await
The soul new born, the body newly dead,
Rapture and grief, and all the gifts of
Fate. . . .
But when a hundred human years have gone,
Here on this south and sunward-looking slope,
God grant this homely fortress fronts the dawn
With still unconquered kindness and hope!



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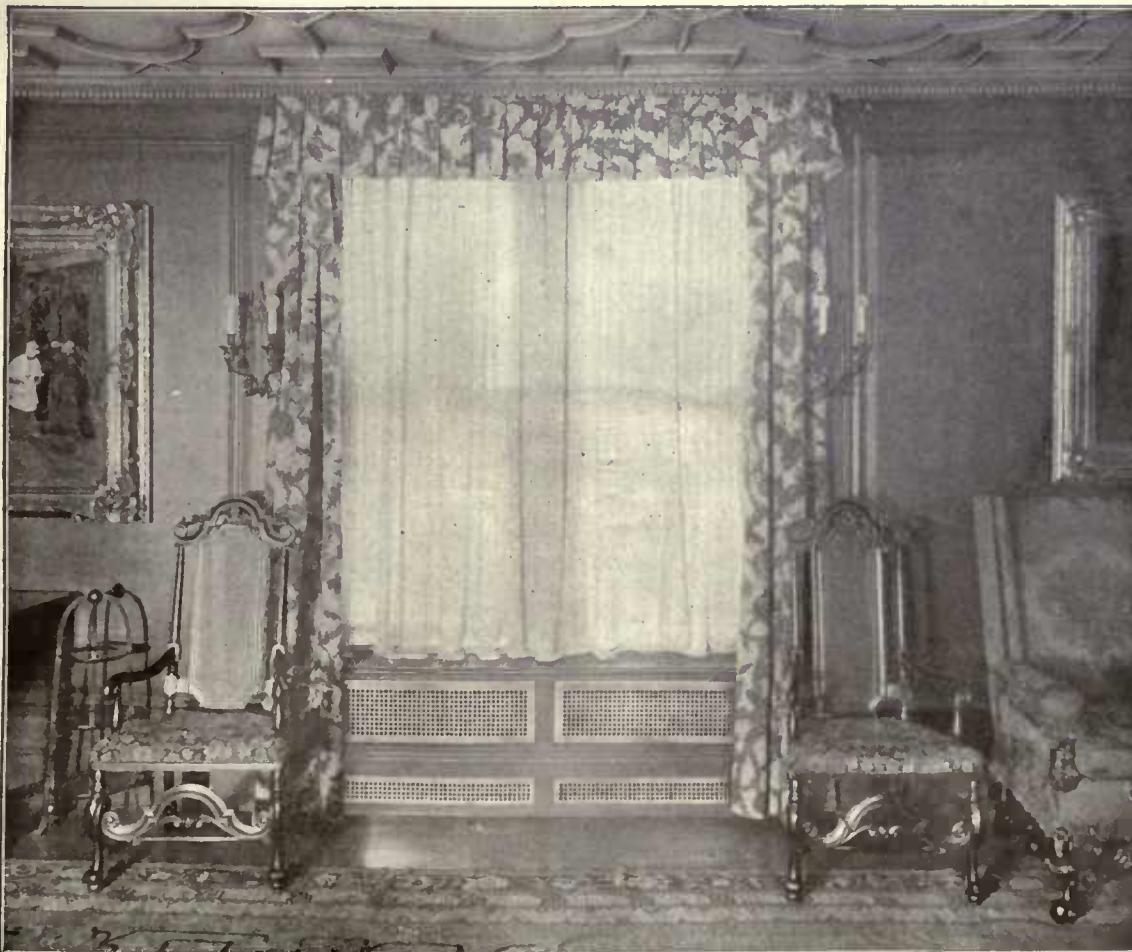
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Poultry Work for January

Order the new incubator this month.
Investigate the new colony brooders.
Make up the breeding pens as soon as possible.
Gather the eggs several times a day or they may freeze.
Don't close the house too tightly. Hens must have fresh air.
Keep sand, loam or ashes on the dropping boards to prevent odors.
Feed at least an hour before the hens go to roost or they will not eat enough.
Give fresh water at least twice a day in freezing weather or the hens will suffer.
Admit as much sunlight as possible every day, even if you have to wash the windows.
Hang burlap or muslin curtains in front of the perches on extremely cold nights, but at no other time.

Orders for incubators and brooders should be placed this month to make sure of early delivery, but it is important to consider the merits of the different machines carefully and to get the advice, if possible, of an experienced poultryman. Many times a request to the director of the state experiment station will bring much useful information, as these stations try out all kinds of machines. Incubators holding as few as fifty eggs are on the market, but as a rule, it is hardly worth while running a machine for less than 120 eggs. Gas is being used to an increasing extent for heating incubators, and in sections where the current is not too expensive, electric incubators are very convenient and easy to handle.

Of course, many amateurs have been laying heavily for several months they are not in the best of condition for breeding, and if they have not been laying heavily, of course, no one would want to breed from them. If it is possible to select a dozen yearling hens that laid well the first season and were late in moulting, they should be used for the breeding pen, provided, of course, that they are in good physical condition and of average size. Often it is found desirable to have two males, alternating them at regular intervals. If the amateur has only a small flock and cannot very well carry over yearling hens, he will usually get fair results by mating a yearling cock with the pullets.

It is always advisable to use a male bird, as well as females, from a heavy laying strain, but people who preferable to buy day-old chicks or expect to get 200-egg pullets because



The eastern entrance to the Homestead Campine Farms Poultry Yards, showing the houses for the young stock. The birds remain in these houses with wire runs until they are about six weeks old, when they have free range until they are brought in for their winter quarters

else send their eggs to a custom hatchery. Even some commercial poultry keepers have adopted this practice, but the brooding of the chickens still remains. The colony brooder, under which several hundred chickens may be hovered at one time, is making rapid strides in popular favor and is worth investigating now, although actual work may not be commenced for several months.

It is time for the amateur to make up his breeding pens and this is a matter which deserves more attention than it commonly receives, even though birds are wanted only for egg production. Probably better results follow when a cockerel is mated with yearling hens than when pullets are used, especially if the hens have not been forced for egg production the second winter. When pullets have they purchased a setting of eggs from somebody's record-breaking flock are likely to be disappointed. The daughters of prize layers are seldom heavy egg producers. It pays to select the best layers for breeding, but there is a limit in this direction and it is quickly reached. One point, though, is of the greatest importance, the breeding stock must have stamina, good size and vigor. When extremely cold weather comes, it may be necessary to set muslin-covered frames into the window openings and to draw a muslin or burlap curtain in front of the roosts. This is to be done only when the temperature drops close to zero, when the houses are 10' deep or more. Birds with long combs need more protection than

(Continued on page 54)



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†Showrooms equipped with model bathrooms.

Poultry Work for January

(Continued from page 52)

breeds like the Wyandottes and Plymouth Rocks, but all poultry requires an abundance of fresh air at all times.

It is wise to gather the eggs several times a day or they may freeze in the nests. The water buckets, too, will require filling at least twice a day when the weather is cold enough to freeze the water.

The dropping boards will not need cleaning so long as the temperature remains low, but this work must be attended to when the weather grows warm again. And sand, loam or ashes should be spread on the boards to act as an absorbent. It is not well to use wood ashes, though, as they impair the fertilizing value of the accumulation.

It is important to flood the poultry house and especially the roosting sec-

tion with sunlight, which is Nature's best disinfectant. Glass windows should be washed occasionally and muslin curtains thoroughly brushed at frequent intervals. If the pores are clogged with dust, these curtains are no better than boards, so far as ventilation is concerned.

The days being short, strict punctuality in feeding is required, and the last meal must be given at least an hour before nightfall, or the hens will be likely to go to roost with their crops only half filled. Whole corn has one advantage as an evening ration—it is so large that the fowls can pack their crops with it in a very short time. Cracked corn is better at all other times, for the hens have to do more scratching to get it, and scratching is the best kind of exercise to keep them in condition.



Courtesy of Miss Katherine Presbrey

The "little lion dog," as the Pekinese is termed by the Chinese, has more than a fancied resemblance to the great beast of the legend

The Barking Dog

The old saying that a dog's "bark is worse than his bite" is capable of another interpretation than the one usually placed upon it: to the ears of the surrounding community at large the yapping of a chronic barker is far more annoying than any problematical proclivity he may have for closing his jaws on something more animate than a chop bone or a dish of soup meat. In other words, the habitually noisy dog is a nuisance.

If it were possible to classify barking dogs, they might come under two general heads: those that raise a row over some real or fancied intrusion on their masters' domains, and those that bark extravagantly from scatter-brained excitement or simply because they have nothing else to do. The first class of noise is legitimate and, in many circumstances, highly desirable. The second has no logical excuse for existence, and it is with the purpose of mitigating it that the following suggestions are offered.

First as to the dog that barks from pure excitement. In many cases the habit is traceable to his bringing up. Perhaps the tendency is inborn, but has it not been aggravated by playing boisterously with him, teaching him to "speak" until he does it on all occasions, encouraging him to rush madly out the opened door in pursuit of some imaginary foe, and a dozen other actions calculated to develop his vocal propensities?

Whether or not this is the case, the remedy is the same in principle: *calm him down* by word and act. Let him realize by your own quiet behavior that life is not one prolonged bark, and if this does not effect a cure, resort to the light switch or whatever other form of punishment you prefer to employ. In many cases, particularly those of large dogs, the "force" collar is the best thing to use, inasmuch as it is an adequate punishment which acts directly on the dog's throat. It should be resorted to, however, only with discretion.

The dog that barks to pass the time presents a different problem for solution. With him it is chiefly a question of justice and punishment. Supposing he is confined in yard or on chain and is habitually noisy. First be sure that the cause is not hunger or thirst or insufficient exercise, and then punish him lightly while you order him to "be still." A few repetitions should teach him the meaning of the command, and thereafter it is simply a question of catching him in the act and punishing accordingly. Often a sound switching or two is necessary to effect a cure, especially if the habit is of long standing, but perseverance will count here as in all dog handling.

In the final analysis, the cases of undue barking, which cannot be successfully handled are extremely rare.

R. S. LEMMON.

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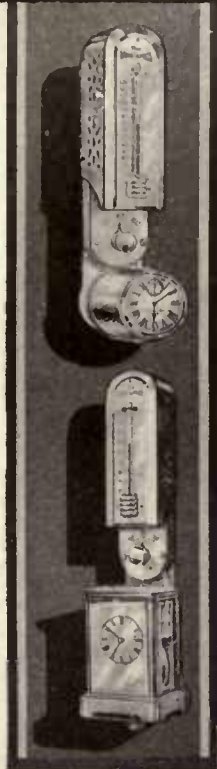
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Good Floors

(Continued from page 19)

inally fastened together with nails. The benefits of having it are many and obvious. Furthermore, it is a practical necessity that some sort of a floor be laid upon which workmen can perform their various tasks during the construction of the building. Herein lies the great advantage of a permanent sub-floor, namely, that the upper, or "finish" floor, need not be laid until all other building operations are completely finished. Only under the latter condition can a satisfactory floor be logically insisted upon.

The commonest and most inexpensive lumber may be used for the sub-floor; the only requirements being that it must be sound and well seasoned, and mill-planed to a uniform width and thickness. The thickness should be not less than 7/8" for a span not exceeding 2' between joists. The width of the boards should not exceed 6", and they should be laid diagonally across the joists so as to allow of laying the finish-flooring on same in either direction without paralleling the direction of the sub-flooring.

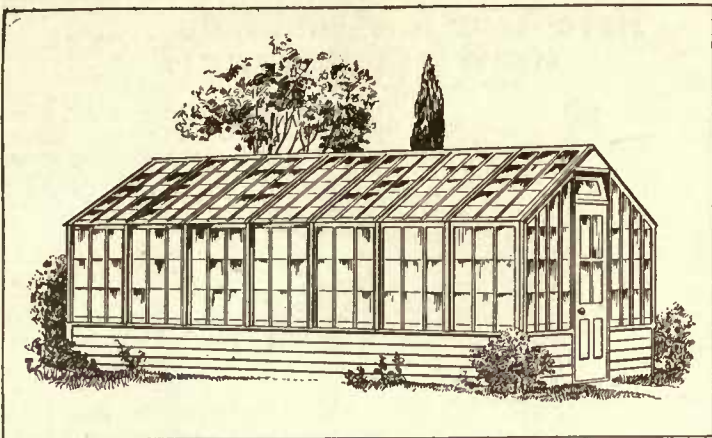
THE COVERED FLOORS

Soft-wood flooring, when concealed from view by carpeting or linoleum, should be square-edged, not tongued-and-grooved. It should be borne in mind that the only object of tonguing-and-grooving the edges of the upper boards of a double floor is to provide for the concealment of the nails. There is a somewhat prevalent opinion that "T & G" flooring, as it is often called, makes a better floor than plain square-edged boards. Such, however, is not the case. Plain, narrow, square-edged spruce or pine flooring, "backed-out" on the under side, nailed through the top, and laid over a sub-floor, answers all requirements for floors that are to be subsequently completely covered with carpeting or other wearing material. It is desirable that soft-wood flooring be also "quarter-sawed." Otherwise the boards are liable to warp or "cup up," thereby forming slight ridges at the joints, which latter condition is not at all conducive to the welfare of the carpet or linoleum. In no case should spruce or pine floorboards be more than 4" in width, nor less than 3/4" in thickness. In laying square-edged flooring for carpeted or linoleum-covered floors, it is not necessary, or even advisable, that the endwise joints be staggered as regards each individual board. Instead of laying one board at a time, as in tongued-and-grooved flooring, it is usual to lay several boards of even length together, without nailing, then to strain this group into tight contact, one with the other, by means of flooring-clamps or wedges. Held thus, the boards are then nailed in place, the outermost board being nailed first. Adjacent groups, laid side by side, should break joints, one with the other. The nails are driven through the top of the boards and should be sunk slightly beneath the surface so as to allow of the boards being planed down to an even surface. After the latter operation is finished, the nail holes should be filled with putty and the floor immediately given a protective covering of lead and oil paint or other suitable preservative.

All floors that are to be laid on a wooden skeleton should invariably be composed of two layers; the lower layer, or "sub-floor," being laid directly on the joists, and the upper layer, or "finish-floor," being laid over the sub-floor. The saving in cost, due to the omission of the sub-floor is wholly insignificant, while the benefits of having it are many and obvious. Furthermore, it is a practical necessity that some sort of a floor be laid upon which workmen can perform their various tasks during the construction of the building. Herein lies the great advantage of a permanent sub-floor, namely, that the upper, or "finish" floor, need not be laid until all other building operations are completely finished. Only under the latter condition can a satisfactory floor be logically insisted upon.

DEADENING SOUND

Between the two layers of flooring, a double thickness of waterproof building paper should be laid as a protection to the "raw" under surface of the finish flooring. Sometimes, however, it is desired to deaden a floor against the transmission of sound to the rooms below. Perfect insulation from sound waves can be accomplished only by absolutely severing the rigid connection between floor and ceiling. This can be done by employing two separate sets of joists; one set to carry the floor and one to carry the ceiling, as indicated at "A" in Sketch No. 3. This construction, although nearly ideal for the purpose of absorbing sound waves, is highly conducive to the spread of fire which, once gaining access to the enclosed timbers, would sweep unobstructed throughout the floor-construction. Therefore this construction should never be tolerated unless the ceiling be plastered on metal lath and a sheet of asbestos inserted between the two layers of flooring. Also, all communication with the vertical air spaces of the bearing walls should be absolutely cut off by solidly "blocking in" the ends of the joists over walls and partitions. A more common method of partial deadening is illustrated at "B" in Sketch No. 3. This method is considerably less efficient than the other, but it is safer from fire and more economical. On top of the sub-floor is laid a layer of heavy deadening felt or quilting, while on top of the latter, and nailed through it into the joists, are laid the strips that carry the finish-flooring. This method of floor construction also possesses other merits aside from that of partial deadening. By using strips 1 1/2" in height, the resulting space between the two layers of flooring will be sufficient to accommodate electric conduits, thus avoiding any cutting of floor-joists that might otherwise be necessary. Again, the convenience of laying piping on top of the floor instead of on top of the ceiling, is evident.



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Counting the Cost of Farming—III

(Continued from page 41)

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THE POND

Just when the farm could not pay its expenses, we built the pond. This little piece of water will always be a beauty spot on the landscape and the farm ledger, for it paid its way from the beginning, both in hard, cold facts and more ethereal joys.

It is true that the house dog forgot the pond was there, and, not being able to swim, almost met a watery grave by trying to run across it. It is also true that, whenever the ice will hold, that pond tempts the whole family to go skating on Sunday; but some of the best of men can wink at these catastrophies when they glance at the account book.

There are four or five large, never-failing springs on the farm. Two of these were turned together down a natural gully toward a bit of low land at the edge of the woods. Here a dam was thrown across to close in the fourth side of the natural basin. The dam was formed by a retaining wall built of field stone erected 5' high, 3' wide and 60' across. Against this the earth that was dug from the bottom of the basin was packed. This earth made an embankment about 5' wide at the base and 3' at the top along the 60' wall. It was ploughed and picked from the bottom of the basin and drawn out with a scoop shovel. By this process the loam was removed and the bottom of the basin formed of the natural clay sub-soil which holds water like a porcelain pan. Thus, the center of the pond was

made 5' or 6' deep. Gradual sloping shores were left on two sides, to allow the pond to become a good swimming pool in the summer. A wooden trough set in the retaining wall conducted the overflow into a little streamlet taking its way down through the woods. A pipe in the bottom of the retaining wall is opened and closed with a key, thus allowing the pond to be drained and cleaned each fall, and refilled with clean spring water that makes ice as clear as crystal and as pure as anything but artificial ice could be.

Now here is where the hard, cold facts come in. We had an ice house to fill. It is not a fancy ice house with air chambers and ventilators. It is nothing but a tight room built in the end of the shed.

The first winter was a nightmare for the ice man. It was the sort of winter when foolhardy folks make maple syrup in January, and the woodchucks nap in the sun on the back fences. It was the third week in February before the ice was thick enough to cut. Then the cakes ran 7" and 8" thick. People worked overtime that week cutting ice. Two men and the team cut, hauled and packed over 32 tons of ice from our little pond then in four days at a cost of \$34.00.

This made the ice cost but little over \$1.00 a ton in the house. If we had been obliged to haul the ice from the lake six miles away, or an undesirable creek two miles off, it would have cost \$4.00 a ton. That was what our neighbors were paying. At this rate we saved \$3.00 a ton on 32 tons of ice, or enough to build the house and buy a few postage stamps.

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First cost of ice house.....	95.50
Credit side of ledger..	\$0.50

But this is just the beginning of the figures placed on the credit side of the ledger to the account of the pond. It has this earning capacity each winter, and more, if we choose to sell ice.

The Cloisonné Enamels of China and Japan

(Continued from page 34)

to the account referred to, which, by reason of lack of space, cannot well be here quoted.

The Koreans probably acquired the art of *cloisonné* from the Chinese, and the Japanese from the Koreans (perhaps not before the 15th Century). Captain Brinkley says: "One thing is certain, that until the 19th Century enamels were employed by Japanese decorators for accessory purposes only on wood and porcelain as well as on metal. No such things as vases, plaques or bowls having their surface covered with enamel in either style." This at once enables the collector to understand at how late a period, comparatively, *cloisonné* enamel became popular in Japan. It is believed that a Japanese craftsman, Kaji Tsunekichi, produced the first vessel covered completely with *cloisonné* in Japan. This was at Nagoya. This won him great fame and many pupils. The earlier pieces of Japanese *cloisonné* followed in pattern, to a great extent, the Chinese enamels, and

though they are somewhat less fine in color they often excel in technique. Until 1890 the *cloisons* of Japanese work were soldered to the metal. Since that date a vegetable gum has often been employed for the purpose. In some modern work there appears to be no evidence of *cloisons* whatsoever, but some of these pieces have hidden *cloisons*. The Japanese *cloisonné* objects are usually enameled on the back or on the inside with blue enamel. Tokio, Yokohama and Kioto are the main sources of the modern product.

Thirty years ago Louis Gonse, a French authority, wrote that the Japanese had done little in *cloisonné*, but since that time its production has increased enormously. While much of this modern work is inferior in quality, that which is truly fine is well worth the collector's attention. With the rapidly changing conditions, both in China and Japan, such objects will greatly enhance in value a few years hence and come to be properly esteemed.



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The Japanese Loquat or Medlar, *Eriobotrya japonica*, is another tree with flowers of cloying fragrance that comes into bloom in November and lasts almost until Christmas. This tree also has a bright yellow fruit from February until May that adds much to its attractiveness. The ever beautiful *Photinia serrulata*, with its leaf-buds of brilliant red in midwinter, becomes a sight to delight the gods when February's chilling rains make life a burden and cheer much needed. It is then covered with corymbs of creamy-white flowers that remind one of the summer-flowering elders. With the Photinias, the native Wild Olive, *Olea americana*, blooms. The blossoms of this tree are individually insignificant, but when the multitudinous clusters show among the always glistening green leaves it is one of the most charming of evergreen trees. Defoliation is necessary in transplanting this tree, and as the nurserymen do not handle them it is well to remember this in digging them in the woods to transport to the lawns and gardens which they so worthily adorn. All of the above trees are classed as broad-leaved evergreens and are valuable, therefore, for the winter foliage as well as for the blossoms.

The golden yellow balls of the Opopanax, *Acacia farnesiana*, with their delicate fragrance, bring to the gardens of the far South and Florida the aroma of the gardens of the Orient. With dainty foliage, finely cut and sensitive to the touch and outlines of characteristic grace, this tree should be planted in the tropi-

cal sections much more often than it is, for its blossoms also project their haunting odor on the midwinter air.

The early spring-flowering trees that have small white flowers are the White Fringe, *Chionanthus virginica*, that we knew in the woodland roamings of childhood as Granddaddy's Greybeard; the Silver Bell and Snowdrop Trees, *Mohrodendron carolinum* and *M. dipterum*, which tell by their common names the nature of the blossoms; the characteristic and fragrant clusters of the hardy Black Locust, *Robinia pseudacacia*; the Hillside Thorn, *Craetagus collina*, the English and evergreen Hawthorns, *Craetagus monogyna* and *C. coccinea Lalandii*; the Service Berry and Shadbush, *Amelanchier botryapium* and *A. canadensis*, known to all; with the late blooms of the Yellow Wood, *Virgilia lutea*, and the Sourwood, *Oxydendron arboreum*, which bears clusters of flowers like Lilies of the Valley, all add daintiness to the landscape and most of them fragrance as well.

For the broader-petaled white blooms of early spring the most popular, and deservedly so, is the Dogwood in its various forms. *Cornus Florida alba* is most used in the South. The Hardy Oranges, and the Citrange, grafted on the stock of *Citrus trifoliata*, are most attractive and the Starry Magnolia, *Magnolia stellata*, the creamy white Horse Chestnuts, *Aesculus parviflora*, and *Aes. hippocastanum*, the Chinese Flowering Chestnut, *Xanthoceras sorbifolia*, and the Mountain Ash, *Sorbus americana*, will round out the list.

To these trees we may add, for the white blossoms, the fruit trees, cherry, plum, pear and the Flowering Peach, *Persica Chrysanthemum alba* or *Persica vulgaris*. In mid-summer the white Crepe Myrtles are very beautiful, but this form, *Lagerstroemia indica alba*, is not a strong grower or as hardy as the pink kinds, and is not advisable for general use.

If anything can be more beautiful than the snowy charm of the white-blossomed trees of the springtime it is when the roseate hues of peach



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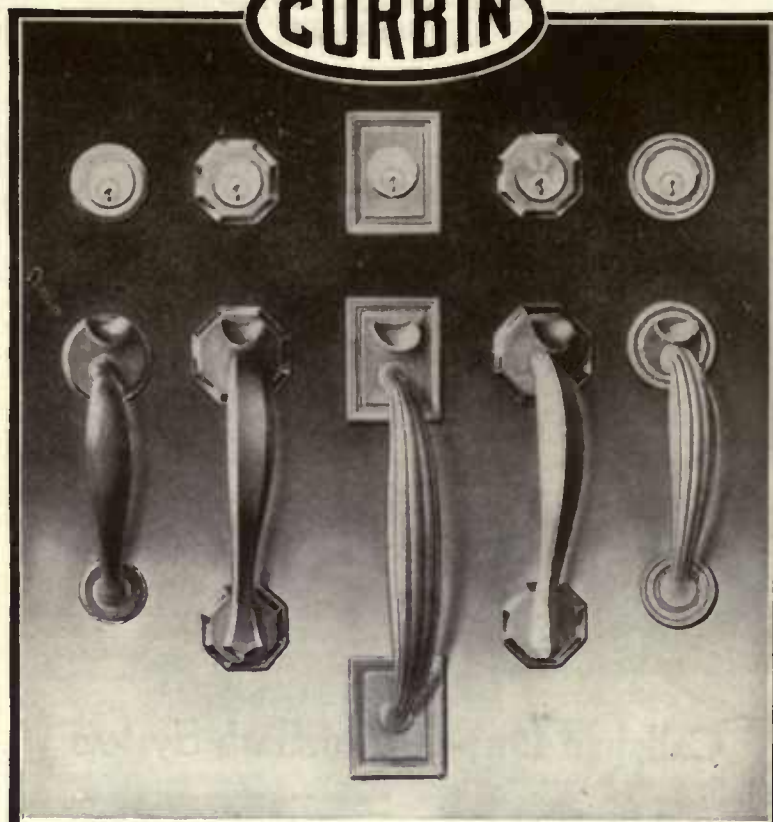
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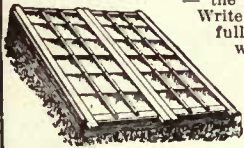
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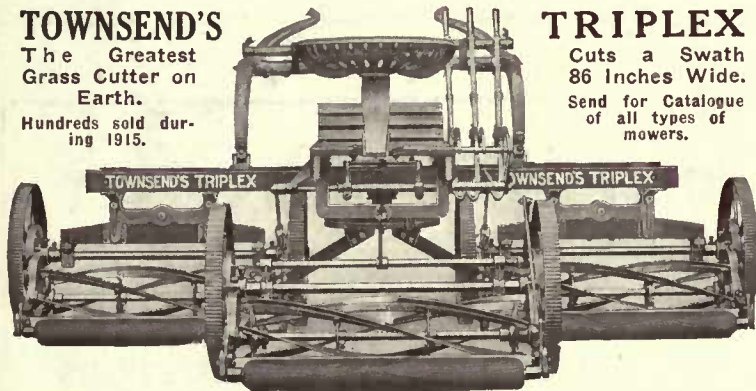
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In Southern Gardens

(Continued from page 60)

and apricot, crab apple and flowering cherries, *Cerasus japonica*, Judas Trees, *Cercis japonica* and *C. canadensis*, and Japanese Magnolias, *M. soulangeana*, are seen etched in all their dainty loveliness against the soft clear blue of the spring skies and washed in the showers of an April noon.

The unequalled richness of the red Horse Chestnut, *Aesculus rubicunda*, and the fiery scarlet of the maple bloom, *Acer rubrum*, and the *Carmine Lagerstroemia* of summer flower add deeper notes to the color scheme and beauty to the landscape picture.

In striking contrast to the blossoms of pink and white and red are the trees with flowers of yellow tones. Of the larger trees the Varnish Tree, *Sterculia platanifolia*, the *Laburnum vulgare*, the Golden Chain Tree, and the Tulip Poplars, *Liriodendron tulipifera*, are rich and colorful. The Tulip Tree is the hardest to transplant, but is much the most beautiful of this group. The deep orange found in the Tulip flowers is repeated in the blossoms of the Golden Rain Tree, *Koelreutaria paniculata*. The creamy yellow, Southern Black Haw, *Viburnum rufidulum*, and the Japanese Pagoda Tree, *Sophora japonica*, complete the yellow side of the scale.

The feathery purplish plumes of the Smoke Tree, *Rhus cotinus*, form a most charming contrast when planted in conjunction with the tawny yellow flowers of the tulip trees. For the best effects the smoke trees should be planted in masses, and as this is not possible on the average small place, other trees should be chosen.

Almost a universal favorite and a generally useful quick-growing tree is the China Berry in its two forms, the old-fashioned kind, *Melia azedarach*, and the newer and more

popular Texas Umbrella Tree, *M. azedarach umbrauliformis*. Unquestionably the delicate flowers of lilac and primrose yellow with deeper purple tips are beautiful, and the fragrance is very penetrating, but the tree is such a glutton that it absorbs all the soil nourishment within many feet of it, and is such a pig when it comes to trash that it would be more deserving of its widespread use if it could be induced to change its bad habits.

Stately and elegant both in blossom and foliage are the broad-leaved Catalpas, *Catalpa bignonioides* and *C. speciosa*. The panicles of purple blossom with orange throats that cover these trees in May and June are very handsome, and the pale violet clusters that crown the Empress Tree, *Paulownia imperialis*, make a fitting garland for this queen who has come to us from across the Pacific.

The Flowering Willow, *Chilopsis linearis*, and the *Vitex agnus-castus*, the Chaste Tree, are the only trees with purple blossoms that we have in the summer months. The so-called Purple Lagerstroemia indica is so nearly a magenta in shade that it should be barred from every garden.

The summer-flowering trees are not numerous, but they make up in brilliance what they lack in number. The Evergreen Privet Trees, *Ligustrum japonica*, and *L. lucidum*, begin to bloom in late May and continue well into June. The flowers of characteristic beauty and odor are followed by heavy clusters of berries which are green with a soft bloom in the fall and black in winter. They are truly beautiful, quick-growing and desirable garden and lawn ornaments. They are also particularly useful for evergreen screenings. Even as far north as West Point the Japanese Lilacs, *Syringa japonica*, are hardy and wonderfully beautiful.

Furniture That Is Built-In

(Continued from page 45)

of closets and cupboards, mainly of purely utilitarian importance, few examples are to be found. We are able, however, to present two of these examples, representing two very different treatments.

The second of these two (Fig. XII), a German interior of considerable elaboration, seems intended to show all that can be done in one room by this means. The bed is enclosed in a fixed canopy, although it may be drawn out into the room when desired. It is surrounded by curtains, according to the old European custom, now happily becoming obsolete, but these seem intended in this case to be drawn back at night, screening the bed only during the day. The corners of the room (Fig. XI) have small built-in cupboards, one of them being developed to form a dressing-table with shelves and cupboards, its central portion being a wardrobe whose door is used as a mirror. The idea, although perhaps somewhat extreme, and a trifle exotic, suggests the possibilities of a little worked field.

The other example (Fig. VIII), of American origin, is more prosaic but of considerable practical value. In this case a small bedroom contained an old-fashioned wash-basin, but was without any closet or wardrobe. The drawing shows how a wardrobe with a cupboard for hats above, was built

into the room, the woodwork being continued around the basin, with the addition of sanitary shelves and a mirror above. A window seat with a valance, making a good place for shoes, etc., greatly added to the attractiveness of the room, the whole being accomplished at a slight cost, and without removal of the existing plumbing.

A frequent pitfall to the inexperienced is the finish given this built-in furniture. Often it seems desirable to the amateur to make these pieces appear as furniture rather than as a part of the room. With this idea such pieces are treated with a different finish from that used on the standing woodwork, and always with disastrous effect. If the corner cupboard in a room, where ivory finish woodwork prevails, is stained mahogany and is complemented by a mahogany mantel in the same room, this will stand out aggressively, and the room will present a restless effect which is most unsatisfactory. In the true Colonial house the doors are frequently all mahogany, while the standing woodwork is all enamel, showing the beautiful ivory tone which is so typical, but the mantel is always finished in the same ivory tone, and with the exception of the hand-rail of the balustrade there is no mahogany introduced save in the doors as mentioned.



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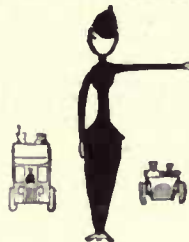
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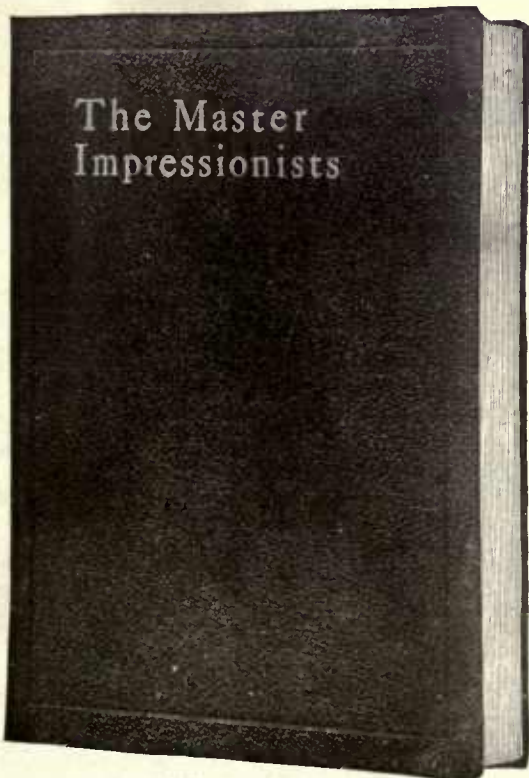
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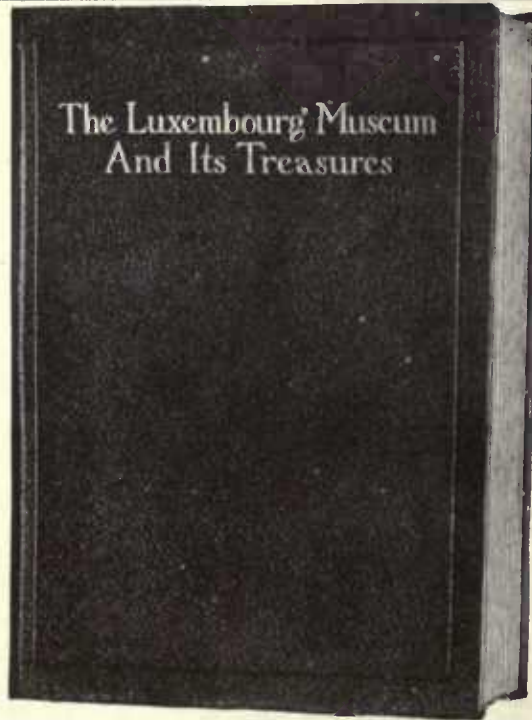
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Cost and the Locality

(Continued from page 37)

but it was due to the fact that they were practical solutions of definite problems.

One is apt to forget that architecture is not simply the making of drawings and pictures, but the erection of properly designed and constructed buildings, economically and efficiently.

I believe the average client comes into the architect's office with a kind of contempt for the architect's ability as a business man, due perhaps to this question of cost. The question as to how much a building is going to cost, before the sketches are made establishing something to estimate upon, is no more business-like than the proverbial one of how long is a piece of string, and a business man, astute enough in the ordinary relations of life, should realize that this definite basis is necessary, and that the architect must present his ideas in the form of sketches in order to illustrate graphically his word description.

The estimate is not generally understood by the client. There are so many classes of houses in which no one can foretell with any accuracy what the client is going to want that any estimate before sketches are made and a brief outline specification must be very approximate. But when the client presumes to dictate (as he often does) the style, the materials, and even to interfere in questions of plan, the architect's power to govern the cost of the building is largely taken from him. The client should realize that an architect is not a magician. He is just as dependent as the owner on the contractor. He cannot by a wave of his pencil make a \$10,000 house cost \$5,000.

On this account the small suburban house is a difficult problem and one that is not always financially interesting to the architect. This may account for the scarcity of well designed small houses and so many built without proper plans that are misfits in the communities, unrentable and salable only at a loss, and productive of undesirable streets that keep valuable suburban districts from

becoming good residential sections.

The problem of housing is brought about by cheap growth and development without proper architectural advice, including poor planning, faulty construction and defective sanitation, aggravated by the greed of some landlords, carelessness of tenants and ignorance of the laws of hygiene. The result of bad housing is ill health, both physical and moral, and thereby industrial inefficiency, unemployment, and a long chain of social maladies which are very costly to the community, and which place a heavy handicap upon individual and social achievement. In some cases ignorance is the cause, but ignorance of first cost and its relation to final cost is the root of it.

Man's dwelling exerts a marked influence upon his life, and character. From one-third to one-half of his time and much more than half of the time of women and children is spent at home. Bad housing conditions affect health insidiously by slowly undermining the vitality and thus rendering the individual susceptible to disease.

Poor construction is due to poor planning and designing, first cost and income being the first consideration. Sunlight and air you must have. An invariable rule is to have the living rooms on the south, with hallways and kitchen on the north. If your cost is limited, it may be necessary to give up the luxuries for the more practical features of plan and construction.

To the young couple planning their first home everything looks so simple and bright that their enthusiasm leads them to picture a sunny vine-covered cottage spick and span inside, comfortable and convenient in winter as well as summer. That is the picture as described to the architect, to cost five thousand dollars in New England and twenty-five hundred dollars in other sections. The young couple are disappointed when they find that this simple little vine-covered vision in reality costs a little more than they had to spend. At that point they should try to concentrate on the practical essentials.

The Return of the Painted Panel

(Continued from page 49)

rations in rich tones are wonderfully effective and not expensive. The flowers should be held in a basket and the colors selected for the flowers should tone in with the hangings, woodwork, and upholstery. If the walls are light, the panels should be consistent in tone. These flower panels are reminiscent of old Dutch interiors. The question of the appropriateness of pictures in a dining-room seems thus effectively solved. One mirror, and two oval, decorative painted panels would be quite enough.

At the time of Louis XVI the Chinese influence was strongly felt, and this showed particularly in their painted panels, filled with arabesques and Chinese figures and scenes, exquisitely done in delicate tones, they made the ideal wall decoration. A modern room after this style must be furnished appropriately and sparsely that these panels be accorded their full attention. Intricate in workmanship, delicate in color, they are possessed of a charming, humorous pictorial detail.

Chinese carved and printed panels are effective when placed in the side wall—not on to it—or better still,

where one gets a view through them, for they are particularly decorative *en silhouette*.

A dining-room with good Japanese prints framed into the side wall panelling requires other accessories of Japanese design. Japanese prints are truly decorative, and thus lend themselves to such a treatment. Their soft tones do not give a spotted appearance.

Wall papers of Chinese or other distinctly decorative designs may be used as a panel. They may be enclosed in mouldings, antiqued and lacquered, and make a very striking wall treatment. The paper must be of good quality and the design excellent.

Simple peasant designs may be painted on panels and used effectively; also the modernist designs repeated in the panels of a painted side wall add an individual touch to an otherwise commonplace room. On a deep cream side wall with large spaced panels, a small simple design, may be repeated in each panel in soft greens, orange and a little blue. This is done to a great extent in Austria, and with success. It should be carefully spaced and colored to avoid spottiness.



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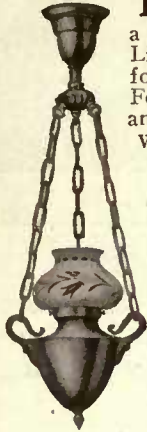
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any sideboard from Fairfax family of Virginia, six feet five inches long, center and two side compartments, very fine top, with blown glass panes, old eagle brasses. 12228

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Planning the House for the Garden

(Continued from page 31)

At the rear of the axis of the porch, a broad walk starts at the foot of steps that lead down from the grass terrace, and runs straight and true to a brook—as in the first problem. Never mind; similarities will crop up when one is dealing with real places and not imaginary ones; and the resemblance ends here, practically.

The first section of this walk is wide—quite 6'—and runs between an orchard of dwarf fruit trees on the left and a rose garden on the right, beneath the living-room windows. Then it passes under a rose arch—it might pass under half a dozen between the foot of the terrace steps and this one, if one wished—and runs along beside the vegetable garden on the left—which is beyond a little orchard and hidden by it—and a tall growing mass of shrubbery on the right which occludes the diminutive ramble under the trees, onto which the rose garden opens.

To carry this scheme out properly, a wall enclosing the rear of the pro-

perty from the corner of the garage back, is essential. The low terrace along this side is graded down so that the ground will be level right to the foot of such wall, which will be 5½' to 6' high from within if it is 4' high on the street, owing to the properties being lower than the street. The grassed terrace along the house is shortened to permit an entrance direct from the vegetable garden to a tool storage in the garage basement; and the wall which holds this terrace along its end furnishes an opportunity for a built-in garden seat here, which is matched by a similar seat opposite against the boundary wall—which may stop when it has reached the foot of the steps leading to the rose garden, although I would prefer to see this barrier carried entirely around. My advice is always for a complete enclosure for a portion of one's grounds at least—preferably for all of them. A hedge of privet will furnish such enclosure in the front here, when it has had time to grow. It is already planted.

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ers, which I call "The Glory of the Garden." A copy will be mailed free if you will send me your name and address today.

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 - Brides and Summer Homes May 1
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 - American Travel May 15
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 - Summer Fashions June 1
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VOGUE
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H.G. Jan.

The Promise of American House Building

(Continued from page 12)

the construction was still of studs, lath, plaster and sheathing, the plausible "timbers" being no more than inch plank spiked on the outer boards, with the intervening spaces plastered—usually on lath. In point of form also much remained to be desired: instead of a return to the grave simplicity and the delicate relations of the cottages and farmsteads and manors of Kent and Surrey and Wilts, the tendency seemed to be to get as near as possible to the self-indulgent luxury of Compton Wingates, even if the subject matter were a gardener's cottage or a bank clerk's "suburban residence." There was too much "architecture," too passionate a following of the specious and pictorial splendors of an ingenious and ambitious scene-painter: all outside show, in fact, with little of sense or sincerity behind.

Note the change here in the last ten years. Of course we have perfect masterpieces in the shops of past creations like Trowbridge and Ackerman's Pratt house at Glen Cove, or Mr. Pope's Duncan house at Newport; masterpieces worthy to stand with the best work of the 16th Century in England. On the other hand we find in the small and modest residences a progressive getting away from the overloaded luxuriance and a return to simple, colloquial modes and manners that are quite beyond all praise.

TRANSPLANTED BEAUX-ARTS

Or take another instance, far afield this time, the style that is growing up amongst city houses and the villas of the more exclusive summer resorts, the style that comes in some sort of fashion out of France. There, in its original habitat, it is poor enough in all conscience, for whatever the French may do in formal architecture, their domestic work is generally inexcusable. Here, at the hands of both the older and the younger men who have come from the Beaux-Arts, the style they have chosen is transformed into a thing of beauty and sincerity, and it is easy enough to find all over the land examples of actually exquisite design that expresses not only the fastidious taste—both natural and acquired—of the architect, but the best that is in American society.

The same is true of the pure and very Italian classic, of which McKim, Mead and White were the revivers. Whether this follows along their own scholarly and delicate lines, or adapts itself to the more American modes of Mr. Platt, it is all of the best.

THE WESTERN WORK

As for the Pacific Coast, here we find several followings, as diverse as may be, but all handled with rare vitality. There is the white, marble palace with its Roman colonades and patios and terraced gardens: the "mission" style, released at last from its artificial alliance with the spirit that lay behind the trade furniture, the same ilk and nomenclature, now become generic, genuine, convincing. There is also that very baffling and engaging sort of thing that came from God knows where and naturalized in time and space along the sea-slopes of the Pacific, where with its low, flat roofs, its wide, Tibetan eaves, its curious combinations of horizontals and verticals, its ingenious and unexpected materials, it stimulates and satisfies as do few

other forms of modern domestic building.

And so we might go on almost indefinitely, finding in every region, at the hands of every architect, some new and generally beautiful way of treating and developing an old and beautiful style, from the glorified Pennsylvania Dutch of Duhring, Okie & Ziegler to Mr. Frank Lloyd Wright. Whatever and whoever it is, it is filled with a new freshness and fineness, it begins at the right place and develops after the right fashion, with self-restraint, consistency and good taste. America may fail in its State Capitols, in its cathedrals, in its universities, if you like, but for the housing of its own people, (if they do not live in flats) it succeeds as no other nation or race is succeeding to-day.

THE EXCESS OF ARCHITECTURE

And yet: there seem to us to be two points wherein further improvement is possible, and I am not sure that the owner has not quite as much to do in bringing about these as the architect himself. The first is this: Through our increased knowledge, our improved training, our widening view of the world, we are becoming too able and too assured. There is too much "architecture" in our building, and we are in danger of failing to see the forest because there are so many trees. Of course this is all natural enough: the owner has the thrifty sense of getting as much good art for his money as his architect can give him, and the architect (if he is not too old and tired) honestly wishes to make each work a masterpiece, an epitome of all he knows—and knows he knows. Individualism is rampant, of course, and the commercial sense non-existent, and the result is apt to be what would be obtained (and is obtained) by a landscape gardener who designed a park but cared only for specimen trees. Economy in the use of art is a great virtue: the chateaux of the Loire and Touraine, the piled-up wonders of Elizabethan palaces, are the sort of thing that can be done successfully once or twice, but not constantly.

Opulence has been the ruin of the world now falling in fragments around us. The new spirit that will take control after the shattering readjustment is accomplished, will be a different thing altogether, and if the world is to continue at all, it will be along lines of simplicity.

THE VALUE OF A LITTLE ART

In the new era a little art will go a long way, and successfully, just because it will be so good. The white villas of Italy and Spain, the grey little farms of England and Normandy, the ascetic mansions of New England and Pennsylvania, and Virginia, give the key. For with them form, texture, proportion, workmanship are everything; ornament and detail only the accent. In much of our best work there is enough intelligent and admirable design to fit out a community: this is improvident and it is also ineffective. If owner and architect will content themselves with the simplest possible expression of the needs of a given case, all in terms of good composition and good workmanship, adding as little detail, as little ornament as possible, one of the two requisites still absent from our house building, will have been attained.

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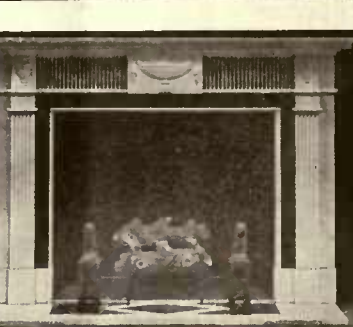
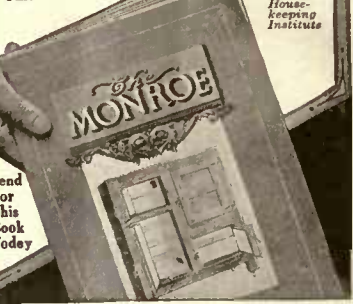
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The Promise of American House Building

(Continued from page 68)

If all the architects in America should bind themselves by a "gentleman's agreement" not to use a moulding or an inch of ornamentation for the space of a year it would be the greatest thing that ever happened to architecture.

This would be adequate compensation for such laudable self-denial, and this is the second point I am eager to urge. Those who build houses in this country have, it would seem, learned all but one thing: the fundamental importance of good workmanship and its actual value as art. However truly fine and admirable are our houses, big and little, in point of design, when they are intimately examined many show the cloven hoof of poor workmanship.

This almost fatal aspect shows itself in many ways: in false construction, in woodwork (and sometimes carving, *horribile dictu*) raw from the machine, with mouldings bradded in rather than run on the wood itself, and dressed up with filler and shellac: in machine-tooled stone and "a good job of plaster;" in trick bricks and clean cut slates and scientific tiles; in "quarry-faced" and "mine stock," and paint and wall paper and varnish: more than all, perhaps, in a slavish adherence to the formulas and the stereotyped methods of construction developed during the dark years between 1820 and 1880, whereby architecture and craftsmanship were reduced to the ignominious category of a science.

THE NEED FOR CRAFTSMANSHIP

As a result of certain economic and industrial phenomena, craftsmanship has completely and entirely disappeared from the world, and the present tendency is rather towards keeping it in its century-long seclusions than towards bringing it back. And yet, half the virtue of every great art at every time has lain in craftsmanship, as much in painting and architecture as in poetry, sculpture and music. To a knowledge of past arts, and a sympathy with them, and a power to work with them such as we have now, is only half the battle if we cannot gain true craftsmanship as well—and a half-won battle differs little from a defeat, if it ends there. Georgian mantels are good things, but not if their Grinling Gibbens carving is moulded in putty, cast in compo and stuck on with glue: a coffered ceiling of the Early Renaissance is a good thing, but not if it is made of papier mâché, or "stamped steel" and grained to look like wood:

The Legend of the Pekinese

As an ancient story goes, a lion fell in love with a marmoset, but she was so tiny and he so big she was frightened all the time of her monstrous wooer, and he was distressed, so he went to the powers who governed and said, "What can I do? I am sick with love, but I cannot make my voice small or my body small." The god said, "You must remain as you are; you are the 'King of the forest—be content.'"

But the lion grieved and grieved and grew thin and sick until he was a shadow and he nearly died, and the little marmoset felt sorry for her kingly lord and the lion felt his suit was not entirely lost and went back to the gods of the forest. "I shall die as I am if you do not help me," he said. "Make me into any other shape, that I at least may sit beside my love and not fill her with terror of me."

a Tudor wainscot is a good thing, but not if its lesion panels are run through a pressing mill and its mouldings fitted in and fixed with brads. You may go even further and say that wood is good if it isn't machine planed, brick if it isn't pressed, stone if it isn't mechanically cut. Apart from the roughest work, such as could be produced by slave laborers, nothing architectural is good if it is done by machinery: it is the hand of man that converts.

For this reason the most scholarly design fails in execution, and until we get back "the touch of a vanished hand," our wood and stone and metal, our taste and erudition will avail little.

THE ARCHITECT AND LABORER

Can we do this? Probably not, at least for a time, because true craftsmanship cannot exist between capitalism on the one hand and unionism on the other; still, we can always fall back on self-denial, eliminating the art that suffers most through modern methods.

Some of us of late have been experimenting on these lines, trying to find how much we can omit rather than how much we can obtain, and it is surprising how good and convincing and even beautiful are the results. Mouldings and ornaments of all kinds go by the board and, reduced to the raw materials of wood, brick, plaster and stone, it is amazing how much can be accomplished with a little honesty to smooth the way. Working thus becomes another thing: the least promising workman has in him a latent feeling for good craftsmanship, and if he can be made to see that he, by his handiwork, is responsible for half the artistic result, he rises to his opportunity, union or no union, and suddenly becomes a craftsman and not a machine.

This statement is not based on theory, but on experience. If the architect will demand good work (and the owner will pay for it) he can get it, but it means that his own labors and responsibilities will not cease in the office, but will really begin with the construction: that he himself will have to know what surfaces he wants on his plasters, what joinings in his woodwork, what coursing and texture in his stone, and be able to show the workmen how to get these things. A coat and gloves thrown aside on a scaffolding, and a trowel or chisel in hand, do more for good architecture than does the prodigal expenditure of alba paper and 2b pencils and sponge rubber.

A congress of all was held, and when they saw that the lion would die of a broken heart they decided to change him into another shape, and they said, "We must humiliate you to a certain extent for not being satisfied that you are the glorious monarch of the forest, and we will give you the shape of a dog, small and shapely."

The lion said he was happy and content and he was changed then and there into a small dog with a mane and small loins. They said, "You will start a new kind of dog—you will have a face of a lion and a mane and body of a lion and be tawny and your color will be of the sun, and forever and ever you will be known as 'lion dog.'"

This was the beginning of the Pekinese and today though centuries old he retains these characteristics of the lion, and is called the "lion dog."

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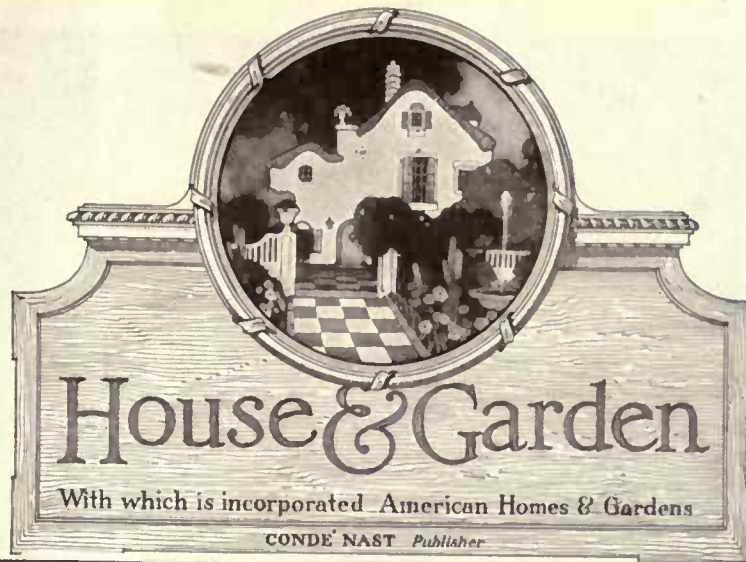
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A Glimpse of the Frontispiece of the March House & Garden

THE GARDENING GUIDE

¶ To get a hundred per cent of fun and profit from gardening you need to follow the most efficient methods, and those methods are explained in the MARCH HOUSE & GARDEN.

¶ Arthur Christopher Benson opens the pages with one of his inimitable essays on life in the garden. He is followed by articles on starting the garden indoors, cane fruits, strawberries, making garden paths and selecting the best vegetables. Three pages are devoted to planting and spraying tables. Two to farming. Two to moving large trees. Besides this are shown Colonial doorways, a page of gardening aids, a collector's article on maiolica ware, and houses of rare individuality. For the city dweller is an article on "Creating the Sense of Space in a Small Room." For the out-of-town reader two pages of articles from the shops. These are a few of the twenty-two articles scheduled for March.

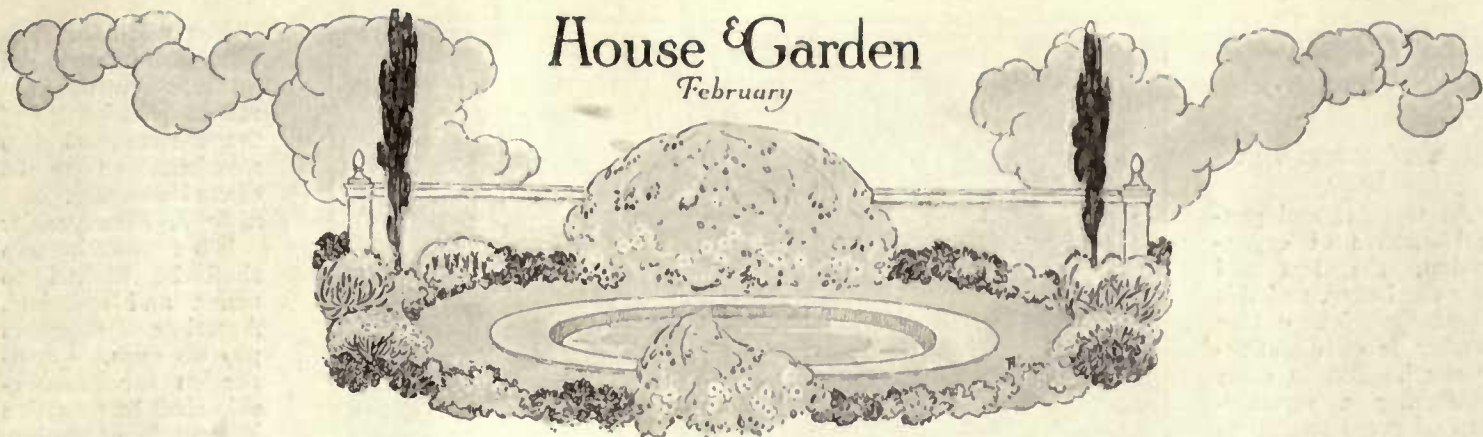
¶ It is interesting to note that the Poetry Society of America voted the Don Marquis poem in the January issue the best printed poem in the January magazines. "March Night," by Harry Kemp, will appear next.



Photograph by Johnston & Hewitt

**A view in the garden of M. Taylor Pyne, Esq.,
at Princeton, New Jersey**

Samuel W. Langton, Landscape Architect



House & Garden

February

THE GARDEN CLUB FOR THE SMALL TOWN

A Clearing House for Gardening Matters That Benefits the Individual and the Community—Organization, Rules and General Purposes

MRS. FRANCIS KING

President of the Women's National Agricultural and Horticultural Association. Author of "The Well-Considered Garden"

A COMMENT on the garden movement in America has become nearly a platitude. The evidences of deep and growing interest are on every side. Often do I think of the satisfaction with which the pioneers in American gardening would, if they were living, look upon the fruits of their labors—Downing, Ames, Berckmans, Buist, Ellwanger, Landreth, Vick—those devoted horticulturists whose work and whose writings in the early days were surely the American sources of the present almost feverish activities. The sentiment has suddenly crystallized, so suddenly and with such intensity that if it were not so delightful it would be amusing and the ubiquitous Garden Club is here.

If all gardeners felt as I sometimes do that, used in connection with the charming art and pursuit upon which so many of us are bent in these latter days, the word "organize" has almost the effect of an affront, why should we discuss here or elsewhere the question of organizing in order to garden better? That word organization seems to me to be enveloped

in a dark cloud of other baneful words such as Constitution, By-Laws, Dues, all these bearing on the face little or no relation to the occupation with which we must ally them here. But, granting them to be necessities, let us see how they may best serve us as we consider the matter set forth in our title.

The organization of most garden clubs is, I imagine, brought about with real spontaneity and in very informal fashion. Two or three people, usually women—the reader will have noticed Miss Shelton's amusing explanatory reference to women's part in gardening in the preface to her "Beautiful Gardens in America"—two or three women, then, happen to meet in a brightly blooming garden, or on a terrace or piazza overlooking the same. The talk is all of the beauty before them. The wish is put into words by one or another of the group that a number of friends and acquaintances might gather at stated times for the purpose of discussing garden topics. Then follows a meeting of say twelve to twenty interested ones, the actual organizing, the election of officers,



Photograph by Johnston & Hewitt Studio

What a garden club can grow to is shown by the building of the International Garden Club, which occupies the Old Bartow Manor in Pelham Bay Park, New York

the appointing of a few committees, and lo! a new garden club is in existence.

SIMPLE RULES THE BEST

As to rules and general matters of organization, the less red tape the better, and this especially where the number is comparatively small. But in clubs numbering a membership of from twenty to thirty up, a fairly solid framework is essential to profitable existence.

Here is a simple outline for a Constitution, to serve as a working basis only.

Article 1. *Name.*

Article 2. *Object:*

The advancement of gardening.

Article 3. *Officers:*

The officers of this Club shall be a President, a Vice-president, a Secretary and a Treasurer.

Article 4. *Executive Committee:*

Photograph by Johnston & Hewitt Studio

Both the spirit and the architecture of the place are peculiarly fitted to a garden club's work

The grounds have been developed along the best landscape lines in keeping with the atmosphere of the club's ideals

Photograph by Johnston & Hewitt Studio.



The affairs of this Club shall be managed by an Executive Committee consisting of the officers and two members, all to be elected annually.

Article 5. *Membership:*

The membership shall be limited to active and associate. Associate members pay no dues. Qualification for membership shall be an active interest in gardening.

Article 6. *Committee on Elections:*

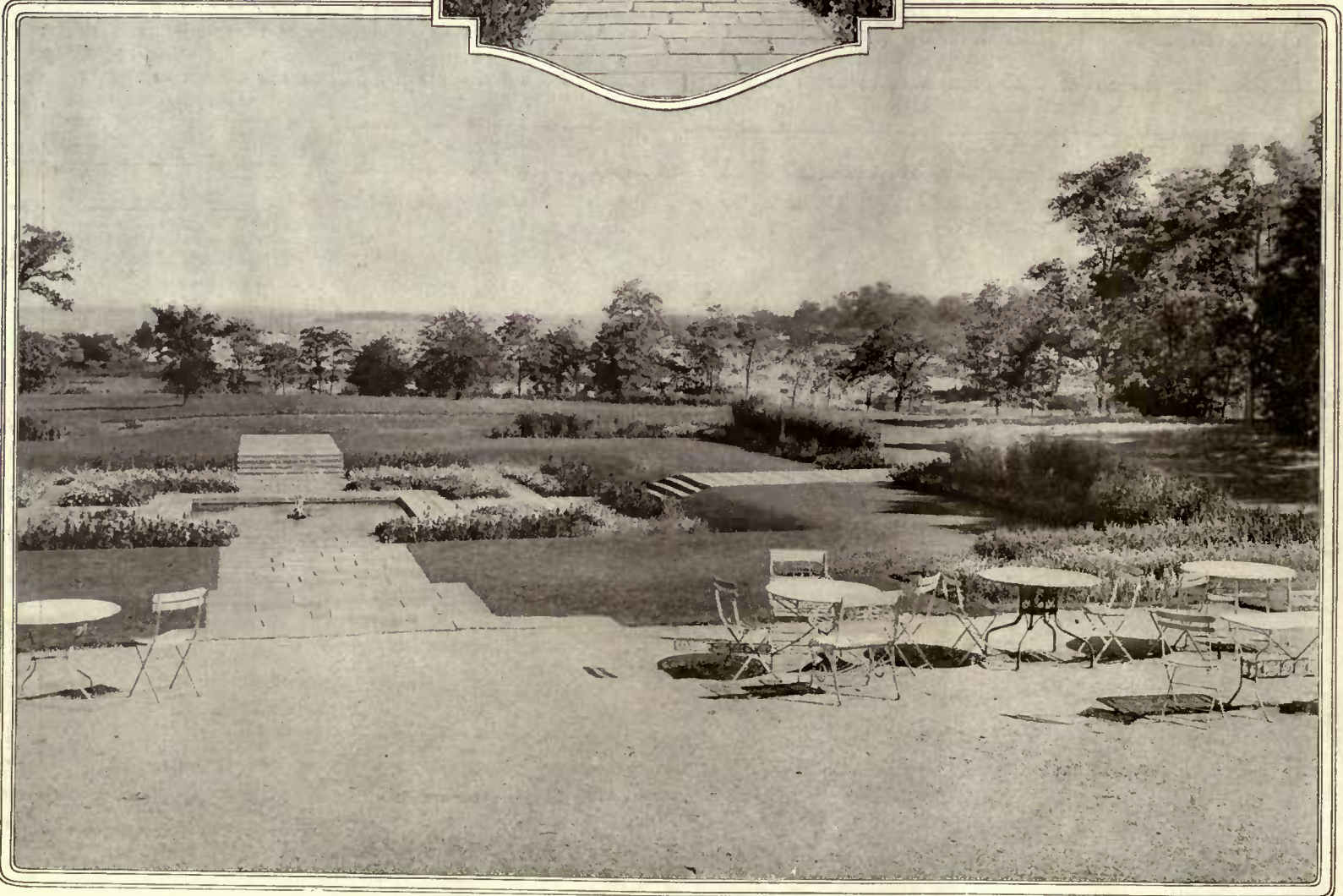
The Executive Committee shall be the Committee on Elections. Any one may propose a candidate for admission. Election consists of a unanimous vote by the Executive Committee.

Article 7. *Meetings:*

How many and where held. Hours for summer and winter should vary. Light refreshments shall or shall not be served

The terrace looks over the lawns and garden pool to the reaches of Pelham Bay, an ideal location and an inspiration to all gardeners. Here outdoor chairs and tables make a pleasant gathering place for the members

Photograph by Johnston & Hewitt Studio



at the discretion of the hostess.

Article 8. *Dues:*

Article 9. This would have to do with a person or committee whose business it shall be to arrange the exchanging of plants or cuttings between members.

For the very informal and absolutely democratic garden club which we have in my special dwelling-place, although we are fifty odd in number, a President, two Vice-presidents and a Recording Secretary, who is also Treasurer, are all that we feel to be essential in the way of officers. Our dues are but twenty-five cents a year—our meetings are held about once a month from February (catalogues fresh upon us!) to October. No club could be simpler than this in its origin, aims and methods. There is but one qualification for membership—an interest in gardening. We have, besides dwellers in the town proper, a number of farmers' wives, one of whom is our greatest expert in flower-growing out-of-doors and whose own masses of glorious and rare flowers are a sight to see. A philosopher, too, she is, this woman to whom we all look up in gardening, a woman with a ready wit. "Folks say, 'Everything grows for you,'" she told me one day, "and I tell 'em 'You don't never see what I lose!' And I never lay it to the seed," she added, reflectively, "I think it's generally the condition of the ground."

MEETINGS AND GENERAL SUBJECTS

The activities of the garden club in

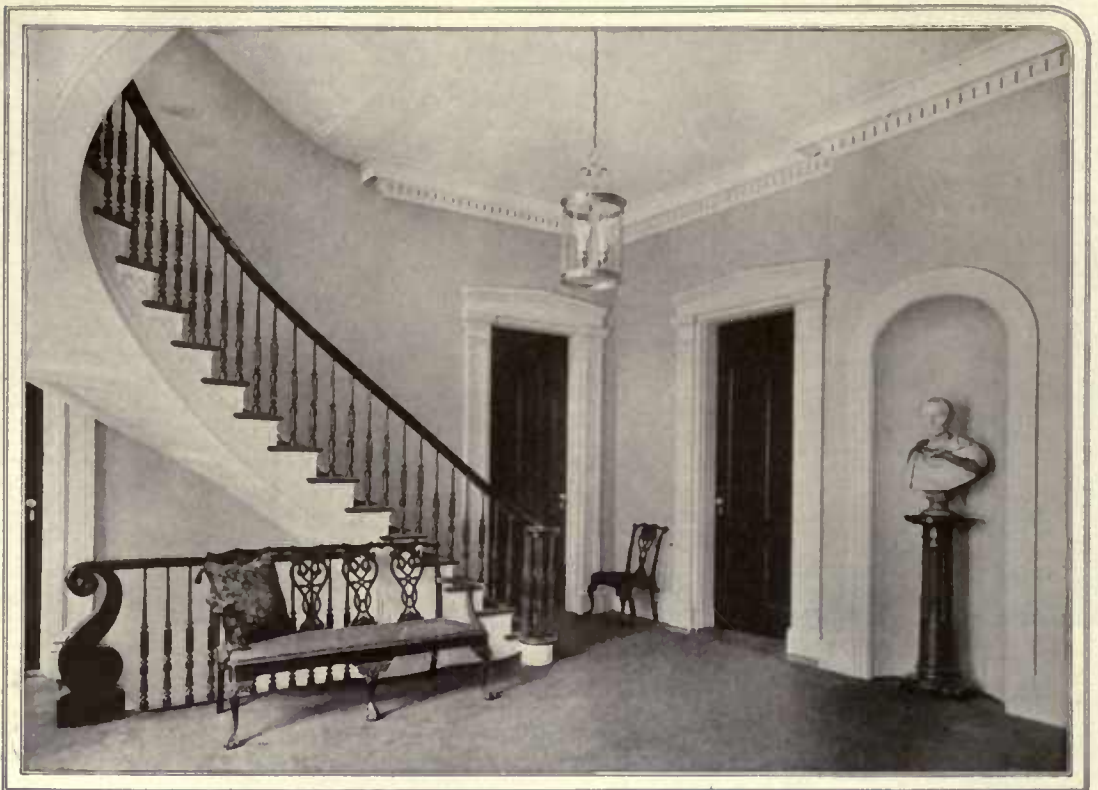


Photo by Johnston & Hewitt Studio

In restoring the house the classic simplicity has been preserved throughout. The decorations were by Miss Swift



Photo by Miss Alice Austen

An old box bush in the grounds of the Staten Island Garden Club

the small town may be many and varied, so a little practical advice as to meetings may not be out of place. The hour for meetings should vary in spring, summer and autumn. Late afternoon is almost invariably the time which suggests itself for midsummer gatherings; earlier in the day for spring and autumn conferences. Always have on the table of the presiding officer a few specimen flowers or foliage cuttings, *correctly labelled*. This is a stimulus which acts in many directions. Allow as little business as possible to come before regular meetings—bend all your energies there to discussion of the horticultural subject. Accumulate as rapidly as may be a few good books as the nucleus of a club library, never considering Bailey's great *Cyclopedia of Horticulture* as anything but a necessity, though you may be compelled to call it an eventual one. Lists of garden books can be had from anyone who has really studied the subject, but such lists should be more discriminating than those I have thus far chanced to see. Many worthless books are usually included in them. An examining member, herself a practical gardener, on the Library Committee of a garden club would be well.

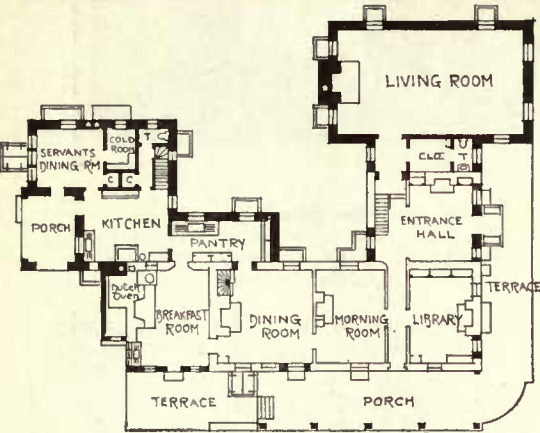
If a regular course should be desired by any garden club, the compiling of a programme should not be difficult. One such already exists arranged by

(Continued on page 68)



Photo by Miss Alice Austen

The Staten Island Garden Club, a thriving organization, shares with the local Antiquarian Society the Old Perine mansion in the Dongan Hills. It has begun to restore the grounds among its other community labors



THE REMODELED FARMHOUSE OF
SAMUEL HORNER, ESQ.,

near

Malvern, Pa.

HARRY GORDON McMURTRIE, *architect*





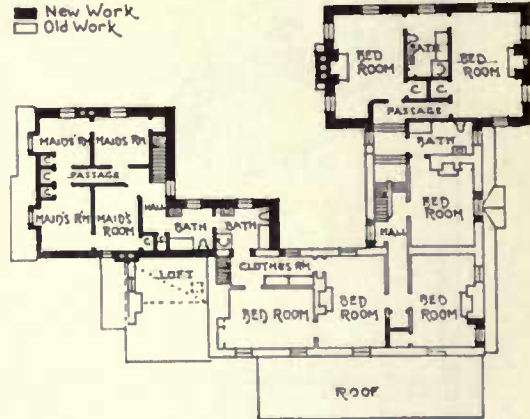
The old house possessed several characteristics that particularly called for recognition. The walls were sturdily built of stone, although hidden by rapidly disintegrating plaster; the construction was honest and sound, and the general lines good

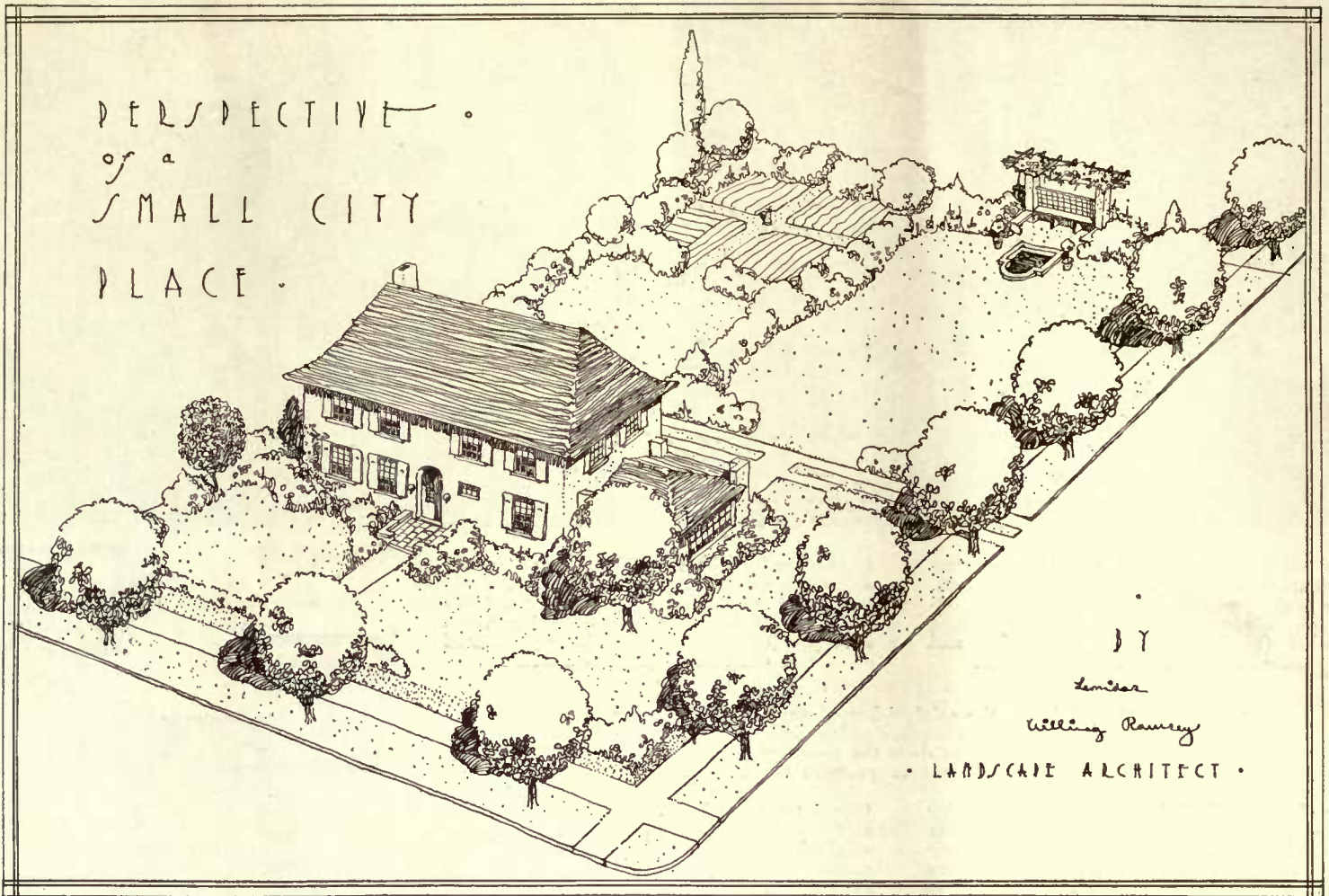
In conformity with the Colonial practice, the old stone work was repointed, and the exterior woodwork and shutters painted ivory white. The two sets of contrasting views show the transformation which rejuvenated this old Pennsylvania farmhouse

Even though large, the original house was not adequate for the owner's use; hence additions which virtually doubled the original area. The plans show the new and old work, and the arrangement of rooms to procure the most sunlight

The charm of the living-room grows naturally out of the adherence to the Colonial style in furnishing and the maintenance of a low key in coloring. Straw-colored grasscloth has been used on the walls. The woodwork is consistently painted an ivory white

One interesting feature of the dining-room is the old fireplace and its fittings. The original floor is still in use—unstained and unpainted, worn with the passing of a hundred years. Even the hardware and scenic paper preserve the original atmosphere





The typical completed perspective

THE VALUE OF A DEFINITE PLAN

How the Plan is Made to Give the House a Setting—The Massing of Shrubbery

LEONIDAS WILLING RAMSEY

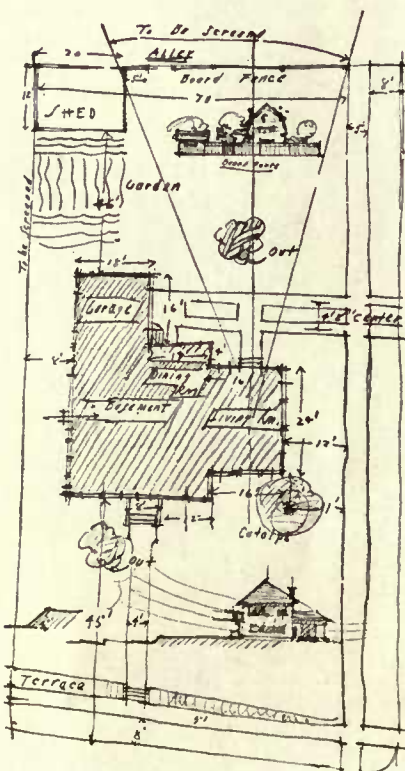
BEFORE commencing work upon a place it is necessary to have a definite plan for all that is to be accomplished. This plan should include not only the work to be carried out this year, but should be an ideal for the future development of the grounds. For a place should not grow as Topsy grew, but should be developed with care and precision.

If a landscape architect is available, so much the better; for he can look into the conditions, and with his ability and experience can develop a plan that should be correct in every detail and one with which there should be little trouble. When a landscape man is not available, or when the place is too small to afford the services of an experienced man, the work cannot be carried on success-

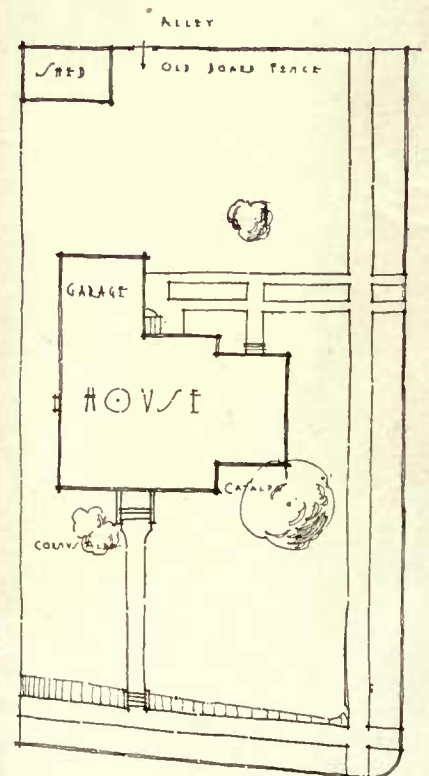
fully without a definite plan. Such a plan may be developed according to the suggestions that follow, and even though it may appear a bit amateurish, it will have the strong individuality of the owner and will prove a great help in developing the place.

LOCATING EXISTING FEATURES

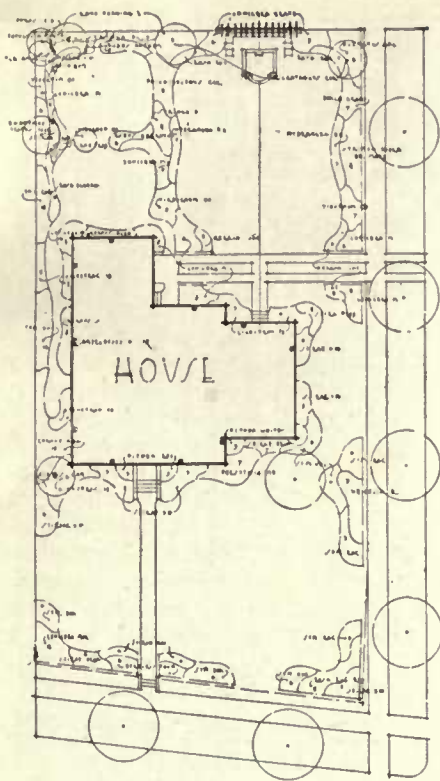
The first step in making a plan for the place is to locate, upon paper, all existing features that would have an influence in the general design. The most important features may be located by measurement, and the less important located by stepping off the distances. The paced and measured survey should then be transferred to another sheet of paper at some definite scale; 10' to the inch seems to be the most convenient



The first sketch, a paced plan, locates all existing features



From the rough sketch a scaled drawing is then made



The planting plan shows all mass locations and permanent features of the garden

best to have tracing paper to place over the scaled drawing, so that studies may be easily made without soiling the drawing. The views from the principal windows and porches should be carefully laid out, and the views to be screened and accentuated designated.

The first thing to be taken into consideration in laying out grounds is to locate carefully all areas and all architectural features. If the drives and walks are not constructed, they should be included in the first study, as they are generally worked out before anything else is attempted. If there is to be a formal garden, it should see a part of the house itself and should be so placed that it may be appreciated from the principal windows and porches. The dining and living-rooms should have the best views, and the kitchen may open upon the laundry yard or service court.

Care should be exercised to keep the place from being broken up any more than necessary, and, with the areas located, the planting lines may be studied. Open spaces should never be obstructed by gaudy flower beds or inappropriate vases.

CORNER AND SIDE PLANTING

In most cases there should be some planting at the corner of

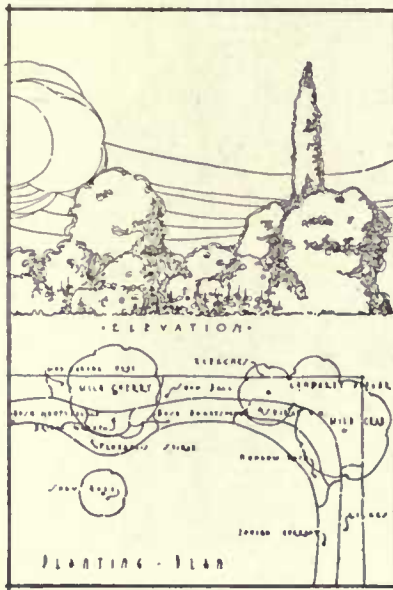
the property to indicate the lot line and to draw in the place, making it seem more private and home-like. There are cases where the whole side should be planted, and this is best accomplished with well selected, dense shrubs. The shrubs with the brightest colors should be placed so that they may be appreciated from the most important parts of the house. When architectural features are used it is best to place them upon some general axis, so that they

scale to use upon small places. Of course, upon a large place a topographical map would be required. The scaled drawing of existing conditions should be made upon cardboard or some durable paper, so that it may be filled with the general design and the planting plan.

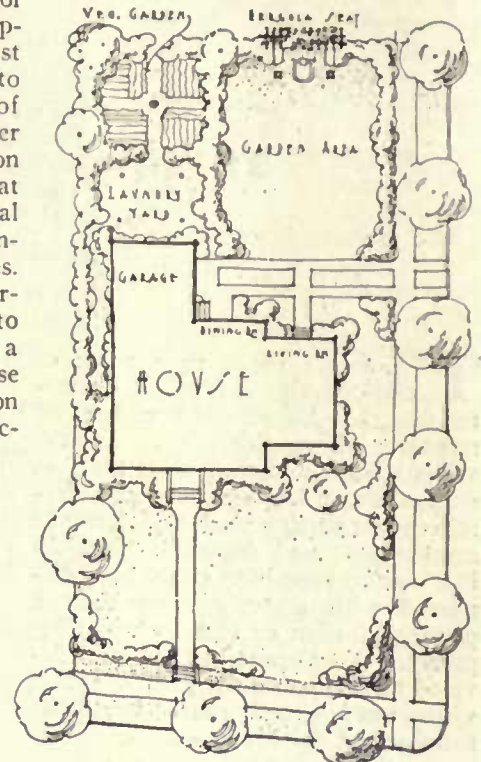
After the scaled drawing is completed the general plan can be worked out. It is

may serve as a factor in the design and be appreciated to the fullest extent. It is best to plant upon each side of the entrance, in order to accentuate it, upon the same principle that we have ornamental gates to mark the entrance to large estates.

When screening certain views it is well to bear in mind that a small tree placed close to the point of vision will screen as effec-



An elevation design as worked out from the preceding plan



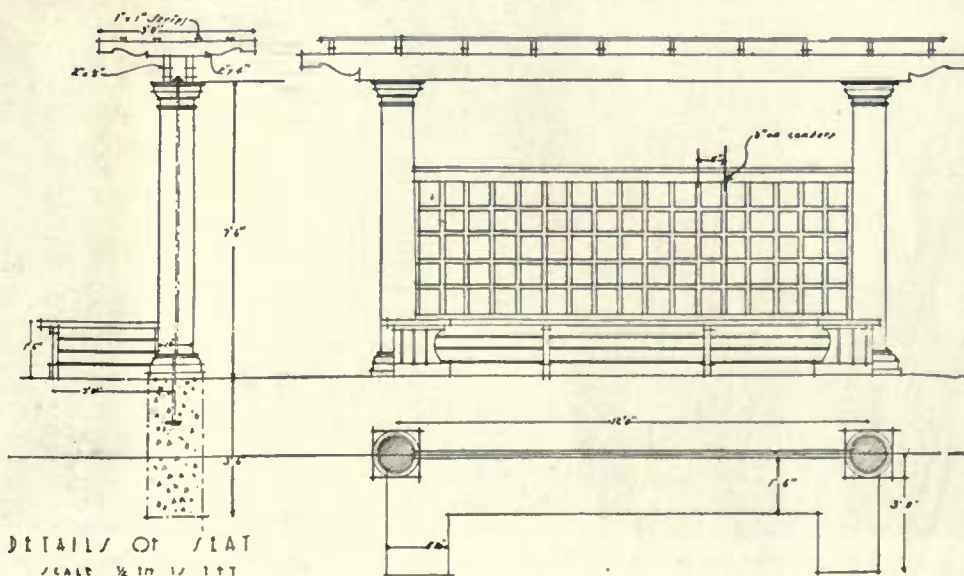
The completed plan of the planting scheme on a small city or suburban place

tually as a row of large trees at a distance. There is no reason for looking upon unsightly grounds when a few beautiful shrubs will completely screen the view.

THE REAR YARD

In planting the rear yard it is often advisable to encompass it completely with planting, thus making it strictly private and an out-of-doors living-room. The lawn should be unobstructed, so that games may be played and a touch of nature generally enjoyed.

If only a small amount of planting is to be done, or if the place is to be carried out in installments, one should begin at the base of the house. Often this is planted with temporary flowering plants, which are better than nothing at all; permanent shrubbery, however, would be far better. Flowering annuals and perennials bloom for only a short while, and generally give a scraggly appearance for the remainder of the summer; as soon as fall comes the beds are bare and look far worse than were nothing attempted. Plants are too often placed with no care as to the color effect, and the base of the house is a jumbled array of every color in the spectrum. Perennials and annuals have their place, and they are very appropriate in the bays and upon the swells of shrub masses.



DETAILS OF SEAT SCALE 1/2" = 1'-0"

Detailed drawings of architectural features, such as this garden seat, may be made as desired

THE SETTING TO FIT THE HOUSE

The house should seem a part of the natural surroundings, and the best way to accomplish the proper effect is to plant the base of the house with permanent shrubbery. Often the house is of good design, but sits upon the ground like a box or, as some writer has said, like a wart upon the landscape.

(Continued on page 66)

My friends are dear: yet oft my need
Is one small nook that's all my own,
Wherein to think, to work or read.—
Just now I want to be alone!

—Arthur Guiterman

FURNISHINGS FOR THE MASCULINE MAN'S ROOM

Color Schemes and Arrangements That Make a Room Fit for a Man—Midway Between the Boudoir and the Rathskeller

ABBOT McCLURE and H. D. EBERLEIN.

THE man's room, as a room of distinctively masculine characteristics, has hitherto met with scant measure of consideration. In the various household magazines that bestow more or less extended consideration upon sundry phases of domestic arrangement and decorative furnishing, men's rooms have either been dismissed with scarcely more than a passing allusion or else ignored altogether. What space has not been devoted to discussing the general rooms whose use is equally shared by all the members of the family—the drawing-room, the living-room, the dining-room, the breakfast-room or the library—has been claimed by boudoirs, young girls' rooms, children's bedrooms, nurseries, sewing-rooms or the like where a preponderantly feminine expression of personality is naturally to be expected.

Now, all these aspects of house furnishing and decoration deserve adequate treatment, but at the same time notwithstanding the popular tide of feminism that is sweeping the country, the self-effacing American man is



The first requisite is a table big enough for a man to spread his papers on. In the corner is shown a practical filing case and cabinet

surely entitled to have some thought directed to the appointment of a room that shall be distinctively his and unmistakably reflect masculine qualities. He cannot in justice be expected to pass all his indoor hours, when not in the library, living-room or dining-room, in a boudoir atmosphere without becoming a bit restive. Neither can he be relegated, with any show of fair play, to the so-called "den," a species of room that seems, happily, to be passing out of fashion.

A ROOM WITH GENUINE PERSONALITY

Masculine personality in general and also the occupant's peculiarly individual characteristics ought to be reflected by the furnishings and arrangement both in a man's bedroom and in his study, book room, office or whatever he may choose to call the sanctum devoted to his especial personal use. If he is a bookish person, books and bookcases will be much in evidence. If he is given to tinkering about and is a general handy man around the house, unmistakable traces



If the room is to be the man's own it should evidence his tastes and proclivities. Antlers are not to be despised any more than comfortable chairs



Every man's room should likewise contain a couch long enough to hold him comfortably. Smoking paraphernalia should be within reach

of this trait will, in all likelihood, show themselves. If he has a passion for hunting, there will be trophies to attest his sporting prowess and, more than likely, a rifle or gun will meet the eye. A fisherman is apt to display some visible evidence of the truth of his fishing yarns as well as the rods, lines and hooks with which he landed his much prized catches. A golfer or a yachtsman will, nine times out of ten, in some way proclaim his tastes in the fittings of his room. An inveterate traveler will have about him, as pleasant reminders, various odds and ends that he has picked up in the course of his journeys. A painter, a writer, a natural scientist, a collector or any other person of pronounced tastes and a mind to ride his hobby or, perhaps, to indulge in a combination of pursuits, will almost invariably betray his leanings by the nature of the objects with which he chooses to surround himself.

In short, whatever may be a man's particular bent, his room may properly be expected to show in its composition and appointments an intimate personal note that will faithfully mirror his individuality in such a way that no other person could be mistaken for the possessor.

SOME POPULAR FALLACIES EXPLODED

Certain popular fallacies seem to be largely entertained regarding the proper furnishing of a man's room. The first is that it should be let alone in mid-Victorian ugliness—taking it for granted that mid-Victorian is the mode proclaimed by the mobiliary left-overs that often fall to the share of a man's room—and that, so long as it is fairly convenient and toler-

ably comfortable in a merely physical sense, nothing else matters very much. This notion is based upon the mistaken supposition that the average man cares little or nothing for the smaller touches of refinement and beauty compatible with an educated and discriminating taste.

A very large number of men, perhaps it would be safer to say the majority, decidedly do care for such things and, though comparatively few may possess the creative instinct that enables them to construct successfully a decoratively good environment from start to finish, there are scarcely any who will not appreciate it. The man who is really solicitous for surroundings that are worth while is not at all to be reckoned effeminate.

The other obnoxious and mischievous fallacy is that a man's room must be stuffed to repletion with all manner of smoking paraphernalia. It is unreasonable, foolish and in exceedingly bad taste to display smoking accessories

until a room looks like a tobacconist's shop. If the entire outfit is not intended for practical use, then it makes a very poor decoration and has no business to be there. There is no excuse, so far as the requirements of either good taste or utility are concerned, for having smoking articles in evidence other than those that are actually used by the occupant or needed for the entertainment of his guests.

THE IMPORTANCE OF COLORS

It is perfectly possible to furnish a man's room, and furnish it in an individual way, so that it shall incorporate both



Although it has a large work table and commodious shelves this room suffers from the typewriter stand—a clear instance of the man tolerating a mid-Victorian monstrosity

the useful and the beautiful, if we make appropriateness the touchstone by which to test our work. The first thing to settle is the question of color. The man's room is supposedly associated more or less with the ideas of relaxation and repose in leisure hours. Be careful, therefore, to eschew colors that are either heavy and oppressive or unduly stimulating.

In a large number of cases it happens that the room set apart for the special behoof of the master of the house or, perhaps, one of the sons, is

small. Be it used as study, office or for any other purpose, its chief objects are freedom for the occupant, when he desires it, from the interruptions likely to occur in other parts of the house and the possibility of thoroughly informal and intimate treatment that would be out of place anywhere else if indulged in to the same extent. Small size is, therefore, rather an advantage than otherwise.

But in a small room both the heavy colors and the overly stimulating colors are particularly disastrous. They make a small room smaller, they eat up the light, and actively stimulating colors produce a feeling of chronic unrest and soon tire the occupant. They oftentimes exercise a positively baneful psychological effect without the occupant being fully aware of just what is the matter. Red, for instance, with its related hues, is far too vigorous and stimulating for a small room, especially a small room that is intended for restful and relaxed leisure, and yet how often does one see the walls of men's rooms done in red. Yellow, though reckoned an advancing color, would be far preferable because, in actual practice, it is usually so tempered with white that its effect is creamy in tone, its insistent or advancing qualities are minimized, and it possesses the merit of radiating light. Dark, heavy green, another color that seems to have enjoyed much favor for men's rooms, is depressing and light-absorbent; brown blots out the light, swallows up things placed against it and, with its related hues, generally has so much red in its composition that it partakes largely of red's contracting qualities upon the walls of a small room.

A good neutral grey or some light and not too insistent hue, with woodwork of slightly deeper tone, would be far more advisable even in a very light room, for the volume of light can easily be controlled by curtains. It will be bright, restfully cheerful, afford a good neutral background, throw the furniture into relief and give the room the full advantage of its size. If oak, butternut or some similar material is used for the woodwork, there can always be enough



The traveled man and the collector should have about him the evidences of his hobbies, however incongruous a mixture they may make

light from the walls to carry it satisfactorily, especially if it be used without finish and left to the action of the atmosphere for all toning. If it be argued that such color arrangement lacks brightness of life and snap, these qualities can always be attained through the hangings or upholstery stuff.

Let the floor coverings of the man's room avoid the fussy, wriggling designs, pseudo-Navajo or otherwise, fancied by some to be suitable for

masculine use. A two-tone rug is the best in his room.

THE TYPE OF FURNITURE

The furniture of a man's room should be simple in contour, as befits the purpose, but good. This absolutely bars out mid-Victorian left-overs. Better do without altogether and leave empty spaces that can gradually be filled in as occasion permits. It will be infinitely more dignified and interesting.

The first desirable piece of furniture is a writing-table or a good big table desk at which a man can spread out both himself and his papers comfortably. Nothing can be more incongruous than to see a full-sized man cramping himself up at a finicky little "secretaire" that ought to be in a young girl's boudoir. The writing-table or table desk can be put in the middle of the room or beside a window or wherever comfort and light conditions dictate. If a secretary or bureau-bookcase standing against the wall is used, let it be large enough to have some dignity of size and capacious enough to hold the necessary papers, accounts and correspondence without crowding. Another essential is a lounge or sofa long enough and wide enough to stretch out upon comfortably. Easy chairs go without saying. Such bookcases as are used should be simple. The simpler they are the better. An object like that shown in one of the illustrations is of great utility. It stands about 4½' high, is about 15" deep and consists of two shelves with two drawers below them. The shelves are admirable for keeping magazine files laid out flat and the drawers can be well used for check books, account books, bills, receipt files and portfolios.

A long chest is always valuable. It is both convenient and looks well. A standing press or cupboard with doors and inside, either drawers or open shelves, is a godsend, especially if the man of the room chances to be either a collector or a "handy man" who likes to keep some of his tinkering accessories within easy reach.

Whatever be the pieces of furniture used in the man's sanctum, let them be robust and fit for service.



Order is not the first law in a man's heaven, nor a pretty balance of decoration. Personal attachment means more than art

THE AMERICAN DOG

WILLIAMS HAYNES



The Boston is one of the two native breeds among the eighty-nine different ones in America



A good specimen of fifteen years ago, quite different from the modern type on the left

THE Boston terrier is the American dog of the American people. Among all the eighty-nine different, distinct breeds of dogs recognized as thoroughbred by the American Kennel Club, all except two are aliens, or, at best, naturalized canine citizens. Only the Boston terrier and the Chesapeake Bay dog are "native sons." Of all the breeds that, during the past fifteen years, have striven boldly for American popularity, not one of them—first the collie, then the Pomeranian, the Airedale, the Pekinese spaniel, and lastly, the German shepherd dog—has been able to force the Boston terrier into second place. In the race for popularity, the Boston, whoever has been second, has always been first.

From Connecticut to California, from Oregon to Florida, the Boston terrier is the dog you are most apt to meet anywhere. Count up your own canine friends and neighbors—are there not more Bostons among them than any other variety? Among the beaux and belles of Dogdom who grace the benches at the dog shows, Bostons are more numerous than any other breed. On the highways and byways, in any street, there, too, you

The Boston is a sporty little chap who greets his friends in a chipper, democratic way



will pass Bostons. Yet we are not so blindly pro-American as to ensure the Boston terrier popularity merely because he was born within sight of Plymouth Rock. Else why should the Chesapeake Bay dog, whose birthplace was in Lord Baltimore's colony under the very altar of religious freedom, be so sadly neglected? No, the Boston—

In the Popularity Stakes the Boston terrier, whatever breed may be second, always manages to finish first

to use good American slang — has no "pull" because of his nationality. He is popular because he has almost all

the physical points and many of the mental characteristics that we like to have in our dog. To an exceptional degree he is the American dog.

THE POINTS OF THE TYPICAL BOSTON

Little things have helped the Boston terrier. When a doggy expert is judging most varieties color and marking count for little or nothing in his awards; but to almost everyone else these are points of prime importance. Now, in Bostons color and markings do count, and all
(Continued on page 56)

A cobby little dog, "built on the square," but decidedly of the alert, terrier type



Miss Sass, a modern show specimen of quality, illustrates many of the breed's desirable points





A terrace view of the residence of Gustave C. Kummerle, Esq., at Fort Washington, Pennsylvania

C. E. Schermerhorn, architect

THE TABLE TEST FOR THE VEGETABLE GARDEN

Planning and Planting Succession Crops That Will Bear in the Right Place, at the Right Time, in the Right Quantity—The Three Planting System Practically Applied

F. F. ROCKWELL

THE vegetable garden on the small place is usually planned, when it is planned at all, to fit the garden space that may be already under cultivation. For greater efficiency, it should be planned primarily to fit the requirements of the family table. After that, the garden plot should be added to, if more ground is available—or subtracted from, as the requirements of the case may indicate.

In calculating this in a way that will be definite enough to be of practical help to the gardener whose experience is limited, it is necessary to take an arbitrary unit, and to figure on average yields, requirements, etc. These plans, lists of vegetables, and suggestions are not claimed to be such as would give the best results in any particular family, nor is there any guarantee that the reader who attempts to follow any particular set of suggestions will supply himself with all the vegetables his family can eat, nor that an amount which would be sufficient could not be produced on a smaller plot. It has to be assumed, of course, that the ground is in a fair state of productiveness, and will be well cared for.

THE AMATEUR'S MISTAKES

The mistake generally made in planning the home garden is to get too much stuff for summer and not enough for fall and winter. If the garden is a small one, it may be better to devote it almost entirely to the summer vegetables, having a complete supply, and leave the winter ones to be bought. But do not give them up until you have satisfied yourself fully that you haven't room to grow them. A great deal can be crowded into a little space. Irrigation will double the amount of stuff that can be produced in the average garden in most seasons. In fact, there is not one season in fifteen when irrigation will not increase the yield perceptibly.

Another common mistake is that of "making a garden" in the spring, doing it all at one planting while the garden fever lasts; and then expecting to do nothing more except a little cultivating and weeding, and a great deal of harvesting, for the balance of the year.

A garden that is to keep the table well supplied with fresh, first quality vegetables from May or early June until hard frost, as every home garden should, will necessitate more or less of a continuous performance as far as the planting is concerned. It is never as



Plan for plenty of peas, but see to it that they do not all come into bearing at once

simple a proposition as it looks on paper. It is very much easier for the busy person to use the half hour or hour which may remain between home-coming and dark, by getting a wheel-hoe or weeder and going into the garden to work at whatever may seem to demand attention the most, than to remember what should be planted at the time it should be planted, and to have seed and fertilizer and space all provided at the proper time. Therefore, a scheme which I have termed the "three planting system" should be followed by such persons. Of course, it will not give quite as good results as are had in a garden where planting is planned for, and done every week or two weeks; but it is far better than the ordinary haphazard method.

THE THREE PLANTING SYSTEM

The Three Planting System has this advantage: it is psychologically automatic. You do not have to trust to memory to get the various things in on time. There are but three planting dates to remember—the middle of April, the middle of May and the middle of June. Early and hardy vegetables should all be in by the middle of April; the planting is done before that date. Tender plants and seeds should be planted around the middle of May, a little before and a little after—say a five days' leeway according to the season and the variety. Succession plantings, and late crops for fall and winter use, should be planted just after the middle of June.

These dates are for latitudes similar to New York, Chicago and Kansas City. Each one hundred miles' difference in

latitude north or south will make approximately a week's difference in these dates. Extra early or late seasons may make a difference of a week or ten days, seldom more than that.

The things to plant at the first date include asparagus, beets, cabbage, cauliflower, carrots, kohlrabi, lettuce, onions, onion sets, parsley, parsnips, peas, early potatoes, radishes, salsify, Swiss chard and turnips.

Those that are suited to go in at the second planting are beans of all kinds, beets (succession planting), carrots (succession planting), corn, cucumbers, egg-plant, lettuce (succession planting), melons, peas (succession planting), peppers, pumpkin, radishes (succession planting), squash, tomatoes, and turnips (succession planting); also seeds of Brussels sprouts, cabbage, cauliflower, and kale for transplanting later.

PLANTING PLAN FOR A HOME GARDEN FOR FOUR

FIRST PLANTING		SECOND PLANTING	
CUCUMBERS, FROM POTS, 5 hills (5' apart)	TOMATOES FROM POTS	6 HILLS (2' APART)	MELONS, FROM POTS 4 hills (4½' apart)
PATH 1.5'		PATH	
CABBAGE, early, 18 plants; summer, 18 plants	2'	CELERY, late, 100 plants.	
CAULIFLOWER, 18 plants (½R); Seed of cabbage, cauliflower and Brussels sprouts	2'	CELERY, early, 100 plants.	
LETTUCE, plants 25"; seed 25"	1'	CAULIFLOWER, 18 plants; BRUSSELS SPROUTS, 18 plants.	
BEETS, 200 plants	1'	CABBAGE, winter, 36 plants.	
SPINACH	2'	BEANS, bush, 1 row (Planted in hills when part of crop is removed.)	
BEETS, 2 rows	2'		
CARROTS, 2 rows	1'	Remain: Sow rye as soon as harvested	
TURNIPS, 1 row	1'	CARROTS, 3 rows.	
LETTUCE (2 varieties), 1 row	1'	BEETS, 3 rows.	
BEETS, 3 rows	3'	LETTUCE, 2 plantings.	
CARROTS, 3 rows	3'	LETTUCE, Cos ½ row; ENDOIVE, ½ row.	
ONIONS, 4 rows	4'	TURNIPS, winter, 3 rows.	
PARSNIP, 2 rows	3'		
SALSIFY, 2 rows	3'	Remove and sow crimson clover or rye and vetch as soon as harvested.	
SWISS CHARD, 1 row	1.5'		
PEAS, main crop, 1 row	3'	Sow rye, thick, as early as possible.	
PEAS, extra early, ½ row; early, ½ row	3'		
BEANS, early, ½ row; late, ½ row	2'		
PEAS (2nd planting), main, 1 row	3'		
PEAS (2nd planting), early, 1 row	3'		
CORN, early, 1 row	3'		
CORN, medium, 2 rows	6'		
CORN, late, 3 rows (or later planting of early, 4 rows)	12'		
BEANS, pole, 6 hills; limas, 6 hills	4'		
MELONS (MUSK), 8 hills, (6' apart)	5'		
TOMATOES, main crop, 12; extra late, 12	4'		
PEPPERS, 12; EGG PLANT, 12	3'		
CUCUMBER, 4 hills; SQUASH, WINTER, 4 hills	6'		
SQUASH (SUMMER), Scalloped, 3 hills; Crookneck, 3 hills; WINTER-BUSH, 6 hills	4'		
MELONS (WATER), early, 4 hills; late, ills	6'		

For the third planting, (just after June 15th), succession crops of beets, carrots, celery, kohlrabi, lettuce (summer varieties), radishes, beans, corn, cucumbers, peas, tomatoes, and turnips. The planting of the root-crops of this group—beets, carrots, etc.—should be large enough to furnish the table during the late fall and to store up a generous supply for winter.

In the average garden, the supply of tomatoes almost invariably does not hold out until the end of the season unless there is an early frost. When frost does come, you should plan to have a large supply of green tomatoes on hand for pickling, and for storing to ripen up inside.

It may seem at first glance that all this has rather to do with the planting of the garden than the planning of it. That is just the point; you cannot plan it intelligently until you know how it is to be planted, because, to get the most use out of the ground, it will be necessary to use some of it twice.

WASTED CROPS

A few words of warning in regard to the actual quantity of each thing to be planted will not be out of place. There are a number of crops which are likely to be over-planted, and others which should be had in a continuous supply throughout the season, and which, because of mismanagement, are frequently conspicuous by their absence from the table.

Among the first group, or those which are frequently over-planted, so that a large part of the garden produce is either wasted or has to be fed to the chickens, there are cabbage, kohlrabi, lettuce, parsley, Swiss chard, turnips, beans, cucumbers, summer squash and tomatoes. Among those of which the supply is likely to be short, are beets, onions, salsify, pole beans, corn (late), winter squash, and late tomatoes.

The things which "go by" very quickly, and the planting of which must be carefully planned if a supply is to be obtained throughout the season, are cabbage, cauliflower, lettuce, peas,



The cabbage section of the garden is often overdone. Remember that two heads of the early varieties will make a meal for four persons

radishes, bush beans, corn and turnips.

PLANTING THE INDIVIDUAL CROPS

To save space, the various vegetables mentioned in these three groups are discussed together in order.

Beets. These are at their best when about half grown. The first two plantings should be small, the last large enough, if there is room, to supply two to five bushels for storing, besides what will be used during the fall.

Beans. The dwarf beans are at their best for only a few days. Each planting should furnish four or six pickings.

Thus, each planting of one variety will furnish beans in prime condition for the table for about two weeks. They are bought by the pint or quart and are usually planted the same way; the result being that they begin to get old and tough before they are half used up, and fewer of them are used than would be if the quality were good. The pole beans and lima beans continue to form pods for a long time, so that they can be had in prime condition from one planting, the latter lasting until frost. But if you should prefer pole wax beans to limas, make a second sowing of them at your mid-June planting.

Cabbage is one of those things likely to be overestimated when the garden is being planted. Two heads of the early varieties will make a meal for three or four persons. The first heads should be ready the first week in July. If it is used twice a week, during the month, which will be about as long as the first heads will keep before they begin to split, a dozen and a half heads will be plenty for the first planting for the family of four. A five-cent packet of seed sown at the same time these are set out will give a succession crop for use during August and the first half of September. Another packet of a winter variety sown in mid-June will furnish what will be required for the rest of the fall and for winter storing. Transplant a dozen and a half heads for the second planting and

(Continued on page 58)



The garden that is well considered is a garden of regularity in arrangement, quantities and care. All of the allotted space should be utilized efficiently. Thus will it produce as it should and at the proper time

ASPHYXIATING THE FEBRUARY FOE

A Preliminary Preparation for the Great Spring Drive in the Garden—Liquid Bombardment of the Scale and Its Destructive Allies

ROBERT STELL

THAT eternal vigilance is the price of immunity from garden pests will be gainsaid by no one who has ever had much to do with growing things. Also, it is easier to prevent scale, fungi and harmful insects than it is to cure them, and for this reason winter spraying is one of the essential requirements for successful results after the real growing season begins.

Prominent among the pests that can and should be reached now is the San José scale, the bane of every fruit grower's existence. This parasitic growth, made up of clusters of greyish, round units hardly larger than small pin-heads, is often unnoticed until its damage has been done. It is a bark growth, and attacks not only fruit trees, but shade varieties and shrubs. Do not wait for its ash-like clusters to appear; whether its presence is suspected or not, spray, spray everything, and spray *now* with the lime sulphur solution.

Less dangerous than the San José, but nevertheless a menace to woody things, is the oyster-shell scale, so called from the resemblance its protecting shell bears to that of the bivalve of half-shell fame. It is especially partial to apple trees, where, although often unsuspected, it is a source of danger. The best cure for it is the lime sulphur spray which, like the other solutions mentioned in this article, can be obtained from any of the large seed houses.

Two other quite different growths which should be reached by the winter spray are the blister mite and the peach leaf curl. The former causes those brownish spots often seen on apple and pear leaves, and may be checked by spraying now or early in the spring with dilute kerosene emulsion. Winter spraying is also advised for the curl, using either Bordeaux mixture or lime sulphur solution.

No universal date can be set for this first dormant season pursuit of the scale and its destructive allies, but as a basis for calculation February 1st may be considered as the proper time in the latitude of New York. Then the trees have no leaves, flowers or fruit to be injured by the strong solutions which must be applied. Also, the germs or eggs, as the case may be, which must be destroyed are more



The large power sprayer, capable of really extensive work, may well be purchased by the local garden club and used as a community asset

easily reached by the spray at this time than later on, for one does not have to overcome the protecting shelter of the leaves.

Turning now to the methods of applying the various pest-killing liquids, we find the situation governed somewhat by the local conditions and the preference of the grower. On large places, where there are many trees to be treated, one of the large barrel sprayers mounted on runners or wheels is often a good investment. For less extensive operations the knapsack type is excellent, and if this is of the compressed air variety, considerable time and effort will be saved in the actual operating. There are also various smaller hand devices, but in selecting one of these it should be remembered that it must have sufficient power to force the spray properly to the upper parts of the trees. If Bordeaux mixture is to be used, the metal parts of the sprayer should be of copper.

Whatever type of apparatus is used, it must have good nozzles. Perhaps the best of these are the Vermorel and the Bordeaux. These throw the solution in an effective manner, but to keep them up to standard they must be thoroughly cleaned after use a point which applies, indeed, to all parts of the apparatus.

Before you actually begin to spray, mound up the tree and shrubs to be treated, so that the powerful solution cannot follow down the trunk or stems and injure the roots. Make a very thorough job, applying the spray to every part of the tree so that none of the scales or fungi can possibly escape.

The best kind of day for the work is a calm, fairly warm one, but if there is a wind blowing, work with it so that it will aid rather than hinder you. Spraying under any conditions is apt to be a more or less uncleanly job, as some of the liquid manages to find the operator's clothing as well as the trees. For this reason old clothes are the rule, and the hands should be protected with gloves.

After the winter spraying a second application for scale should be made late in March. The kerosene-soap emulsion is the best to use for this, and thoroughness is of course essential at all times.



The barrel type of apparatus can be mounted on runners for winter use or on wheels for moving about when the ground is bare



White flowers stand out most effectively against a dark background of trees

THE GREEN AND WHITE GARDEN

Suggestions for the Small Place Where Simplicity is the Keynote of the Color Scheme—Planting for Succession of Bloom and Balanced Effect

ELIZABETH LEONARD STRANG

THE white and green garden should be worked out with only white flowers or those tinged slightly pink. A touch of color is supplied by the golden stamens of the flowers. The foliage masses are to be of dark glossy green. Such a garden would be particularly attractive in the moonlight.

First let us assume that the owner of a small place, say 50' x 120', has planted his back yard with a frame of shrubs and a tree or two, in such a way that the drying yard is screened from the pleasure lawn, and the lawn framed by a soft mass of planting.

COLOR SUCCESSION IN A LARGE GARDEN

The trees might be yellow-woods with their white trunks and fringed white blossoms in May. In April there would be for shrubs the starry white *Magnolia stellata* and an occasional shad-bush at the back of the shrubbery. In the grass would be hundreds of white snowdrops and white grape hyacinths. Toward the end of April the pale ghost-like narcissus, Mrs. Langtry, would be particularly effective in the grass, and a few groups of early white tulips and creeping white phlox could be planted at the base of the shrubs. In May would be white lilacs, and pearl bush, *Exochorda*. Toward the front of the shrubbery would be *Spiraea Van Houttei*, which hangs so gracefully down to the ground, and *Deutzia Lemoinei*, a much more beautiful variety than the *Deutzia gracilis* ordinarily used. At this time the flowers in bloom would be the poet's narcissus, foxgloves, and the peonies, la Fiancé, single white with gold stamens, and *Marie Lemoinei*, double pure white. Along the north front of the house go ferns and foxgloves as suited to the shade.

In June there would be syringas, sometimes called mock orange, and madonna lilies. A bunch of the *Clematis recta*, fluffy white, would form a contrast in texture to the lilies. There is an early white dwarf phlox, *Arendsii* (var. *Grete*) blooms in June.

In July white altheas would be in bloom among the shrubs and some white phlox at the front, the early variety, Miss Lingard, which has an inconspicuous violet eye. Shasta daisies and the white variety of *Campanula persicifolia* would also look well in such a situation.

In August there would still be white altheas among the shrubs, and later white phlox, Frau Buchner, dwarf, and Independence, tall. *Chrysanthemum ulignosum*, with its daisy-like flowers supported on a tall stalk like a hardy aster, will be effective.

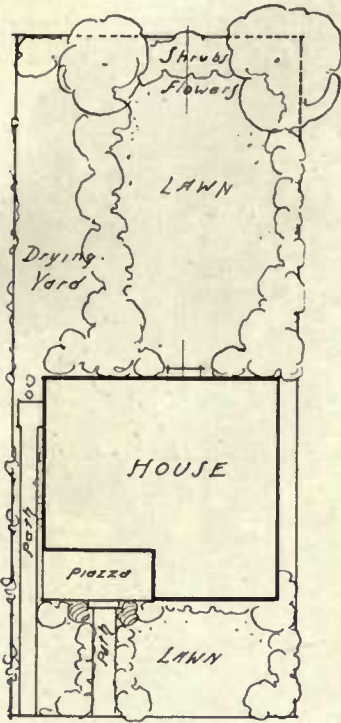
In September and October *Clematis paniculata* could trail over the shrubs. Japanese anemones, single white with golden centers and fluffy white *Boltonia asteroides* would give the effect.

In November there would be only some creamy white late chrysanthemums. Perhaps ten or even five of each of the flowers mentioned would be needed to carry on the succession of bloom. They would be planted, of course, with each kind in a mass by itself, and not scattered spottily along the border. In placing them, remember that the effect for each separate month must be studied carefully.

THE SMALL GARDEN

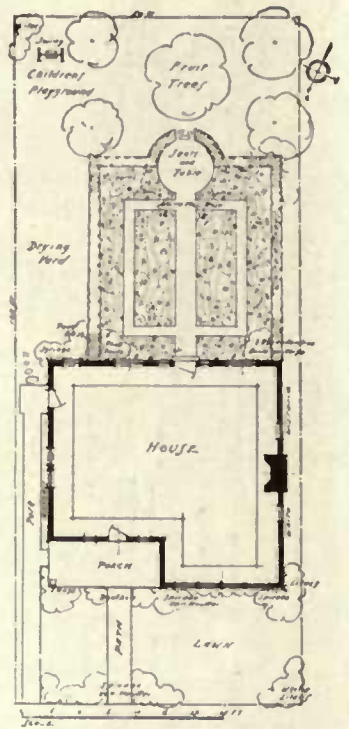
Now let us suppose that there is to be a little flower garden—about as much as the mistress of the house could take care

HOW A GREEN AND WHITE GARDEN SHOULD BLOOM



A small place where shrubs screen the drying yard from the lawn and are intrinsically decorative and attractive

Herbaceous Perennials	Shrubs	Bulbs	Annuals
APRIL 1 <i>Arabis alpina</i> rock cress 2 <i>Phlox subulata</i> alba white creeping phlox	<i>Magnolia stellata</i> starry magnolia	<i>Galanthus nivalis</i> Hyacinths, single Roman Tulips, early white <i>Fritillaria Meleagris</i> , alba <i>Muscari botryoides</i> alba <i>Narcissus</i> , Mrs. Langtry.	
MAY 3 <i>Iberis sempervirens</i> evergreen candytuft 4 <i>Papaver nudicaule</i> alba Iceland poppy, white 5 <i>Viola cornuta</i> alba white tufted pansy 6 <i>Iris orientalis</i> , Snow Queen 7 Peonies, 8 <i>Digitalis gloxiniflora</i> alba	<i>Deutzia Lemoinel</i> Syringa, lilac Marie le Grays, single white	Darwin tulips La Candeur, white turna rose <i>Narcissus poeticus</i> poet's narcissus	
JUNE 9 <i>Galium Mollugo</i> 10 <i>Lilium candidum</i> 11 <i>Clematis recta</i> herbaceous clematis 12 <i>Chrysanthemum maximum</i> Shasta daisy 13 <i>Phlox Arendsii</i> Grete, dwarf white	Rhododendron hybrid Boule de Neige Philadelphia coronarius mock orange Exochorda grandiflora pearl bush Spiraea van Houttei Van Houtte's spirea Moss rose	<i>Lilium candidum</i> madonna lilies	Candytuft Sweet alyssum Pure white stock White nicotiana All these last until Frost
JULY 14 <i>Gypsophila paniculata</i> baby's breath 15 <i>Achillea ptarmica</i> pearl 16 <i>Phlox suffruticosa</i> Miss Lingard, white	Althea, rose of Sharon Jeanne d'Arc, pure white	<i>Lilium speciosum album</i> white Japanese lily	
AUGUST 17 <i>Chrysanthemum uliginosum</i> 18 <i>Phlox</i> , hardy Independence, white 19 <i>Phlox</i> , hardy Frau A. Buchner, white, dwarf	Althea, rose of Sharon Jeanne d'Arc, pure white	<i>Hyacinthus candicans</i> summer flowering hyacinth	
SEPTEMBER AND OCTOBER 20 <i>Soltonia asteroides</i> False chamomile 21 <i>Anemone Japonica</i>	<i>Clematis paniculata</i> Japanese Virgin's bower	<i>Colchicum autumnale album</i> white autumn crocus	



The same place elaborated for a small green and white garden connecting directly with the house on its main axis

of herself. Such a little garden as the one illustrated was actually taken care of last summer by a busy mother of my acquaintance, with only a man to help occasionally with the rough work. This one measures about 35' x 40', and its construction would not be difficult. The beds should be prepared with 2' of good loam, well enriched with barnyard manure, and top dressed with bone meal, wood ashes and nitrate of soda. The walks should be edged with 7/8" boards 5" wide, set on edge, sunk in the ground and secured by pegs. This is to keep the soil from getting into the paths. Before they are set in place they should be stained dark brown, both to preserve the wood and for the sake of appearance.

The numbered plan and the accompanying list show how the planting would be arranged in such a garden. The hedge is of single white altheas. The flowers resemble a hollyhock, last a long time and are very attractive. Inside the garden, for borders and edgings to creep irregularly over the walk, are used arabis, white creeping phlox, hardy candytuft, white Iceland poppies and white *Viola cornuta*. The last two bloom both in May and September.

The tall things placed at the back are lilies, foxgloves *Clematis recta*, *Chrysanthemum uliginosum*, and boltonia. The clematis and boltonia will need staking. The pure white rhododendron *Boule de Neige* fills the corners and two white moss roses are used for accents. The other things are of



A border of white phlox effectively massed against the trees and shrubs at the back of the lawn

medium height and are placed in such a way that the early and late things are well distributed and no large gaps are left without bloom at any season of the year. To illustrate: in foxglove, iris and peony time, the masses of those flowers will be so well distributed that the garden appears to be completely filled with them; later on, in phlox time, it will appear filled with the masses of phlox, and later on with Japanese anemones and boltonia. Clouds of finely flowered things like *Galium gypsophila* and *Clematis recta* are distributed in a well-balanced manner throughout the garden. The iris is placed next to it, as its long, thin leaves need some softening. The lilies and Japanese anemones are in long drifts down the length of the garden and across the ends. The other things are worked in in masses not large enough to leave large bare spaces when they are not in bloom. The idea of planting in

masses is to repeat those masses often enough to make the bloom appear well distributed throughout the garden, but the masses are not large enough to overbalance the rest of the garden. No absolute rule can be laid down as to the number of plants to put in a mass; it depends entirely upon the size of the garden.

The dark green foliage is used to set off the white to the best advantage; the dark, glossy green of the rhododendron, the peonies, the rose geranium and ferns will do this. The whole effect should be one of contrast. (Cont'd on p. 64)



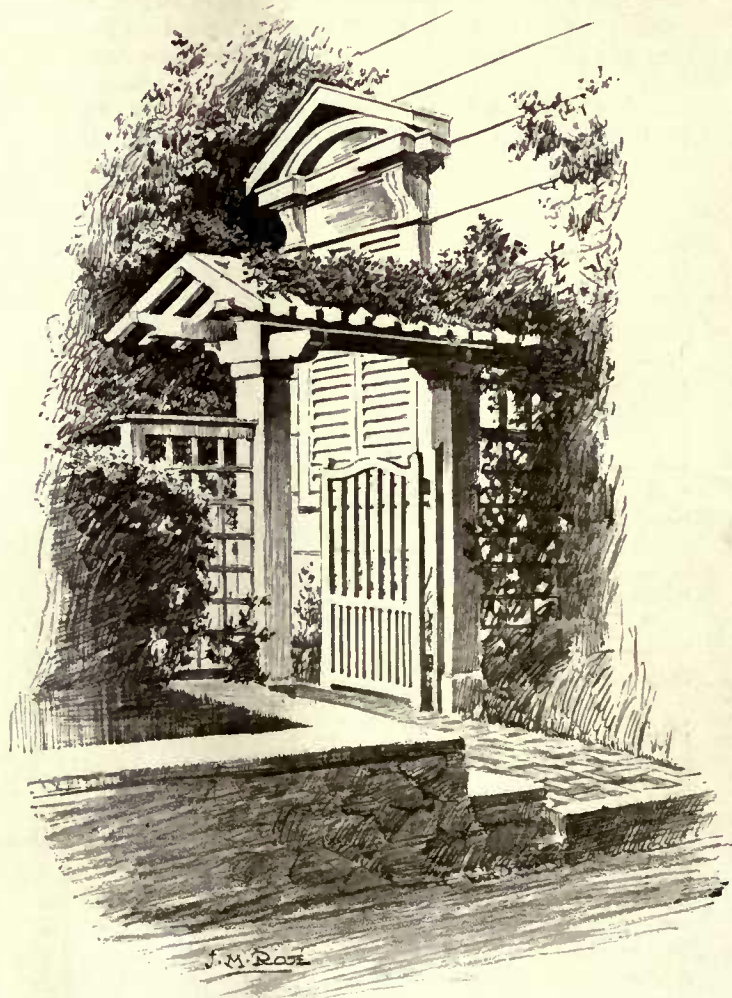
A quaint, old-time air lingers about this painted arch and simple gate. It suggests box-bordered, trim gravel walks, rose gardens, old-fashioned flowers with old-fashioned names, and dainty ladies lingering there



Reviled and misused as it often is, nothing gives so natural an effect as rustic treatment. Even though the workmanship be good, the gardener should see that the gateway be covered with vines and shrubbery



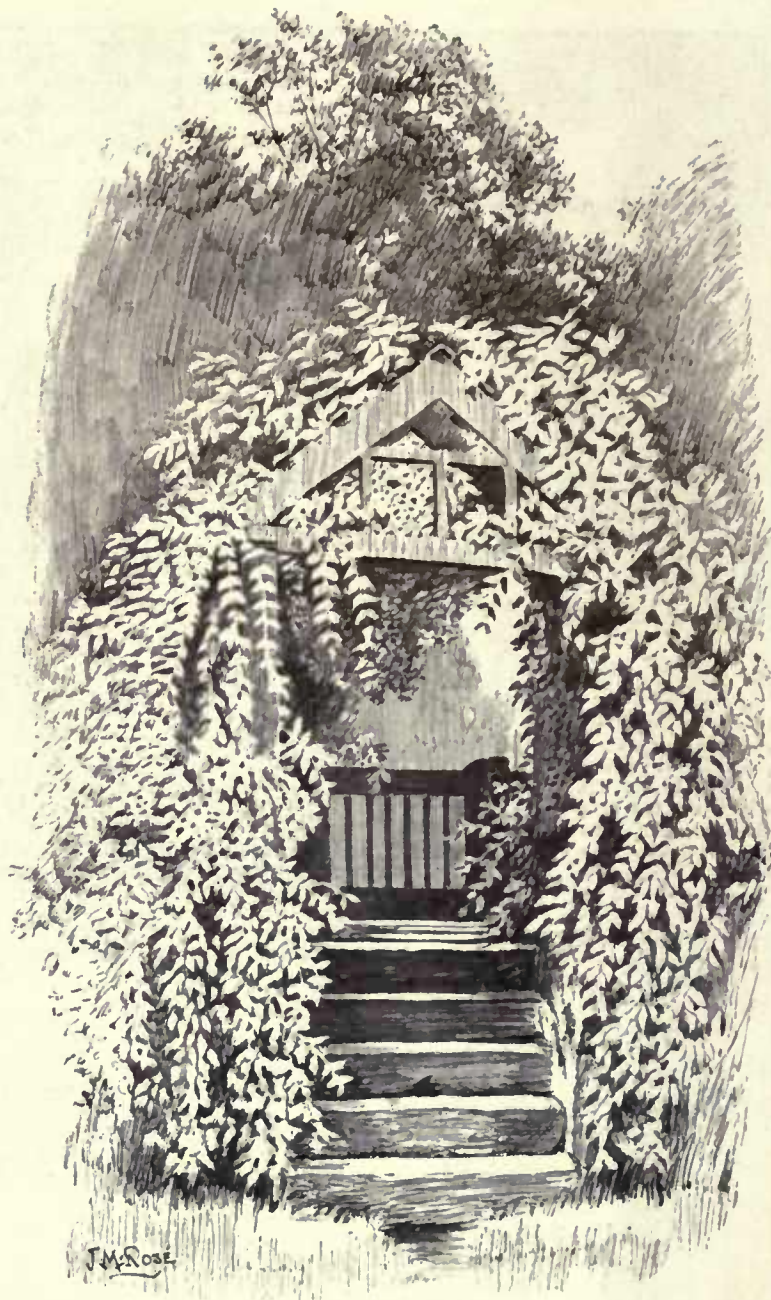
The latticed gateway presupposes an arch of ramblers, as here, where the gate, banked on each side with a trim privet hedge, forms a quaintly quiet transition between the noisy workaday world without and the peace of the garden within



In their lines gates typify the garden and the garden's owner. They are part of a scheme which makes the house and garden one. This roofed gate and its high lattice are in keeping with the architecture of the house and suggest the garden



The gate should frame a glimpse, should hold out to the visitor a suggestion of those beauties that are to come. Here the high wall secludes the garden, the gate framing in sombre richness a vivid glimpse of color

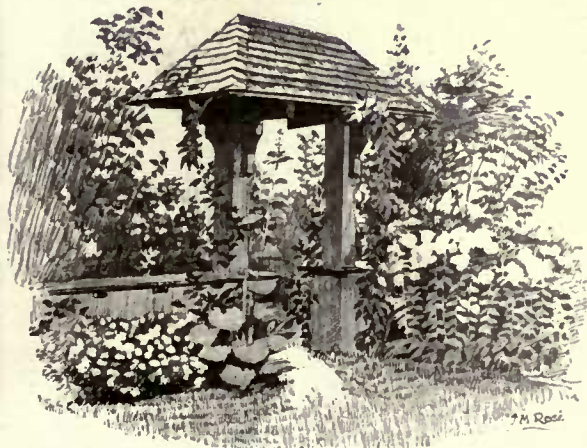


What the vestibule is to the house, the long bowered gateway is to the garden—a transition point, a spot to stop, to rest, that the garden may be entered quietly. That is just the atmosphere given by this Japanese gate

GATEWAYS TO THE GARDEN

Types That Symbolize the Garden's Spirit at Its Entrance

Drawn by Jack Manley Rosé



All the dignity of substantial construction and quiet unobtrusiveness lingers about this gateway. Although modern and Craftsmen, a few seasons' weathering will give it the old-world touch of the English lych gate



An intimate entrance, this, with just enough of the man-made gate and the nature-made arch to give a suggestion of the garden beyond. It is a type suitable for the small garden, representing but little labor



In designing the house the architect took full cognizance of the possibilities of the woody knoll on which the lot was situated, and in coloring, the house is distinctly "woody," and in roofing, high pitched, to carry out the lines of the natural contour of the knoll



The possession of a magnificent old heirloom—a 17th Century oak table in splendid condition—determined the character of the dining-room and its furnishings. The chairs are stained a grey-brown to match both the table and the woodwork. Brown tones prevail throughout

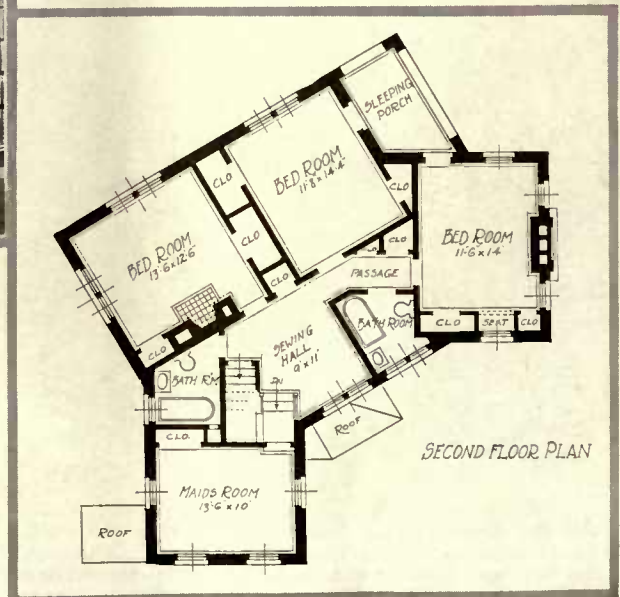
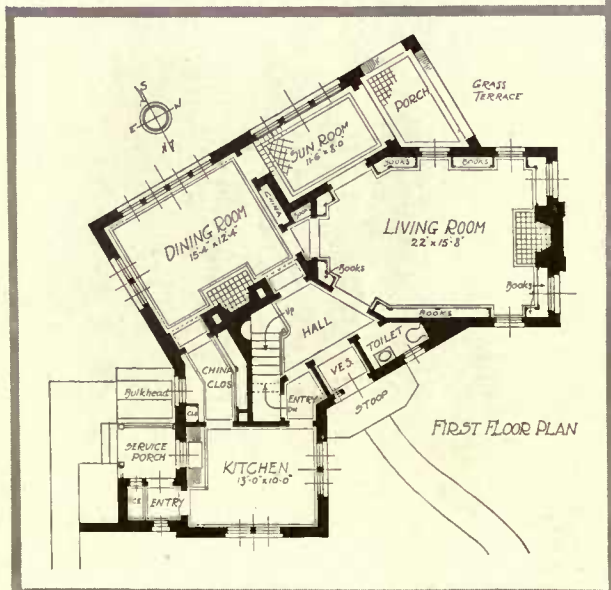
A brownish, rough-faced brick veneers the wall. The roof is shingled, a hit-and-miss combination of green and brown stain toning it in with the foliage. The shutters are stained brown, a contrasting note being furnished by the ivory-painted sash

The house was so placed on the lot that as many rooms as possible faced south, resulting in a plan which necessarily sacrificed hall space

The unusual shape of the plan gave plenty of closet room upstairs. The hall is large enough to form a comfortable sewing-room



A glimpse of the living-room fireplace



THE RESIDENCE OF THE MISSES WILCOX AT NEWTONVILLE, MASSACHUSETTS

Frank Chouteau Brown, architect

THE WAY DAVENPORT, IOWA, DID IT

Beautified the City Through Its Back Yard and Successfully Solved a Difficult Problem—A Citywide Contest That is Practicable for Many Other Communities

O. R. GEYER

WORKING on the theory that a city is as beautiful as its back yards and alleys, Davenport, Iowa, a city of 40,000, believes it has solved many of the problems that attend the usual city beautiful campaigns. Incidentally it has introduced a new spirit in municipal circles, and the result has been that the city beautiful question has become the most important issue in scores of smaller municipalities throughout a wide territory, and, in fact, throughout the entire state of Iowa.

One out of every six of Davenport's inhabitants has joined hands in what is probably the biggest yard and garden contest in the country. Annual prizes aggregating \$500 have proved sufficient to arouse the keenest anxiety as to the appearance of back lawns and alleys throughout every quarter of the city. Perhaps the principal reason for this anxiety is one of the rules of the contest which forbids the awarding of a prize to any person whose alley is not thoroughly cleaned.

HOW THE MOVEMENT STARTED

The contest, launched three years ago by members of the Rotary Club, has been the means of bringing about a closer spirit of co-operation in the municipal affairs which promises even more surprising results within the next few years. The plan has been copied in numerous Iowa cities and towns, the experiences of the Davenport gardeners forming the basis for an official State bulletin on city beautiful contests.

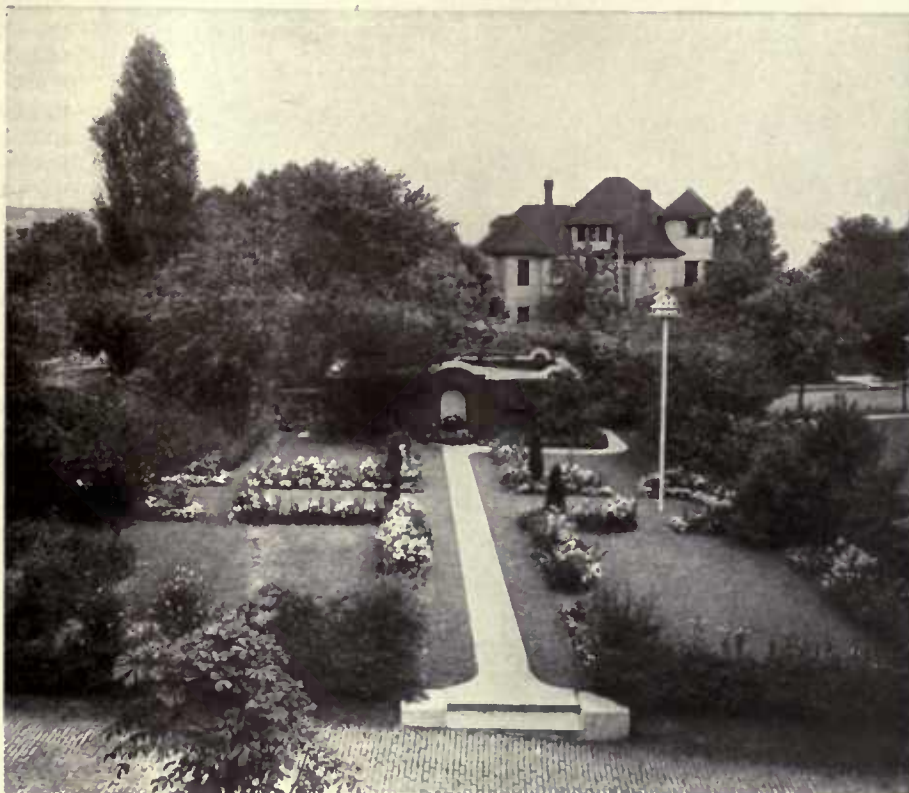
The first year, 1913, saw a promising start made when one out of every sixteen persons entered the contest. A year later

it had been increased to one out of every six inhabitants, a record which was equaled again this year. In this period scores of homes, many of which had become eyesores because of neglect and carelessness, have been beautified and improved until they stand out as the most impressive examples of what can be done when the city beautiful spirit takes deep root in a city. Not the least important feature of the contest has been the severe setback given the high cost of living in many homes.

Gardens have become the rule, and back yards which previously had served no other purpose than that of a dump for trash have been made to contribute an important share of summer food supply.

RULES FOR CONTESTANTS

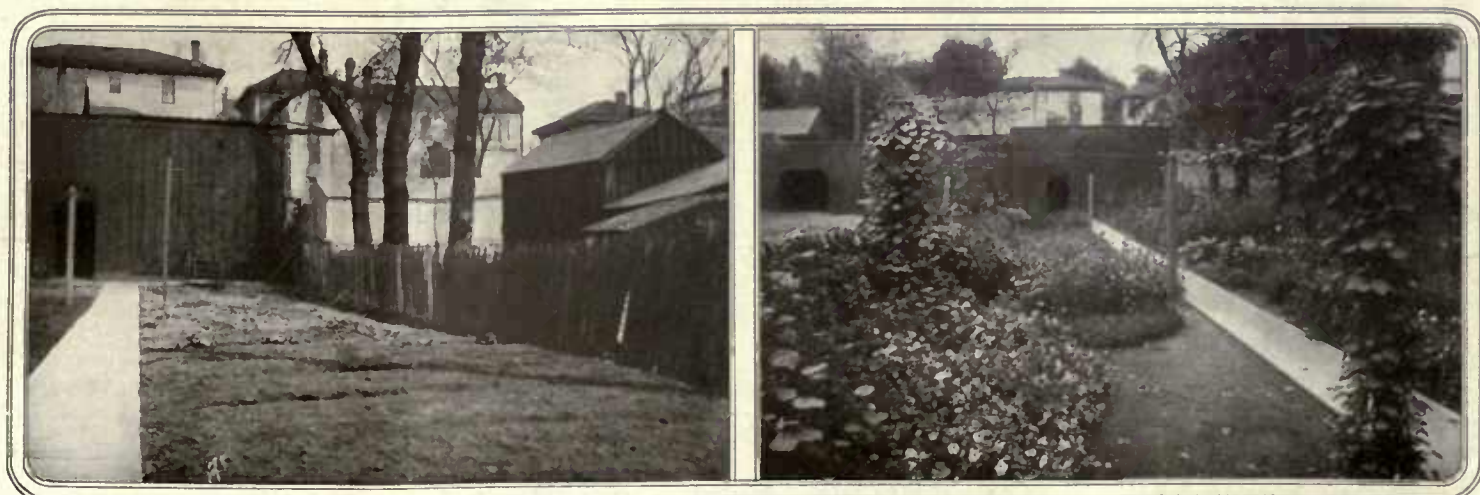
The contestants were divided into three classes, but the money prizes are restricted to those entrants who do their own work. Class Two, those persons who hire some one to do part of their work, and Class Three, all those who employ a permanent gardener. Members of the last two classes may compete for honorable mention awards, however, and the competition in these classes



The contest was entered eagerly by rich and poor alike. Here is one of the honor award gardens in the wealthy section of the city

is almost as keen as it is in the first class.

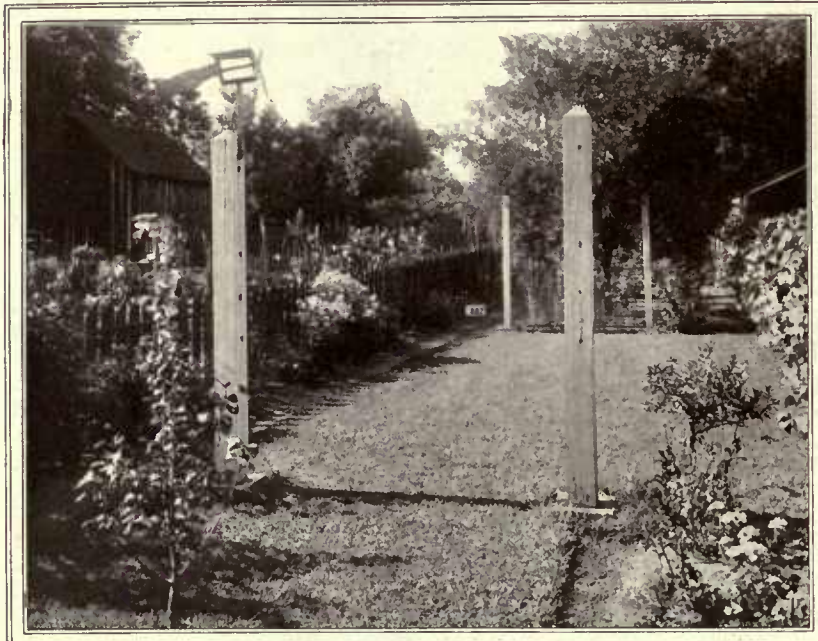
Rotarians went out among the homes urging the families to join the contest. "You win if you lose," was the battle cry of a publicity campaign which continued without let-up throughout the summer, both in the newspapers and on the billboards. Other attractive slogans, "Be it ever so humble, make it attractive," and "Make your neighbor sit up and take notice,"



A typical down-town back yard in its original and subsequent conditions. The improvement is characteristic of what the contest has accomplished in a thoroughly practical way



A prize-winning vegetable garden that contributes materially to its owner's support



The campaign affected all the premises. Here a laundry drying corner benefited

Business and beauty were combined by a number of the enterprising merchants



had their effect in keeping in line those over-eager persons who early in the contest displayed a disposition to ease up or retire from the game. For two days every grocer in the city sent out with every order of goods blank entry cards for the big contest. This publicity campaign laid the foundations for the trebling of the number of contestants a year later.

THE PRIZE LIST

But a most important factor in keeping the many contestants at work was the prize list, ranging from \$25 to \$2.50. There were fifty-eight of these prizes, totaling about \$500. As members of the Rotary Club were not permitted to enter the contest for the cash prizes they found time between booster activities to compete with the millionaires for honorable mentions in the various classes.

A foresighted provision in the rules ordered that no prize be awarded to a person whose alleys were not kept in clean condition. Mayor Mueller was responsible for this provision, and he thought so much of it he offered a special prize of \$50 for the best kept backyard and alley. This offer brought on a contest which threatened to overshadow the yard and garden contests, and when the summer was over Davenport could have made claim to the title of having the cleanest and best kept alleys and back yards of any city in the country without much opposition.

If there were any who could not afford the seeds or shrubbery plants needed to convert their homes into garden spots, the money was promptly forthcoming from the pockets of the club members. The newspapers caught the spirit and throughout the entire season ran weekly articles of value on the various phases of landscape gardening. Gardening and landscaping became the two most popular pastimes in more than 1,200 homes. Particular stress was laid on the four fundamental principles of natural landscape beauty—the avoiding of straight lines, the planting of shrubs in masses, the keeping of an open front, and the softening of the line between the foundations and the lawn. The result was that the work of beautifying the lawns was carried on in a manner more or less scientific, a fact which can be attested to by the book dealers of the town who reported unprecedented demand for text books on gardening and landscaping.

In the spring the official photographer goes about the city taking pictures of the worst features of the yards and gardens entered in the contest. He is accompanied by the judges, who usually are members of the staff of the State Agricultural College and take this opportunity to gather the data needed later in the awarding of the prizes. Later in the summer, when vegetation of all kinds is in full bloom, the photographer makes a second trip about the city collecting pictures of the yards and gardens of every contestant.

Then comes a lull of several weeks until the judges can render their decisions, and the officials are given time to prepare for the announcement of the prize winners. The largest auditorium in the city is hired for that purpose, admission being restricted to those persons holding tickets. Even this method does not prevent the overcrowding of the theater each year by the eager, summer-worn contestants and their families. The prize winning yards are shown on a screen by the aid of colored slides, the judges making their comments on each yard and garden. Then follows the awarding of the cash prizes by the ten members of the "Beautiful Davenport" committee.

The large German population has made the work of the committee much easier than had been expected. No long arguments were needed to induce them to enter the contest, as most of them had been conducting contests of their own from year to year. It is to this section of the city that most of the prizes have gone, though the contests have become a vital factor in the life of every section of the city.

AIDING THE FAMILY

Scores of families which had supplied their larder with vegetables through the agency of the grocery stores soon began raising their own vegetables. The average garden raised practically all the vegetables the family could eat in the summer, and many raised enough potatoes to last them through the winter.

Medium sized back yards have become valuable agencies in contributing to the support of many poor families. In all sections of the city, trees have been trimmed, grape arbors started, and clinging vines and shrubbery planted about the houses.

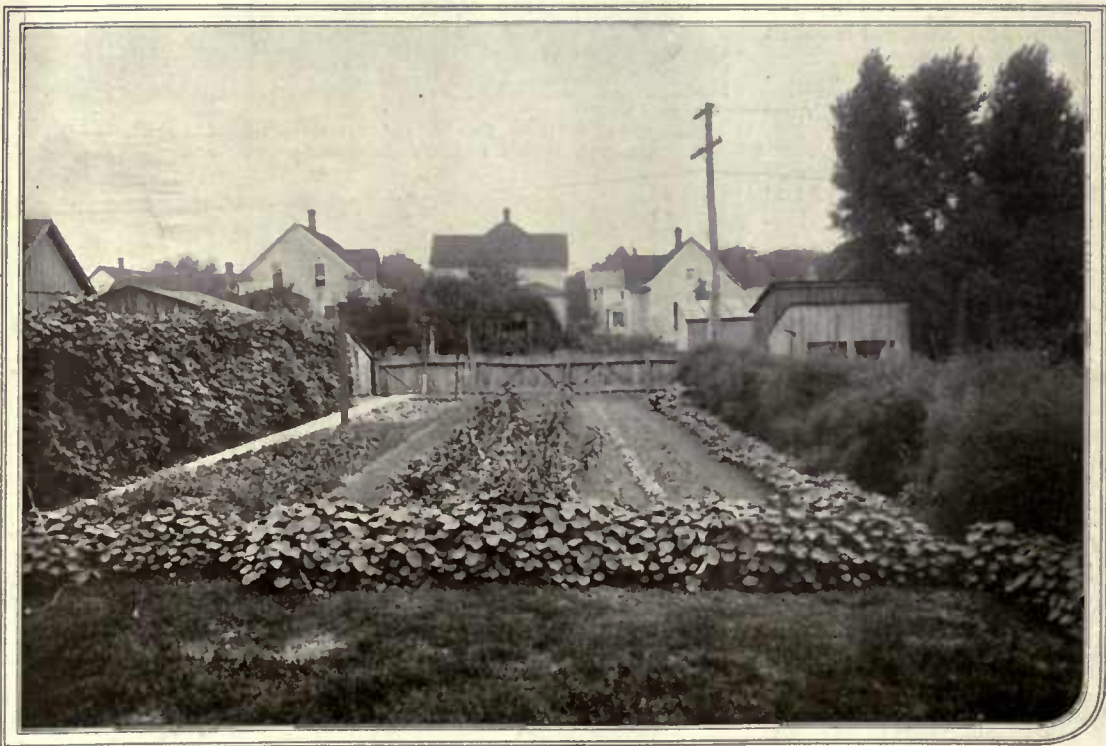


Luxuriant grape vines in perfect condition improved one yard and captured a prize



Even the secluded but neat back door was not overlooked by the awards committee

The logic of Davenport's slogan, "You win if you lose," appealed to all



FROM THE COLLECTOR'S NOTE-BOOK

Collecting Old Pewter—Wedgwood Jasper Cameos and Cameo Medallions

GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collector's Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.



Black and white jasper medallion of Wedgwood origin



A portrait medallion of the twelve Caesars series

THERE are many persons—some of them collectors—who ask what the fascination of old pewter can be, frankly declaring that to them it has no attraction. Perhaps to some the mention of pewter suggests battered up, dingy, leaden-hued objects of metal, more suited to bullets than to buffets. Again, there are those who, unacquainted with pewter lore, do not guess the wealth of historical interest that invests the subject.

Relics of any age, so damaged that they no longer command respectful attention, have no real excuse for perpetuation, unless some highly important historic association attaches to them, for surely mere age or antiquity is not a *raison d'être* with the sensible. Pewter in a state of dilapidation is no exception to the rule governing the forming of any collection of quality, and no matter what its antecedents, it should present good form to be worthy a place in the worth-while collection, if it is to be regarded with other than the sentiment bestowed upon a chipping from the Great Pyramid or a bottle of dust from Pompeii.

But truly fine pewter has attributes to justify its collecting. In the first place its decorative quality commends it to notice. Here, however, one must remember that an esthetic taste will recognize this, where one to which the artistic does not appeal will overlook it. Secondly, the story of old pewter, as recorded by Welch Massé and other authorities on the subject, authorities to whom the collector-student is bound to be indebted for much information, is one that lends entertainment to the pursuit of the hobby. In this article we will deal mainly with the outlines of the story of English pewter as serving best to introduce some of the facts that go toward making pewter worthy the time and the trouble taken to collect it.

A few years ago a "rage" for old pewter swept over England and America, following a notable exhibition (the first of its sort) held at Clifford's Inn, London. This was in 1904. To be truthful, one must record the "slump" that followed a few years later. But the true collector who had taken up with pewter remained loyal and enthusiastic, and with the appearance of such works as Welch's "History of the Pewterers' Company" and Massé's "Pewter Plate" and "Chats on Old Pewter," also of Gale's "Pewter and the Amateur Collector," (a book dealing chiefly with American pewter) there has been a revival of interest in the subject which is becoming permanent.

English pewter was much simpler than the pewter made in other parts of Europe. This latter often attained to an ornateness from which, fortunately, the pewter of England of the best period is free. The manufacture of pewter in England was governed by the strict rules of the Pewterers' Company, which as early as 1503 made it compulsory for the pewterers of England to mark their wares, just as the French pewterers of Limoges had been compelled to do a century earlier. Some of the early English pewter was marked with the Tudor (heraldic) Rose with Crown above, although the Rose and Crown is to be found on Scottish and on some Flemish pieces also.

INDIVIDUAL MARKS

As for the individual marks of the pewterers, these marks were called *touches*. Each pewterer was compelled to have his separate touch, which was recorded at the Pewterers' Company halls by impressions struck on sheets of lead. Nearly all the plates of touches in London so formed prior to 1666 were destroyed in the Great Fire, which also destroyed nearly all the records, although some of the audit books of the Company, dating from 1415, were saved. However, on the lead plates that have survived we find some 1,100 pewterers' touches impressed. The earlier touches were somewhat smaller than those of later date; some of them, in fact, were tiny. The mark X on old English pewter was only permitted on metal of extra quality, as one may learn from one of the Company's rules of 1697, which gives notice that "none may strike the letter X except upon extraordinary ware, commonly called *hard mettle ware*." The various instances of misdeeds on the part of pewterers who tried to evade the regulations kept the Company busy for several centuries. The very last regulation of the Pewterers' Company concerning touches directs "that all wares capable of a large touch shall be touched with a large touch with the Christian name and surname either of the maker or of the vendor, at full length in plain Roman letters; and the wares shall be touched with the small touch." A penalty of one pence per pound was exacted from those pewterers who neglected to observe this rule.

While all the facts concerning the marking of old pewter should be diligently studied by the collector, as he gathers them from this source and from that, and will prove of great help, be of interest and



Some English pewter pieces; dish, lidded alepot, tall pepper, lidded tankard, baluster pepper and beer jug



English pewter triple-reed plates by R. Moulins (1876), candlesticks, and measures with marked lids by James Tisoe

will lend zest to collecting, the reader must remember that much imitation old pewter has been fabricated with intent to defraud. However, such "fakes" (many of them are very attractive!) usually unblushingly bear upon them the ear-marks of their spurious nature, and the collector soon comes to have command of the knowledge necessary to detect such reproductions.

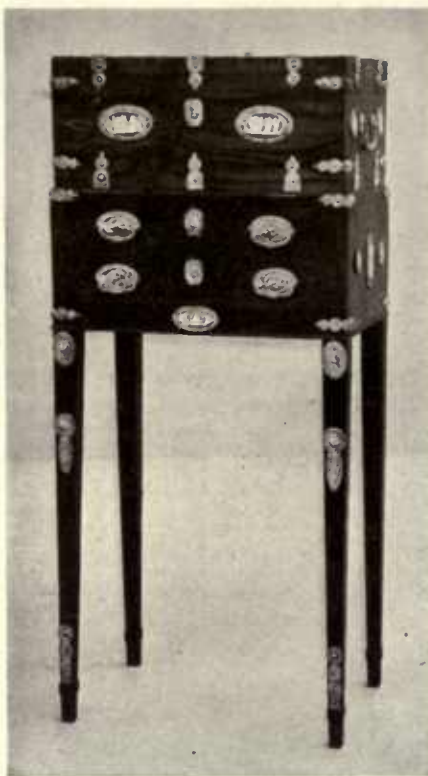
The material of old pewter is variously compounded. Old fine pewter consisted of 112 pounds of tin to 26 pounds of copper, or—in place of the copper—of brass. Again, a fine, hard resonant mettle was made of 100 parts of tin to 17 of antimony. Distinguished from the fine pewter was common pewter—or "trifle" pewter, as it was called. This was made of 83 parts of tin to 17 parts of antimony, or with slight variations of 82 parts of tin to 18 parts of antimony. These various alloys are susceptible of a high polish and of retaining it well under ordinary circumstances for a usual period. This pewter, too, has a good measure of hardness and possesses durability.

Britannia metal must not be confused, as often it is, with the real pewter. It is a late 18th Century invention of tin, antimony, copper and zinc. Massé says of Britannia ware: "As it was found that Britannia metal could be fashioned on the lathe by the process called 'spinning' more readily than could pewter, the new alloy began at once to oust the other, and the ousting became more complete when, later on, it was found that Britannia metal could be electroplated."

However, the general use to which pottery and porcelain, tinware and enamel attained had come to have much, too, to do with banishing pewter from general use, though it remained longer in favor in Scotland than in England. "A whole garnish of pewter," such as a lady of 1487 bequeathed to one of her heirs, no longer came to be deemed fashionable. The master pewterers suffered and found themselves forced out of their trade, as time went on.

THE INROADS OF POTTERY

With the waning of pewter vast quantities of it were melted up for solder and for other purposes, which accounts for the scarcity of really fine old pieces. Indeed, such articles as pewter spoons are exceptionally rare, not, as some suppose, because they were so small, but because they were especially serviceable to the traveling tinkers, who could convert them into solder. The English pewter spoon was seldom a small affair, if ever it descended in scale to the size of a dessert spoon. In passing it is well to call the collector's attention to the fact that pewter spoons are imitated and often placed before buyers as antiques. One needs especially to familiarize himself with the shapes of the bowls and of the handles of the English ones and other minutæ in order to determine intelligently the authenticity of a piece of pewter of this sort. Other objects are much more common, and ten genuine English pewter spoons would form a goodly collection, considering their exceptional rarity.



Courtesy Metropolitan Museum of Art
A drawer-and-chest cabinet, embellished with Wedgwood Jasper

The London pewterers guarded their trade secrets jealously. They permitted no outsiders to loiter and to watch them at work. As the various molds for pewter objects were made at great expense, it was the custom for the guilds of the Pewterers' Company to own these and to let them out. This accounts for the various standard shapes of articles made by quite different pewterers. Lists of such molds, dating as far back as 1425, have survived the vicissitudes of time and throw much interesting light on the subject. Let the pewter collector remember that pewter objects appear to have come into vogue as a substitute for silver, and that pieces of old pewter usually follow in form the shapes of the contemporary silver objects of like use. Indeed, a study of old English silver will prove of great help to the pewter collector in solving problems of chronology.

COLLECTING COSTS

One may not attempt to collect a whole garnish of pewter of a single period—a complete garnish consisting of twelve platters, twelve dishes and twelve saucers—but it is quite possible without an appalling outlay. On the other hand, unless it is a "find," one may have to pay \$40 or \$50 for a fine and authentic early English pewter spoon.

Whatever one collects in the way of old pewter of any period and of any country, it should be displayed by itself and not mixed with silver, glass and with other objects. As to what dealers sometimes call "silver pewter," let not the unwary collector suppose that it is more than pewter of a fine quality (if the object proves to be that!). Silver cannot enter into the composition of true pewter, as it takes 950° C. to melt it—while the tin, melting at 230° C., would volatilize too greatly to combine with the precious metal before the silver even reached the melting-point. Perhaps because the finest pewter takes a silver-like polish it was originally called "silver" pewter, without intent to mislead.

Another point worth remembering is that, although all sorts of objects have been fashioned of pewter (even a copy of the Portland Vase has been fashioned in this metal), the collector will find very few old English pewter teapots. Fully 85 per cent of the teapots passing as pewter are, I should say, either Britannia or Ashberry metal. Very early ecclesiastical pieces of English make are rare, too. As early as 1175 the Council of Westminster forbade the fashioning of church vessels of

pewter, as it was thought not sufficiently precious to be dedicated to such use. But in poorer communities exceptions must have been made, as we know of its use in churches in 1194. The Council of Nîmes (1252) and the Council of Albi (1254) in France had later to take up a like matter, then permitting pewter in the manufacture of objects for church use under certain restrictions.

Not only in early times—by the year 1290 Edward the First had accumulated 300 pieces of pewter of fine quality—but as late as 1820, when George the



The best English pewter is of simple design. Here are plates with touch-marks, and several sizes of baluster measures

(Cont'd on page 70)

HOW DOES YOUR GARDEN GROW?

Is It to Be Perennials or Annuals or Biennials This Year?—The Advantages of Each Type — Combinations for the Best Effects and the Least Labor

GRACE TABOR

IS it like the garden of contrary Mary, or is it less well ordered than that historic spot, with its cockle shells and neat comely rows? Does it run to bare spaces and to periodical fits of sulks, or does it grow sweetly and bountifully? Does it, in the last analysis, behave exactly as you would have it; exactly as a garden should behave, with plenty of flowers always in bloom from early spring to late fall, and no ugliness anywhere?

All gardens are supposed to be up to this ideal, of course; and all garden makers always plan to bring their own gardens up to it. But so many things interfere that one is perennially excusing this or that defect, and forever promising that it shall be corrected "next summer."

Now is the accepted time, however, right now is the time to go over the garden's deficiencies carefully, and correct them for *this* summer. Actual outdoor work is not possible, of course; but I venture to say that your garden may be all that you want it, this very summer, if you will start *indoor* work upon it now.

THE GARDEN ON PAPER

Map out now, therefore, a schedule for what is to be done when you can begin work out-of-doors. This is the first thing. Plan it so that each operation will come in logical order or sequence, and each thing will be taken up at the proper time to lead on to the next thing. For example, if something is to be shifted because it is not favorably located, or because a different color or type of flower is wanted where it stands, such transplanting should precede the planting of new material, even though such new material is going elsewhere—unless it is a peony or some early flowering plant which you purpose moving. If this is the case, it should have been done last fall; and must go now until next autumn.

Decide now what you can put there for this summer, in the place where the peony is to go when fall comes. This will avoid a bare, unfinished spot, even for a single season—which must always be guarded against. Let this something be an annual—a one-summer flower only. Then you will

not have a double shifting to do, when the autumn moving day finally arrives.

ANNUALS AND BIENNIALS

The mention of annuals brings me to a point which I want very much to emphasize so that there will be no doubt left regarding it. There is a class of plants that are neither annual nor perennial, which proves disappointing to the garden beginner who expects all plants to fall under one or the other of these two heads. These other plants are biennials—plants that grow from the seed one year, live through a winter, blossom the second summer, and then die out completely, as soon as their seeds are matured, and their life cycle thus completed. Their being hardy or tender has nothing to do with it; it is a matter quite independent of climate or outer conditions.

There are not many biennials commonly used in our gardens, and they are not a numerous class, anyway. But there are enough, and the ones that exist are sufficiently popular to cause a great many seeming failures. The seeds germinate, and the plants grow; but as the summer advances and no flowers appear, the gardener who is unaware of this peculiarity, believing possibly that he has sown an annual, gives it up as a failure, and next summer plants something else in its place—thereby destroying it just at the time when it is about to justify its existence. Then he tells his friends that he cannot seem to succeed with pinks, perhaps, or foxgloves, or whatever it may have been.

The same thing happens, only a little differently, if he has put the seed in the ground under the impression that it is a perennial which may not bloom until it has had a year in which to grow. In this case, he is satisfied to wait for the flowers until the second summer; but when the plant dies at the end of this time, and appears no more, he wonders what ailed it.

LEARN WHAT THE PLANTS ARE

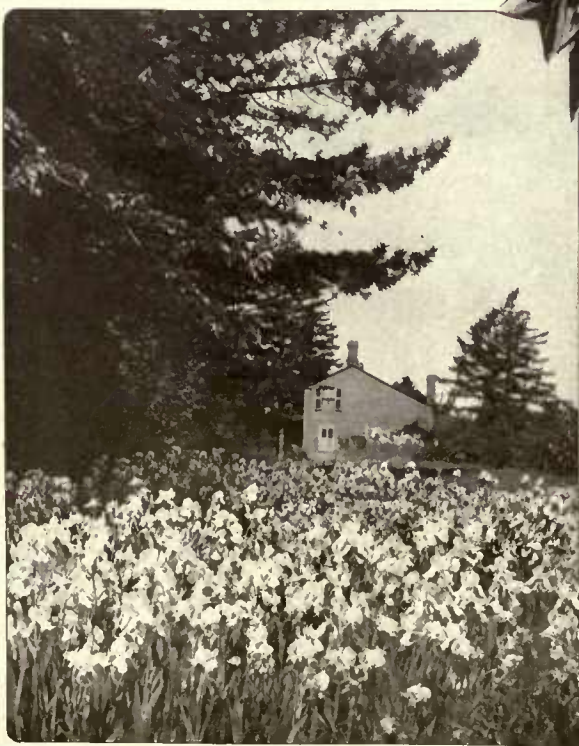
Before it comes time to go at the garden actually, therefore, I would advise becoming thoroughly familiar with the things you purpose planting. Make sure that the annuals are annual, and that the perennials



In this group are four of the five leading perennials: iris, peonies, larkspur and lilies

Iris can be planted effectively both in clumps or in field planting such as this

Lillies and larkspur make an excellent combination for the border of a garden of perennials





In this grouping are the four best biennials: foxglove, shown above, Sweet William and pinks in center, and Canterbury bells

Sweet Williams, which are spicy and refreshing, should be included in every garden for their odor. They make good border plants

Pinks belong to the flowers that can be left out if there is no room, personal preference being the deciding factor in the matter

Pinks, Canterbury bells and delphiniums make an exquisite combination. In white they are no novelty with the blue of the delphiniums



are going to stay with you forever and a day, and not just over one winter; and make sure, if you must have Canterbury bells and foxgloves, or any of the two or three other less popular biennials, that you have a place which you can set aside, where the seeds of each may be sown each year, at the proper time to provide young plants for the next year's bloom. This is really imperative; for though these plants usually seed themselves, these spontaneous seedlings cannot be depended upon. Unless they are fairly well grown little plants, they may not survive the winter; moreover, it is not unusual for the seeds to lie in the ground all winter before germinating. Which means that they will not arrive at their second and blooming summer until a year has elapsed. This is very apt to be the case with foxgloves, which fact does not matter in the least where they are naturalized, for in such a situation there will always be little plants of different ages, and thus always some of the proper age to supply flowers each summer. But in the garden borders one cannot allow space for such unproductive individuals.

I would not advise a garden of perennials, biennials, or annuals exclusively—except for a special place or under special circumstances. For one thing, each class has in it flowers which cannot be spared from the garden without a distinct loss; for another, all gardens require care, and it is nonsense to expect that anything can be put into the ground and forgotten, and yet go on doing its work up to the standard which care will maintain.

WORK IN A PERENNIAL GARDEN

The garden planted entirely with perennials does require the least care of any, it is true, or rather, it requires least thinking about and effort at the beginning of summer. Be not under the delusion, however, that a planting exclusively of perennials will let you off altogether from a fair amount of wholesome work if you expect to have a fair amount of flowers. All plants require care; and, as a matter of fact, some perennials look worse when neglected than do the more luxuriant annuals. For when they have blossomed they go

straight ahead with the formation of seed; and when the seed is formed, they proceed to scatter it; and then they are through for the summer.

Yet I would always make the main planting of a garden of perennials, and select these for their extended period of bloom quite as much as for their intrinsic beauty. Then, with them placed, bring in the annuals, or biennials, or both—selected to fit the situation as carefully as the perennials were selected, chosen also to harmonize with these, and to complement what they have begun. In this way only is it possible to have great quantities of flowers throughout the summer. Confining a planting to one class invariably results in gaps in the bloom, and though it is by no means essential to the success of a garden that there be flowers in it all of the time, few garden makers are satisfied unless there are.

However your garden grows, I should say that it ought to have as its leading perennials iris, peonies, larkspurs (*delphinium*); lilies (*lilium*), and pyrethrums. To these I would add, from among the biennials, foxgloves, (*digitalis*) and Canterbury bells, (*campanulas*), and perhaps Sweet Williams or pinks, if there were room. These last are really perennials, but they produce flowers so poorly after the second summer that they are classed as biennials and treated as such. Then, of annuals, it would seem necessary to have stocks, poppies, snapdragons (these are not truly annuals but are treated as such, to get the best blooms), asters or dahlias—the latter only if there were a great deal of space—petunias, and zinnias, these to be in one color only, never in mixture. And if you are carrying out a color scheme there may be others that you will need; ageratum, if it is a blue garden, for example. This is really one of the most important flowers under such special circumstances.

FRAGRANT FLOWERS

Not much provision has been made here for fragrant flowers, which every garden ought to have in abundance. The stocks are deliciously sweet, to be sure, Sweet Williams are spicy and refreshing, peonies are delightful and iris is rich though



Stocks come in a considerable variety of colors, and their handsome blossoms, sometimes 2' above the ground, open in July



Poppies do well as a foundation planting in sandy or gravelly soil. In borders, they should be used as an edging. They are hardy and generally take sufficient care of themselves



The annual snapdragons in scarlet, pink, yellow and white are also July bloomers that deserve a conspicuous place in the garden



No old-time flower gives such satisfaction as the zinnia, but you must be careful in the selection of the seed

Asters still hold in favor among the perennials, and give the garden almost its longest and last touch of vivid color

Because of their long stems and prostrate growth, petunias need a place in the garden that is fairly prominent

dainty and elusive; but flowers that are definitely fragrant though not at all showy, ought to make their way into every planting. Nothing surpasses lavender for pure sweetness. One or two plants of this, if no more, lifted in the fall and wintered indoors and returned to the garden every spring, are more than worth the trouble. They may be wintered outside, if an abundant protection is given them, though there is some risk in undertaking this. Lavender is easily

nials, being perennials and therefore permanent and important, must have their places decided upon first, and the other material must group around these—or up to them, as you choose to put it. But the two biennials chosen are quite as worthy of honor as any of the permanent flowers; so these must have their positions established accordingly.



Of all the perennials, the dahlia is the most lordly. They need space, and for cutting, are without peer.

raised from seed, however, so plants that die may be replaced without serious loss.

The matter of combining these various plants is of course what decides how your garden will grow. The right combination will make it all that you want it; while the wrong grouping of them will leave it as badly off as ever, with just as many bare spots and opportunities for "sulking." Peren-

Of course you may prefer to select other things than those suggested here, or your garden may already contain a different selection. But in either case, or a combination of the two, remember to make your garden harmonious. Consider carefully the heights of the plants, the colors of their flowers, and whether they come under the perennial, annual or biennial class. These are all important points which, properly considered, have much to do with ultimate success.

(Continued on page 66)

A LITTLE PORTFOLIO OF GOOD INTERIORS



The two rooms shown on this page are from the residence of H. P. Dillon, Esq., at Topeka, Kansas; Charles E. Birge, architect. The dining-room is finished in Flemish oak and hung with a tapestry in which the predominant note is blue. Decorations of blue and silver carry out the scheme. A carved Caen stone mantel adds interest

A square hall of panelled oak occupies the center of the house. Its generous fireplace and large chairs give an air of hospitality. Large north windows on the stair landing, with panel pictures from Arthurian legends, lend a cloistered lighting to the hallway and the balcony above





The hallway and bedroom shown below are from the home of E. W. Shields, Esq., at Kansas City, a house of Elizabethan lines in the restricted Country Club District. The owner, an Englishman, wanted a house with English atmosphere, and this picture of the early English baronial hall with its Flemish tapestries and appropriate furnishings attests to the success of the architect

Among the bedrooms is one finished in pale greys and dull blue with lighter touches of flowered chintz in the hangings. The doors at the farther side lead to a sleeping porch



To begin with, this was a small room in a New York apartment, and the owner wanted to create in it a sense of space. The walls tinted light and panelled with moulding, the few pieces of furniture well chosen and well arranged, the simple Colonial mantel and its fitting garniture, all contribute to the success of the room

Personality is in every angle of this room. It belongs to a golf champion, a domesticated golf champion at that. Hence the cups and the general air of comfort. Note the chintz smoke valance over the mantel shelf and the couches by the fireside





On this page three photographs show interiors of the home of J. G. Leiper, Esq., at Chestnut Hill, Pa.; Karcher and Smith, architects. The walls of the living-room are grey; the woodwork white

In the library the woodwork is white and the walls white with small red spots. Flowered chintz is at the windows. The built-in book-cases are conveniently located

Golden yellow predominates the color scheme of the dining-room. Again the woodwork is white, thus preserving a unity in these rooms. Silver lighting fixtures contrast with the mahogany furniture





Baldwin apples, with Wagners for fillers, were set out in the fourth orchard, where the whole surface of the ground was well cultivated

COUNTING THE COST OF FARMING—IV

The Beginning of the Four Orchards—How the Soil Was Prepared and the Young Trees Set Out—
The Problems of Labor and Cost

FLORA LEWIS MARBLE

BEFORE we decided what varieties of trees to plant we consulted Bulletin No. 113, issued by the U. S. Department of Agriculture, which gives a good general list of apples that will thrive in various localities. For more specific information about our own State we read Bulletin No. 106 from the Pennsylvania State College on the Apple in Pennsylvania, and the Orchard Primer by Prof. H. A. Surface, economic zoologist for the State. This last valuable little book is published and largely distributed by the Pennsylvania Railroad. Then we consulted the list of reliable nurserymen that is compiled by the State every year. These men guarantee their stock to be true to name and free from pests. Their nurseries are inspected by the State from time to time. We corresponded with several of them who were nearest to us, wanting to buy from a nearby point if possible, as there is less risk of root drying than if the trees have to undergo a long journey.

The slope of our land is so good that all of the hillsides selected for orchards have plenty of sun, so we decided to grow only red apples, as they stand a better chance for good market prices than the green varieties. In the first, second and third orchards we planted the Northern Spy for the permanent trees, and in the fourth we set Baldwins.



Digging the potatoes was one of the early autumn tasks that occupied the time of men and horses

Many small fruit growers around the country, and some reliable nurserymen, advised the use of peaches for fillers, but we did not want to grow peaches as they are so perishable a crop. Others suggested dwarf pears for fillers, but it seemed to us that two fruits growing side by side must double the cost of spraying, because they would demand different sprays at different times.

We finally decided to choose some quick bearing apples as fillers, and bought the Wealthy to plant with the Spys, and the Wagner for fillers between the Baldwin trees. The Wealthy is described as being of vigorous growth, very hardy, and a prolific biennial bearer. Fruit medium in size, bright red and very attractive. Quality medium either for cooking or dessert. The Wagner is a poor growing, dwarfish tree, recommended for fillers. The fruit is medium in size, red and attractive, of excellent quality when well grown. These trees were set every 20' between the permanent trees. They will come into bearing about the same time as a peach tree should. One man assures us that the Wealthy should come into bearing eight years before the Spys, and the Wagners six years before the Baldwins. These trees will ensure a return from the orchards before the slow-growing permanent trees mature. Both the Wealthy and Wagner are fall bearing. For the few years

that they are allowed to remain standing after the permanent trees have begun to bear, this fact will make harvesting easier, as picking their fruit will succeed that work on the Spys and Baldwins.

SETTING THE TREES

In the first orchard we planted dynamite was tried. This was the one where a heavy clay subsoil underlies the loam to a depth of 6' or 7'. Here the dynamite was a complete failure, both for draining the land and setting the trees. A water pocket was the result of every shot, and the pick and shovel method had to be adopted.

For digging holes and planting the men were divided into gangs of four. Two went ahead digging holes, two followed planting trees. It takes two men to plant a tree well. One holds the tree in position and arranges the roots, the other fills in the earth and packs it. By this method it cost \$63.40 to stake out and plant 429 trees, or almost 15 cents a hole.

The next orchard we planted numbered 197 trees. It was situated on a side hill. Here shale rock and streaks of sand formed the subsoil, under shallow loam. It was almost impossible to dig the holes deep enough with pick and shovel for the best development of the roots of the young trees. Dynamite work here was a complete success. Clay was almost absent from the subsoil, so there were no water pockets formed. In many cases the shale rock had to be drilled to a depth of 18" to admit the charge of dynamite. The explosion pulverized the shale so it made good root conditions and planting was easy. Forty per cent dynamite was used, for which 18 cents a pound was paid. The expense of the operation follows:

Dynamite, fuse and caps.....	\$24.63
Labor, staking and setting trees....	41.58
	<hr/>
	\$66.21

This made the expense of setting 197 trees a little more than 33 cents a tree. Time was lost in trying to make the rows on the hillside straight where it was difficult to measure accurately. This experience led to the building of the leveler already mentioned.

The third orchard, twenty acres, was the best soil, consisting of rich loam 3' deep underlaid by shale, sand, and streaks of soft clay. The clay was not compact enough to form pockets when dynamite was used, so, as the season was late and men scarce, dynamite was used all over the orchard. Here 2,550 trees were set. The gangs also consisted of four men. Two used the explosives and cleared the hole out, two followed setting the trees.

As we really wanted to get the best method of using dynamite, and the undertaking was large enough to arouse local interest in our methods, a demonstrator was sent from the dynamite plant with tools and various kinds of dynamite suited to different conditions. This demonstration cost us only the material used, and the time given by



The fall planted tree needs a protector to keep mice and rabbits from gnawing the bark

our own workmen—amounting to about \$3.00—and in the light of subsequent results was well worth while.

The demonstrator agreed with our experience, saying that "dynamite is worse than useless in heavy clay sub-soils, or where any ground is water-soaked, for then it forms hard cakes of the earth." He went over the fields with our men, showing them where to use forty per cent dynamite and where a lighter charge of twenty per cent would be better. The object is to make a slow explosion which will pulverize the subsoil and dig the hole, but leave the earth loose in the hole ready to shovel out. An explosion large enough to remove the earth from the hole wastes the soil, and makes work hunting for earth to fill in about the trees. In rocky conditions, such as our first hillside planting, he used forty per cent dynamite; in ordinary loam with loose shale or light subsoil, he used twenty per cent dynamite. The cost of setting out these 2,550 trees was as follows:



The large areas to be covered called for a horse-drawn planter to set out the potato fields properly

Staking 2,550 trees (there were so many that the operation is listed separately)	\$55.95
Labor for setting trees.....	194.99
200 lbs. dynamite 20% (\$13.85 per C.)	27.70
200 lbs. dynamite 40% (\$15.00 per C.)	30.00
2,700 caps	27.00
4,800' of fuse.....	28.80
	<hr/>
	\$364.44

Staking the trees therefore cost a little better than 2 cents a tree, and planting cost something more than 12 cents, or the complete cost per tree better than 14 cents.

In setting the fourth orchard we had the same soil conditions that were found in the third orchard. The loam was loose and rich. There were no very steep hillsides in this twenty acres; the slopes being more gentle reduced the cost of staking. We had plenty of men to do the planting, so we dug all the holes by hand. The third orchard had been set in the fall, but this fourth orchard setting came after the early spring rains when the ground was water-soaked. Often when the soil would dig well by hand it would have caked had dynamite been used. The cost of this planting was as follows:

Staking 2,550 trees.....	\$33.10
Digging holes and setting trees....	180.00
	<hr/>
	\$213.10

This made the cost of staking 1 1/3 cents per tree, and the cost of planting 10 cents per tree, or a total cost of 11 1/3 cents per tree.

Summing up our experience, the first trees planted were set with pick and shovel at a cost of 15 cents a tree. The second orchard was set in rocky ground with dynamite at a cost of 33 cents a tree. The third orchard was set with dynamite on good ground at a cost of more than 14 cents a hole. The fourth orchard was set with pick and shovel at a cost of 11 1/3 cents a tree. This seemed to show that, under equally good conditions the cost of setting a tree with dynamite, or without, did not vary more than a penny or so. The relative value of the two methods depends upon local conditions, which change with every tree that is set, and here, as everywhere else, a man must use his own good sense.

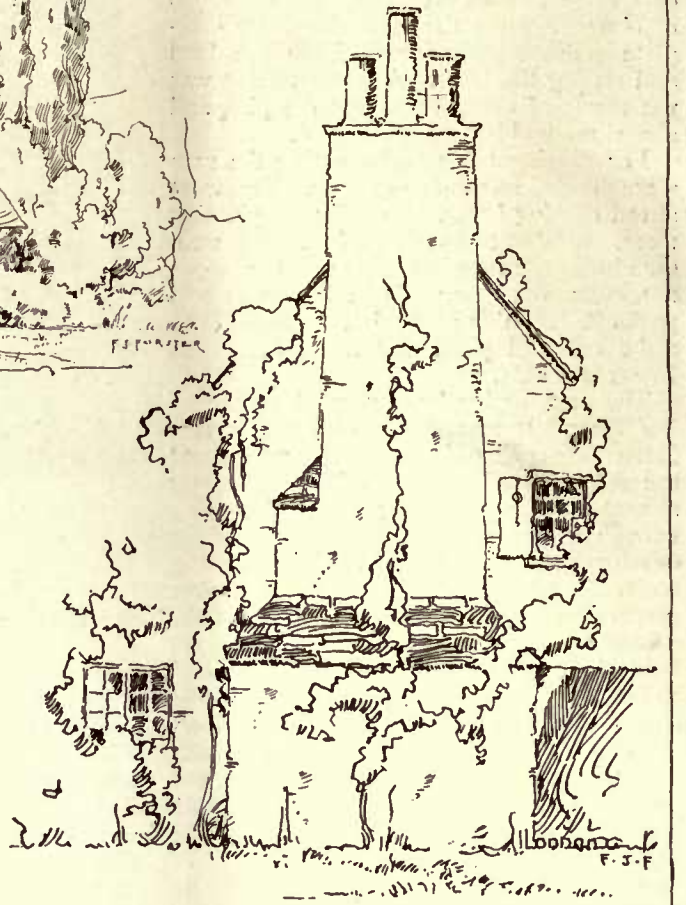
TREATMENT OF YOUNG TREES

People are usually violently prejudiced for, or against, fall planting. In our vicinity no one sets trees in the fall, but it happened that our first orchard land was ready to plant at that season, so we set about it. The season was wet and warm, a late growing time, so planting did not begin until the 23rd of October. As there were only 429 trees to set, the work was easily done in five days. The third orchard was also set in the fall. Here we had 2,550 trees to plant. They reached us the last week in October and

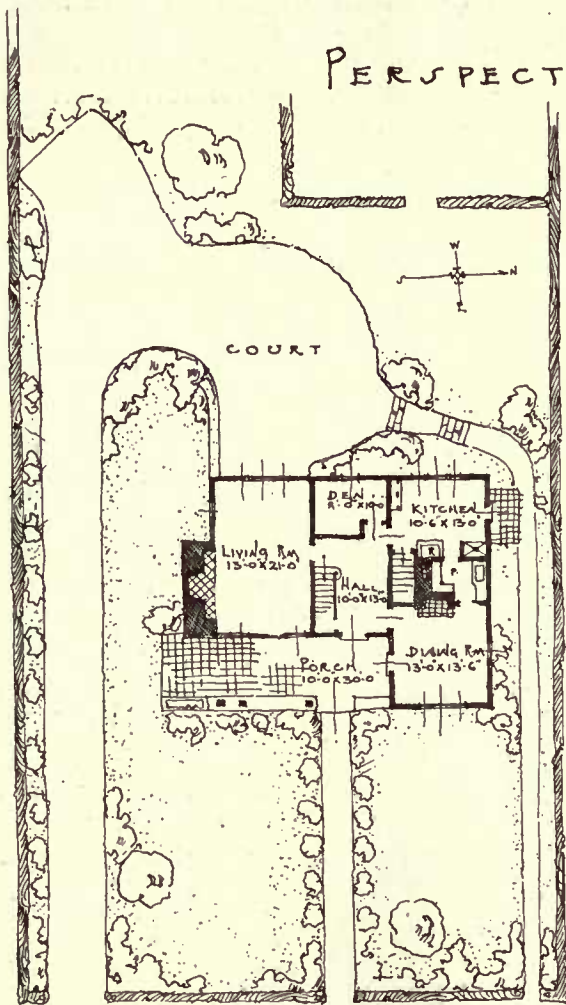
(Continued on page 62)



PERSPECTIVE VIEW



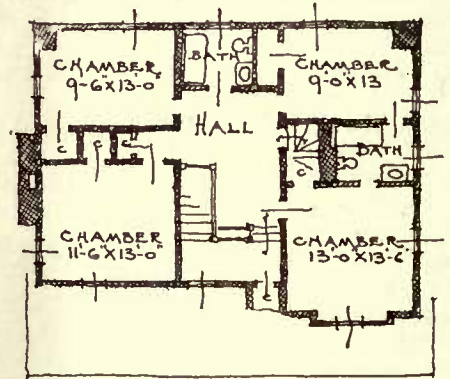
DETAIL OF CHIMNEY



PROPERTY PLAN

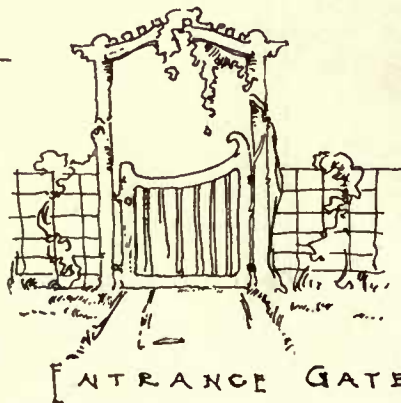
ENGLISH TYPE OF HOUSE IN COURSE OF CONSTRUCTION AT HARTSDALE N.Y. FOR MRS H.W. RUGER

CARETTO & FORSTER ARCHITECTS



SECOND FLOOR PLAN

THE ABOVE SKETCHES SUGGEST AN IDEA OF WHAT CAN BE DONE ON A SMALL PLOT THIS HOUSE IS IN COURSE OF CONSTRUCTION BEING BUILT OF STUCCO AND LATH ON FRAME LOCATED ON A SLOPING HILL AFFORDING



ENTRANCE GATE

AN OPPORTUNITY TO BUILD A GARAGE ON THE CELLAR LEVEL UNDER THE LIVING ROOM. THE GARAGE CEILING WALLS & TRIM ARE FIREPROOF CONSTRUCTION THE COMPLETE CONTRACT WAS LET FOR \$7,700



The possibilities of special pergola effects are unlimited

THE PURPOSE AND CONSTRUCTION OF PERGOLAS

The Place This Old World Importation Holds as a Feature of the Modern American Home—
Materials, Plans and Building to Meet Different Conditions

WARFIELD WEBB

LANDSCAPE gardening and architecture must properly include all forms of decoration that will increase the attractiveness of the lawn, and such as will add at the same time a monetary value to the home. It is not desired to have simply a pretty lawn, but one that will enhance the value of the property itself. Therefore, the subject demands attention, not alone from those who are owners, but also from the men who make possible these improved conditions. To increase one's knowledge in this way there will be a material advance made toward realizing the good that may be obtained.

There are many things that will materially increase the value of the lawn from an artistic point. The part that the builder has in this is not by any means an insignificant one. If we cite the pergola as an example, it at once arouses a desire for knowledge of the part it plays in this way. In a great many respects it is one of the newer forms of lawn decoration in this country. While it is an inheritance from the older countries, it is one that deserves more encouragement on the part of the real home lovers, particularly where the desire is to add much to the home plan.

THE PURPOSES OF THE PERGOLA

It should be understood at the outset that the pergola is not simply a decoration. It possesses useful features in addition to its attraction as an ornament, and, wherever erected, increases the charm of the setting. It serves as a bower, a retreat and a nook. It may be covered with vines, and serve as a refuge from inclement weather.

Frequently it leads off into the lawn and sometimes to the garage, or terminates at a pond or miniature garden. At other times it will serve as a bridge, with columns at either end, in this way spanning an otherwise open ravine and adding to the architectural effects of the home. In country homes it has a special place, because of the expanse that many of the country abodes possess, thereby making its necessity more keenly felt.

Thus we see that the pergola is in reality a useful ornament, and one that is finding more general favor as home-builders come to realize its need. It should be given a fair share of the construction man's consideration. The study of the varying materials with which it is built and the effects of the different types of architectural variations are widespread. Its very popularity has been the fundamental reason why there are to-day a larger number of the structural materials used in its manufacture.

PRINCIPLES OF CONSTRUCTION

In the Old World the pergola is generally constructed with stone columns, built of stone blocks, and even marble has been used in the more costly specimens. With its advent in this country there came a diversified use of the materials in its construction, and these are varied enough to satisfy any prospective builder. Now we have the pergola of reinforced concrete, stone, brick and wood. Where the columns are built of any of the former materials, save that of wood, the upper portions are nearly always of wood. This section is composed of the beams and rafters. In some

cases concrete has been used with fair satisfaction.

In the selection of materials for pergola construction, the home owner has his choice. The principal differences in this often depend upon climatic conditions, some materials doing better in one climate than in others. The builder should understand the difference, and be able to state with accuracy just what effect the climate has on each material. Concrete has been found an admirable material for pergola construction in climates that are not too severe. In undertaking to do this character of concrete work one should be well versed in the requirements, if success is to be assured. The best materials are always essential, but care in the work itself is of equal significance.

USING CONCRETE

There are several systems of manufacturing concrete posts or columns, of which the two most generally used are the solid concrete column, with reinforcing rods and mesh, and the turned column, with hollow interior. The column material is composed of best Portland cement, fine sand and an aggregate, in proportions usual to the better class of work. The strength and surface of the columns should be of the greatest importance to the builder. The size and style of the columns are varied according to the work. The shape may be round, square or octagonal. The decorations also vary and may be made elaborate or simple. The solid columns are comparatively easy of construction, if common sense and care are fairly exercised.

One system of making the round columns, known as the Trusswall method, is patented. This consists of placing a collapsible core in position and then applying the concrete in a first coat, the core being protected with paper to prevent its contact with the material, and afterwards turned. When the concrete has partially set, the reinforcing is added, consisting of wire mesh and rods to carry any given load. The wire is wound from end to end of the shaft at an angle of about 45°, and the latter is revolved, forming a diamond mesh covering the entire column.

To make the column stronger by additional reinforcing, other rods are placed lengthwise and afterwards covered with more wire. The final coat of concrete is then applied; when it has set, the core is withdrawn and the column is complete. The particular advantage of this system is that a column of any size or detail may be made. The columns are waterproof, and, being hollow, are lighter than the solid columns.

THE POSSIBILITIES OF BRICKS

If brick is used for the columns or pillars, it should be of an attractive face, preferably wire cut, with a bond of special attractiveness. Such bricks are nearly always of the square type. The round columns of the same material are not nearly so attractive, and they are used only in rare instances. In fact, the use of brick for pergolas has never been very extensive, though there are possibilities in it that are wider than supposed, and can be cultivated if the combination of materials and workmanship are wisely united.

THE WOODS TO USE

The use of wood for pergolas has been very general. There



One of the important services the pergola performs is to establish a definite connection, both literally and figuratively, between two distinct features of the grounds



The pergola is not merely a decorative device. It is of practical as well as esthetic value, often serving as a modified outdoor living-room



Vine-covered and of intrinsically good design, the pergola as an adjunct to the house itself is worthy of careful consideration

are a number of kinds of this material that are particularly adapted to the purpose, among which are white pine, red pine, cypress, fir poplar, redwood and tupelo gum. The columns are made from the log, solid, or sometimes built up or bored. The most successful wood columns are of the built-up variety. To obviate the danger of cracking or checking the built-up column of staves has been found high-

ly satisfactory, and the demand for the latter is increasing rapidly among column users.

Some climates are more suitable for one kind of stock than others, though any of the above kinds of wood is suitable for most places. The matter of choice is many times left to the architect or column manufacturer for final decision. If construction is placed in the hands of builders who are competent men, there will be no danger from inferior material. The wood is air dried and made impervious to climatic conditions after it has been put in place. The building of the pergola demands both good materials and the best workmanship, and if the planning is done by a competent person, it will be found satisfactory. Much of the planning depends upon the particular work, and there is needed the labor of men who are careful and well versed in what they are to do.

The plans are generally made by an architect to conform to any given lawn, and there should be no difficulty in their success if they are made plain to the manufacturer. The use of vines will not hide the defects, should any exist, and the work is of sufficient importance to demand ample preliminary detail. It is simple enough if the plan is well studied.

THE GARDENER'S KALENDAR



Second Month

Twenty-Nine Days



FEBRUARY, 1916

Morning Star: MARS

Evening Star: VENUS

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<p>In the Julian Calendar, established by Julius Caesar, the average solar year was fixed at 365 1/4 days. This stood until Pope Gregory XIII, in 1582, decreed that the ordinary calendar year should contain 365 days, and that every fourth year should consist of 366. Thus in the Gregorian Calendar the odd quarters are combined at Leap-Year in the extra day that is added to February, and a standard is established for all time.</p>	<p>6. Fifth Sunday after Epiphany. Place about 1" of drainage in the bottom of the seed pans when sowing seed; sour, wet, poorly drained soil causes more losses in seedlings than all other causes combined.</p>	<p>13. Sixth Sunday after Epiphany. Stock planted of the various types of bedding plants such as geranium, coleus, etc., should be kept growing and pinched frequently so there will be plenty of cuttings next month.</p>	<p>20. Septuagesima. All sorts of early flowering shrubs and trees such as golden bell, pussy willow, Japan quince, apples, peaches, etc., if cut and placed in water in the greenhouse or home will flower profusely.</p>	<p>27. Sexagesima. Lawns should have some attention now. If they were mulched last fall, this can be now raked up; use a wooden rake. Burn old lawns as the first step towards putting them in order.</p>		
	<p>1. Sun rises 7:12. Sun sets 5:16. Lat. of New York. It is now time to turn our attention to the outside gardens and grounds; early planning and an early start mean better results and the establishing of a much higher standard.</p>	<p>7. Charles Dickens born, 1812. If you want real high quality sweet peas this summer sow the seeds now. Use 4" pots for this purpose, and after the seeds have germinated place in a cool frame.</p>	<p>14. St. Valentine's Day. If you want good sized pot plants for next winter, sow cyclamen and all the various types of primula now. Keep the young plants in good condition and growing briskly.</p>	<p>21. Bay trees and hydrangeas in tubs should have some attention; those that require it should be retubbed; others should have all loose soil on top removed and replaced with a good rich mixture.</p>	<p>28. Seeds of nearly all vegetables that it is practical to sow indoors can be sown now, in the greenhouse or hotbed. Lettuce, egg plant, peppers, cabbage, cauliflowers and tomatoes are all timely.</p>		
	<p>2. Candlemas Day. Watch the ground hog! Seeds for the garden should be ordered; go over the catalogs very carefully and make an effort to have your list complete, and bear in mind cheap seeds are poor economy.</p>	<p>8. Palms, ferns and stove plants should have a thorough overhauling; repot those that require it and top dress the pots of others; these plants start a very active growth at this season.</p>	<p>15. Battleship Maine destroyed, 1898. The mulch applied to all kinds of tender plants becomes matted and loses part of its value; a good shaking up of the mulch will improve it considerably.</p>	<p>22. George Washington born, 1732. Canna roots should be placed on the benches in the greenhouse; cover the roots with sand or ashes; they soon make roots and can be split up and potted.</p>	<p>29. Sun rises 6:37 A.M. Sun sets 5:50 P.M. This is an excellent time to start pruning fruit trees. Prune young stock hard; trees that have reached the fruiting stage, prune very moderately.</p>		
	<p>3. French Globe Artichokes started in the greenhouse now, will produce fruiting heads this season; grow these plants in pots and keep them moving briskly.</p>	<p>9. A mulch of good, well rotted manure and good turfy loam mixed in equal portions and applied to the benches in the greenhouse will improve the roses, carnations, tomatoes, etc.</p>	<p>16. With a greenhouse or hotbed to start them in there are a number of perennials which, if started now, will flower this season; examples are columbine, Shasta daisy, larkspur, single hollyhocks, etc.</p>	<p>23. All ornamental foliage trees and shrubs with the exception of the maple can be pruned now. On wet, foggy days remove the moss on the bark, using a wire brush for this purpose.</p>			
	<p>4. With the aid of a greenhouse, most of our annual flowers are greatly improved by sowing now such as fibrous begonias, ageratum, heliotrope, lobelia, celosia, petunia, salvias, etc.</p>	<p>10. It is a good plan to have the manure for the various gardens carted to same while the ground is still frozen; this will save a lot of damage from the wheels cutting.</p>	<p>17. This is an excellent time to go around and burn all caterpillars' nests; a torch made of an old bag wrapped tight on a pole and soaked in kerosene is all that is required.</p>	<p>24. This is a good time to start a good big batch of chrysanthemum cuttings; make the cuttings short and keep them well watered until they root.</p>	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing of garden and farm operations.</p>		
	<p>5. Lacking a greenhouse to start the young seedlings, we should prepare a hotbed, use plenty of good live manure; and this is the proper time to start operations.</p>	<p>11. Thomas A. Edison born, 1847. If you want celery of quality for your table next July sow the seeds now; when large enough to handle dibble the seedlings into boxes.</p>	<p>18. Full moon. The sash for the cold-frames should be overhauled; any broken glass should be replaced, and if you can spare the time, give them a coat of paint.</p>	<p>25. Spraying material should be ordered; look over the spray pump; have everything in readiness, in fact. You can spray now for San José scale and other bark insects.</p>			
		<p>12. Abraham Lincoln born, 1809. Onions sown now will produce wonderful large tubers, very mild in flavor and equaling the finest Bermudas; handle the same as celery.</p>	<p>19. When pruning flowering shrubs, cut only those that flower on terminal growth, such as roses, hydrangeas, baccharis, etc. All others should be pruned after flowering.</p>	<p>26. The English kidney potato is a very fine vegetable and deserves more attention; it forces well and can be planted in frames now, in which case it will be ready in June.</p>			

Who watched the worn out Winter die?
Who, peering through the dripping pane
At Nightfall, under sleet and rain,
Saw the old greybeard totter by?

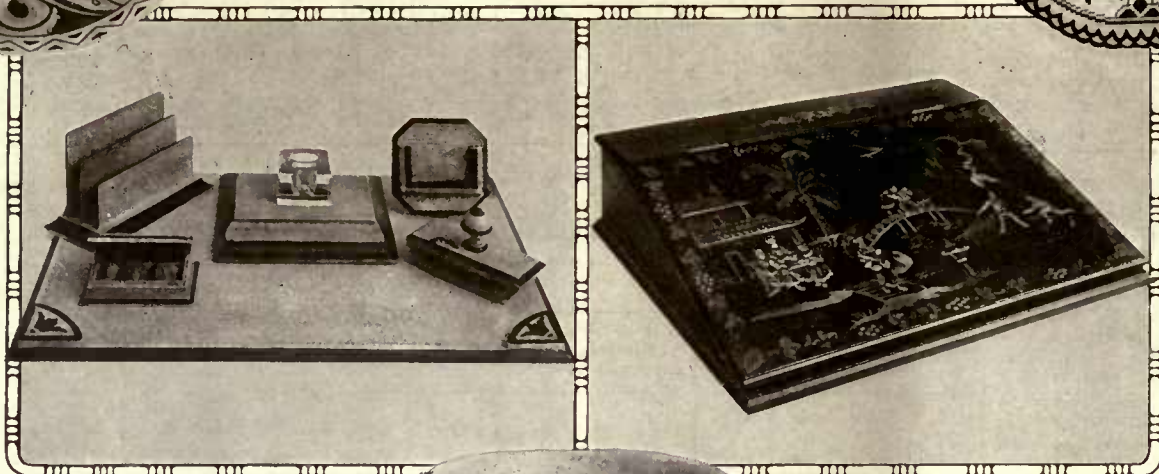
HENRY VAN DYKE.

As the days begin to lengthen
The cold begins to strengthen.

The distance from the earth to the moon varies from 221,000 to 253,000 miles, or about 1/417 as far as from the earth to the sun.

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the HOUSE & GARDEN Shopping Service.



A "war plate" in dull blue and white is a recent product of a porcelain factory which produces a special piece each year. It sells for \$7.50

Ivory stippled wood distinguishes this desk set from its brass prototypes. \$22.50

Of dull red lacquer with gold decorations is a complete portable writing case. \$36

Danish embroidery centerpieces effectively complete the table decoration when used with Delft-blue china. \$2 to \$12



Faint tones of color in the decoration of this odd Grecian cup vase need not bar it from a room of decided color scheme. \$8



An innovation that solves an old problem is found in this simple butter dish which has a metal cover and a receptacle for cracked ice.

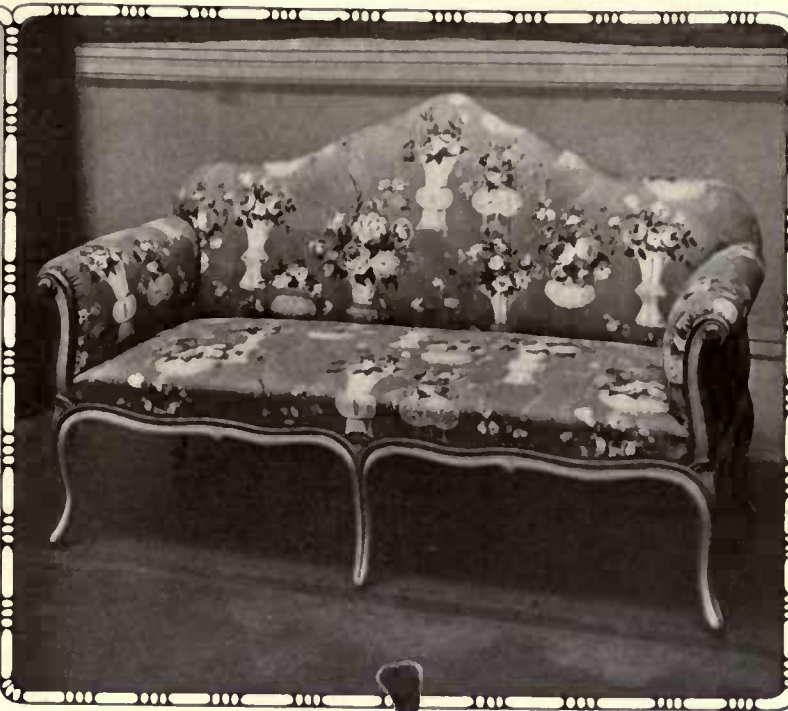


A dainty bit of Sheffield plate is this cake or sandwich tray. The handle is attractive in shape and is convenient in passing the dish. \$5.50

An ebony frame carries out the Japanese feeling in this screen with its birds and apple blossoms on a dull gold background. \$150

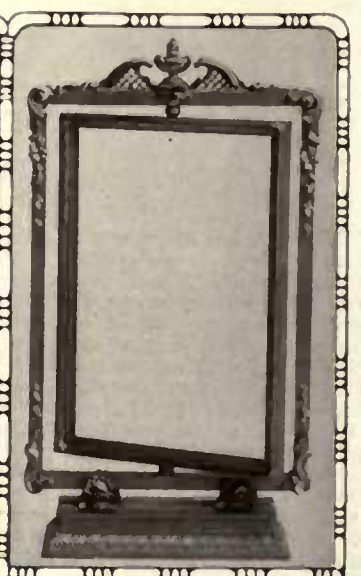


The atmosphere of the boudoir is daintiness, and anything that adds to that spirit is acceptable. Daintiness in line and color characterizes this little boudoir lamp. It stands 13" high. Two little Napoleonic figures form the base. The shade is of shirred silk. \$8

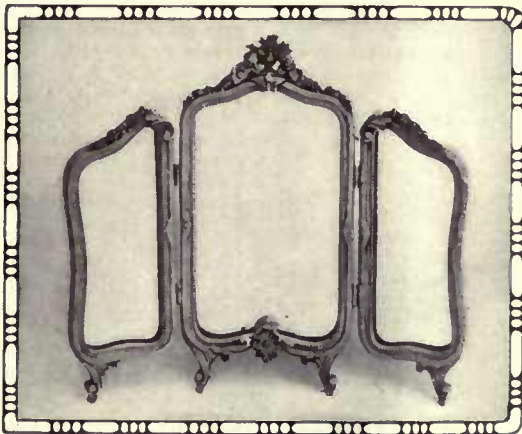


In place of the unsightly wire basket for our hanging garden comes this concrete bowl which is porous and gives the flowers ample chance to breathe. 75 cents

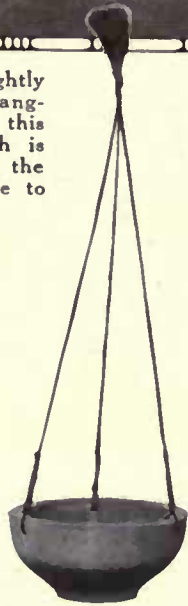
An ideal piece to keep in mind when you come to furnish the living-room of your summer house is this French chintz sofa. The wood is ivory and the covering old blue. \$120



The two-in-one photograph or picture frame is designed for that place on the table or the desk where both sides can show to advantage—or, as your mood changes, you can turn your favorite around. Dull gilded wood is the material used. It holds a picture 6"x9". \$7



A dainty trifle for the dressing table is this triplicate mirror of cream enamel and hand-tinted rosebuds. It is especially suitable for the Marie Antoinette type of boudoir. \$12



Flower pots that breathe are just what indoor gardeners have always wished. These are made of porous cement. The jardinière sells for 50 cents and the Roman window-box for \$1.50



To prevent lumps in soft sugar, use a shaker. One of such simple lines as this can be used with almost any pattern of silver. It comes in Sheffield plate for \$4.25



The touch of Italian blue in Della Robbia plaques makes them always decorative; especially in the kiddies' rooms do they look well. \$2.50 to \$5



February mornings bring hot cakes and syrup. This syrup jug is a particularly graceful design in Sheffield plate. The tray is separate. Jug and tray complete \$7

YOUR ALL-YEAR GARDEN

Intelligent Ordering for This Season's Crops—Quantities and Varieties of the Best Vegetables, Fruits and Shrubs—New Sorts and What They Will Do

F. F. ROCKWELL

THE most important work for February is to get your ordering done. This may not seem at first glance like a very big job. A great many people, in fact, think it of so little importance that they put it off until returning bluebirds remind them that spring is imminent. Careful ordering is not only the first, but one of the most important steps, in making your garden successful. If you stop to give the various things in which you are interested some thought and attention, just as you would a new gown or a new car, instead of being merely satisfied with repeating your last year's order, you will find that this job of ordering is not so simple after all—and is tremendously more interesting than you thought it could be.

Intelligent ordering depends upon careful planning. There is no royal road to garden success except the Midas touch that means a private gardener—and then the successes are his, not yours. The whole matter is largely psychological; the thing to do is to change your attitude towards this end of your garden work, if at first it is a lazy or an evasive one. Plan with the spirit of the artist or of the sculptor—then in a degree you elevate the task of planning to the realm of inspiration whether it be a sunken garden covering a half an acre, or a 2' border around the veranda.

THE AMOUNT TO ORDER

If you followed up the suggestions in last month's Department and tested your seeds, you know by this time what kind of things you have to get this year, and your plans, when made, will show you the amount of space to be planted with each—vegetables, flowers, shrubs, small fruits, as the case may be—and how much of each will be needed for a given purpose.

Let us take the vegetables first. We may take the planting unit as a 50' row. To plant that length of row the following amounts, approximately, of the various vegetables will be required: Beets, 1 oz.; cabbage, ¼ oz.; cauliflower, ¼ oz.; carrot, ½ oz.; endive, ½ oz.; kohlrabi, ¼ oz.; lettuce, ¼ oz.; leek, ½ oz.; onion, ½ oz.; parsnip, ¼ oz.; peas, 1 pt.; potatoes, ½ pk.; radishes, ½ lb.; salsify, ¾ oz.; Swiss chard, ¾ oz.; turnip, ¼ oz. If you are going to make two bites of a cherry and order the early things first and the late things later on, get those now. But it is far better to order everything at once. Of the late or tender crops, for the same unit of planting, get beans, 1 pt.; lima beans, 1 pt.; pole beans, ¼ pt.; Brussels sprouts, ¼ oz.; late cabbage, ¼ oz.; corn, ½ pt.; cucumbers, ¼ oz.; melons, ¼ oz.; pumpkins, ¼ oz.; squash, ¼ oz.

The following are very seldom planted directly in the row where they are to grow, but are started under glass or outdoors and later transplanted: Cabbage, cauliflower, Brussels sprouts, egg-plants, peppers, tomatoes. The cabbage group is sometimes sown where it is to be grown and thinned out. Farther south, the last three may be grown the same way. When sown for transplanting or in hills to be thinned where they are to grow, a package of each will be sufficient for a 50' row or more.

FLOWER SEEDS, FRUITS AND SHRUBS

In ordering flower seeds, a packet will in most instances be sufficient where they are to be started in heat and transplanted later. Those that are wanted in quantity for bedding or edging, such as ageratum, alyssum, asters, petunias, English daisies, candytuft, celosias, coleus, lobelias, marigolds, nasturtiums, pansies, phlox, poppies, portulacas, salvias, sweet peas, verbenas, and zinnias, it is better to purchase by the ounce, according to your requirements. Sunflowers, castor oil beans, nasturtiums, sweet peas, cannas

(which can be started perfectly well from seed if the latter are notched or filed through the hard outer shell), and morning glories, are all quite large seeds, and, unless only a few plants are wanted, a packet will hardly be sufficient. All of these things are much cheaper by the ounce than by the packet, and many seeds not used this season will be good next. Most of them will retain their vitality for several years if kept in a good place.

To determine the number of fruits or small fruits you will want, allow about the following distances between each. Where only one figure is given it indicates the difference between specimens each way; the distances, being only approximate, can be varied 10% or 20% either way to make things fit in, or in the case of extra small or extra large varieties. Standard apples, 35'; dwarf, 10'; half dwarf, Doucin stock, 18'; pears, 25'; dwarf pears, 12'; plums, 18'; peaches, 18'; cherries, 20'; quinces, 12'; grapes, 10'; currants and gooseberries, 4'-5'; raspberries, 3'x6'; blackberries, 4' or 5'x7'; strawberries, 1' or 1½' x 3' or 4'.

Practically all shrubs and ornaments can be planted in the spring as well as in the fall if you can be sure of being able to take time to get them in early; otherwise, leave them for fall planting. Shrubs in a solid shrubbery border should be set quite close—3' to 4' apart for the small and medium sized varieties, and 5' or 6' for the large ones.

RELIABLE VARIETIES

It is a good deal of a job to keep up with the new varieties of vegetables, flowers, shrubs and fruits that are introduced from year to year. It would be a considerable task even if one could



Poor seeds are a false economy. Only the best selected seeds from reliable dealers will produce really satisfactory results like these

believe everything that is said in the catalogues as to the merits of the "novelties"—a task requiring a great deal more time than the average gardener has. For the busy or inexperienced gardener much more satisfaction, with the least waste of time, can be had when ordering by selecting some of the following "tried and true" things. There are many varieties as good but very few, if any, better than any of the following, of its particular type or in its particular class:

Asparagus—Palmetto; beans, string with green pod—Bountiful; wax—Brittle Wax and Golden Wax; beans, pole—Old Homestead and Golden Cluster (wax); dwarf limas—Burpee Improved; pole limas—Early Leviathan, Giant Podded; beans—Eclipse, Early Model and Detroit Dark Red (maturing in the order named); cabbage—Copenhagen Market, All-head Early and Succession and Drumhead Savoy; carrots—Chantenay, Coreless; cauliflower—Snowball, Dry Weather; celery—Golden Self Blanching and Winter Queen (Emperor is a splendid new sort which I tried for the first time this year and feel perfectly safe in recommending); Swiss chard—Giant Lu-

cullus; sweet corn—Golden Bantam and Country Gentleman; cucumbers—Everbearing (the pickles) and Davis Perfect; egg-plant—Black Beauty; lettuce—Grand Rapids (loose leaved), Big Boston (head) for spring and fall, and Deacon for summer; melons—Henderson's Bush for small gardens, and Netted Gem, Rockyford, (green fleshed), Fordhook (salmon fleshed); watermelons—Fordhook Early, and Halbert Honey; okra—Perkins Long Pod; onions—Silver King (white), Prize Taker (yellow); peas, dwarf, Laxtonian, or Blue Bantam, Little Marvel; British Wonder (late); tall early, Early Morn, or Gradus (Prosperity), Boston Unrivalled (American Champion) an improved Telephone; peppers—Early Neapolitan and Chinese Giant; potatoes—Irish Cobbler (early), Gold Coin; radishes—Crimson Giant Globe, Early White Turnip, for winter; spinach—Victoria, New Zealand—for continuous cuttings; squash—Fordhook Bush for small gardens, white scalloped and Giant Crooknecked for summer, Delicata and Delicious for winter; tomato—Bonny Best for early, Matchless for main crop, Dwarf Stone where plants are not to be supported; turnip—early, White Milan and Petrowsky (yellow); late, Golden Ball, Amber Globe and White Egg.

FRUITS TO ORDER

The varieties of fruits are mentioned in the order of their ripening, usually two of each class, such as early, second early, mid-season and late. No dwarf varieties are mentioned because they are the same kinds grown on different stock as the standard sorts. Among the to-be-depended-upon apples are Astrachan and Liveland Raspberry, Gravenstein and Mackintosh Red, Hubbardson and Fall Pippin, Delicious and Roxbury

Russet. In pears we have Clapp and Bartlett, Seckel and Flemish Beauty, Bosc Sheldon, Anjou and Winter Nelis. Of peaches, Carman, Mayflower, Greensboro and Champion (or Ray for the northern States), and J. H. Hale, Crawford's Late and Iron Mountain, Crosby and Crother's Late. Cherries, sweet—Montmorency, King, Yellow Spanish, Black Tartarian, Dykesman; sour—May Duke, Olivet, Royal Duke, English Morello and Green Hortense. Plum, European sorts—Bradshaw, Reine Claude and Damson; Japanese sorts—Abundance, Red June, Burbank and Hale; American varieties—Wild Goose, America, Late Goose, De Soto and October Purple.

Unless your garden is well supplied with the various small fruits be sure to let some out this spring. With the new fall fruiting varieties of strawberries and raspberries it is possible to get results this season from plants set out in April or early May. If your small fruits are beginning to run out, try some of the fine varieties below, which are comparatively recent introductions but which have thoroughly "made good."

Strawberries—Early Ozark, Fendall, Chesapeake and Edmund Wilson; these are all extra fine—the last is the strongest growing strawberry that I have ever tried. Raspberries—St. Regis Everbearing (Ranere) is probably the most valuable raspberry recently introduced, particularly for home gardens, as it not only ripens extra early and bears a big crop, but it is also an especially strong grower and fruits again in the autumn; Welsh is a superior mid-season variety; King, Cuthbert, and Mumbert (black) are standard favorites. Blackberry—The Joy, a new sort which combines hardiness, yield and high quality, should be tried in every home garden; another new sort which is distinctive in its habit of growth, as it climbs almost like a grape vine, is the Star, or Wonder, blackberry. It needs lots of room but the yield is tremendous, as it has a record of seventy-five quarts in a season from

(Continued on page 76)

THE ADAPTABILITY OF SMALL TABLES

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through HOUSE & GARDEN. Send a self-addressed stamped envelope.

WITH every change of mood and tense of fashion, a table can be made to serve still another purpose. The small mahogany four-legged stand enters the household as a sewing table; domesticity is usurped by hospitality, and we have a tea table; matrimony enters in, and we have a small table for the smoker; Dame Fashion decrees a renewal of console tables, and into the hall it goes, topped by a mirror and supporting a silver card tray and a Tiffany iridescent vase with one chaste flower. And the sad part is, its career is not finished; it awaits a fleeting brief span as a checker table.

Among a decorator's items the small table is listed along with lamps, hassocks and pillows, as an accessory—the small articles that one chooses after one's own fancy. Little tables provide the livable homey look that large pieces of furniture alone fail to give. They fill in the crevices of the material scheme. They uphold and make possible the little luxuries of life—putting to our hand the latest magazine, the can of tobacco and briar pipe, the caviar sandwich and Brew of Pekoe, the manicure outfit in the boudoir, or flaunt provokingly before us the pile of undarned stockings!

THE DOUBLE-DECKER TABLE

What would the maidless apartmentier do without the little serving table close to her right hand, double-shelved and holding, systematically arranged each course of her dinner. It saves the popping up and down into the kitchenette at frequent and disconcerting intervals, and the hostess may serenely serve and the funny storyteller always come to his bombastic end uninterrupted. The tea wagon well serves in this capacity, as afterwards it may be rolled out into the kitchen-

ette or behind the screen with its load of soiled unsightly dishes.

In fact, the little double-decker table is extremely useful in many ways, and proves always a good investment for the householder. With or without wheels it is the nicest sort of tea table.

whereby the center part comes up at an angle to form a book or magazine rest. It is extremely convenient for working with a reference book, or for an invalid, or for one of those ambidexterous persons who reads Galsworthy and knits mufflers for the soldiers at the same time.

Synonymous with the "cozy corner" is the tabouret. The one has survived, but the other has luckily gone the way of all vagaries. Atmosphere is never created by spear heads, rope portieres and Algerian fans. There is one excellent leftover from that unhappy period, however—a tabouret consisting of a large brass tray and a base of six legs that can be closed together.

Muffin stands too come under the head of little tables—and also under many other names, such as Lazy Susan and Curate's Assistants. Made of wicker they are useful on the porch or in the garden. Many designs for small tables are now carried out in bamboo and wicker, such as tea wagons, tabourets, magazine stands and countless little convenient furnishings, half table and half basket.

The little tip and piecrust tables may be used as ornamental or useful bits of furniture. They are among the details that help so

well to carry out the spirit of the Colonial room. They are also among those accommodating pieces that are there when you want them, but not otherwise.

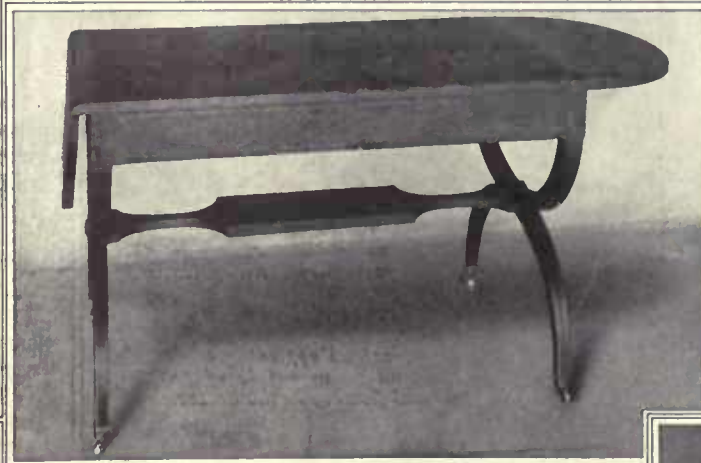
In order to lend a note of color to a room, small decorated tables are being largely employed. They repeat and emphasize the necessary color value. A small painted table always looks well in a room with mahogany, provided the table is of softened tones. You cannot combine the strong colors of the crude peasant furniture in a room with delicate refined mahogany. The painted console table goes well in a hall of grey, white and black.



The latest type of magazine stand accommodates magazines of all sizes. It is 26" high and 18" wide. \$35



A new tea table is built up like a series of trays, each shelf having a lacquered panel of Chinese design. \$47.50



The mahogany sofa table is a late type. It is long and narrow and serves well for tea. The ends let down. \$180.

It also serves as an excellent magazine stand, the latest issues occupying the top and the back numbers systematically stowed away underneath.

A very good little magazine stand has lately been brought out, to put at the end of a couch, a really alluring combination. It consists of three shelves, the lower for folio magazines, the second narrow shelf for the standard size, and the top for a book or ornaments. The width of the shelves permits of the titles of the magazines being visible. It is a very neat, compact contrivance. It comes in mahogany or in black or red lacquer beautifully decorated in dull gold with Chinese design. In either finish it has a strong decorative note, as it is of good proportion and unusual in form.

A VARIETY OF NEW TYPES

Another little table of much alluring service is a long narrow reading table, about 3' long by 1/2' wide. In the middle is an attachment



A table painted in soft tones, as is this, can be used in a room with mahogany to emphasize the color note. \$75



For the kiddies' own room comes this painted table with a flamingo perched on the bottom cross bar. \$36

STAIRS were made for a mystery and a sign. They are among the few old signs standing for mysteries that the modern house contains. For though the modern house contains its signs, few contain signs that stand for mysteries, since most of the signs are now merely matters of decoration.

A mystery is a different thing entirely. It is something you cannot understand, and, in order to know that it exists and so that you will not forget it, you set up its sign. Moreover, it is a thing that, in modern terms, proves amply efficient to its generation.

Once on a day men carved on the posts of their beds the images of the four evangelists who watched over them in the lonesome, bleak night hours. How they would watch was a mystery, how they could watch was a mystery; nevertheless, there was the sign. Matthew, Mark, Luke and John, mounted on the four corners of a bed nowadays, have to fit in with the furniture. They are part of the decoration but not of the dogma.

The four evangelists did not prevent black plague from creeping in as bedfellow, nor did they ward off the murderous dagger of the foe—whereas antiseptics and locks might have—but many nights did those four signs watch over the blissful slumber of simple men and women and little children and, in the dawn, know the thankful salutation that comes to those who do their work as best they can, who are amply efficient to their generation.

To-day we pin our faith on the antiseptic and the lock. Both often fail. Their great disadvantage lies in the fact, however, that we cannot pin them to our bed's head, for the one does not grace a post as would an image, and the other is not so fragrant as the incense with which in those old days men spiced their rooms against the baleful odors of disease.

STAIRS are a mystery in the same measure. They take a man up and they take him down. Why he should go up and down may be a simple matter: he wants to get up or he wants to go down. The stairs take him. Fine! They also take him step by step. And therein lies the mystery. It requires a constant regular effort on his part—as constant and regular as belief in a mystery—to climb the stairs. There is, moreover, always the step ahead that he would attain.

No man ever stops on stairs save he be tired or weak or given to posing or to holding conversation with friends in the middle of highways. For stairs were not made to stand still on; as in life, one must keep going up or down. Life knows no such thing as stagnation. To be sure, there is rest between rises, just as there is rest between heart-beats, but the road goes all the way until the end. The wise man is the one who knows when to rest.

Moreover, no one ever slid upstairs, although children and drunken men often slide down. And only children and drunken men blissfully defy the mystery of stairs by sliding down, because they cannot have the robust faith to grasp the power

THE MYSTERY OF STAIRS

of signs. Most of us mount the steps one by one, just as we rise in life; and go down the steps one by one, as some do in life. And on the whole we are satisfied because we still believe in stairs albeit we do not understand them.

The author of a recent book on the history of the house bemoans the existence of stairs in this day of enlightenment, and he cites, as examples of the horror and ineffectuality of them, certain famous men and women who have fallen down them to their deaths. It is true, stairs are dangerous to those who will not take them step by step, just as any mystery is a two-edged sword hurled at the man who, professing belief in it, does not live it.

But stairs are the most feasible method of ascent and decent because they are the least dangerous. What are the few who fall stricken down stairs to the hosts who fall unstricken down elevator shafts!

And the fact that stairs are only one stage above the rudimentary ladder is no more of an argument against them than saying that clothes are only one step above the rudimentary nakedness. Heaven knows, we have too few of these rudimentary things in life—too few of the ways that cause men the healthy effort which breeds healthy minds in healthy bodies.

LIKE any mystery, stairs are possessed of a fine democracy. The king and the cat that looks at the king can alike ascend them, and be they spiral or straight, the ascent for each traveler is the same. Through that very democracy do the kingly qualities of the king and the feline qualities of the cat make themselves pronounced—for, be it remembered, democracy means not that all men are the same, but that all have the same chance to express their individuality. You can tell what a man is by the way he comes down stairs.

The elevator, on the other hand gives no such opportunity because all the occupants must act the same: face the door. You enter the same, ride the same, and go out the same.

The mechanics of elevators may be perfect, but their philosophy is all wrong. They are the product of that environment which has created tall buildings; they meet the demands of a narrow space. In themselves they have no beauty because they are Frankensteins of mechanism. In them men are their slaves. They hold men's lives in the hollow of their latticed iron hand. Of stairs men are masters. The effort is yours. You go up them and come down them kingly or sneaking like a cat.

IT is difficult to believe the mystery of stairs, however much you are convinced that they are a mystery. It was equally difficult

to believe the efficiency of the four evangelists on the bed posts. And when you stop to think of them, it requires a sturdy belief to accept the mysteries of lock and antiseptics and doorbells. Look around your house. You are dwelling in a cloud of mysteries. Their signs you touch every day.

Perhaps Tertullian was right with his "Credo quia impossibile!"

THE PAPER GARDEN

*Bring pencils, fine pointed,
For our writing must be infinitesimal;
And bring sheets of paper
To spread before us.
Now draw the plan of our garden-beds,
And outline the borders and the paths
Correctly.
We will scatter little words
Upon the paper,
Like seeds about to be planted;
We will fill all the whiteness
With little words
So that the brown earth
Shall never show between our flowers;
Instead, there will be petals and greenness
From April till November.*

*These narrow lines
Are rose-drifted thrift,
Edging the paths.
And here I plant nodding columbines,
With tree-tall wistarias behind them,
Each stem umbrellaed with its purple fringe.
Winged sweet peas shall flutter next to pansies
All down the sunny center.
Foxglove spears,
Thrust back against the swaying lilac leaves,
Will bloom and fade before the china asters
Smear their crude colors over autumn hazes.
These double paths dividing make an angle
For bushes,
Bleeding hearts, I think,
Their flowers jiggling
Like little ladies,
Satined, hoop-skirted,
Ready for a ball.*

*The round black circles
Mean striped and flaunting tulips,
The clustered trumpets of yellow jonquils,
And the sharp blue of hyacinths and squills.
These specks like dotted grain
Are coreopsis, bright as bandannas,
And ice-blue heliotrope with its sticky leaves,
And Mignonette,
Whose sober-colored cones of bloom
Scent quiet mornings.
And poppies! Poppies! Poppies!
The hatchings shall all mean a tide of poppies,
Crinkled and frail and flowing in the breeze.*

*Wait just a moment,
Here's an empty space.
Now plant me lilies-of-the-valley—
This pear-tree over them will keep them cool—
We'll have a lot of them
With white bells jingling.
The steps
Shall be all soft with stonecrop;
And at the top
I'll make an arch of roses,
Crimson,
Bee-enticing.*

*There, it is done;
Seal up the paper.
Let us go to bed and dream of flowers.*

AMY LOWELL



Lord Gleniffer, Langwater Farms

America's High Quality Farm Monthly

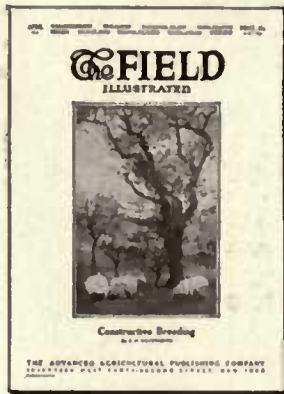
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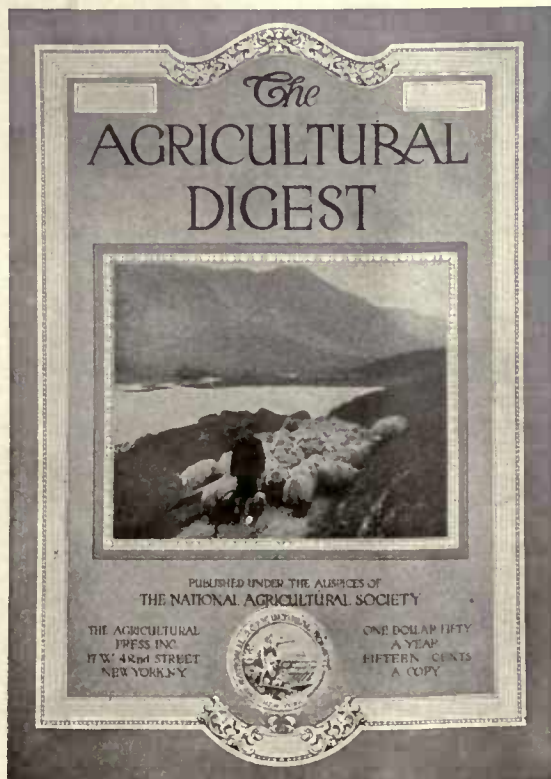
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IN SOUTHERN GARDENS

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CONIFEROUS EVERGREENS

There is nothing which so fitly typifies the spirit of the New South as the majestic loveliness of the stately Himalayan Cedar, *Cedrus deodara*. Its pyramidal outlines tower skyward unrestrained and fearless. Its roots dig deeply and lovingly into the old red clay of the Georgia hills with the same fondness with which it must cling to oriental clay on the heights that bound the farther shores of the Seven Seas. Its ambitions and ideals are lofty. For just sixteen short years the twin sisters here shown have stood at each side of this hospitable doorway, and now they lift their waving branches at least sixty feet above the sod. Graceful and gentle and tenderly gracious in their soft coloring and delicate tracery of leaf and stem and branch, yet strong to endure both the summer's heat and the winter's cold, Antaeus-fashion they bend first to touch the earth and thus gain strength with which to climb up and up and up on their ambitious way to the stars.

THE SOIL FOR DEODARAS

Where there is room, where dignity and grace are desirable, where soft coloring in the evergreen notes is needed, plant *deodaras*. In choosing the situation for these trees perfect drainage and plenty of clay in the soil must be assured. This done, nothing will give more satisfactory or more beautiful or quicker results. It is better to select trees that have grown large enough to have some character, say from 30" to 36" in height, and these can be purchased from any reliable Southern nursery for about \$1.50 each. Small sizes can be had for twenty-five cents and up, but the difference in strength and in rapidity of growth will amply repay the additional expense for the initial planting.

With outlines more symmetrical and formal, with branches more closely appressed, with leafage more delicate in color and feathery in texture than the native cedar, *Juniperus virginiana*, of comparatively rapid growth and with great adap-

tability, the cypresses from many quarters of the earth that grow easily and beautifully along the lower Atlantic and Gulf Coast regions of the Southern States form a long list.

They vary in color, in height, and contour and can be secured to suit almost any requirement of soil or situation. Where a screen planting is desirable and deciduous plantings like the poplars are used as a background, the slower-growing cypress trees can be put in to fill the spaces and ultimately to make an evergreen screen. For such positions the *Cupressus Benthami* and *Cupressus gracilis* are equally good. The *Benthami* forms a perfect cone with its greatest diameter 5' or 6' from the ground. Its leaves are feathery and of a soft glaucous green that is almost the same in summer and winter. The *Benthami* is one of the most rapid growers among the evergreen trees. It is beautiful in every stage of its history. Both it and *gracilis* are very fine trees for formal plantings to accent the architectural notes in the garden plan and for thickets along the boundaries.

Of a rich green that is almost velvety black in the deep shadows is the pyramidal cypress, *Cupressus Knightiana*. On the border of a plantation of pines where the deep browns and vivid greens of these trees carry the same color tones, this cypress is wonderful. Its broad base and uplifted arms with closely massed leaves are not as graceful as the softer colored and more feathery varieties, but its beauty deserves a position of prominence and its statelyness requires a dignified setting.

OLD-WORLD CYPRESSES

For the formal effects made famous by the beautiful gardens of the Orient and Italy there are the Italian and Roman cypresses. *Cupressus sempervirens*, (*c. fastigata*), and the far-famed *Cupressus funebris* so extensively used in the temple courts of China. Both of these varieties are of easy and rapid growth and adapt themselves readily to the various soils. Their leaves are very delicate

(Continued on page 54)



"There's the cheer
of a sunny morn-
ing in these walls
painted with

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Do not cover up your walls—paint them with Flat-Tone. The colors are beautiful; the effect is restful. Sunshine merely emphasizes their richness and for indirect lighting they are ideal. Dust and germs cannot hide behind Flat-Tone and soiled spots can be wiped away with a damp cloth. Flat-Tone in just the shade you wish can be bought of the Sherwin-Williams dealer in your town. We will gladly furnish decorative suggestions free. Write us.

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In Southern Gardens

(Continued from page 52)

and the coloring is deep and rich, but not dark enough to prove somber. Single specimens of these trees planted close to the boundary lines of a brick or stucco house add dignity and grace and carry the formal architectural lines of the building into the harmony of the garden plan.

The most erect and shaft-like of the cypresses are the *Cupressus sempervirens pyramidalis* and *Cupressus sempervirens royalii*, the latter being the most columnar and erect of all. They grow straight upward and vary very little in diameter. Even though they attain a height of from 60' to 80' the diameter never exceeds 4' or 5' at the base and in the widest part of the tree. They are wonderfully beautiful and most graceful in their stately loftiness as they sway rhythmically in the wandering breezes that caught the old spirit and faithfully bend them to and fro all through the year.

Edwin Neuhaus says, in speaking of the beauty secured at the Panama-Pacific Exposition by the cypress trees transplanted from the old Spanish Missions of California, that if he had the making of California's laws he would require every householder to plant at least six cypress trees not only for the beauty and grace they would give to the present generation, but for the joy they would pass on to those who grow up in the coming years. Not quite so stringent a regulation would I urge, but, for the privileged sections, able to grow these trees, not to do so is neglect of opportunity. They not only enable the planter to stress the formal evergreen note in his garden detail and to bridge the gap between the rigid lines of building and the softer lines of the garden scheme, but they introduce a note of permanency, with their deeper colorings and in their evergreen effects, into the wonderful color harmonies that throng most Southern gardens throughout the year.

THE BHOTAN PINE

From the southern slopes of India we have secured one of the best of our trees of pyramidal outline. This is the drooping fir of Hindustan, *Pinus excelsa*, sometimes called the Bhotan pine. Of most exquisite grey-green color, the needles of this pine are utterly different in effect from the upright pine needles of the native trees. It is of very graceful habit, is easily grown, and more informal in effect than the cypresses. The color is much like that of the Himalayan cedars, and the two make a delightful combination.

The greens in the cypresses, arbor vite and pines vary so greatly that it is necessary to exercise much care in choosing them lest the effect ultimately become as if one had tried to plant a color card of coniferous trees. Did you ever see a planting like that? Who has not? More's the pity. If in doubt about the color combinations, find out before you order your plants.

The *Pinus excelsa* is a graceful tree, of beautiful color and quick growth, and is not hard to transplant from the nursery. Since the inroads of the home-makers have driven out the native pines and it is almost impossible to grow them, this Bhotan pine, with the *Pinus Koraiensis*, the Korean pine of dwarf growth, must be used if we do not wish to give up the genus entirely. These trees and all the cypresses can be bought for fifty cents each. These will give good results, but the larger sizes—\$1 to \$2.50—will be better.

SOME FORMAL EVERGREENS

For plantings of extreme formality, for evergreen borders, where varying sizes are necessary, there is a most formidable list of the arbor vitæ, *Biotas* and *Thuyas*, from which to choose. If the nurserymen would attach a color card to the pages on which they describe their list of these plants, and use a standard uniform nomenclature, it would benefit the unwary and too-trustful customers.

However, the arbor vitæ that is most used in this section is the *Biota aurea nana*, and on account of its hardiness it is worthy of its popularity. The only objection to it is that it has a strong yellowish tinge on the new leaves in the spring, but as this soon disappears and the green color is predominant we plant it in spite of its variegation at the springtime—not because of it, as so many do. This *Biota* is of comparatively dwarf growth and extremely compact habit, and on this account is especially good for urns, jars, and boxes. With this, where a taller form of the same coloring is needed, the *Biota aurea pyramidalis* may be used. This becomes tree-like, ultimately growing from 20' to 25'. The summer heat brings out the green tones in this tree also. *Thuja orientalis compacta* and *Thuja orientalis globosa* are two good forms of sturdy growth and graceful habit. The average price of all these plants is from fifty to seventy-five cents each, for sizes that range from 15" to 20" and 24" to 30", with a good spread. These will be satisfactory and will give immediate effect.



A successful terrace planting: Italian cypresses in the background, arbor vitæ and sago palms in the pots

Actual Size



RANERE The Crimson Everbearing RASPBERRY

BEARS THE FIRST YEAR PLANTED, giving a crop of fruit all Summer and Autumn, fruiting on the old canes in generous quantities until late in August. By this date, berries begin to ripen upon the young, current year's canes, which continue to produce berries in increasing numbers until LATE AUTUMN.

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RANERE holds record of \$400 NET PROFIT for one acre.

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Our Nursery, close to the 43d Parallel of Latitude—with Zero Temperature—Means Sturdy, Rugged Trees and Plants—Insures Permanent Results.

Northern Grown



Actual Size

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Are a Commercial Success in this City and County

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A shade-tree of wondrous beauty, long the pride of the South, may now adorn any Northern landscape.

Sober Paragon Sweet Chestnut Actual Size



SOBER PARAGON

Mammoth Sweet Chestnut

BEARS FIRST YEAR

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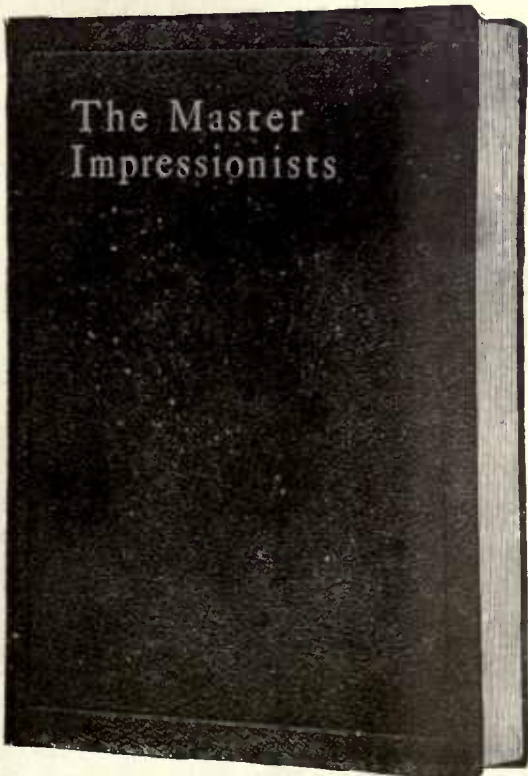
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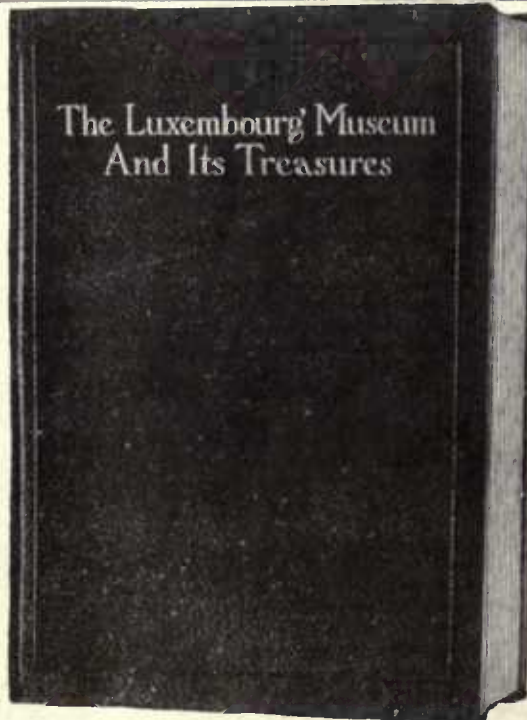
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The American Dog

(Continued from page 19)

breeders strive for the ideal of a dark brindle, evenly marked with white. These are strikingly attractive colors. Another little thing—we on this side of the Atlantic have a peculiar prejudice against a wire-coated dog. Such a jacket is waterproof and weather-proof, quite ideal from the dog's point of view, and it is cleanly and sheds less than either the short or long coats, so it is very desirable in the house. But most Americans do not like a wire coat, while a long coat, undoubtedly a thing of beauty, is far from being a joy in the house. In his pretty markings and short coat the Boston enjoys an initial advantage.

Then what a sporty little chap he is! He trips down the street like a little bantam-cock, greeting his friends in his chipper, democratic way, and always keeping a sharp lookout for stray cats. Chasing cats is his favorite sport. With other dogs he is an independent little rascal and neither says "By your leave, sir," nor "Doggone your soul!" He neither hunts nor avoids trouble, but his little hide fairly bursts with the exuberance of high spirits. He is a cocky, lively little dog; were he not also a highly intelligent and docile little dog, he would lead his master many a merry dance.

To return again to his looks—"A good Boston," as one of the best-known judges has said, "is built on the square." His body, viewed from the side, is one large square, and his head two smaller ones, one for the head proper and the other for the muzzle. The prize winner is a cobby little dog, but decidedly of the terrier type. He stands on all four feet squarely. All his movements are quick, and he has a bold, almost a pert air of alertness. His deep chest is broader than the English terrier's, and his ribs well sprung, with considerable cut up of loin. His neck is of good length, supporting his blocky head gracefully. His skull should be flat on top (without wrinkles in the skin) and his cheeks must be smooth, not bumpy. His ears, placed at the corners of the skull, are either neatly trimmed or, as is becoming more and more popular, left uncut. Fairly large, dark eyes, with an expression of great intelligence, are an important point, and the muzzle must be deep and square, with even teeth. A Boston that is undershot looks sour and "bullish," while one that is overshot, a rare fault, is "froggy" in expression. The lips must cover the teeth in front, and the desired nose is large and black.

Boston terrierites have made the tail a great fancy point. The stubby, twisted button tail has been very popular of late, but the real tail is a kink tail about 2" long, tapering to a fine point, set low, twisted once or twice. Many have been the discussions, and the lawsuits that have waged bitterly over a docked or tampered tail on a show Boston terrier.

THE SHOW DOG

These, very briefly, are the points of this very good-looking dog. Only a small percentage of them very

closely approximate this perfection. Many are leggy and many have bad feet and pasterns; others have poppy eyes and snippy forefaces; still others are undershot and swagger around with bowed legs and loose bulldog-like shoulders. Color and tails bar others from show ring honors. So it happens that, though there are many Boston terriers, a really good Boston terrier—from a bench show point of view—is rare, and correspondingly expensive. Keen competition, too, stimulates the demand, and a fancy specimen commands a truly fancy price.

At the New York show, several years ago Fosco had made his debut and won in all his classes. Flashing with jewels and ermine, Mrs. Social Climber came sailing down the aisle, and, catching sight of the array of blue ribbons over the dog, stopped and joined the little knot paying hom-



The Boston's head shows him to be a dog of intelligence, real brain and self-respect

age to the new king of Boston Row. She regarded him critically through her lorgnette, and, having noticed that she was the observed of all observers, she asked very impressively if he was for sale. The imp of a kennel boy with the dog replied that he had just been sold.

"Oh, that's—too bad," she panted heavily.

"De boss might sell, ma'am," the youngster said, very confidentially; "he only paid three thousand fer him."

The woman choked and gasped. "Three thou—why, he's worth as much as my furs!"

Somebody snickered. With a gulp she recovered her composure, and with a supposedly withering glance that included the poor dog, the kennel boy and all bystanders, she sailed majestically off.

As kennel boys are apt to do, this one had inflated the price, and, of course, you will not have to pay any such sum even for a prize-winner; but a typical, well-marked Boston is not a cheap dog. Boston puppies are somewhat delicate as young babies, and because of their short noses they have a hard time with distemper. Accordingly, one should, if possible, get a youngster who has been through this disease. Therefore, it is well to buy a well matured Boston puppy, but on the other hand it is especially desirable to have a Boston brought up as a member of the family. Six months is a good compromise age.

PURCHASING POINTS

At six months, too, a puppy has reached a stage of development where it is possible to foretell with some degree of assurance what sort of a grown dog he will be. All pups are fickle things, and he who at three weeks looks to be the pick of the litter may become a runt. At six months, however, an experienced fancier will be able to tell what manner of dog each youngster will become and will have scaled his prices accordingly. The price asked by a reliable kennel is the most trustworthy guide for a novice purchaser.

Among all the thoroughbred dogs the Boston terrier is the youngest. Slurs are sometimes cast at him as
(Continued on page 58)

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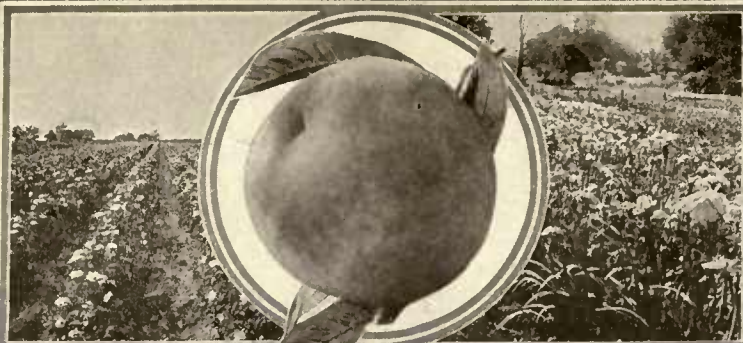
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The American Dog

(Continued from page 56)

an "upstart," but his friends reply proudly that he is the only dog whose pedigree can be traced back right to the very beginning. There is certainty, not speculation, about the origin of the American dog. The beginning was something less than fifty years ago. If this seems a short enough time in which to establish a new breed, we must remember that fifty years means twenty dog generations, the same as seven centuries in mankind. The test of a thoroughbred animal is that it possesses certain well marked characteristics which it transmits to its offspring, or, in other words, the ability to breed true to type. The Boston terrier has done this for twenty years.

The breed originated in and around Boston as a cross between the English bulldog and the English bull terrier. The original specimens of this cross-bred stock were imported from the other side, and some of these dogs possessed marked individuality. These characteristics have become the points of the breed.

The progenitor of the whole Boston terrier race was an imported dog known to fame as Hooper's Judge. He was a leggy dog, but resembled his bulldog ancestors in head points, though he was level-mouthed. He weighed about thirty-two pounds and in color was dark brindle, with even white markings. Little is known of his early history save that he was imported by William O'Brien, of Boston, who sold him to Robert C. Hooper. To Judge was bred the white colored Burnett's Gyp. She weighed but twenty pounds. Their son was Well's Eph, a cobby, well-marked brindle dog with a blocky head and even mouth, who weighed about twenty-two pounds. Eph was the sire of Bernard's Tom, and it was this dog who laid the foundation of the family fortune. He was the first to boast a short, screw tail, and he set his descendants the example

of great popularity, for it is said that he was the best known and the best liked dog in the whole of Boston. Tom was a big improvement over his sire and grandsire. He did not have their fine markings, but he was a trappy, clean-cut little chap. His numerous sons and daughters usually favored him strongly, and he is credited with the small size, the screw tail, and the alert terrier type of the breed to-day.

There were, of course, other early heroes not of this strain. The Jack Reed dog and the Perry dog, Kelly's Brick and O'Brien's Ben were the most famous of these celebrities. All of these were imported animals. There is a strong sporting flavor in their names. The Jack Reed dog and Kelly's Brick! These are redolent of the Georgian days of badger diggings and cocking mains, of rat-killing contests and dog fights, and, indeed, Brick is even to-day remembered a "very fierce little white dog." Naturally, the famous old fighting cross, bulldog and terrier, produced dogs of pluck and spirit, but in fifty generations the Boston has been refined and the fighting strain clarified. He is still plucky, but he is not a fighting dog.

In the early days the Bostons were shown in the same classes with the bull terriers. Later they came to be known as "round head bull terriers," and in 1891 their friends asked to have them recognized as thoroughbreds and entered in the Stud Book as American bull terriers. It was not till 1895, after having three times repeated this petition, that they were recognized under the name of Boston terriers. The memory of the old names is persistent, and many people still miscall them Boston Bulls. Though there is bulldog blood in their veins, they are more of the terrier type, and this "bull" is a misnomer.

The Table Test for the Vegetable Garden

(Continued from page 22)

Spinach. This runs to seed very quickly in hot weather. A good plan is to depend upon Swiss chard, or a large leafed variety of mustard for "greens" after the first sowing of spinach is used up; but the "New Zealand" spinach will furnish leaves for greens throughout the season.

Squash. There are usually too many summer squashes and too few winter ones. For a very small garden, plant Fordhook or Delicata which are used for both purposes. The latter may be had in bush form, which takes up still less room. Where there is space enough for both kinds, two or three hills of white scalloped and two or three of Summer Crook-neck will furnish squash enough until one of the fall sorts (Delicious and Sim's Blue Hubbard are of particularly fine quality) are ready. Four to a dozen hills, as space permits, of the winter varieties will be none too many, as the fruit can be kept until spring in cold storage.

Tomatoes. The plants are often set out all at one time and of one variety, with the consequence that a great deal of the fruit is wasted, and during the four to six weeks of late fall the table is without tomatoes entirely, when there should be plenty. For a long season's supply, buy or grow half a dozen pot plants of Bonny Best Early, or of some other good, early variety. Set these out early; they may be planted a week

or two before danger of frost is over, if you will cover them up at night—not a very difficult task for six plants. Later, about the middle of May, set out six or twelve of a main crop variety such as Matchless, Stone, Globe, Dwarf Stone or Dwarf Giant, if you do not wish to take them up. And again, at the third planting (about the middle of June), set out half a dozen or a dozen of the same kind (these plants you can start yourself) in a sheltered position, at about the same time you set out the first plants, to furnish a supply for later fall and for ripening after frost. This will give many more tomatoes than will be required for the table, but they are one of the best fruits for preserving, either ripe or green. While they can be grown either way, it is always best to stake them, as it saves room and gives better fruit.

Turnips. If you are fond of these, make a very small planting at each of the first three plantings. For the late fall and winter supply, the seeds may be put in at the third planting, toward the end of June, but it will be better to delay it until the middle of July; they will then not grow so large and be of finer quality for both table and keeping.

While these calculations are for the small garden—say for four people—the same method of reasoning can be used in figuring out what you will need for larger gardens.



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Remember that there must be no lack of water. If away all day, use a lamp heated fountain.

Get a permit written into your insurance policy before starting an incubator or brooder in the house or basement.

Professional poultry keepers raising roasting chickens have been running their incubators for some time, but the last of February or first of March is early enough for the amateur to start his machines. Indeed, the middle or last of March is sufficiently early when the smaller breeds like Leghorns and Anconas are kept, but eggs from any of the large breeds like Cochins and Brahmas should be set the latter part of February. Sometimes there is a temptation to hatch out one's chickens very early, but that is a mistake if they are to be grown for the next season's layers. Early chicks of the smaller breeds are likely to moult in the fall, and, furthermore, it is much harder to raise them while the weather is cold; and the eggs are likely to be less fertile early in the year.

In any event, however, the incubator should be brought out this month and prepared for use. If a machine is to be purchased, the sooner the order is placed the better, although the amateur should first give careful consideration to his purchase. Incubators advertised at extremely low prices are seldom reliable, but some medium priced machines do good work, especially those of the 200-egg size. The day-old chick business, and custom hatching, have not cut down the demand for small machines as much as might be expected. They have, on the other hand, increased the number of poultry keepers.

When only a few chickens are wanted, it is a good plan to buy them, if one can be certain of getting good stock. Orders should be placed as early as possible, for there is always a big rush in March. Custom hatching is a great help to the amateur who keeps a non-sitting breed or does not like to bother with broody hens. Eggs to be used for hatching should be gathered several times a day or they may become chilled.

Dampness must be avoided, but there should be no lack of fresh air. A house may be made damp simply by keeping it closed too tightly, the evidence being found in frost on the inside walls.

It is especially important to have the litter always dry. It should not be allowed to pack hard either, for then the grain will remain on top and the hens will not be forced to exercise in order to obtain a meal. Stirring it with a garden fork helps, but new litter is likely to be needed this month. Probably the amateur who is

accustomed to buy straw at a high price will find it more economical in the end, as well as more satisfactory, to use one of the prepared litters now on the market. Baled shavings are cheaper, but not so good to put on the garden.

Coal ashes spread on the dropping boards make the latter easier to clean. Some coal ashes may also be used in the dusting box or even thrown into a corner of the house. Hens seem to have a fondness for coal ashes and eat a considerable amount. Wood ashes should not be used, as they release the ammonia in the manure and also take the gloss out of the plumage of birds that dust in them.

Turkeys should be kept indoors when there is snow on the ground, but always in houses which are well ventilated, although without drafts. The litter on the floor of the turkey house should be deeper even than that in the hen house. Indian Runner ducks are commonly allowed to paddle around in the snow, but this practice cuts down the number of eggs they will lay. Ducks lay early in the morning as a rule, and drop their eggs wherever they happen to be, although they sometimes make temporary nests in the litter. Shavings make a better litter than straw or hay for ducks, but whatever is used, it must be changed very often. It is rather hard to keep a duck house in a sanitary condition in winter. From now until Easter, duck eggs will bring fancy prices in many markets, often selling well above hen eggs.

Some successful poultrymen get along without feeding green stuff, but the average amateur will find it wise to give sprouted oats, roots like mangels, cut clover or beet pulp several times a week. Beet pulp comes from the sugar beet factories in dry form and many dealers in poultry supplies carry it in stock. It is cheap and convenient.

There must be no lack of water at all times, but in freezing weather the water receptacles require refilling several times a day. Many of the patent fountains are not easy to handle in winter and better results are obtained when common galvanized pails are used. When the poultry keeper is to be away all day, he can fall back on one of the heated fountains, which keep the water at just the right temperature all the time. But little attention is required by these fountains and the expense for oil is negligible.



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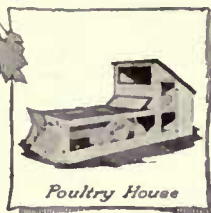
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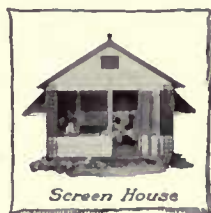
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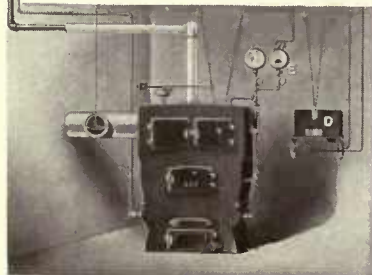
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In setting the trees on the hillsides a homemade "leveler" was used to determine their exact locations

Counting the Cost of Farming

(Continued from page 41)

were hilled in. By taking time, but using all available labor, the trees were all set by November 23.

The hole for the tree is dug much larger than the roots. In the bottom of the hole is placed a mound of good top loam. Over this the roots of the tree are spread and forced down on the mound. More top soil is shoveled into the hole and firmed with the feet. The graft of the little tree should be 1½" below the surface of the soil. Manure should never be put in the hole with the roots. Any ground that is good enough to plant with trees should not need manure until the trees begin to bear, except what is secured from cover-crops. If wood growth is forced along too fast—by reason of overstimulation—the tree is harmed.

PROPER PROTECTION

When a tree is planted in the fall it must be wrapped in a tree protector to keep mice, rabbits and woodchucks from chewing the tender bark. This protector must reach to the ground, and up nearly as high as the first branches. It must be firmed into the ground with a shovel of earth. If the protector touches the lower branches the earth freezing will push it higher and rub the tree.

These tree protectors can be made of strips of tar roofing, or they can be purchased by the dozen or hundred. One commercial tree protector is made of thin sheets of wood about 8" wide by 24" long. These are so thin as to bend easily about the trunk of the tree. The part to bury in the ground is dipped in tar to prevent its rotting. After it is wrapped loosely about the tree, two pieces of wire or cord fasten it in place. These are inexpensive, but they cannot economically be used for more than one season, as the weather cracks the wood into strips, which would make the labor cost of putting it back on the tree, after it was removed in the spring, entirely too high.

Roofing strips can be used several seasons if they are carefully removed from the trees and laid flat when stored. Roofing is more expensive to cut and put on the tree, but our experience is that it is less inclined to bark the trees.

Protectors should be put on in the fall, and remain until spring is well advanced. They cannot be left on the year around, because the trunks must be sprayed for scale insects even be-

fore the leaves are out. At this time it is necessary to remove the protectors, and from then until fall constant watch must be kept to prevent vermin attacking the bark. Painting the trunks is a partial protection. White lead and oil is often used. It stays on the trunks well. If a little tar is added to the paint it is more protection.

Another paint is made of a thick mixture of lime-sulphur, with a dash of Paris green or arsenate of lead. This was recommended to us by one of the State experts, who claims it to be a good stimulant for the young tree as well as a protection against pests. Earth should be removed from about the roots, and the paint applied an inch below the graft. This keeps borers from their underground work. The paint must reach to the lower brancies.

Newly set trees, planted in the fall, will freeze out of the ground unless the roots are protected. To accomplish this protection each tree is hilled up. Earth is shoveled over the roots, up against the tree protector, for a foot deep, and spread out beyond the roots. This earth mound also acts as a splendid protection against warm spells. January and February thaws sometimes rush buds out on trees, because the warm sun reaches the roots and starts the sap. This can never happen if a tree is hilled up in the fall. It is very important that a fall-set tree should receive this extra care, and we feel that our success with fall planting is due, largely, to this method.

PRUNING

When trees are planted in the fall the roots are pruned as they are planted, care being taken to leave a fresh cut on every root, and to cut away all dead or injured roots. The top of a fall-planted tree should not be pruned until the following spring. If the top is pruned as the tree is set the branches are often winter killed, and so leave deformed trees. Some of our young trees were injured by February pruning. It is better to wait as long as possible in the spring, but the work should be done before the sap starts. Many persons say "prune any time," but a young, newly set tree is injured by any sap loss.

The second and fourth orchards were set in the spring. The same methods of planting were used, but (Continued on page 64)



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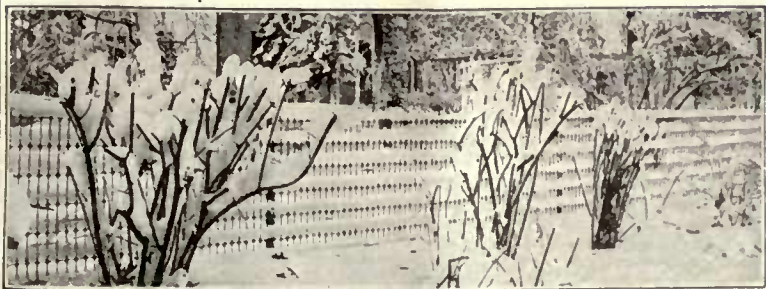


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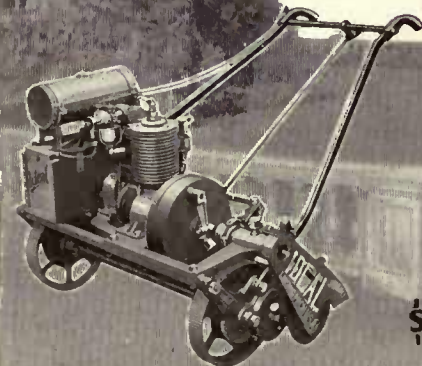
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**Ideal
Junior
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Lawn
Mower**
\$225

Counting the Cost of Farming

(Continued from page 62)

the trees did not have to be killed up because the roots were established before freezing weather. Tree protectors, however, were put on the first fall. The trees were pruned as soon after planting as possible, as the growing season was coming on. Some authorities advise pruning the tops with the roots before the tree is set. This method gives a better chance to gauge the branches to the roots, but it does not allow the start at training the tree to its environment that one gets if the tree is planted first. The lay of the ground has much to do with the way a tree should be pruned. We pruned all our trees after they were set.

TRENCHING

We have found it easier to get trenching done when setting trees in the fall. Labor is always scarce during the spring rush on the farm, and, in setting many trees, an extra force is needed. Also a sunny, dry October can usually be counted on, while spring, with its frequent rains, is more uncertain. For fall setting we contented ourselves with trenching in the young trees in bundles as they came from the grower, and removing them, a bundle at a time, as they were planted. With spring planting we take the precaution to m- do each bundle of trees, separate them and hill them in one by one in long furrows. With this care they will keep well in the ground if weather retards the work. The trenching is done by plowing a furrow deep enough to set the roots well in and cover with earth.

Much time can be saved if the dormant spray is given the trees before they are removed from the trench. This can be done in a few minutes when they are close together in the rows and saves dragging the spray machine over newly plowed ground. The trees are fumigated before they leave the growers, and are supposed to be free from pests, but it is an added precaution to give them the dormant spray.

SPRAYING

We have found that young trees should be carefully watched. They

Orchard.	Number of Trees.	Preparing Land.	Setting.	Total.	
First	429 (at 40 cts.)	\$171.60	\$265.05	\$63.40	\$500.06
Second	197 (at 40 cts.)	78.95	27.97	66.21	173.13
Third	2,550 (at 28 cts.)	721.65	478.04	364.44	1,564.13
Fourth	2,500 (at 28 cts.)	700.00	232.90	213.10	1,146.00
		\$1,672.20	\$1,003.97	\$707.15	\$3,383.32

The final summing up of the cost of setting out the four orchards

have so few leaves to lose that an insect can do enough damage in a day to retard the growth of the tree many weeks. Its root growth depends largely on the leaf growth, for through the leaves the tree is partly nourished.

The early dormant spray is given before the leaf buds burst. It is made of one gallon of lime-sulphur solution to eight gallons of water. It is a contact spray to kill all scale insects, and must, therefore, be used carefully over every part of the wood growth.

From the time when the first tent caterpillar is abroad until the last aphid is dead the man is alert with the regular summer spray. It is a weaker solution, consisting of 1½ gallons of lime-sulphate to 50 gallons of water and 3 pounds of arsenate of lead. The lime-sulphur in this spray is strong enough to kill any new, thin-skinned scale insect that may have found a place on the branches since the dormant spray. It is not strong enough to hurt the foliage. The arsenate of lead will cling to the leaves and kill the chewing insects that come one after another. This should be applied whenever the new growth on the young trees has reached any size since the last spraying, because the new leaves and tips of the branches are unprotected by the previous spraying and are the tenderest morsels for insects.

Many of our fall set trees grew branches 2' long the first season. These were given the summer spray on May 27th, June 6th and July 8th. That first summer they were also sprayed with a tobacco soap solution for aphid on June 22nd. The aphid is a sucker and is killed only when a soapy solution touches its body. It is not hurt by the arsenate of lead, as it does not chew the leaf.

The second summer found the trees in our orchard much more able to withstand the attacks of pests. After the dormant spray, two sprays of the summer solution of lime-sulphur and arsenate of lead, applied at suitable intervals, kept them in fine condition.

The Green and White Garden

(Continued from page 25)

The bulbs are distributed as follows: The lilies in long drifts, the early tulips near the peonies, because they come into bloom while the peonies are still small. Other tulips, both early and late, are concentrated around the circle and down the central path. Hyacinths and poet's narcissus are around the outer walks, and the little snowdrops, fritillarias, crocus and grape hyacinths are in colonies of ten or a dozen here and there all over the garden, between the larger perennials, where the early sun will strike them. *Hyacinthus candidans* will be placed between the ferns because it has a long bare stem which needs masking.

The annuals are subordinate to the perennials, but they help to fill in, especially the first season when there are no bulbs. Sow annual candytuft down the full length of the center

walk, put pure white stocks wherever there is space, and white *nicotiana* in places at the back next the hedge. These last are sweet, last until very late in the fall, but will crowd out the perennials if they are not kept in bounds.

Such a little garden is not too elaborate for the owner of a small place. It all depends on knowing how. As the plan is worked out, there will be a good succession of bloom with nothing coarse or weedy from early spring until late fall.

The distances apart for the plants are not shown on the plan, nor are the total quantities, but in estimating the quantities it is customary to allow for the large plants 2' apart, for the medium ones 1' and for the little border plants from 6" to 8". Bulbs: large 12", medium 6" to 8", and for the smallest ones 3" to 6".

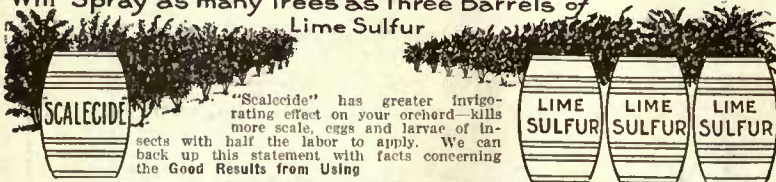
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Wouldn't you stop to admire a planting like this—one that softens angular architectural lines, creates pleasing lawn vistas and adorns an otherwise unattractive garage—all combining to give that much desired homelike atmosphere?

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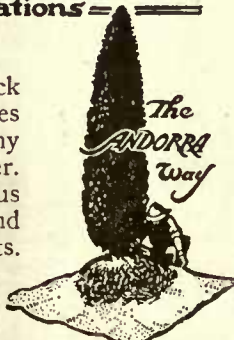
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The Value of a Definite Plan

(Continued from page 15)

Shrubs can be secured which will give a dense foliage and a profusion of flowers through the summer and which have berries and color value that impart a cheery warmth through the winter. We should place the upright shrubs in the rear and the smaller ones in front.

Plant densely at the corners and at the angles of the house, but here and there leave views of the foundation for variety and at the same time to show the passer-by the stability of the foundation. One should be careful not to select shrubs that do not harmonize with the house. It is a safe rule in foundation planting that the shrubs which have bright foliage

should be placed in front and the dark green shrubs in the rear.

After the masses and heights have been decided upon the planting plan may be made. It is best to draw elevations of all shrubbery masses so that the varieties may more easily be selected. The selection of shrubs should be made from a list indigenous to the locality and should be carefully selected as to height, foliage value and flowering qualities.

When the planting plan is finished one will have a set of plans complete for the average place; and one's energy and finances may be so conserved that with every succeeding year the place may be made more beautiful.

How Does Your Garden Grow?

(Continued from page 36)

The tallest plants, whether perennial, annual or biennial, must take the back seats, naturally; thus we know approximately where each will go. Delphiniums and digitalis and the lilies will be the background masses, these all being 3' or over in height, save certain of the lilies. Next come the short lilies and the campanulas; phlox naturally falls into the position before these, with the pyrethrums in front of it, or poppies or stocks or zinnias, providing these be in colors that harmonize. This must be very carefully considered, for there are some very quarrelsome colors in the phlox family, and in some of the others, too. Scarlets and mauves are the ones most likely to get us and the garden into trouble.

Plants best arranged in clumps are the iris, peonies, phlox, pyrethrums, poppies, stocks, asters, zinnias and campanulas. The others lend themselves better to rows or masses in long lines, although even such arrangement should be varied by portions more thickly massed, unless the general scheme is distinctly formal. Do not feel, either, that the tallest plants must be absolutely confined to the background; generally speaking, they must of course be massed there, in order for lower growing things to be seen. But a delphinium or a foxglove may be permitted to invade the front ranks now and then, with natural irregularity and not over-frequently, to make a sharp, clear note in the composition.

Delphiniums and campanulas in close proximity are exquisite, providing it is the pink form of the latter you are using. Otherwise keep them well apart, for their blues do not enhance each other's value, and in white they offer no special color novelty with blue. The pink and blue combination, however, is one of the loveliest things you can arrange for in the garden. Iris in almost any of its colors combines well with peonies, and the character of the two plants is an excellent foil one for the other. The low-growing iris make an edging that is very effective for a long border, and their lance-like leaves are decorative even when there are no blossoms.

Phlox and lilies are particularly good together, when the former is a white variety and the latter a gold. Keep the maroon and mauve shades of phlox carefully apart from everything else, however; for almost nothing will be at peace with them. As a

matter of fact, the only reason for planting these is for a striking and unusual color mass; singly or in small groups, or combined with any other flower, they come dangerously near to being downright ugly. Even white flowers do not improve the situation. They demand all or nothing.

Digitalis is another flower that should be given a place to itself. It deserves this distinction for the sake of its serenely dignified beauty. A mass of them is of unapproachable aloofness; and they should be given this aloofness, in justice to them. If you have no separate place suited to them, set them above all else by letting only the low growing things come near them. This will approach the distinction they merit.

Petunias, being so feeble in their understandings, are almost a prostrate growth, although having fairly lengthy stems; so they really must have a place well to the fore, if they are to be shown at all. They may, indeed, occupy the very front of a border, although they are so floppy I do not quite like to put them there. Just back of an edging of the low iris they will not produce quite such a scattered effect.

ZINNIAS AND DAHLIAS

Be very sure that you do not get a mixture in buying seeds of zinnias, though taken in a single color selection there are few flowers that will give greater satisfaction than these old-fashioned old-timers. And any color that you may prefer is good, although my own preference is white, the salmon pink or the deep scarlet. There are not many flowers in a good shade of this latter color; dahlias are about their only rivals.

Unless there is considerable space in your garden where you can afford to have nothing over a long period, do not try to grow dahlias, lovely though they are. They take up a great amount of room, they do not begin to blossom until well on into the summer, and they have absolutely no value as a garden flower. For cutting they are without a peer, of course, but in the garden, they are about on a par with sunflowers. And it is the way your garden grows, bear in mind, that we are considering; not how many cut flowers gathered in it your vases are to boast when summer comes. Such a garden as we have here planned, however, will supply all the flowers you will want for the house.



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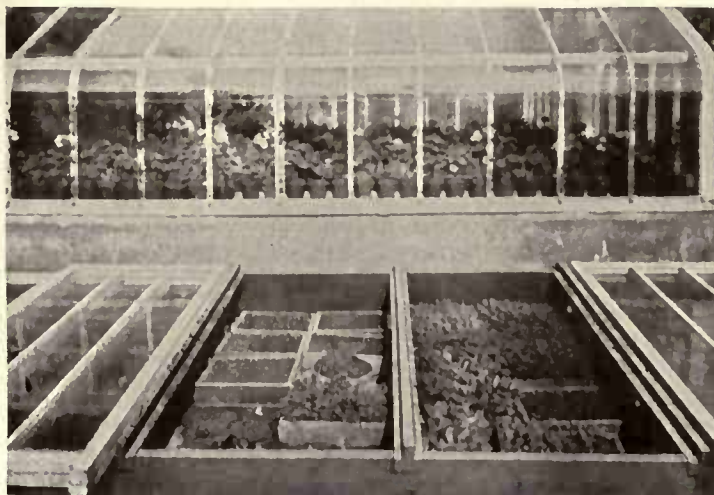


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The Garden Club for the Small Town

(Continued from page 11)

the editor of a New York periodical for women. Access to libraries should not make the getting up of such a program over-trying, however. If, for instance, an outline of the history of the art of gardening should be desired for winter deliberations (and let me here assert my firm belief that nothing could be better for us all as individual gardeners) such an outline may be found in Volumes II and III, 1889 and 1890, of *Garden and Forest*, and from no less a pen than that of Mrs. Schuyler Van Rensselaer.

Papers by members may seem a bugbear in a club's beginnings. Help this matter by providing material to be read by different ones, and to accumulate such material consult the files of the delightful and lamented paper, *Garden and Forest*; look back at your old copies of *HOUSE AND GARDEN* for articles by experts. Cultural and horticultural advice ten or fifteen or forty years old for the same climate is in many respects as good to-day as when freshly written. Here is a list of suggested topics for papers, gathered from various sources, with one or two original suggestions whose value I admit is debatable:

Spring Planting or Fall Planting, Which?

The Twelve Best Seed Catalogues Now Current.

The Question of the Fence.

Other People's Gardens.

The Newer Varieties of Vegetables.

The New Chinese Shrubs.

A Garden of Irises.

A Green Garden.

Roses and Rose Culture.

Shrubs and Trees to Attract Birds.

A Joseph's Coat Garden.

The Artistic Use of So-called Bedding-out Plants.

Structural Green in the Garden.

Is the Pergola an American Necessity?

Garden Design.

The Need of a Plan for the Small City or Suburban Lot.

The Spring Garden.

An occasional lecture by one thoroughly versed in some special subject connected with the garden is a wonderful filip to interest in meetings. In our club, where the dues are so small, we cannot engage speakers. But should an authority on gardening happen to be in the town, we seize upon him or her and demand a few crumbs of garden wisdom as our right. But—not too many lectures, or individual participation lags. Once or twice a season experience meetings are well. Call the roll, asking each member beforehand to use three minutes in describing her greatest success or most depressing failure during the past season. The severest garden club atmosphere under this treatment warms and glows.

Too many lectures, I may repeat, hurt rather than help. Too much intensive work is apt to grow dull. To strike the delicate balance is the needed thing. Above all to get many members actively to work—this is the secret of success in any organization of any kind.

CLUB ACTIVITIES

The very lifeblood of any meeting is free and intelligent discussion, and this is always present in the garden club of our town. Always the hidden gifts of knowledge and of expression which come to light prove a delightful thing. Small concerted movements on the part of the club are

common. For example, the receiving vault in our cemetery needed a hanging of green: the garden club bought a dozen good creepers of unusual character—*Euonymus radicans* (var. *vegetus*), and *Ampelopsis lowii*, to be explicit, and thus filled this small public want. A bride in a new house with ungarnished grounds receives a visit from a large committee of the club, each of whom brings her quota of shrub and plant from her own store. Seeds and plants are constantly exchanged between members. But the true beauty of this club is its democracy. Every woman is welcome to the house in which the meeting chances to be held. I quite realize that this is possible or practicable only in the smaller community; but one cannot but dream of the time when it will be common in the large.

In some garden clubs an extra officer is elected to manage the exchanging of seeds and plants between members. This is sometimes effected by the handing in of cards with names of things wanted and of cards with names of things superfluous. One person can thus readily rectify matters to the satisfaction of all. I shall never forget the pretty sight at the meeting of a certain adorable garden club, where heaps of pink-wrapped bundles of the roots of hardy pale-yellow chrysanthemums were free for all to take home as many as they liked! For most of us things multiply so quickly. We should remember that *Achilles ptarmica*, the Pearl, for instance, is actually listed in many catalogues as fifteen cents, and that there are many aspiring if less well posted gardeners to whom the greedy thing is worth that sum!

CLUB GROUPS

In the garden club of Alma we have sixteen groups of women, each group charged with the business of growing the best flowers from seed. The groups at present are as follows: Sweet William, zinnia, gladiolus, iris, Columbine, poppy, Shasta daisy, geranium, dahlia, larkspur, stock, and others whose names may readily occur to the reader. These groups meet at their own convenience, buy their seeds, plant and take care of the trial bed allotted to them.

A year ago a fine formal garden, whose owner was away, was lent us by this absent friend to use by our groups as a trial garden. The various beds of the garden were ideal bits of ground for this practice, and the place itself by August was a picture of beauty. We tried not to use it as a mere target to throw flowers at, but to keep the unities a little in mind. On a day in May the large borrowed garden was an interesting sight with groups of people actively engaged in cultivating, planting and sowing every bed. And in September a yet more interesting picture was there, for the flowers had done marvelously well, and squares of zinnia, dahlia, petunia, aster, stock, verbena and gladiolus in a setting of well-kept turf made a pretty spectacle. It would be well if such generosity could be oftener shown in the lending of the unused garden. However, if a garden is not at hand, a vacant lot might be secured. Such trial grounds are invaluable, both for the education and pleasure which they give to members of a garden club, and as objects of public interest, comment and example.

An annual Gladiolus Show on very simple lines is arranged for August. This, by the way, I believe to be the simplest, most effective small flower

(Continued on page 70)

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"Do you love a beautiful woman?"

Whom Do You Love?
RATHER a hard question to answer, that. Hard because folks love so many different kinds of people and things. But most people (no matter how mean and selfish and nasty they are) love some one. Some men love a blond and blushing debutante with long, curly locks. Some women love a pale musician, with a porcelain brow and a black tawny mane. Some folks—nearly all of us, in fact—love a smiling old lady, with white hair, a wrinkled forehead and a pair of funny gold spectacles. Some love a wild boy at college; some love a dark little girl at boarding school—while some misguided people spend all the wealth and bounty of their love on a mere motor-car, a stuffy club, a picture gallery, an inbred dog, a gloomy library, or a silly bag of golf clubs.



"A little dark girl at school?"

A Potion for Love
THE sordid part of love lies in the way that folks try to bribe it. They know that men and women are human—that their love can be bought—or commanded—with gifts. Now here is the greatest wonder of all—a thing more miraculous than love itself. It is that there is one thing that will pry love out of anybody. A sort of universal, modern love potion. It is really twelve things in one. It should be administered along about the first of every month. It works just as well with young girls as with mature women; with college boys as with grown up married men. It works with debutantes, artists, writers, old ladies (with those gold spectacles, through which there gleams that saintly look so peculiar to mothers), motor cranks, dog fanciers, book-worms, plethoric club-men, futurist picture buyers, and even with the most hopeless golf perverts. But (and here is another miracle), it also works with the vast and swarming army of people who love nobody but themselves. Indeed, it teaches them to love new gods, to be untrue to themselves; to love gods that are really worth loving.



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The Garden Club for the Small Town

(Continued from page 68)

show possible, and therefore perhaps the best with which to start. Given a broad, non-windy piazza, a few boards and barrels, some dark green cambric, five or six dozens of glass fruit jars, and the thing is done. The gilded ribbons for prizes can readily be made at home. And when one or two speakers are added too at the time of the flowery array, to hold forth briefly on the matter of classification, naming, and the best uses of the flower of the day, the little show is sure to become a yearly event to many people.

We have found it best to begin with the gladiolus in entering upon a course of flower shows, but the tulip would be a comparatively simple flower to use in this way, as would the sweet pea. Daffodils would be somewhat more difficult owing to their rather involved classification. The dahlia, however, affords a magnificent subject for garden club exhibiting. I would suggest for the very glory of it, though I do not know whether or not this has ever been done, a show composed exclusively of rambler roses and delphiniums. Garlands, festoons of delicious little pink roses, ranging from those faintly tinged with color to such rich hues as are in Excelsa, arranged so they seem to start from pots of such dwarf ramblers as Ellen Poulson, and at intervals in the background sheaves of blue to bluest delphiniums!

Shows of annuals only should be interesting and effective, and I hope the time may come when we shall have little shows of the finer geraniums and dwarf cannas that these beautiful and ever-blooming flowers may again find place in our good gardening schemes. An autumn show comprising both flowers and vegetables is often tried and found successful. I shall never forget the beauty and originality of effect of a rich basket at a recent garden club show of this type. The occupants of this basket were ears of a purplish-black corn, delicate green heads of lettuce, egg-plant and the purple-blue flower of an artichoke. One could not fancy a more decorative color effect than this. A rose show, too, suggests itself as a matter of course. And how amusing it would be to try the experiment of a show to be composed entirely of blue flowers—the

varying ideas of that hue would be everywhere in evidence and what opportunities for enlightening comparisons!

That the garden club shall keep abreast in the general march of gardening knowledge a membership on the part of some officer or member is advisable in all the societies in this country which make a study of special plants, such as the American Peony Society, the American Rose Society and so on. Also memberships in large horticultural organizations are highly desirable, as in this way the help of the many is brought to the few.

DEMOCRACY OF GARDEN CLUBS.

Now as to the social side of the small garden club. In no other department of social life can such independence of spirit be shown as here. This is due to the fact that members and their guests are absorbed by the fascination of study and discussion of gardening in one or another of its forms; it matters not to them what they shall eat, what they shall drink—I had almost added, wherewithal they shall be clothed. For clubs in a smaller community the question of the collation is often and naturally, however, a matter for concern. Let the articles limit this as they do in the suggested constitution; but, more than this, let the individual hostess occasionally omit the pleasant cup of tea. Do not be bound by a trifling custom which fades into the background where so important a matter as garden talk is and should be uppermost.

The time is here when any beginning garden club can map out its plans with no difficulty and may start on its career with high hopes of success. It is common knowledge that the very character of the gardening interest makes people more ready to help than in almost any other form of organized work. There is something in this charming practice of working in and on flowers which gives us a rare friendship with each other. It must be that the very elements of wind, rain, sun, so freely sent us and without which we could do nothing, have their leavening influence upon the spirit, and make one generous and self-forgetting in gardening.

From the Collector's Note-Book

(Continued from page 33)

Fourth had pewter placed upon the table at the Coronation Feast, pewter has enjoyed the protection of royalty, which fact adds not a little to its historic interest. But let the collector beware of certain pewter plates with arms, portraits, etc., stamped in high relief which are now and then to be met with, marked with a Crowned Rose and N. D. in the upper part of the crown, as well as a pellet in the center of each petal (except in the center of the upper one, where is a six-pointed mullet). Also let him beware of the marked pieces distinguished by a St. George or by a St. Michael and a dragon in a beaded circle and the letters A. I. C., as these are not old pieces but appear to have been fabricated as "ornamental" antiques.

Of course there are many other

tricks resorted to by the unscrupulous, but the real collector is, generally speaking, happily possessed with that instinct which enables him to learn his lessons quickly and inexpensively; and there are plenty of reputable antique shops wherein genuine things are to be found. As a matter of fact, the writer has found that even where certain dealers have offered spurious objects as genuine, it has been done through their ignorance rather than through their intent. A dealer will usually be only too glad to have a collector who knows point out to him mistakes in attribution. Most of the small shops are run by men who have little time for study, and they are far more apt to be imposed upon themselves than to attempt to impose upon their cus-

(Continued on page 72)

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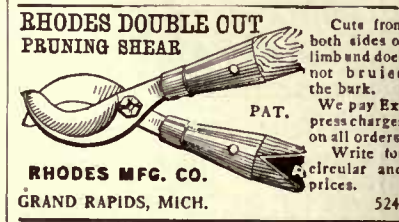
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From the Collector's Note-Book

(Continued from page 70)

tomers. After all, the dealer could not live without customers, and the only safe way to hold any customer is to treat him honestly.

While there are many pewter tests, that given by Massé in *Chats on Old Pewter* is one of the best, and is here quoted:

"A beginner in collecting pewter will be met with the difficulty of determining the difference between pewter and Britannia metal. The best thing for him to do will be to buy a piece of Britannia metal as such, and try various experiments with it, such as filing, fusing with a blow-pipe, soldering, bending, cleaning, scraping, scratching, cutting and testing with a knife. Let him take a strip of lead, one of tin, one of good pewter, and another of Britannia metal, and draw the sharp cutting edge of the knife (held about the angle of 50°) slowly toward him, first on the lead, then on the tin, then on the pewter. The knife will cut

the lead quite easily and stick to some extent in the soft metal. On the tin the cut will be more shallow, and the difference on the metal will be felt and heard, too, if the operator listens carefully. On the piece of pewter the cut will be different again, but the noise—called the '*cri de l'étain*' by the French, will be distinctly heard. On Britannia metal the cutting operation will feel quite differently, and the resulting *cri* will also be felt to differ. The sound will be harsher than the brilliant *cri* given forth by tin or by good pewter."

Early in the 18th Century the lathe began to be developed, so any specimens of pewter disclosing lathe marks would suggest a date anterior to that period. The pewter formed by the "spinning" process is the most modern of all. As a final word, the pewter collector should be careful how he polishes his pewter, as this ware should never be subjected to brickdust and like vigorous usage.

Wedgwood Jasper Cameos and Cameo Medallions

The mention of the name Wedgwood naturally suggests to the general reader those blue and white pieces which made famous England's greatest potter—Josiah Wedgwood. We picture to ourselves the beautiful vases, flower-holders, jardinières, tea-pots, cups and saucers, cream ewers and the like, and are not aware, perhaps, that many other ornamental uses were served by this jasper (as Wedgwood called this ceramic product), not only in the blue and white, but in black and white, yellow and white, sage-green and white, lilac and white, pink and white, colors *vice versa*, and also in solid body colors. Among these the cameos in jasper designed mainly for settings of jewelry, and the cameo medallions and cameo plaquettes are of particular interest to the collector of English earthenware.

While the cameos were mainly of the blue and white jasper, there were also those in sage-green and white, black and white, etc. The same is true of the larger cameo medallions and cameo plaquettes, though the color pieces, other than the blue and white, are of great rarity. The cameo medallions have great vogue for ornamental decorative purposes. Jewel-boxes, writing-cases, furniture, etc., were decorated with them. An example of the sort is the drawer-and-chest cabinet here illustrated, a recent acquisition of the Metropolitan Museum of Art, New York. In this instance both cameos and cameo medallions were employed in the decoration.

The cameo medallions and the cameo plaquettes were also in great demand for architectural embellishments, for setting in mantels, overmantels, door-casings, door-furniture, etc. The two black jasper oval cameo medallions from the Twelve Cæsars series here illustrated were intended for framing. The small cameos ranged in size from one-fourth to two and one-half inches in diameter. Josiah Wedgwood's genius produced many useful and ornamental wares—Green Ware (1752-1795), Mottled Ware (1752), Agate Ware (1752), Delft Imitations (1758), White Stoneware (1759), Cream Ware (1759-1795), Basaltes (1762-1795), Crystalline Pebbled (1763), Bronze Etruscan (1768), Fine White Ware (1773-1775), Jas-

per (1775-1795), Rosso-Antique (1776), Pearl Lustre Ware (1776-1779), and Cane-colored Ware (1780-1795). In perfection and fineness the jasper led them all, and the jasper cameos were hardly surpassed in this clay.

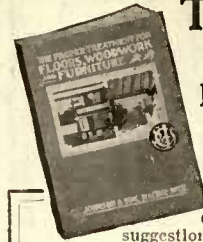
As the old firm founded by Josiah Wedgwood has continued in business uninterruptedly from the 18th Century, the recently revived modern Wedgwood cameos which have appeared in some of the most attractive jewelry of this season awakens even a greater interest on the part of the collector in the study of the old pieces. Beautiful as are the cameos of modern Wedgwood jasper, those of Josiah's own period (1775-1795) can readily be distinguished, not only because of the somewhat less soft-to-the-feel surface but also because all foreign wares imported since 1891 are required by the tariff law to be plainly marked with the designation of the country of their manufacture.

Josiah Wedgwood probably was inspired to experiment with his cameos and cameo medallions and plaquettes through having come in contact with James Tassie, celebrated for his copies of engraved gems in sulphur and in vitreous compositions, some of which Josiah had purchased in 1769. His fertile brain set to work on the problem of creating cameo productions from his own ceramic materials. After surmounting untold obstacles, Wedgwood finally achieved complete success in his undertaking. Immediately there was a great demand for the cameos by the manufacturing jewelers of Birmingham and Sheffield (who employed such artists to mount them as Boulton and Watt), and elsewhere. The mountings were of gold, of silver and of cut steel. These last mountings were the most in demand. This jewelry also became much sought abroad, and the demand from America was great. We see many such cameos in their original mountings in the remarkable collection of old Wedgwood now in the Art Institute of Chicago museum, a collection acquired from the cabinets of Arthur Sanderson and assembled by Frederick Rathbone for Dr. Frank W. Gunsaulus, who installed it in the Chicago museum.

The name cameo was first applied by Wedgwood in 1772. Nearly 450

(Continued on page 74)

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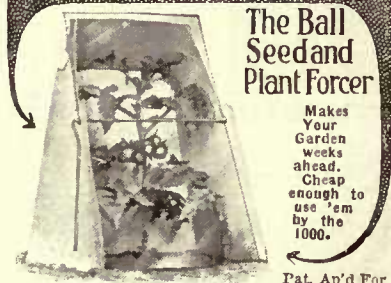
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Hicks Trees

Isaac Hicks & Son
Westbury, Nassau Co., N. Y.

Wedgwood Jasper Cameos and Cameo Medallions

(Continued from page 72)

objects were catalogued by 1777. Their best period was from 1780 to 1795, 1787 marking the year when Wedgwood had completely mastered the art of the jasper cameos and cameo medallions. There were then some 1,032 subjects listed—subjects drawn from Egyptian mythology, Roman and Greek mythology, sacrifices, ancient philosophers, poets and orators, sovereigns of Macedonia, Fabulous Age of Greece, Wars of Troy, Roman history, masks, chimeras, etc., illustrious moderns, and so on.

Even originally the small cameos were not cheap in price. In wholesale lots of ten some five shillings apiece was asked for them by Wedgwood. Unfortunately all the cameo subjects are not now to be identified completely, even where given in the old catalogue, as no descriptions were placed on the subjects sold to the general public to identify them with the catalogue entries.

Cameos and cameo medallions and plaquettes were made both in solid jasper and in dip jasper. The former ceramic paste was colored clear

through, while the latter was surface colored only. Wedgwood employed some of the most famous designers of his day, among them John Flaxman, William Hackwood, Roubillac, James Tassie, John Bacon, Thomas Stothard, Webber, Pacetti, George Stubbs, William Greatback, Devere, Angelini and Dalmazzoni, and such gifted amateurs as Lady Templeton and Lady Diana Beauclerk drew for him.

The small cameos were fired but once; the large cameo medallions and the plaquettes were given a second firing. Fine old Wedgwood is as soft as satin to the touch, and most of it was left with a dull matt surface, although jasper is capable of receiving a high polish on the lapidary's wheel. While some few pieces of Wedgwood were not marked, nearly all of it was, though the collector should be told that many imitated pieces have borne the name spelled with an *e* after the *g*, thus: Wedgewood. No genuine Wedgwood, old or modern, bears other spelling of the name than Wedgwood.

Answers to Inquiries

R. A. R.—The plates you describe would be of the following dates and have these probable values: Willow-pattern plate, marked E. B. and J. E. L., late Nineteenth Century, Staffordshire, worth about \$3; Willow-pattern soup plate, not in demand by collectors (because of the shape), same make, same period, about \$1.50; deep-blue Adam plate, Staffordshire, 1810 to 1820, about \$5; Spode soup plate, early Nineteenth Century, about \$3; Lafayette plate, Clews, early Nineteenth Century, Staffordshire, \$10 to \$15, depending upon condition; Mulberry plate, Staffordshire, color not in demand by collectors, about \$2; dark-blue Staffordshire ironstone plate, J. F. & Co., late Nineteenth Century, value about \$3; maker unrecorded, Staffordshire plate; Nineteenth Century, marked "Athens," H. A. & Co., about \$3; Willow-pattern Adams make, about 1840, value about \$5; plate with onion design, about \$5. Your drawing is not sufficiently definite for us to determine the make. The numbers indicated though are merely factory design numbers.

D. G.—Possibly the most famous public exhibition of old silver is in the South Kensington Museum in London, while without doubt, it is said, the most valuable collection is owned by the present English monarch, King George V, whose silver and gold plate is valued at over \$5,000,000.

C. S.—The Bennington vases, if about 6" high, would be worth possibly \$35 a pair, judging from your description; if larger, up to \$75 a pair. Their interest would lie chiefly in their being perfect examples of an early American pottery.

P. H. L.—The clavichord is unquestionably the earliest key-board stringed instrument, it having been developed from the monochord, used to teach singing in monasteries and church schools. It appears to have come into use in the latter part of the Fourteenth Century, but it was not until the Eighteenth Century that it was fully developed and improved.

T. C.—Figures were always a specialty of Derby porcelain, the most sought after perhaps being those known as "Derby Biscuit Figures,"

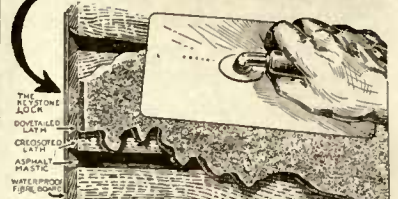
modeled by such artists as Spengler, Coffee and Stephen, and finished without either coloring or glazing. The best period of these was between 1770 and 1800, when the biscuit was characterized by a soft, translucent waxy tone with a suspension, at times, of a slight glaze. The glazed and enameled Derby groups followed the traditions of Dresden and Chelsea in thin modeling and coloring.

C. T. F.—The steel line and stipple engraving by F. Stackpoole, "Launching the Life Boat," would have very little commercial value here in the United States, as there is no demand for such works. Engravings of this character which brought \$35 and \$40 apiece thirty or forty years ago, now bring about \$2 each at public sale, and by engravers as well known as Stackpoole. Regarding H. Schaefer as a water colorist, we can find no record of his work here. The only record sale by a German artist of that name was of an oil painting (37x23½) at the Macmillan sale (1912-1913) entitled "Roman Maidens," by H. Thomas Schaefer. It is possible this may be the artist you refer to, but as a painter of figure subjects, it is hardly probable. As this picture sold for \$250, a water-color by the same man would bring very much less. We could not give you even an approximate value for a water-color interior of "Toledo Cathedral, Spain," without seeing the picture and knowing who painted it. Cathedral water-color views can be bought for \$25 and upwards, but they are subjects not much sought after.

E. J. B.—The copy of "Brother Jonathan," July 4, 1846, while not rare, is scarce and would probably be worth \$2. This was not a regular publication, but was issued at irregular intervals and in very large size. Its field was not that of the ordinary newspaper, although patriotic in character.

L. E. H. C.—Veils such as you describe can be bought for \$50 now, in perfect condition, and no doubt yours would be worth that, if a purchaser could be found. There is, however, very little demand for such things or for real black lace, generally.

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The Kelsey both heats and ventilates at the same time. It costs no more to install than radiator heats, and costs surprisingly less to run. These are not sweeping claims, they are proven facts.

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Look through the kennel announcements in this issue of the magazine and you may find the very dog you want. Should none of these quite meet your requirements, write us your preference as to breed, the approximate amount you wish to pay, and we will put you in touch with just the dog you desire.

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House & Garden
440 Fourth Ave., New York

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Brief descriptions of antiques and curios wanted and offered by subscribers of record to *House & Garden* will be inserted in this column, without charge, until further notice. As the service of *The Collectors' Mart* is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and packed flat and should have postage prepaid. *The Collectors' Mart* cannot undertake to forward communications if postage is omitted. *House & Garden* accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identification numbers in the lower left-hand corners, and enclosed for forwarding in an envelope directed to *The Collectors' Mart, House & Garden, 440 Fourth Avenue, New York City.*

Offered—12234. Mahogany, drop-leaf pedestal dining-table with drawer in each end.

Offered—12236. Hand-carved set of ivory chessmen, one hundred years old; banjo; guitar; red crepe embroidered shawl; Paisley shawls; Sheffield tea set; snuff boxes; hand-carved old walnut bedstead; old glass decanters.

Offered—12239. One mahogany shaving stand; one mahogany shelf clock, dated 1837, Daniel Pratt, Jr.; one mahogany mirror, acorn trimmed; one mahogany mirror, eagle at top; one Chippendale chair; one blue and white counterpane; curtain knobs. (All original bought in the rough and restored.)

Offered—12240. One shelf clock, Eli Terry make; one wag on the wall; one canopy bed, maplewood, all original curtains and spread on it, including homespun rope.

Offered—12241. Empire four poster; Sheraton four poster; French bed; breakfast and card tables; Colonial sideboard with glass cupboards above; claw foot sofa; Sheffield platter; brass fenders.

Offered—12243. Five solid silver teaspoons, hand made in Paris, Ky., by J. Stevenson, over one hundred years ago; Crutch cushion, by Antonio Lopez de Santa Auria, afterwards President of the Republic of Mexico.

Offered—12247. Sterling silver tea set, five pieces, teapot, milk pitcher, creamer, sugar bowl, compote. Made in England, beginning of the Greek revival, and five specimens of the period. Very heavy, engraved ornament. Photograph on request.

Offered—12248. A corner cupboard.

Offered—12251. A Bohemian glass wine set, decanter, five wine glasses and tray, all of glass with decoration of grape vine pattern in

ruby red, perfect condition: Sunderland lustre pitcher, Mariner's arms, perfect, rare; alphabet sampler worked in silk; copper lustre pitcher; pink plate, John Hancock House, Boston, proof, very rare; dark blue platter, City of Louisville, Kentucky, very rare; beautiful old oil painting of Madonna and Child from Correggio brought from Paris in 1868, wide gilt Florentine frame; pair of old cottage ornaments.

Offered—12254. Small collections of valentines, more than sixty years old. A few patch-boxes of Battersea enamel. Five papier-maché snuff-boxes; a framed colored print of “The Oriol,” the first aeroplane, published by Ackerman & Company, London, 1843.

Offered—12257. Bruno guitar and case; music rack; sheet music; instruction book; guitar is thirty-five years old, tone mellow with age, fine condition.

Offered—12260. For sale or exchange—six genuine antique davenport dinner plates; six davenport tea plates; six davenport tea cups—all perfect and I know their history.

Wanted—12261. Antique grandfather clock; banjo clock, Curtis make preferred; or Terry shelf clock, or what have you?

Offered—12262. John Alden couch, eight-legged, cane seat, movable inlaid headpiece, price \$250; eight-legged Sheraton sofa, \$175; Sheraton card table, \$60; five Sheraton chairs, \$75 apiece.

Offered—12263. Eight Colonial mantels, built some time prior to 1820, by John Joachim Dietz, who was the founder of the Dietz family and also of the Dietz Lantern Company of this country, all hand carved, some elaborately, and are considered very rare and handsome. Will sell singly or will make special price of \$1,000 to a buyer who will take the lot.

Your All-Year Garden

(Continued from page 48)

a single plant. Mercerau, early, and Erie, main crop, are good varieties.

Grapes—The greatest recent achievement among grapes is Caco. Concord, Catawba (which are the parents of the variety just mentioned), Delaware, and Pocklington are excellent universal favorites. Of currants, Perfection, red, Lee's Prolific, black, and White Grape will give a good assortment. A new variety, Everybody's, is particularly robust and healthy, with first quality fruit. Gooseberries have been “coming back” for the last few years, because of the new varieties which are more mildew-resistant. Among these is Carrie; with fruit not quite so large as the popular Red Jacket, it nevertheless yields almost twice as much. Downing, pale green, Red Jacket and Industry, are other excellent sorts.

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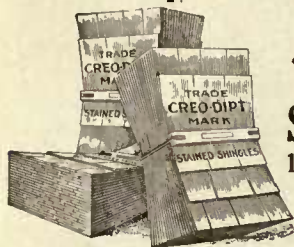
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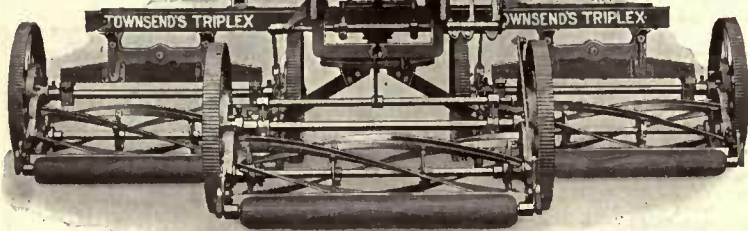
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17 Central Avenue Orange, N. J.

The Way Davenport, Iowa, Did It

(Continued from page 31)

Perhaps the proudest of the winners in last year's contest was the young colored woman who had converted her cottage into the show place of her quarter of the city. Her home is located on a street which runs along the bottom of a ravine, and the conditions with which she struggled were not the most encouraging in the world. But she cooped up her chickens and set her husband at work building a new walk around the house. Then she planted the vines and flowers which speedily converted her home into one of the most attractive places in the city.

The interest in the contest over in the wealthy residence section was just as keen. One wealthy woman whose home was regarded as the most beautiful in a district where none of the residences cost less than \$40,000, employed a landscape artist and force of gardeners to make over her lawn. It soon became the most beautiful yard in the city, and for several Sunday afternoons she threw her grounds open to the public, personally conducting the visitors through the dreamland of flowers and shrubbery.

A new spirit of co-operation has existed in the city as one result of the yard and garden contests. Those who do not have the money to buy the seed and shrubbery plants needed to beautify their homes are supplied with the articles required by members of the club. The cost of the contest averages about \$1,300 a year, practically all of which is raised by Rotarians.

One little girl grew such beautiful sweet peas that her garden became the mecca for visitors from all parts of the city. There was no special prize for her class, so members of the club contributed enough money to buy her a handsome watch. Another enthusiastic winner last year was a ninety-year-old man whose little garden was a marvel considering his age. The fact that he was one of the fifty-eight prize winners in a contest in which 2,500 homes were represented made him the proudest man in the entire city as he marched across the stage to receive his money and the certificate of award.

WHAT OTHER TOWNS CAN DO

The yard and garden contest has proved highly contagious in the short time it has been tried out in Davenport. In one small Iowa town the women, stirred to activity by the river city's work, built a bandstand and equipped their park with tables, seats, swings, and an enclosed sand pile.

Later they built and equipped a tennis court for the young people, and encouraged the planting of flowers and shrubs by the awarding of several prizes each year. Free seeds were supplied to all of the contestants. Soon they began offering prizes to the students in the schools who could write the best essays on "Streets and Alleys," "The Playgrounds," "Civic Pride," and "Flies and Flowers."

Equally important has been the work of the women of Boone, Iowa, a city of 10,000, where a system of inspection of streets and alleys has been inaugurated. A vigorous cleanup campaign has accomplished wonders in beautifying the city. Sentiment for the planting of better trees and shrubbery has been fostered, and the creation of a fifteen-acre park has been attributed to the activities of the women who got their inspiration from Davenport's example. They have provided playground equipment for several of the schools and have enlisted the support of the city officials in laying out new streets on city beautiful lines. The Young Women's Christian Association was the winner of the special prize for the greatest yard improvement made last year.

An echo of the Davenport contest has made itself a factor in the beautifying of Charles City, another Iowa city. The club women rented a vacant, unkempt lot and converted it into one of the town's most beautiful parks. They utilized the county prisoners in the jail in the work of cleaning up the square and installing the playground equipment. One of the prisoners, a good carpenter, was given the job of making the benches and seats. The club women have undertaken the task of beautifying the banks of the river which runs through the city, and already have succeeded to such a degree that their work has attracted favorable attention over the entire State.

Perhaps the most important movement, the origin of which may be traced back to the Davenport yard and garden contest, is that undertaken by the Iowa State Federation of Women's Clubs. Beginning this year a survey will be made of the natural beauty spots of the State, and then will follow the launching of a movement to have these places preserved for future generations. More than 15,000 women have given their pledge through the State Federation to get back of this movement, and important results may be expected within the next few years.

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Japanese Maples

We offer this season an Americanized, acclimated, absolutely hardy strain of the popular Japanese Maple in all its charming varieties—the crowning success of 40 years of careful selection and effort.

These Maples are broad, bushy, symmetrical specimens, are all growing on their own roots and are essentially distinct in other desirable particulars from the ordinary, imported, grafted kind.

Last year grafted Japanese Maples, 2 to 5 feet high, sold everywhere at from \$3 to \$10 each. This year, you can get from us the choicest, most brilliant sorts, of our American grown. Own-root strain, 2 to 5 feet, at from \$1 to \$5 each. In Tree-form up to \$7 each.

Your address on a postal card will bring you a descriptive price-list of all varieties and forms, illustrated in natural colors. *Better write today.*

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Prominent among the examples of this fact are the setters, especially the strains of the English breed which are known to gun men as the Laverack and Llewellyn. Bred primarily for

field work on birds, the English setter is also one of the best family dogs imaginable. Highly intelligent and with a disposition at once gentle, courageous and aboundingly cheerful, he is an ideal companion and playmate for children and grown-ups alike. In the matter of appearance he takes second place to none, his size, coat and bearing being a fit ornament to any place that is large enough for anything but a toy. Those who are in search of an ideal dog of good size may well consider the setters, on whose qualities an interesting sidelight is thrown by the staunch partisanship of all who have come to know them well.

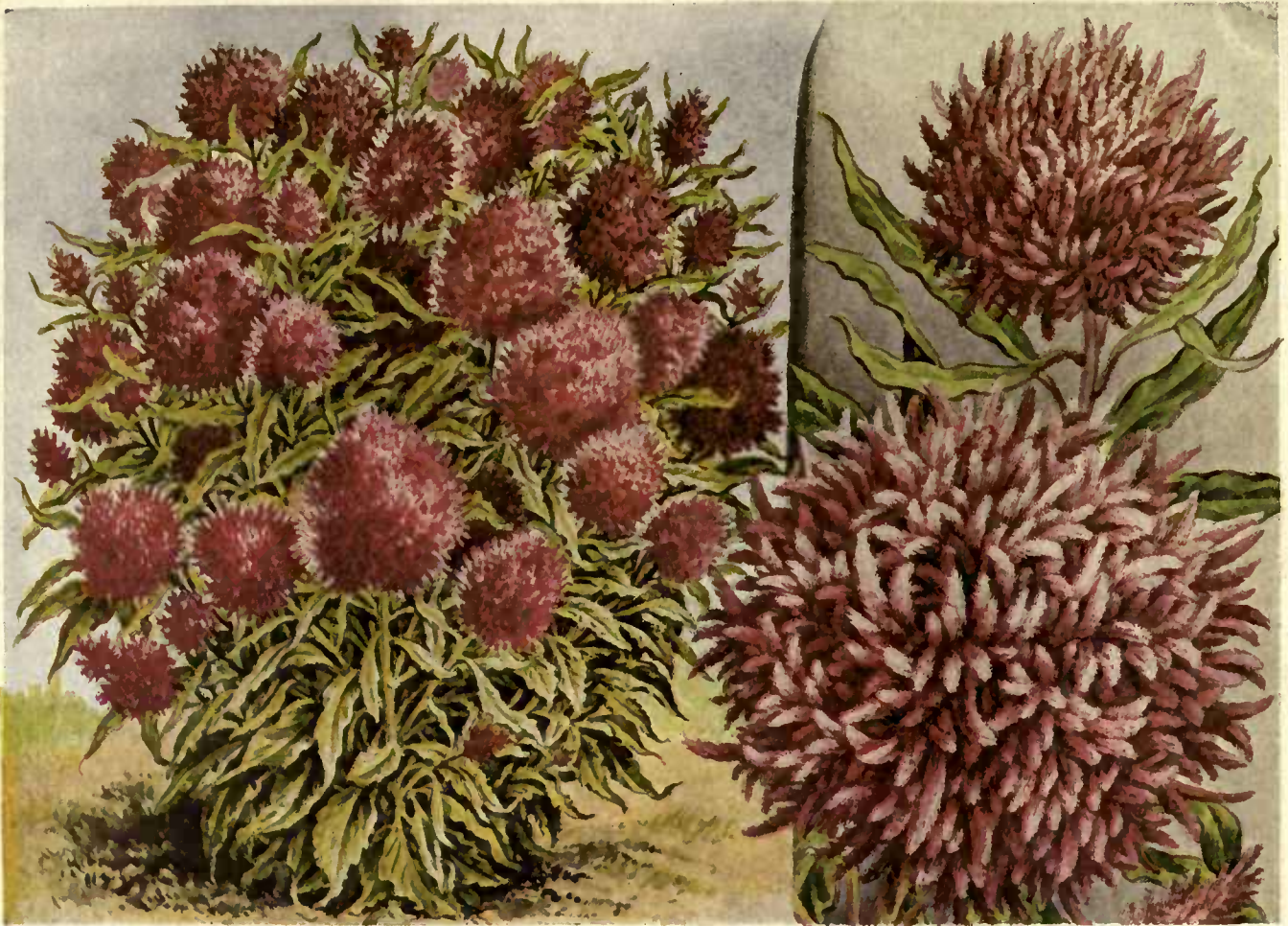
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Ruth EASTMAN



SPRING GARDENING GUIDE



The Chinese Woolflower

INTRODUCED by us last year it has proved a great success everywhere and a most wonderful floral novelty. Not since we introduced the "Golden Glow Rudbeckia" (a hardy perennial) has such a truly valuable and glorious garden flower of any sort come to light. Its ease of culture and long continued season of bloom (early July until frost), together with its massive bunches of wool-like flowers and glowing color, combine to make a most showy as well as a very odd and novel flower.

Plants grow two to three feet high, the bloom starting early with a central globular head, which often reaches the immense size of two feet in circumference. Scores of branches are thrown out, each bearing a ball of scarlet wool. All these branches support numerous laterals with small heads of bloom mixed with fresh green foliage, so that a plant looks like an immense bouquet splendidly arranged and set in the ground. None of the blooms fade before frost, but all continue to expand and glow with a deepening richness of color, a dark crimson scarlet.

The Woolflower (*Celosia Childs*) has been exhibited at many flower shows and never failed to create a sensation, and has received many certificates of merit, including one from the N. Y. Florists Club.

Seed 10 cts. per pkt., 3 pkts. for 25 cts., together with New Trailing Petunia and Annual Sweet William (fine novelties) and Catalog, free

OUR 1916 CATALOGUE of Flower and Vegetable Seeds, Summer-flowering Bulbs, Window and Bedding Plants, Hardy Perennials, Vines, rare new Flowering Shrubs, and the greatest new Fruits and Berries, sent free to all who apply. Scores of Sterling Novelties.

We are the largest growers of Gladioli, Cannas, Dahlias, Lilies, Iris, etc. Our gardens at Floral Park and Flowerfield comprise more than one thousand acres. We are headquarters for all Summer-flowering Bulbs, and our stocks are large and complete.

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ALSO STRAWBERRY PLANTS, ASPARAGUS ROOTS, PRIVET, PAPER FLOWER POTS, RESURRECTION PLANTS, ETC.

The demand for inexpensive seeds and bulbs for educational and experimental purposes among school children is now so general that we have organized a department to meet this want with seeds and bulbs of some of the new and highly improved varieties, at 1, 2 or 3 cents each.

Teachers or representatives of Civic bodies, women's clubs, etc., are invited to ap-

ply for illustrated list of varieties, which also contains full instructions for ordering.

We will send as many copies as can be used to advantage among the pupils of any school.

In writing ask for School Children's List of Seeds and Bulbs.

The Schoolmate Monthly Magazine—Special Offer

THE SCHOOLMATE, inspired and named by John Burroughs, Dr. Clara Barrus, and John Lewis Childs, is now a year old, and is meeting with a great reception. From every quarter come letters of warmest praise and appreciation for the little magazine which was started primarily for children, but which has delighted and charmed adults as well. It is just what children have long needed, not only for its entertaining qualities, but for stimulating their love for nature and gardening, birds, beasts, insects, wild flowers, etc.

It is full of garden helps and is the official organ of the SCHOOL GARDEN AS-

OCIATION OF AMERICA. It also gives its readers Stories, Travel, Adventure, Sports and Pictures. The editors and writers, among whom are John Burroughs, Luther Burbank, Dr. Clara Barrus, C. G. Childs, Lora S. LaMance, John Lewis Childs, L. W. Brownell and many others, are all specialists in their line.

THE SUBSCRIPTION PRICE is only 25 Cents a year for single subscriptions, but to get it introduced in schools, and families where there are children, it is offered in clubs of twenty or more (to be sent to one address each month for distribution) at only 10 Cents a year. (Send subscriptions to John Lewis Childs.)

Order at once. These offers will not appear again

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Mrs. F. King—Finest of all scarlets.

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5 of the Newer and Finer Gladioli for 25c.

Every sort in this collection stands high among the very finest sorts of to-day. The 5 for 25c.

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America—pink; Augusta—white; Brechleyensis—scarlet; Ceres—white; Mrs. King—red; Mad. Moneret—pink.

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All colors and varieties, 25c. per doz., \$1.75 per 100, \$15.00 per 1000.

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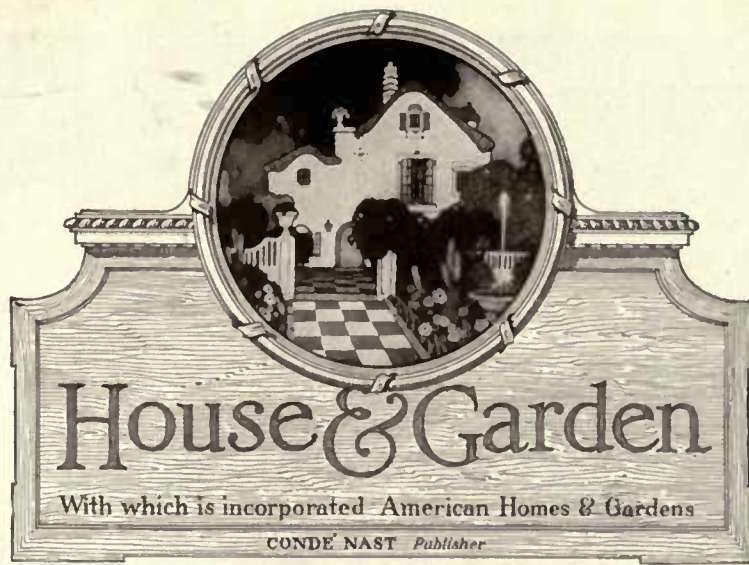
New Dahlias

10 splendid sorts named, for \$1.00.

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10 extra fine sorts (mostly new), named, for \$1.00.

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119-86.

MARCH, 1916

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¶ Readers of HOUSE & GARDEN have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Inquiries will receive prompt replies. Landscape gardening questions requiring a drawn map and a planting table are charged \$10, payable in advance.

¶ Addresses of where to purchase articles will be sent by mail without charge. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

¶ The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

¶ The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address, exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.



You will see this in the Little Portfolio of Good Interiors in the April issue

THE SPRING BUILDING NUMBER

¶ It looks as though prosperity had come home to roost. Money is cheap and the builders have been revived. The time to think of your summer home is now. That is why the APRIL HOUSE & GARDEN is devoted to Spring Building.

¶ As there are twenty-six articles in that issue—four more than hitherto—only a mention of their names is possible: Fashions in Country House Architecture, Planning a House by the Compass, Kitchens for the Summer Home, The Modern Gladiolus, Making New Gardens, The Small Book Room, Ornamental Birds, Fox Terriers, Shrubs for the Small Place, A Little Portfolio of Good Interiors, Gardening for the Kiddies, Houses with Their Backs to the Street, American Handicraft Lace, and—well a lot of others. This means a larger magazine with a fresh source of inspiration at every turn of the page.

¶ Readers of HOUSE & GARDEN who are accustomed to buying their copies on the newsstands had better put in their orders ahead of time. The December and January editions were completely exhausted and many readers forced to do without.



Photograph by Johnston-Hewitt Studio

A glimpse of an old-fashioned garden by an old-fashioned house
—the residence of Mrs. Henry C. Coe, at Southampton, L. I.
Other photographs of this house will be found on pages 36 and 37



IN A COLLEGE GARDEN

ARTHUR CHRISTOPHER BENSON

Decorations by Allen Lewis

THE old garden of Magdalene College, Cambridge, does somehow contrive to combine, in a singular degree, charm, use and historical association. Although it lies in close proximity to busy streets and houses, it is yet strangely secluded. A much-frequented road passes along by the northern wall of it, but few of those who go by are aware of what a reposeful and embowered place lies hidden close at hand, for it is screened from the road by a dense row of ancient lime-trees. To the east it is bounded by the garden of an old house belonging to the college. Along its south side the river Cam passes by, with all its ribbons of trailing weed. It is true that the Electrical Supply works border the river on the other side; but here again the garden is hidden away, behind a lofty row of elms and alders, while to the west and southwest it is again concealed from the busiest of streets by college buildings.

Part of the garden is assigned to the Master, a lovely old lawn, fringed by a low gravelled terrace, and full of close-grown shrubberies where the birds sing loud and clear in the evenings; and the little vista is closed by the ivied wall, with traceried windows, of the college chapel. The rest of the garden consists of a carelessly-ordered pasture, where the grass grows high in the summer, and the white cow-parsley spreads its fans of bloom. Dotted about in the grass are old apple-trees and pear-trees, rich in flower and fruit. One ancient apple-tree is very conspicuous. It was blown down years ago, but the roots were protected by a mound of earth, and the stem has rooted itself afresh so that the tree now flourishes, with ruddy-globed fruit, above a gnarled and prostrate trunk.

The great feature of the garden is a high steep bastion of rough turf, once part of the fortifications of the old Castle, whose green mound rises high above the intervening houses. This is planted with ancient yew-trees, which cast out their pale seeds, like puffs of smoke, when the trees are buffeted by spring winds, and here in sheltered corners the earliest primroses blow.

There is little attempt at elaborate flower-growing. There are a few borders of old herbaceous plants, some rose trellises, a rich bed of lilies-of-the-valley. In one place some small and dainty daffodils are spreading themselves.

I was staying in the English Lakes with a friend some years ago, and we were walking in a secluded

bay of Ullswater, near Gowbarrow Park, when he told me that it was the scene of Wordsworth's poem of "The Daffodils." The owner of the ground gave his consent to my transplanting a few bulbs. They took very kindly to their new home, and now the direct descendants of Wordsworth's daffodils toss their heads in the breeze in the College Garden, as blithely as they did beside the lake when the poet saw them a hundred years ago.

THERE are a few curiosities. At one place there are some little gravestones with quaint inscriptions commemorating the dogs and cats that lived a happy life at the lodge during the tenure of the mastership by the late Lord Braybrooke, who held the office for over fifty years; for Magdalene has a curious feudal tenure. The great house of Audley End, some twenty miles from Cambridge, was built by Lord Audley, Chancellor to Henry VIII. He attached the right of appointing the Master of Magdalene, not to the family, but to the owner of the estate of Audley End; the Masters have been always so appointed, and many members of the family, now represented by Lord Braybrooke, the inheritor of Audley End, have held the office.

In another corner stands the ancient chapel pinnacle, taken down as ruinous, and rebuilt in the garden. For modern use there is a lawn-tennis court, under the old bastion, where the Fellows refresh themselves from their labors by a game with nimbler undergraduates.

But for the greater part of the day the place lies almost unvisited and unsuspected, a pleasant spot to stroll in on a spring morning, on the path that winds in and out among the shrubberies thick with budding leaves, or sweeter still in the cool summer evenings, when the garden-alleys are full of wandering scents, and the bells sound softly from the towers of the town.

A strange and beautiful legend is connected with this garden. When St. Etheldreda, once Queen, and afterwards Abbess of Ely, had begun to prove her sanctity by the many miracles wrought at her tomb, the monks decided that she must have a statelier sepulchre. One of them had a dream of sacred import, as a result of which they took a big flat-bottomed boat, and rowed up the Cam till they came to a place where an old grass-grown fort stood high above the stream. Here the river divided, and they took the channel which led up among



the reeds to the bastions of the fort. The monk who had seen the vision said that this was certainly the place. They landed, and there among the thickets stood an old stone tomb, ready to their hand. This they conveyed to the boat, it was re-erected at Ely, and the Saint was buried in it. So says the old legend of the Book of Ely. But where was the place and the dividing of the river?

NOW about a century ago an old cupboard was taken to pieces in a little house at Ely, and it was found that a part of it had been made out of a painted mediæval panel, containing a representation of the tomb of St. Etheldreda, which was destroyed at the Reformation; and it is undoubtedly a Roman sarcophagus, with circular plaques of mosaic. That was the first confirmation of the story.

A year or two ago an archaeological society got leave from the college to dig a trench across the garden from the bastion to the river. They began by finding many Roman remains, and a little paved causeway, which went some way into the orchard and then suddenly stopped. Then for some yards there was nothing but gravel and fresh-water shells; then the Roman remains began again. The mystery was explained. We had found the missing channel. The little causeway was a landing-place for boats, and the space of gravel and shells was the old river-bed, where it divided.

This then was doubtless the place where the tomb was found; on the flat ground below the bastion there had been a Roman cemetery, as the many fragments of urns clearly testified. The ruined fort was the Castle; and it was no doubt in the College Garden itself that the monks landed and obtained the sepulchre for the royal Saint!

Moreover, the old name of the garden was the Pond-yard, and it is clear from old maps that there was once a long piece of water in the orchard, used as a fish-pond by the Benedictines, when they first settled at Magdalene, and built a hostel for their novices to attend Cambridge lectures—a building which was included by Lord Audley in his college when he founded it a century later. This fish-pond was what was left of the old channel.

That is a strange and fascinating little bit of history to be included within the walls of our sequestered garden. It links the old and the new together, and touches to light dim and far-reaching memories.

IN old days, when I was a Fellow of the College, I lived in ground-floor rooms in the building which holds the wonderful library left us by Pepys, where the famous diary is, and the navigating-chart of Francis Drake and many other treasures. My low mullioned rooms looked out on the garden; I was writing my book, the College Window, and on moonlit summer nights I used to let myself out into the garden by a pri-



vate door, walk up and down on the turf over the shadows of interlacing boughs, and watch the moon rising above the silvered roofs and high chimneys of the beautiful little College. A homely spot, with its orchard and shrubberies, and the river softly lapsing past the privet-fringed bank.

It was a strange rapture, not unmixed with melancholy, to feel oneself for a short space the inheritor of all those clustering memories, and to look forward to a future, still rich in life, in which one's own past, that seemed so full and active now, would be preserved at best in a half-remembered name!

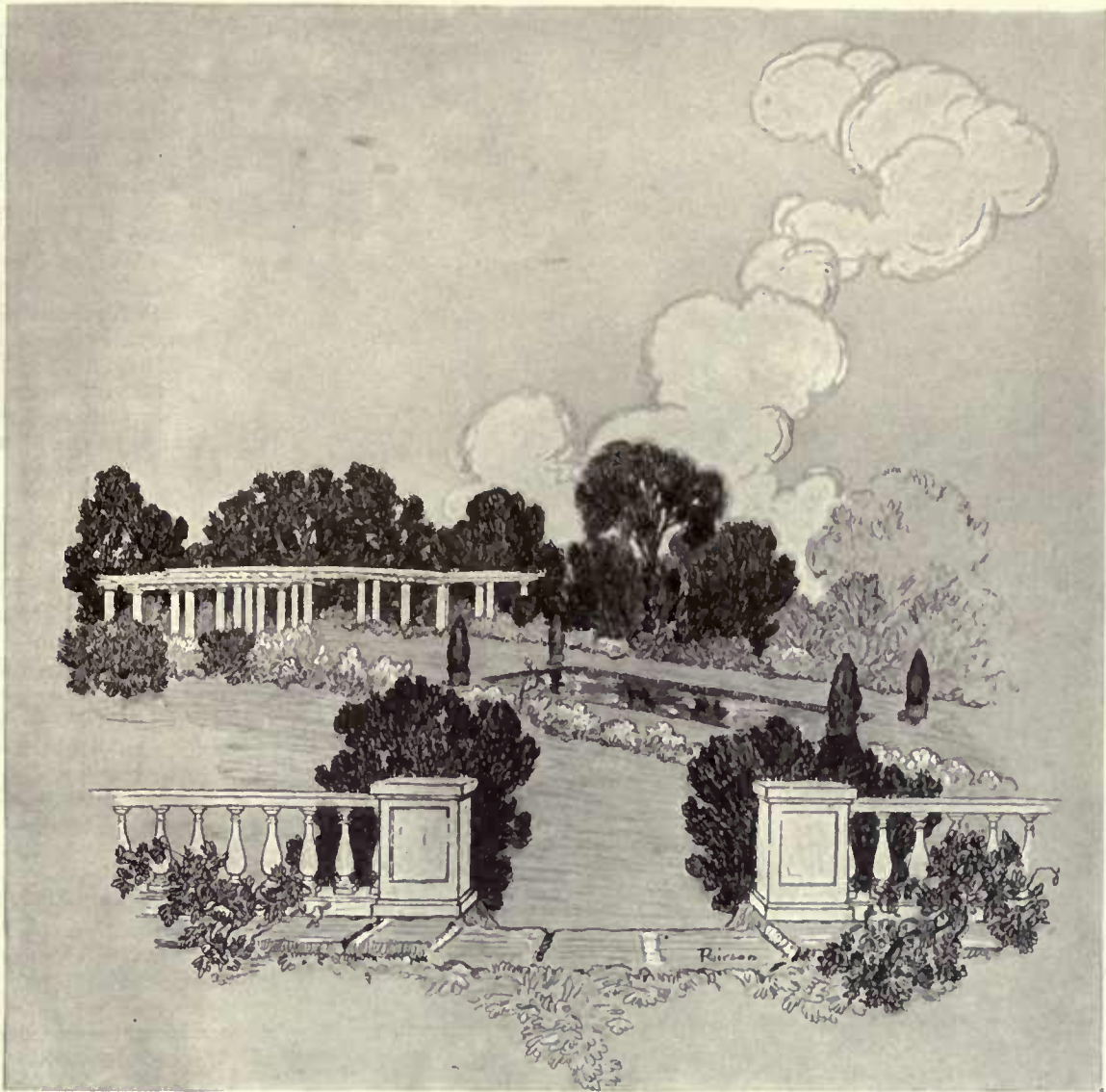
IN such an hour, in such a garden Nature would seem to draw aside the curtain of her silences that there be revealed to us some glimpses of her mystery. Ear may not hear nor eye behold. Rather, in our poor comprehension, are we linked spiritually to all those growing things. Rather are we gathered up, as in the arms of an infinitely tender mother whose word brings surcease and relief. And into our souls enter the abiding strength of the wind-embattled oak, and the tenderness of fragile blossoms. A whiteness as of lilies descends upon us to cleanse and purify. Upon our torn spirits is poured out the fragrant balm of countless flowers and they know the soothing touch of gently stirring things.

Doubt then grows very far away, and grief becomes to us but the ghost of a memory. We tread the silent paths, rejoiced, as one who has looked upon terrible things unafraid.

At such a time there comes what, for all its sadness, is yet a consoling and sustaining thought, that each one of us belongs to the scene and surroundings where our life is lived, more than the scene and surroundings belong to us. That it is the place, and the life of the place, which is the more permanent, not the hand that labors and the brain that plans, or even the very heart that loves it all; we can but give our best and pass on, thankful if we have faithfully handed on the old tradition and enriched the growing experience; and grateful, too, to have been intertwined with it all, exactly in that little space of rain and sun, of summer and winter weather, before we depart like the home-seeking bird for our journey over the wild waste of sea.



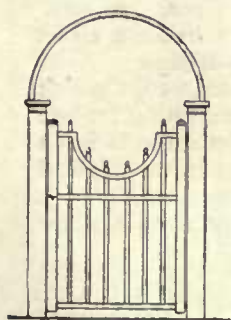
The three Benson brothers: E. F., of the delectable "Dodo" fame, on the right; the late Monsignor Hugh Benson, likewise author of novels; and to the left, Arthur Christopher Benson, whose essays of rare charm are known the world over. The paper above has peculiar interest, in that it describes the garden which gave A. C. Benson the inspiration for that book which first brought him fame on this side of the Atlantic: "From a College Window"



A HILLSIDE GARDEN IN NEW ENGLAND

Prentice Sanger, *Landscape Architect*

ELSA REHMANN



Design for the gate to the service court

IN the steeply sloping residence section of one of those charming old New England towns is a certain remodeled place where the problems of a peculiar location and a successful treatment have been solved at one and the same time. From the rather crude planning which characterized the fitting of the old house to its site has been evolved a scheme wherein all the natural advantages of the site have been retained, the former defects remedied, and the separate features of the place united in a harmonious and pleasing whole. Here is the story of how it was done.

In the beginning there were three determining factors in the rearrangement: a sharp double tilt of the property to the south and west, a view of distant hills to the southwest, and the position of the house and barn. The first and second of these were unalterable; the third must be retained if possible.

Taking the house and its immediate surroundings first, the old entrance drive on the south, which detracted from rather than added to the effect, was abolished. In its stead a new one was built at the extreme north side of the lot, curving away from the side of the front porch so that it would not spoil the width of the front lawn. The drive as it now stands takes up the least possible space consistent with generous room for turning, and is in close and direct communication with service court and garage.

Near the entrance of the drive on the lawn side, prairie roses

and prostrate junipers spread their branches over out-cropping rocks. On the other side, the pendant branches of forsythia and the graceful growth of spirea bring the taller shrubbery down to the ground.

Backing the service court, so to speak, is the garage, a building of real architectural worth as well as practical utility. Two entrance doors are provided for it, and there is ample space for two cars, as well as the usual outfit rooms, inside. The old barn's stone foundation upon which the garage is built forms good storage room below and provides a large additional space at the back for an open balustrade platform.

THE SERVICE DRIVE AND GENERAL PLAN

While the principal connection from the garage to the house front and the driveway is through the service court, yet it was obvious that in rearranging the old place some separate roadway must be provided to enable tradesmen's wagons, etc., to reach the service wing without being too much in evidence. Accordingly it was decided to build a long, narrow driveway from the west corner of the service yard, down the hill to the street which bounds the property on the south. Properly screened as it is from what might be termed the "living" part of the house and grounds, this entrance is at once direct and easier to negotiate than the steeper street on the east.

With these two driveways and the position of the house and garage established, the rest of the landscaping plan followed



Design for a small bench by the central stairway to the garden



At the west side of the flower garden is a semi-circular seat, backed by hemlocks that throw the shadows of their delicate boughs across it

more or less as a matter of course. Quite logically the place resolved itself into three general divisions; to the east the front lawn, to the south the flower gardens, and to the west the vegetable garden and greenhouse. The first and second of these deserve especial mention.

The front lawn is quite simple and in harmony with the suburban character of a New England town. The old trees just inside the wall, which extends along the street, give abundant shade and a finished appearance to the planting, while the stiff line of the wall is broken by a mass planting of laurel under the trees. Two old maples, fortunately inherited from the original place, stand on either side of the path entrance, making an unusually fine setting for the gateway and emphasizing its sunken position between the stone posts. The tree and shrubbery planting which frames in the south side of the lawn disguises somewhat the steep slope and has an added value in helping to enclose the flower garden.

THE TERRACED GARDENS

The slope immediately to the south of the house is terraced—probably the only way in which it could be successfully treated, under the circumstances. Here, the lawn in front of the living-room and its tile piazza is on the highest level, the formal flower garden occupies the lowest level, while in between is another terrace. The house is divided from the front lawn by a planting of *Abies concolor*, prostrate junipers and *Rosa nitida*. These are particularly interesting in autumn and

winter when the red of the rose stems makes a contrasting note with the grey green of the spruce. *Juniperus tamariscifolia*, one of the numerous forms of the prostrate juniper, plays a delightful little part planted at intervals close against the brick steps.

Dividing the house lawn from the lower terrace is a wall surmounted with a balustrade, in front of which is a flower border. Three stairs with connecting paths lead down through the second terrace to the garden and give easy access to it. An added convenient entrance is a small gate which opens on a path to the service road, and connects with the rest of the grounds.

THE BOUNDARIES

The heavy plantation of evergreen and deciduous trees disguises somewhat the irregular slope of the ground which drops away from the garden in three directions. This planting forms a generous boundary for the garden, the dark green of its white spruce, cedars, Scotch pine, white pine and hemlocks making a pleasant contrast with the flowers, while the flowering trees add to the bloom of perennials. The blossoms of Amelanchier, red bud, dogwoods, locust, yellow wood, horse-chestnut and catalpa continue from early spring into the summer.

The contrast of *Abies concolor* and *Rosa nitida* on the house lawn is continued with Ghent azaleas against arbor vitae on the terrace, while in the garden boundary the red flowers of *Pyrus atrosanguinea* make a brilliant effect against white spruce.

The hawthorn hedge which encloses three sides of the garden is another interesting feature of the boundary and the stone wall on the fourth side is an especially fine piece of retaining masonry. The privacy gained by a good enclosure is very essential in the success of a garden as an out-of-door room, and it is pre-eminently as an outdoor



The front lawn and entrance are kept quite simple and in harmony with the suburban character of a New England town

room that a flower garden is an important part of the grounds.

The large semi-circular seat on the west side of the garden proper is a very inviting place from which to view the flowers. When the hemlocks at its back are tall enough to throw the shadow of delicate boughs across it, it will grow in charm and seclusion.

Opposite to the seat is the pergola. It is unusually fortunate in its position in front of the heavy evergreen planting, and as soon as the vines begin to cover it, it will sink into its right place in the garden and be a shady retreat from which to look out on the sunny flower borders.

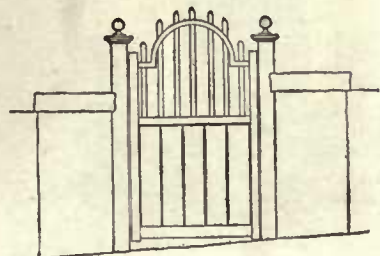
THE FLOWER BEDS

The whole of the garden can be seen at one time, so a certain uniformity in its planning was desirable. To a great extent this was obtained by the four central flower beds where *Viola cornuta* and *Arabis* are used as edging plants and iris, columbine, achillea, *Chrysanthemum maximum*, phlox and asters appear in a continuous succession of bloom. These were chosen largely because of their long blooming habits as well as their flower display, but of course, they form only a small part of the planting.

The four beds form the borders for the lawn space, and for the pool in its centre, the oblong shape of which conforms with the rectangular outline of the garden. It is interesting to note that the pool is so constructed that the grass can grow to the very edge of the water, an effect particularly good in preserving the lawn simplicity.

The central flower beds are comparatively low and broad in appearance, while the long side borders give an enclosing high effect with many red and white hollyhocks to make a particularly fine effect in midsummer. The continuous bloom of many varieties is very effective when the garden is viewed from above, and adds an interest to the close inspection of the flowers when one comes unexpectedly upon scattered groups of them.

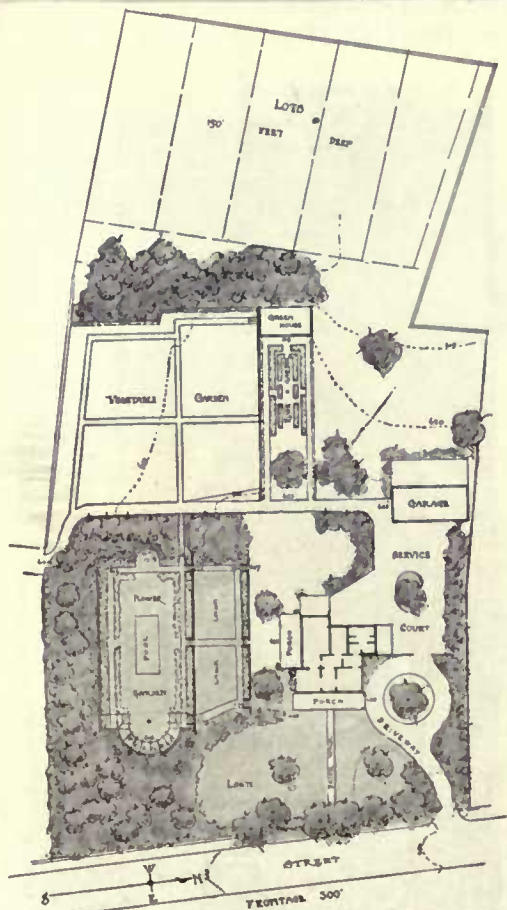
Taken as a whole, the garden is an intimate part of the house, especially of the living-room. Its sheltered position, its comfortable seats, its shady nooks, its bright color, all draw one out of the room into its larger open continuation, the garden.



Design for the wall and gate into the vegetable garden



A heavy plantation of evergreen and deciduous trees disguises the slope of the ground from the end of the garden



The general plan shows the relation between the various parts of the property development

One cannot look upon this rejuvenated New England place without admiring the effective manner in which its various dissimilar features have been drawn together and harmonized. It is distinctly a "home," with all the intimacy of arrangement and effect which the word implies.

THE LANDSCAPING PROBLEM

There is, indeed, far more to the successful accomplishment of such a task than merely planting for ornamental effect. The real problem was not how to obtain this or that individual combination of color or strength of outlines, but rather to create a real "home ground," an organism in which the subdivisions, while serving their own peculiar functions, are united in a definite, concrete whole. Hill-side property is a subject with which many others have to deal in one form or another. The actual situations to be met vary, of course, in practically every case, but the main principle is fixed: the practical conditions must be moulded into a skilful design which is supplemented by a planting of decorative value.



Many good varieties are available for the berry patch. This one is Jessica

STRAWBERRIES, HOME GROWN

A Berry Bed for the Garden—Preparation, Planting and Care That Bring Results—
The Best Varieties to Grow

ROBERT STELL

PEPPERS, new peas, fresh egg plants—why not home grown strawberries as well? They will thrive in practically any part of the United States, they are not over-particular in the matter of soil, and they are hardy. And this is the time to start them.

The strawberry is essentially a plant that asks a spot for its very own, and so it is usually grown in specially designated beds. The best soil for it is a dark, sandy loam, fairly damp but by no means mucky. Lacking this, strawberries will succeed quite well in any soil that will grow good potatoes or corn.

See that the bed is well drained and manured. If it lacks richness, manure in the proportion of one load to 1/20 acre should be added and plowed or forked in. As a top dressing use a similar amount of well rotted manure, and harrow the whole surface thoroughly.

The new strawberry bed is started with the runners from matured plants. If possible, secure runners which were sent out by their parent plants last fall, and after seeing that their roots are light in color, long and thrifty looking, clip off about 1/3 of the root length and remove all the dead, withered leaves. Do not let the sun strike the roots at any time.

THE FIRST SEASON

Set the young plants 2' apart each way—a convenient way of determining their position is to mark the bed lengthwise and across with 2' rows and set a plant at each intersection of the lines. Open the soil with one hand enough to accommodate the roots in a vertical position, insert the plant and hold it with its crown just below the level of the surrounding surface while you firm down the soil around it. Do not, however, allow any earth to cover the crown. If the weather is warm and dry, a little water around each newly set plant will help matters.

From now on, during this first season, hand cultivation will be the best way to check the weeds and keep the soil in condition. When the blossoms appear, nip off every one—the young plants must not be allowed to bear until next year, for all their energies now should be devoted to growth.

Some time in July you will notice new runners developing on each plant. As soon as these are long enough, train them out from the parent like the spokes of a

wheel, so that they will be equally distributed over the surface and their roots relieved of all crowding. A little earth sprinkled over these runners will keep them in position.

By autumn the plants will be of good size and their runners well established. Keep them well weeded always, and when the ground has frozen cover them from sight with a mulch of meadow hay or good, weedless straw. This covering will serve as a protection against sudden changes in temperature, and should remain in the spring until all danger from freezing nights, with their resultant honey-combing and mounding of exposed ground, is past.

CARE OF THE MATURE PLANTS

When the spring has really opened up the mulch had best be removed entirely from the plants, lest it hinder their growth. Sometimes this is not done, on the theory that the straw keeps the fruit cleaner and free from the grit which otherwise might lodge on it during rainy weather. In the case of unthrifty, straggling plants this practice may be justified, but if the bed is as it should be it will be so leafy that each plant will act as the protector of its own fruit. There is no harm, however, in scattering a little of the cover mulch over bare, exposed places between the rows after the spring cultivation is over.

When the mulch is off the bed, a top dressing of well rotted stable manure should be applied, in the same proportion as in the original preparation of the soil. Wood ashes are an excellent, though often less easily obtained substitute, but they should be used cautiously because of their rather concentrated strength. Weeds, of course, must be guarded against. A conscientiously wielded hoe is the best protection from them, but in using it be careful not to go deeper than 1/2", else you may hurt the roots of the strawberries themselves.

We come now to the blossoming and fruiting season, and consequently to your reward for all the watchful waiting your strawberry bed has so far entailed. As to the harvesting and use of the crop nothing need be said, for the person who does not know how to pick and eat a strawberry would scarcely have reached this point in the story. A few words regarding the future, however, may not be out of place:

The first and second crops from a
(Continued on page 54)



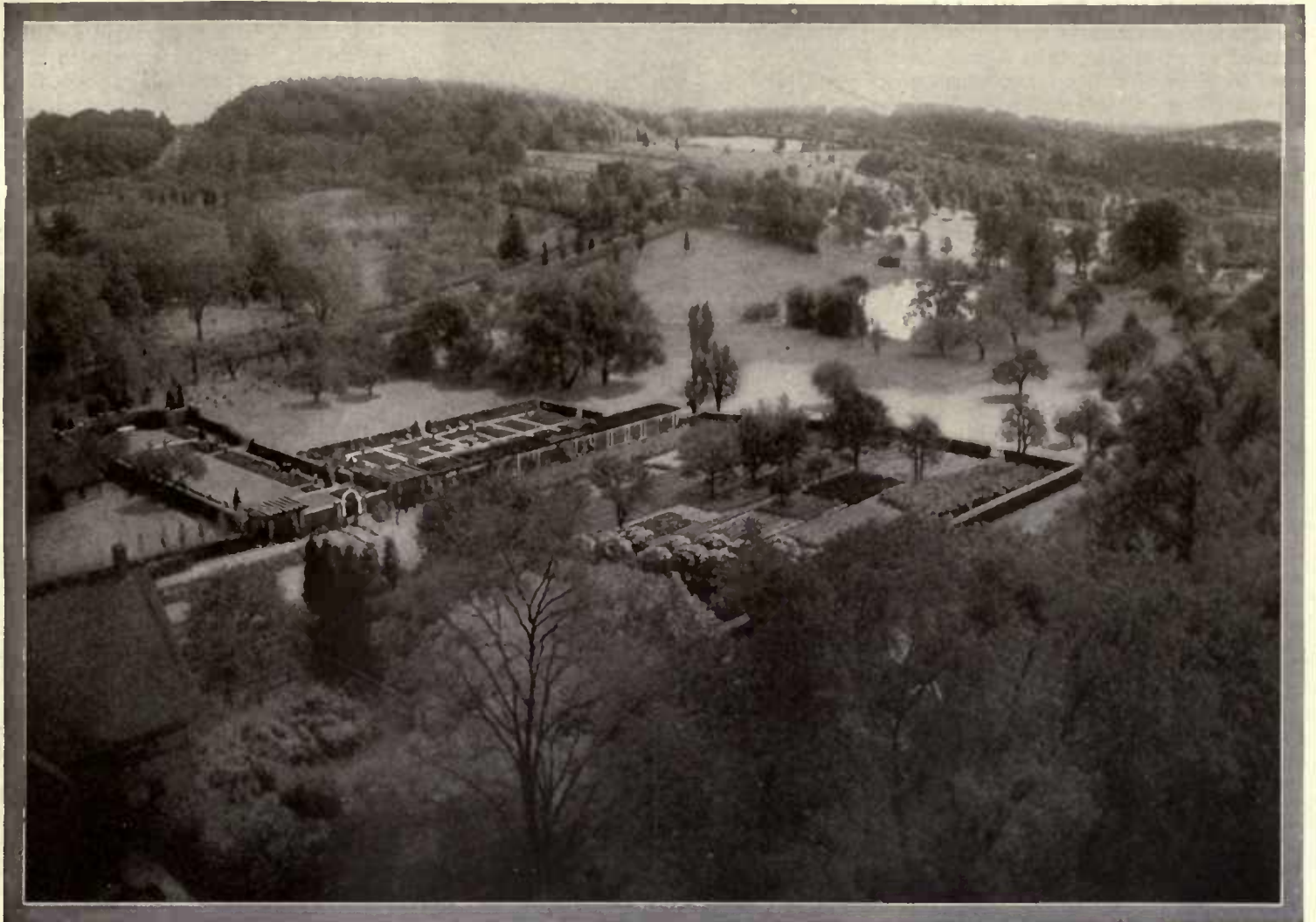
Pots may be used to hold the new runners, where they quickly develop into thriving stock



Meadow hay or good, weedless straw makes the best winter mulch to guard against frost



The properly home grown strawberry is far better for table use than the fruit-store brand



Biplane view of the estate of James Speyer at Scarborough, N. Y.

WHY NOT YOUR OWN NURSERY?

Suggestions for the Garden That Goes Bald and the Garden That is Crowded

GRACE TABOR

ALL flowers have their faults—for gardeners are a fallible lot and flowers unruly. Like people, some are more faulty than others, and, similarly like people, the faults of one may perfectly well be the faults of another. That is, the same faults are common to all flower gardens, even though some may not show them.

Perhaps the fault most commonly found in the average garden is a bare spot here and there. By this I do not mean a space left untreated, but a real bare spot where something is intended—made bare through a failure, or through a little neglect at a crucial time, or through miscalculation of one sort or another—the kind of vacancy that calls attention to itself, and that the gardener apologizes for whenever he passes it.

Such spots are almost sure to appear even in well regulated gardening; for some plants that have done well in previous seasons fail unexpectedly and either die altogether, or grow so poorly that they do not fill the niches allotted to them. So there is just one way to be sure of avoiding them; have a garden nursery—a place where flowers are raised for the one purpose of filling in the



An old house with a proper setting of trees, shrubs and vines—the residence of F. S. Olmsted at Brookline, Mass. Here the natural and artificial features are in their correct relation, supplementing each other

vacancies that are bound to arise.

THE HOME NURSERY

Growers of fruit always have these nurseries; one is maintained usually on a large estate for the purpose of reinforcing shrubberies or shade plantings, if accidents of weather deplete these; but I have come across few indeed given over to flowers. Which makes me wonder, for though the flower garden is of the summer only, and though flowers may be grown quickly compared to fruit trees or shrubs, surely there is nothing that the gardener ever wants more intensely than he wants a good plant in the flower garden, if a poor one develops.

Do not wait for the need; anticipate it. Set aside a small space in the garden, a border along its path, or the space where the hotbeds are, and get under way certain substitute plants which may go into this space when the weather permits. One packet of seeds of the right thing will assure plants enough to do no end of substituting. It is not necessary to have a variety for this; all that is needed is sturdy, sure growth, of a floriferous nature—and bearing flowers not too strong

or peculiar in color. Let the choice be also a plant of rather upright habit instead of spreading; then it may be used in place of either form, whereas if you choose a wide spreading kind it cannot be introduced into the space made vacant by the illness of a hollyhock or a foxglove or other tall and narrow growing specimen. And of course, choose an annual.

The giant snapdragon (*Antirrhinum*), which grows about 3' high, may be had in the pure colors—white, scarlet, yellow, garnet, pink and rose as well as in a mixed packet—is one of the most satisfactory things the gardener can grow, whether for itself in the flower garden or for its merits as a substitute plant to be cultivated in the "nursery." Sown out-of-doors early in May it comes into bloom in July; that is, in about ten weeks, under good weather conditions. Sown in a flat cigar box now, and kept in a bright window until the first pair of true leaves are formed, then transplanted to thumb pots or to a roomy flat, to be moved thence to 2" pots as it outgrows this, it will be within a fortnight of bloom when put outdoors into the nursery early in May and blooming freely by the time you need it in June or July.

HOW TO TRANSPLANT

Transplanting at such a time has never been to me the dangerous operation some declare it. I have moved perennial larkspur in full bud, and they have never dropped their heads; and phlox in blossom and other things too numerous to mention which people say will die if you touch 'em. I contend that if it is properly done, there need be no fear of consequences. But be sure you do it properly. Which means doing it so carefully that the plant really does not know it has been shifted. The secret of it is a huge earth ball, of course, embracing all of the roots and watering in after resetting.

Have a square of burlap to lay down beside the plant you are to move, and insist that it be taken up with a pointed nosed shovel, not with a square spade. Have your gardener set this deep into the earth and dig vertically all the way around the plant, describing a circle a little larger than the spread of the plant's leaves, before he undertakes to do any lifting whatsoever. If it has not rained within thirty-six hours, water the plant in this narrow cut or channel, pouring in gently as much as a pailful, and go away until the next day. Then begin again, plunging the shovel in vertically to avoid cutting off the ends of the rootlets, and gradually work around and under the earth ball thus set apart until it will lift intact. As it is lifted free of the ground, slip the burlap under it quickly and then let the shovel be withdrawn carefully, not to shake or jar it. Draw the burlap up around the plant's trunk and secure its corners, then set the whole lightly on to a barrow or flat board or some such thing, for transportation, remembering always to avoid jars.

Dig a hole to receive it a little larger than the hole it has left; pour a pailful of water into this; sift some earth lightly over the saturated ground as soon as this water has been absorbed; set your earth ball



There is no excuse for a naked patch in the garden, even though it be in a shady place, as under trees or under an arbor

overgrown patch of ground outdoors, brought into the house and given a chance, and made so much of their opportunity that in three months more they were in bloom and continued so for weeks until spring once more had arrived.

A larger and more imposing form than the strain recommended is that known as the winter or Brompton strain. These grow to be about 2' high, and from seed sown now indoors will furnish blossoming plants by midsummer. This strain is the one especially grown for indoor winter flowers, and if you care to save seeds from it during the summer and start them in August or September, lifting and potting the seedlings in the fall, you will have flowers in abundance practically all winter.

In addition to these two species do not overlook the possibilities of the white zinnia as a substitute plant. It is not of the form most desired for this purpose, but the garden nursery that harbors a few will be making no mistake, for if they are not wanted in the flower garden they will provide no end of cut flowers for the house. So, too, will all these nursery plants. The flower garden proper cannot be relied upon for cut flowers if many of these are required, for cutting here must be limited to *passé* flower heads which are taken off only to induce further bud and blossom. A cutting garden is, therefore, as much of a necessity as the nursery, but the two may perfectly well be combined.

THE CROWDED GARDEN

Crowding is often as much in evidence in the garden as the bare spots—

(Continued on page 68)



The rock wall garden is always interesting. It gives a touch of color to the grey stones and needs little attention from the gardener

STARTING THE GARDEN INDOORS

Gets the Jump on Nature and Proves That Patience Is Not the Only Garden Virtue—
What, When and How to Plant for Pre-schedule Results

F. F. ROCKWELL

THE success of your vegetable and flower garden for this season must be determined to a large extent before a single seed goes into the open ground. Nature, like the Devil, takes care of her own, but as man has presumed to improve upon Nature and has changed the character and the form of her children, Nature has dumped the responsibility of taking care of them very largely upon man's shoulders.

Furthermore, Nature is patient and man is not. It makes very little difference to Nature whether the first radish to reach maturity grows in Mr. Smith's garden or in that of Mr. Arenberowsky, but to Mr. S. and Mr. A., who are representative gardeners, it makes a good deal of difference.

For these reasons, wherever there is a gardener the early garden is a matter of great importance; and the early garden must, of course, be started weeks before the frost is out of the ground.

"Indoors," in the sense in which it is used here, means anywhere out of the weather—the small greenhouse, the window garden or the hotbed. You can buy such plants as you will need later, but it is cheaper to start them yourself; then you can get just the varieties you want, and there is the fun of doing the work and making all of the garden your own.

THE INDOOR NECESSITIES

First of all, then, you must have a place in which to do the work—greenhouse, conservatory, hotbed, or warm, sunny window. These are desirable in the order mentioned; but even with the latter, quick results may be counted upon, provided conditions are favorable and your equipment is adequate. "Conditions" include temperature, light, moisture, soil, time and good seed. Equipment should include shelf, bench or table, flats, seed pans, soil ingredients, drainage material, glass for covering seed, clay or paper pots, and, if necessary, a starting frame or stand to supply bottom heat to obtain a quick, strong stand of seedlings.

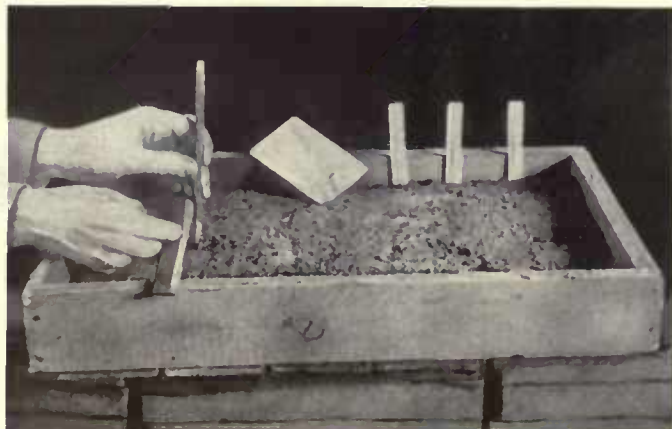
The temperature should be sufficiently high to obtain a prompt, strong germination; the longer a seed has to stay in the soil before sprouting the less chance it has for making a strong plant. To germinate at their best, most seeds require a temperature of 5° to 10° more than that which will suit growing plants of the same variety. For this reason, what is known as "bottom heat" is used where possible. This is simply additional heat under the flat, seed pan, or box in which the seed has been sown, or in the house



Though more pretentious than the usual flat and pane of glass, this window starting frame is not hard to make



Vegetable seeds that are started indoors produce days or weeks ahead of the regular open-air growing time



A pencil point is good for making the tiny seed drills, and a ruler will help you to get the rows straight and parallel

over a radiator or register. A room temperature of 50° to 60° is sufficient for most vegetables and flowers. Tropical or warm blooded vegetables like tomatoes should, if possible, be given 5° to 10° more. There is little danger of giving too much bottom heat, so long as you do not run the risk of setting anything on fire; the soil in the box absorbs and distributes the warmth.

Although seeds may be started in absolute darkness, the moment they push above the ground they need an abundance of light. And the nearer it can come from overhead the better, as the little seedlings will "draw" toward the light so quickly as to be seriously injured in a day or two. Do not attempt to start seeds in the house unless you have a light window, preferably a sunny one which can be devoted to them; a bay window is, of course, better yet.

MOISTURE AND AIR CONTROL

Beyond any doubt the thing which causes most failures in starting the garden indoors is improper control of moisture. Fix in your mind and remember forever these two facts: too much water is as bad as too little; dry air is almost as bad as dry soil. In wet soil seeds will rot quickly, and many kinds are thus destroyed after they have germinated. On the other hand, when the tiny sprouting rootlets issuing from the seed strike dry soil, they perish immediately.

The usual method is to sow the seed in a box of ordinary soil, water heavily and put away to sprout. Result: some of the seed rots, part survives and germinates, and by that time the surface of the soil has become dry so that the little sprouts shrivel. What can you expect from such a method?

To get good results, the soil about the seed must be moist, and kept evenly moist until after germination has taken place. The little seed sprouts as they first grow are very near the surface; therefore, it is essential to keep the surface very moist. This is exceedingly difficult in hot, dry air. Seeds grow better in a conservatory or greenhouse because the air is moist. If you attempt to start seeds in the house, keep the air

as moist as possible by evaporating water in open pans on the radiator, registers or stove.

From the day the plants get above the ground, fresh air is another important requirement. Ventilation should be given at least once every day, and incidentally this will help to keep

(Continued on page 76)

THE ultimate pinnacle of the gardener's life is reached, *mes soeurs*, when one attains that facility with Latin which makes it possible for one to pass through her garden and offhandedly call each bush and blossom by its classical, its botanical name.

This is an astral plane, and one arrives there only after patiently consorting with men learned on the subject—or with flamboyant garden labels and seed catalogues.

One must not stumble over the names. One must not hesitate and run down the neuter of the second declension or the feminine of the third to find the proper ending. Not at all. One should be able to roam through one's garden chatting a Latin as far above reproach as was Caesar's wife. *Pachysandra terminalis var. variegata*, *Sempervivum tectorum* (which grows wonderfully in poor soil), *Erigeron Glabellus*, *Calistephus hortensis* (dear old China aster!), *Helianthemum vulgare*, *Gnaphalium Leontopodium*—these names should trip from one's tongue as though, really, well really one preferred Pliny to Ernest Poole and Ovid's "Ars Amatoria" to Dreiser's "Genius."

WHAT a consoling sense of universality this Latin gives! One speaks the same garden tongue as the little Jap who sucks at his three-puff pipe beside a stone lantern in Yamagani, the same as the devout Moslem pulling on his houkah in an Omar Khayyam garden, the same as some exquisite daughter of La Belle France pulling on a cigarette beside her *tapis vert*, the same as Mrs. Reginald Chomley-Brookhausen pulling on her gum in her strictly proper and formal garden at Wichita, Kansas. Now you may call a spade a spade, and the Jap call it a shovel, and La Belle France a *bêche* and the Turk a *ch'ou*, and Mrs. Reginald Chomley-Brookhausen a digging instrument, but to all—American, Jap, Turk, French and divorcée—*rosa* must always be a rose.

And through the varying changes and chances of this wicked world that nomenclature holds its own. Slavic animosity may rouse the Tsar to change Petersburg to Petrograd, Celtic rage may rename Le Boulevard Houssman Le Boulevard Kitchener, British wrath strip the Garter off Wilhelm's leg and the Star off his breast, yet, despite these ravaging wars, these soul-wrecking mutations, the humble *Tradescantia Virginiana var. coccinea* remains the humble *Tradescantia Virginiana var. coccinea*—that gentle little flower in the cranny of the wall, the red spiderwort.

Of course, there are eminently justifiable reasons for this: the very work of classical scholarship forms a bond of unity between differing nations and diverse peoples. Latin is Latin

BOTANICALLY SPEAKING

whether one understands it or not, the very use of the language in the garden is a pass to that household of many tongues and many customs.

Those of other minds have also their justifiable reason, and one is tempted to say that in the garden sentiment is good logic. These are the insurgents—the Wycliffs and Luthers (not Burbank) of the gardening world who have scant patience with a tongue not understood of the people.

ROBERT BROWN-RING was a brave man. He had the courage to marry against the wishes of a stern parent. He had the courage to live over a deep canal in Venice. He had the courage to write "The Ring and the Book." But even greater courage did he display when he flung conventions to the winds, tore up the botany manuals as though they were mere scraps of paper, and descanted on the Spanish name of a flower. He even went so far as to say that he "must learn Spanish, one of these days, only for that slow, sweet name's sake."

Whether he did or not is a matter for conjecture. He may have taken out a poet's license to say such things. But there is the vow, down in black and white, in the third verse of the first section of "Garden Fancies."

It is a terrifying sight to see a dignified old gentleman thus kicking over the enthroned gods of Classical Nomenclature. It makes one tremble for the stability of all things antique and orthodox. One wonders what would happen if gardeners rose in their might and scourged forth the Latin name changers from the Temple of All Growing

Things. Chaos, irretrievable chaos. *Rosa* would no longer be a rose to all men. It would become as extinct as the Dodo and the split skirt, as diverse a thing as the spade.

THERE are a few other intrepid souls who face consequences and cling to the names they love, names that mean something to them. They walk down the garden of their delight, and no rose ever bloomed so fair as where some buried Caesar's Latin lies. To them rest harrow—if they chance to have it—brings the vision of the field and the spot where the harrow rested from its furrowing; to them wall-flowers flash the memories of old secluded gardens that have place in their hearts.

These are the old names—gillyflower, primrose, cowslip, forget-me-not, daisy, periwinkle, camomile, marigold, mignonette, mallow, hollyhock, foxglove, Sweet William, clematis, honeysuckle.

Is there not slow, sweet music in such names?



MARCH NIGHT

*The vistaed concaves of infinity,
Star-vast, and archipelagoed with suns,
And gulfed with stellar space—the luminous banks
Of the gigantic, straggling Milky Way,
The moon that takes the huge world at one glance,
Give me a winging sense of stars and space,
Dim-bodied shapes of unimagined Dream
Beat round me with a multitude of wings;
Eternity's presence overshadows me,
And I reach out toward everlastingness . . .*

*But now the moon's a ghost in silver mail,
As, blowing through a storm of stars, the earth
Dips downward into dawn, deluged with light—
Sunlight which is the golden laugh of God!*

*The naked trees—gaunt, sullen limbs a-creak—
That shivered half-alive in the rushing air
Of Winter, dream of greenness and are glad;
The marching armies of the snow have gone;
White blossoms soon will rain from windy boughs;
All Nature's little gentle things will wake,
And earth will grow a Wonder to the sky!*

—Harry Kemp.





An old-world glimpse of a new-world house—a detail of the residence of Charles S. Walton, Esq., at St. Davids, Pennsylvania

D. Knickerbacker Boyd, architect



For the damp garden corner the old-fashioned board walk is still the best type of path; instead of the boards, cedar branches, like miniature logs, can be used. They are more picturesque but less practical



Apart from their picturesque charm stone steps are an indispensable feature in the rocky garden. After construction they can be covered with rock plants grown in the crevices or with ferns banked along the sides



There should be a definite reason for the path curving. Sometimes it avoids a large tree or skirts an embankment, as here. This also is an example of a concrete path treated with a naturalistic pebble finish



On a level stretch nothing is so satisfactory and lovely as a grass path. It is a veritable part of the garden and lends itself to the most charming treatments with border beds. It requires, however, a maximum of care

DOES NATURE ABHOR THE STRAIGHT AND NARROW PATH?



A path must have a definite *raison d'être*; it must lead somewhere and it must be part of the garden scheme. Here the path leads definitely to the gate and shares the construction characteristics of the wall



If concrete is used for the paths there should be found some way to mitigate its mechanical nakedness. A grass border or a flower border will help, and rose arches always enhance the inviting effect of any vista



Properly bordered with iris or phlox arranged in a definite color scheme the old-fashioned gravel path has few rivals. It is easy to the foot and after rain gives that rich earthy perfume so beloved of gardeners



Of late years gardeners have seen the beauty and wisdom of the Japanese stepping stone path. It is a naturalistic treatment, when properly laid, easy to walk on, and gives the garden an unusual interest

OR, IS THE STRAIGHT PATH THE LONGEST IN A GARDEN?



Early in the spring, before growth starts, some of the oldest currant shoots should be cut away at the ground line



A good trellis for blackberries and raspberries is made of posts between which lines of wire are stretched

ALL THE CANE FRUITS WORTH WHILE

Why You Should Grow Your Own Berries Instead of Buying Them—Selection, Planting and Culture of the Best Kinds for the Home Table.

W. C. McCOLLOM

THERE are good, sound, logical reasons why you should set out a small fruit border. It gives quick returns; you need not plant with the sole idea of aiding posterity, because you will get abundance of fruit the second season and a full crop the third year after planting.

The cane fruits are all good, vigorous growers and do not require coddling. No great skill is required in their pruning or general handling, for being dwarf they are easy to get at, and they occupy very little space in proportion to the return they yield. One of the most important reasons for growing them at home, however, is that their berries may then be picked in the very best possible condition. Blackberries, raspberries, etc., are poor shippers, and to avoid crushing and bruising must be picked for the market while still firm. The home grower, of course, need not gather his crop until it is luscious and dead ripe.

All of the canes enjoy abundance of moisture at their roots. Therefore, if you have a low spot in the garden it might be given over to them. A special section can be devoted to them, or they can be arranged in a narrow border around the outside. Even a single row border is satisfactory when your garden space is limited, although, if you can afford the space, the better place is a separate border adjoining the garden.

METHOD OF SETTING

Cane fruits demand abundance of plant food in the soil, in order to have really high quality fruit. The border should be trenched 2' or 3' deep. In preparing this trench or bed, use about $\frac{1}{3}$ well rotted manure and $\frac{2}{3}$ soil. Replace the soil in 9" layers, with the manure between. The same earth that was removed in digging the trench may be used for this if care is taken to place what was originally the top soil at the bottom of the bed. A border prepared in this manner will last indefinitely with no other feeding save the customary winter mulch.

Absolute sunshine is not essential to the welfare of the plants, generally speaking. A nice sunny location is desir-

able, but partial shade is very good if not too dense. One thing to avoid, though, is proximity to trees of a heavy rooting nature, as they will soon form enormous root masses in the border and the soil would be impoverished.

Raspberries and blackberries should be supported in some manner, else they sprawl over the ground, the fruit mildews, and more space than necessary is occupied. Any kind of a trellis will answer the purpose, one of the best consisting of posts about 12'-20' apart and 4' high, with two or three lines of wire. Stakes may also be used, a fairly stout one at each plant to which the shoots can be trained. If you use wires for training, be sure to get spring coil wire, which never sags.

It is a good plan where possible to sow cover crops of a leguminous nature during the summer and plow or dig them in during late spring. Thus, they will act as a winter mulch and also supply the element to the soil which the canes require. A winter mulch of manure is very desirable when no cover crops are sown, for the plants are generally inclined to be surface rooters and so must be protected from the cold.

Pruning is a very simple task, and can be practiced any time before actual growth starts in the spring. Much depends upon the condition of the plants; the more vigorous the growth the less pruning proportionately will be required, while poor, weak growth needs heavy pruning to stimulate the plant.

RASPBERRY CULTURE

The raspberry is perhaps one of the most popular of all garden fruits, but there is considerable variety in the types both as to quality and flavor. There are what we call early and late sorts, but their difference is of days rather than weeks. The moral of this is, do not plant any more than you need during bearing season.

When setting out the raspberry canes, cut the shoot clear to the ground. Leave an eye or two at the bottom to start growth. All the old canes should be removed at the ground line as soon as the fruit is picked, for then the



Two sprays of currants that show the difference in fruit between cared for and neglected bushes



Gooseberries respond to proper pruning and care by yielding larger and more abundant fruit

numerous young ones, which will be the producers for the following summer, will be pretty well advanced. Tie these new canes to the supports, and when they have attained the height of the trellis they can be pinched at top to strengthen them and start side shoots. In spring a shortening of approximately $\frac{1}{3}$ of the strong, healthy wood is all the pruning required, unless the growth is poor.

Raspberries are inclined to be a little tender and frequently winter kill. Winter killing, I believe, is caused by an unhealthy growth, the result of impoverished soil. When the plants are properly nourished it is very rarely that they succumb to this danger, and a little extra care of the soil is far better than having to take the canes down every fall and bury them for protection, as is often done. Insects or diseases seldom attack raspberries. When they do, they are usually the result of a poor soil condition; good soil promotes a vigorous growth that is rarely troubled by any of these things. Red rust is the most troublesome of the possible diseases; it appears in the form of red blotches on the foliage and soon spreads until all adjacent canes are affected. There is no cure

for it, although Bordeaux mixture is a good preventive, combined with a cutting out and destruction of all that may be badly affected plants. Anthracnose is another foliage disease which can be kept in check with Bordeaux mixture. Among insect pests, borers may become annoying. The only remedy for them is to cut out and destroy the infested canes.

As to varieties, personal preference figures largely, but for good all-around sorts the following will be found satisfactory:

Cuthbert is the best red raspberry to date; it is of good size, fine color, hardy, vigorous and an excellent bearer. King is also good, and Perfection is a new variety that has merit and will surely be popular. Golden Queen is the best yellow fruited variety, very productive and delicate in flavor, a poor shipper, but just the variety for the home garden.

Cumberland is still the standard of the black varieties. Its fruit is very large and the plant produces well. Gregg and Black Dia-



The cane fruits are vigorous growers and need no coddling. In winter, though, a mulch is advisable to protect their shallow root system from freezing



Currants generally do best in a sunny situation, though partial shade is by no means fatal to their success. A well made bed is desirable and worth while

mond are also good black sorts. Among the purples Columbian is the best all-around berry, with Schaffer and Royal Purple as substitutes. Do not neglect to include a few of the ever-bearing raspberry St. Regis; it bears early in the season and will fruit again in the fall.

BLACKBERRIES AND CURRANTS

Blackberries require the same treatment as the raspberry. They do well under the same soil condition, they require the same method of pruning, and are subject to the same diseases and attacks of insects. Among the best sorts may be mentioned:

Early Harvest, a very good early variety whose fruit is only medium in size but very sweet and juicy. Eldorado is a good, large fruited variety that is termed a late sort. Rathbun and Snyder are old tried and true varieties that have stood the test of public opinion for a number of years. Iceberg is the best white fruited blackberry, but these are far behind the black varieties in flavor.

Currants are very popular in England, but we seem to think that outside of being a good fruit for jams and jellies, it has no value. This is a mistake, for when well grown the

currant makes an excellent table fruit with a peculiar acidity of flavor of which one quickly becomes fond.

Currants are very easy to grow and are wonderful producers. They require very little pruning, the best method being to cut at the ground line each year a few of the very oldest shoots. If this is done regularly, you will always have a young, vigorous, balanced plant, capable of producing good fruit in liberal quantities. In pruning always remove wood that is several seasons old, as it ceases to produce results after that period.

The currant worm is the most persistent insect we have to deal with, but any good poison, such as arsenate of lead or Paris green, will destroy it. The plants should be sprayed in spring just as soon as the leaves appear, and again when the plant is in flower, or the fruit is setting. Sometimes San José scale infests the currants; any of the soluble oil sprays on the market will destroy this pest if sprayed on when



Whether red, black, purple or yellow, the raspberry is a justly popular fruit



Home grown berries can mature on the bush instead of in the fruiterer's window

(Continued on page 68)



The photographs on this page are two views of a Louis XVI bedroom. By keeping the walls light in tone and having little furniture besides the few necessary pieces, the size of the room is appreciably enlarged without loss of effect



A combination of rose and yellow constitutes the color scheme—rose curtains trimmed with antique gold lace, cords and tassels, rose casement cloth; the upholstery of the *chaise longue* and chairs is of striped yellow touched with rose



A boudoir with furniture designed and made in America after the Secessionist idea of abroad. The rug is blue, the upholstery black and tan striped velvet, the pillows rose, the legs of the furniture black and the plain surfaces cream with panels of blue

CREATING THE SENSE OF SPACE IN A SMALL ROOM

The Principles of Line, Color and Selection that Lessen the Crowded Appearance of Limited Quarters

B. RUSSELL HERTS

Author of "The Furnishing and Decoration of Apartments"

WHENEVER one tries to bring something into being which does not exist, he has to work with all his might and main. If, for example, one were trying to produce a sense of intense light in a coal mine, he would have to leave no stone unturned (figuratively or actually) to bring about the desired result. An intense light is not very much rarer in the average mine than unoccupied space is in the average apartment. It is necessary to marshal every available element of line and color to produce the sense of distance or height, of the spaciousness needed for furniture, or the vistas required for viewing pictures.

The consciousness of such a necessity, which has grown up in the minds of decorators, of apartment builders and dwellers alike, has had one unfortunate result: it has made a great many moderate priced apartments look very much alike. There has been a tendency to use much the same colors for ceilings and for walls in one room after another almost without end. Mantelpieces and mirrors have been employed in much the same fashion in constructing every building, and, even in the more personal element of furnishing, people have tended to reproduce each other's effects.

There is a larger excuse for the lack of originality which exists in the structural elements of an apartment house, for the architect is confined to the use of stock mouldings and woodwork, doors and mantels, lighting fixtures and the like; although even in these it seems that many buildings are provided with fittings that are needlessly ugly. When it comes to the furniture, the selection of wall papers and of fabrics for furniture coverings and curtains, there is less excuse for endless duplication; it exists merely because people have not

yet come to realize that they can employ the same principles as their neighbors and yet reach altogether personal results. People have not yet, in any large numbers, attempted to make their homes individually expressive, and there are still thousands of women who will search through a dozen shops to obtain a hat which embodies exactly their idea of what they ought to wear, to whom it never occurs to seek a chair or a table for their own boudoirs which may be equally expressive.

It would be regrettable if a more universal study of the principles behind the creation of a sense of space did not make us more individualistic in our decoration and not less so.

THE EFFECTS OF COLORS

If we apply such principles as we have at hand to any particular room, we can see at once what a wide range of possibilities they open up. For example, it is a well known fact of physics that the light rays of certain colors travel much more quickly than those of other hues. An example of the rapidly moving type is red, the rays of which reach the eye more quickly than those of any other color. A room, therefore, done in red appears smaller than it would in other colors, while one in blue appears extremely large for its size. If this fact had been more generally realized by the last generation, we should not have had the widespread use of red wall papers and window curtains, which existed in America a quarter of a century ago. To-day we have not discarded red as an element in decoration; we have merely determined that its use is desirable only in very large rooms, where the effort is rather to reduce space than to increase it; or in small objects such as lamp shades, pillows, vases, etc., which are to be emphasized



Green is the prevailing color in this boudoir, the furniture being soft green striped with black, the curtains tan and green striped taffeta, the rug and walls painted a very deep ivory



Small pieces make this small Adam dining-room look large. The rug is black with two tones of tan; the curtains black and tan; chairs rose. The stock fixture is cleverly disguised.

more potently than their surroundings.

It may be supposed from this that I am recommending blue walls and blue curtains for every small room, and one might reasonably tend to do this were it not that such procedure would conflict very violently with another equally important principle, which is that, if the stronger colors are used over the large areas of a room, the small, important elements in the furnishing will be rendered unimportant. Just as we should use red only for the creation of certain spots of color, so we must use blue, or any of the other primary or secondary hues—namely, yellow, orange, green or violet—more or less sparingly for wall surfaces, and certainly not in anything like their full intensity at any time for this purpose.



A few dignified pieces have given this foyer a sense of space. Against the many-colored tapestry of the chairs have been used velvet pillows

We are confined, in most cases, to neutralized shades of colors for wall coverings largely because, if we were to use intense shades, we should find our backgrounds leaping out in front of our furniture, bric-à-brac and pictures. That is why so many papers in the so-called taupe or fawn color, or pale tan, have been employed, and so many carpets of the same sort. There is really, however, no adequate reason why soft tones of blue and green (which is also a size-increasing hue) should not be used quite as much, except that these are a little more difficult to handle than the greyed tans that are in vogue.

But color is not by any means the only element that controls
(Continued on page 62)



Soft tones are used in this Chippendale dining-room; a blue and gold Chinese rug; silvered fixtures and mirror; curtains and chairs upholstered in blue velvet



A man's room in which the bed and the circular, rattan panelled chiffonier are the principal objects, since they serve most the needs of the occupant



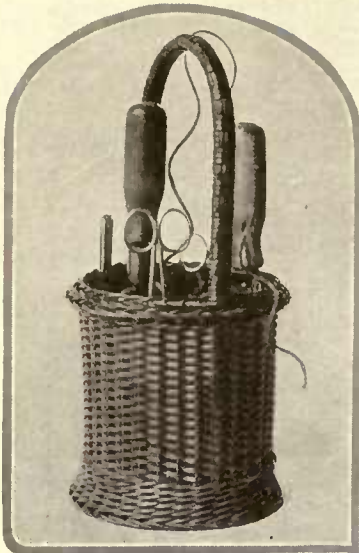
Apart from the two large objects—grand piano and sofa—the furniture of this living-room is small, thus giving it a sense of space. The walls are finished in a glazed ivory enamel, mouldings being used to panel. Tan and mulberry velvet forms the upholstery



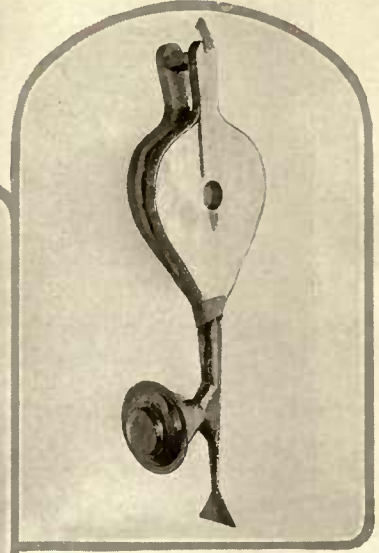
The corner of a purely feminine bedroom, approximately 9' by 13', in which painted peasant furniture has been successfully used. The general color scheme is green, relieved with colored accessories—a black painted shade and pillows of various hues

A PAGE OF GARDEN AIDS

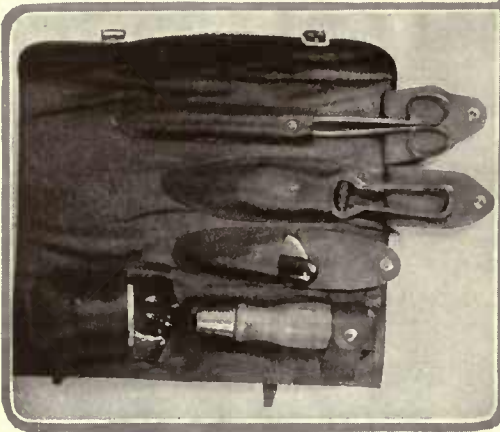
Implements and Accessories That Make for Convenience and Greater Production



This wicker basket with its berry trowel, transplanter, rose gatherer, pruning knife, scissors, twine and pocket scissors costs \$8.50



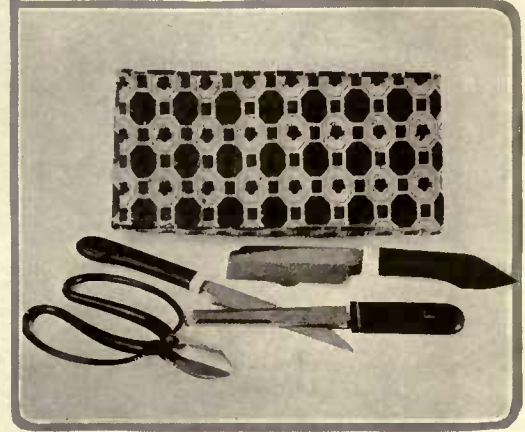
For applying the powder poisons to plant pests a good bellows like this is invaluable. It throws a fan-shaped cloud and costs \$2



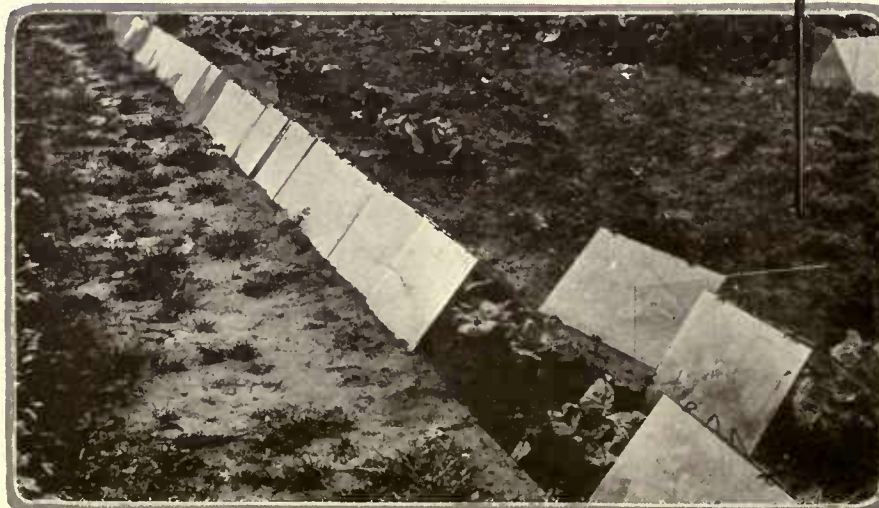
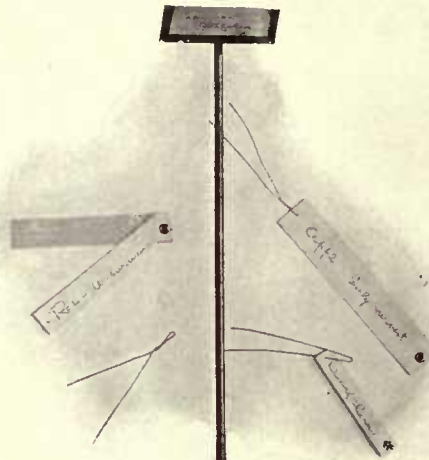
To hold the pruning knife and shears, rose gatherer, trowel and spool of twine, a calfskin roll like this is excellent. The motorist who likes to gather wild flowers finds it especially useful and handy. \$6.75

Every good gardener keeps an eye on the weather. The little windmill always tells the direction of the wind and adds a touch of quaintness and a bit of action on breezy days. \$2.50

Five real gardening aids. Planting dibble, 30 cents; asparagus cutter, 50 cents; weeder, 15 cents; trimming shears, 50 cents; combination soil loosener and scuffle hoe, 25 cents



From Japan comes a paper-covered box containing garden scissors, pruning saw and knife, and heavy knife for graft cutting. The tool handles are natural wood with ivory rims, distinctly original. \$3 complete



These portable forcers, true traps for sunshine, embody simplicity and real effectiveness. Fifty of the size shown here will cover a row 34' long by 1' 3" wide and cost \$9.33



Three sizes and two kinds of waterproof labels. White celluloid protected by mica cover. Plant labels with wires, 25 cents to 75 cents per dozen; garden labels 15 cents each

Here are sixteen portable frames, glass covered and substantial. The assortment costs \$13, and is good for forcing single plants, plants in rows, and melons for extra early ripening

COLLECTING ITALIAN MAIOLICA

GARDNER TEALL

Readers of *House & Garden* who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, *House & Garden*, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.



Maiolica plate, gold lustre and blue, profile portrait (subject unknown). Deruta, circa 1510-1520. Victoria and Albert Museum, London



Maiolica plate, blue and white; subject, "Amorino on a horse," arabesque dolphin border. Deruta, 1530, Victoria and Albert Museum.

WHETHER one is a general collector or a collector of pottery and porcelain in general, Italian maiolica (one may also spell it *majolica*) will be found to be one of the most interesting of "lines," historically as well as intrinsically. Pottery, both soft and hard, is distinct from porcelain, although the term "old china" is commonly used to embrace the whole field of ceramics—unfortunately, I think, as it is of importance to the collector to be precise in the matter of definitions.

Pottery, as distinguished from porcelain, is formed of potter's clay with which marl of an argillaceous and calcareous nature and sand in varying proportions have been mixed. The wares usually designated in England as earthenware are soft pottery. Its characteristics are that it may be scratched with a knife or file, and it is, generally speaking, fusible at porcelain furnace heat.

Soft pottery may be divided into four sorts: unglazed, lustrous, glazed and enameled. Nearly all the ancient pottery of Egypt, Greece, Etruria and Rome was unglazed, lustrous or glazed, while the centuries later maiolica of Italy was of the fourth sort; that is, an enameled or stanniferous glazed ware, the art of which was originally learned, we may suppose, from either the Moorish potters of Maiorca (one of the Balearic Islands) or perhaps from certain Persian sources

THE SOURCE OF MAIOLICA

Italian maiolica was originally called *maiorica*, a name which later gave way to *maiolica*, as the Tuscans more often wrote it that way, even when referring to the Island of Maiorca, as one may guess from the *rime* of Dante where is to be found reference to "*Tra l'isola di Cipri è Maiolica.*" The coarser ware of half-maiolica—*messa-maiolica*—is not to be confused with the true maiolica, which is a tin-enameled pottery, lustered. It is more proper to limit the term maiolica to these tin-enameled, lustered wares.

The Italians ascribe to Luca Della Robbia the discovery of the tin-glaze, some time prior to 1438. We have no dated piece of Florentine or of Tuscan maiolica antedating 1427, and of this year but one dated example. The next earliest dates—1507 and 1509—appear on maiolica of the Caffaggiolo *fabrique*.



"Virgin and Child, with two kneeling figures of the donor and his son." North Italian, 15th Century. This passed from the Gavet Collection to the Morgan Collection



The mark of Orazio Fontana of Urbino

Of the development of maiolica in Italy, Fortnum, an English authority, says the Twelfth, the Thirteenth and the Fourteenth Century native Italian wares were produced in various places. Some of these wares still exist in the towers and façades of churches, and of a palace at Bologna. These are lead-glazed, rudely painted or with single colors, and in some instances

graffiato, proving that the use of a white slip or *engobe* was known in Italy at that period, as affirmed by Passeri, who further asserts that in 1300 the art assumed a more decorative character under the lords of Pesaro (the Malatestas).

THE COLORS USED

Having thus attained an even, opaque, white surface the development of its artistic decoration steadily advanced. The colors used were yellow, green, blue and black, to which we may add a dull brownish red, noticed in some of the Pisan *bacini*. Passeri states that the reflection of the sun's rays from the concave surfaces of these *bacini* at Pesaro was most brilliant, and hence it has been wrongly inferred that they were enriched with metallic luster, an effect that may well arise from iridescence on the surface of the soft lead glaze, easily decomposed by



Maiolica bowl; subject, "Samson Slaying the Philistine." Urbino, 16th Century, by Orazio Fontana. Now in the Morgan Collection

the action of the atmosphere in the neighborhood of the sea.

For many years after the discovery or at least the application of tin-glaze to pottery in Italy, large works and such pieces as the portrait bust and the Madonna and Child, here illustrated, were popular. But before the end of the first half of the 16th Century this practice had lost its vogue. There was, on the other hand, an increased demand for the tiles, plates, etc., of the maiolica, an encouragement that led to the establishment of numerous maiolica potteries throughout northern and central Italy, Romagna and Tuscany leading, and Urbino and Pesaro rising to importance in the manufacture of this enameled ware. Both Pesaro and, later, Gubbio, had attained fame for the pearly, the golden and the ruby luster glaze given their wares, that of Gubbio proving the finest in this respect. Deruta has also laid claim to the introduction of the admirable *madreperla* luster. Some years ago the writer visited this tiny, out-of-the-way village to inspect the *botega* of the modern maiolica makers, and well recalls the ingenious arguments advanced by the gifted director in support of Deruta's claim, which left one convinced until Pesaro savants in turn sought to appropriate the glory for their own town.

Fortnum tells us that the Piedmontese and Lombard cities do not appear to have encouraged the potters' art to an equal extent in the 15th and in the 16th Century, and that neither can we learn of any excellence attained in Venice till the establishment of Durantine and Pesarese artists at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic by the importation of Rhodian, Damascus and other eastern wares what native industry supplied to the pomp and luxury of the hill cities of Umbria; for it must be borne in mind that the finer sorts of



Maiolica plate; subject, "Raffaello and La Fornarina watching a maiolica decorator." Caffaggiolo. Victoria and Albert

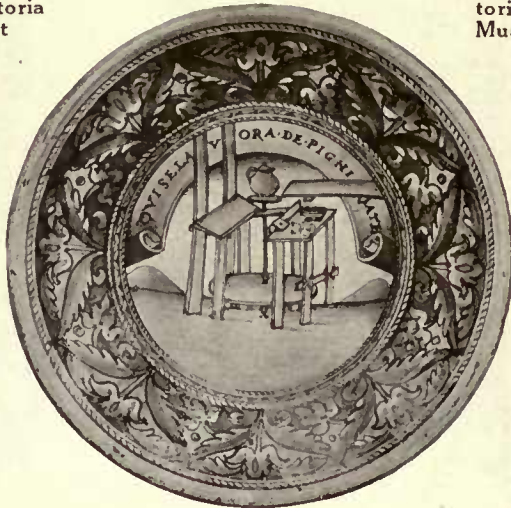
enameled or glazed pottery, decorated by artistic hands, were attainable only by the richer classes of purchasers, more modest wares or wooden trenchers and ancestral copper vessels contenting the middle class. The art of maiolica was also encouraged in the northern duchies of Italy—Ferrara, Rimini and Ravenna. The Umbrian potters probably did not adopt the use of stanniferous glaze before the end of the 15th Century.

THE GLAZES

Federigo, who succeeded to the duchy of Urbino in 1444, was a patron of the arts and a great collector. After his death, in 1482, his son Guidobaldo continued Federigo's patronage to the ceramic artists of Urbino.

The introduction of the maiolica enamel did not, happily, lead to the abandonment of the metallic colors and prismatic glazes of the potters. As we learn from the Maiolica handbook of the Victoria and Albert Museum, the retention of these metallic colors and prismatic glazes appears to have stimulated a development in the artistic productions of other places, the wares of which, before that period, were less attractive. The *botega* of Maestro Giorgio at Gubbio seems to have been at this time the great center of the process of embellishment with the golden and ruby metallic lusters; and indeed, we have little or no knowledge of artistic pottery produced at that *fabrique* which is not so enriched. From some technicality in the process of the manufacture, some local advantage, or some secret in the composition, almost a monopoly of its use was established at Gubbio, for we have the evidence of well-known examples that from the end of the first to the commencement of the last quarter of the 15th Century many pieces painted by the artists of Pesaro, Ur-

(Continued on page 78)



Marks on early Caffaggiolo maiolica

1566
MVT. S. CE.
PISAVRI

O+A
1582

Marks on early Pesaro maiolica

LD
D 1579 D

Marks on early Deruta maiolica



Maiolica plate. Pesaro. Date of make and name of artist are unknown



Maiolica portrait bust, subject unknown. North Italian, late 15th Century. Morgan Collection



Maiolica plate, "The Lion of San Marco." Caffaggiolo. 15th Century

HOUSE & GARDEN

1 9

Full Instructions in Detail and Tabular Form on
Diagnosing Flower Ills and Combatting Garden
Insect Pests



GARDENING GUIDE

1 6

A List of the Best Flowers and Vegetables,
Together with Directions for Planting, Cultivat-
ing and Harvesting

SPRAYING TABLE

Abbreviations: AL—Arsenate of lead; PG—Paris green; H—Hellebore; Nic.—Nicotine preparations; MO—Miscible oil; KE—Kerosene emulsion; W—Water, hot (for dipping); BM—Bordeaux mixture; LS—Lime Sulphur; AC—Ammoniacal solution copper carbonate; SF—Sulphur, flowers of (for dusting). a—After; b—Before; d—Days; f—Follow up in; B—Blossoms; O—Open; F—Fall.

INSECT OR DISEASE.	ATTACKING.	REMEDIES.	REMARKS.
HOUSE AND FLOWER GARDEN			
Aphis.....	Various plants, mostly indoors	Nic.; KE	Two or three applications several days apart will be necessary to get the plants clean; avoid shade, dryness and crowding.
Aster-beetle.....	Asters mostly	AL; strong	Usually appear quickly in large numbers; quick work is necessary to save the plants.
Mealy-bug.....	Coleus, soft-wooded plants, inside	KE; W	Hide in leaf axils; if only a few appear kill with match stick and alcohol.
Red-spider.....	Roses and other plants, indoors	Syringing	Avoid dry atmosphere; apply water with as much force as possible several times a week to foliage.
Rose-beetle.....	Roses, out-of-doors	AL; PG; strong	Use hand picking into can of kerosene and water in connection with spray.
Scale.....	Ferns, palms and hard-wooded plants	KE; W	Dipping is most effective treatment; rinse carefully afterwards.
Thrips.....	Various, mostly outdoors	AL; PG; KE	Very small; they eat the leaf epidermis leaving the skeleton.
White Flies.....	Various, mostly indoors	Nic.; KE	
Mildew, powdery.....	Roses and others	SF	Avoid any sudden shock, such as a cold draft from a window, etc.
Leaf spot, rot or rust..	Various	BM	Before spraying remove and burn all affected leaves or plants carefully.
VEGETABLE GARDEN			
Aphis.....	Melons, cabbage, etc.	Nic; KE	Spray must reach under side of leaves, especially of melons; several applications three or four days apart.
Asparagus-beetle.....	Asparagus foliage	AL	Late in summer all vines should be cut and burned.
Caterpillar.....	Cabbage, tomato and tobacco	AL; PG; H	Use BM in connection with LA; tobacco dust as preventive.
Cucumber-beetle.....	Cucumbers and vines	AL; tobacco dust	Make a poisoned bran bait by mixing 1 qt. wheat bran, one teaspoon white arsenate, one teaspoon cane molasses.
Cut-worms.....	Cabbage, tomato, onions, etc.	AL, in bran	Especially injurious to seedlings of cabbage, turnip and radish; tobacco dust as preventive.
Flea-beetle.....	Tomato, potato; cabbage, turnip seedlings	AL; tobacco dust	Especially injurious to eggplant; hand pick as well as spraying.
Potato-beetle.....	Potato, eggplant and tomato	AL; PG	Tobacco dust as preventive as soon as plants get above ground; kerosene emulsion for young bugs.
Squash-bug.....	Squashes and vines	KE; tobacco dust	Tobacco dust as preventive as soon as old flies appear; injury is done by the young nymphs.
White-flies.....	Tomato, cucumber, etc.	KE; Nic.; tobacco dust	Keep vines sprayed after middle of July with BM as preventive.
Mildew.....	Cucumber, lima beans, etc.	BM	For cucumbers, same as above; for potatoes, begin spraying when about six inches high, and keep new growth coated.
Blight.....	Cucumbers, potatoes, etc.	BM	Keep covered with BM after the middle of July; on celery late spraying should be done with AC, which does not stain the foliage and stalks.
Leaf spot, rot or rust..	Beans, tomatoes, celery, etc.	BM; AC	
ORCHARD AND FRUIT GARDEN			
Apple-scab.....	Apple, pear	BM; LS (summer)	Three times: b B O; a B F; f 14 d.
Blister-mite.....	Apple, pear	LS; MO; KE; strong	Spray thoroughly in late fall or early spring.
Bud-moth.....	Apple	AL	Twice; when leaves appear; b B O.
Caterpillar, tent.....	Apple	AL	Burn nests before caterpillars begin to spread.
Canker-worm.....	Apple	AL	Same as for Codlin-moth.
Codlin-moth.....	Apple	AL	In addition to spray use burlap bands on trunk for trap during July.
Curculio.....	Cherry, peach, plum	AL, strong	Spraying not very effective; jar trees every cool morning and catch beetles on sheet; spread beneath for several weeks after B. F.
Currant-worm.....	Currant, gooseberry	AL; PG; H	At first appearance, usually before blossoming, spray at once. If a second brood appear after fruit forms, use hellebore.
Leaf-hopper.....	Grape	KE	Be careful to cover under side of foliage.
Scale, San José.....	All fruit trees	LS; MO; KE; strong	Spray during winter or early spring, covering every part of trunk and branches.
Scale, Oyster-shell....	Apple and other fruit trees	KE; medium	KE, medium strength, applied in May or June, when young scale which appear like small, whitish lice, hatch out.
Black Rot.....	Grape	BM; AC	BM until middle of July; after that, AC. For one or two vines cover each bunch when half grown with manila "store" bag.
Fruit Rot.....	Plum, peach, cherry	LS (summer); BM	Keep fruit thinned so it will not touch. Gather cherries before quite ripe and spread out in a cool, airy place.
Leaf Blight or Curl...	Plum, peach, cherry	LS (summer); BM	In using LS, be sure not to get it too strong.
Mildew.....	Gooseberry, especially foreign sorts	Potassium sulphide	Keep plants pruned to open form to allow free circulation of air.
Rust.....	Strawberries	BM	Keep plants sprayed during first season and until B second season.



CALENDAR of OPERATIONS

SPRAY APPLE AND PEAR

When leaves unfold.
Three days after petals fall.
When first worm hole is seen on tiny fruits; watch closely for this and get busy instantly.
Thirty days from this time.
Whenever small caterpillars are seen.
The twenty-fifth of June.
The fifteenth of August.

With arsenate of lead combined with first strength Bordeaux; this makes one application do the work of two.

With arsenate of lead alone.
With arsenate of lead alone.

SPRAY CHERRY, PLUM, PEACH AND APRICOT

When leaves unfold.

When petals fall.
Ten-days after petals fall.
Ten days from this application.
Ten days from the last application.

With arsenate of lead combined with second-strength Bordeaux. The latter may be omitted from the second spraying and from the last two sprayings, if trees are in prime condition.

SPRAY ROSES

Before growth has started at all.
When leaves unfold.
May first and on, every week.
As soon as slugs or rose beetles appear.
Whenever aphids (plant lice) appear.

With full strength soap wash, used hot.
With second strength Bordeaux.
With potassium sulphide.
With arsenate of lead.
With dilute soap wash.

HOUSE & GARDEN'S GARDENING GUIDE, - 1916

Cut out these pages and mount them up in your greenhouse for reference. The tables have the complete gardening story set down in the most concise form



VEGETABLES	VARIETIES	DISTANCE APART		SEEDS OR PLANTS FOR 50 FT. ROW	DEPTH (IN.)	NO. DAYS TO MATURE	REMARKS
		APART IN ROWS	ROWS APART				
EARLY HARDY CROPS.							
ASPARAGUS	Palmetto; Giant Argenteuil	1 ft.	3 ft.	50	4	1 yr.	Trench rows and cover in manure with four inches of soil before planting.
BET	E'y Model; Columbia; Crimson Globe; Detroit Dark Red	4-6 in.	12-15 in.	100-150	1	40-60	First planting extra thick and one-half to one inch deep.
BROCCOLI	E'y White; French	1 1/2 ft.	2 ft.	35	1/2	50-90	Similar to cauliflower, but harder.
CABBAGE	Copenhagen Market; Allhead; Succession	1 1/2 ft.	2 ft.	35	1/2	70-100	Set out as soon as weather permits if well hardened off.
CAULIFLOWER	Snowball; Best Early; Dry Weather	1 1/2 ft.	2 ft.	35	1/2	50-80	Set out about ten days after early cabbage.
CARROT	Short Horn; Chantenay; Coreless; Danvers	3-4 in.	12 in.	2/2 oz.	1/2	60-80	Sow in as light, dry soil as possible; be sure not to cover deep.
CELERY	Golden Self Blanching; Winter Queen, Emperor	2-3 in.	12 in.	1/2 oz.	1/2	125-150	In seedbed for transplanting later; set out before plants get tall.
ENDIVE	Giant Fringed	12 in.	12 in.	1/2 oz.	1/2	75-100	
KOHLRABI	White Vienna	6-8 in.	18 in.	1/2 oz.	1/2	65-85	Thin out as soon as possible; use while young and tender, not over two inches in diameter.
LETTUCE (plant)	Mignonette; Grand Rapids; Wayhead; Iceburg; Big Boston	8-12 in.	12-15 in.	1/4 oz.	1/2	60-100	Sow thinly in seed bed and transplant for best results.
LETTUCE (seed)	All-season; Brittle Ice; New York	12 in.	12-15 in.	1/4 oz.	1/2	40-85	Sow in seed bed and transplant for best results.
LEEK	American Flag; Giant Musselsberg	3-4 in.	12 in.	1/2 oz.	1/2	120-150	Sow as early as possible; do not thin out until well started.
ONION	White Queen; Prizetaker; Danvers; Southport Globes	2-3 in.	12-15 in.	1/2 oz.	1/2	120-175	Cut back tops a third to a half; roots two-thirds when setting out.
ONION (seedling)	Ailsa Craig; Gigantic Gibraltar; Prizetaker	4 in.	12-15 in.	150	1/4-1/2	90-110	Soak seed in lukewarm water for a day before planting.
PARSNIP	Improved Hollow Crown; Offenham Market	3-5 in.	15-18 in.	1/2 oz.	1/2-1	100-110	Soak quite thickly; if the soil is not mellow, trench deeply before planting.
PEAS (smooth)	Best Exc. E'y; Alaska; Clippert; Pilot	3-5 in.	3 ft.	1 pt.	1-2	50-65	Sow few or none at all; the early wrinkled sorts are very much superior in quality.
PEAS (wrinkled)	Little Marquis; Laxtonian; Blue Bantam (dwarfs); Gradus Early; Morn	2-4 in.	3-4 ft.	1 pt.	3-4	60-75	The first planting about two weeks after cabbage.
POTATO	Irish Cobbler; Eureka; Gold Coin	13 in.	28 in.	1/2 pk.	3-4	60-90	Sprout four weeks in full sunlight before planting; cut to two eyes.
RADISH	Rapid Red; Crimson Globe; Icicle; Chartiers	2-3 in.	1 ft.	1/2 oz.	1/2	25-50	Sow little and often; top dress the soil with land plaster before sowing.
RUBIN	Manmoth Sandwich Island	2-4 in.	15-18 in.	1/2 oz.	1-2	125-150	The soil must be deep and finely pulverized; treat as for parsnips.
SWISS CHARD	White Milan; Petrowski; Amber Globe	8-12 in.	15-18 in.	1/2 oz.	1-2	50-60	Sow about half as thick as beets; when gathering, cut three or four inches above crown.
TURNIP	White Milan; Petrowski; Amber Globe	4-6 in.	15 in.	1/2 oz.	1/2	60-75	Sow thinly as early as possible.
LATE AND TENDER CROPS.							
BEANS (early)	Stringless Green Pod; Bountiful, E'y Red Valentine	3-4 in.	18 in.	1 pt.	1-2	45-75	Plant in lightest, driest soil available, covering only one inch or so deep for first planting.
BEANS (wax)	Rust-proof Golden Wax; Burpees Kidney Wax; White Wax	3-4 in.	15-24 in.	1 pt.	1-2	55-80	Plant ten days later than above, or "risk" a planting at the same time.
BEANS (lima)	Burpee-Improved; Henderson's Bush; Dreer's Bush	4-6 in.	18-24 in.	1 pt.	1-2	60-90	Plant only with several days fair weather in prospect; put eye down.
BEANS (pole)	Burpee's Stringless Green-pod; Sunshine Wax; Worcester Pole	4 ft.	4 ft.	1/2 pt.	1-2	65-100	Put in poles when planting and thin out to three or four plants in hill when well started.
BEANS (pole lima)	Early Leviathan; Giant Podded	4 ft.	4-5 ft.	1/2 pt.	1-2	70-90	Have rich light soil in hills; if necessary assist plants in taking hold of supports.
BEEFS	Crimson Globe; Columbia; Detroit Dark Red	4 ft.	12-15 in.	1 oz.	2	75-90	If the soil is dry, soak seeds before planting and firm well in soil.
BROCCOLI	Early White French	2-3 ft.	2-3 ft.	35	1/2	100-140	In seed bed for early fall crops; about June 1st; cut back leaves when transplanting.
BRUSSELS SPTS.	Dalketh; Danish Prize	1 1/2 ft.	2 ft.	35	1/2	100-140	Same as above. Transplant latter part of July.
CABBAGE (late)	Perfection Savoy; Danish Roundhead; Danish Red	1 1/2 ft.	2-3 ft.	25-35	1/2	120-180	Start same as above.
CARROT	Chantenay; Coreless; St. Vallery; Danvers	2-4 in.	12-15 in.	1/2 oz.	1/2	60-90	Very fine seed bed; firm well; sow thinly so as to avoid too much thinning out.
CAULIFLOWER	Snowball; Dry Weather	2 ft.	2-3 ft.	25	1/2	100-140	Start same as above. Must have plenty of water.
CORN (main crop)	Golden Bantam; Peep o'Day; Howling Mob; Early Crosby	3 ft.	3-4 ft.	1/2 pt.	2	60-80	Plant, if possible, in sheltered position where it is protected from northwest winds.
CORN (main crop)	White Evergreen; Country Gentleman; Seymour's Sweet Orange; Black Mexican	4 ft.	4 ft.	1/2 pt.	3-4	80-100	Sow two to four weeks early; allow only three to four stalks to hill; cultivate frequently.
CUCUMBERS	Davis Perfect; Vickery's Forcing; Fordhook Famous	4 ft.	4 ft.	1/2 oz.	1	60-75	If soil is damp raise hill slightly and mix with sand; thin to three or four plants.
EGG PLANT	Black Beauty	2 ft.	2 1/2 ft.	25	2 1/2	40-60	Set in rich soil when warm, settled weather is assured; give water in drought.
LETTUCE	All-season; Salamander; Brittle Ice; New York	8-12 in.	12-15 in.	1/2 oz.	1/2	70-90	Transplant or thin to eight inches apart and remove alternate heads as they mature.
MELONS (musk)	Emerald Gem; Nettle Gem; Henderson's Bush; Montreat; Spicy	4-6 ft.	4-6 ft.	1/2 oz.	1/2-1	90-120	Make hills rich with old manure and mix in wood ashes and sand if soil is heavy.
MELONS (water)	Coles' Early; Halbert Honey; Ice Cream; Baby Delight	6-8 ft.	6-8 ft.	1/2 oz.	1/2-1	100-125	Treat same as muskmelon; protect both from beetles when small.
PEAS (late)	Boston Unrivaled; Royal Salute; British Wonder (Dwarf)	3-4 ft.	3-4 ft.	1 pt.	3-4	70-80	Sow in double rows about eight inches apart; put in brush before they begin to run.
PEPPERS	Early Neapolitan; Ruby King; Ruby Giant; Sweet Upright	2 ft.	2 1/2 ft.	25	1	40-60	Treat same as egg-plant; secure potted plants of both to set if possible.
PUMPKIN	Large Cheese; Quaker Pie	6-8 ft.	6-8 ft.	1/2 oz.	1	100-130	If space is limited plant where they can run over grass or on the fence.
RADISH	Scalloped; Chartiers; White Strassberg	2-3 in.	1 ft.	1/2 oz.	1/2	25-50	Sow little, sow often, as a catch crop between beets, lettuce, etc.
SQUASH (summer)	Hubbard; Delicata; Delicious; Blue Hubbard	3-6 ft.	4-6 ft.	1/2 oz.	1/2-1	60-75	Enrich hills with old manure; set out two or three plants; protect from bugs.
SQUASH (winter)	Bonnie Best (early); Dwarf Giant; Dwarf Stone; Matchless	6-8 ft.	6-8 ft.	1/2 oz.	1	60-75	Thin to 2 or 3 plants in a hill; watch for borers; protect from bugs.
TOMATO	Amber Globe (yellow); White Egg	3-4 ft.	4-5 ft.	15-20	1/2	40-60	Get a warm, sheltered position; keep well trained up and all suckers cut off.
TURNIP	Amber Globe (yellow); White Egg	4-6 in.	15 in.	1/2 oz.	1/2	60-75	Sow thinly; firm well; thin out early.

MAY 1ST TO JUNE 15TH.

APRIL 1ST TO MAY 1ST.

FLOWER	DISTANCE TO PLANT	HEIGHT	COLOR		REMARKS
ANNUALS.					
AFRICAN DAISY.....	6-10	12-15	Rich, various.....	June to frost	New profuse flowering plants, good for beds and borders.
AGERATUM.....	6-12	12	Blue, white.....	June to frost	Popular old-fashioned plants for edging. P.
ASTER.....	12-24	18-30	Various.....	July-Sept.	Protect from aster beetle by hand picking and Paris Green. P.C.
BACHELOR'S BUTTON..	6-10	15-24	Blue, white, pink.....	July	Old favorite for borders. S. C.
BALSAM.....	15-20	10-18	Various.....	June-Sept.	Use in foreground, where individual flowers will show.
CALENDULA.....	12-18	18-24	Orange, yellow.....	June to frost	Very free flowering; masses or borders.
CALLIOPSIS.....	8-10	12-18	Yellow (orange-brown).....	June-Sept.	Of very quick growth, and free flowering. C.
CALIFORNIA POPPY...	6-8	12	Orange, yellow.....	August	Sow early. Beautiful in solid beds. Fine new varieties.
CANDYTUFT.....	4-12	6-18	White, crimson, carmine..	June-Sept.	Good for solid masses of color, especially white. C.
CASTOR BEAN.....	24-36	50-90	Foliage.....	July to frost	Very rapid grower; screening and tropical effects. S.
CHRYSANTHEMUM.....	12-18	12-36	Various.....	August-Oct.	Very easily grown and very showy.
CLARKIA.....	8-10	18	White, rose, purple.....	June-Sept.	Bright daisy-like flowers, pretty foliage. C.
COCKSCOMB (Celosia)...	8-18	6-18	White, red, yellow, purple..	June to frost	Satisfactory borders, especially for long lines of color.
CORNFLOWER.....	8-12	12-40	White, blue, lilac.....	June-Aug.	Greatly improved. One of the best blue flowers. C.
COSMOS.....	24	2-8 ft.	White, pink, red.....	August to frost	One of the most beautiful of annuals. Start early. P.C.
GLOBE AMARANTH.....	10-15	18	Pink.....	July	Also for borders and masses. C.
GODETIA.....	8-12	12-24	Red, white.....	July-Oct.	Good for masses. C. S.
GOURDS.....	12-24	5-15 ft.	Colored fruits.....	July to frost	Climbers. Fruits of various shapes and colors.
GYPSOPHILA.....	6-15	12-24	White.....	June to Sept.	Valuable for bouquets. Make several plantings. C.
LARKSPUR ANNUAL.....	6-12	18-36	White, blue, pink.....	June-July	Rich colors. Another of the best blue flowers. C.
LAVATERA.....	8-12	3-6 ft.	Rose.....	July	Another good screening plant.
LOBELIA.....	4-8	6-18	Blue, white.....	June-Sept.	Beautiful for low borders and edges; also in mass. S.
LOVE-LIES-BLEEDING..	10-15	3-5 ft.	Yellow to scarlet.....	June-July	Good for screens and masses. Will self-sow.
LOVE-IN-A-MIST.....	10-12	12-24	White-blue.....	June-Sept.	Old favorite; good for borders.
LUPINE.....	4-8	12-24	White, blue, pink.....	June	New varieties give a range of colors. C. S.
MARIGOLD.....	6-18	10-36	Pale gold to orange.....	July to frost	Great variety. Dwarf sorts good for edgings.
MIGNONETTE.....	6	12-18	Golden to reddish yellow..	July-Sept.	Prized for its delicious fragrance. Second planting in August. C.
MOONFLOWER.....	6-18	15-30 ft.	White, blue.....	August to frost	Most beautiful annual climber. Start under glass. P.
MORNING GLORY.....	4-12	10-20 ft.	Various.....	July-Sept.	Flowering annual for quickly covering fences, etc.
NASTURTIUM.....	5-12	12-60	Various.....	July to frost	Wonderful improvements, especially in the foliage. C. S.
NICOTIANA.....	8-12	3-5 ft.	White, red.....	July to frost	Unique, pretty flowers with a jessamine-like fragrance.
PANSY.....	6-8	6	Various.....	May to frost	Get young, small plants for best results. P. C.
PETUNIA.....	8-12	12-24	White to claret, mixed.....	July to frost	Wonderfully free-flowering and showy. S.
PHLOX DRUMMONDII..	8-12	12-36	Various, brilliant.....	July to frost	Splendid for solid beds, or medium height bright edges.
PINKS (Dianthus).....	5-8	10-18	White to rose.....	August to frost	One of the most satisfactory of all summer annuals. C.
POPPY.....	4	6-10	White to scarlet.....	July-Sept.	Will not transplant well. Most effective in mass beds.
PORTULACA.....	4-6	6-10	White, yellow, red shades..	July to frost	Cheery, old-fashioned favorite; full sun, sandy soil.
SALPIGLOSSIS.....	6-12	12-24	Various.....	June to Sept.	Wonderful velvety texture and delicate pencillings. C.
SALVIA.....	6-12	12-36	Scarlet.....	August to frost	For mass effects the most vivid of all red flowers. P.
SCHIZANTHUS.....	8	24	Mixed—yellow to lilac....	July-August	Good for masses when blossoms are scarce.
STOCK.....	6-12	12-24	Various.....	July-Sept.	Beautifully formed; delicate shades; very fragrant. C.
SUNFLOWER.....	24-36	3-7ft.	Yellow.....	August-Sept.	Very rapid growing; useful for screening fences, etc.
SWEET ALYSSUM.....	4-8	8-10	White.....	May to frost	Still the most popular of edging plants. S.
SWEET PEA.....	4-8	2-6 ft.	Various.....	June-Sept.	For best results start inside in pots, and set out in April. C.
THUNBERGIA.....	4-10	3-8 ft.	White, yellow, orange....	July-Sept.	Good for low trellises and vases.
TORENTIA.....	6-12	8-15	Blue, white.....	July-Sept.	Unique; good for vases and hanging baskets.
VERBENA.....	12-18	6-9	Various.....	July to frost	One of the brightest, cheeriest and most free-flowering.
ZINNIA.....	8-12	12-24	Various, brilliant.....	July to frost	Brilliant masses of color; dwarf, red sort, splendid for borders.

BIENNIALS

CAMPANULA.....	8-12	18-36	White, blue, pink.....	June-August	Still popular for both beds and borders.
FORGET-ME-NOT.....	6	6-12	Blue, white.....	April to July	The best blue edging plant; the most dainty. S.
FOXGLOVE.....	10	12-36	Pink, white, various.....	June	Very easily grown; old favorite for the border.
HOLLYHOCK.....	12-18	3-7 ft.	White, yellow, scarlet, rose.	August-Sept.	Especially valuable against high walls. Gorgeous colors.
SWEET WILLIAM.....	6-12	12-18	White, pink, red.....	July-August	Still one of the very best border plants. C.
WALL FLOWER.....	6	12-30	Brown, yellow.....	July-Sept.	Fragrant. Early sorts may be treated as annuals. C.

PERENNIALS

ALYSSUM (Saxatile)....	6-12	12	Golden yellow.....	May-June	Especially useful around rock-work, bases, etc.
AQUILEGIA.....	10	12-36	Various.....	June-July	Greatly improved. Very graceful. C.
ADONIS.....	6	12	Yellow.....	May-June	Good early flower for border.
ANEMONE.....	12	12-36	White to rose.....	August to frost	Should have a place in every garden; extremely beautiful. C.
BELLIS.....	4-6	6-8	White, pink, red.....	April-July	Low-growing, beautiful little daisies; extremely attractive.
BLEEDING HEART.....	12-18	24-30	Purple, pink, white.....	May-June	Peculiar heart-shaped flowers in graceful sprays. S. C.
CANDYTUFT (Iberis)...	6	9	White.....	May-June	A hardy form of the annual above.
CHRYSANTHEMUM.....	12-18	24-40	Various.....	August to frost	If started early, will flower first year. C.
COREOPSIS.....	12-15	24-36	Golden yellow.....	June to frost	Free-flowering, for the hardy border. C.
DAHLIA.....	24-36	2-4 ft.	Various.....	July to frost	Easily grown; likes very rich, heavy soil. C.
FOUR O'CLOCK.....	10	30	Yellow, white, red.....	July-August	Midsummer; good for border.
GAILLARDIA.....	10-12	18-24	Yellow, crimson.....	July to frost	If sown early, will bloom first year. C.
HELIOPSIS.....	8-15	3-4 ft.	Yellow.....	July-Sept.	Good for mass effects in background.
HELIANTHUS.....	2-4 ft.	2-10 ft.	Yellow.....	August to frost	The improved types are truly gorgeous. C.
IRIS.....	12-18	18-30	Various.....	May-July	Some of the shades beautiful as orchids. C.
LARKSPUR.....	12-18	3-4 ft.	Blues.....	July-Sept.	Best blue flower for the border.
MONKSHOOD.....	10-15	36	Blue-white.....	July-August	Good for borders, but poisonous.
PEONY.....	24	24-36	Red, pink, white.....	May-June	Most showy of all border plants. P.
PHLOX (Hardy).....	12-18	12-36	Various.....	July-Sept.	Permanent and satisfactory border plants. P.C.
PINK.....	6-10	8-12	Various.....	August-Sept.	Beautiful colors; one of the best for cutting. C.
POPPY (Iceland).....	6	12-18	White, yellow, orange....	May-Sept.	Flowers on long, stiff stems. Continuous bloomers. C.
POPPY (Oriental).....	12-18	24-36	Crimson shades.....	June-August	Enormous, brilliant flowers; vigorous growth.
PRIMROSE.....	4-5	4-6	Yellow, pink.....	April-May	Pretty, early flowers for border or edging.
PYRETHRUM.....	8-12	12-24	Various.....	August to frost	Very attractive little edging plant.
RUBRICKIA.....	12-18	4-7 ft.	Yellow.....	August-Sept.	Good for screening and mass. Rank grower. P. S.
SCABIOSA.....	8-12	15-30	White, various and blue..	June-August	Fine light-blue flowers for cutting; blooming very freely. C.
SILENE.....	5-6	4-5	White to rose.....	June-August	Low-growing plant, good for masses or broad edgings.
SNAPDRAGON.....	8-12	24	Various.....	July-Sept.	One of the finest flowers for cutting; hardy with protection. P.C.
VERONICA.....	8	24-30	Purple.....	August	Good for edging.

NOTES ON THE FLOWER GARDEN

NOTE—C. Flowers especially good for cutting. S. Flowers thriving in partial shade. P. Flowers that should be started early under glass, or purchased from the florist.

ANNUALS—While most of these can be sown in the open ground in May or early June to flower the same year, quicker results will be had if they are started early in flats, in the hotbed or window, and transplanted. With some (marked "P" above) it is quite necessary to do this. With annuals especially it is important to keep the flowers cut off before ripening seed if a long season of bloom is wanted.

BIENNIALS—These should also be sown every year, that flowers for the year following may be provided. They may be started in May or June and transplanted later to their permanent places. Foxglove and other short-lived perennials, are best treated in the same way.

PERENNIALS—Many of these, if sown early under glass, will flower the first year—some, even from seed sown in the open. They should be grown to fair size in the seed-bed and then transplanted to permanent quarters. The border of hardy perennials should be one of the most beautiful spots in the garden.





THE RESIDENCE OF
MRS. HENRY C. COE
AT SOUTHAMPTON,
LONG ISLAND

A Consistent
House and Garden

Photographs by Johnson-Hewitt Studio





The house has been remodeled and enlarged from its original Colonial shape and size without entirely losing the old atmosphere. Wide verandas and a judicious growth of box have given a livable air to both the house and its surroundings

Look at the frontispiece and you can stroll up the box-bordered path to this view of the bricked porch, where the steps are old millstone and the roof a grape arbor. This is consistently fitting a house to its setting and fitting the setting to a house

The mantel treatment in this room and the one next form an illuminating contrast. Here the mantel garniture is informal, varied, whimsical almost, in its prim balance of samples, lamps, mirrors and vases. The tiles give an added note of interest

You can often catch the spirit of a house from its door. This house was to hold a collection of Colonial furniture. The door conveys that idea. Note the lights beside and above the panelled door, and the old lanterns that have been put to modern use

The success in furnishing a modernized Colonial farmhouse dining-room depends upon the merit of the individual pieces and their arrangement in the room. Here the merit of the antiques is undeniable and their disposition seemly and comfortable

In the parlor (parlor is the word for a Colonial farmhouse), there is the same home-made atmosphere in the rag rugs and embroidered portières, but the mantel and its garniture have been kept strictly formal as is proper in this type of room

THEIR WINDMILL GARDEN

A New Idea in Garden Design Adapted to Special Requirements—
The Circular Plan and How it Worked Out in Actual Practice

ESTHER MATSON

THEY planned it together—the Philosopher and the Artist—as a winter evening's serial story. The design that resulted was a triumph over difficulties, the problem being so to cut the space of ground to eastward of the house that a necessary driveway might be secured without spoliation of the desired garden plot and so that the selfsame garden should include in its area the windmill.

Now the road *must* wind up to the east door in order to utilize a certain bridge between the windmill and the house as a protection for the main entrance. Moreover, the main garden must be on this east side, because that was the sunniest exposure to be had, and there also stood the windmill ready at hand for granting the irrigation that is so essentially a *sine qua non* of garden success.

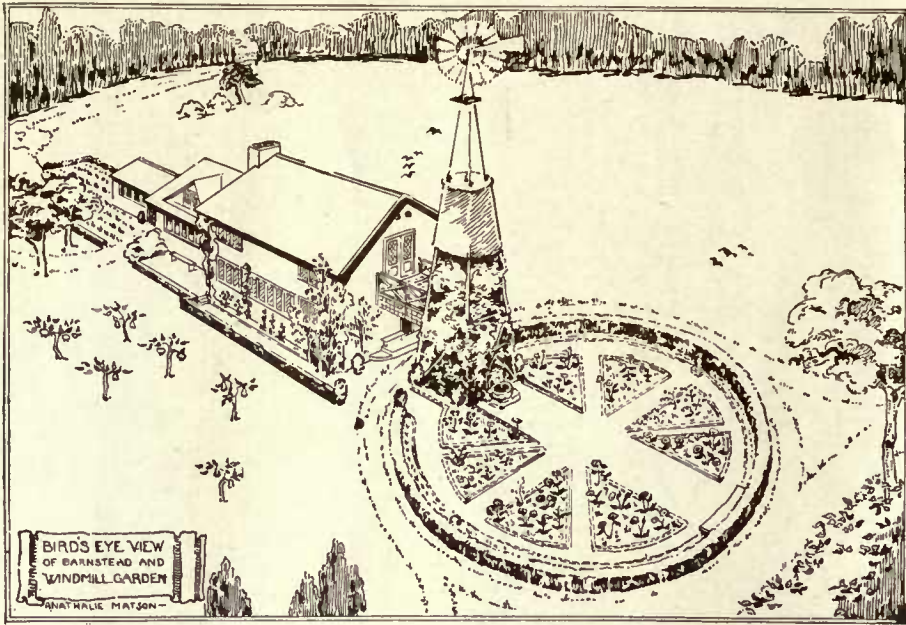
Added to such material considerations they grapple with another more sentimental problem. The garden, in short, must be linked so closely to the house that to step out among the flowers for a breakfast *al fresco* would be as simple as the stepping from one room to another within doors.

THE REAL BEGINNING

What beating was there then of brows and what travailing of spirit! And as for the number of different formal garden shapes that were investigated only to be discarded—far be it from the chiel a-takin' notes to give away the secret! Suffice to say that at last, little by little, a solution unrolled itself. It should be, in short, a round garden; its circumference determined by the curving of the drive, and the windmill included in such wise that one of its vine-clad sides might serve as background for a bird pool. The driveway, alack, must be of dirt, but the boundary between it and the garden beds should be of close-cropped turf outlined with a slim clipped hedge.

How did the artist's head teem with mathematical lore and what high talk was there then of axes, foci and radii, till at length there sprang into being a mighty diagram. And after the diagram the carrying of it out! That was no less a feat to perform. It fell to the Philosopher, while the March winds blustered their protest around every corner of the house, with measuring rod and pick and spade, and with heroism worthy a Hercules, to achieve the transference of the plan from paper to solid earth.

It was another story to complete the outline of the picture by a firm brick edging around the tiny paths and to fill those in with their winsome mosaics of beach pebbles.



The design was a triumph over difficulties, the problem being to secure a driveway without spoiling the garden plot, and also to include the windmill within the latter's limits



A tiny bird pool which had once done duty as a church font

A scheme this, by-the-by, which brought every home-comer from a picnic, laden, not with Captain Kidd's treasure-trove, but with ponderous bags and baskets full of the whitest pebbles which the ocean waves had seen fit to polish and the sun to bleach.

It had been such a comparatively simple matter to plant—on paper—the border beds with old-time foxglove, hollyhocks and phlox, and the eight formal beds which resembled pieces of pie, with roses, iris and every one of the old-fashioned posies we had

learned to love in poetry and romance! But how different in actual working out. For when it came to realization it was discovered that the coveted garden of perennials and hardy flowering plants requires time in which to mature. So it came about that the not-to-be-daunted Philosopher set to work forthwith, pragmatically, filling in every interstice with temporary compromises in the guise of annuals.

That is how it chanced that while the foxgloves, the canterbury bells, the hollyhocks and the bee-larkspurs were getting their start for the future all unnoted, a host of the less serious among the flower folk—poppies and petunias, asters and snapdragon and marigolds, with a-many more of happy disposition—assembled in this garden's bounds. As for the enclosing box hedge, that, too, proved a feature to exercise patience upon. But following the example of the Philosopher, the Artist found out a way to temporize with her garden limitations. Bethinking her of the wattled fences in certain winsome old storied tapestries, she concocted a fair semblance of one out of bamboo fishing poles woven in and out along the hedgerow till that should grow more sizeable. And over these wattles, winding likewise in and out, went clambering honeysuckles, coral-tinted and cream, and the quick-growing, joyous morning glories.

HOW THE GARDEN DEVELOPED

Now the roses, chosen for grace of foliage and glossiness of leaf as carefully as for beauty of blossom, took a fancy for growing at an amazing rate. It actually became embarrassing to have some of them reaching a height of 12' all unexpectedly. Nor was the tenseness of the situation lessened by the fact that their pergola had not yet materialized beyond the dream stage. Wherefore, again, was recourse had to the Japanese bamboo, and temporary arches were contrived with a result of veritable lightness and charm. Again a triumph of mind over matter, a happy solution of

another much discussed problem!

As luck would have it, the honeysuckle, the woodbine and the kudzu vines were already lush upon the windmill, and nestling against this background the tiny bird pool, which had once done duty as a church font, enticed many a songster hither for a daily morning plunge—even tempted some among them to loiter here at odd times of the day to preen themselves. By happy chance, too, there grew behind a bench that lured away from work, a head-high row of heretofore-planted grapevines, barberries and prim milady hollyhocks. Shall we add that they set an admirable tone, sufficiently staid but in no wise stiff or sombre, for the gay flowers of the foreground!

And what a pageant did these others make, fit for dazzling royalty itself. A procession indeed that grew only the more brilliant as the days went by. Of a truth the flowers of lesser reserve, the golden zinnia, the white petunias, the Iceland poppies, the nasturtiums and the marigolds, (which last dwelt by themselves in the northwest of the garden-plot), took special delight when they could glow in the sunset light and grew ever the more gorgeous as the summer advanced. By that time of year when cosmos, "chiny asters" and chrysanthemums make their triumphal entry the pageant was in fullest swing. Possibly the late comers were a bit riotous. Certainly the edgings of brick could not begin to restrain their revels. Nor could these flowers be constrained to keep their purple and gold in the places planned for them. On the contrary, they would insist on flinging their royal largess over beds and pathways alike, till the tiny garden glittered like a miniature Venice in high carnival time.

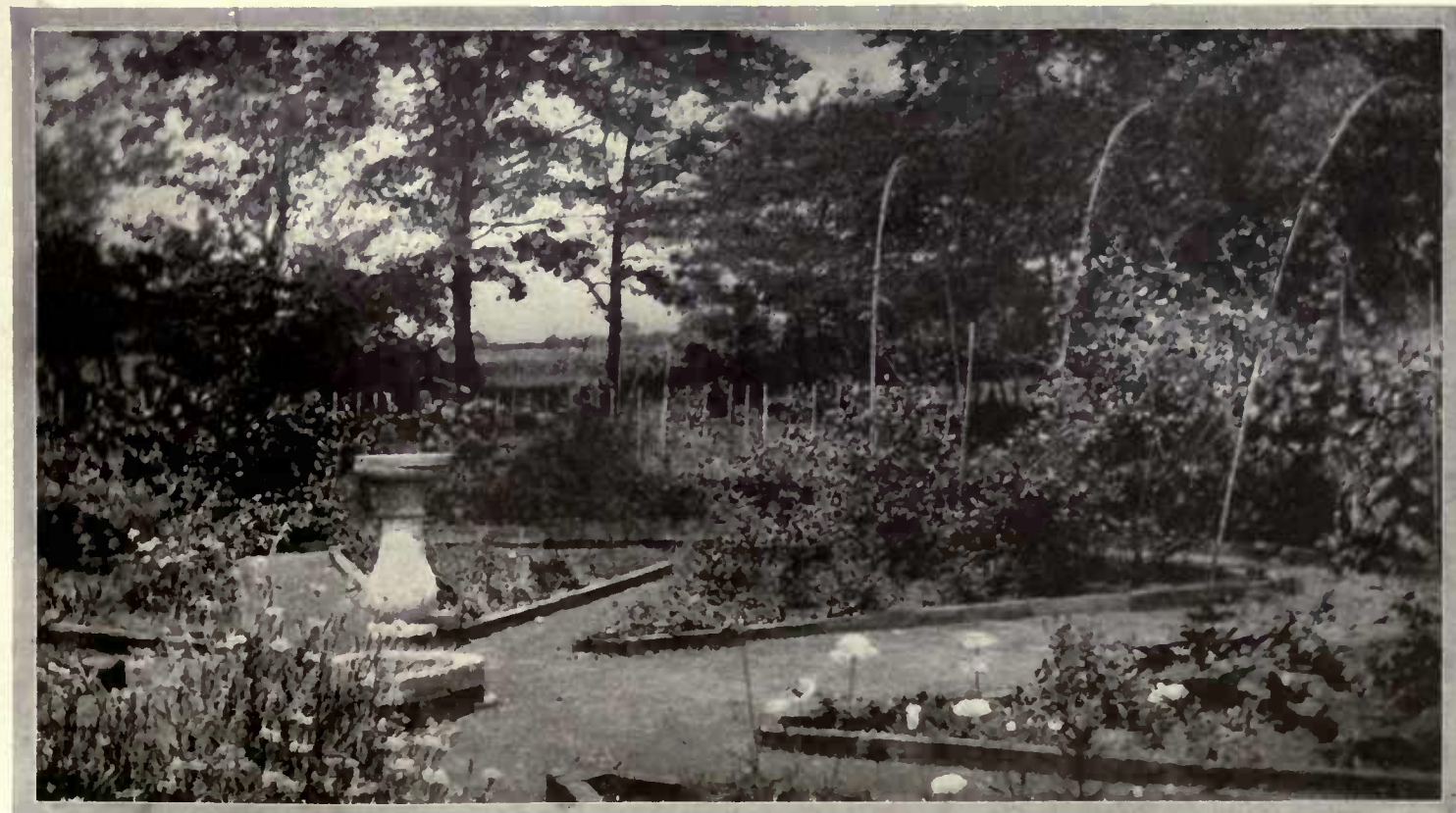
They seemed to revel in it all, to glory in the mere joy of growing and blooming and nodding in the sunshine.



Starting out to be a garden to sit and muse in, it has proved also to be a garden to pluck from

tippet flower," even so she could scarce find it in her heart to cavi. Nor could she muster the hardihood to cut back from the pathways the overflowing bounty of blue and gold and purple.

For after all, is not a garden which is enclosed in a green circle exempt from the ordinary by-laws and humdrum regulations of other gardens that are square or oblong or triangular? Is it not something like the magic ring on the grass the children are always a-hunting? When found, as you know, one does not even have to put on a wishing-cap, or eat fernseed. All one needs do is to step within and yield oneself to the spell; one's eyes will be open to faery folk and their ventures bold.



The formal beds, in shape not unlike pieces of pie, are edged with bricks and a mosaic of beach pebbles. Humble bamboo fish-poles serve new purposes as flower arches and a wattled fence over which clamber coral-tinted and cream honeysuckles and quick-growing morning glories

A little garden, confessedly it was, forced by grim circumstance to measure little more than 50' in diameter, yet contrary to the fears which were entertained, it proved to be neither childish nor lacking in dignity. Surely a miniature is as like to be a work of art as a full length oil portrait, and this tiny garth, moreover, has proven itself of a size precisely right for tilling and tending; besides it is of a dimension, as someone said of England, to be beloved.

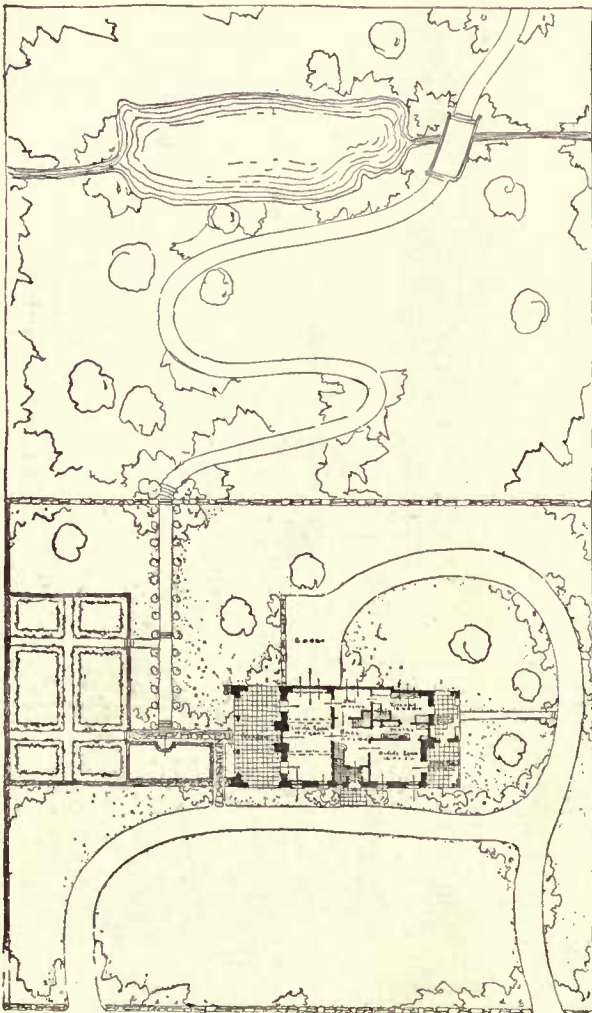
THE REALIZATION OF THE DREAM

Starting out to be a garden to sit and muse in, it has turned out also to be a garden to pluck from. That again has been one of its pleasant unexpectednesses. Oddly enough, too, the more numerous the basketfuls of verbenas, pinks, mignonette and roses for some neighbor, so much the more profusely did the plants give bloom for the Philosopher's contemplation. And if occasionally that Philosopher's critical eye espied some particularly worldly beauty flaunting itself to the detriment of some slight, ethereal blossom, or perhaps a glossy leaf quite hiding from view some "modest we-

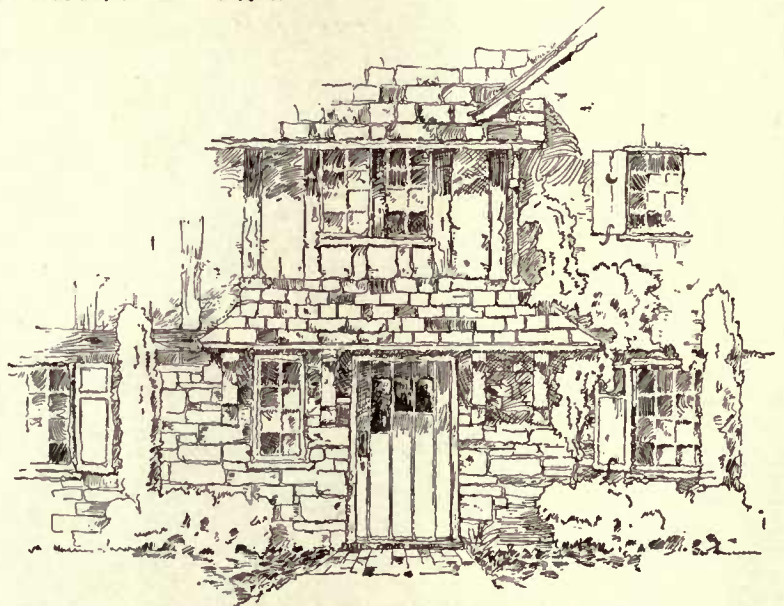


CARETTO & FORSTER
ARCHITECTS

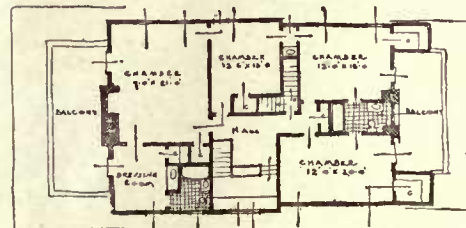
PERSPECTIVE VIEW



PROPERTY PLAN



DETAIL OF ENTRANCE



SECOND FLOOR PLAN

THIS HOME, ENGLISH IN CHARACTER, LOCATED IN THE TOWNSHIP OF SCARSDALE, IS NOW BEING BUILT FOR MR V E MINICH THE MATERIALS USED IN CONSTRUCTION ARE STONE, BRICK, STUCCO; AND PART OF THE TIMBER BEING USED IS FROM THE CHEST-NUT TREES CUT DOWN ON THE PROPERTY. THE ROOF IS OF RED FLAT SHINGLE TILE. COMPLETE CONTRACT WAS LET FOR \$16,600 CARETTO & FORSTER ARCHITECTS

THE EARLY VEGETABLE GARDEN

What to Plant for Early Crops of Quality
—The Culture and Characteristics of Sorts
to Grace Your Spring Table

ADOLPH KRUEH



Naumburger or Tenderheart, perhaps the finest early butter-head lettuce



Wayahead produces solid, handsome heads that rival Naumburger for table use

THERE is a peculiar fascination in trying to "beat" your neighbor in having fresh vegetables of one kind or another before his are ready. Those little round radishes early in May, the first green peas and the brilliant red tomatoes late in June—how we value them! And they may all be yours by a little planning and scheming. For all practical purposes, the thing to do is to determine which classes of vegetables are so hardy that they may be sown early, and then to pick out those sorts which we know to be the most dependable early yielders.

Vegetables that deserve the title of being hardy are peas, lettuce, radishes, spinach, onions and cabbage. Since cabbage, as a rule, is not considered desirable as an early vegetable because it has played an important part on the bill-of-fare all winter, it can safely be eliminated in our plans for a real early garden. Onions in the early garden are grown from sets secured at most any seed store. Remember that the white ones are the mildest, the yellow ones the cheapest, and the red ones the "hottest" but the best keepers, should you put out sets from which to grow bulbs for winter use.

This, then, leaves peas, lettuce, radishes and spinach for consideration in our hardy vegetable garden, and, since so far we have employed the process of elimination in arriving at conclusions, let me eliminate spinach by stating that I have only found one worth-while sort to grow for home use and that is All Seasons or Triumph, as some seedsmen call it. Of course, there are other sorts. But none will develop as fleshy, juicy plants of good size as quickly as this, and those who are fond of spinach greens will find All Seasons the most palatable of all. While some gardeners persist in growing this vege-



By June the really early garden should be well under way. But it needs careful planning and constant attention to produce crops at this date. Wise choice of sorts is essential

table by broadcasting the seeds, better results will be scored by sowing in rows $\frac{1}{2}$ " deep, 18" to 20" between the rows, and by thinning out the plants so that they stand 4" apart in the row.

Peas, radishes and lettuce offer complex problems to even experienced gardeners, because in every class are found sorts of special value for different seasons. So let us take them up one by one to find out which sorts will best serve our purpose for an early garden and what each of them is like.

THE EVER POPULAR PEA

Peas may be divided into two broad classes according to the kind of seeds they have. There are smooth-seeded peas and sorts with wrinkled seeds. In both classes will be found extra early sorts, though the wrinkled kinds should not be sown quite as early as the smooth-seeded, being more apt to rot in cold, wet ground.

Foremost among the smooth-seeded peas which may be sown as soon as you can get on the ground, stands Prolific Extra Early. In this pea, we find earliness combined with a prolific character and a good-sized pod, well-

filled with large peas of remarkable flavor for a smooth-seeded sort. Early in the season almost any green peas taste good and you will find Prolific Extra Early, picked when just right, a few hours before cooking, a great deal sweeter than what you buy from the commission man or green-grocer.

In sixty days from date of planting a good strain of Prolific Extra Early will yield 75% of its crop, and a few days later the balance will be ready, so that the ground may be cleared to make room for successive crops. In other words, if you sow two 15' rows of Prolific Extra Early on April 15th, you may safely count on being able to pick from ten to twelve quarts of pods on June 15th, if the season has been at all favorable for peas.

About a week after Prolific Extra Early is planted, you should sow a few rows of the sweetest extra early wrinkled pea that grows—Little Marvel. The only fault I have to find with this sort is that it isn't called Big Marvel. But since the word "Little" in its name doubtless refers to the height of its vines, let me state here these are only 18" tall and that every vine carries from seven to ten pods, usually in pairs. They are so tightly filled with large, dark green peas that they frequently burst open at the end. One wonders how the short 3" pods can hold as many as eight large peas. Little Marvel is but a few days later than Prolific Extra Early, bearing the bulk of pods ready for picking in sixty-five days after seeds were sown.

With Little Marvel growing only 18" tall and Prolific Extra Early from 24" to 30", you need not figure on "brushing" them or providing trellis, unless you want to. Personally, I have found that even the dwarf peas appreciate support of some sort or other. It keeps the



White Icicle is unsurpassed among the early producing long radishes



Fine radishes like these are largely the results of carefully selected seed

Pods and vines off the ground, makes picking easier, and the vines will be found to be generally thriftier and more prolific, especially on brush, than if permitted to spread over the ground. In the home garden, particularly where economy of space and tidiness are the object, brushing of peas is the thing to do.

THE BEST EARLY RADISHES

Radishes are without question the most widely grown extra early spring crop and among them we find extra early sorts of different shapes as well as colors. The little early round or "button" radishes are without question the earliest of all, and the seed breeders, in their striving after extra early sorts, have truly scored wonderful results. Among the little white turnip-shaped sorts, Hailstone carries the palm for

perfecting table size ($\frac{3}{4}$ " in diameter) roots in from eighteen to twenty days from date of sowing seeds. Rapid Red, a perfectly round, red sort, will do the same thing and both it and Hailstone are so thoroughbred that you can almost with certainty count on "pulling" radishes on May 5th, if you sowed seeds on April 15th. In watching these two sorts for roots of eatable size, don't be governed by the small tops in judging the readiness of the roots. I have frequently pulled roots $\frac{1}{2}$ " to $\frac{3}{4}$ " in diameter that would show only four small leaves besides the pair of seedling leaves. This characteristic makes these two sorts particularly valuable for use in greenhouses, hotbeds and coldframes.

Looking around for further early sorts among the small radishes we find Rosy Gem and French Breakfast easily the most beautiful of all radishes. Rosy Gem is the most perfect type of Scarlet Turnip White Tip, while French Breakfast is its olive-shaped companion. These are the two sorts that make such a show on the market table, and for which as high as five cents for a bunch of six are charged at fancy fruit stands and grocery stores. Both these sorts generally require from a week to ten days longer than Hailstone and Rapid Red and they should be planted at the same time as these for a succession of crops. By the time all of these four sorts are either used or past their prime, White Icicle will be ready, and in this white sort we have the acme of perfection in long radishes for early use in the home garden. One never grows tired of Icicle. It is always handsome, always crisp and of mild, delicate flavor until long overgrown.

In striving after extra early radishes with all of the above varieties, I have found that it pays to pick out the largest, plumpest

seeds and drop them one inch apart in the row. The sorting of the seeds is easily accomplished by sifting them through a tin pan in which small holes have been punched with an awl. Make the holes just large enough to permit the smallest seeds to go through. This will leave the plumpest seeds of even size in the pan. Or, if you consider this too much trouble, sow your seeds



All-seasons or Triumph spinach is among the best of the early sorts



The olive-shaped French Breakfast radish matures among the first of the early sorts



Seven to ten pods of excellent peas mature on every 18" vine of Little Marvel



Sixty days after planting a good strain of Prolific Extra Early peas seventy-five per cent of the crop will be ready, the balance maturing a few days later

thinly into the row and, in a week or ten days, when the seedlings are 2" or 3" tall, thin them out to stand 1" apart in the row. Stir the soil between the roots as you go along. It will stimulate their growth more than any fertilizer.

BUTTER-HEAD AND LOOSE-LEAF LETTUCE

Among lettuces we find two distinct types, both of which offer extra early sorts. There are the loose-leaf sorts, which are generally grown in greenhouses throughout the country, and the head lettuces which, in turn, are divided into butter-head and crisp-head sorts. Since crisp-head lettuces are principally late and summer sorts, we need consider only butter-head and loose-leaf in connection with the earliest crops.

Early Curled Simpson is the first loose-leaf sort ready for the table. If you are satisfied to pick it and prepare it when only 6" tall, you may enjoy lettuce from this sort in twenty to thirty days from date of sowing the seed, depending on the growing conditions of soil and weather. But the real lettuce connoisseur will never be satisfied with those "greens" which hardly carry lettuce flavor and require an endless amount of picking and cleaning in preparation for the table. Better let your plants develop until they reach characteristic shape and size, and then you will have something worth while.

In our garden we thin out the lettuce seedlings as soon as they get 2" or 3" tall, to stand 3" to 4" apart in the row. As soon as the little plants begin to crowd each other, every other one is removed, until finally they stand 10" or more apart in the row. Grown by this method, Early Curled Simpson will produce handsome plants, 9" to 12" in diameter, the first week in June from seeds sown the middle of April. Black Seeded Simpson follows about a week later, but will stand more heat and consequently last longer before going to seed.

But to find the real lettuce flavor that you read about, to get that rich "buttery" quality entirely free of bitterness, you have to cultivate the acquaintance of butter-head lettuces. True, it takes a little more trouble to grow them

to perfection. But when you get them, every head has wrapped within its folds a quality that will make you forget that little trouble it took to produce it. We are fortunate in finding among butter-head lettuces hardy sorts which, in earliness, rival Early Curled Simpson. There is May King, Naumburger or Tenderheart, and Wayahead, all three of which differ in texture of foliage and firmness of head, but very little in flavor. Wayahead will produce solid, handsome heads the middle of May from plants that were started in the house in March and set out the middle of April. But to accomplish this, you must have a soil full of humus, a reasonable amount of warm growing weather, and the young plants must have been hardened prior to setting them into the garden so that the growth will not be checked seriously in transplanting.

A few days after Wayahead, May King will become ready. Its heads are perhaps slightly smaller and not quite as firm. But May King is invaluable for first sowing outdoors, since it will stand more unfavorable April and May weather than any other butter-head sort without detriment to or loss of plants. Naumburger will be ready in another ten days or so, and it is well worth waiting for.

A gigantic evergreen with branches tied back and ball of earth preserved, en route to its new location



OLD TREES FOR NEW SITES

How Large Trees Can Be Transplanted and Their Age Made to Fill a Present Want

SAMUEL J. RECORD

MANY an ideal location for a home is temporarily undesirable because of the lack of large trees. Without them the best results from the architect's plans leave something to be desired, for the building lines appear harsh and unrelieved. Large trees not only add to the beauty of the landscape, but impart an air of stability and permanence and give character to their surroundings.

A new house may surpass the old in the matter of modern improvements which lighten household duties, may be better designed and in every way more pretentious, and yet lack the charm and the home-like air that a lifetime's growth of trees and shrubs has wrought about the old homestead. A profusion of small trees and shrubs planted along drives and about the place give promise of supplying in time the want they are as yet inadequate to fill. Small wonder the owner looks with covetous eyes upon the well-formed trees in nearby pastures or along the roadside. He cannot repress the desire to take a hand in rearranging nature's distribution of tree growth.

MOVING TREES A PRACTICABLE UNDERTAKING

If one is willing to pay the cost there is no need of waiting for young trees to grow up. The effects of half a century's development may be secured in a single year. The transplanting of large trees has been rendered practicable by combining an intimate knowledge of their requirements with engineering skill. The task is not light, but in the hands of experienced and properly equipped tree-movers it can be done readily and with assurance of good results. When we consider the added attractiveness and comfort such trees give, thereby enhancing the sale value of the property, the money expended is usually a wise investment.

An authority on this subject says in this connection: "Planting large trees is not an extravagance for the wealthy, a risky experiment which only they can afford. A house costing \$6,000 has a porch costing \$300. It is quite in keeping to shade the porch, connecting the house with its sur-

roundings by planting a tree twenty years old, 25' high, 15' spread and 7" diameter, at \$75. An investment in large trees will accomplish more than grading. In fact, grading can be done with trees and shrubs rather than soil. That is, skilful disposition of solid masses of foliage will obviate the necessity for some grading."

It is a common belief that the chance of failure in the transplanting of large trees is too great to warrant the necessary trouble and expense. Such is the case only when the work is done carelessly and by unskilled hands. Anyone can move a small tree and get it to live without much care in the process, but once a tree has become firmly established, with its extensive and complicated root system ramifying for long

distances in every direction, the removal becomes a big but delicate surgical operation. The secret of success in moving large trees is to take them up with a wide spread of roots, cutting back the crown to balance, and then planting in suitable soil that is kept neither too wet nor too dry.

WHERE TO GET THEM

Large trees may be obtained from two sources: First, the nurseries, some of which specialize in such stock up to 30' in height. Such trees are usually extra well-rooted and can be shipped for long distances. Another source is to be found in the trees growing naturally in the fields and woods pastures. With good apparatus it is feasible to transplant large specimens for several miles. It is cheaper in the end and more satisfactory to go a long distance and obtain good trees suited to the desired purpose than utilize inferior specimens merely because they are conveniently located.

In moving a large tree it is essential that the soil be of such a nature that the roots can be freed without excessive damage to them. On stony sites and rocky ridges this is usually out of the question. As a rule trees growing in wet places are more easily moved than those on dry situations, as they have a superficial and compact root system while the trees in dry places develop a long tap root and wide lateral in their search after moisture. Trees that grow naturally along river bottoms and in lowlands will often thrive on upland soil of good quality and not too dry. Trees to be moved should be sound and healthy and preferably of vigorous growth as indicated by the length of the top shoots of the previous season.

Not all trees are moved with equal readiness. Of the deciduous kinds those lending themselves most easily to the operation are elm, maple, birch, catalpa, willow, cottonwood, basswood or linden, horse-chestnut, pin oak, wild cherry and dogwood. Species offering greater difficulty are white oak, red oak, black oak, beech, hornbeam, walnut, hickory and red gum. All of the conifers or evergreens can be moved provided a large ball of earth is taken up with the roots. If



With small trees the root system is carefully dissected and both roots and soil tied in a burlap container

deciduous trees are moved while in leaf, the ball-of-earth method is also necessary; when the leaves are off, the roots are carefully dissected out of the soil.

It is customary in nurseries to root-prune trees a couple of years or so before transplanting in order to give a compact root system with narrow spread. This is done by digging a trench around the tree, cutting the exposed roots, and re-filling the trench. This expensive operation is often advocated for wild trees, but it has been proven that the practice is of advantage only with a few species such as beech and hornbeam. Equally good results can be obtained by securing a wide spread of roots.

PREPARING THE TREE

The method followed in the case of deciduous trees is to start 15' or 20' from the tree, dig a trench and make an undercut below the roots. The soil is then broken down with a picking bar—an iron rod three feet long, three-quarters of an inch in diameter and tapering to a rounded point at one end. This is pushed into the bank some 3" from the edge, causing the soil to crumble away and leaving the roots uninjured. A digging fork with rounded tines is also used in this process.

The roots as freed are bundled and tied up to the trunk out of the way while the soil is shoveled from beneath them. As the operation continues the bundles must be untied, sorted out and tied up again, keeping as many as possible unbroken.

If the trees are to be moved a considerable distance or shipped each bundle of roots is wrapped in wet moss, excelsior, straw or



In digging out an evergreen the starting place is at the edge of a circle marking the outer limit of the spread of the crown



A deciduous tree with its root system separated and packed in moss wrappings

burlap and the central mass is covered with burlap. These bundles containing from fifty to 100 roots each are as flexible as whalebone and will stand much bending.

The ball-of-earth method is necessary with large evergreens such as pine, cedar, arbor vitae, yew, hemlock, fir and spruce. Such trees retain their leaves throughout the year and as these are constantly giving off moisture there must be no interruption in water supply. This ball is very heavy and on that account the size of evergreens which can be successfully moved is considerably less than in the case of deciduous trees which are leafless in winter, and the cost is proportionately greater. If, however, deciduous trees are to be moved during the growing season the ball-of-earth is necessary. The diameter of the ball is governed by the spread of branches being roughly in the proportion of 1 to 2. Thus an evergreen with a 6' spread should have a ball 3' to 4' in diameter; 8' spread, 4' to 5'; 10' spread, 5' to 6'; 12' spread, 5' to 7'. The depth of the ball should be 15" to 20".

MOVING EVERGREENS

In digging out an evergreen the starting place is at the edge of a circle marking the outer limit of the spread of the crown. With a spading fork the soil is loosened and the roots dissected from the soil up to the edge of the portion to be left for the ball. The loose soil is then carefully shoveled out and the fibrous roots wrapped around against the ball. This is then covered with canvas and tied up strongly and firmly so that the soil will not fall to pieces when
(Continued on page 54)



The same tree with roots bent back to facilitate transportation and the more delicate center root system carefully preserved in a tarpaulin cover

THE GARDENER'S KALENDAR

Third Month

Thirty-One Days

MARCH, 1916

Morning Star: *MERCURY*

Evening Star: *VENUS*



This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but should be available for the whole country if five to seven days later or earlier, are allowed for every 100 miles north or south.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

5. Shrove Sunday. Boston Massacre, 1770. Pea brush is much easier to cut before the sap starts to run in the plants. Poles for the lima beans should be gathered at this time.

6. This is an excellent time to prune climbing roses. Remove all old hard shoots and preserve the younger and more vigorous, as they are the ones that produce results.

7. Shrove Tuesday. Sow in the greenhouse or hotbed, asters, celosia, cock's comb, balsams, chrysanthemums, annual gaillardia, marigold, pansies, petunias, salpiglossis, salvia, scabiosa, snapdragon, stocks, verbena.

8. Ash Wednesday. Beginning of Lent.

A sowing now of golden bantam corn in the greenhouse can be set out when the weather is favorable and will mature fully two weeks before the outside sown corn.

9. If you had a mulch of manure on your roses, dig it under now; get it down deep. It won't matter if you cut a few roots. A top dressing of coarse crushed bone is also beneficial; tramp the soil firm after digging.

10. Water lilies are very easy to raise from seed; sow the seeds in pans and place in tubs of water in the greenhouse; have the seeds just covered with water. When large enough pot the plants; keep immersed.

11. When pruning the roses don't be afraid to cut them, particularly the hybrid perpetuals; roses flower on the terminal of new growth and heavy pruning gives quality flowers; don't prune the hybrid teas so severely.

12. Quadragesima. With the exception of wistaria all the hardy vines should be pruned now. Don't allow vines to crowd; keep them thinned out well; see that the vines are properly fastened to supports.

13. Get sweet peas in the ground. If you haven't sown them inside, make a trench two feet deep and fill with equal quantities of chopped sod and well-rotted manure; sow the seed about 2" deep.

14. The asparagus bed needs attention. The mulch should be dug or plowed under; if you want your asparagus white, hill up the rows; if you prefer it green, leave the bed flat.

15. Ember Day. Andrew Jackson born, 1767.

The earlier new lawns are sowed down the better it will be. Use plenty of manure and plow it under just as deep as possible; in clayey soils use a subsoil plow.

16. Start now to work up stock of all bedding plants such as geraniums, coleus, etc. Don't grow the stock plants too warm or the cuttings will be soft and won't root well.

17. St. Patrick's Day. Fruits that bear on new wood, such as the peach, will stand much harder pruning than those that fruit on spurs such as the apple or pear. The latter are best pruned in summer.

18. Grover Cleveland born, 1837.

Why not graft some good varieties on to some of your old fruit trees? Gather the scions now and store in a trench out-of-doors until the proper time to graft.

19. Second Sunday in Lent. Full moon.

It will soon be time to sow some of the early vegetables out-of-doors. The ground should be well prepared; use plenty of manure and have it well turned under.

20. All sorts of summer flowering bulbs should be started in the greenhouse; these bulbs should be potted up and started gradually. Gloxinias, achimenes, caladiums, tuberous begonias are plants of this class.

21. First day of spring.

Start drying off all winter flowering bulbous plants that have been forced in the greenhouses, such as calla lilies, cyclamen, freesias, gladioli, oxalis, etc.

22. Goethe died, 1882.

A batch of chrysanthemum cuttings made now and properly handled should produce first quality flowers. Use good sharp sand when propagating, and keep the plants potted freely.

23. Place your dahlia roots in sand in a heated frame or greenhouse and they will soon produce numerous shoots which can be taken off and rooted. This is a good way to increase your best varieties.

24. H. W. Longfellow died, 1882.

Bone and wood ashes in equal quantities make an excellent top dressing for the lawn; it is advisable to put this on during dull, rainy weather.

25. Annunciation Day.

It is advisable to dig under the winter mulch on shrubby borders and flower beds where possible; elsewhere, as in bulb beds and like places, rake the mulch off before active growth starts.

26. Third Sunday in Lent.

Rhubarb, asparagus and horse-radish roots are all available now; have your ground all ready to receive them so the roots won't lie around and lose vitality.

27. If you want good fruit you must spray; start now to spray all trees infected with bark pests; if it rains within two days of applying, the work must be done over again.

28. Prune now all ornamental foliage shrubs and those that flower on new wood; don't prune azaleas, cercis, calycanthus, cytiscus, dogwood, halesia, deutzia, exochordia, forsythia, magnolia, lonicera, prunus, viburnum.

29. Start to prepare the ground for an early batch of potatoes.

On very light sandy soils use manure; on heavy soils a commercial fertilizer is better; plow your ground deep and work it thoroughly.

30. It is now time to remove the covering from all protected evergreens and other plants; if this is left too long it softens the plants. Select a dark, cloudy day for this work.

31. Sun rises 5.47 A. M. Sun sets 6.24 P. M.

Peas, beets, carrots, cabbage, cauliflower, lettuce, kohlrabi, leek, onions, parsley, parsnips, radish, salsify, Swiss chard, spinach, turnip can be sown outdoors.

*Who welcomed in the maiden spring?
Who heard her footfalls,
swift and light
As fairies stepping
through the night?*

HENRY VAN DYKE.

"When the hounds of spring are on winter's traces,
The mother of month in meadow and plain,
Fills the shadows and windy places
With the lisp of leaves and patter of rain."

*Should March's early days be wild,
Its end will be both clear and mild.*

The year 1916 is marked by five eclipses, three of the sun and two of the moon. In any one year there can never be less than two eclipses nor more than seven.

COUNTING THE COST OF FARMING—V

The Final Summing Up —Production and Profit Figures from the Book-Keeping Department—Inter-Crops and the Part They Played in Making the Farm Pay

FLORA LEWIS MARBLE

EVERY tree that was planted the first fall lived through the winter. During the first summer three were girdled by woodchucks, one was injured by a plow, and one died of no apparent cause. This made a loss of five trees out of 429, or about one per cent. None has died since the first summer.

The second fall planting of 2,550 trees found three dead the following spring. When the count was made again in October, 230 trees were dead or sickly, or nearly ten per cent loss the first summer. This seemed excessive, but the cause was considered. Several gangs of men had worked to set out so many trees, careless planting had resulted now and then. In several places the dead trees were found with their roots rolled tightly into a bunch and thrust into the hole. These little carelessnesses had happened, of course, when the overseer turned his back and things were in a hurry.

The first spring-set orchard of 197 trees lost three during the first year, or between one and two per cent. The second spring setting of 2,500 trees lost sixty-nine the first year, or less than three per cent.

THE ORCHARD RECORD

A definite system of watchfulness was established at once over the trees and a book record kept. Each orchard record is kept by itself. Beginning at one corner of the orchard, each row is lettered alphabetically. The rows using the letters of the first alphabet are Plot 1. When Z of that alphabet is reached Plot 2 begins. The end tree in each row is tagged. Each tag is marked with the necessary data to show the worker what was needed on that row when last it was examined. For example:

Plot 2—Row N
Even, Spys—Odd, Wealthy
29 dead—52 in row

That means to the caretaker that this is plot 2, row N. Numbering from this end of the row number 29 is dead. There are fifty-two trees in the row. He can see at a glance that, in ordering a new tree to fill the vacancy twenty-nine, he must order a Wealthy.

This data is also kept in a book that is invaluable for studying orchard conditions. Another book is kept for photographs and personal notes on the condition of the trees. Photographs of one tree of each variety



Potatoes were grown in rows between the apple trees, far enough from the latter to allow cultivation to be kept up. The returns from this crop helped out on the tree expense budget

have been made at intervals. The spot on the ground where the camera stands by each tree is carefully marked. When the tree was set its picture was made. After it had made a year's growth it was photographed again. After the pruning at the beginning of its second summer it was photographed, and again after the growth of the year, and so on. These photographs were submitted for comparison and advice from time to time to various men whose words were law on things horticultural. The expense accounts are kept in another, and more business-like volume.

The expense of maintaining the first orchard the first year was for 429 trees from February to September:

Pruning	\$5.00
Removing mounds about roots, taking off tree protectors.....	4.12
Plowing and harrowing.....	21.95
Fighting insects.....	13.45
Fall expense, plowing for cover crop	3.00
Sowing and harrowing cover crop...	4.00
Cost of 1/2 bushel of vetch, 1/4 bushel of rye.....	5.58
Putting on tree protectors.....	2.00
Total	\$64.10

Potatoes were grown in rows between the apple trees. They were planted far enough from the trees so that cultivation could be kept up about the trees and a cover crop put in in strips where the trees stood before the potatoes were dug. The potato expense follows:

Six barrels best seed.....	\$24.00
1/4 ton fertilizer.....	8.25
Planting, cultivating, spraying.....	31.29
Digging (by hand), carting.....	24.37
Total	\$87.91

This was a season when potatoes were rotting. Farmers flooded the market with their stock to get rid of it before it spoiled. Buyers were paying fifty cents a bushel and refusing much stock that was offered at that price. The return from this planting was only 230 bushels, but thanks to the good seed, there was no rot. It was decided to keep the potatoes in the cellar for seed to plant between the trees in the third orchard the following year. If we had sold it on the market in the fall we would have realized only \$115 which, deducting the expense of growing—\$87.91—left a profit of only \$27.09 to meet the tree expense for the

year, which came to a total of \$64.10.

The potatoes kept hard, firm and white all winter. Through the following August the family were still eating them because they were better than those on the market. This is proof enough of the efficiency of the potato cellar.

Part of the second orchard, it will be remembered, is on steep, rather shallow, rocky soil. It was thought best the first season to plant crimson clover on this part to improve the land and find out if this crop would stand the climate. So the land was left open and harrowed now and then until July, when the crimson clover was planted. It did winter-kill, however, and now we use rye and vetch for cover crops in its place. The expense of maintaining the second orchard the first year follows:

Expert pruning	\$5.00
Spraying and material	4.50
Harrowing and working ground....	4.00
Painting tree trunks, looking for borers	2.63
Wrapping trees for winter.....	3.50
20 pounds of crimson clover seed...	5.50
Total	\$25.13

On the part of the ground that we did not plant to crimson clover we sowed the following crops between the trees, always leaving room to cultivate around the trees:

Plowing between trees	\$4.50
One bushel Canadian field peas	3.50
Oats to plant with them	1.00
Harrowing, planting same75
Cultivation	2.00
1/2 pound carrot seed	1.75
One pound mangel-wurzel60
Harrowing and care of same	6.00
Total	\$20.10

From this we received:
 5 tons mangel-wurzel worth \$5 a ton. \$25.00
 10 bushels of carrots selling at 60 cents a bushel 6.00
 Green oats and peas, value for food. 10.00
 Total\$41.00

This left a profit on this inter-crop of \$20.90 toward paying the upkeep expense of this orchard, which was \$25.13. These inter-crops kept two Jersey cows in the top notch of perfection. The oats and peas were sown in rotation, so they were cut green for the cows from the first of July, and lasted through August. Then the beets were ready to be thinned, and the small ones were fed along. In November, five tons were stored for winter. The carrots were also winter food.

The third orchard of 2,550 trees cost the following items the first year:

Expert pruning \$21.45
 Midsummer pruning 6.00
 Removing tree protectors 10.25
 Digging for borers, painting trunks, etc. 63.94
 Spraying 30.41
 Half barrel lime-sulphur..... 6.00
 Arsenate of lead 3.00
 White lead and oil 5.68
 Cover crop 20.00
 Total\$166.73

One hundred and seventy-seven bushels of the potatoes raised between the trees of the first orchard the year before were planted for an inter-crop in this orchard. The inter-crop expense was as follows:

177 bushels of potatoes from cellar, valued at \$.50 \$88.50
 Commercial fertilizer 54.00
 Plowing and harrowing 66.90
 Sorting and cutting seed 41.55
 Planting 49.98
 Cultivating and spraying 59.50
 Bordeaux mixture, a commercial brand 21.90
 Digging and carting to cellar..... 146.10
 Total\$528.43

Nine hundred bushels were harvested from this work. The drought that killed some of the apple trees cut the potato crop in two, but the price offered as they were dug was sixty-five cents a bushel. At this price we got \$585 for the work and it cost \$528.48 to raise the crop, leaving a profit of \$56.57, which reduced the upkeep expense from \$166.73 to \$110.16. But this is not the whole story.

The last orchard of 2,500 trees had no inter-crop. Its maintenance cost was as follows:

Pruning \$26.00
 Painting, hunting borers, etc.. 63.94
 Spraying 30.00
 Half barrel of lime-sulphur 6.00
 Arsenate of lead 3.00

Harrowing, picking stones, etc.... 54.30
 Work with cover crop 75.50
 Seed (rye and vetch) 28.43
 Total\$287.17

Compare this expense with the tables for the third orchard and it is plain to see that much of the work done on an inter-crop must be done anyway to keep the ground between the trees in condition, so an inter-crop turns in a larger dividend than the figures seem to show. Here are the tabulated results from all four orchards:

Orchards	No. Trees	Total Upkeep Expense	Inter-crop Profit	Net Expense of Upkeep
1	429	\$64.10	\$27.09	\$37.01
2	197	25.13	20.90	4.23
3	2,550	166.73	56.57	110.16
4	2,500	287.17	287.17
	5,676	\$543.13	\$104.56	\$438.57

ITEMS FROM THE BOOKKEEPING DEPARTMENT

Fixed Investment
 Cost of land (140 acres at \$40 an acre) \$5,600.00
 Building road 491.80
 Making pond 95.50
 Potato cellar 783.78
 Barn 3,264.96
 Two farm cottages with water-works 4,775.41
 Shed 212.74
 Orchards set 3,383.32
 Total\$18,607.51

Farm Equipment
 Team, wagon, harness \$800.00
 Tools and machinery 432.48
 Total \$1,232.48

Maintenance Account
 Upkeep of private road..... \$25.00
 Net upkeep expense of orchards for first year 438.57
 Teamster and horses 1,000.00
 Total \$1,463.57

In the maintenance account the expense of the team is listed at \$1,000.00. In our locality team work can be hired at \$4.00 a day. There are about 300 working days in

a year, but only an average of 150 of these are spent on actual operations on the orchard land. Many days are stormy, and during the winter there are only odd jobs about the farm to attend to. In all the lists of operations here given where team work is used, the farm team has been charged in the account at \$4.00 a day, so that about \$600.00 should be deducted from the maintenance account for the team as direct returns from the team to accounts we have considered. So far in the farm development we have found it cheaper to hire other team work by the day, or growing season, rather than to keep more than one work team on the place, for we have only enough chore work in the winter for one team.

The expense of maintaining the orchard for the first year is all that is considered here. We cannot see how this expense can be lessened for any year until the filler trees begin to bear, unless the inter-crops can be made more profitable as the soil begins to get in better shape. The returns which we hope for when the orchard comes into bearing are only dreams as yet.

The expenses of running the barn and our house and gardens are not counted in here. This is a statement of the business end.

THE FINAL RESULTS

Yet it would be perhaps unfair to the enterprise and to those who have followed its development in these pages to omit all mention of the health, the fun and experience which we have gained on the farm. In these days much is written of the benefits of going "back to the land," but too frequently it is of an unpractical nature. The inspiration of a return to more natural conditions, the freedom and sunshine of the country as opposed to the city—these are all very well, but they are not of the pocket-book.

We have tried to look at the whole experience as a strictly business proposition, and to consider all the elements that affect it as such. The far-sighted business man or woman considers more than actual coin of the realm. By no means is the condition of the coiner to be omitted from the summing up. Even though the money returns be reduced, the enterprise may be considered successful if its close finds one in better condition, with more actual earning power, than in the beginning.

Our farm has done this for us. It has been fun and downright hard work. We have gained in health and in working capacity. The experience of new things has been stored away and capitalized, and it will increase in value as the farm develops. These things are real assets; they are a part of the business end of the game as well as of the inspirational. They should never be omitted in counting the cost of farming.



The farm has esthetic as well as practical features. Here is some of the laurel blooming in the wood lot, where, in late June, it makes a wonderful display

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service.



For a few of the smaller cut flowers comes this vase of white Venetian glass, 4½" high. It costs \$6



Topped with natural colored fruit and leaves, the cracker jar of Venetian glass, 8" high, sells for \$9



Some of the newest Doulton tableware in Colonial shapes, mellow cream body color and soft tinted flowers. The prices range from \$3.25 a dozen for bread-and-butter plates to \$1.25 each for meat platters



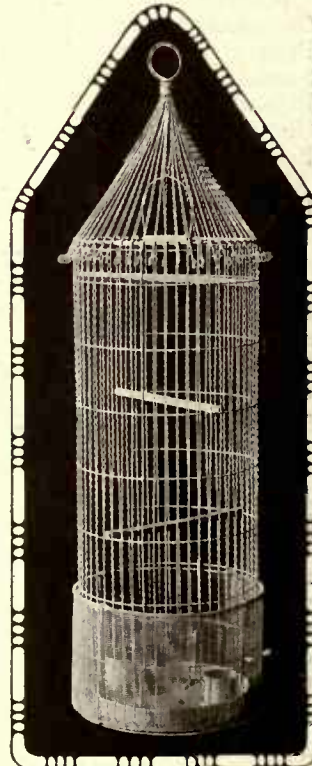
A Venetian glass rose jar with natural colored leaves. White, \$8; green or amber, \$9. Height, 7½"



Part of another attractive table set in definite, harmonious tints. The fruit saucers cost \$1.50 a dozen; oatmeal saucers, \$4.20 a dozen; twelve soup plates, \$4; and the large meat platters, 10" long, are \$1 each



The complete breakfast set and tray are always desirable. This one is of American porcelain with wreath design in variegated colors. The tray is made of birch stained mahogany color, and measures 15" x 21". The complete set, with tray, may be had for \$5



Ambitious birds can perch at any height in this tall cage. Wire, enameled any color, 32" high, with hooks for night curtain, \$4.75



Some specially priced glassware for country houses. The costs are from 80 cents a dozen for small saucers to 65 cents for the half-gallon ice-water pitcher



For the birds' table these Peter Pan cups are now available. One for food and the other for water, 2 1/2' high, with imitation bird on the water tin, 75 cents each



Ivory enamel dressing table upholstered in blue silk figured armure and with ewing mirrors, \$40. Chair to match, \$9.50. Blue damask-covered table set, \$19



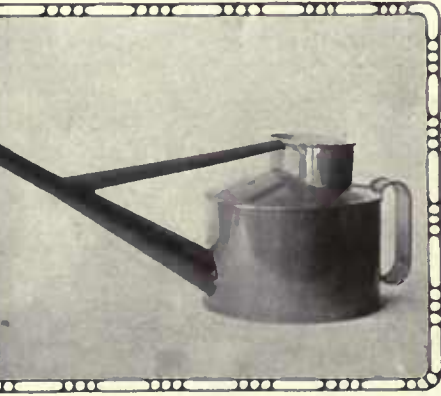
This outside lantern of cast bronze, fitted for candles or electricity, is hand-finished and serviceable. Antique green, glass easily removable for cleaning, \$15



Very fine crystal glassware with a cut line and border design. The special prices for the different types are from \$5.75 to \$6.25 a dozen



Sunflower seeds to use on the birds' lunch counter comes now in attractive green cloth bags tied with straw. The bag and contents cost 35 cents



For the small flower bed comes this green English watering can, with long spout to reach the roots of the plants. Made of painted tin and costs \$2

The Colonial design slat-back chair is in perfect keeping with braided rugs. Black enamel with colored scenic decorations on slats, \$11.25

YOUR ALL-YEAR GARDEN

Opening the Spring Campaign in Greenhouse, Frames and Out-of-doors—Garden Preparedness and What It Really Accomplishes—Vegetables, Flowers, Shrubs and Fruits

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. With inquiries send self-addressed stamped envelope.

THIS month's activities in the greenhouse and in the frames take precedence over everything else.

The first thing to be done in the greenhouse after the early seeds are carefully sown, tagged and covered with glass and put in a warm place to germinate, is to make a general overhauling of all plants which have been carried through the winter. A plant that is about to begin or has just begun new growth is in an ideal condition for re-potting, cutting back, trimming into shape, dividing or whatever treatment it may need. Plants of the sort which can be kept for many years in the greenhouse or house, such as ferns, begonias, rex leaved begonias, fuchsias, palms, etc., should be re-potted once a year, using until they have attained full size, a pot 1" or so larger in diameter than the old one. Usually a plant which has not been kept too long in the pot in which it has been growing will slip out quite readily when the pot is inverted, the plant held between the fingers of the left hand and the edge of the pot rapped sharply on the edge of the bench or table. If this fails to bring it out, give it a thorough soaking and try again after several hours when the surplus water has drained off. Always avoid breaking the ball of root in getting the plant out. In the case of old plants which have to go back into the same sized pots, loosen up the ball of roots carefully with the fingers, shake off or wash off the soil, and re-pot. If it is necessary to use the same pot, wash and scrub it thoroughly inside and out.

Almost as important as the re-potting in the case of branching, semi-hard wooded plants, such as geraniums, is the thorough pruning or cutting back at the time of re-potting, to induce the production of new growth which should be kept as near the base as

possible in order to avoid a scraggly, top-heavy plant. I often cut them back to a bare stub leaving perhaps a branch with a few leaves, and cut that branch back later after the other new

growth has started and fresh leaves have formed.

BEGINNING THE SPRING CAMPAIGN

The various summer flowering bulbs, cannas and dahlias which you may wish to start early, and the tenderer things, such as calladium, "elephants' ears," and tuberous rooted begonias, should be started now. With these it is best to start the bulbs slightly before potting them up; then you will be sure which are alive and also sure of getting them right side up. For extra flowers put a few gladioli also in small pots. To start the bulbs, put them between two layers of damp moss in a flat and place them over hot water pipes or in some other hot place. The bulbs will usually start before the roots, but do not delay the potting long after the growth has once begun. All of these things need a good deal of moisture; the pots should, therefore, be sunk in the soil or packed in moss so that they can be kept sufficiently moist. Care should be exercised, however, to have them thoroughly hardened off before they are put out-of-doors, as a light, late frost will spoil their looks even if it does not kill them back to the ground.

As soon as these things are attended to, see that you have on hand plenty of the things you will need when seedlings, cuttings and bulbs are ready for transplanting and potting off. Get in your soil, manure or bone, mix it together and sift it; it will be much better for having been prepared thus a week or two in advance of the time you want to use it.

As the seedlings, cuttings, bulbs, etc., start into growth, they should be given a temperature sufficiently high to keep them growing evenly and rapidly, but in addition to this they need abundance of sunlight or else they will not be "drawn-up." Plenty of fresh air is also essential. If you have to make a partial sacrifice of any of these con-

(Continued on page 80)



When pot-started seedlings are well under way, transplant them to larger quarters, being careful not to injure the roots or expose them unduly during the operation



Early started lettuce, beets, cauliflower, etc., can be set out in the frames as soon as danger from frost under the glass is over. Ventilate by raising the sash at midday



If you have not yet made up the hotbed, no time should be lost in getting at it. Straw mats or other covering should be provided as protection on extra cold nights



Attend to all necessary pruning before the warmer weather starts the sap. Later on the tree would "bleed"



In pruning with a saw make a preliminary under-cut so that the branch will come off cleanly and not "strip"

THE TELLING TOUCH OF SHADES AND SHIELDS

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through House & Garden. A self-addressed stamped envelope should be enclosed.

THE ultimate telling touch is given a room by lamps and shades. They act as the jewels to a costume, enlivening and enriching, accenting the general scheme by small brilliant color spots. This color note can be strong, accenting whatever color one desires to bring out in a room; or again, may soften the general effect. In whatever capacity they are the magical, final essential to a perfect interior.

Red and green lined wicker shades, which once predominated, have been supplanted of late by subtle combinations of silk, of chiffon, of cretonne, of vellum, and even of tin.

USES FOR SILK SHADES

Silk shades have a dual career: they may be one thing during the day and another at night. Thus a shade of grey gauze is quiet and unobtrusive during the day's hours, but lit, an unexpected glow of color is shed over the room, due to the rich orange lining. An inkling of this transformation of colorful light is given by a plain scalloped band at the bottom edged with orange. This takes the place of a fringe, and is an unusual and engaging substitution. Such a combination is excellent for a grey room. The usual choice in a grey room is rose—tan being prohibitive—but sometimes rose will not work out with the rest of the color scheme. So the grey and orange combination is a pleasing variation. The lining must be heavy and a full value of color. A black or orange lacquered standard suits admirably such a shade.

Striped silks are full of possibilities for shades. For the bedroom comes a striped dull robin's egg blue or yellow or sage green combined with deep cream and narrow lines of black. These shades may be made six-sided with the silk drawn over the top to hide the bulb and ugly wires. The covered top throws a softened shadow upward, but reduces the amount of light. The bottom of the shade may be edged with a narrow uncut silk fringe; at the top edge the fringe may be cut away, leaving only the heading. If carefully sewed on this will not ravel. At the center top a little rosette may be made of the fringe. As a suitable standard, use a wooden candlestick of deep cream with stripes of blue or green as the case may be, and with a tiny line of black to give it the desired "snap." The use



For a drop-light in the dining-room comes this shade painted in ivory and delft blue. \$60



A black-bordered shield that gives an interesting silhouette. \$2.50



Light enriches the brilliant plumage of the bird on this shield. \$1.50



Intricately and exquisitely made, this shade suits its painted base. Shade, \$12; base, \$10



A rose shade shelters a bit of old Chelsea fitted up as a bedroom lamp. Shade, \$10; base, \$15



Peacock chintz on vellum. Shield, \$3; standard, \$4.50



Mulberry, black and gold silk with black and gold fringe. Shade, \$12; crackleware jar, \$15



A richly glazed Chinese design chintz goes well with a deep cream bowl. Shade, \$10; bowl, \$12

of a small amount of black on a shade is always good, as it keys up any color combination.

A library shade can be made of striped Shiki silk combining mulberry, gold, cream and black, with a gold and black fringe. Used with a greyish-white crackle bowl, this makes a very handsome ensemble. Striped taffetas in pastel shades make up well for bedrooms or boudoir lamps when finished with a small ruche of the same silk.

Plain taffeta of rose with a chiffon stretched or shirred over it also makes a good boudoir shade. There is something very feminine about taffetas and chiffons.

TYPES OF EDGING

A straight double fold of the chiffon showing the selvage edge is a new finish in place of fringe. It always saves a great amount of bother and expense if a shade can be finished by a ruche or ruffle or such a band, as we well know the difficulty of matching fringes and guimpes. One may always resort to the metal galoon, but this cheapens a shade and gives it a department store look.

Stiff taffeta pinked on either edge makes an attractive ruche. A fine quality of saten may be treated in the same way, and applied to a linen or cretonne shade, the color desired being brought out by the plain colored saten. Metal laces and insertions may be made more interesting and unusual by running through them several strands of heavy silk floss. On a pale gold silk shade put a gold insertion and run through it strands of brilliant green and one of black. This gives just the smart finish needed in the effect.

COLOR COMBINATIONS

There are several combinations of silk that produce an indefinable but attractive coloring. Champagne lined with pink, yellow, rose or orange; grey lined with any of these; buff combined with strong blue—always excellent in a Colonial room; and yellow and mulberry make an excellent combination.

Shades should never be lined with dead white unless the greatest light power is essential. Use a cream or any of the neutral tints that harmonize with the silk selected. It is well to put a cheese-cloth interlining. It adds to the richness and prevents the bulb from showing.

(Continued on page 72)

Spring Building

WOULD you like to see pictured and described some of the newest ideas in cosy, artistic cottages and bungalows?

Would you like to study room-arrangement, decoration, color-schemes, furniture, rugs, draperies and a thousand and one other similar suggestions?

If these subjects interest—then surely you will want the forthcoming April

Spring Building Number

This attractive issue contains, in addition to its unusual valuable suggestions for the summer home-builder, a host of illustrations and text about home-furnishing and interior decorating—gardening, rose, shrub and vegetable planting—dogs and birds, antiques, etc., etc.

Each article and picture is selected as if especially for you—with a view to beautifying your home and securing more comfort—both indoors and out.

You need this April number. You will find it an excellent example of what is offered each month. A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more, because of its many valuable suggestions on building, which are practical; on gardening, which pleases, and on decorating and furnishing, which harmonize and make your home attractive.

Special Introductory Offer

Or, if you prefer, you may take advantage of our trial subscription offer (to new subscribers) for six forthcoming issues, at the special introductory price of \$1.

You will find House & Garden brimful of helpful suggestions. Because of its helpfulness, you will find it indispensable in supplying your every-day needs.

Let your subscription start with the April Spring Building Number. It is not necessary even to write a letter. The coupon is easier and quicker.

Send the Coupon today. Read "At Your Service," opposite column

Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York As per your introductory offer please send me the next five numbers of HOUSE & GARDEN beginning with April (Spring Building Number). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription \$3.)

Or, I enclose herewith \$1, for which send me the next six numbers, beginning with April.

Name
Address
City and State
H G 3-16

OUR readers are urged to study and use this index as a buying guide. You will find each offer stands for quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention from the advertiser. If there are any other subjects in which you are interested and you do not find them below—do not hesitate to ask us. Whatever information you may desire, to meet all requirements, we will gladly supply.

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You may enclose the coupon below in an envelope, or paste it on a postal. Or, if you prefer, you may write a letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

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House & Garden, 440 Fourth Avenue, New York I would like to know more about the subjects checked or outlined in the letter attached. Please arrange to have free information sent me promptly.

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Fine carved Walnut Settee covered in Needlework of the early 18th Century

Furniture Covered with Old Needlework

The model illustrated is quite interesting, as here the sofa form is seen to have become more pronounced than in earlier settees, the back being now quite low.

The carving of these sofas was sometimes partly gilt, giving a very rich effect, which was enhanced by the mellow tones of the woodwork. The needlework covering, largely gros point, with fine petit point panels, in seat and arms, was much used at this time. It became the vogue, owing to the prominence given to it between 1690 and 1695 by King William's Consort, the artistic and industrious Queen Mary. Many pieces worked by her own hands for furniture at Hampton Court Palace were on exhibition there for years.

The obvious advantage of making selections from the largest collection of very fine Furniture in America is further strengthened by the availability, here, of genuine Needlework of late XVII and early XVIII Century origin for covering Chairs, Settees and other pieces contemporaneous in style.

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YOU can have a Garden like this IN JUNE—THIS YEAR

If You Plant Meehan's Evergreens
Shrubs and Hardy Flowers this Spring

Put Your Planting Problems Up to MEEHAN

Meehan Service—personal, individual service—superior because it is the result of sixty years of cumulative experience—is at your command.

Expert Advice Free

No matter whether your home-grounds are large or limited in area, write us, question us freely. If one acre, or less, your letter will be assigned to, and answered by, an expert plantsman, who has studied your section, knows its climatic and soil conditions, and will give you practical and helpful suggestions accordingly. This preliminary advice is offered you without charge and without obligation.

The Landscape Department

For properties of more than one acre, or those presenting unusual or intricate problems, correspondence should be opened direct with the Landscape Department, Thomas Meehan & Sons, Mt. Airy, Pa.

Meehan's Japanese Maples

We offer this season, at greatly reduced prices, an Americanized, acclimated, absolutely hardy strain of the popular Japanese Maple in all its charming varieties—the crowning success of 40 years of careful selection and effort.

These Maples are broad, bushy, symmetrical specimens, all are growing on their own roots and are essentially distinct in other desirable particulars from the ordinary imported, grafted kind.

Note this big reduction in cost

Last year grafted Japanese Maples, 2 to 5 ft. high, sold everywhere at from \$3 to \$10 each. This year, you can get from us the choicest, most brilliant sorts, of our American-grown, own-root strain, 2 to 5 ft., at from \$1 to \$5 each. In tree-form, up to \$7 each.

Thousands of Charming Homes

All over the country owe their beautiful setting of Trees, Shrubs and Hardy Flowering Plants to Meehan service and Meehan stock. It may be wise, therefore, for you to learn about us before deciding what you are going to do to make YOUR home beautiful. Better write us at once—TODAY. If you say so, we will send you our Hand-book of Trees and Hardy Plants, for 1916, FREE.

THOMAS MEEHAN & SONS

THE PIONEER NURSERYMEN OF AMERICA

6740 Chew St., Germantown, Philadelphia, Pa.

Old Trees for New Sites

(Continued from page 44)

moved. After the ball is clamped tight, it is undermined and one edge of the strong platform inserted and the ball pulled up on to it and fastened. It is then ready to transport.

HOW THE MOVING IS DONE

The transportation of a tree is purely a mechanical problem, and upon the apparatus available depends the size of the tree which can be moved. If a tree is to go only a very short distance a platform can be forced under it and the whole moved on rollers by means of block and tackle. For longer distances various specially designed heavy trucks are employed. The largest now in use is of all steel construction and has an estimated capacity of thirty tons.

In the case of evergreens the platform upon which the ball of earth rests is drawn up on the truck and fastened with ropes. If too tall to go under wires or bridges they are laid down with the trunk supported by a cradle. For deciduous trees without leaves there is no need of the platform. Over the four wheels of the truck is a cradle upon which the trunk of the tree rests, raising the roots from the ground and letting the top trail behind. The trunk is well protected from injury at points of contact with the cradle by means of burlap and wooden cleats. The cradle is securely attached to the standing tree which is then pulled over by tackle and screw. For smaller trees a two-wheeled truck of very simple design is used.

SUCCESS IN REPLANTING

In planting, the process of loading is reversed. The central part of the hole should be about 15" deep, the outer part about 6". The tendency in planting is to set too deep. If the ground is poor it should be excavated to a depth of 2' and refilled with good soil.

One of the essentials of success in planting is to avoid a serious disturbance of the balance between root and crown. Since in moving a tree considerable injury to the roots cannot be prevented, even with the most painstaking methods, it is necessary to reduce the top to conform. This is more important with deciduous trees than with evergreens as the latter are removed with a ball and re-

quire less moisture than broad leaf trees.

One of the best ways to prune a crown, though by no means the easiest, is to cut back the tree from 1 to 4' all around and then thin a little from the inside. This results in dense growth all over the outside of the tree. If the top shoots grow too rapidly in proportion to the lower, they should be nipped back in May or June to give the others a chance. If several shoots sprout out from the pruned limbs all should be removed except the thriftiest in order to restore the natural appearance of the crown.

It is essential that transplanted trees should have water enough during the summer, but on the other hand if the soil is kept saturated for a considerable length of time the tree will be killed. The latter condition is very likely to occur where trees are planted in low, swampy ground, or near the shore, or in soil underlain with stiff clay or hardpan. The remedy in this case is proper drainage. Trees moved with a ball of earth need close watching to prevent drying out, as the ball gets dry quickly. The soil should be examined every two weeks during dry weather, and care taken to keep it mellow and only slightly moist.

WATERING THE TREE

The most satisfactory way of getting water into the ball of earth is to make a small mound just inside the edge of the ball and fill this shallow basin with water. About 2" of water should be applied at a time. To keep the surface of the ground from baking it should be finely cultivated to a depth of 2" or 3". A layer of leaf mold or manure on top will serve as a mulch.

The success with moving large trees requires careful and painstaking work and constant attention to detail. If the work is poorly done, the tree will either die outright or never recover its former vigor and beauty. For the man who is willing to wait for trees to grow or cannot afford the expense of moving large trees, the planting of smaller sizes is recommended. But for the person who desires immediate results or wishes to fill the void caused by the loss of old trees from storm or disease, the modern methods of tree moving afford a satisfactory solution of the problem.



Strawberries, Home Grown

(Continued from page 16)

strawberry plant are the best, and so the old stock is usually discarded after two or three bearings. The best way to do is to take, every year, fresh runners from the mature plants, thus replenishing the stock and keeping some always coming along. Pots may be sunk under the new runners in June and July, and they will soon be filled with thriving roots that are excellent for fall planting. Such a plan, consistently followed out, makes the strawberry bed a permanent, self-reproducing thing from year to year.

Care must, of course, be taken to maintain the proper proportion between bearing plants and the non-producing runners. This is not a difficult thing to do if you remember the principle of the thing, which, af-

ter the bed is well established, is simply to keep enough runners on hand to replace those old plants which must be discarded every year. This is the best way to keep the crop fully up to standard. If the bed is allowed to run down, either through poor soil or the age of its contents, it ceases to deserve a place in the garden.

The matter of the best varieties to plant in the home berry patch is largely a question of individual preference. Many excellent sorts are listed by the supply houses, and one can hardly go wrong in selecting almost any of them. For the sake of definiteness, however, special mention might be made of Early Ozark, Chesapeake, Early Jersey Giant, Late Jersey Giant, and Fendall.

What is an Internal Bath?

By R. W. Beal



UCH has been said and volumes have been written describing at length the many kinds of baths civilized man has indulged in from time to time. Every possible resource of the human mind has been brought into play to fashion new methods of bathing, but, strange as it may seem, the most important, as well as the most beneficial of all baths, the "Internal Bath," has been given little thought. The reason for this is probably due to the fact that few people seem to realize the tremendous part that internal bathing plays in the acquiring and maintaining of health.

If you were to ask a dozen people to define an internal bath, you would have as many different definitions, and the probability is that not one of them would be correct. To avoid any misconception as to what constitutes an internal bath, let it be said that a hot water enema is no more an internal bath than a bill of fare is a dinner.

If it were possible and agreeable to take the great mass of thinking people to witness an average post-mortem, the sights they would see and the things they would learn would prove of such lasting benefit and impress them so profoundly that further argument in favor of internal bathing would be unnecessary to convince them. Unfortunately, however, it is not possible to do this, profitable as such an experience would doubtless prove to be. There is, then, only one other way to get this information into their hands, and that is by acquainting them with such knowledge as will enable them to appreciate the value of this long-sought-for, health-producing necessity.

Few people realize what a very little thing is necessary sometimes to improve their physical condition. Also, they have almost no conception of how a little carelessness, indifference or neglect can be the fundamental cause of the most virulent disease. For instance, that universal disorder from which almost all humanity is suffering, known as "constipation," "auto-intoxication," "auto-infection," and a multitude of other terms, is not only curable but preventable through the consistent practice of internal bathing.

How many people realize that normal functioning of the bowels and a clean intestinal tract make it impossible to become sick? "Man of to-day is only fifty per cent. efficient." Reduced to simple English, this means that most men are trying to do a man's portion of work on half a man's power. This applies equally to women.

That it is impossible to continue to do this indefinitely must be apparent to all. Nature never intended the delicate human organism to be operated on a hundred per cent. overload. A machine could not stand this and not break down, and the body certainly cannot do more than a machine. There is entirely too much unnecessary and avoidable sickness in the world.

How many people can you name, including yourself, who are physically vigorous, healthy and strong? The number is appallingly small.

It is not a complex matter to keep in condition, but it takes a little time,

and in these strenuous days people have time to do everything else necessary for the attainment of happiness but the most essential thing of all—that of giving their bodies their proper care.

Would you believe that five to ten minutes of time devoted to systematic internal bathing can make you healthy and maintain your physical efficiency indefinitely? Granting that such a simple procedure as this will do what is claimed for it, is it not worth while to learn more about that which will accomplish this end? Internal Bathing will do this, and it will do it for people of all ages and in all conditions of health and disease.

People don't seem to realize, strange to say, how important it is to keep the body free from accumulated body-waste (poisons). Their doing so would prevent the absorption into the blood of the poisonous excretions of the body, and health would be the inevitable result.

If you would keep your blood pure, your heart normal, your eyes clear, your complexion clean, your mind keen, your blood pressure normal, your nerves relaxed, and be able to enjoy the vigor of youth in your declining years, practice internal bathing and begin to-day.

Now that your attention has been called to the importance of internal bathing, it may be that a number of questions will suggest themselves to your mind. You will probably want to know WHAT an Internal Bath is, WHY people should take them, and the WAY to take them. These and countless other questions are all answered in a booklet entitled "THE WHAT, THE WHY and THE WAY OF INTERNAL BATHING," written by Dr. Chas. A. Tyrrell, the inventor of the "J. B. L. Cascade," whose life-long study and research along this line make him the pre-eminent authority on this subject. Not only has internal bathing saved and prolonged Dr. Tyrrell's own life, but the lives of a multitude of hopeless individuals have been equally spared and prolonged. No book has ever been written containing such a vast amount of practical information to the business man, the worker, and the housewife; all that is necessary to secure this book is to write to Dr. Chas. A. Tyrrell at Number 134 West 65th Street, New York City, and mention having read this article in HOUSE & GARDEN, and same will be immediately mailed to you free of all cost or obligation.

Perhaps you realize now, more than ever, the truth of these statements, and if the reading of this article will result in a proper appreciation on your part of the value of internal bathing, it will have served its purpose. What you will want to do now is to avail yourself of the opportunity for learning more about the subject, and your writing for this book will give you that information. Do not put off doing this, but send for the book now while the matter is fresh in your mind.

"Procrastination is the thief of time." A thief is one who steals something. Don't allow procrastination to cheat you out of your opportunity to get this valuable information which is free for the asking. If you would be natural, be healthy. It is unnatural to be sick. Why be unnatural, when it is such a simple thing to be well? (Advertisement)



His Favorite Remedy—

These days physicians prescribe Home Billiards to keep the whole family *rolling in health!* All that the doctor calls for now is to take his own medicine on the Brunswick "Baby Grand." This famous home table brings 33 carom and pocket billiard games. Year-round sport that banishes brain fag, aids digestion and *puts new blood into folks who work all day!*

Send for our catalog at once, and join this movement for "home preparedness."

BRUNSWICK Home Billiard Tables

Now \$27 Up—Pay 10c a Day

Whether mansion or cottage—there's a grown man's Brunswick made to fit your home.

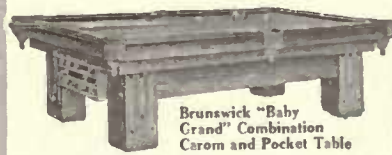
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"Convertible" Brunswicks serve as perfect dining and library tables when not in play for carom or pocket billiards.

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Brunswick "Baby Grand" Combination Carom and Pocket Table

Balls, Cues, Etc., FREE!

Complete High Class Playing Outfit included without extra cost — Rack, Markers, Balls, Cues, Cue-Clamps, Tips, Chalk, expert book of 33 games, etc.

30-Day Home Trial

Accept our trial offer and let the Brunswick win every member of the family. Factory prices, easy payment plan and all Brunswick Home Tables shown in our handsome color-book — "Billiards—The Home Magnet." It's FREE. Write or mail the coupon today.

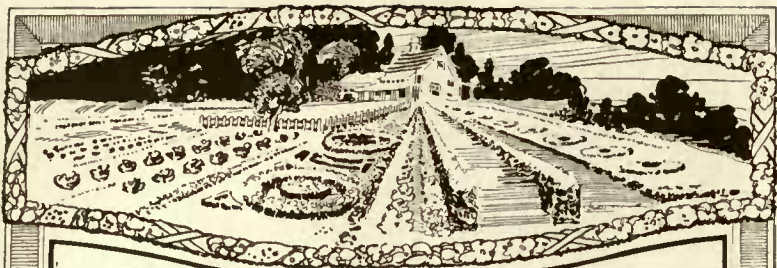
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Garden Equipment

WHATEVER is necessary for the care of the Garden—from the Dibbler for Planting to the Basket for Gathering—may be obtained in its most approved form at this store. A few of the implements—individually and in sets—are shown below. The complete line is in an illustrated booklet which we will gladly send you on request.

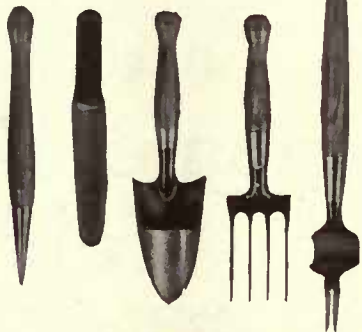
GARDEN BASKET



of willow in oak or dark green, lined with leatherette and containing every requisite for proper care of the garden. Price complete, \$10.50. Other baskets fully equipped from \$6 to \$19.

INDIVIDUAL TOOLS

1. *Dibbler, for planting.* - - - - 25c
2. *Bulb Planter, with leather sheath.* \$1
3. *Garden Trowel, 30c with long handle, 50c*
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GARDEN TOOL SET

A substantial oak case containing the nine necessary implements for correct and comfortable gardening. \$9. Similar set in heavy cardboard case, \$6.50.

It Pays to Buy The Best

LONG HANDLED TOOL SETS

of four pieces as shown. Three sizes, No. 4, \$3.38; No. 5, \$5.25; No. 6, \$6.

LEWIS & CONGER

45th Street and 6th Avenue, New York



To the left, a detail study of Banksia roses; to the right, peach blossoms; both of which appear this month in Southern gardens

IN SOUTHERN GARDENS

JULIA LESTER DILLON

Inquiries for this department receive prompt attention. Please enclose a self-addressed, stamped envelope for reply.

With peach trees covering the orchards with dainty pink bloom, plum trees showering their snowy petals on the hillsides, Banksia roses filling the gardens with masses of primrose, yellow flowers that fill the air with a delicate fragrance like freshly culled violets, and all the spring bulbs and shrubs radiant with blossoms, it would be easy to forget that March is the time for much garden work.

Seed sowing comes first, and if the orders have not gone in, it is high time to send them off. Go over the books carefully. Go over the borders more carefully. Then make out the list of annuals and perennials that can be used. Certainly it is hard to make a list short enough to come within the usual one-tenth acre of ground that is allotted to most city and suburban gardens, but by pruning it can be done.

NASTURTIUMS AND VERBENAS

Nasturtiums are for the sunny borders with alyssum, snapdragons and verbenas for early summer bloom, zinnias and helianthus for the mid-summer days, and petunias and marigolds, if there is room, as well as asters and salvias, cosmos and ageratum for the autumn days.

The mammoth varieties of verbenas in rose, white, pink, deep purple and pale lavender will give blossoms in the borders for many months. Planted in March in boxes, they may be transplanted in May and will begin to bloom in June, going on steadily until frost, and then, if separated, coming into bloom the second year very early indeed—sometimes in February and March. By planting a few kinds each year, one is certain of fresh stock and of keeping the colors true.

The Antirrhinums also require March planting in the boxes for early summer bloom. Nothing can be lovelier than the pink and white varieties mingled with the deeper crimsons and maroons. The yellow and orange and scarlet tones are equally effective, but these, as well as all other crimsons and scarlets, must be kept far apart. The snapdragons are as desirable for their fragrance as for their brilliance. They easily winter outdoors and bloom the second spring.

The seed of *Salvia splendens*, burning bush and bonfire, needs especial care in planting and until germination takes place. They are too well known to need commendation, for no plants are more used and none more abused. They are thoroughly reliable and effective and have a very long season. When used with the darker shrubby backgrounds they are much more distinctive than when massed in heavy groups at the base of buildings or along drives and borders. The color is so strong that the green of the foliage intermingled with the glowing flower spikes makes a far more attractive picture than if they are planted alone.

For early bloom the rich coloring and brilliant effects of the nasturtiums cannot be equaled by any other plants. They are tender and the cold nips them easily, but March is the time to plant. They do not require a very rich soil, but must have the sunshine. The dwarf varieties are better for edging borders or for bedding, the tall ones for climbing and to cover rough ground. These are the only flowers I know that may be safely planted in mixed colors. The velvety richness of their lovely flower faces never clashes. The nasturtiums must be planted in the open and if the trench system is used the root formation is deeper and they are better able to withstand the heat and dry weather than otherwise.

ZINNIAS

Dwarf large-flowering zinnias in scarlet are most attractive for border edgings where there is plenty of green and an unknown quantity of white all around. They should be planted where they are to bloom and thinned out as they require more room. The giant varieties in white and scarlet are good and there is one salmon pink that is charming in color and outline. Once—with a marked accent—I succeeded in bringing true to name the crimson variety in these flowers. They were wonderfully rich in color and marvels in size. Since that time all my crimson zinnias have had a marked magenta tinge and have therefore had to be uprooted. I try them no more—the scarlet and white are enough for close quarters. Where

(Continued on page 58)

DREER'S 1916

Garden Book

Whatever is worth growing—either in flowers or vegetables—you will find listed in Dreer's Garden Book for 1916—all the standard, tested varieties as well as the season's best novelties. Full instructions as to what to plant, when to plant, how to plant are included, making it an invaluable guide-book for the amateur or professional gardener.

It contains cultural articles written by experts; 288 pages; four color and four duotone plates.

The newest Roses, the best Dahlias, and Dreer's Improved Hardy Perennials are given special prominence.

It features a number of noteworthy specialties in Vegetables, Sweet Peas, Asters and Phlox.

Mailed free to you if you mention this publication.

Dreer's Orchid-Flowered Sweet Pea—with immenso wavy flowers in sprays of 3 and 4 blossoms each. Our mixture contains a full range of colors, 10 cents per packet, 20 cents per ounce, 60 cents per ¼ pound. Garden Book free with each order.

HENRY A. DREER
714-716 CHESTNUT ST.
PHILADELPHIA



Formerly an abandoned farm, the house pictured is now an inviting and charming country home.

The same McHughwillow Furniture can be seen at our interesting salesrooms & we invite your visit—or if you are far away and will write us of your needs, suggestive sketches will follow free of cost.

Fabrics for Curtains and Papers for Walls will also be sampled on receipt of a definite request specifying your requirements.

At Left
Roscommon Cage \$12.50
Lake of the Woods Chair \$10.00

At Right
Donnybrook Cage \$7.50
Academic Settle \$9.50
Kraft Flower Stand \$10.00

JOSEPH P. McHUGH & SON
Original Designers and Actual Makers
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PETERSON ROSES

possess the individuality and character which go with superiority, and today they are acknowledged the standard of the world.

They're the result of over twenty years of enthusiastic and—yes, loving effort.

They're born and reared (from 2 to 3 years) out of doors—have never even seen a greenhouse. That's one of the reasons why they produce such marvelous results.



"A Little Book About Roses"

(a catalog and more)

a gem of the printer's art, also possessing the stamp of character and individuality, tells you the whole story.

It's sent free to intending purchasers—to anyone, without obligation to purchase, for 10 cents in coin or stamps.

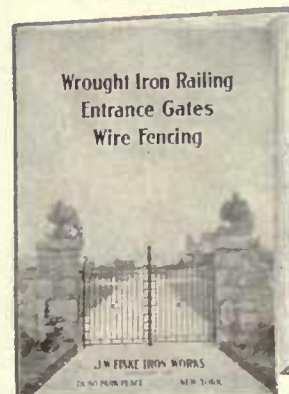
Farmers' & Merchants' Bank,
Catoosa, Okla.
Your rose catalog is the best I have ever seen. It is a work of art and the illustrations are true likenesses of the varieties they represent. If I had had a copy of your "LITTLE BOOK" when I first began to grow roses, and adopted it for my guide, I would have saved myself many disappointments and much expense.
A. E. HENRY.

1575 Sherman Ave., Evanston, Ill.,
Feb. 20, 1915.
During the past 12 years I have purchased from practically all of our leading rosarians, including some which I have imported. I have at no time received any such stock as that which I get from you.
J. W. WORK.

GEORGE H. PETERSON
Rose and Peony Specialist
Box 30, FAIR LAWN, N. J.



Beautifying Your Property with Fiske Iron or Wire Railing and Ornamental Entrance Gates

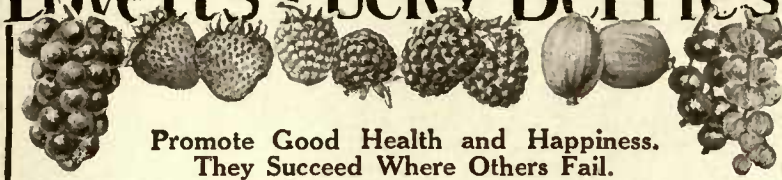


is an ethical courtesy to neighbors and would be a source of constant satisfaction to yourself.

Don't make any selection of Fencing, Gates, Lamp Standards, Grill Work, Fountains, Vases, Settees, Arbors, Tennis Court Enclosures, etc., until you have sent for and read our catalog.

J. W. Fiske Iron Works
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Promote Good Health and Happiness.
They Succeed Where Others Fail.

Jay—The best and biggest Blackberry.
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Everybody's Currant—Best for everybody.
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MY CATALOG NO. 1, an illustrated book of 64 pages, tells all about them and describes with prices all "the good old varieties" of Small Fruits as well. It gives instructions for planting and culture and tells about the beautiful new Rose I am giving away. It is free.

Large plants for quick results a special feature. 200 acres; 38th year.

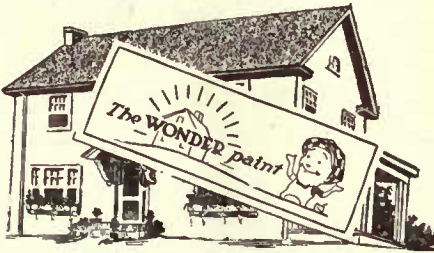
J. T. LOVETT, Box 189, Little Silver, N. J.

Note This ad appears only once in this publication. Cut it out NOW! Save it! Even if you do not intend to paint this season, some day you will, and you'll be glad to have this to refer to when making your plans.

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Special Offer

To the first house owner in each town painting with Zinolin after reading this ad, we offer 10% reduction on the cost of the Zinolin used—and unqualifiedly guarantee Zinolin to be just as revolutionary in every respect as claimed in our descriptive LEAFLET.



This LEAFLET is yours for the asking. Write for it. Inform yourself about Zinolin, the "Wonder Paint," before you paint. Know why Zinolin saves you money—why its brilliant luster lasts indefinitely, making your buildings always look newly painted. Know why Zinolin protects better—why its dazzling whiteness cannot be duplicated in any other outside paint—why its colors never fade no matter how delicate the tint when colors are used. Know these things. It will take but one second—it will cost but one cent to write—and know the greatest achievement in all paint history. Then you'll realize fully why you should use

ZINOLIN

"Arnold-ized" ZINC paint

Years before putting Zinolin on the market—even before we tried it out along the seacoast—where the climate is most severe on paint—we knew we had an unusual product. But we, ourselves, were surprised to find how completely revolutionary Zinolin is. Zinolin has caused a genuine sensation. No one thought cracking, chalking, peeling and fading could be entirely overcome. No one thought the life of paint could be nearly doubled—or perhaps they didn't think about it at all, but just asked their painters to "paint" without specifying any particular paint. That's why you owe it to yourself to write for our LEAFLET—to learn all about Zinolin—and to specify this wonderful paint—made only by the Arnold secret process—the only all "Arnold-ized" Zinc Paint in the world.

KEYSTON—another of our products. Winner of the highest award at the Panama Exposition. The first-created, washable, flat-tone finish for walls and interior woodwork. Imitated—but unsuccessfully. Justly famous for its soft artistic colorings, extreme durability and big covering capacity. Costs slightly more by the gallon but less for the number of square yards covered. Economical. Hygienic. Use it instead of wall paper.

CERTIFIED PAINTERS. We have arranged with dependable painters in nearly every town who will not substitute other paints when you ask for Zinolin or Keyston, and who know just how to apply them. We will gladly give you the name of our CERTIFIED PAINTER in your town, if we have one, or will communicate with your painter if you send us his name.

WRITE NOW. Don't delay or you may forget—and this whole matter of paints is most vital to you. Send for complete information, giving us your painter's name, to-day.

ZINOLIN and KEYSTON are always obtainable at all Paint Stores and most Hardware Dealers

KEYSTONE VARNISH COMPANY

Established 1828

N. B. Arnold, Pres.

1660 KEYSTON BUILDING, BROOKLYN, N. Y.

In Southern Gardens

(Continued from page 56)

there is room for a bolder color scheme, the yellows and oranges in these plants are very fine.

The dwarf varieties of the helianthus are also very effective and striking where glowing masses are needed among the shrubbery or where a low screen is desired. They are apt to grow scraggly with age and must be uprooted relentlessly if the garden is to be as neat as it should be. Plant these also where they are to flower.

For sunny situations, in boxes, on the porches and in the windows, in the borders or in the gardens, the petunias should now be planted. They

asparagus roots that they use in their planting.

Perennials for spring and summer bloom should be put out as early in March as possible. *Gaillardias*, Shasta daisies, *coreopsis lanceolata*, hollyhocks and phlox will immediately adapt themselves to new surroundings and quickly prove their worth. For continuous bloom of many months the gaillardias and coreopsis yield unstinted measure of glowing yellow, deep orange and flaming scarlet flowers that light up shrubbery masses and brighten the borders most attractively.



Banksia roses, yellow or white, produce flowers in graceful drooping clusters. The scent of the white variety is not unlike that of violets

are perennial and evergreen, but those that have gone over the winter are already in bloom and will be exhausted by the time the new plantings are ready to blossom. The single varieties should be used and while they bear transplanting it is better to put them where they are to bloom and then thin them out. This also applies to the cosmos and ageratum for fall borders. Alyssum for the four seasons, and Marvel of Peru and Ricinus for those who need and want them.

THE BEST VINES

Vines to cover the bare spots along the walls and fences need not wait another day. For the heavy trellis and thick growth the *Dolichos*, the hyacinth bean, the scarlet runner, and the *Humulus japonica*, the Japanese hop, will give excellent results. For more delicate effects the wild cucumber, *Echinocystitis lobata*, and the Cardinal Climber may be used. Nothing is lovelier than the *Ipomaea japonica* for the morning blossoms and *Bona Nox* and *grandiflora* for the sweet-scented evening bloom. The rose-colored *Setosa*, the Brazilian morning glory, is a marvel of quick growth and brilliant flower. All of these should be started at once.

Get the seed bed ready now for lettuce, radish, tomato, pepper, egg plant, and other seed for the stock of the vegetable garden. Asparagus growers choose a dry time in March for the setting out of the one-year

Shasta daisies do not extend over such a long season, but are most effective when in flower. They require more room than the other plants named.

SOME HARDY PERENNIALS

Most satisfactory and lovely of all summer flowers are the hardy perennial phlox that are being improved in color and form from year to year. They are unquestionably the most beautiful of all Southern summer plantings and the earlier they are put out the better showing they will make. One hundred white phlox, twenty-five each of the tall, early Mrs. Jenkins; tall, late Jeanne d'Arc; medium Von Lassburg, and the dwarf Frau Anton Buchner will glorify any garden and make beauty and fragrance all summer long.

Of the colors, Mme. Paul Dutrie, tall, and Elizabeth Campbell, medium, are exquisite shades of rose and salmon pink. Some of the newer introductions in these phloxes show wonderful coloring. There are rich, harmonious reds, mauve and violet shades that are deep as pansies in their velvety refinement, and laven- ders and pinks that are as delicate and dainty as orchids in their loveliness.

These latter cost \$20 for a hundred plants; the other perennials mentioned can be purchased for from \$8 to \$15 the hundred, while the average price of the seed named is 10 cents the packet.

Sow Your Seeds NOW



BE independent of weather and seasons. You can sow early—even in March—with every assurance of success, if you use the CONTINUOUS SEED AND PLANT FORCER. Made of glass, with two wire supports. Gives the maximum benefit of the sun's rays, while protecting plants from damage by frost, cold rains, winds and birds. Send for price list. Sample Forcer 15 cents. Send for Efficiency Vegetable Garden Chart 50c.
 THE CLOCHE COMPANY, Dept. D, 131 Hudson Street, New York



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Complete "Trim" for Garage with Double Doors
 Write for Descriptive Circular "H"

THE STANLEY WORKS New Britain, Conn.



"This is how weather destroys an unpainted or poorly painted house"

Look over *your* house. Is the bare wood exposed anywhere? If so, decay has already started, and nothing but paint will stop it. Do not put off this important matter. The cost is small—the saving enormous.

There is on sale in your town a paint that has been protecting houses for 50 years. Your painter knows it as

SWP

(Sherwin-Williams Prepared Paint)

Ask him to use it. He will like the way it spreads and covers. You will like the way it wears and holds its looks.

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Ask for new, free, helpful booklet, "The ABC of Home Painting." It tells you how to paint, varnish, stain or enamel any surface.



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Address all inquiries to 627 Canal Road, N. W., Cleveland, O.
 Showrooms—New York, 116 W. 32d St.; Chicago, People's Gas Bldg.; San Francisco, 523 Market St. Sales Offices and Warehouses in principal cities. Best dealers everywhere.



Cretonnes and Chintz Hangings

of the "upstair" rooms are daintier when contrasted with White Enameled Woodwork. Few homes these days but have at least one bed chamber done in

White Enamel

The success of this treatment depends on the kind of wood beneath the paint.

Arkansas Soft Pine

has proven its adaptability to white enamel, due to perfect absorbing qualities and the certainty that it will not stain the white surface from underneath. Moreover this wood has the decided advantage of

Moderate Cost

Due to an abundant supply

Our interesting little white enamel booklet contains full information, including formula. Prospective builders should have our new book on home building, as well as stained samples. Any of the above will be sent complimentary on request to Department G.

Arkansas Soft Pine is trade marked and sold by dealers. If the one you patronize hasn't it, let us know promptly.

ARKANSAS SOFT PINE BUREAU

Little Rock, Arkansas

Satin-like



Interior Trim

MARCH POULTRY WORK

Remember that this is the best month for hatching chickens. Don't feed the young chicks for at least thirty-six hours after they hatch.

Clean coops and brooders before putting chickens into them. Get the brooders warmed up to 90° before the chicks are introduced. Fifty are as many as should go into the ordinary brooder. Most of the stove brooders do best with about 250 chickens in them. If hens are used for hatching, set at least three at the same time. Select turkeys for breeding this month, and use males that are three years old.

Keep clean litter in both the poultry houses and brooders. Cut alfalfa makes good litter for chicks. Watch for rats. Thousands of newly hatched chickens are lost every season through neglect of this warning.

Doubtless many poultry fanciers who read HOUSE & GARDEN are planning to use the new stove or colony brooders this season for the first time. Nearly a dozen of these brooders have been put on the market and promise to mark a long step forward in the brooding of chickens. All the different kinds have the same general principle. A small coal stove is surrounded by a metal hover, which deflects the heat to the backs of the chickens on the floor. Some of the brooders are made with curtains around the hovers, and some without. When curtains are used it is best to remove them after the second week, for a considerable amount of heat is to be felt some distance outside the hover, and the chickens instinctively move in or out as they feel the need for more or less warmth.

USING STOVE BROODERS

No kind of brooder ever devised makes it so easy for the chickens to gratify their physical needs as these stove brooders, and none is so economical of labor. Most makers claim that their brooders will accommodate from 500 to 1,500 chickens, and they will—at first. The fact that the chickens will need twice as much space in two or three weeks is apparently not considered. Few of the brooders will do satisfactory work if more than 500 chickens are put into them, and with most kinds the best results are obtained when the number is limited to 250.

Of course the poultry keeper who raises only a few chickens will have no use for brooders of this character, but the smaller types will prove very useful, even if no more than 200 birds are raised. It will be necessary to get all the chickens out at once, of course, but that is really the best plan in any event, for it is much easier to raise one large flock than several small lots of different ages.

When the number of chickens to be raised is limited to fifty or 100, it will be better to rely on one of the smaller brooders, or, better still, on

one of the portable hovers, which can be set down in any building and removed when the hatching season is over. These hovers are found especially useful by the amateur, for he can place them in a colony house and allow the chickens to grow up there, the brooders being taken away when the necessity for supplying artificial heat is over. Some people are using electric brooders with success and a great saving in both time and labor. The operating expense is much less than might be expected, and naturally there is much less danger of fire than when oil lamps are depended upon for heat.

This is the best month of the year to have chickens hatch, and usually broody hens are plentiful in March, making it possible to bring out a limited number of chickens, even without incubators. On some plants several hens are set at the same time the incubator is started. Then, about ten days before the date of hatching, the fertile eggs are taken from under the hens and transferred to the incubator to take the places of the infertile eggs which have been tested out. That plan gives a machine full of chicks, and the latter will be free from vermin for some time, at least. When hens are relied upon wholly, it is best to set at least three at one time and to test the eggs after seven days. Then the fertile eggs can be doubled up, if many clear ones are removed, and a good-sized flock will be hatched out.

CLEANING THE COOPS

Brooders and coops should be well cleaned before the chickens are put into them and the brooder floors will need a covering of litter after two or three days. Cut alfalfa is excellent, but one of the commercial litters will be found preferable to anything else for small brooders, and will keep the brooders sanitary with very little cleaning.

If setting hens are being used, they must be dusted thoroughly with

(Continued on page 62)



Electric brooders can be used successfully. They save time and labor and almost eliminate danger from fire.

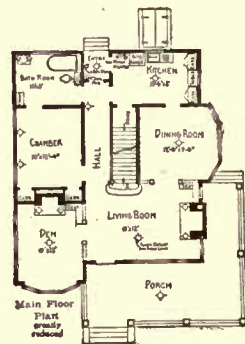
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Write Today! Our catalog tells what, when and how to plant; acquaints you with numerous new and distinctive varieties; quotes low direct prices. Send at once for our general catalog No. 2 for Trees, Plants and Seeds, or for more descriptive Fruit and Ornamental Trees, No. 1. They are free! Address today, Dept. 252.

The Storrs & Harrison Co. Painesville, Ohio

Mott Bird Fountains



IN some cool, quiet corner of your garden a Mott Bird Fountain will attract a host of thankful, chirping visitors.

All Mott Fountains can now be equipped with self-supplying motor pumps. The water purifies itself by continual circulation. No water waste.

We issue separate catalogs of Display Fountains, Drinking Fountains, Bird Fountains, Electroliers, Vases, Grills and Gateways, Settees and Chairs, Statuary, Aquariums, Tree Guards, Sanitary Fittings for Stable and Barn.

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THE J. L. MOTT IRON WORKS
Fifth Ave. and 17th St., New York



Robin No. 60

Wren No. 61

Blue No. 62

Rustic Cedar Bird Houses

BIRDS should enter largely into your garden planning this

Spring. We like to be in front of the procession in a good movement of this kind so the offers illustrated are made.

Martin houses from \$4.00 to \$20.00. If you need a sparrow trap, we will supply the best one made at \$4.00 actual cost.

Your Choice
for \$1.25



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Booklet, Bird Architecture, free with every order while the edition lasts.



No. 11

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The
Crescent Co.
"Birdville"
Toms River,
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Greater Comfort,— and better health, too

when the Yale Door Closer closes your doors.

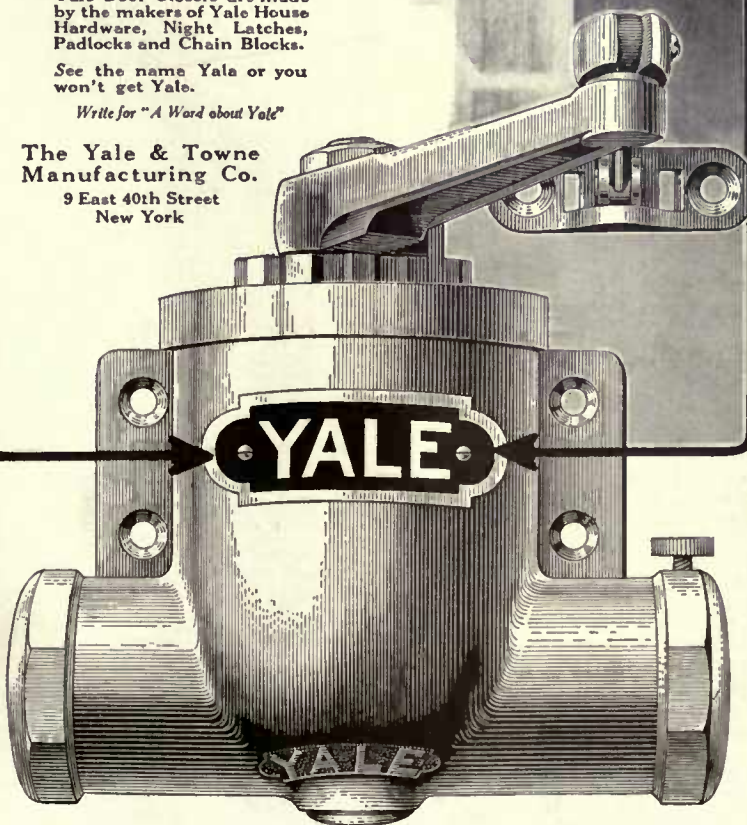
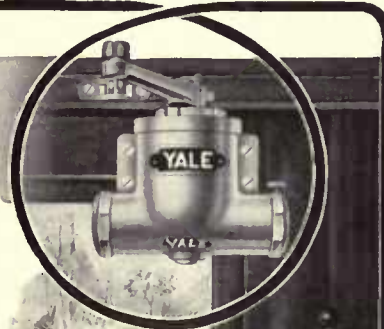
Relief from the noise and jar of noisily closed doors, freedom from half open doors bringing in chilly drafts and windborne odors, when this trustworthy mechanical servant takes your doors in charge. You will enjoy a new luxury when your hardware dealer attaches one, on trial—a luxury you will keep.

Yale Door Closers are made by the makers of Yale House Hardware, Night Latches, Padlocks and Chain Blocks.

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EVERGREENS, SHADE TREES, FLOWERING
SHRUBS, ROSES, VINES and PERENNIALS

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In the planting illustrated they have been used to screen the service parts of a lawn.

Your need of plants may be different. No matter, our assortment is large, and from our 500 acres, plants suitable for any landscape are available. Tell us if you intend a planting of any kind. Investigate our facilities and ask for catalog.

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The Moon Nursery Corp
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If you want birds be sure to get Genuine

Dodson Bird Houses

the kind the birds look for

Birds are coming! Place a Dodson house in your garden. It is easy to win birds to live near you—bluebirds, wrens, martins, chickadees, flickers, etc. Dodson builds houses for all kinds—prices \$1.50 to \$12. Bird baths, \$6 and \$12.

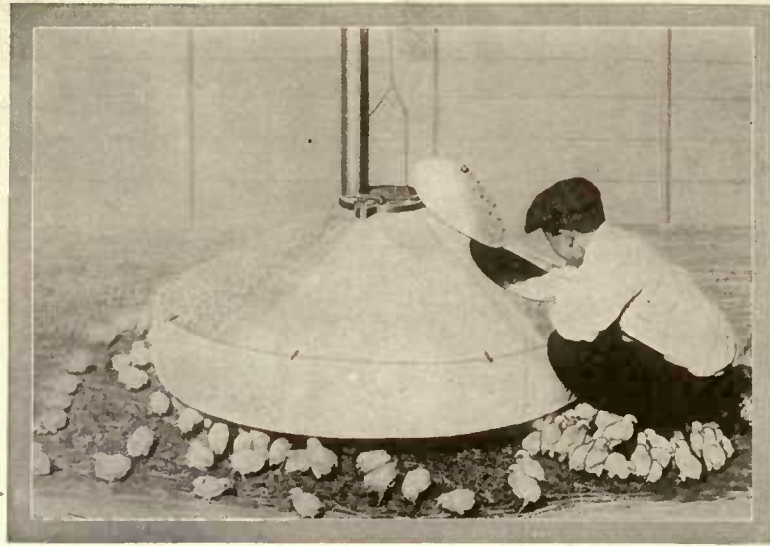
Write for Free Book, telling how to win native birds, and illustrating the 20 styles of Dodson Bird Houses, Shelters, etc.

Dodson Sparrow Trap—no other trap like this—automatic drop and double funnel, \$6.

The best set of books about birds in Nature Neighbors. Mr. Dodson will send you, free, a picture of bird in natural colors with a description of these beautiful birds, of which John Burroughs, wrote—“*Astonishingly good!*”

Write for free booklet, or order your bird houses at once.

JOSEPH H. DODSON
731 S. Harrison
Avenue
Kankakee, Ill.
Mr. Dodson is a Director of the Illinois Audubon Society.

The stove brooder is fed from the top, the heat reflecting on the backs of the chicks

March Poultry Work

(Continued from page 60)

a good lice powder several times while they are on the nest, and once a week after they begin to run with the chickens. No doubt thousands of broody hens die on the nest each spring just because they are eaten alive by vermin. It is true that this is not a very nice subject about which to write, but it is exceedingly important.

Not only are the hens sacrificed to vermin, but thousands of chickens are lost from the same cause. Newly hatched chicks that are to run with a hen should have their heads grazed lightly with lard or vaseline, and lice powder should be dusted over their bodies or else on the under part of the hen, where they will not rub it off.

Another reason for many failures in chicken raising is found in the indifference to all warnings against the plague of rats commonly shared by amateurs. If the value of all the chickens destroyed by rats each season could be totaled up, it would

amount to a vast fortune. Brooders should be made rat proof at night or else be used in rat proof houses, or else traps, cats and dogs should be provided in anticipation of the coming of these pests.

Newly hatched chickens require no feeding for at least thirty-six hours and no harm is done if they go two days without being fed. If hatched in an incubator, it is best to leave them there until they are thoroughly dry, but in the meantime the brooder should be made ready and heated up to 90°.

There seems to be renewed interest in turkey raising, which is well, for the number of these birds has been decreasing rapidly of late. When turkeys are to be hatched, the breeders should be selected this month, and it has been found best to use males which are three years old. The early hatching of turkeys is not advised, as the youngsters do much better if they do not come out until after the spring rains are over.

Creating the Sense of Space in a Small Room

(Continued from page 28)

spaciousness. Just as in all art, we have to deal with line as well. And so we come upon the obvious principle that upright lines tend to increase height while horizontal lines tend to diminish it. This is particularly important for apartment dwellers to take into consideration, for almost every room, except in duplex apartments, is low-ceilinged, even when, as in a few cases, the floor is of considerable dimensions. In certain buildings on Park Avenue, New York, there are living-rooms and dining-rooms 30x20, but their height is practically the same as that of the usual room, 10x14. Here it would be necessary to create as much height as possible by introducing vertical lines in all feasible places, to avoid valances across the top of the windows, and chandeliers which would make the rooms look lower. In connection with the windows particularly, it is desirable to preserve vertical effects by running the side curtains down to the floor and avoiding the box-pleated lambrequins above them. This can be done most readily by covering the pole stretched across the window with the fabric of which the curtain is made, and thus providing a certain amount of finish across the top of the window

without resorting to a deep valance. Such curtains, hung on a covered pole, cannot be made to draw, and so it is generally desirable to have a sash curtain of silk underneath, or casement cloth or gauze, which can be provided with pulleys and cords, and which gives an additional upright line against the glass panes.

In the same way the pictures hung on the walls of a large but low ceilinged room can be selected more or less with a view to creating vertical lines and the furniture can be high and narrow rather than low and broad. Where pictures are to be provided for a room that is small, the sense of size will be enhanced by selecting those which are reticent in color and design and which do not stand out so strongly that the walls on which they hang are brought into the foreground.

SPACE SAVING DEVICES OF MERIT

In some western cities, notably Los Angeles, certain mechanical devices have been adopted for creating space which may appear before long in our smaller New York apartments. In the Far West, for example, one may rent a four room apartment in which, in a sense, there are no bedrooms

(Continued on page 64)

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Makes Your Garden weeks ahead. Cheap enough to use 'em by the 1000.

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It shows you the marvelous results obtained by the use of my methods.

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Would you like a better neighborhood?

Set the example. A good neighborhood is a collection of good homes. Do your duty, first. Paint your house—plant grass and flowers—and watch the "neighborhood improvement spirit" spread.

Lowe Brothers HIGH STANDARD LIQUID PAINT

is paint that insures both beauty and proper protection. It's paint of time-tested, years-proven quality and durability. Withstands sun, wind and wet for years—keeps its color—fades only by gradual wear—leaves a good surface for repainting.

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booklet and color plates of attractive homes

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The ideal of refrigeration requires 100% perfection in these five points:

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Some refrigerators have a high percentage in one of these features; some in another—some in two or three. But the high average in all five points goes to the

"MONROE" Refrigerator

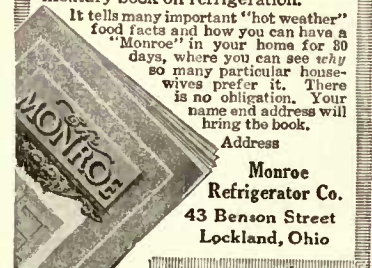
Cleanliness is assured by its food compartments of solid porcelain—over an inch thick—with all corners rounded. No enamel to chip—no cracks or crevices. Easy to keep clean.

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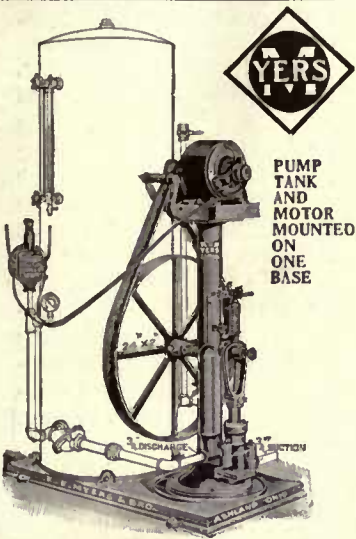


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A Myers Electric House Pump will supply water in ample quantities for any household. The cost of operation is low for they consume very little current. When equipped with the Automatic Switch, the outfit will practically take care of itself, for this device will start and stop the pump and motor at just the proper time. Made for open or hydro-pneumatic pressure tanks, and for shallow or deep wells. Write for our catalog of Home Water Supply Systems.



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Will make a White Spot on any white wood-work in your home

Enamolin

Choose **ENAMOLIN**
—for its looks
—for its wear

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Put Enamolin to this test—pour a few drops on any white woodwork in your home. The woodwork will look yellow or gray by comparison.

Enamolin
Makes a white spot on any other white Enamel

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Choose Enamolin for its wear. Rely on the word of the best authority—your decorator or painter. He will tell you that you can use Enamolin anywhere on the inside or outside of your house—that it will not crack, peel or check under the severest test. If it becomes soiled, it can easily be washed to its original porcelain-like whiteness with soap, Sapolio or Pearline.

And think of it—the same Enamolin, which discriminating architects specify for the most delicate interior work, is equally adapted to use on the hulls of great sea-going yachts. Hot sun and salt water, —oil or grime, cannot hurt Enamolin.

Shows no brush marks or laps on wood, plaster, iron, cement, etc.

Send for these:

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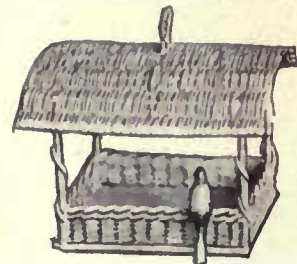
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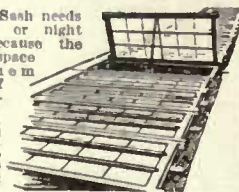
These houses are an investment. They give you a healthful recreation, flowers the year round, or will supply your table with luscious vegetables fresh from the soil.

And they will grace any estate. Built with double layer glass sash, of selected Louisiana Red Cypress, of fine finish and strong construction, they are thoroughly practical and beautiful in their very simplicity, and they are easily and economically erected.

Prices! Isn't the house shown above a beauty? Yet it costs you but \$234.00—an 11 ft. x 12 ft. sunken path model but \$138.00. A cast iron heater adds but \$26.75.

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Creating the Sense of Space in a Small Room

(Continued from page 62)

whatever. The rooms that are used at night for sleeping purposes are provided with enormous closets with doors which revolve on a center axis. Against these, on one side, a bed is fastened, which, when not in use, lodges with all its bedding complete, inside the closet, and which can be turned around at night and lowered without difficulty on to the floor of the room. Inside this closet, also, are a dressing table, a mirror, with the necessary electric light, and very often a window, so that the toilet is performed outside the sleeping chamber, which need have no bedroom furniture whatever, and may be equipped exactly like an additional living-room. A bed of this sort represents a considerable advance over the old-fashioned folding bed, for it may be in all essential respects exactly like the usual wooden bedstead with similar bedding, etc. The system does not make any provision, however, for the people who really enjoy bedrooms and delight in furnishing them attractively, and who are taking advantage of the gay colors and pleasing designs which are now being offered in such profusion for bedroom use.

CHOOSING THE FURNITURE

Whether or not one proceeds to the introduction of particular devices, like the one just mentioned, one must realize that perhaps the most important element in creating a sense of space is that the furniture should be limited in size. Some people, in moving from a large house into a small apartment, or small house, provide themselves with a smaller number of equally large tables and chairs. The rooms of these folk are not apt to appear crowded, but empty.

A wiser procedure would be the adoption of smaller pieces of furniture and a larger number of them, for an effect of size can be created in a small room by having in it a number of small tables and chairs and lamps and benches or settees, all of which take up a very limited amount of space, but provide accommodation for numerous guests. A small chair can be made very nearly as comfortable, if not quite as luxurious, as a large one, and some of the caned and carved wood pieces of the present day are much more attractive than the heavily upholstered ones which are inherited from another generation. Of course, there are certain pieces of furniture which unquestionably require room. One of them is the overstuffed davenport; another, the comfortable table desk. The only answer to the demand for these is that they should be used either in a fairly large room with plenty of smaller furniture, or in an extra room entirely by themselves, where their function is utilitarian rather than decorative.

SOME CONCRETE EXAMPLES

When we examine the photographs which accompany this paper, we find illustrated in them certain of the points I have suggested. For example, the paneled living-room contains a small grand piano and a large overstuffed sofa. But outside of these two pieces, the dozen or more other articles of furniture are of fairly diminutive area. The overstuffed armchair is not very large. The kidney shaped desk is comparatively small. The tables are small

and the chairs, although all of them are comfortable, are far from heavy. In this room, a valance is resorted to because its use is indicated, not only by the fact that the ceiling is a good height, but also because of the recessed simple window, the top of which requires a special treatment not necessary in most flat windows. The walls of the room are finished in a glazed ivory enamel, giving the effect of wood from floor to ceiling, although, as a matter of fact, they are only made up of small oblongs of wood moulding placed directly on the plaster. Certain of the pieces are covered in a tapestry of many colors; others in tan velvet; still others in mulberry velvet; while here and there are bits of black and touches of blue, introduced, for example, in the Cloisonné vases on the mantel, in the inset painting over the mantel, in the tassels of the lamp shade and the polychrome effect administered to the lamp, in the sofa pillows and table cover, in the decoration applied to the kidney desk table, and in the rug. The effect of size is, I think, very apparent.

In the tiny boudoir furnished in the style of the Regency, with pieces painted in soft green, striped in black, one finds furniture small enough to go into almost any room with sensible effect. The upright tan and green striped taffeta over curtains are simple and straight. The double sash curtains of casement cloth have more vertical suggestion than horizontal. The tall pieces in the room are more apparent than the squatty elements. Green is, of course, the pervading color, but the rug and walls are of deep ivory and the pillows have a number of hues.

AN ADAM DINING-ROOM

Again in the Adam dining-room, a sense of space is created by the use of small pieces. The size of the silver closet is indeed somewhat exaggerated by the photograph, but the table, the chairs and the sideboard appear as they are—serviceable, but not emphatic. Out of the picture are the serving table and the remainder of the chairs, as well as the striped velvet curtains of black and two tones of tan. The rug is black with the two tans in the border; the chairs are old rose. The silk shades cover the hideous lighting fixture provided by the apartment. The only wall decoration in the room, outside of the very rough stippled finish of the panels, is the flower painting which hangs over the sideboard. Economy of size in the manufacture of the chairs was afforded by the fact that, except for the legs, no woodwork is visible, the chairs being upholstered entirely in velvet with small gold nails, so that every inch of space is used.

It may seem that the one wall shown in the Louis XVI bedroom is rather under furnished, but, as a matter of fact, it has all that is needful for the room, except the beds which are on the other side, the valet chiffonier, *sonno* and *chaise longue*, all of which appear in the second photograph. Here we have rose curtains trimmed with antique gold laces, cords and tassels, and rose casement curtains, because the rose of the room is not very colorful. To prevent an overdose of this one tone, however, the beds are treated with lace spreads instead of taffeta ones. The *chaise longue* and chairs are covered in a stripe of yellow with a little rose.

(Continued on page 66)



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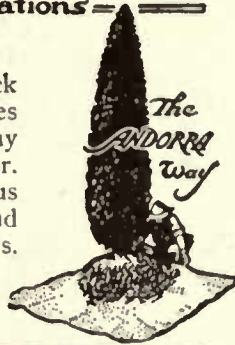
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Creating a Sense of Space in a Small Room

(Continued from page 64)

The chiffonier with the circular caned panel may seem like a large piece of furniture for the little room in which it is placed, but, as a matter of fact, this chamber is devoted entirely to the use of a man, and the chiffonier which occupies so large a part of it is certainly the chief essential to his comfort. There are a small desk and chair which are not seen, and an inlaid mahogany bedstead which has a linen coverlet. One sees the feminine hand, however, in the selection of fancy net curtains instead of the plain ones which masculine instinct might have been trusted to provide.

Completely feminine, on the other hand, though dignified and spacious, is the other bedroom in peasant painted furniture. Here again green prevails in coverings and wood alike, with just a suggestion of other colors in the soft colored print over the mantel, which latter has some Ruskin pottery upon it; and the painted flower panels. This room is approximately 9 x 13.

The unfortunate prominence given by certain photographs to some features of a room, not at all conspicuous in themselves, is illustrated by the dining-room with Hepplewhite furniture, in which the figure of the blue and gold Chinese rug stands out so plainly, and the center chandelier, which is not all that might be de-

sired, can be seen first of all things in the room. An interesting feature is that not the slightest gold appears in this chamber, for the chandelier, the mirror and all the hardware are of silver, like the candlesticks and the service. The French draped window shade is of soft mulberry, the curtains and chairs, blue.

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(Continued from page 25)

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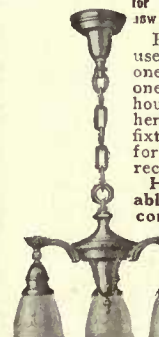
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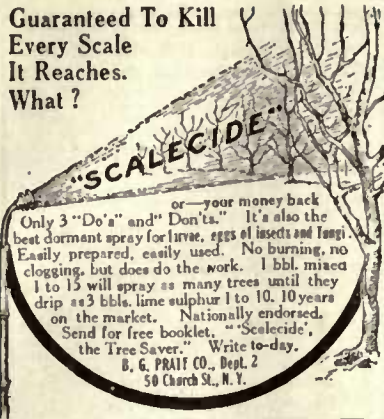
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All the Cane Fruits Worth While

(Continued from page 66)

overcrowded plant causing all kinds of trouble. Early spring is the best time to prune. The plants are very hardy and require no winter mulch, but the soil must not be run down.

The currant worm also attacks the gooseberry, and the plants must be sprayed in the same way as the currants. Borers and San José scale are troublesome at times, and must not be neglected lest they quickly destroy the plants. Handle these pests the same as if they were on currants. Mildew, that bugaboo of the gooseberry, can be controlled by a very little effort, using a spray of one ounce of potassium sulphide, dissolved in two gallons of water. Spray the plants at the first indication and every ten days during the fruiting season.

In regard to varieties, the large English sorts are head and shoulders above our own in quality, and the only excuse for not growing them is their supposed susceptibility to mildew. If you want the best, grow the English varieties and fight the mildew; try Industry, a large, red, downy fruit that is high in quality. Crown Bob and Red Jacket are also good red varieties. Columbus is a good large fruited yellow berry. Downing is the best of the American varieties. It is a very large producer and is grown largely for canning or preserving, for which it has no equal.

Dewberries are what we might term an extra early blackberry, and have become very popular in the last few years. They add variety and length of season to our small fruits and are certainly worthy of a place in any garden. They should not be given as rich a soil as the other cane fruits, else their growth will be soft and increase the liability of winter killing. The best method of growing dewberries is to let the plants sprawl on the ground, and throw a little salt hay or other protecting materials over them in the fall. In spring the best shoots can be tied to a trellis and cut back to about 3' or 4' of stem. After the fruiting period cut the old canes off at the ground line. Lucretia is the best and most popular variety.

ANOTHER VARIETY

The Loganberry is supposed to be a cross between the raspberry and blackberry, and if appearances count for anything this is its true origin. Its flavor is a peculiar mixture of the two mentioned fruits, while it grows very like the dewberry, spreading all over the ground. It is advisable to let it lie in this condition over the winter, covering with a little litter to prevent winter killing. In spring the plant can be tied to a trellis and pruned, shortening the shoots according to the condition of the plant.

Why Not Your Own Nursery?

(Continued from page 18)

and it is as unpleasant in its way as barrenness is in its. Of course, it is much more easily corrected, but it is my experience that gardeners are loathe to do the heroic—I am using the term "gardeners" in the generic sense, let me hasten to explain, and not as applied to working gardeners, who seldom show any reluctance when it comes to destructive activities! Don't be afraid to room up—and out. Give things the room that they need, but do not give them any more room than they need. This should be the aim. Do not let paths become crowded by encroaching of plants along their borders, so that these borders have the effect of bulging with their contents. Few things are more destructive of beauty in a garden than this stuffiness. But do not think to correct it by taking out the border plants alone; indeed, it is not often necessary or wise to remove them, for many times they themselves are not responsible, but are actually crowded forward and over by the pressure from behind. Relieve this, if it exists, first; then perhaps you will find that the front row of plants is none too near the edge; or if they are a little too near it will be necessary only to slide them back a few inches, without actually taking them up.

BEDS AND BORDERS

Garden design of the exact and formal type is utterly destroyed by the use of tall growing species in its planting. And garden design that is not formal suffers if tall growing plants are allowed to approach too near to each other in separate parts of the scheme. Main lines of the design should never be planted out, as they will be if tall and rank growing vegetation bounds them. Always work from the ground up and back along every path and open way, unless you wish to hide that path or that way. This rule is invariable; and, save along a half wild, twisting footway through a half wild garden, I would never advise allowing a plant over 20" high to approach nearer than 24" to the walk's edge.

There are plenty of little dwarf growing things to form ribbons along the line between walk and border, so there is no excuse for permitting this line to be obscured.

It is extremely difficult to plant permanently the beds which go to make up the formal garden in its most highly developed state. And, indeed, I do not know that it is ever desirable to try to plant it with permanent growth; for such a flower garden must be perpetually in fullest flower if its full decorative value is to be realized; and there is no plant in the world that will blossom all the season through, beginning with spring and keeping it up until frost. Judicious selection, however, will go a long way toward making the work of maintaining the classically formal garden less arduous and less expensive.

UNITY OF SCHEME

It should be considered as a unit, and planted for unity, under the usual circumstances of its development. Therefore, one variety of plant—or at most, two—should be used at a time in it, and this should be repeated in every bed or section. The lower the growth the better; therefore, let us name the lowest growths first. There are pansies, verbenas, ageratum and alyssum all practically carpeting plants. In beds of these the little bulbs of tuberoses may be effectively scattered, every fortnight until July, thus providing an endless supply of these spikes of fragrance lifted above the lower growing flower all summer long. A massing of the beautiful blue of ageratum, for example, with tuberoses is effective with almost any low growth, however, so ageratum need not necessarily be the choice for the bedder.

Geraniums it seems useless to say very much about, for everyone knows all about them already. One of their most disagreeable faults to me is their legginess when seen from anywhere but above. This is over-

(Continued on page 70)




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Why Not Your Own Nursery?

(Continued from page 68)

come in most satisfactory fashion, however, by using them only in beds which are bordered with boxwood or some low, dense, formal little growth like it, which hides their shortcomings. They almost cease to seem like geraniums when given such a setting as this; and, really, it is too bad that they do not more often find their way into the hands of those disposed to deal with them thoughtfully, for they are splendid plants en masse, quite unrivalled in their particular field. We despise them only because they are usually despicably treated. In white or a faint pink "Mme. Becamier" for the former and "Berthe de Presilly" or "Jean Oberle" for the latter—massed in the midst of boxwood's rich green outline, there is nothing finer.

THE PROBLEM OF SOILS

Many flower gardens fail, or fall short of what is expected of them, because of soil peculiarities which have not been taken into consideration. Usually the common garden flowers will grow in "good garden soil"—which is presumably the soil common to all gardens, generally. Unhappily for the gardeners, however, it is not common to all gardens, and where special earth faults exist they must be met by a selection of plants especially adapted to them.

Of all soils in the world the most discouraging and disgusting is clay. Unresponsive, sullen and antagonistic, clay seems to defy you to make it yield; and its defiance is successful beyond question, in many instances. There are things that will not grow in it; and you might just as well resign yourself to this sooner or later. Indeed, you might better, for when you do the chances for securing something that will grow rise.

There are different kinds of clay; and, perhaps, I ought not to lump it all off together for condemnation. But many years of struggling with it have made me pessimistic, and I must confess to being almost reluctant to admit that there is such a thing as a rich, a favorable clay, which no less a plant than the rose delights in. If clay is your garden's lot, therefore, turn attention to roses; specialize in the many kinds of this unrivalled flower which especially thrive in clay, and let the splendor

of these compensate for the lack of variety in your flower garden. Certain bulbs may do well there also; and perhaps certain other perennials; but it is hard to say just which ones. For myself, I have grown superb larkspur, splendid fox-gloves, Canterbury bells beyond desire, spice pinks in unlimited quantities, dear old yellow day lilies—*hermerocallis*—speciosum lilies, hardy pompon chrysanthemums, Sweet Williams, iris of the Germanica strain of magnificent quality—the Japanese not at all successfully—all kinds of roses in greatest abundance and of fine quality, and just one kind of annual—the California poppy. Daffodils and tulips also have done fairly well. Other bulbs die out.

Hollyhocks, phlox, shasta daisies, many of the other lilies, and practically every other flower in the list of possibilities, have lived to give me hope for a season perhaps—and then vanished from the face of the too hard earth. So I would suggest the plants named in the paragraph above as perhaps the only ones certain to live and give satisfaction in a heavy, clay soil of the yellow and particularly unfavorable type. This does not mean that these plants prefer this soil, by any means; but they have seemed to be able, with me at any rate, to adapt themselves to it—and that without any more care or fertilizing than has been given to the other things that have died out.

Go SLOWLY!

To everyone who is this spring beginning a flower garden I would like to say, earnestly and with solemn emphasis, "go slowly." Do not try to have too many kinds; do not try to have too large a garden. A garden is like a house, anyway, improved by being added to now and then—not, of course, without previous consideration, but along lines which this previous thought may have opened up and made possible. I sometimes think the charm of the old house and the old garden is that they are the work of one generation coming after another; thus they have endless vitality and spirit in their design, instead of being the monotonous creations that altogether too many of our modern houses and their complete gardens are.



The Matter of Grooming

While the average dog owner seldom has aspirations of a bench show tendency, and consequently is not especially interested in the tedious grooming methods employed to put dogs in exhibition trim, yet he should by no means neglect the care of his own pet's coat. Regular combing and brushing will result in greater satisfaction to both parties to the transaction.

There is more to practical dog grooming than many people realize. For example, a short coated dog can be "dry cleaned" as well as a horse. An occasional bath is of course necessary, but systematic brushing will largely take its place. You cannot, however, get satisfactory results with any old brush that happens to be

handy. A regular dog brush must be used, one that will get to the very roots of the hair. There are many such on the market, but few of these are better than the metal bristle type in which fine, blunt pins are set in a flexible rubber base which in turn is fastened to the back of the brush. This does very well for most of the work; when it comes to polishing the coat, so to speak, use a softer brush or one of the specially made rubbing pads.

Long haired, thick coated breeds like collies and chows need a good preliminary combing in order that the brush can do its work properly. Get a heavy, rather coarse, comb for them, as it must be able to straighten out the tangles in the hair without breaking.

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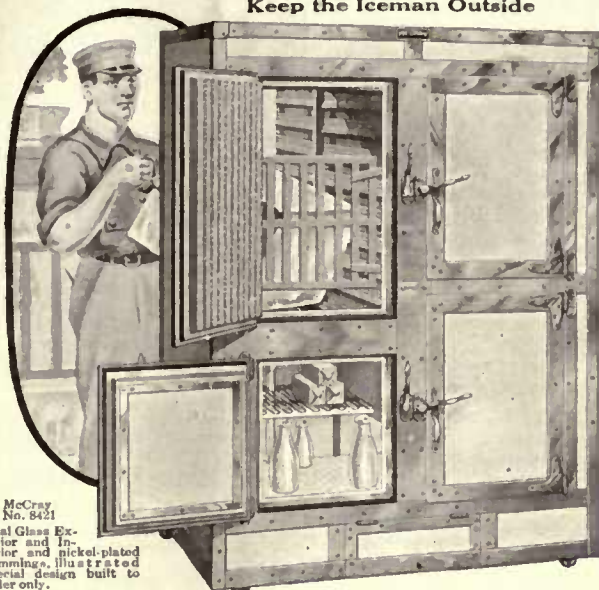
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Ornamental trees and shrubs at half Agents' prices. Direct from certified growers for 25 years. Guaranteed. Send for catalogue.

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McCray No. 8421
Opal Glass Exterior and Interior and nickel-plated trimmings, illustrated special design built to order only.

Snow White Opal Glass

If you are thinking of buying a refrigerator for the old or new home, you will want to know about McCray Sanitary Refrigerators. The food compartments are lined with white opal glass—nearly one-half inch thick—practically unbreakable—the cleanest and most sanitary lining known.

McCray Refrigerators are scientifically insulated and have a continuous circulation of cold dry air that keeps food fresh and healthful. They may be arranged with outside icing door. Every McCray is guaranteed.

McCray Refrigerators Are sold only at the McCray Agencies in the Principal Cities and Direct from Factory

Our very complete line of large and small sizes meets almost every requirement, but for special needs McCray Refrigerators are built to order in accordance with architects' specifications to conform to the house plan and match the interior finish. McCray Refrigerators are built also in all sizes for every requirement of hotels, clubs, restaurants, florists, institutions, grocers, markets, etc.

Write for Catalog and Address of the nearest McCray Agency

No. 92—for Residences No. 74—for Florists No. 70—for Grocers
No. 61—for Markets No. AH—Built to Order for Residences
No. 50—for Hotels, Restaurants, Public Institutions, etc.

McCray Refrigerator Co. 616 Lake St., Kendallville, Ind.
Chicago, 1000 So. Michigan Ave. New York, McCray Bldg., 7-9 West 30th Street
Agencies In All Principal Cities



Residence of Elmer Gray, Architect, Pasadena

For permanence and beauty
—build of concrete and finish with

Bay State Brick and Cement Coating

This coating (which has stood the practical test of 16 years) prevents the ugly blotches caused by rain and snow; it produces attractive, artistic effects in white or tint. It dries as part of the wall, absolutely weather-proofing it. "Bay State" insures the permanence of concrete—it is for all kinds of buildings. For interiors, too.

Will you try it? If you are planning to build, we will send you sample can of "Bay State" free. Say what tint you prefer and ask for booklet 2.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers BOSTON, MASS.

NEW YORK OFFICE: Architects' Building

1616



1916

The Theatre Magazine Announces—

That its April number will be largely devoted to Shakespeareana in order to commemorate the

300th Anniversary

of the greatest poet and playwright—April 23rd, 1916.

The Theatre is making this the greatest issue it has ever published—an issue that will live long in the libraries of scholars and theatre lovers. From all over the world rare engravings and old woodcuts, pertaining to the intimate and public life of Shakespeare have been gathered.

Six full page engravings of scenes in Shakespearean plays from the famous Boydell Collection.

H.E.G. 3-16

The Theatre Magazine,

14 W. 38th Street, N. Y.

Please send me The Theatre for a year, beginning with March, Send bill for \$3.50 April 1st.

M.....

Mr. Horace Howard Furness, Jr., will contribute an article on the gloves of Shakespeare—his closest personal relics—which are in his possession.

Mr. Charles Rann Kennedy, author of "The Servant in the House," will write of Henry Irving's

prompt-book of "Macbeth." Other contributors are, Mr. William Winter, veteran critic, Professor Brander Matthews, of Columbia University, Robert Mammill and Edith Wynne Matthison.

Sign and address the coupon and we will start your year of The Theatre Magazine, beginning with the March issue. We will send you a bill on the first of April, for \$3.50—the full year's subscription.

Take Care of Your Climbing Roses and Vines

Aren't they worth considering? Their beauty depends on what you do for them. Give them the right support and you can lead and train them anywhere to beautify your home. Make up your mind now to take care of your climbers, not only next year, but for many years, by buying



Trellises and Arches

They are "Rust Proof" in name, rust proof in fact. We galvanize by dipping after the trellis is woven—that's widely different from usual galvanizing. The wire is so thickly coated, no slighted corners or bare spots, rust cannot get started. Excelsior Rust Proof Trellis lasts. Inquire of your hardware dealer about Excelsior Rust Proof Trellises, Trellis Arches, Tree Guards, Bed Guards and Fence. Write us for beautifully illustrated catalog C.

WRIGHT WIRE COMPANY, Worcester, Mass.





SUN DIALS
 REAL BRONZE COLONIAL DESIGNS
 from \$3.50 Up
 Also full line of Bird
 Fountains and other gar-
 den requisites.
 Manufactured by
The M. D. JONES CO.
 71 Portland St., Boston, Mass.
 Send for illustrated catalog

ROSES!

IF you are interested in
 rose growing, plant roses
 that will bloom from June
 to November.

My catalogue describes the
 most complete list of varieties
 in America with directions how
 to grow them. Send for it!

M. H. WALSH
 Rose Specialist
 Woods Hole, Mass.

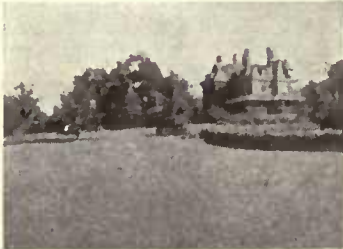
SILVER LAKE A
 The Standard Sash Cord

(The name stamped indelibly on every
 foot.)

The man who builds a house
 without asking about the sash-
 cord to be used is laying up
 trouble for himself. Insist that
 the specifications mention Silver
 Lake A. Its smooth surface
 offers nothing on which the pul-
 ley can catch. Guaranteed for
 twenty years. Write for booklet.

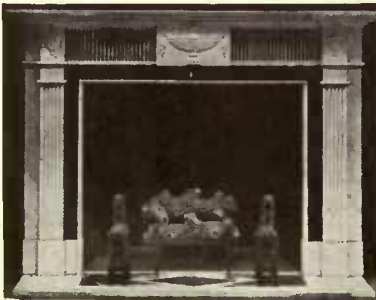
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 LAWN GRASS MIXTURE



Our special Lawn Grass "GREEN
 VELVET" is a mixture of re-cleaned
 Grasses especially selected to with-
 stand the heat and drought of the
 Summer. It will produce a good lawn
 during the entire season.
PECK, \$2. BUSHEL, \$6, PREPAID
 Send for catalogue.

ANDREW R. KENNEDY, INC.
 Formerly Kennedy & Hunter
 Importers Garden Seeds and Bulbs
LAWN GRASS SEED A SPECIALTY
 152 West 34th Street, New York City



MARBLE MANTELS
BENCHES
CONSOLES

S. KLABER & CO.
 126 W. 34th ST., N. Y.
 Established 1849

The Telling Touch of Shades and Shields

(Continued from page 51)

ing. A charm-
 ing effect may
 be had by inter-
 lining with a
 soft orange or
 rose or yellow
 cheesecloth.

A figured cre-
 tonne or silk
 may be overlaid
 with plain silk
 gauze. When

unlit the shade
 is plain; but
 when lit the
 figures come
 out in a rather
 delightful un-
 certainty. This
 is always inter-
 esting for chil-
 dren's rooms.

It could be
 worked out, us-
 ing a black silhouette
 paper of Mother Goose.

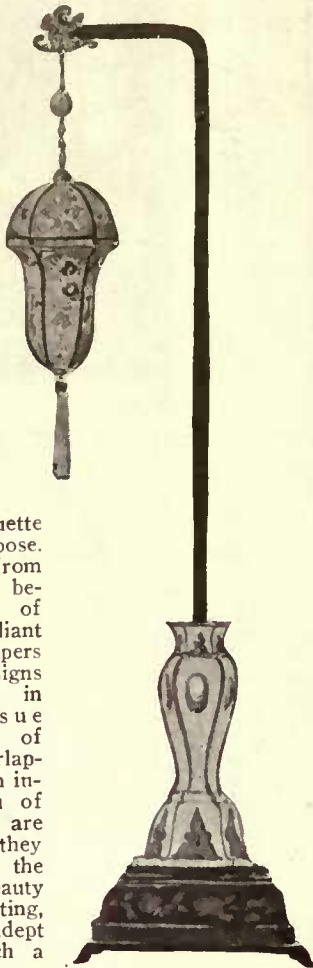
A new idea from
 Paris is to insert be-
 tween two layers of
 gold silk gauze brilliant
 colored tissue papers
 cut out in floral designs
 rather futuristic in
 feeling. The tissue
 flowers are made of
 various petals overlap-
 ping, so one gets an in-
 teresting gradation of
 color. The colors are
 full normal, that they
 may carry through the
 gauze. As the beauty
 lies in color spotting,
 one must be an adept
 to accomplish such a
 shade.

USING CRETONNE

Cretonne may be
 quite transformed by
 applying many coats of
 shellac, and thus it
 serves as an excellent
 material for shades.

The shellac fills up the pores and
 renders the surface smooth, hard and
 translucent. This treatment, which
 makes the fabric waterproof, is also
 serviceable for porch and garden
 lanterns.

If the shade is sufficiently antiqued
 and finished with a mixture of orange
 and white shellac, the surface looks
 like old vellum. A black and white
 Chinese chintz thus treated and made
 up on a frame of Chinese lines has
 quite an oriental look to it. It should
 be given sufficient coats to produce a
 hard, waxy finish. Yellow chintz



For the hallway, a
 lamp of red lacquer
 and yellow, the hang-
 ing lamp of parch-
 ment with Chinese
 flowers. \$130

lends itself admirably
 to this style of shade.
 The same effect is had
 by using old Italian
 hand-printed paper
 sheets. The finish is
 smooth and antique
 and the printing irregu-
 lar enough to be inter-
 esting. All these ma-
 terials require to be
 made on a flat surface,
 not a rounded one.

VARIATIONS OF VELLUM

Hand painted vellum
 shades are serviceable,
 artistic and have the in-
 disputable charm that
 all hand work has for
 us. Baskets and
 bunches of fruits and
 flowers on a soft tone
 background — such a
 lampshade finds its
 metier in a thousand
 places. A parchment
 shade which completely
 hides the bulb hangs
 suspended from a
 standard, serving for a
 hall light where no di-
 rect light is needed.
 Half the interest is in
 its fascinating silhou-
 ette. Stretched ivory
 silk, hand painted, is
 used for the basis of a
 wonderful many-sided
 dining-room drop-light.

A shade combining
 vellum and chintz can
 be made by combining
 cut-out chintz figures to
 watercolor paper and
 lacquering it. This is
 inexpensive and can be
 done by an amateur
 who knows nothing of
 painting.

Empire lampshades
 of painted tin are an
 innovation. Unfortu-
 nately their best time is
 daytime, as, of course,
 we get no glow through
 the shade. The inside
 being painted white, a
 good light is shed for
 reading.

SUITABILITY IN SHADES

Shades should not only
 suit the style of a house
 and period of a room,
 but they should suit as
 to number and size the
 dimensions of a room.
 How many times have we
 seen an enormous cen-
 ter drop-light over the
 table in a small dining-
 room. Resplendent in
 gaudy green glass

(Continued on page 74)



This shade, de-
 signed for a read-
 ing lamp, is de-
 corated with Chinese
 flower baskets.
 \$40

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Make Distinctive Gifts for All Occasions
BOOK ROCKS, STATUARY,
BOUDOIR LAMPS, ASH TRAYS,
PAPER WEIGHTS, PORTABLES, ETC.
 Ranging in Price from \$1.50 Up.
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KATHODION BRONZE WORKS
 801 Fifth Ave. New York

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Plant Stakes Seed Markers
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 and Vegetables
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Send 25c, coin or stamp, for a bird plant
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 our garden furniture and fittings

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Underground
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The Soil's Balanced Ration
 is Wizard Brand Concentrated, Pulverized
 Manure. Not only plant food but soil food.
 Contains all the elements needed to stimu-
 late rapid and continued growth.

WIZARD
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MANURE

is richest natural fertilizer in pure, high-
 ly concentrated form. Freed from weed
 seeds, dried, sterilized, screened and
 pulverized.
 Use it for lawn, flowers, vegetable garden,
 trees, shrubs, fruit and grain crops.
 Write for prices and freight rates.

PULVERIZED MANURE CO.
 25 UNION STOCK YARDS, CHICAGO

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SOLVAY
GRANULATED CALCIUM CHLORIDE
 Clean—Odorless—Efficient

Shipped direct to your station in
 air-tight packages ready to apply

SOLVAY

Stock carried at many points
 Write for illustrated Road Book

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 406 Milton Ave., Solvay, N. Y.



Rare Water-Lilies

can be grown in any garden or conservatory as easily as other plants. A few half-barrels or an artificial pool is all that is needed. For many years I have specialized in Water-Lilies and know the varieties that can be grown by anyone, anywhere.

My 1916 Catalogue

lists these special varieties, giving full descriptions and many pictures. It also tells of the many plants suited to a water garden. Write for a copy.

WILLIAM TRICKER
Water-Lily Specialist
 Box G, Arlington, N. J.

The Trenton Potteries Co.
 Bathrooms of Character



It Makes No Noise

THE Si-wel-clo suppresses a noise you do not want heard and do not want to hear. If you are building a home or remodeling, give to your bathroom this gentle attention. Install

The Trenton Potteries Company

SI-WEL-CLO

Silent Closet

Its surface is highly glazed. It does not absorb grease stain nor discolor—will not crack nor peel.

You will never be proud of a bathroom that contains a noisy closet. If, through oversight or indifference, you permit a noisy closet to be put in, you subject yourself to much embarrassment and self-reproach later on.

The Si-wel-clo is made of vitreous china. Your architect or plumber knows the Si-wel-clo. Speak to him about it.

Booklet M-8 "Bathrooms of Character"

Shows just how you can make the most of your bathroom space and gives estimates on the cost of different installations. Send for it.

The Trenton Potteries Company
 Trenton, N. J.
 Largest Makers of Sanitary Pottery in U. S. A.



Plaster Your Walls for Permanence

Don't be sorry when the cracks come in the walls of the living room that you were so proud of when your house was new.

Be sure of walls of permanence by insisting that

Kno-Burn

Expanded Metal Lath

goes under the plaster.

Plaster won't crack if it forms a perfect bond with the base it is laid over and the fine mesh of "Kno-Burn" always imbeds itself so firmly in the plaster that it can never come loose.

"Practical Homebuilding," our book on building in general, gives you comparative cost figures and a dozen more reasons why "Kno-Burn" makes the plaster stick.

Send 10c to cover cost of mailing and ask for booklet 379

North Western Expanded Metal Company

Manufacturers of all kinds of Expanded Metal

937 Old Colony Bldg.
 Chicago, Ill.



Your New Home and The Architectural Record

IF you are planning to build, you will find The Architectural Record invaluable for its helpful ideas and practical information.

EACH month it presents a careful selection of the best work of leading architects with 100 or more illustrations, including exterior and interior views and floor plans.

From these photographs and plans you are sure to get valuable suggestions regarding attractive appearance, convenient arrangement of rooms, appropriate furnishings and harmonious landscape effects.

In the business section you will also find described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

Special Nine Months' Offer

For only \$2 we will enter your subscription for nine months, starting with the attractive February, 1916, number. (Regular yearly price \$3.00—single copies, 35c.)

To accept this special offer please mail the coupon promptly

The Architectural Record

H. O. 5-16
 The Architectural Record,
 119 West 40th Street,
 New York City.

Send your February, 1916, number and enter my subscription for the next eight months. Enclosed find \$2 in full payment (for Canada, add \$45; for Foreign, \$75).

Name
 Address



Stained with Cabot's Creosote Stains.
 W. P. Seaver, Architect, New York

That Bungalow

which you intend to build next Spring will need the soft, artistic tones of

Cabot's Creosote Stains

to make it complete and harmonious.

Paint doesn't suit bungalows. It forms a hard, shiny coat that is foreign to their character and "atmosphere." The Stains produce deep, rich and velvety colors that harmonize perfectly with the style of building and surroundings. They are 50 per cent cheaper than paint, and the Creosote thoroughly preserves the wood.

You can get Cabot's Stains all over the country. Send for free samples of stained wood and name of nearest agent.

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 Manufacturing Chemists
 11 Oliver Street, Boston, Mass.



Beautify the Garden

AN English bench in an obscure corner, a comfortable chair in a picturesque spot, or an old-fashioned settee with chairs and table invitingly set for tea or cards, go far to make the garden what it really should be—a beautiful spot to enjoy—a place of rest and quiet.

Our garden furniture is unique in design and workmanship. It is thoroughly well built and can be made up to harmonize with stone or shingled houses.

Send for our catalog showing great variety of benches in rustic and painted furniture. It will aid you in beautifying your garden and will be gladly sent upon request.

North Shore Ferneries Co.
 BEVERLY, MASS.

New York Agents:
THE GARDEN GATEWAY
 31 East 48th Street



Baur's New Catalogue

Full of Garden Truths—sound advice that will enable you to plan your home grounds intelligently. Each plant is described with full respect to its best uses. It answers the many questions that the layman naturally asks, such as adaptability to soil, wet or dry places, sun or shade, and many other points too numerous to mention here.

Roses, Shrubs, Trees Evergreens, Perennials Vines, Gladioli, Dahlias

You should not delay ordering trees, shrubs, etc., for this spring's planting. Early planting means a well established garden before hot weather. It means roots deep down near the cool moist subsoil, where the hot sun does not penetrate.

Our long experience in plant growing is at your service free for the asking, and our prices will be an agreeable surprise to you. Send for this catalogue today. Your name and address on a postal card will bring it by return mail.

**Baur
Floral Co.**
15 E. Ninth St., Dept. E, Erie, Pa.



Hide Those Unsightly Buildings

Barns, garages, and out buildings should be hidden by shrubs and ornamental trees. A few dollars rightly invested in this way will enhance the beauty and increase the value of any home.

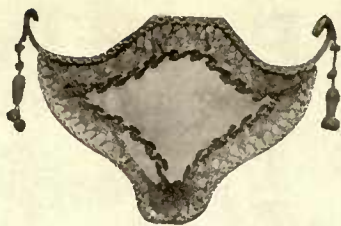
Trees and Shrubs at Half Price

Buying direct from us saves you the middleman's profit—fully one-half—and gives you fresh stock, true to name, and sure to grow.

Send for Free Book

More than a catalog—full of helpful hints. Makes selection easy, and fully explains how we save money for you. Send postal today.

RICH LAND NURSERIES
Box 254, Rochester, N. Y.
We prepay freight on \$5.00 orders



With its gay tassels and unique outline, this rose-colored shield would find a suitable place in any bedroom. \$2.50

The Telling Touch of Shades and Shields

(Continued from page 72)

panels it dwarfs everything else. In fact, it is a really unusual occurrence when a dining-room is not ruined by an ill-proportioned and ill-chosen lighting-fixture. This seems to be the commonest failing in house decoration. And it is so easily remedied. The shade itself has only to be replaced by a flat empire shade of a soft, neutral-toned silk with a plain fringe. There are many more original and pleasing variations than this—but this is safe and proper.

Even a large wicker shade can be used for such a purpose in a summer house. The ordinary lining may be replaced by a vari-colored silk one combining rose, green, blue and any yellow or orange on a black background. The colors are very rich and clear, and the effect when lighted is novel, but not grotesque. The shade is inexpensive and durable.

If a shade is of brilliant hue, it must be smaller than of neutral tone. It is always well to keep to bright colors—in small shades, not in large ones.

BEDROOM SHADES

In a bedroom, have the dresser and bedside light shades match. It creates a feeling of unity and restfulness so essential in a bedroom. Put six-sided rose shades on the candlesticks, and a larger one, but of the same proportions, on the bedside lamp. If side wall fixtures are used, put oblong shields on them. A soft rose is preferable to a strong, else they will be too strongly silhouetted when used against the wall. Am-



A black and white Adam shade would lend contrast in a Colonial room. \$2.50



In dull blue and old rose, this little Chinaman is exquisitely painted on ivory silk. \$4

The Collectors' Mart

Offered—12244. Covered Chinese temple jar, height 16½"; antique Chinese bronze vase, flattened reform, height 18"; formerly part of the collection of the late William Churchill Oastler. Will sell at a low figure.

Offered—12245. Three melodeons for sale, rosewood cases; two piano cases, spindle octagon legs; one spinet, folding style; dishes; platters; pitchers; mahogany mirrors; mahogany parlor set; six parlor chairs; one large chair; one mahogany tete, etc.

Offered—12265. 1 very fine handwoven bedspread; brass pewter spoon mold; pewter swinging or ship lamp; small miniature pewter porringer; scwing bird.

Offered—12266. 2 rare embroidered very odd and original pieces of drapery (or lambrequins done in

ber, yellow and rose in combination may be worked into enchanting shades. They give one the same exquisite feeling of color subtleties one gets in a tea-rose.

A COLOR TEST

As a test for such elusive color combinations hold up two bits of silk in the spot where the shade or shield is to go. We can soon feel whether the colors are right. Very often in a lavender or a mulberry room the question of color for shades is difficult. With either of these dull gold will be successful and the color of the room may be repeated in the guimpe and trimming. One must feel that the shades are tied to the room by a mutual color—if merely brought out in the trimming.

SETTING THE SHADE

Quite apart from the questions of shape, size, material or decoration is the matter of placing the shade so it will not fail to serve its right purpose. Shades give color spots to rooms, as was observed, they can tone down or enliven the general air of a room both when lit and unlit, but if they are to serve an avowedly practical end, nothing should stand in the way of attaining it. Thus, if a lamp is to be used for reading, see that the shade is so set that sufficient light be thrown in the right place. Good decoration presupposes common sense and a pair of eyes is more valuable than all the shades in the world, no matter how decorative they may be.

Feed Your Soil Healthy Food

All soil contains some Humus, but seldom enough to grow beautiful green lawns and luxuriant plants. Soil needs

**REX
HUMUS**
Yeast of the Earth

—a wonderfully beneficial, health-giving food for Lawns, Plants and Shrubbery.

It is rich in the elements of plant food, absolutely odorless, clean and pleasant to handle. All the objectional features of barnyard manure eliminated, yet a permanent plant food and soil builder.

It gives renewed life to starved vegetation.

Rex Humus is being used by many country estates, golf courses, suburban gardens with excellent results.

Try it and prove its value.

Six 100 lb. Bags, \$5.00

\$10 a ton in bags; \$7 a ton by carload

Our experts are always ready and willing to advise you. Write for pamphlet.

**PETERSON, SINCLAIRE
& MILLER, Inc.**

25 West 45th St. NEW YORK

A Garden Full of Gladioli for \$1.00



The Gladiolus is one of the most satisfactory flowers grown because it blooms continuously when it is cut and put in water, just as well as when in the ground.

There is no reason why every family cannot enjoy this grand flower, for the simple reason that it is as easy to grow as the potato.

You can have them in bloom from July to frost if you plant a few bulbs each month from April to July.

For only ONE DOLLAR we will send 75 Bulbs of our Grand Prize Mixture, which covers every conceivable shade in the Gladiolus kingdom.

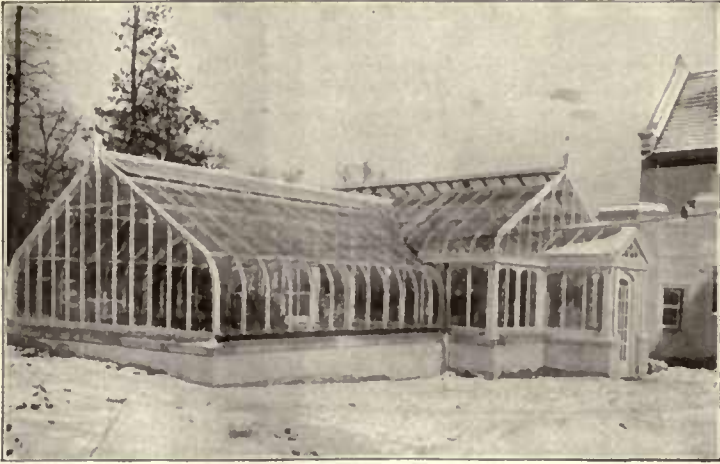
Last year we sold thousands of these bulbs and have received numerous testimonials as to their merits.

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Simple cultural directions with every package. Write today, mention House & Garden, and secure this splendid collection of Gladiolus Bulbs for only \$1.00 prepaid to your home, anywhere in the United States, with our 1916 Spring Catalog.

Stump & Walter Co.

30 & 32 Barclay Street New York



Conservatory erected for Joy Morton, Lisle, Ill.

Preparedness

YOU are busy planning (or you ought to be) your outdoor work for the coming season. Your greenhouse is not exactly "outdoors," but it is pretty close to it. You must take it into consideration in laying out your garden and other buildings.

How much nicer it would be if you could have your garden all year round. The greenhouse is the thing that put the "den" in garden as it is the "den" to which you retreat during the cold weather.

It is too late in Fall to think about a greenhouse. Be prepared, get our sketches and estimates now. They are cheerfully given to you free of charge.

We are a firm that has been at this business for years, our factories cover an entire city square block. Moninger greenhouses are scattered all over the country. No matter how large or small your proposition is we can take care of it and at a minimum cost.

JOHN C. MONINGER COMPANY

CHICAGO
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EVERYTHING FOR THE GREENHOUSE



NEW YORK

PARIS

H. KOOPMAN & SON

ORIGINAL WORKS OF ART

Old iron garden seats, in line and ornament of the classic iron work found in the beautiful old gardens of England and France.

Sixteen East Forty-sixth Street
Opposite the Ritz-Carlton Hotel



On the Estate of Mrs. Douglas Alexander, Stamford, Conn.



FROM the commonplace to the interesting is after all but a short step. The ordinary garden can be given charm and grace often by the addition of a bit of statuary, a sundial or a bench. The photograph above owes much of its attraction to the statuary and simple floral vases furnished by us. Study the possibilities of your garden or estate. Our catalogue illustrating many of our models executed in Pompeian Stone for use outdoors or in the hall or conservatory will provide valuable suggestions.

To those desiring marble ornaments, we offer special facilities, insuring reasonable prices and prompt service.

THE ERKINS STUDIOS

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Largest Manufacturers of Ornamental Stone



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PEACOCK DAHLIA FARMS, BERLIN, NEW JERSEY

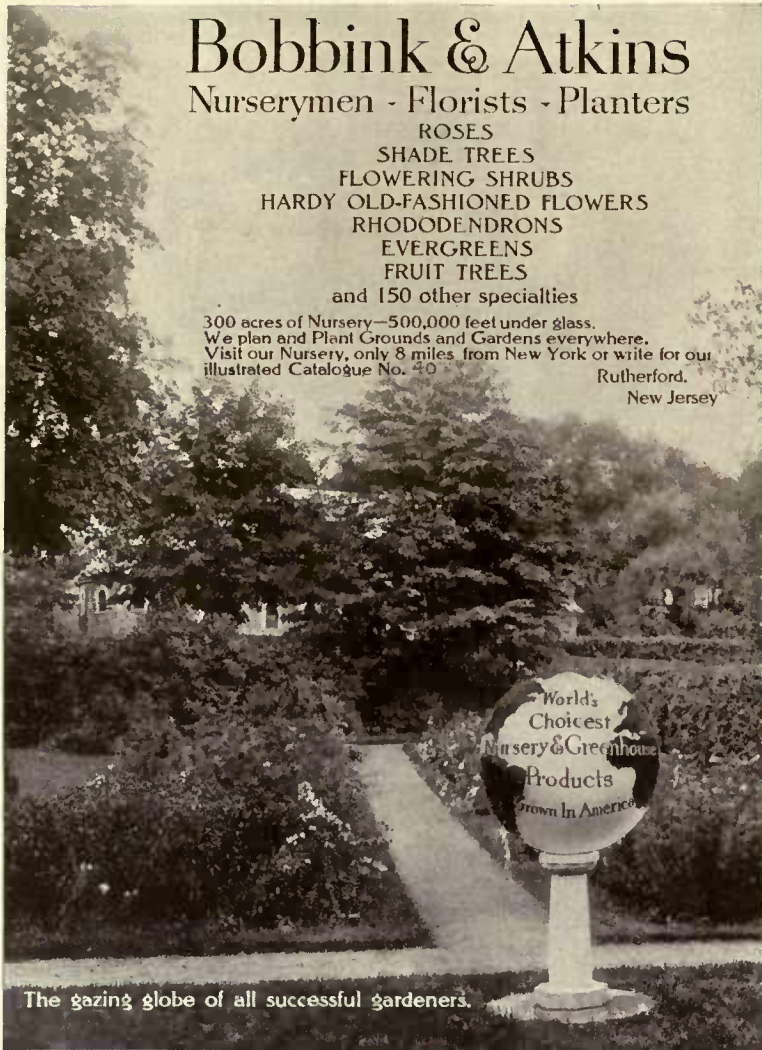
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Nurserymen - Florists - Planters

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SHADE TREES
FLOWERING SHRUBS
HARDY OLD-FASHIONED FLOWERS
RHODODENDRONS
EVERGREENS
FRUIT TREES
and 150 other specialties

300 acres of Nursery—500,000 feet under glass.
We plan and Plant Grounds and Gardens everywhere.
Visit our Nursery, only 8 miles from New York or write for our
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Rutherford,
New Jersey



The gazing globe of all successful gardeners.

The Cardinal Climber

Whoever first beholds this lovely Vine stands fascinated by its Brilliancy and Grace,

ITS LIFE AND BEAUTY



To begin, a small black seed: Sow NOW in the house; by April strong plants to be set out after Frosts are over. 15 to 20 ft. high during the summer till fall.

FOLIAGE—Glossy bright green, fernlike, enchanting.

FLOWERS—In rich masses like miniature Morning Glories.

COLOR—A dazzling, fiery, cardinal scarlet.

For rustic posts, arbors, old trees, a dress of flaming gorgeousness.

COST small, results GREAT.
5 seeds 10 cents
10 seeds 15 cents
20 seeds 25 cents

DO YOU LOVE YOUR GARDEN?

Do not deprive it of this "Beauty's" crown.

Order early. This seed is always scarce as it forms few seed pods. Other attractive Flowers are described in our 1916 Garden Book. Send for it. A postal brings it to you.

H. H. BERGER & COMPANY

70 Warren Street

New York

(Established 1877)

Starting the Garden Indoors

(Continued from page 19)

the moisture content of the air up to normal. There are but two rules you need to keep in mind about ventilation: the more fresh air the better as long as the plants do not get too cold; avoid direct draughts on the plants and sudden changes of temperature.

SOIL REQUIREMENTS

The soil in which the seeds are started should be loose and gritty enough to let any surplus water that is in it pass through readily, so that it never gets wet. It should be light and "spongy" enough to retain all the water possible without becoming wet; and it should be so light and friable that the little seedlings, once they have sprouted, can push up through it readily.

WHEN TO SOW

"Time" is a double barreled item; it refers both to when the seeds should be sown, and whether you will be able to take care of them properly or not. To do the latter will not take a great deal of time daily, but it must be given every day; regularity is of the greatest importance. In regard to the former, or when to sow the various seeds, grouping may be as follows: February 15th—March 15th: beets, broccoli, Brussels sprouts, cabbage, cauliflower, celery, lettuce, and onions. March 1st—April 1st: corn, cucumbers, egg-plant, melons, okra, pepper, squash and tomato (corn and the vine crops are usually started in individual paper pots or in dirt bands); of flowers, the hardier or earlier things such as pansies, daisies, asters, marigolds, zinnias, and early flowering perennials which are wanted to flower the first season can be started with the earlier vegetables, and the tenderer things such as begonias, cannas (started from seed), salvias, cosmos, coles and so forth, started later with the later vegetables.

Use only the best seed which you can possibly procure; a single small packet will be enough for most of the things which you want to start, and will furnish all the plants required. Do not, therefore, waste time with old seed of which you are a little uncertain, or by buying seed which may have been in stock for the last four years in some local grocery or hardware store.

The soil to be used is extremely important. If you have none available, the quickest way and probably the cheapest in the end will be to buy a bushel or so from some greenhouse. If you have to prepare your own, mix your richest and lightest garden soil, sifted leaf mould from the woods, and enough medium coarse sand so that the whole cannot be squeezed in the hands into a lump that will not fall apart when released. Old compost that has been in a hot-bed that is thoroughly spent and which is free from fungus or weed seeds makes good soil in which to plant. "Cocoanut fibre," or commercial humus mixed with garden soil will give a combination of the right kind. But do not plant until you do get your right soil, even if it involves several days' delay.

In addition to these soil ingredients get some sphagnum moss, the fluffy screenings from leaf mould, or excelsior (although the latter is not so good) to put in the bottom of your seed flats and pans to ensure perfect

drainage. The soil should be supported by this strata of porous stuff so that the surplus water can immediately drain off. Get also a number of panes of glass sufficiently large so that one or two of them will cover a flat.

Having the various things which you will require ready, work can be begun at once. First, prepare your flats and seed pans by putting in a layer of drainage material and over this enough of the prepared sifted soil to come within $\frac{1}{2}$ " or so of the top after it is lightly firmed down and made perfectly level and smooth. Be careful to get the soil well packed in at the corners and the edges. Mark off the rows for the seeds 2" to 3" apart, according to their size and the space you have. These little drills should be very shallow, just enough to be perceptible. A pencil point is as good as anything to make them with, and a ruler will enable you to get the rows straight across the flat and parallel. Scatter the seeds thinly $\frac{1}{2}$ " to 1" apart, but just as even as you can get them. Don't put in the entire contents of a package just to use it up; if the plants are too thick they will be poor from the very start; and besides, if your first planting does not come up it is well to keep some in reserve.

COVERING YOUNG PLANTS

After the seeds are sown, press them into the soil very lightly with the edge of the ruler or something similar, before covering; they should not be pushed down into the soil, but merely pressed level with it. They should then be covered very lightly and the whole surface pressed down. The covering should not be much more than $\frac{1}{8}$ " for the larger vegetable seeds such as cabbage, cauliflower and beets, and $\frac{1}{16}$ " for lettuce, celery and small flower seeds; while very fine flower seeds, such as begonias, should be barely pressed into the soil with shreds of leaf mould or soil moss put over them to shade them slightly from the light until they are up.

Celery and parsley seeds which are rather slow to mature will come up better if soaked for a day or two in luke warm water before planting. Hard shelled seeds, such as some of the sweet peas and cannas, are better if they are slightly notched with a knife or file before planting.

CARE OF FLATS

The soil should be fairly moist before the seed is sown. After sowing, water lightly with a fine spray, being careful not to pack the soil or wash it away. It is better still partly to immerse the newly planted flat or seed pan in a sink or tub and let it soak up water until the surface begins to get moist. This will thoroughly saturate the soil without permitting it to run off and without getting it wet about the seeds. The boxes will go for a long time thereafter without watering.

The boxes of sand should then be covered with the glass, leaving a small crack at the end of each to allow the air to circulate. The purpose of this is to confine the moisture evaporating from the soil so that the surface will not quickly dry out. The boxes should then be put away to germinate, and, if possible, given bottom heat as already described.

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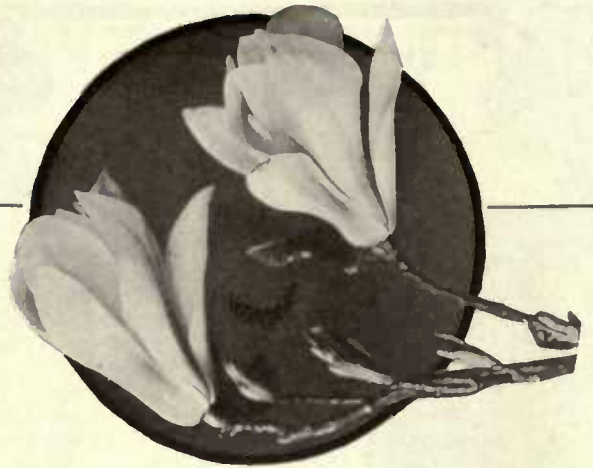
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MY COLLECTION OF IRISES exhibited at San Francisco received the highest award—the Panama-Pacific Exposition Gold Medal. The collection embraces the cream of the standard varieties, the finest European novelties, and my own seedlings raised here at Wyomissing pronounced by critics to be of distinct and rarest beauty. You can have a display of equal beauty in your own garden, if you make your selection from my catalogue, which describes hundreds of kinds.

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Do You Want A Dog?

There is no companion and protector like a faithful and good-tempered dog. Glance through The Dog Show in this number. The very dog you wish may be there. If not, write us, stating your preference as to breed, the approximate amount you wish to pay and we will put you in touch with just the dog you desire. We recommend trustworthy animals of many breeds.

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It is buried in the ground close to the kitchen. Only top and cover is exposed. It is convenient but never unsightly. It is water tight—snow and frost proof—emits no foul odors and keeps away flies, mice, dogs and cats. Always closed, can easily lift out for emptying. Dumping door opens with foot lever, closes itself.

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Manufacturers of Coal Chutes, Garbage Receivers, Milk and Package Receivers, all-metal Basement Windows, Rubbish Burners, Street and Park Refuse Cans, Metal Plant Boxes, Pipe and Pipeless Warm Air Furnaces, Hose Reels, etc.

Coal Chute and Cellar Window

Protects the House and Grounds

It prevents your house, lawn, walk, flowers and shrubs from being littered up and ruined with coal dust and stray lumps. A glass door serves as a window, when coal is not being received. It locks from inside and is absolutely burglar proof. Can be put in already built home or built into a new one.

Collecting Italian Maiolica

(Continued from page 32)

bino, etc., were taken there for the latter embellishment.

In Urbino the manufacture of maiolica reached its culminating point in 1540, in which year Orazio Fontana, Urbino's greatest maiolica artist, entered the service of the Duke. Passeri states that Orazio Fontana had no equal in the execution of his paintings for maiolica, the distribution of his colors, and in the calculation of the effect of the fire upon them in the production of his wares. From 1580 Urbino Maiolica declined.

There are exceptionally fine examples of early Italian maiolica in the Metropolitan Museum of Art, New York, and in other public and private collections in America that the collector may study to advantage. While the pieces of supreme importance, like the canvases of the old masters, are not to be had for a song,

still "finds" are possible, and even later pieces of maiolica are beautiful and fully worth while. Such pieces, too, with the interesting history of the earlier objects that inspired them, should appeal to the collector. Perhaps if Italian maiolica were more studied and understood in this country it would be more popular with collectors, but just because so few of them are versed in its evolution the advantage accrues to the collector who is wide-awake enough to look about him in time. In passing it should be noted that there is much—one may well say quantities—of modern maiolica to be found in the shops. Much of this is very beautiful, but the collector will soon have no trouble in distinguishing it from the old, even when the modern happens to reproduce the forms and designs of the early pieces.

Answers to Inquiries

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collector's Department, House & Garden, 440 Fourth Avenue, New York, N. Y.

J. B. W.—An 1864 Confederate note is not rare, and can be bought for 1 cent. The 1838 \$1.25 note is also not uncommon and also exists in quantities. Its value averages from 5 cents to 10 cents. A card case such as you describe of turquoise shell inlaid with mother of pearl if in perfect condition would only have a value of from \$2 to \$5, as there is no demand for articles of this kind, except as a relic or curio.

A. D. M.—The story that explains the Willow pattern used on old English china is as follows:

In this design a castle is shown on a hill surrounded by beautiful gardens and nearby a tower is seen, severe in outline and suggesting a tomb.

In the castle is supposed to have lived an old man of great wealth and power and his daughter, and in an adjoining castle the daughter's lover lived. He acted as secretary to the lord of the estate, and when not serving him devoted his attention to the daughter in ardent lovemaking when her father was asleep.

Their meeting place was a grotto in the garden and all went happily until a mischiefmaker told the old father of the lovers' rendezvous. He then surprised them at one of their meetings, and took his daughter and locked her in the tower a prisoner.

Her lover undaunted by this succeeded in sending a note planning her escape to his sweetheart in the tower which she drew up on a silken cord, and likewise a silken ladder was sent her in this way by which means in the dead of night she escaped from her prison. The lovers then went to the foot of the hill where an old woman aided them in their escape. They soon sailed out in a small boat down the river until they came to a beautiful garden, and here they landed and built a cot and lived happily for many years.

But the irate father after persistent search found out where the lovers had gone and pursued them. When he came upon the little house un-

discovered he set it afire, and in the fire the lovers perished. From the ashes, however, two beautiful white doves escaped symbolizing the purity and consistency of their affection. The old man then disappeared.

This is the myth as it is told in the poem entitled "The History of the Willow Pattern," by A. N. Burgess, publisher unknown, and is no doubt the rhyme which you referred to in your letter.


Hobson and other experts on Chinese porcelain and old English china, however, claim that the willow pattern as shown in the old Staffordshire wares was simply the English adaptation of well-known Chinese decorative motifs—the willow tree signifying long life, and the landscape and river being also extensively used as significant Chinese decoration.

E. H. D.—An exhaustive search through Brayley's "Complete History of the Boston Fire Department, from 1630-1889," in which the names of all its members appear, shows no reference to B. Burke.

The number on the bucket, No. 1, is the number of the engine, and it was also required that the first letter of the first name should appear with the surname of the fireman. No doubt B. Burke was a member of a volunteer fire company, in some other New England city or town, such as Salem, and that you have been misinformed.

Should you still wish further information, we would suggest that you write to the Bostonian Society, Boston, Mass., or the Massachusetts Historical Society, Boston, Mass., where there may be data in which the name of B. Burke may appear.

We cannot tell whether your table is a duplicate of the table said to be at the Hermitage near Nashville, without seeing it, but would suggest that you send a photograph to the Hermitage for comparison. As the table you describe is evidently an extension table, it was probably made about 1810, when tables of this type were quite common.



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contains 98 pages with 85 illustrations, 14 in natural colors. It describes nearly 400 of the World's choicest roses—Nature's best, gathered from many lands. To make selection easy, 101 of the very choicest are marked with a ★ Exquisite Tea, hardy Rugosa, aristocratic Tree Roses, and graceful Ramblers. Whatever your taste or need, you will find the right roses listed in our Guide. It's free. Send for it now.

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Rose Specialists. Backed by 50 years' experience.

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Abundant ventilation without drafts.

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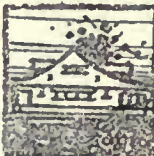
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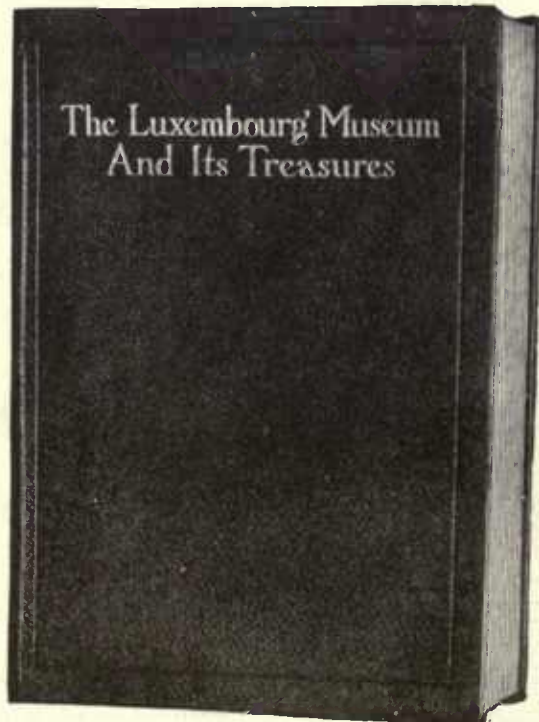
Written Under the Shadow of the War

This is not a work compiled second-handed, but every illustration and every description was procured in Paris by Mr. Borgmeyer during the summer before the outbreak of the war. In fact, through his enthusiasm for his work, the author found himself shut up in Paris in that memorable month of August when the Germans made their onslaught upon the Greatest Capital of Art the world has ever known.

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Your All-Year Garden

(Continued from page 50)



From Frost To Flowers

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The most remarkable qualities of a U-Bar greenhouse, are its marvelous

lightness and the airy, bubble-like sense of grace and beauty, due to its unique construction.

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ditions, let it be that of temperature. Better a small, slow grown, stocky plant in good health, than a rapid growing one which is weak or sickly.

When your little plants are ready for handing over into large quarters, don't delay the operation. The time for doing it, in the case of seedlings, is as soon as the second or third true leaf appears; with cuttings, when the newly formed roots are $\frac{1}{4}$ " to $\frac{1}{2}$ " long; with bulbs, as soon as they have started 1" or so, when you are satisfied that they are capable of making strong, vigorous plants. The soil for all may come out of the same pile.

Good garden soil with which has been mixed about an equal quantity of compost from an old hotbed will make an excellent combination for general purposes. There are, of course, some plants which have individual preferences—geraniums, for instance, prefer a rather heavy, compact soil, while begonias prefer a lighter one—but these are differences which the gardener who grows a small number of plants may well leave until he has met the more important details.

Vegetable plants, if many are wanted, are usually transplanted into flats. The earlier things such as cabbage, beets, lettuce, cauliflower, etc., can be transplanted directly from these, while tomatoes, peppers and such things are better if transplanted again from the flats into individual pots. If you want but a dozen or so plants of each, pots may well be used for them. For seedlings and cuttings pots are the best to use at first. If put into the large pots first they will not do so well, besides taking up a great deal more space than they require. In potting off, see that the little plants are handled as gently as possible and that they are not out of the soil longer than can be helped. Have soil, pots and everything else ready before they are removed from where they have been growing. Any weak or sickly ones should be ruthlessly discarded; the chances are that they will prove worthless in the end after causing you much extra trouble and loss of time. Avoid watering and also hot sun for several days after potting up until growth has been renewed. Some of the bulbs will require 3-inch or 4-inch pots. It is well to put a little manure in the bottom of each; it should be dry and spongy and will then serve to help the drainage as well as to be fertilizer. A piece of broken flower pot, hard coal cinders, or something of that kind should be placed in the pot bottom, before the soil is put in. Be careful that the drainage hole is not plugged up.

IN THE FRAMES

In case one has no greenhouse, the work such as that described above will have to be performed in the hotbed. Early started plants of lettuce, beets and, if you have room, cauliflower, can be set out in the frames now, or extra early melons and radishes. Carrots in alternate rows in the frame will also be ready long before any sown outdoors.

From the greenhouse or house remove the transplanted flats of vegetables, cabbage, lettuce, etc., as soon as there is no danger of their being frosted with the sash on the frames.

In the spring, leave the sash off in the middle of the day and, as soon as the milder nights come, at night. The early things have to take some chances with light frosts after they are set out, but they will come through if they have been properly hardened first.

Until you get enough bright, hot weather to dry the ground off quickly and to keep the plants growing rapidly, water only in the morning. As the plants require more moisture, watering once a day will be none too much, and where this seems to be insufficient, water at night instead of in the morning as less is then lost through evaporation.

WORK WITH TREES AND SHRUBS

Outside of the activities described above, the most important work is to finish up what pruning and spraying may remain to be done before the sap starts in the trees. After that, it is not safe to use the winter or dormant sprays which are the most effectual for combating such a thing as the San José scale, for they are much stronger than the summer solutions. This is a good time also, to scrape old fruit trees. If you have no regular tree scraper an ordinary hand weeder with a sharp blade will do the work. This scraping is to remove the old, dead bark which is a safe harbor for insects and disease spores. A neat whitewashing afterwards will finish the process of sterilization. If you object to the conspicuousness of the whiteness, a little brown coloring matter can be added without injury. All stumps of limbs that have been pruned over an inch or so in diameter should be painted. Be sure, also, to saw every branch close up to the trunk or limb from which it is growing. A stub will always mean a weak spot and probably a wound and decay later on.

AS TO FERTILIZERS

The success of your garden depends largely upon the manure and fertilizers you make use of. The fact that you may have put on a lot last year and gotten good results does not let you off from furnishing a good supply this year. Get as much manure as you can; if enough to make a layer 3" thick over all your garden, so much the better. If you cannot get enough to go all around, spread it out and make it go as far as it will, supplementing it with a high-grade fertilizer. Potash will be very scarce and exceedingly high-priced this year. Scrape and save every bit of wood ashes you can get, especially unleached ones from hard wood. In addition to the potash they contain, these also have considerable lime, and their physical action on the soil is always beneficial. Nitrate of soda, even at the high price at which it is selling this spring, will pay well if used with good judgment. Only a very little should be used at a time, especially for top dressing, for what the plant cannot take up within a short time after it has been applied is very largely wasted. By all means do not make the mistake of deciding that because prices have gone up you must use a lower priced brand this year. If you must cut down the expense, get the higher priced kind and use less of it.



What Muriel Learned —for \$2

How a Little Bird Told Her 1,000 Secrets

MURIEL is a *this year's* débutante. You can see that for yourself by looking at the clever sketch which our artist has drawn of her. Muriel's eyes are measurably wide open. She can usually find her way home in the dark. She knows precisely who's who in New York, also what's what, and approximately when's when, and usually how's how. She needs no Baedeker, or pocket compass, or tufted homing pigeon to show her the way to the opera, to Sherry's, to the best music, the prettiest frocks, the newest motors, the most amusing costume balls, and even the most sinister cabarets. New York is her oyster. She always carries an oyster knife ready to open it. The entertaining side of New York life is an open book to her. Observe her sunny smile, her wayward curls, her bold, bright eyes. The red wheels of the hansoms on Fifth Avenue are not more bright than are her carmine lips. The gleaming façade of St. Patrick's Cathedral is not more white than is her pretty, powdered nose. Muriel is, in short, a self-starter—an indubitable eight-cylinder girl.



LITTLE MURIEL, THE DÉBUTANTE, AND HER HIGHLY-TRAINED BIRD

Ten of the 1,000 Secrets

- 1 How long—to a second—a girl can keep a young man waiting for a luncheon engagement without infuriating him to the point of chucking her.
- 2 Why Cézanne and Arthur B. Davies have helped to revolutionize modern painting.
- 3 How many quarts of champagne 400 men will drink at a feacy dress dance at Sherry's.
- 4 How to enter an opera box without embarrassment, and leave it without stumbling.
- 5 Why the growing vogue of futurist music has been built up on so-called dissonances.
- 6 How, at a Broadway cabaret, to tell a lady from a chorus girl.
- 7 What scrapes the Freudian theory of dreams can get a good girl into.
- 8 How to get into the Domino room at Bustanoby's, after three A. M.
- 9 How to work your way, underground, for the four blocks separating the Park Ave. Portal of the Belmont Hotel from the Manhattan Hotel's 43rd Street entrance.
- 10 What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

BUT, reader, perhaps you will ask: "Who is Muriel's little Bird?" Well, that's an easy one. The little bird is only a symbol—a symbol of knowledge, of wisdom, of omniscience. Its real name is Vanity Fair—a magazine that is forever on the wing, that flies everywhere, that unlocks every secret, answers every question, solves every dilemma, satisfies the needs of every yearning soul. It is published monthly at 25 cents a copy or \$3 a year. It is a mirror of American life, original and picturesque; informal, personal, intimate, frivolous, unconventional, but with a point of view at once wholesome, stimulating and refreshing.

Take the cream of your favorite magazines of the theatre, sport, books and art. Add the sprightly qualities of such publications as *The Sketch*, *The Tatler* and *La Vie Parisienne* with something of Broadway and Fifth Avenue—all within beautiful color covers—and you have a general idea of Vanity Fair.

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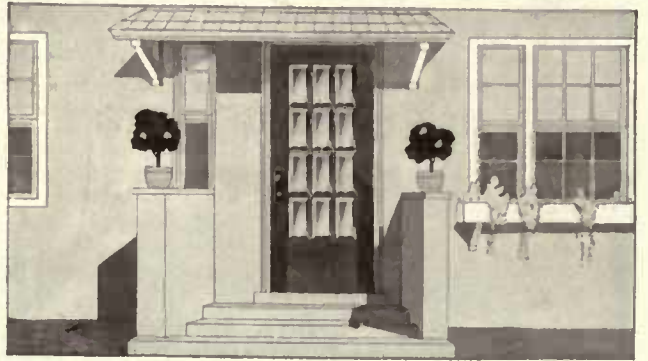
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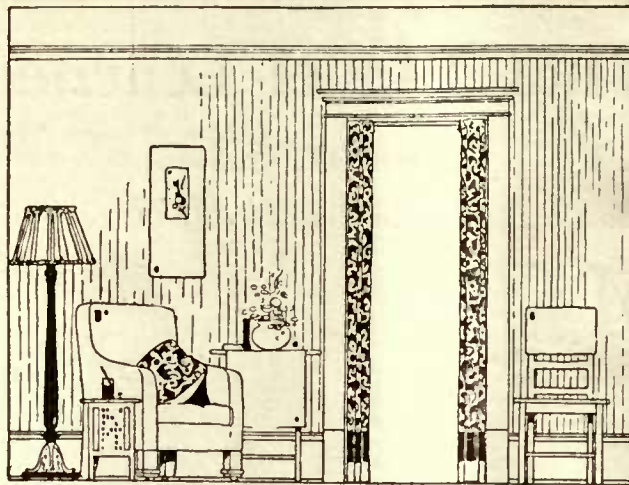
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A grouping from "Good Taste in Home Furnishing"

A Row of House & Garden Books

Good Taste in Home Furnishing. By Maud Ann Sell and Henry Blackman Sell. John Lane Company.

nothing of mere sentiment or theory in it. "Boiled down" might justly be used here as a descriptive phrase, for all non-essential matter has been eliminated. It is a book of statements and cold facts, useful to the beginner or the old-timer who wants information without the necessity of wading through many rambling pages to discover its hiding place.

After all, consistent good taste in the furnishing and decorating of the home is largely a matter of the personality of the individual. We say largely instead of principally, because the ability to choose and apply tastefully can be cultivated through intelligent study of good books dealing with the subject in a practical way. In the present volume we have just such a helpful ally, a book that should be in the possession of all who are going to furnish or who wish to improve on the furnishing they have already done. It is a practical, basic-principle guide to colors, furniture, draperies, and the like. The illustrations and decorations in line by Howard R. Weld are at once charming and instructive, visualizing the principles covered in the text and setting a new standard for work of this sort.



Walter Dyer, author of "Early American Craftsmen"

Wine, Water and Song. By G. K. Chesterton. Methuen & Co., Ltd.

Being the completion of that trilogy of which the other two volumes were "Eat and Grow Thin" and "Drink and Be Sober"—or a counter-irritant, however you may take it. These rollicking ballads, culled from "The Flying Inn," are admirably presented in a pocket size, which can be carried about to be produced on such occasions as demand virile protest against the Somewhatness of

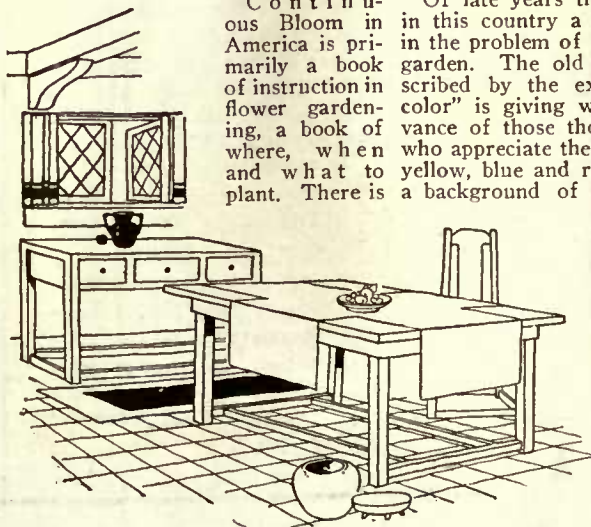
the All, Cremation, the Anti-Tobacco Crusade, Vegetarianism and other world movements against Orthodoxy.

Continuous Bloom in America. By Louise Shelton. Charles Scribner's Sons. \$2.00 net.

The Well-Considered Garden. By Mrs. Francis King. Charles Scribner's Sons.

Of late years there has developed in this country a gratifying interest in the problem of color in the flower garden. The old idea so aptly described by the expression "riot of color" is giving way before the advance of those thoughtful gardeners who appreciate the fact that magenta, and what to yellow, blue and red, massed against plant. There is a background of lilacs or rising in

milk-curdling ranks from a border of purple irises, is not horticultural art.



A cottage group from "Good Taste in Home Furnishing"



If you are planning to build a home you will find it to your advantage to read this booklet before you decide on the material you are going to use. It is beautifully illustrated, full of valuable suggestions, and gives a short, concise statement of the merits of

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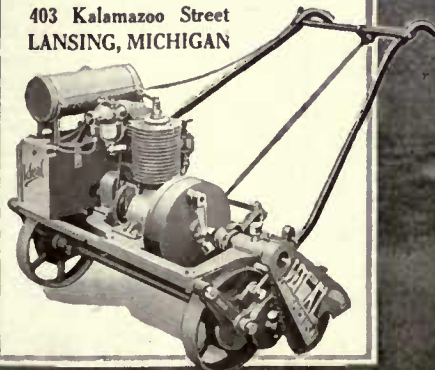
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THAT can be said of practically any white concrete house. It fits its environment—and at the same time has a distinctive and individual appearance. Houses made with **MEDUSA WATER-PROOFED WHITE PORTLAND CEMENT** keep their good appearance permanently. They remain a rich, stainless white. The waterproofing keeps out the rain and snow and prevents discoloration—without affecting the strength, durability and hardening of the concrete in any way. It keeps the walls dry—makes the houses damp-proof.

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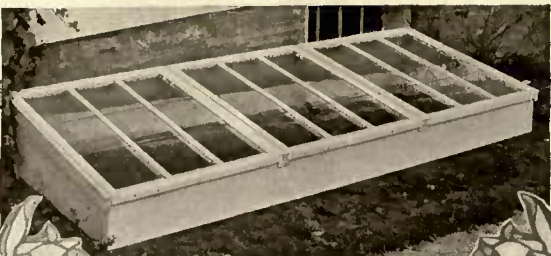
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The SANDUSKY PORTLAND CEMENT CO.
Room N2, Engineers Building
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A Row of House & Garden Books

(Continued from page 82)



The Sure Way To Surely Have An Early Garden

THE most troublesome trouble with gardens, just as it used to be with Automobiles, is in getting them started.

Dame Spring has such an exasperating way of luring us on with warmish days full of hope; and then playing us with some of the most exasperating varieties of weather, that just knocks gardening progress galley-west.

So to have that coveted early garden, we must get the running jump on Spring, by starting our seeds, and growing good husky, stocky plants in cold frames.

Happily for you, we have at least six different sizes of frames to fit your needs, as well as your pocketbook.

For example, there are the tote-about sizes. You can buy ten of them for so little as \$6.56.

Five Melor Frames cost \$4.62.

Or a two sash Junior Frame 68" long by 38½" wide for \$8.40.

Then if you want the big frames with their sash 3 x 6 feet, we can sell you any length.

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Dreer's Garden Book for 1916

Write for it to-day, and please mention this magazine.

HENRY A DREER,

Dahlia Specialist

714-716 Chestnut St.
Philadelphia, Pa.



Peony-Flowered Dahlia

Color as well as form is coming into its own, and no one can read Mrs. King's book without feeling that here indeed is something to ponder over.

The "Well-Considered Garden" is primarily a book of color harmony. Therein lies its chief value to the flower gardener, and its inspiration, too. For it is inspirational—there is no denying that. Without didacticism, and yet instructively, the author gives us the impulse to make our gardens the color harmonies they should be. "I have," she says, "a new profession to propose, a profession of specialists; it should be called that of the garden colorist. . . . The garden colorist shall be qualified to plant beautifully, according to color, the best-planned gardens of our best designers. It shall be his duty, first, to possess a true color instinct; second, to have had much experience in the growing of flowers, notably in the growing of varieties in form and color; third, so to make his planting plans that there shall

be successive pictures of loveliness melting into each other with successive months; and last, he must pay, if possible, a weekly visit to his gardens, for no eye but his discerning one will see in them the evil and the good."

So Mrs. King shows how we may all become garden colorists to the best of our abilities. She gives us many of the planting schemes she has worked out in her long experience; she tells of garden accessories, garden expedients, garden books and garden clubs. Her book is much more than an introduction to the subject of color in the garden; it is a reference work of merit and charm.

Poultry Husbandry. By Edward Brown. Longmans, Green & Co. \$2.40.

When a book by Edward Brown is announced, poultry keepers all over the world are interested, for no greater authority lives. Although he writes as an English breeder, he is familiar with the poultry industry in almost every land, for he has visited nearly every country in Europe, as well as Canada and the United States. His large and practical

knowledge has made it possible for him to produce a volume which covers every feature of poultry keeping, and with an accuracy of detail which should prove of no little value to amateur and professional alike. Both as a text-book in schools and a reference book in the home library, **Poultry Husbandry** should find high favor as a volume of authoritative information.

Early American Craftsmen. By Walter A. Dyer. The Century Co. \$2.40.

The vogue of Americana is ever increasing, because more and more the skill, artistry and honesty of spirit of the early American craftsmen are becoming more apparent. That they must have been remarkable men is a conviction forced upon everybody. But hitherto, though much has been written about their work, little attention has been paid to their personal characters and stories.

This need Mr. Dyer's book fills. While conveying an immense amount of detailed information about their work he also tells about the men themselves. Even the names of some of our most distinguished craftsmen are scarcely known to most Americans: Duncan Phyfe, for example, maker of exquisite furniture, who adapted and improved the Sheraton style; or Samuel McIntire, master carpenter, who learned architecture out of books and built in Salem so many delightfully proportioned houses with interiors incomparably carved; or the romantic Baron Stie-

The American Country Girl. By Martha Foote Crow. Frederick A. Stokes Co. \$1.50 net.

gel, inventor of stoves, ironmaster, and creator of beautiful glassware, who lived like a feudal lord in Pennsylvania, fell into a debtor's prison and ended his life as a bookkeeper. These—with Paul Revere, silversmith, engraver and bell-founder—are a few of the personalities in Mr. Dyer's book, which is also a very complete survey of their work.

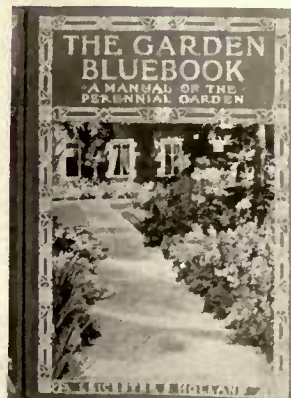
In this book Mrs. Crow seeks to show the opportunities which are open for the country girl to make her own life and the lives of those about her more cheering, helpful and optimistic. To get to the root of the matter and learn, if possible, the outlook upon life which the country girl really holds, she has corresponded extensively with the girls on farmsteads in many districts, and out of the mass of material thus obtained has drawn conclusions that are anything but gloomy.

The book is written avowedly for the country girl herself, and as such is inspiring and optimistic. The student of sociology, too, and those who are interested in any form of the "back-to-the-land" movement, will find here considerable illuminating reading; yet we cannot but wonder whether the composite picture presented of the country girl is truly representative of the six million and a half such persons now living in the United States.

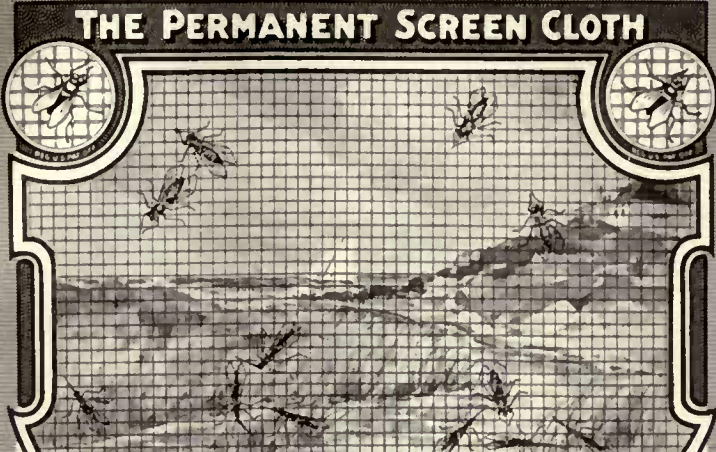
Garden fans will appreciate "The Garden Bluebook"



Martha Foote Crow, author of "The American Country Girl"



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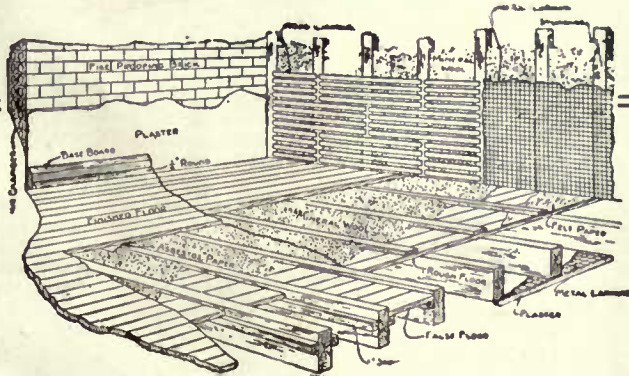
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"MODERN PLUMBING," a 112-page book, describes various styles of Mott kitchen and pantry sinks at a wide range in price; also 26 model bathrooms with floor plans and hints on tiling and decoration. Sent for 4 cents postage.

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Or, send for a copy of the Garden Book free, and make your own selection.

Please mention this magazine.

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G. K. C., whose "Wine, Water and Song" makes a fine companion book to "Eat and Grow Thin"

A Row of House & Garden Books

(Continued from page 84)

Interior Decoration. Its Principles and Practice. By Frank Alvah Parsons. Doubleday, Page & Co. \$3.00.

entrusted a share in the making of their home.

Far too many people, unfortunately, still regard interior decoration as an amiably innocuous and perhaps, femininely whimsical occupation, fit only for dabbling dilettanti and the idle. If anything, short of dynamite, can dispel this stupid mid-Victorian obsession and convince them that interior decoration is an art of the utmost practical utility, and that its practice is based upon logical and clearly defined principles, it will be a careful examination of the recent volume by the president of the New York School of Fine and Applied Arts.

Mr. Parsons has not, it is most gratifying to note, given us one of the ephemeral faddish volumes on interiors that appear periodically in the bookshops, and nauseate the reader with their scented superfluities of "perfectly lovely" chintzes and "quite charming" taffetas or the like. It is in facts rather than in adjectives that Mr. Parsons deals, and from his facts and examples he deduces principles of permanent application. This feature gives the book a lasting value to the professional decorator, to the student and to the decorator's clients who wish to co-operate intelligently with the man or woman to whom they have

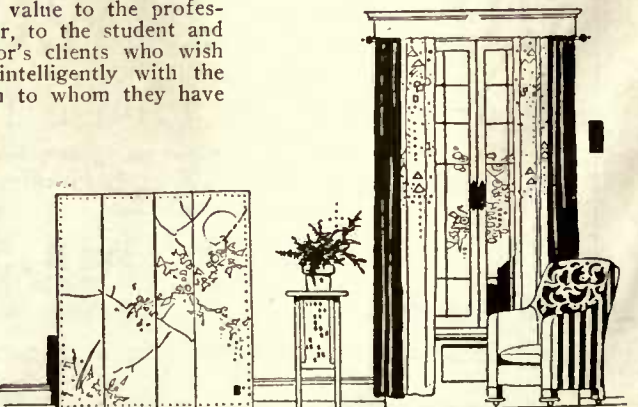
The Decoration and Furnishing of Apartments. By B. Russell Herts. G. P. Putnam's Sons. \$3.00.

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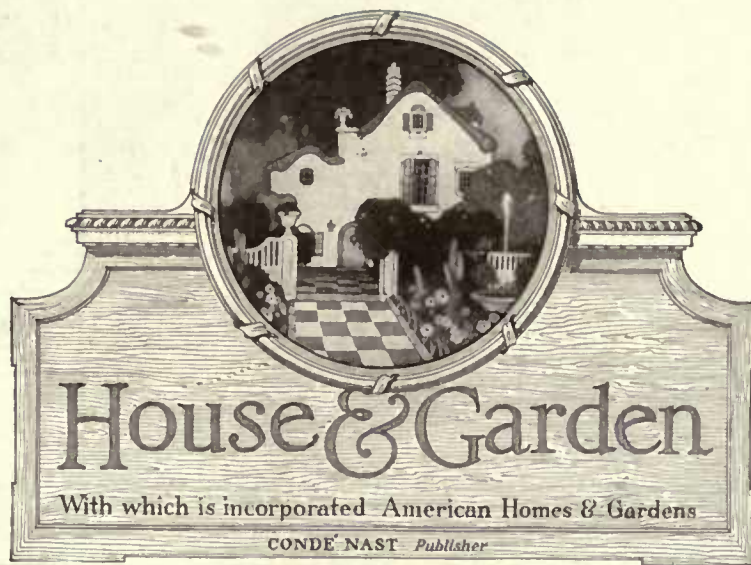
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THE NATIONAL WEEKLY

416 West 13th Street, New York City



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APRIL, 1916

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FOR YOUR SERVICE

¶ Readers of HOUSE & GARDEN have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Inquiries will receive prompt replies. Landscape gardening questions requiring a drawn map and a planting table are charged \$10, payable in advance.

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A Garden Doorway Shown in the May Number

SUMMER FURNISHING

¶ In May you begin to do either one of two things—summer furnish your home or furnish your summer home. For both problems the May number brings a host of suggestions—delectable cottage furniture of the very latest line and tint, wicker willow for the porch and the lawn, shoals of pillows of the sort you heap high in Cape Cod hammocks, inexpensive curtains and all the little accessories that bring summer into the house. For the gardening miss comes a page of smocks and hats fresh from their creator's hands. And to help her make that garden more livable, practical hints on growing peonies; on starting a rose garden—which is quite simple and quite inexpensive; on growing shade plants and vines around the porch.

¶ A garden without birds is almost as bad as a garden without flowers. Ernest Harold Baynes, the Big Brother of the Birds, tells you how to attract them to your garden and make them your friends.

¶ These, and a host more of ideas are in the May number. Doesn't it sound tempting?



© Marian C. Coffin

Canterbury bells and kiddies, Madonna lilies and a little lake—a heaven no bigger than a yard. The yard is attached to the house of Mrs. J. Clifton Edgar at Greenwich, Connecticut, and it was designed by Marian C. Coffin, who makes beautiful gardens



In simplicity, not grandeur, lies the charm of the modern country home. It may be Italian, as here, or Tudor, or half-timber, but it must serve the needs of a simple countryside life

THE CHOICE OF A STYLE FOR A COUNTRY HOUSE

Which Shows That a Man Does Not Have to Build
Three Houses Before He Gets One That Suits Him

GARDNER TEALL

Photographs by Jessie Tarbox Beals

THE architectural style of a house for a site in the country is a thing that cannot be determined by any such procedure as that governing the arbitrary rules which, for instance, dictate fashion in dress.

There should be no such thing as fashion in home-building, notwithstanding the fact that occasionally certain styles for exteriors and certain styles for interiors become, for the moment, the obsession of builders, now and then of architects, and of decorators. To paraphrase a commonplace (maddening to the heart of an artist), "I know nothing of art, but I know what I like," one might well interpret the philosophy of certain house-builders to include the confession, "I know nothing of architecture, but I know *what* I like."

The countryside still continues to suffer from the depredations of such people. "Why do you like it?" you feel like asking Mr. Wellington Blank, who is building a battlemented cottage (first story Gothic, second story Georgian, and third story Mongrel Mediæval) down in the valley. Perhaps Mrs. Trivial Ruit, who once paid a visit to Stratford-on-Avon, insists on a half-timber style for a country house almost vast in proportions and formal in intentions, because she cherishes the memory of Henley House.

Of course these are extreme cases, for it is doubtful if any real architect of to-day would consent to carry out a set of plans and a design so obviously anachronistic in the one instance, and so unsuitable as in the second, by reason of the damage his reputation would be apt to sustain in either case. The builder, of course, could go ahead with anything—more's the pity!

THE TRUTH ABOUT BUNGALOWS

Perhaps few architectural ideas have proved more popular with country dwellers

than that of the bungalow. The artistically designed and conveniently planned bungalow, well fitted to its site and amply sufficient to the needs of its occupants, is an idea with which we need not quarrel. On the other hand, it is doubtful if any other form of dwelling has been more abused through its adaption to unsuitable sites and localities or through attempting to adapt it to purposes for which its simplicity was never conceived. The idea of the bungalow has, in turn, been endowed with much that, perhaps, it does not possess, as the name alone so bewitchingly suggests an epitome of cosy comfort that it has even been sentimentalized by song writers.

THE RIGHT THING IN THE RIGHT PLACE

Now there can be nothing cosier, more comfortable or more desirable than the right bungalow for the right family in the right place. But let any one application of this thrice-used adjective be substituted by the word *wrong*, then, as in the case of any house for the country dweller of any sort, you will instantly realize that there must be no faddism in house-building, that one must not build a bungalow, a Georgian cottage, a Dutch colonial or a half-timber house just because any one of these styles is enjoying a vogue in some other place, or is receiving much attention and illustration in print.

Many of our masters of domestic architecture—there is not a better designation for dwelling-houses in good taste—specialize in the Georgian, the Dutch Colonial, or in some other architectural style. This does not mean that, if a half-timber house is really the best suited to the country dweller in some definite locality, the architect who specializes in the Georgian style is not an excellent adviser, designer and plan-



As most of the time is passed out of doors, the summer house garden is a real necessity. It should, in reality, be another living-room



Whether there shall be much shade or very little is a matter of taste and of luck in choosing a site. Thus, for some this type of embowered cottage is vastly preferable to the solitary Italian house on the previous page



For the moderate purse no form of country house excels the bungalow. It should be comfortably roomy, but not so large as to require much work in caring for it. Other types of bungalows can be seen on page 35

ner for the country home-maker in some other locality to whom a half-timber house, in turn, would be but an architectural white elephant, so far as his personal requirements or the community contact was concerned. I think many people approach the problem of a house in the country burdened with traditional fears inspired by the wretchedly misleading old saying that a man must build three houses before he can arrive at one that will suit him.

True it is that some home-makers have lived in (one might with accuracy say through) not only three, but half a dozen houses before accepting one as being suited to their needs. But such are the exceptions, and one cannot conceive why, with intelligence, thought and forethought, the first house cannot at the same time be the only house, and that from choice and contentment. After all, satisfaction may follow common sense.

This belief in the theory of experience being the only reliable teacher in the school of house building is bad enough, but there is also another thing which is apt to lurk in the minds of prospective country dwellers. Somewhere back in the dark ages there originated the myth, as deeply rooted as Igdrasil, that if a man was told by his architect a certain house would cost \$5,000, that house was sure to cost \$8,000 before the home-maker was through with it. Ergo, the opprobrium of the suspicion came by custom to be heaped upon the head of the architect.

I suppose few home-makers planning to build in the country realize how prone they are to desire or to require changes in the plans of the house during the progress of the work of building. Such changes are, almost always, added expenses. Again, the inexperienced home-builder may expect to save a goodly amount by letting

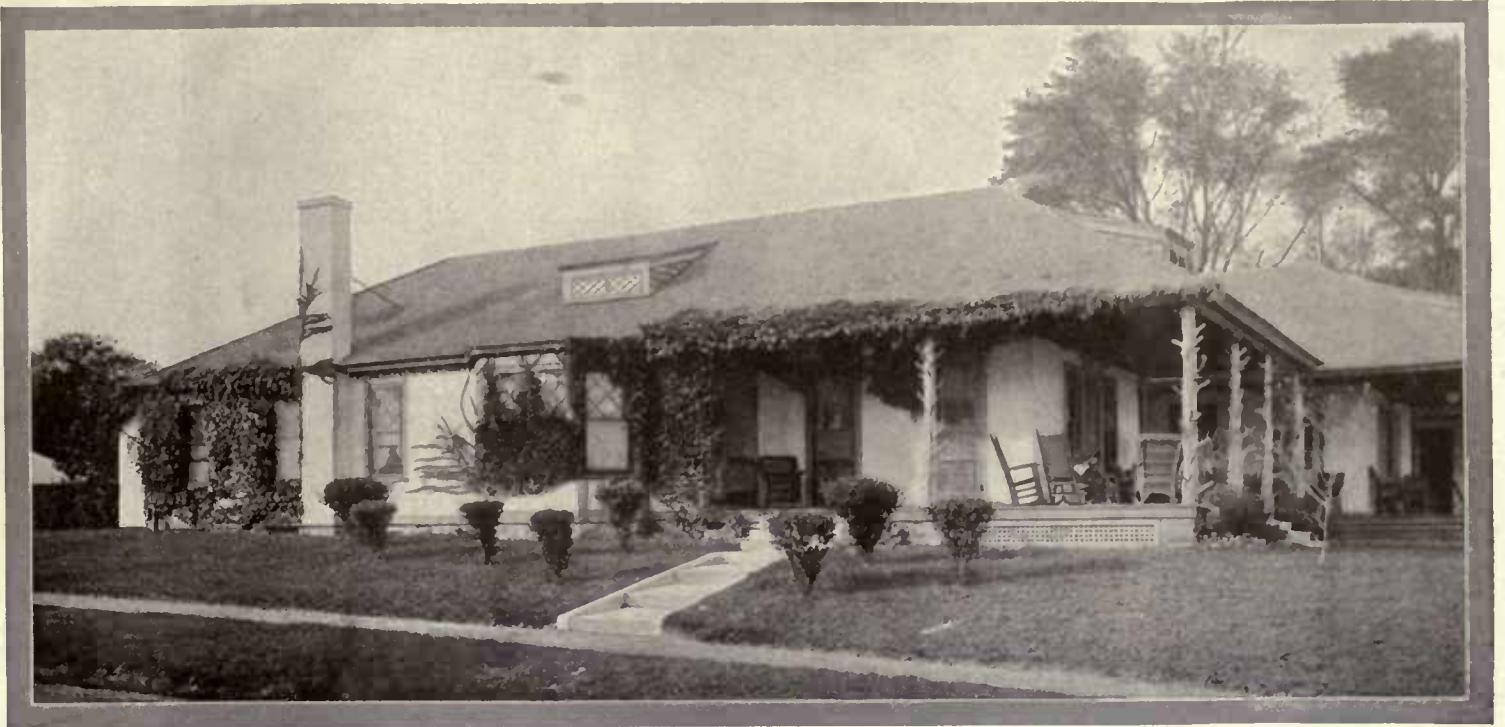


The square Colonial style lends itself to a country setting and is roomy and comfortable



Equally attractive is the Colonial farmhouse set beneath large trees and surrounded with shrubbery

Rounded arches along the first story give a country house a desirable sense of spaciousness



The truth about the bungalow is this: that no type is more popular, because cheap and convenient, for summer living; and no type of architecture has been more thoroughly abused. But it must be the right bungalow for the right family in the right place. It should be part of its site, as is this rustic treatment

the building contract to some bidder, about whose work or integrity he knows little, just because the bid was lower than one entered by a reputable builder whose bid was, in itself, within the architect's estimate. Then when the building of the house had progressed, the owner would find the dishonest or incompetent contractor substituting materials, or obliged to demand changes, etc., all of which annoyance, expense and disappointment, let it be remembered, might and should have been avoided by sensibly letting the building contract to builders known for their responsibility.

House-builders in general have, fortunately, been educated to an understanding of the true service that can be rendered them by the architect, a service as deserving the customary recompense as is that of the physician, though, like the doctor's bill, there often seems a disposition to consider it beyond the pale of the reasonable. This all has to do with the choos-

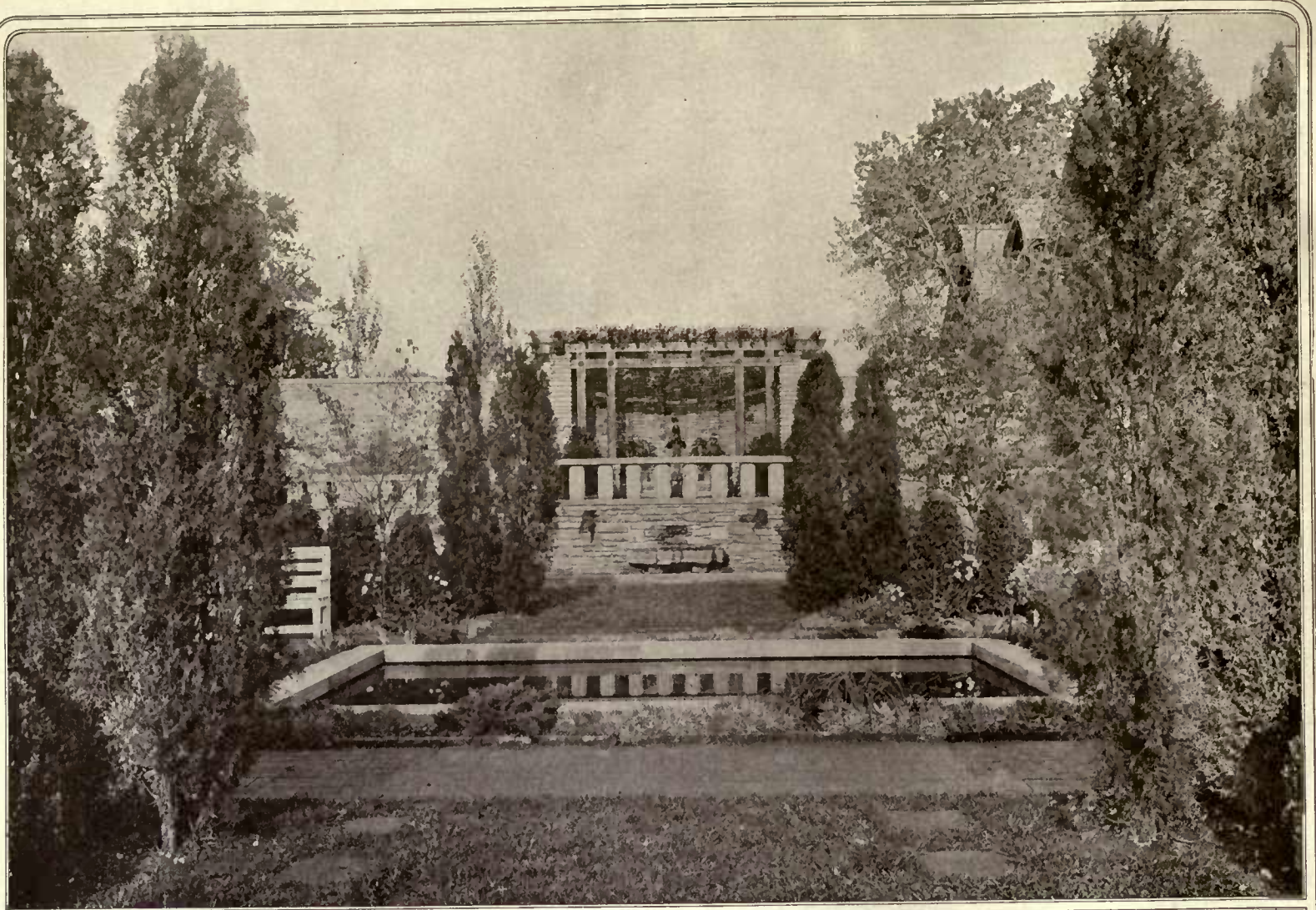
ing of a style for a house in the country more directly than, perhaps, one might think, for there can be no doubt but that the home-builder who has not had building experience, or who has not given study to the problem of the suitability of certain styles to certain sites, should turn to the architect for consultation and enlightenment. This is not to say that one should not have preconceived ideas on the subject, yet though these may be excellent, advisement may bring about their modification, even in minor phases, that will render them far more acceptable than the original conceptions to all concerned.

HARMONIZING THE HOUSE AND THE SITE

There are two methods of procedure common to home-makers about to build. One is the choice of a house to suit a chosen site, and the second is the choice of a site that will
(Continued on page 78)



Three elements decide the kind of house you will build: the kind of house you want, the sort of site you want to place it on, and the nature of the life you are to lead there. Thus, this house here is built for comfort and hospitality. It is a product of its site



THE GARDEN AT "KRISHEIM," RESIDENCE OF
DR. GEORGE WOODWARD, ST. MARTINS, PHILADELPHIA

OLMSTED BROTHERS, Landscape Architects

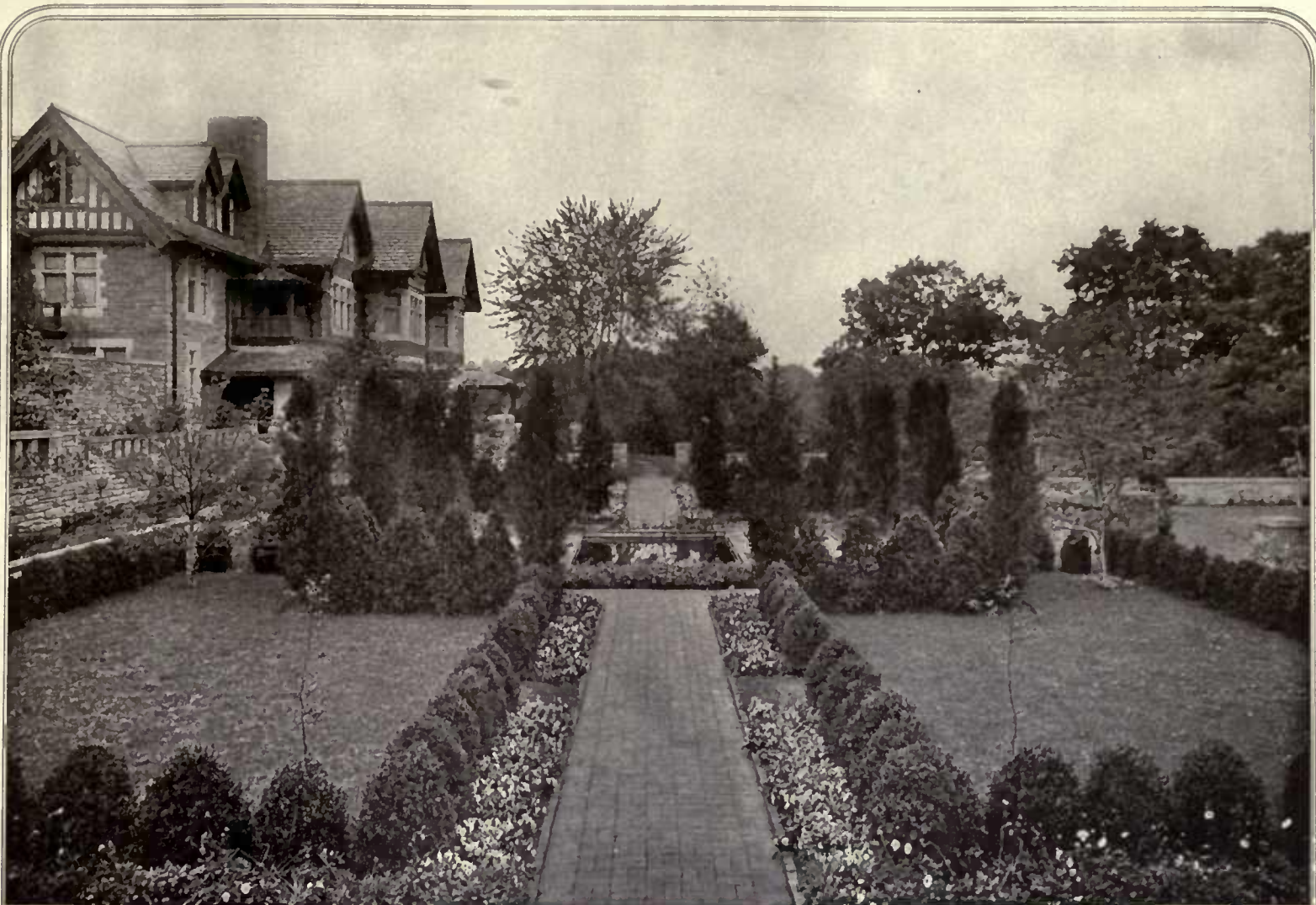


The recessed pergola stands on the right of the house, shown opposite, its rear wall being a continuation of the house wall. This view is what one sees looking along the cross axis of the garden

It is remarkable what a touch of thick thatch and wisteria will do to give the garden a feeling of old Japan—not a mere adapted feeling, but the real genius of the flowery kingdom gardens

Some day American gardeners will learn the beauty that lies in the dogwood tree and will use more of it in their gardens. Here it lightens the darker trees and gives a bit of rare charm





The main axis of the garden fronts the house—a straight brick path lined with small arborvitae and edging plants and broken midway by the pool. Tall cedars stand about it, but the pool's the thing. It is the garden's mirror, and no garden is so small or purse so poor but that it can afford a pool



Visualize this first as nothing more than just a wall, stones, mortar and bits of moss. Then see it as it is here, with rock plants growing out of the crevices and ferns in the crannies. That's the secret of successful gardening—to make the little unsuspected corners glimpses of unusual beauty



Garden seats are nothing more than part of a decorative scheme unless they are pleasing to look at, comfortable to rest in, and placed where one can command a view or catch a glimpse. When they are all that—as they are by this poolside—they prove indispensable to those who appreciate gardens



"I settled down to live in that street and evidences of its mental derangement were soon forthcoming"

HOUSES WITH THEIR BACKS TO THE STREET

A Serious Dissertation in the Interests of Privacy

ROLLIN LYNDE HARTT

Illustrated by HERB ROTH

A MILE or so from the Harvard Yard there are two fine houses with their backs to the street, and I well remember my astonishment when I first saw them. They reminded me of what the painter Gérôme once said to a pupil of his: "Oh, my dear young lady, six toes on one foot? Somebody is mistaken, either I or you, or—the model!" In exactly that mood I cried out, there in Brattle Street, Cambridge, "Some one is crazy, either I, the houses, or—the street!"

As I am still at large and the houses still there I think the craziness was the street's. Besides, I have more convincing proofs. I settled down to live in that street and evidences of its mental derangement were soon forthcoming. At three in the morning huge, four-horse market carts began thundering through, the drivers yelling at their nags and shouting at one another. If I opened a window in rising, dust poured in; gasoline fumes likewise. All day this continued, yes, and till far past bed-time. Later on came the honks and ear-piercing squawks of automobiles returning from the Country Club. Before a week was out I ceased laughing at the houses with their backs to the street and wished that my own had been built that way.

TRANSPORTATION VS. TRANQUILITY

It was an extreme case, granted; but even when you scale it down to the ordinary experience, do you not find that the growth of cities, the new developments in transportation and other changes that have come over our American life within recent years unite to make the street less and less agreeable to look out upon? If houses have begun to show it their backs, it is because in a sense figurative, but none the less grave on that account, the street has turned its back on the houses. It no longer smiles and sings. It snarls.

In the old days there was music in the cheery clatter of hoofs and the sociable rumble of carriage wheels. One liked to "see the passing," which consisted of acquaintances then and now consists largely of strangers. One could sit on a front piazza not only in comfort, but with undisguised pride. It was pleasant to indulge in a kind of innocent posing, as if to say, "Observe my prosperity as exemplified in this tasteful mansion, the well-kept lawn, the flower beds, and all that," and the pose was taken in good part by "the passing." People were not inclined to poke fun. They knew you. If you put a Rogers Group in your drawing-room window or erected cast-iron stags, divinities and philosophers on "the grass," they kept a straight face and enjoyed the show. For a long time things went on in that style. There are traces of them still.

In our newer cities some one is sure to draw you aside pretty soon and whisper, "For heaven's sake don't tell who told you, but the truth is, this town is just a great, big overgrown village." And yet "the truth" is rapidly losing its truthfulness even there. Not only have noise, dust, gasoline and social changes spoiled the village idea, but a new development in taste has made it seem—well, not ridiculous, exactly, but no longer quite becoming.

This new development in taste began when it became the custom for Americans to visit Europe. They were disgusted at first with town houses that made no show and with village houses that had high stone walls to conceal their front yards and with country houses invisible from the road. It seemed that the owners had deliberately set out to cheat "the passing." And when they beheld French houses built with their backs to the street, it was proof positive. But presently it dawned on them that perhaps there might be something fine and delicate and eminently civilized in just this. It bespoke modesty for one thing, a delight in privacy for another. It raised the question, "Whose is a house, anyhow—the owner's, or the public's?"

IT WAS IMPORTED

Returning home they were amazed at our American ostentation and the strange lack of sensibility it expresses. They could pardon Mr. Barr Ferrée's rather caustic remark, "America has not yet found out the sort of house a gentleman would like to live in." They viewed the garish chateau of James Vandeventer Smith, the soap man, and contrasted it with the house his Grace the Duke of Wessex had built for himself in

London, utterly plain outside, filled with Rembrandts, Titians and Veroneses inside. They wondered if maybe his Grace were not the better gentleman. Six weeks later, of course, they forgot wondering, and yet the idea had taken root deep within them.

Recently another development has tended the same way—the development known as "modern efficiency." We have overhauled our factories, our shops, even our colleges, to see where waste of effort and material and space occurs, and how to stop the waste. Why not tackle our houses? Why not demand that they yield the last iota of practicality and fulfill their purpose completely? What are comfort and cheery brightness unless they are built upon a foundation of un-wasted effort?

Here and there some pretty startling absurdities will come to light. At Mr. James Vandeventer Smith's, for instance.



The garden view of a house with its back to the street, the Cambridge residence of Allen W. Jackson, architect



The street and its noises and prying eyes are cut off from this house because its living quarters have faced the garden in the rear



Just because the house has its back to the street does not militate against its architecture. This is the street view of Mr. Jackson's house

In order to obtain a spacious front lawn, Mr. Smith has planted his chateau far back on the lot, but how does the spacious front lawn benefit Mr. Smith, or, for that matter, Mrs. Smith and the girls? They cannot sit there. It is too noisy, too dusty at times, and at intervals invaded by unwelcome fumes, to say nothing of the publicity. All the Smith family derive from it is "eighty feet of respectability." Meanwhile, observe their back yard. It is not big enough for a garden, and small as it is, it belongs to Bridget. Indoors, the same disregard for efficiency. The quietest, wholesomest, most livable rooms downstairs are given over to "service." In a word Mr. Smith has built his chateau the wrong end to.

Now suppose that for the sake of good taste, privacy, efficiency and by way of demonstrating that his house is his own, Mr. Smith should turn his philosophy upside down and his house around and his yard also. There is precedent for that. Frenchmen have done it. So have those little masters of good taste, the Japanese. Besides, there are the two fine houses with their backs "fronting" Brattle Street, Cambridge, while other examples are to be had in America besides those. The number increases. In years to come the arrangement may cease to attract attention, radical though it still sounds. Let us cast the balance and discover what the Smith family would gain and lose by the venture.

LOSING A FRONT LAWN AND A COOK

Obviously, they would lose their front lawn. A strip of green would remain; the room for flowers, too; but the house would be close to the sidewalk. And it is clear that they would lose, for the most part, their view of "the passing." With the rest they would sacrifice their idea of a house as a showcase; they would no longer be parading their prosperity for outsiders to stare at. Finally, they would be robbing Bridget of her back yard. Theoretically, at least, Bridget would rise in her wrath and leave, indignation oozing from her bulging tin hand trunk.



"Mrs. Jones, who used to run across the lawn whenever Mrs. Smith appeared, has ceased her visitations"



"Theoretically, at least, Bridget will rise in her wrath and leave."

Practically, however, Bridget likes nothing better than a house with its back to the street, for if "the passing" is a nuisance to her employer, it is a source of perpetual delight to Bridget. It relieves boredom. At the same time it relieves the sense of ostracism: Instead of feeling herself a pariah, looking out at other pariahs from a rear window, she has a box seat for the show and, in her happy innocence seems almost a part of it. Is she, though? Not too literally. Her kitchen has high-silled windows; you might go by it a hundred times and not know it for a kitchen any more than you would know the laundry for a laundry.

OPEN FACE DOMESTICITY

So the reversed house, with its service end to the street, agrees not to insult that thoroughfare by presenting a "Mary Ann back." Smith's architect can make it as handsome as he likes. The great difference is that Smith surrenders his liking for what, in a less solemn mood, I could term "open-face domesticity," and goes in for a quiet, reserved and (once he gets used to it) agreeable seclusion.

Which brings us to the points he has scored by turning his house and lot around. First and foremost, the garden. Instead of a useless lawn in front of his abode, he now has a genuinely serviceable private park behind it. From mid-spring to mid-autumn the garden is his open-air living-room—dining-room, even. A sensible fellow, Smith has taken over the French idea of a garden. Shielded by the house on one side and by vine-clambered walls on its other three the enclosure affords complete privacy. It is his at all hours, weather permitting, and he takes a hint from the French as regards that. At least a part of his garden he covers with gravel, which dries quickly after rain, so that there is no need to stay indoors because of wet grass after rain.

Mrs. Smith deplores the walls at first. They seem unneighborly. But she finds that this has its advantages. What (Cont'd on page 90)



"A sensible fellow, Smith took over the French idea of a garden. He has a walled-in private park"

THESE lines are written as an answer (for I haven't the courage to make it face to face) to an Hibernian handmaid who recently spring-cleaned the library. Not that she will ever see them, or understand, should she see them; satisfaction must be gained in the expression. The brute (she really was) wiped all the dust off the books, put half of them back on the shelves upside down and then had the effrontery to say that she didn't see why we kept the old truck anyhow.

Returning the books upside down one can forgive and rectify; mixing un-Comstocked Boccaccios and unctuous Matthew Arnolds and renegade Arabian Nights is only a venial sin; wiping off the dust of many years' silent, patient accumulation is regrettable—nothing more; but to call books *truck*, to infer that one ought to throw them out because one rarely touches them, to state that one grows out of them in the same way he grows out of knickerbockers and shirt bands and boots—this is past comprehension. For the library is the only instance where one can pour new wine into old bottles without the accustomed results. Besides, whether one does or does not grow up in books depends on one's attitude.

THERE are two attitudes one can hold toward books; two and a shadowy third. One can look upon them as having decorative value, like a length of beautiful fabric, or a candlestick or a chair, which is the aforesaid shadowy third; one can consider them from the viewpoint of Bridget on a rampage of spring cleaning—that they are an abominable nuisance; or one can cherish them as part of one's self—flesh of the flesh and bone of the bone. What we think of books doubtless means *very* little to the books; a cat may look at a king. But what we think of books does mean a great deal to the rest of the world, because it is a fairly reliable index of the way we look upon life, upon other men and women.

The man who considers books a decorative asset—things to be bought by the yard to fill an allotted space—may seem crude and unlettered, but he is not to be dismissed with scorn. He may not appreciate but he tolerates, and toleration is the threshold to the abiding place of understanding. True, this is a poor attitude, but better than none at all.

Or one can be concerned with books as the product of human endeavor, the consummation of an author's striving and sacrifice, the crystallizing in verse or narrative or exposition of some splendid pain, some riot of laughter or some night of prayer. We may rarely turn a page and still creep in under the low gate of those who love books. We may maintain a purely passive attitude toward them. Then some day we may drain that same chalice of life and catch a glimpse of that same glory, and thenceforth the book and we are one.

Bridget, on the other hand, considers books as things. I would consider books as friends—brothers in binding. Bridget, the iconoclast, believes that books can get worn out, that one can grow up in them.

THE BATTLE OF BRIDGET AND THE BOOKS

SOME books are like measles — they are perfectly permissible in childhood. The man who indulges in measles at fifty, however, is consid-

ered positively immoral. This is wrong. We should cling to our measles books—our fairy stories and Mother Goose and Br'er Rabbit and Slovenly Peter. They have a great meaning for us. Take one down and glance through it. Here are the ends attained in the stories—the weak conquer the strong, the dull of wit overcome the learned, the innocent are delivered out of the hands of their enemies, light is given to them that sit in darkness, the mighty are put down from their seats and the humble and meek exalted, the hungry filled with good things and the rich sent empty away.

School books we keep from sentimental association, from a sense of economy, thinking that they may do for our children or because we make a vague promise to ourselves that some day we will re-study these subjects. Of course, we never do. But there they stay, awaiting the moment when we will want to turn aside from work to brush up on the English kings or do sums in cube root.

A third kind which we seem to grow up in are the ones we bought in our esthetic, decadent, swashbuckling days. Some of us read Swinburne to barmaids and some Oscar Wilde; some smoked scented cigarettes, and some wore cravats and socks to match. Whatever the form it took it was a glorious consciousness of self—fine ribald laughter, nonchalant rioting through the House of Life, heedless, happy, hectic, hot-blooded.

And these three types represent necessary ascending stages in the evolution of the youth; his glimpse of truth in the ideal, his study of truth in the application, his testing of truth in an unfolding life of "instincts immature" and "purposes unsure."

TO journey at fifty with Alice in Wonderland, to re-learn Euclid, to fling our mental roses riotously with the throng, for just such purposes do we keep "this truck" that Bridget would cast away. For Bridget is wrong. We do not grow up *in* books, we grow up *to* them. To throw even one of them away would make us as immoral, as inconceivably immoral as a drunken archdeacon.

And there we are, back at the reason why, when the Hibernian handmaid person wanted to throw out some of my books in the spring cleaning, simply because I never read them, I rebelled. And there they will stay, although she will never understand why—because they are my literary G. A. R. who fought valiantly with me through the campaigns of childhood and youth. They were my battle units—the intrepid scouts that led me safe into strange lands, the tireless sappers that dug a way through the lines of my enemy, the nurses and doctors that soothed and healed my wounds when I dragged back from conflicts with relentless men and commerce awearied and sorely hurt.

IN A GARDEN OF GRANADA

*The city rumor rises all the day
Across the potted plants along the wall;
The sun and winds upon the slopes hold sway,
Tossing the dust and shadows in a squall;*

*The sun is old and weary—weary here
Upon the aging roofs and miradors,
The broken terraces and basins drear
Where each old bell its ancient echoes pours,—*

*Ring—what memories to ring—to those
That linger here—the lizard and the cat
That haunt these solitudes in state morose
Through the long day, their habitat,—*

*Untroubled—save when in the moonlight steals
Some voice in song across the lower wall,
And sudden magic each old rafter feels
The while the echoes round it rise and fall*

*For, as the wail of love or sorrow rings
Along the night, soft steps are on the stair
And pathway; in the broken window things
Are stirring; and white arms are lolling there;*

*And that old rose tree lifts its head anew;
And there is perfume o'er the hills afar
From where Alhambra's crescent cleaves the blue
To where a gleam Genil and Darro are.*

*O, Voice!—what is thy necromantic word
That all Granada waits adown the years?
Is it the sound some love-swept night has heard?—
The cry of love amid the cry of tears?*

THOMAS WALSH.





The infinite uses of cement and tile for interior finish and decoration, and even for built-in fittings, are graphically shown in "Font Hill," the residence of Charles Chapman Mercer, Esq., at Doylestown, Pennsylvania. The Columbus Room, one of the numerous bedrooms, boasts a tessellated tile floor and arched tile ceiling that give the feeling of real Italia

WITH MUCH TASTE AND LITTLE MONEY

Lattices, Window-Boxes, Paint, Flowers and Bird Sticks with Very Slight Architectural Changes Made This Deserted Old Long Island Cottage Into a Veritable Picture House

MARY K. FORD

GIVEN the services of an architect and ample means wherewith to carry out his plan, the reconstruction of an old house to suit modern needs and tastes is a simple thing. But many who desire a country home have little beyond their ingenuity and taste to rely upon, and I should like to tell such people of a recent successful attempt at "doing over" a rather unpromising little cottage.

A New York business woman found on the south shore of Long Island, outside the commuting zone, a forlorn little house with some seven acres of land. Undisturbed by the dismal prophecies of her friends she bought the property and set to work to make the cottage habitable. It stood under two enormous walnut trees very close to the highway, with its side to the road, and consisted of the original buildings and a small addition. The main portion of the house was divided into two small bedrooms, a sitting-room with an unceiled attic above. The one-story addition contained the dining-room and a minute kitchen, hardly more than a closet. The space over the main house served as a servant's room and was reached by a rickety flight of steps leading from the kitchen. Not a prepossessing outlook, to be sure, and yet one in which lurked evident possibilities of future attractiveness.



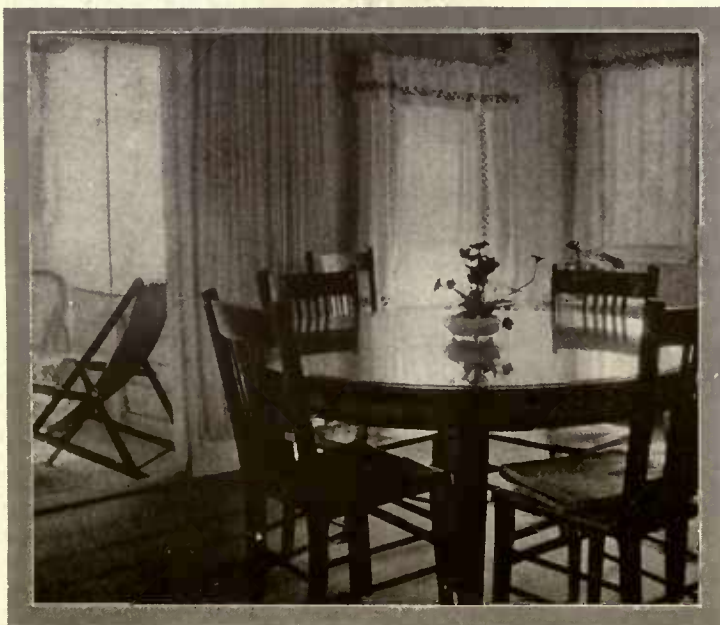
The soft effect of the white cheesecloth hung walls made a charming background for the furniture and gay cushions

The first thing the new owner did was to have the foundations strengthened, and such portions of the floors as were too uneven were removed and new floors laid.

Across the rear end of the cottage she built a one-story extension which contained a small store closet, a screened-in bricked porch for the servants, and a small elementary sort of bathroom with a stationary washstand and tub. There was no system of plumbing—the water was brought in from the pump by hand, but it was allowed to run out upon the grass.

THE NEW WORK

At the side of the house, in continuation of the roof line from the extension, she built a large screened porch which opened out of the dining-room. This porch is about 8' x 16' and makes a charming open-air sitting-room and adds considerable seating capacity to the house. The floor is of concrete mixed with Venetian red, which gives it a soft pinkish tone. A large white canvas hammock of the Cape Cod variety was placed across one end of the veranda and was piled with pillows of white canvas trimmed with linen striped in blue and yellow. The chairs and tables on the veranda were also painted dark blue, and the cushions matched those of the hammock. Quick-growing



The dining-room opened onto the screened porch floored with pale orange-colored cement



Like all old houses the little cottage possessed a good, simple fireplace with a chimney closet

vines were trained to screen the end of the porch that looked upon the highway.

The outside of the house was given two coats of white paint, and the tin roof one coat of red.

Flower boxes were placed at every window filled with pink geraniums and orange colored calendulas.

Over the front door she built a small latticed entrance porch and added a lattice across the front of the roof line in order to add width to the eaves. Two windows on the south side were also enclosed with the lattice and a little red brick walk was laid from the roadway to the front stoop. Two trim little box-wood trees in red pots were set at the end of the walk in front of the stoop.

THE GARDENER'S TOUCH

A space at the back was enclosed in a lattice-work and quick-growing plants and vines were set out to screen the drying-ground, the rain barrel, and other unornamental properties from public view, for the cottage stood close to the highway. The grape-vine on the front of the house was pruned, the long neglected hedge trimmed, and the grass cut. A bed of hollyhocks and other old-fashioned flowers was planted under the sitting-room windows, and the house that was once a desolate shell on the South Country Road is now a dwelling-place of so much charm that almost every motor car that passes the door slows down so that the occupants may get a longer view of the quaint little cottage which looks exactly like a cross-stitch on a green background.

Inside the house, the same simple taste has produced a delightful effect with very inexpensive furnishings.

A SOLUTION FOR OLD WALLS

The walls were in bad condition, the plaster so broken and cracked that it was hopeless to think of papering them, and as the owner was anxious to get in as soon as possible, replastering was out of the question. She solved the problem by buying several bolts of white cheesecloth, cutting it into

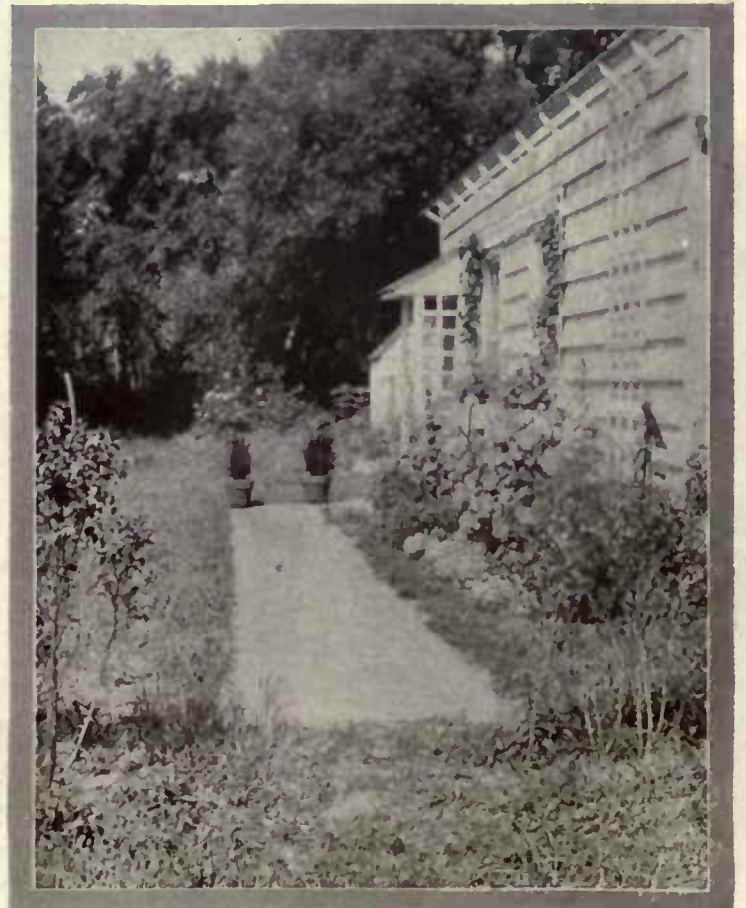
(Continued on page 86)



The screened veranda at the back was the only architectural addition; all the other transformation was wrought by the foliage of the old grape-vine that draped itself gracefully over the windows and doors, and by the little white flower-boxes filled with salmon-pink geraniums, orange-colored calendulas and nasturtiums

Two views of the shabby little "Nutshell" as it was when purchased last March

The south front just three months later. Latticing was used as a cornice across the roof to bring the line down and as a decoration around the windows and at the side. The cheerful little red brick walk, the gay painted bird sticks and the riotous hollyhocks made a brilliant mass of color against the freshly painted white house



FOR THE FLOWERS THAT BLOOM IN THE SPRING

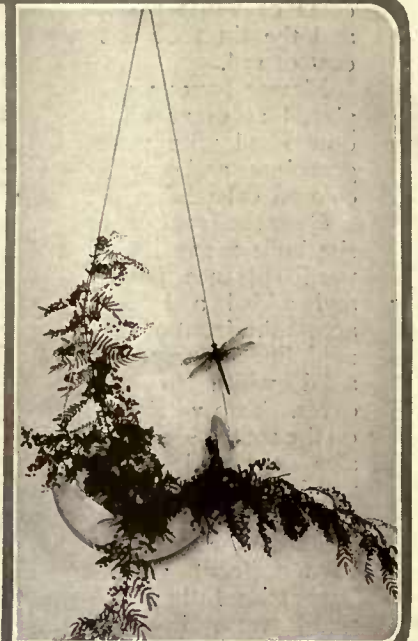
Have something to do with the vase! The vase you can buy through the HOUSE & GARDEN Shopping Service; for the names of the shops write HOUSE & GARDEN, 440 4th Ave., New York



An unusual centerpiece that lends itself to simple flower arrangement is a Florentine candelabra of the "fired in" enamel metal so popular. It is yellow with a black beading and stands 10½" high. \$7.50. Flowers by Stumpp



Distinctly Japanese is this crescent hanging bowl of cream colored earthenware from which trail long sprays of mimosa. A dragonfly adds a touch of realism. The crescent is 10" wide. \$2.50. Flowers by Stumpp



Three perfect Ophelia roses delicately flushed with color seem the fitting complement of a tall Greek vase of Wedgwood ware. It stands 11" high and sells for \$8. Flowers by Stumpp



For the boudoir or morning room comes a fan-shaped vase of Nove ware, 7½" high. \$7. Flowers by Max Schling



For a compote, but best for flowers is this bowl of Aurene glass. It is 10" wide. \$9. Flowers by Max Schling



In a low dish of Capri ware may be effectively arranged every sort of field and garden flower. It is 17" long and 5" high. \$12. Flowers by Stumpp

Cool and delicate and most pleasing in effect are long stemmed freccias, in an urn-like vase of creamy Wedgwood ware 8" high. \$12. Flowers by Stumpp

For a centerpiece of orchids, roses and feathery mimosa comes this plate of opaque white glass on a 24" decorated column. Tray 16" wide. \$10. Flowers by Schling



YOUR WOODLAND ANNEX

Co-operate with Nature to Restore Its Greatest Charm and Develop Its Latent Attractiveness—The Problems of Replanting, Locating Paths and Drives, and the Application of Intelligent Forestry Methods

SAMUEL J. RECORD

MANY owners of beautiful timberlands find their profit not in the value of the timber produced but in the joy of possession. Full possession means more than ownership; it involves appreciation of the natural beauties and the delight of intimate acquaintance with wild life in its various forms. But only when the woods are at their best does the greatest enjoyment come.

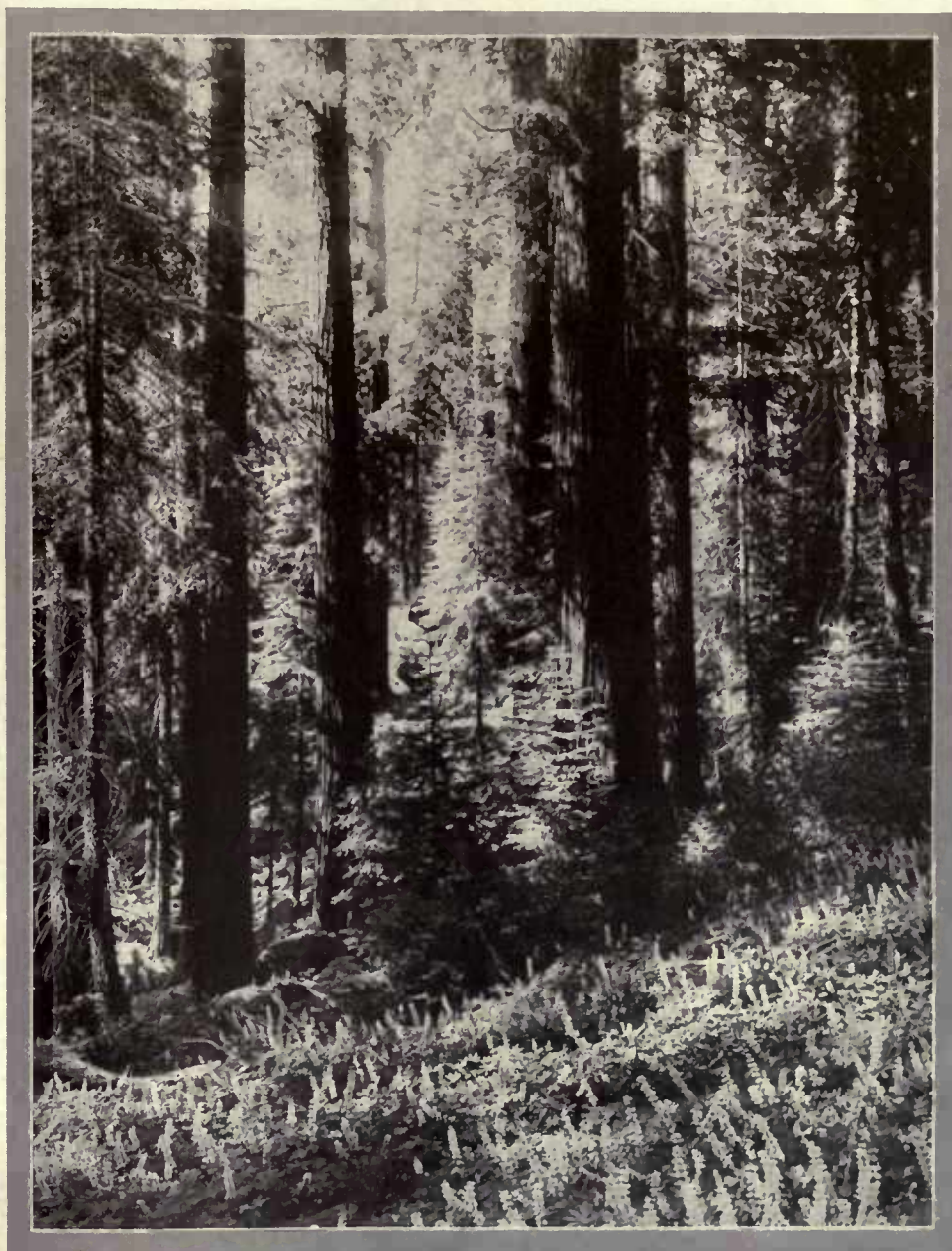
Different forests and different parts of the same forest convey distinct impressions; there is a different atmosphere or spirit that pervades them. The wide-spreading tree in the glade invites lazy repose in its shade or conjures up visions of a picnic. The open broad-leaf stands with their abundant flowering shrubs, and the vines with their bird and bee and butterfly associates have an air of cheerfulness and industry. The maturer hardwoods impress with their grandeur and quiet gladness. The towering pines, spruces, firs and hemlocks are more somber and silent; there is a general absence of birds and other wild life.

WORK IN SYMPATHY WITH NATURE

But too many of the woodlands in this country are mere tattered remnants of the virgin forest which have survived the woodsman's axe and the ravages of fire and flood. Left alone and unhindered, Nature would in time restore her handiwork. For those who can wait, this method is the simplest. But even then fire must be prevented, grazing and browsing animals excluded, and vandals warned away.

Nature left to her own designs is slow and prodigal. It is here that opportunity is afforded man to assist, to direct the natural energies in such a way that delightful results can be quickly attained. The better the final result the less will it reveal the guiding hand, the less the appearance of artificiality and formality.

If you would restore to your woodland its lost beauty or develop to the full its latent possibilities you



If you would develop all your woodland's latent possibilities, you must work in harmony with nature. The materials are at hand in the native flowers, shrubs and trees, as here in this California forest where lupines throng beneath the towering evergreens

must work in sympathy with Nature, must make acquaintance with her material and her methods. The materials are at hand in the native flowers, shrubs, vines and trees. Reserve the exotics for the lawn and home garden, if you will, but keep them out of the wild garden if you would not spoil its naturalness. There is no need to seek afar for materials, for indigenous to every region is a wealth of forest flora that requires only selection and adaptation to site and surroundings to produce splendid results.

SELECTIONS FOR REPLANTING

Proper selection involves acquaintance with the characteristics and requirements of each plant to be used. If you do not already know these traits, careful observation for a season will reveal them to you. One does not need to be a botanist or even to know the names of the different plants in order to see their beauties

and learn their whims. You will find that some shrubs and trees are distinctive because of their mass of springtime bloom. Such are the flowering dogwood, the shadbush, hawthorns, wild plums, elders, rhododendron, buckeye, catalpa, and the black and clammy locusts. Others like the wahoo or burning-bush, some of the dogwoods, the sumacs, mountain ash, part-ridge-berry, wintergreen, and the clambering bitter-sweet are prized because of the fruit which adorns them in the fall and winter. The witch-hazel is interesting on account of its autumn flowering, and the pussy willow because its catkins are harbingers of spring. Many owe their charm to the color of their foliage during the growing season as well as in autumn. Still others command attention because of the striking beauty of their stems or bark or the peculiar pattern of their branches.

It is important to know well the shrubs, the vines, and the small trees, for they are plastic materials out of which delightful effects can be molded. It is not enough, however, to know merely how they look; one must seek further and find what

ON JANUARY 3rd a subscriber to House & Garden wrote to us asking for information on how he could beautify his woods. He had several hundred acres at Lenox, Mass., with a large staff of men to take care of it. But he wrote us. We referred the letter to Mr. Record of the Yale Forestry School. The answer is this article. It applies to one acre of woods as well as to this subscriber's hundreds. It also is an example of the House & Garden Readers' Service. Have you ever put your individual problems up to House & Garden? Why not give it a try?

each requires for its best development. Some grow only in the open, where there is abundant sunlight; others fringe the woods or dot its openings, while still others seek the seclusion of the shade. The deep shade lovers are less plentiful than the others, but all the greater the importance that attaches to finding them. The ground hemlock or yew, the flowering dogwood, the laurel and rhododendron, and some azaleas come to mind as dwellers in the deep woods.

Some plants prefer the sphagnum bog or skirt its edges. Here in the acid muck one finds the tamarack and black spruce, the high-bush blueberry, the button-ball, the cranberry, the bilberry, and the swamp laurel. The alders, willows, elders, and an innumerable host of others crowd the banks of streams or revel in the rich, moist bottomlands, while in the marshy meadow the meadow-sweet, steple-bush and iris abound. On the drier sites and sandy places are blueberries, huckleberries, sumac,

sweet fern, bayberry, sand cherry, the dwarf rose and the kinikinic. The lists, which vary with each locality, might be extended indefinitely, but those mentioned will suffice to call attention to the wealth of material at hand with which to conduct the restoration of abused woodlands. Some plants are much more exacting in their requirements than others, but even the less exacting have their preference, which it is wise to know and respect if you would attain the best results.

WHERE TO USE THEM

There are many places in the woodland where shrubs and



Often the wild azalea is the first choice among the flowering natural shrubs, especially in fairly open woods where low-growing masses are desirable to cover the otherwise rather bare ground. In spring its blooms are surpassingly beautiful

small trees and vines may be encouraged or introduced to advantage. They serve to unite the high woods with the fields outside or the meadows, glades, pools and roads within. They serve as appropriate borders for streams and ponds or cover whole slopes. What more delightful picture than a steep hillside abloom with rhododendron in a setting of deep green? What more intimately pleasing than a blossoming hawthorn, or wild plum, or flowering dogwood standing sentinel-like in some natural gateway of the forest? Or a beautiful elm standing apart with a wealth of vines clinging to its bole, vines like the Virginia creeper, whose autumnal coloring is so wonderful?

One of the charms of the forest is its mystery. Partial concealment and beauties hinted at entice one from the beaten paths to explore what lies beyond. The open woods which one can see through at a glance, such as so many of our unromantic woodlots are, leave nothing to the imagination. The proper disposal of shrubbery is the solution; it is in this wise that it plays its most important rôle. But the work should not be done so thoroughly that a shrubbery border obscures everything, else its purpose is defeated.

Wherever conditions are favoring the natural forest teems with wild flowers—hepaticas, bloodroot, phlox, anemones, bluebells, columbine, violets, adder's-tongue, trillium, trailing arbutus, wintergreen, Solomon's seal, and a host of ferns. The list is long and varies, of course, with the region and site. Given a chance, those already present will multiply and others will gradually come in. Like many of the shrubs they show to best advantage in

(Continued on page 86)



(C) University of Illinois

Perhaps the finest blue flower of the spring woods is the American bluebell. Its sky-blue trumpets have a perfect foil in the pink buds. It is well adapted to restoration work, and where conditions are suitable is often used



The tall spears of gladiolus are always welcome in the garden

GROWING THE MODERN GLADIOLUS

New Sorts of an Old Flower That Are Worthy of Any Gardener's Attention—
Color Schemes and Growing Habits of Some of the Best Varieties

M. EMERSON MAIN

FOR the lover of beautiful flowers who has scant time to put in at cultivating them, the gladiolus of to-day is preëminently the flower to grow. Not only are they exquisitely beautiful; they are also exceedingly obliging. They will grow in almost any soil, though it is conceded that a

sandy soil suits them best, and in any place except extreme shade or among the roots of trees. A great many bulbs can be planted in a limited space if necessary, and there is endless variety to choose from in both low and high priced kinds. There are early and late bloomers,

tall and dwarf growers, and by planting judiciously and in succession they may be had in bloom from late May to cutting frosts. It is quite possible to have them in bloom in the window garden during the winter months, the Colvillei



Pink Perfection and white Europa are among the most desirable modern sorts

being used mostly for that purpose, and there are at least three sorts to be had at twenty-five or thirty cents a dozen.

In planting out-of-doors, the only enemies to be feared are the cut-worm in the spring and the aster beetle in the fall. Cut-worm ravages can be

guarded against by placing around each spear as it breaks ground a handful of sweetened bran with which a little Paris green has been mixed. If one has hens that run at large the bran may be used without the poison, for the worms prefer it to the plants. The aster

beetle will have to be hand-picked and dropped into warm water and kerosene. He's a cunning chap, and if he hears or sees you coming he will have to be picked off the ground where he lies, feet up. "playing 'possum." But the



Niagara, an exquisite yellow glad, blooms profusely. Notice the promising buds on these stalks



Among the large salmon pinks, Mrs. Frank Pendleton should not be overlooked in the garden plan

beetle rarely troubles the plants unless they are near fields of asters or golden rod.

QUALITY BULBS

Bulbs, or corms, as some prefer to call them, should be bought as early in the season as possible, for then there is more certainty of getting what one wants, particularly if one wants the newer and scarcer kinds. Catalogues are out in February, as a rule, and many growers have them out in January. It is best to buy of a specialist, even if one gets but a few bulbs, for then one is sure of securing bulbs of quality at prices that are right. It is utterly useless to put money into worn-out bulbs or inferior stock and expect to get good results, nor is it advisable to get mixed sorts unless the very best quality is procured. If one is to put in valuable time caring for them it is best to get what is worth caring for, and something that will pay for growing on from the increase. Named sorts give the most satisfaction in the end, for once you start out on the road you get the "glad" fever.

We get fine flowers only from fine bulbs, and those two years old are generally considered to be the best. American stock is the stock to buy for results, and there are a number of reliable growers here in the East. Holland stock is frequently "homesick" and fails to flower the first year. If one buys from a reliable grower he may be sure he is getting good stock, but if cheap bulbs are purchased from dealers who buy their supplies the stock is quite likely to be Holland grown. Widespread dissemination of this sort of stock is partly responsible for lack of appreciation of the better sorts.

There are many, many people to-day who think the gladiolus is the same uninteresting red thing it was in their grandmothers' day. Say dahlia to them and they at once are alert, but mention gladiolus and their faces are a blank. A librarian to whom I took an armful remarked, "These are like the ones we read about, and never see." The varieties were such as Attraction, Princeps, Blanche, and Peace, none of them very costly, but all of them sorts that will be worth growing as long as the gladiolus is grown.

HOW TO PLANT

Bulbs may be planted as early in spring as the ground can be worked. I have planted from the second week in April, here in Connecticut. Plant at least 5" deep, 6" is better, unless in the case of very small bulbs. They may be planted as close as 4" or 5" apart in the row, and the rows run 6" or more apart. Where they are so closely planted the soil should be frequently stirred. Ground where they are to be planted should be spaded or plowed to a depth of 12" or more. If fertilizer from hen house or stable is to be used it should be spread on in the fall. Fresh manure must not come near the bulb. Chicken manure will heighten the coloring of a flower considerably; I have had Peace come almost pink after this treatment. Wood ashes are a good fertilizer, and I use them broadcast on the land, but for direct use by the bulb I give commercial fertilizer for potatoes, a handful scattered around the plant just before a rain and hoed in later, two or three times in the growing season. Weeds should be kept down if it is possible, but if the plants get a start before the weeds do they will



Flame-colored is perhaps the best adjective to describe the large effective blooms of Mrs. Francis King

bulblets, take the bulb out carefully and cut off the top (pruning shears are fine for this job) within 1" or 2" of the bulb and leave it to dry a while in the sun before removing to whatever place you cure them in. Mine are placed on tables in a cellar with the windows out. After they are well dried off pack them in boxes or anything convenient to use and keep in a frost-proof place.

The bulblets used to give me heaps of trouble with their tardy germination until I thought out a method of getting the better of their hard shells. I mixed them with dirt, put them in boxes and soaked the dirt with hot water in March. By planting time in April the little black fellows had sprouted, and burst through their jackets. I planted them in trenches 3" deep and 6" wide, and they were up in a week, by the hundred. I'll never again go back to the old method of soaking them. From the good-sized bulblets of Peace I had stalks with six and eight blooms on them, and they kept coming on until cut by frost. I have never had such results from the old plan.

THE BEST VARIETIES

If one feels obliged to limit oneself to the best ten or twenty, the matter of varieties is a moot question. It can best be decided by studying diligently the various catalogues and then selecting the sorts personally preferred. In the list given below there are some especially good sorts named, and they are not so expensive that the flower-lover need hesitate at starting out with them. Most of them are good producers of bulblets.

Among the large-flowered sorts are—America, Attraction, Glory of Holland, Cardinal, Cracker Jack, George Paul, F. L. Oakley, Glory, I. S. Hendrickson, Intensity, Lizzie, Mrs. Francis King, Peace, Rosella.

Of the smaller flowered sorts the good old Brenchleyensis is one of the finest for massing where a blaze of color is wanted. Then we have other very desirable sorts in Independence, De Lamarck, Emma Thusby, May, Madame Monneret, Mephistopheles, Hollandia, Baron Hulot, Klondyke and Canary Bird. All of these are low priced at hundred rates, and splendid of their kind.

(Continued on page 58)



America is superb with its handsome flowers of light pink glossed over with a lavender sheen, unexcelled for cutting

THE GENTLEMAN'S TERRIER

WILLIAMS HAYNES



The typical thoroughbred has a long, lean head with small, V-shaped ears set well up



Cackler of Notts, an example of an earlier strain whose blood runs in modern champions.

A CENTURY ago the fox terrier was just what his name says he is. "Terrier," coined from the Latin *terra*, means literally a dog to go to earth, and a fox terrier is—or rather was, for he has lost his original job—a dog used to hunt foxes in their underground dens.

In those days fox hunting in England was not only good sport, but real hunting as well. Reynard was drawn as he is to-day; the hounds thrown on his trail; the hunters following in the thrilling 'cross country race. But the hounds and the horses were not so fast then, and the sly rascal was often able to make good his escape. So, lest he multiply to the extermination of all poultry, a sturdy little terrier, with instructions to bring him out dead or alive, was sent into his den after him.

But times and hunting customs changed. By careful selective breeding the speed of the foxhounds was increased, and the infusion of Arabian blood produced the lithe, fast, thoroughbred horse. The chunky little terrier was either trampled under foot, or, if he dodged the flying hoofs, he would be left far behind before half a dozen fields were crossed. He could no longer keep up with the hunt, so his friends set to work to follow the hound breeders' example and breed for speed. They succeeded only in developing a lank, greyhoundy sort of terrier, fast enough, but lacking in stamina and much too big to do the work that was formerly expected of him underground. Moreover, foxes were becoming less and less plentiful, and if one did hole up when hard pressed by the pack.



The fox terrier is an ideal pal for healthy, active children, for he is full of "pepper," intelligence, and abounding high spirits

he was left safe in his haven, free to run another day. The fox terrier had lost his job.

But because he was an attractive dog, a splendid companion and useful, too, as a rat catcher and night watchman, he did not sink into oblivion. The mad 'cross country race, which the fox hunt had become, having been given up, fox terrier breeders settled down to develop a sensible type. They did not return to the extremely chunky original, but they did get away from the lanky wastrel which the craze for speed had created. They found the happy medium, approximately the fox terrier we know to-day, a lithe, clean-cut dog, but small enough to be a real terrier. Ever since that time, fifty odd years ago, the breed has been perennially popular.

HIS TRAITS AND POPULARITY

Nimble witted, game as a pebble, cheerful, affectionate, impudent sometimes, but always a plausible little rascal, the fox terrier is a dog after many men's hearts. His high spirits may bubble over mischievously on occasion and the wanderlust in his inquisitive soul may take him roaming sometimes; but he is so clever and so winning in his ways that it is quite impossible to resist him. He is just the best dog of all to win over the chronic dog-hater, for he embodies all the dog's proverbial devotion with a little more than his share of other dogs' intelligence, and he is decidedly good looking. He is a wholly delightful combination of the saucy, self-reliant cleverness of the street dog with the nice instincts and perfect carriage of
(Continued on page 88)



The whiskers and shaggy eyebrows of the wire give him a fascinating, quizzically alert expression of rough-and-readiness



A wholly delightful combination of cleverness and thoroughbred instincts



The smooth coated fox terrier is a little patrician, a clean-cut young gentleman of the beau monde, neat and trim

THE BEST SHRUBS FOR ALL PLACES

Their True Value in the Landscape Scheme of Various Grounds—Desirable Sorts and Best Arrangements for Boundaries, Masses and Single Specimen Effects

GRACE TABOR

THE ideal conception of domestic grounds, unless they be very small, indeed, and in a thickly populated section, regards them as space upon which growth both large and small has been pushed back in all directions, more or less irregularly, to provide opportunity for the buildings needed. In other words, they represent a glade cleared in the midst of forest growth, and both trees and shrubs should be planted along such general lines as are thus suggested.

This is not, of course, to say that only outer boundary planting should be made, but boundary planting is certainly the first that should be planned for and the first done. The lesser boundaries and special groups will be taken up in turn.

LAWN DIVISIONS

Immediately it becomes apparent that certain kinds of shrubs will be better suited than others to the rougher growth, if I may call it that, of outer boundaries. Some shrubs naturally duplicate more readily than others the effect which this clearing up process produces, though any shrubs chosen with discrimination and planted at a suitable age will grow into pleasing natural thickets. The looser, grosser types are undoubtedly closest the ideal.

Within the outer confines of the boundaries there come into existence, as soon as the buildings are built and walks laid out and constructed, a series of smaller units of ground space, each requiring its individual boundary treatment. Every division of lawn, for instance, is in itself a unit, a little glade within the greater clearing where the growth has again been pushed back. It is this conception of lawn division which permits the planting at the edges of driveways and walks, not the fact that driveways and walks require concealing. To conceal a walk, indeed, is not always desirable.

It is to be understood that the foregoing applies to large or fairly large plots of ground only, and not at all to small suburban areas. These latter would be manifestly absurd if treated in imitation of the forest glade. Landscape planting does not belong to the suburban plot, and no greater mistake can be made than to introduce natural effects or attempts at them within such circumscribed areas.

THE PURPOSE AND USE OF SHRUBS

The purposes of shrubbery are numerous, of course—the utilitarian purposes, if you please, as distinguished from the esthetic—but whatever may be the reason for planting a group at any given spot, arrange it as if its only purpose were the esthetic one, as if it were being planned solely to carry out this conception of a shrubbery glade. Failure to do this with a group planted as a screen, for example, may make its utili-



The lilac is associated with our earliest garden recollections, and we cannot exclude it from our plantings of to-day. Like old friends, it "wears well"

tarian purpose so apparent that it is a failure from the esthetic standpoint because it calls attention to the fact that it is hiding something instead of hiding it so successfully that no one suspects anything is behind it. Plant shrubs for screens, by all means, but never let the purpose of such a group be apparent. Select and arrange it so that the beholder recognizes in it simply a pleasing bit of the general frame of the space before it.

THEIR TRUE VALUE

The all-pervading fault in the use of shrubs, as we find them planted ordinarily, arises from a misconception of their true character. Rarely are they found in a state of nature growing as solitary specimens; nearly always they are thickets. And it is in thickets that they will always be most effective, although it is not by any means necessary to duplicate Nature's ways in order to produce a rich effect. In a natural growth we find one variety usually matted together in a tangle that cannot be reproduced save by Nature herself.

Thickets of enough varieties to ensure bloom for the longest period possible; varieties selected and arranged according to their possibilities of harmony; and finally all specimens small enough when they are planted to give them a chance to grow

together and actually to form a thicket—these are the ideals which govern successful shrubberies. Never think of shrubs as individuals; always think of them and visualize them in the mass, unless you are confined to a typical suburban plot.

PLANTING ON SMALL PLACES

Suburban garden schemes are a thing quite of themselves. In design and execution they should follow lines distinct from those that guide larger plantings and schemes. In the very nature of things the suburban garden must be very formal in atmosphere and more severe in line, and attempt both of these without sacrificing one iota of charm and individuality. Garden making, wherever it may be carried on, is never the best that is possible, unless it is the most suitable.

Shrubs suitably planted on the suburban plot may very well be planted as individuals—and I would say that this is about the only place where they may be so planted except for those instances always developing at the deep points of the mass on large plantings where one or two are dropped away from it as islands drop off a promontory that juts into the sea. These can hardly be called specimens, however, for they are actually a part of the mass, although detached a bit from it.

Select for such specimens as are allowable for a plot 50' by 100', let us say, only those varieties that are distinguished for a pleasing habit of growth when planted by themselves.



Here is an example of variety in the foundation shrubbery planting, where six sorts are well selected and arranged to present a pleasing diversity



Though of very different effect from the planting in the adjoining photograph, this almost unbroken mass of Van Houtt's spiraea is as attractive

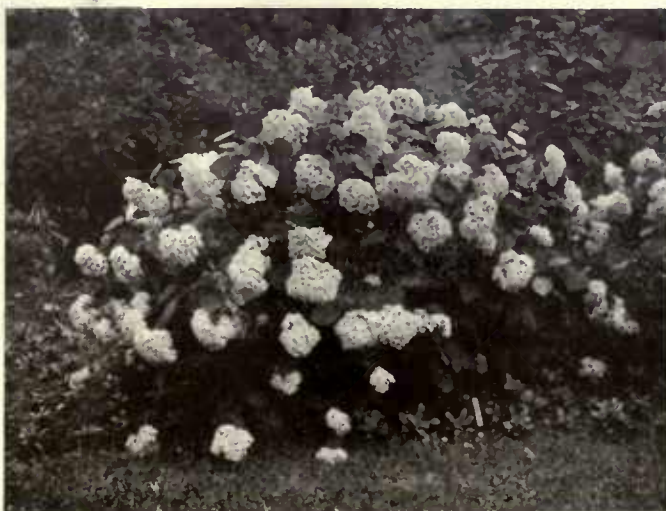
This is very important. Also it is important to select the very choicest from the point of bloom and foliage and winter effect as well. One of the delights of winter outdoors is the tracery of branches against the snow. Where only one shrub is to be used, or perhaps two or three, and these as specimens, the character of the branches' growth and their winter effect are as worth considering as the other features.

DESIRABLE SORTS

Where there is space for a spreading and rugged specimen, a rugosa rose is one of the most picturesque growths. Personally, my choice is the common variety in the white flowered form, the great starry blossoms gleaming brilliantly against rich foliage, and yielding a fragrance equal to that of any rose in the world. This is *Rosa rugosa alba* of the catalogues. Its height is about 6' when fully grown and its breadth very nearly the same, if it is allowed to follow its own devices.

The common barberry, *Berberis vulgaris*, is lovely at its full development, although it is not very showy in bloom. It makes up for this by having very decorative berries strung in masses along the tips of its arching branches; and if the green form is not as distinctive for such a specimen as you might wish, there is the purple variety, which is about the only plant of an abnormal color that is tolerable. Really, the purple barberry is a beautiful thing, purple in leaf and branch and berry.

Hydrangeas everyone knows. As specimen plants there is perhaps nothing equal to them for show, while they are in bloom. But they are sad looking affairs



The best use of hydrangeas is evidenced by single specimens or somewhat distant mass plantings of fifty or more bushes

at most other times and have nothing to recommend them as specimens except their monstrous flower heads. If one likes that sort of thing, it may be worth while to plant them. Perhaps their best use is in a somewhat distant mass planting where as many as fifty or more may be set.

Azaleas are as lovely a specimen as one may plant for bloom. Their habit does not render them particularly attractive at other times, but the fragrance of *Azalea aborescens*, together with its exquisite blush white flowers, goes a long way in its favor. This variety is the best for all-round appearance.

Particularly picturesque in growth is the Japanese snowball, *Viburnum plicatum*, which may be had in standard form as well as in the shrub, if a formal plant is wanted. *Viburnum tomentosum* is another beauty of this species. A variety especially recommended for specimen planting is *Viburnum tomentosum Mariesi*, which is of spreading habit. This should not,

therefore, be used where such habit will be inappropriate; but where there is space, it is a very fine selection. Another fine specimen is the red chokeberry, *Pyrus* (or *Aronia*) *arbutifolia*, which also has red berries. This is not adapted to very small space.

SMALL TREES

Two others remain — almost, indeed, the two that should be put first in a list of specimen varieties, but which are left to the last because they classify as small trees rather than as shrubs. One is the fringe tree, *Chionanthus virginica*, which has particularly lovely foliage, dark and glossy and gracefully carried, and is literally buried in its curious white fringe blossoms in
(Continued on page 70)

THE BOOK'S THE THING

And After That You Need in Your Library Roomy Chairs, a Writing Table,
A Color Scheme to Quiet Your Nerves and a Fire to Make You Think

ABBOT McCLURE and H. D. EBERLEIN

A HOUSE without books is like a person without brains. Without a library or book room, a house, no matter how large or how sumptuously furnished, savors of provincial narrowness; with it, if it be really used—be it never so small and modest—there comes at once in the atmosphere a pervading suggestion of breadth and cosmopolitan urbanity. We may carry our simile still farther and say that just as it is offensive to have the fact of a person's mental equipment and erudition thrust gratuitously at every chance comer, so it is in exceedingly bad taste to have the library, either by its placing or arrangement, obtrude itself upon everyone entering the house. It should have a privacy and be regarded as one of the more intimate portions of the home. Incidentally, one may add that either the library or the small book room is apt to indicate the owner's personality to a marked degree.

THE ELEMENT OF COMFORT

The practical side of furnishing the book room presents some definite points that must be considered if it is to prove either



The bookcase in the corner started life as a closet. Then the door was taken off and shelves fastened in to fit the varying sizes of the books

comfortable or useful. In the first place, the books must be so shelved that they are all within reach and easy to get at. The cases must also be so set that there is light enough to see what books are on each shelf. In the second place, the furniture should be arranged with an eye to the maximum of informal and domestic comfort, and the seating furniture, such as chairs, settees, sofas and the like, ought not only to be put where their invitation to be seated is obvious and hospitable, but their shape and measurements should be carefully calculated to ensure the greatest physical ease. A chair that may answer admirably for short occupancy during a call in a drawing room may

become a means of veritable torture in a library. A library that is not comfortable to sit in and read, so comfortable that it is certain to be much used; a library where the books are so stowed away that it is inconvenient to get at them, is nothing but a book prison, and the space it occupies might as well be given over to storage purposes.

Whether there be a fair sized library or only a diminutive book room, the question of background is equally important.



If books are worth keeping, they are worth keeping safe. This means safe from fire and erudite mice. The steel bookcase with adjustable shelves is one of the solutions. In this room, it has been designed to fit into the general finish of the room. Hewitt & Bottomley, architects

If one leans toward natural finished wood, panelling of oak, fumed chestnut, butternut, gum or sundry other woods may be appropriately employed. If light walls or light woodwork and panelling make a stronger appeal, they are equally suitable. It may be suggested, however, that unless abundant light pours in through ample sized windows, it will be best to have light walls and woodwork and so make up as far as possible for the natural deficiency, for book backs *en masse* are apt to assume a somber tone.

BOOKS AS DECORATIVE UNITS

Bookcases or shelves, either built-in or free standing, will naturally be the most conspicuous and most important feature of the furnishing. Book racks have a strongly decorative value of their own, and even when the plainest of shelves, quite devoid of any architectural pretense, form part of the room's fixed equipment, the wall space occupied by the books will not at all lack interest. It is for this reason that the library is one of the easiest rooms in the house to furnish tastefully if one exercises moderate discrimination in choosing what else to put in and, more important still, what to keep out.

Permanent bookcases and shelves may be given a considerable degree of decorative character of an architectural sort which enhances their furnishing value, but, of course, the decorative possibilities of the free standing bookcase are much greater. In point of style it may be made to conform to any of the historic mobiliary types or it may be designed to meet some special wish of the owner. There is also wide liberty of choice in the color and kind of wood, the carved or moulded ornament and any other sort of decoration that may be desired. The free standing bookcase, either in its composite form with writing accommodations or in its single rôle as a book receptacle, permits more flexibility in furniture arrangement and occasional change of placement. It fits equally well into either a formal or an informal scheme. To be



The open built-in bookcase affords an intimacy with the books, and it collects dust—and most book lovers like to tunk the dust off their books. Glass covers, however, are safer for precious volumes, and the modern unit system of bookcases lends itself to excellent arrangement



A picture, a length of rich fabric, a pair of gingerjars—and you have sufficient mantel garniture for the small book room. Edmund B. Gilchrist, architect



This and the picture above constitute the two views of a country house library in which are included all the desirable features of comfort and utility. Mellor & Meigs, architects

seen to advantage, however, and to allow space enough for other furniture, three or four free standing bookcases need a fairly large room. When the book room is small, it is, therefore, better to have fixed shelves which are more economical of space and permit adequate furnishing without a sense of crowding.

SPACING THE SHELVES

Whether fixed or free standing bookcases are used, certain considerations for the sake of convenience ought to be taken into account. First is the spacing of the shelves. This must be gauged by the ordinary sizes of books. There should be an inch between the tops of books and the bot-

tom of the shelf above them. Including this inch of free space, make allowance for 13" for small folios and quartos, 10½" for octavos (this includes large octavos) and 9" for duodecimos. If possible, have adjustable shelves; if not, the foregoing measurements will be safe to follow. In depth the shelves should be from 8½" to 10". Nine inches is a good medium, unless folios have to be considered.

It will generally be found desirable to have at least some of the cases arranged so that the lower part, for about 2½' up from the floor, projects 3" or 4" beyond the upper part and is fitted with doors, thus making cupboards for maps, prints, large books and various other things that it is not convenient to have lying about loose. The bottom shelf of cupboards and bookcases ought to be raised on a plinth or base 3" or 4" above the floor.

Whether shelves shall be open or closed in with glazed doors must depend upon personal preference. There is something to be said in favor of either arrangement. It is best, though not always possible to have the shelves no higher than one can comfortably reach while standing on the floor. For shelves that are built-in, an excellent height is 4½' to 5'. This leaves plenty of free wall space for pictures or any other wall decoration.

In selecting the rest of the furniture, remember to provide ade- (Continued on page 72)



An Ipswich home in which lace was made in the early days and where it may still be seen to-day

EARLY LACE-MAKING IN AMERICA

Which is a Phase of Colonial Handicraft Neglected by Writers on That Subject—Also a Footnote on Hand-woven Bed Quilts

MABEL F. BAINBRIDGE

IPSWICH, situated on the Massachusetts coast some thirty miles north of Boston, is the one place in the United States where in the early days bobbin or pillow lace makers settled. That they came from the Midland counties north of London is proven both by the town records and by the kind of lace which they made, a lace peculiar to that district.

Their hands were empty of implements to ply their craft, but were skilled as are only the hands of generations of lace makers. Nothing thwarted, they made their own "pillows," the sort known as a bolster pillow. Lacemakers' pillows of this type were some 12" long by 25" in circumference. These cylindrical pillows the early Ipswich lacemakers stuffed with hay, pounded very hard, using a heavy hand-woven linen as a covering. The upper part of a stocking was slipped over the pillow to keep it clean. The homespun covering and the stocking were gathered at the ends, but not completely closing them, as openings were always left to facilitate turning the muff-like pillows. The more fastidious lacemakers pressed sweet-scented herbs into the ends of the cases. The pillow, when not in use, rested in a basket which kept it from rolling, as will be seen in one of the accompanying illustrations, which shows a lacemaker's pillow resting in an old Malay measuring basket. This pillow, according to extant records, was used by Lydia Lord Lakeman who was born in 1781. On it lie some of the old parchment lace patterns, and the pins used in making the lace are rusted with age. A little bag was pinned on the back of the pillow to hold the lace as it was finished and a cover of bright printed Indian cotton was always thrown over all the work.

THE IPSWICH BOBBINS

In the Midland Counties, the English home of the Ipswich settlers in Massachusetts, the bobbins were distinctive and very decorative. They were made of bone or wood prettily carved and often inlaid with silver or pewter, and had one feature absolutely unique—bright beads hung from their ends. Ardent youths carried them for their sweethearts, and the history of the bobbins on a single pillow would fill a small volume. Apparently our forefathers did not bring any bobbins with them, evidently

adhering to the Puritan principles which, in guiding them to our shores, disdained provision for "finery." Later they fashioned for themselves simple bobbins of bamboo. These were, as one may see in the illustration, bamboo of varying sizes, cut about 5" long, with a wide groove whittled out below the head to hold the thread. These bobbins make the most fascinating clicking sound imaginable as they are "thrown." They are hollow, and being of different sizes have many notes.

Nowhere in the world, so far as the writer knows, is another bamboo bobbin to be found. If we recall that Ipswich was one of our important ports in those days, and that the old town was filled with Oriental treasures brought back by sea captains, we can understand how our lacemakers were able to get bamboo as a material for bobbin-making. It doubtless came with the exquisite china, embroideries, carved ivories, etc., which sailor husbands and lovers brought to their dear ones after the return voyages from the Orient.

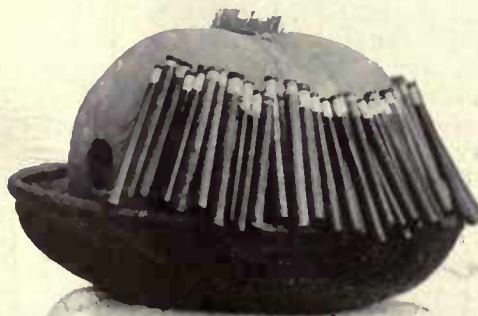
THE PATTERNS

The original lace patterns or "prickings" as they are called, I have reason to believe, came from England. They are of sheepskin parchment such as is used for drumheads. Sometimes a "pricking" is made from a single strip of parchment and again the long strip is made by piecing every few inches. I have seen writing and figures on patterns showing that old deeds were utilized for them. The holes pricked in the pattern directed the placing of the pins which were to make the mesh. The two rows of pin holes in the pricking here illustrated indicate that that pattern was made in two widths. Note also that there were no pins to hold the mesh; that seems, to the ordinary modern lacemakers, an almost impossible method. The pins used were fine lacemakers' pins. In early days, of course,

such pins were all handheaded.

HOW THE LACE WAS MADE

The method of making lace, as followed by the early lacemakers in America, was that followed, generally speaking, everywhere in making bobbin lace, whether made in the native wilderness of Colonial Massachusetts or in the doorway of



A bobbin lace pillow used by Lydia Lakeman in the late 18th Century, resting in its basket in which it was kept when not in use

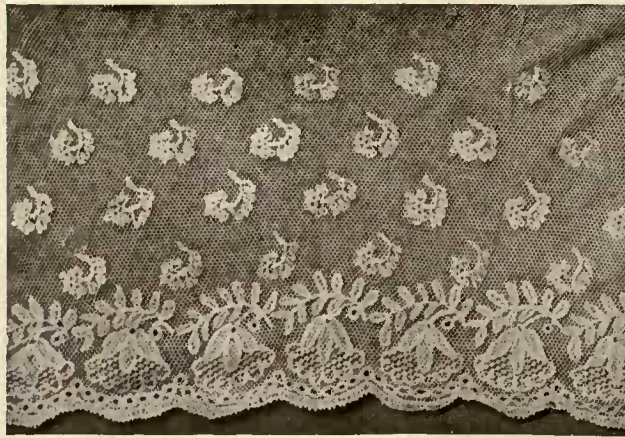
Oxfordshire's most ancient edifice. The pillow having been stuffed and pounded hard, a parchment pricking was pinned around the center. If possible the pattern was joined so that it could be worked continuously. The bobbins were wound with the thread, generally by hand, although there were reels in which a bobbin could be inserted and a handle turned to facilitate a tedious process. A slip knot was then tied so that the bobbin did not unwind as it hung from the pillow, but so tied that the thread could be lengthened by pulling the bobbin. The required number of threads were tied to a few pins, and the weaving was begun. The stitch was simply an over and under weaving with extra twists to form the meshes. After every stitch a pin was set, the position of the pin, as stated above, determining the pattern.

THE IPSWICH LACE

The heavy outline thread, which is a characteristic of Buckinghamshire lace, the kind that was made in Ipswich, is a loosely-twisted flax. Some thread of this sort that was never used is in the writer's possession, and it shows plainly the irregularity of a softly twisted hand-spun thread. The early settlers were obliged to depend on home spinning. In 1656, records tell us, "The Selectmen are to divide their towns into classes of five, six and ten, and appoint a class leader, for the purpose of spinning. Each family, which can furnish one spinner, shall spin thirty weeks in a year, three pounds of linen, cotton and woolen, monthly. . . . The commons are to be cleared for sheep. The seed of hemp and flax is to be saved." This proves beyond doubt that the early Ipswich lacemakers made their own thread.

The early Ipswich lace was always made in stripes, never in set figures. Although there are some wide pieces in existence, most of the lace is narrow. This lace was extensively used on baby clothes, and later lace of this sort was known to our grandmothers as "English thread lace." If you are fortunate enough to possess a garret, seek out the dear little linen shirts which your great-grandmother made for her babies, and more than likely the handmade lace which trims them, if not made in Ipswich, is the same type of lace, exquisite, dainty and yet durable. A christening dress will almost surely be ornamented with such lace, and caps both for the babies and the grandmothers were finished with more or less elaborate edges that are most interesting.

The lacemakers' pins were used over and over again. As



A piece of early darned net lace. The pattern, which was taken from bobbin lace, was darned in after the net was made



This and the piece above, both darned net, were made in 1827. The work is similar to that made in Ireland and called Limerick lace, and in Italy and called Sicilian

a laceworker progresses she takes out the first set of pins, and the lace held by these pins falls finished into the little India cotton bag. Bobbin lace used to be commonly known in England as bone lace, and although the reason has never been definitely ascertained, it has been suggested that the use of small fish bones to hold the pattern, in the days when pins were very dear and almost unprocurable, may account for the name.

UNIONS IN THOSE DAYS?

A certain Aunt Mollie Caldwell (so history tells us) collected the Ipswich workers' lace once a week and took it to Boston by stage coach, railways being unknown; in exchange she brought back French calico, sugar, tea, coffee, etc., and surreptitiously little packages of most-desired snuff. It wasn't alone the lacemakers who were not paid in currency, for the town records as far back as 1640 read that "No persons are compelled to pay future debts in cash, but corn, cattle, fish and other articles." Mrs. Caldwell not only disposed of the workers' lace, but was clever enough to buy a bit from a peddler, and prick off a pattern from it and give it to one of the workers to reproduce.

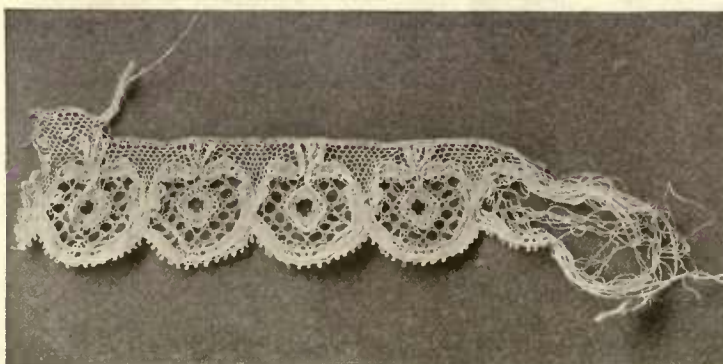
Felt's History, published in 1834, states that "Lace of thread and silk was made in large quantities, and for a long period by girls and women. . . . Black as well as white lace was manufactured of various widths, qualities

and prices. The females of almost every family would pass their leisure hours in such employment. In 1790 no less than 41,979 yards were made here annually."

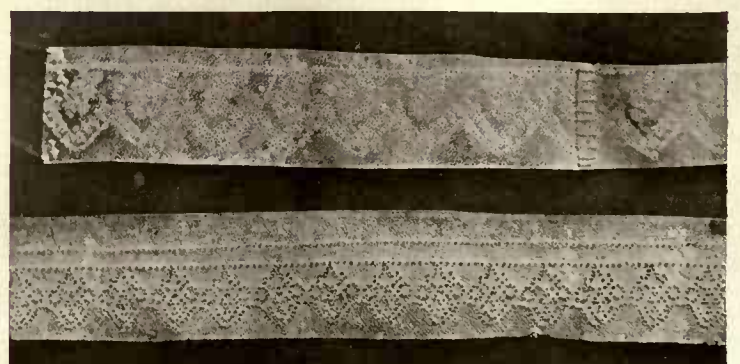
THE COMING OF MACHINES

Let us go back a little that we may understand the sudden appearance of an entirely different sort of lace. In England, about 1809, a Mr. Heathcoat perfected a machine that made a very good hexagonal mesh, so that a yard of yard-wide net could be woven in the time it formerly took to make six inches of inch wide net on a pillow. The pillow lacemakers naturally resented this very keenly, so they banded themselves together and took drastic measures to destroy these machines. So much damage was actually done that many operators were driven out of employment, and in 1818 to 1822 emigrated to our Massachusetts Ipswich to be relieved of the constant annoyance they suffered in Nottingham and several other cities. The English government, realizing this danger to her textile industries, if these skilled workmen could get machines, put

(Continued on page 64)



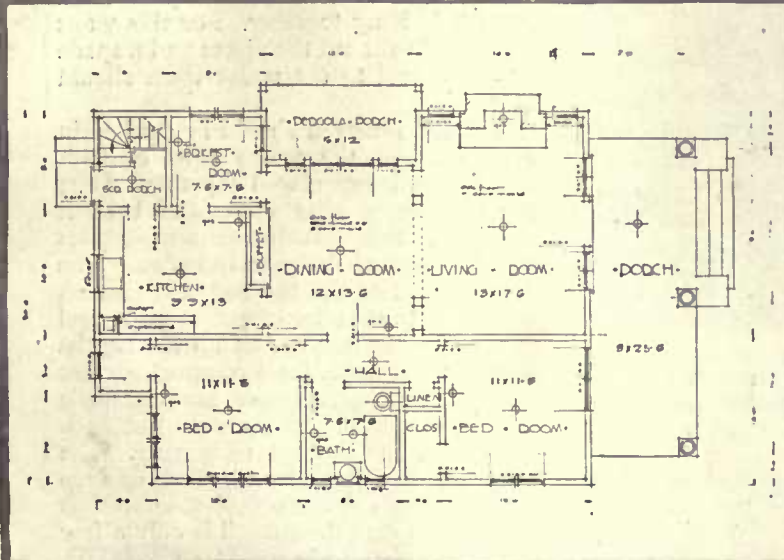
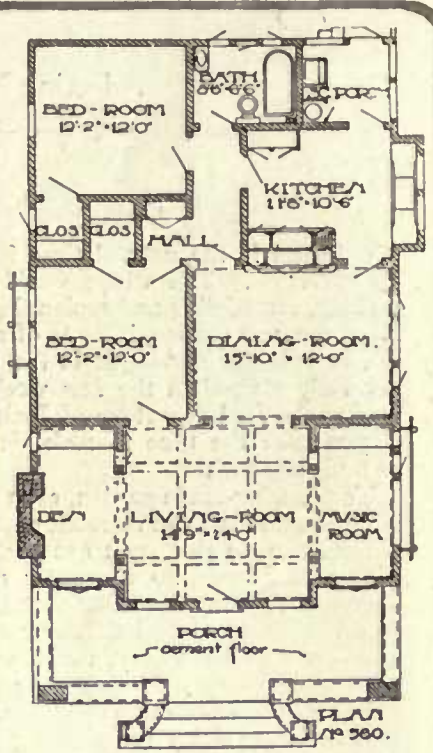
A sample of the bobbin lace made in Ipswich about 1880



Parchment patterns on which the bobbin lace was made



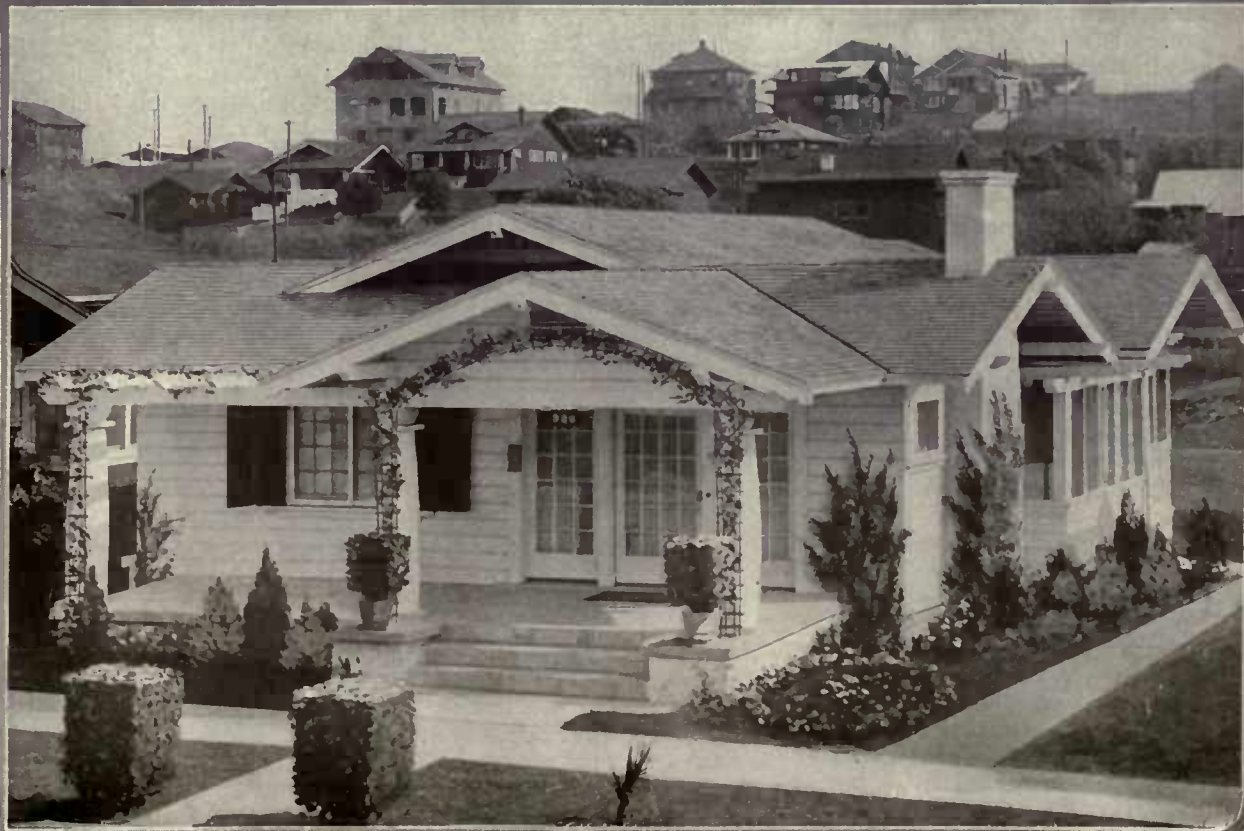
Grey cobblestones, dark red clinker brick and cream-tinted stucco comprise the masonry work, dark brown stained shakes cover the walls and shingles painted a soft green shade constitute the roofing, while the trimming is done in creamy white. The main front door opens directly into the living-room, but from the veranda also lead two pairs of French doors—one into a den and the other into the music-room. These three rooms, occupying the front of the house, are connected by broad colonnade openings. Approximate cost, \$3,500. F. A. Brown, architect



TWO BUNGALOWS OF INTERESTING LINES AND MODERATE COST

Built in California but
Ideal for Summer Homes
Anywhere

Whoever contemplates building a bungalow will find the design here shown well worth consideration, for this is indeed a charming little six-room home. Its chimney and three veranda pillars are of white cement, and the siding and all finishing timbers are painted white, while the shingled roof is light grey. A veranda, partly roofed and partly covered with pergola beams, extends across the front, and on one side is a screened-in pergola porch, reasonably secluded and affording an excellent outdoor retreat. The rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms and the bath, and the usual rear screened porch. Approximate cost \$3,000. R. O. Young, architect



MAKING NEW GARDENS

Selecting New Sites and Making Them Produce This Season—Flowers, Vegetables and Small Fruits in Place of Stones and Cluttering Weeds

F. F. ROCKWELL

SPRING is the natural time for new activities. The whole world is re-making, remodeling and replanning now. Even the new garden, in spite of all that can be said for making it in the fall, is generally started in the few weeks following the final departure of Jack Frost if you take the time to make it right, as a nightly visitor.

Your spring-made garden, even if it is a brand new one, can be made successful. Unless you do that, you are certain to encounter failure, to a greater or less degree. With the materials that may be required on hand and a helper or two to assist with the heavy, rough work, a good sized new garden may be made in a day under ordinary conditions. But it is better to delay the planting of the garden a week if necessary and to have it prepared just as thoroughly and carefully as you know how, than to give it "a slap and a lick."

ESSENTIALS FOR NEW GARDENS

Plants may be grown *for* appearances but cannot be grown *on* them. The most experienced gardener can never guarantee success; but there are some simple principles and rules which even the enthusiastic beginner, with all his proverbial luck, must follow to make his chances of success probable. It is the everyday essentials of gardening which are given in the following paragraphs, and he who ignores any of them is inviting disappointment if not failure.

Where a choice is to be had, a slight elevation is preferable for the garden, because both the air drainage and the water drainage will be better than on any adjacent low-lying ground, and also because the garden will show up to better advantage. This is especially important in the growing of roses. If the garden is to be a thing of beauty in itself, and not merely a place in which to grow beautiful flowers, its situation should be selected with the idea of having it visible from the porch, living-room, or dining-room if possible. If the garden is wanted to be a part of the home, instead of a show place, large or small, the point of visual approach should be from the house.

The garden site should be chosen also for convenience. This is true whether you expect to grow sweet peas or garden peas, sweet corn or corn flowers—that is, if you expect to do your own work and really enjoy your garden. Many people have the feeling that the vegetable garden should be somewhere entirely out of sight. This is a great mistake. With very little additional trouble it can be made just as attractive as any garden on the place. It is no ruling of nature that keeps flowers out of the vegetable garden.

To take up the practical details of making a new garden, one of two conditions is likely to be found existing where it is to be established: an old, tough sod where grass has grown for years—such as part of a lawn, or the edges of a hay-field, or just wild grass—or the bare, uninviting grounds about the newly built house. The former is preferable.

STARTING THE VEGETABLE GARDEN

As the vegetable garden is usually the first to be made in the spring, we will consider that first. If there is a tangled mulch of dead grass and weeds over the surface, burn it off as clean as possible before you begin operations. Your scientific garden friend may inform you that this is a waste of potential humus in the soil; it is, but as you have the work to do and will also have the weeding to do you can afford to



First of all the boundaries of the new garden must be laid out with a good line and marker

humor him and go on with the work.

When the burning is finished, spread on your manure, first, of course, having marked off the size of your prospective garden plot, being careful to get the corners at true right angles. If you can't trust your eye, measure with the diagonals, which should be equal. Have the piece plowed, if possible. It is best the first season to use a garden of this kind only for potatoes, corn, vine crops and things of that kind. If it is necessary to prepare it for all your garden vegetables, and if the sod is so thick or the plowman so poor that he cannot get all the sod under, it will pay you to resort to the process of "skinning" it or working it up. Start along one edge and take off the sod in squares of a convenient size to handle and just thick enough to hang together. For this work an edger to cut out the pieces and a spade or a sod tool to cut under them should be used.

The sod removed should be stacked in a square pile, the grassy sides of each two layers being placed together. Start the pile on a level place and bind it carefully. For convenience double piles may be made at the ends and edges. The sod roots left in the soil will furnish plenty of humus for the first year, and this material after it rots up during the summer will make ideal compost for use in the frames, greenhouse, gardens made in less favorable places, or to put back into the same garden next year. The

ground should be worked, whether plowed or spaded, as deep as possible—that is, down to the subsoil unless the latter is 10" or 12" below the surface. In case the subsoil is only a few inches below the surface, plow or spade up 1" or so of it, mixing it thoroughly with the other soil. Such soil should be worked about 1" deeper each year until it is 6" or 8" deep. The addition of some manure and any other available organic matter is particularly beneficial to shallow soil. Very light, sandy soil should be worked rather shallow. If the subsoil also is sandy, it will pay you to give the garden a good rolling after it is manured or plowed or spaded, before preparing it for planting. A new garden always needs and should have more manure than a garden that has been used for several years; but it is of particular importance, also, that the manure used should be old and well rotted.

THE FLOWER GARDEN

The flower garden generally has to be made where it is wanted rather than where the soil may be best. Remove the sod, if any, in the same way as described above. If the soil is poor, bring in good soil to fill and build up the beds. If necessary, take out and remove part of the poor soil from the beds, adding the new. The beds should not be elevated more than 3" or 4" above the surface after they are made. Where the new flower gardens are to be made on an already well established lawn, so much of this work will not be necessary; but if the lawn surface is also "built," it will probably not be deep enough, and 2" or 3" more of the soil must be added to the bed. The various annual plants and flowers do not require as deep a soil as the perennials, and there is also the opportunity of enriching it thoroughly each season.

MAKING A PERENNIAL BED

The garden for hardy perennials is a permanent investment and it will pay to take care in making it. The best way to

prepare the beds is to excavate to a depth of at least 2', throwing the good soil to one side and the subsoil and gravel to the other. Break up the bottom with a pick, put in a 6" layer of cobblestones, clean, hard cinders, coarse gravel or other drainage material, and over this soil thoroughly mixed with plenty of manure. Then finish off with 4" or 5" of clean, unmanured soil. This is the ideal bed, though many of the perennials will do well in poorer and shallower soil.

A very generous amount of the coarsest bone should be worked down into the soil, as many of the perennials spread so quickly that there will be little chance to get well below the surface after the first year or two of growth. Though a number of the perennials require particular conditions of soil in order to reach their most perfect development, the majority of them may be grown satisfactorily in the same border under the same conditions.

LOTS FOR SMALL FRUITS

In preparing the garden plot for small fruits, cane fruits, and the shrubby border, it is often a common practice merely to dig a hole for each plant, applying the manure or fertilizer locally and letting the soil between go with little or indifferent treatment. This is always a great mistake. If it is possible, have all the soil in the patch plowed or spaded up thoroughly and manured and enriched. Plants of this character, after the first season, will derive as much benefit from plant food added to the soil in between them as from that in the immediate vicinity. Besides this, their roots will spread much farther and faster in the soil that has been freshly prepared and contains some available plant food, so that the feeding capacity of the individual plants will be very greatly enlarged. These are points which should never be overlooked, for they have a very direct bearing on the future sustained success of the planting.

In the setting out of ornamental trees, fruit trees, hardy shrubs, single specimens and so forth, though it may not be practical to make more than a local preparation, dig out a hole several feet wide at the least, and for the large trees still wider. If the ground is heavy or the subsoil hard, a light



No old, worn-out soil can be expected to produce anything much more edible than two stone fences to the acre, unless you enrich it. See to it, therefore, that manure or other plant food is supplied

charge of dynamite will work wonders in loosening up and in making possible for the trees a rapid, vigorous growth.

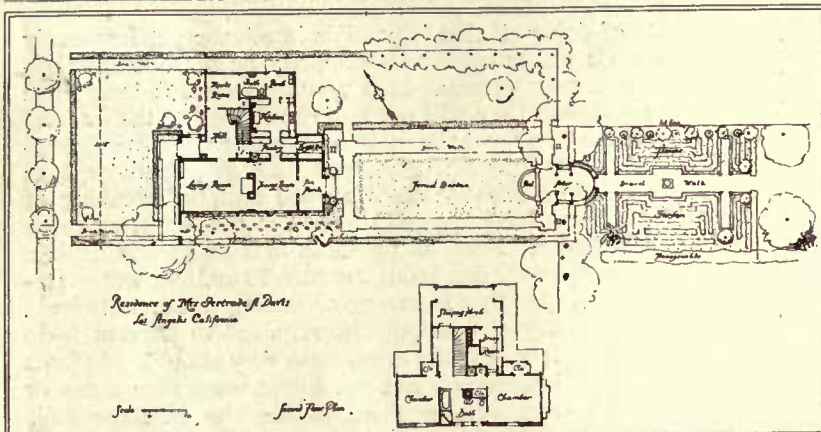
PRE-PLANTING CARE

In spite of doing all that is possible in advance, it frequently happens one's plants cannot immediately be set out upon receipt from the nurseryman. It is very important to keep them in such a way that they will not be injured during the interval between their arrival and the planting time. Even plants growing in soil in flats may be seriously injured by a day's neglect; the mere shock of moving them around and the breaking of such roots as may have reached through to the soil often cause them to wilt badly. Keep all plants in flats or pots in a place where they will be shaded from the direct sun, and water frequently; in sunny or windy weather, twice a day will usually be required to prevent them from getting dryer than they should. If plants in clay pots are to be kept more than a day or two, plunge them to the rim in loose soil.

Plants that have been shipped from a distance should be opened up immediately, loosened up, if they have been pressed tightly together, and the roots examined; if they are beginning to get dry, give them as much water as they will readily absorb. This may be done by placing them temporarily in a shallow pan or tub and putting in a little water, or by saturating sphagnum moss similar to that packed around the roots and placing it close about them. Such plants should be kept in an airy shed or in a sheltered corner of the veranda, protected from the sun and wind. Shrubs, small fruit and similar nursery stock shipped with little or no soil on the roots should be unpacked and "heeled in" as soon as received. Just dig a narrow trench, a foot or so deep, and bury the roots in moist, fine soil sufficiently deep to cover them; for convenience they are usually placed at an angle of 45° or so, close together. Plants that have been removed from the pots just before shipping and wrapped in paper to keep the root ball intact should be slipped into pots of similar size, adding a little fresh soil if necessary and in this way kept for a week or two if watered frequently enough.



The wheel-hoe is the garden cultivator's ablest ally. It accomplishes more in half an hour than all the forks, hoes and spades you could operate, and is primarily a saver of labor and back muscles



THE HOUSE AN ARCHITECT BUILT FOR HIMSELF

Being the Residence of Pierpont Davis, Esq.,
at Los Angeles, California

In the choice of a style and treatment the architect was governed by the picturesque country cottages in the garden cities of England, with the result that there is a close relation of the house to the grounds

One enters directly into the hall. From this door is a long vista through a hall and breakfast room, which has a window opening on the garden. At the right the door opens into the living-room

The living-room is consistently finished: the walls faced with mahogany panels, and the furniture chosen to fit that background; the fireplace of black and gold marble. The doors lead to the dining-room





A quiet paper, mahogany trim and the few pieces of furniture give the hallway the intimate domestic feeling so characteristic of English cottages. This excellent grouping might well be copied

Beyond the sun porch is a little formal garden ending in a pool and this arbor, built substantially with an arched roof and holding in its recesses two comfortable seats. The pool is bordered with brick

The door to the house at the other end of the formal garden is almost completely glass, affording plenty of sunlight within and a good view without. The window boxes and casements add to the intimacy

At either side of the house is a service gate, a simple treatment that makes it a part of the house itself. When grown with ramblers it will rival the other part of the property in its picturesqueness



EFFICIENCY STANDARDS FOR THE TOMATO PATCH

The New Method of Culture and the Results It Brings—Eliminating Waste by Proper Pruning and Training—The Best Sorts to Plant

ADOLPH KRUEH

NEARLY twenty per cent. of all tomatoes, which nature puts on the vines, go to waste. This is not the fault of the weather, nor the climate, nor the soil, but the fault of the methods now employed in growing the crop. True, a slight percentage of fruits will go to waste every year because of an over-supply of moisture or an early frost or an inherent disease of the plant. But that loss is small as compared with the waste due directly to cultivating methods.

THE PRACTICE OF STAKING AND PRUNING

In countries offering the correct climatic conditions, the tomato plant thrives as a perennial. In South America we find it making an enormous growth, with vines trained over arbors, not unlike grape arbors with us. It is the inherent tendency of the tomato plant to grow, grow, grow vines at the expense of size and quantity of fruits. In studying ways to counteract this natural tendency of the tomato plant, gardeners found it to be a paying proposition to cut off or prune some of the superfluous foliage and branches. Soon it was discovered that a plant with two or three strong branches, well culti-

vated, would produce just as much fruit, pound for pound, as a plant with two or three times as many branches bearing a multitude of undersized specimens. Gradually, the practice became more general, especially in tomato growing sections. To-day two methods are widely employed, which do not differ in principle but simply in application. These two methods may be described as the "wire trellis" and the "individual stake" methods. Of the two, the latter proves to be more advantageous in the home garden, while the wire trellis method is the one to employ in field and market garden culture.

THE WIRE TRELLIS METHOD

Set stout fence posts about 20' apart in long, straight rows, with 3½' between the rows, so that horse-cultivation may be employed. Half way between every two posts, set a 4' or 5' stake of 1½" lumber. Then connect the posts with lines of 8 or 10 gauge wire, stapling these wires to the stakes as well, which prevents the wires from sagging later in the season when they are loaded down with fruits. Five lines of wires, one above the other, 10" or 12" apart, (Continued on page 82)



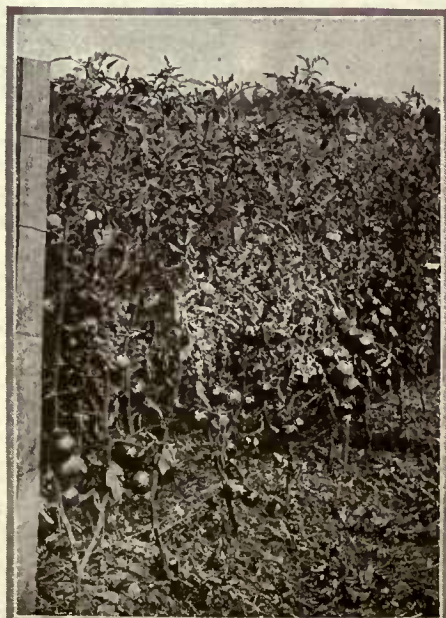
This is the sort of fruit the wire trellis method produces. A cluster of Comet, the only blemish being indicated by the cross



Especially in the garden where space is limited the individual stake method of growing tomatoes is strongly advised. Under favorable conditions thirty-six fruits to each plant are often produced by this essentially intensive system



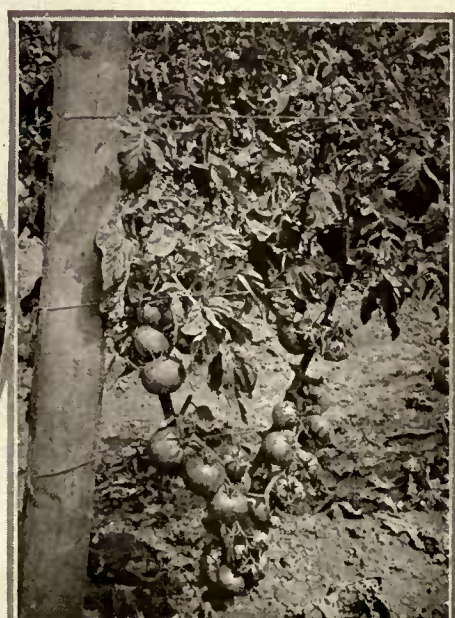
The old method, where the plants were practically unpruned and untrained, resulted in small sized and often imperfect fruit



For tomato culture on a larger scale the wire trellis plan is the best. It has many of the individual stake's real advantages



Prune the suckers at the base of the plants, thus conserving the vine's strength and throwing it into fruit production



Stout posts set 20' apart in the row support the lines of wire to which the vines are tied. Allow 12" to 18" between plants

A LITTLE PORTFOLIO OF GOOD INTERIORS

In these views of beautiful and unique rooms the reader will find many valuable suggestions for furnishing her own interiors. For information on the objects shown in these rooms, write the Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York



Photo by Tebbs

The day bed has become an almost indispensable adjunct to the boudoir. It is a comfortable piece of furniture and pleasing to look upon when upholstered in a gay fabric and piled high with an interesting assortment of pillows. This view is from the residence of Wm. H. Earhardt, Esq., New York City. Addison Mizner, architect



Photo by Tebbs

White walls and white woodwork, silver fixtures and mahogany furniture make a dining-room combination hard to excel. It gives a cheerful, clean atmosphere, and is especially adapted to Colonial interiors. Less silver on the sideboard in this instance would have been preferable. Nelson & Van Wageningen, architects



Draw this table back a foot or so, place between it and the fireplace a large overstuffed davenport, and you have an ideal arrangement for the library. As it is, the fire can be looked at, but not sat by, unless one draws up a chair. The davenport obviates this





A gallery is a lovesome spot, God wot! It has Romeo and Juliet possibilities. It dispenses with the dark hallway and gives a unique atmosphere to both upstairs and down. No doubt you have seen this gallery in many pictures of children, for it is in the home of Jessie Wilcox Smith, Chestnut Hill, Pa.

At the farther end of this galleried hall is a fireplace that for line and garniture serves as an excellent example of what to put on a mantel shelf and what not. A Sevres vase and two candlesticks are sufficient, the lines of the mantel and the chimney breast being architecturally interesting just in themselves



A third view of the home of Jessie Wilcox Smith shows a glimpse of the library. Built-in bookcases flank the fireplace. Below them are cupboards for portfolios. White woodwork throughout gives a sense of spaciousness and bright sunlight



The photographs on this page are from the residence of Francis V. Lloyd, at Edgemont, Pa. Originally an old farmhouse, it was restored by Mellor & Meigs, architects. These are views of the combined living and dining-room, the above being the living end

Through this doorway, which is at the corner of the dining-room end of the big room, you pass to the library shown on page 32. Note how the atmosphere of the old house has been preserved in the rough cast walls, the beamed ceilings and the original hardware

The view below is of the dining-room end. It is a large room furnished with antique pieces such as one picks up here and there from time to time, and it shows how such pieces can be assembled in harmony to make a comfortable, livable and wholly artistic room



BEAU BRUMMELS OF THE POULTRY WORLD

Add the Touch of Animate Life that Completes the Picture of Perfect Grounds—Pheasants, Peacocks and Ornamental Waterfowl—Their Raising, Care and Characteristics

E. I. FARRINGTON

FLOWERS, trees and shrubs have their place in making the home grounds attractive, but the picture is never wholly complete unless something animated is included among the decorative features. A bit of life lends much to any landscape, and even a few bantams roving over a broad lawn will add the finishing touch to Nature's canvas.

There is good reason for the growing appreciation of ornamental birds, both those that live on the land and those that seek the water, and that the demand for these decorative birds is fast increasing is indicated by the number of great breeding farms which are being established all over the country.

THE BEST PHEASANTS

Doubtless pheasants come first in the list, and it is not surprising that they have become exceedingly popular, for the male representatives, at least, of all the different breeds are wonderfully handsome. Several kinds are comparatively easy to care for, thrive in captivity and may be comfortably accommodated in smaller and less expensive houses than are required for common hens, although they need larger yards. Ring-necks are bred in the largest numbers, and as thousands of them are liberated each year, they have become very common in some parts of the country.

The other pheasants commonly raised are the goldens and the silvers, both strikingly beautiful. The golden pheasant is smaller than most of the others, but marvelously marked and colored; indeed, it is one of the most brilliant birds known to man, and it is a fortunate fact that this variety is among the best for the amateur and the small aviary



African geese with their young. In the background, two Canadas

Pelicans are highly amusing and interesting birds, easily tamed

A young Egyptian goose, somewhat pugnacious but popular



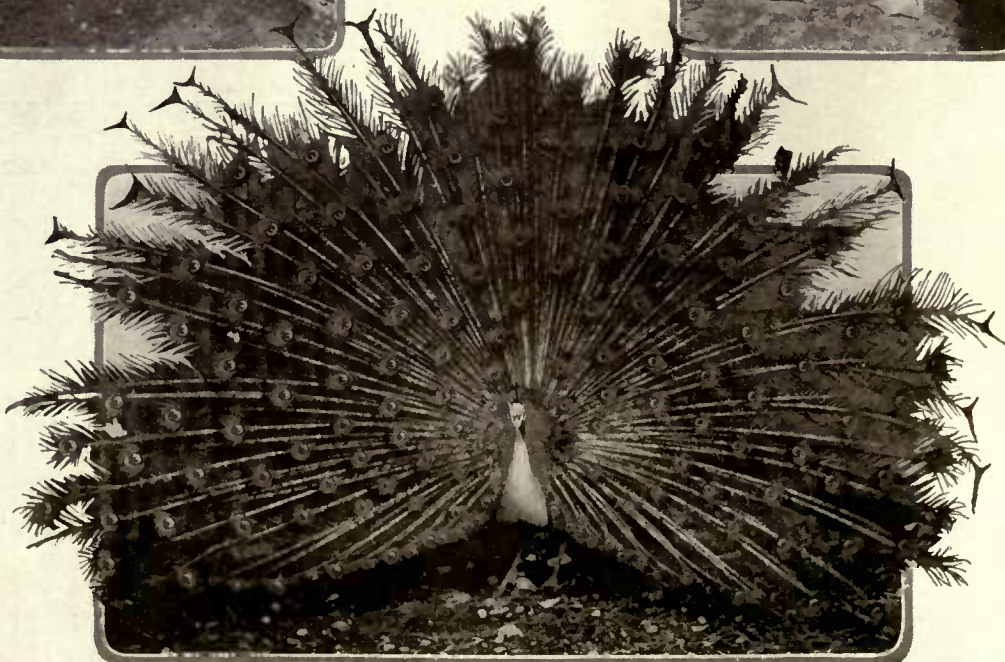
Golden pheasants lay only about two dozen eggs a year, while silvers will lay between thirty and forty, and ring-necks, which are the most prolific of all, up to sixty.

Although silver pheasants never become as tame as the goldens and have a rather disagreeable cry, often heard about the time the milkman calls, they are exceedingly hardy, very easy to raise and are greatly admired, the upper part of the body being white, delicately marked with black stripes, while the tails are 2' long.

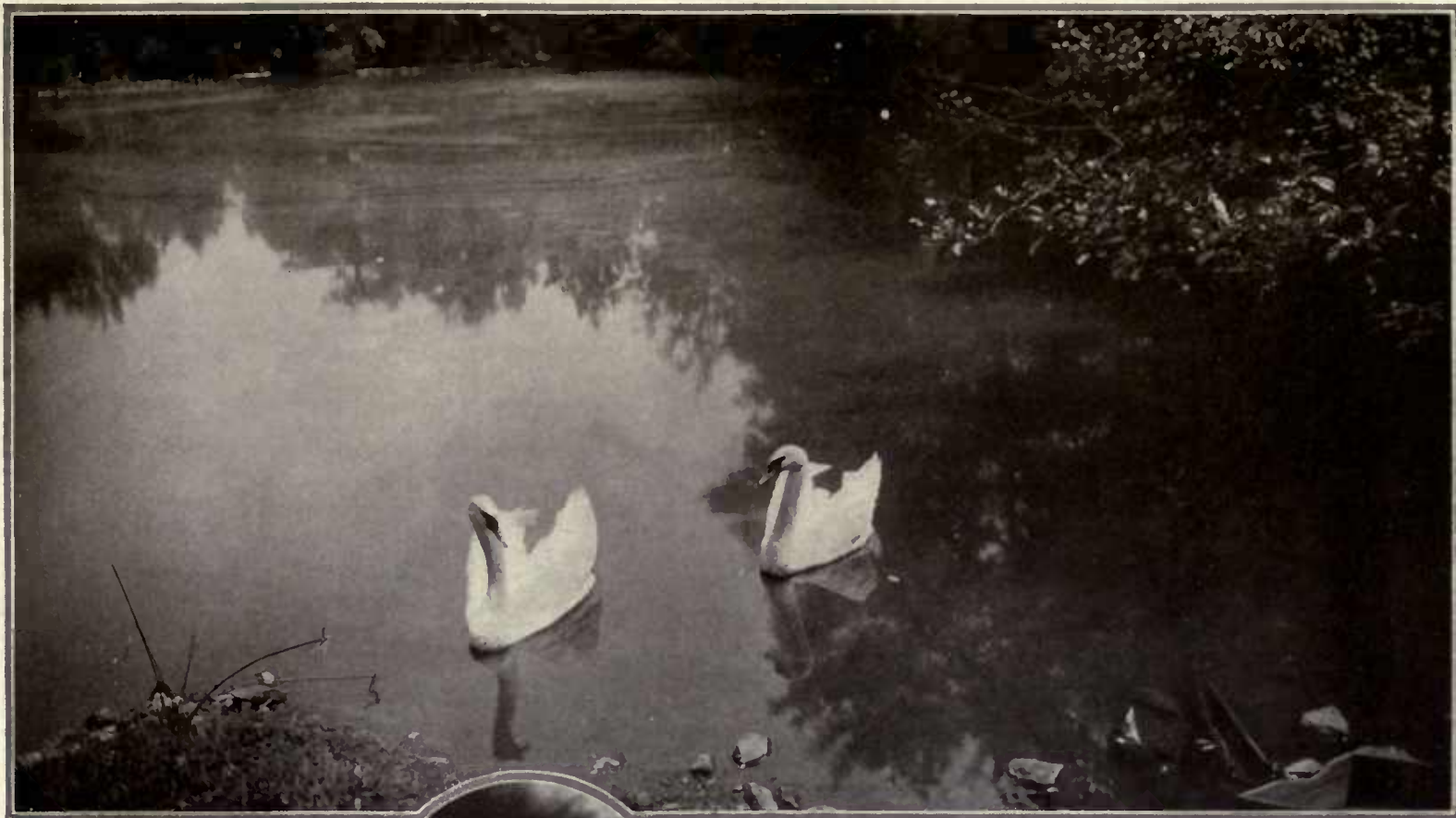
Two other varieties likely to be coveted and eventually purchased are the Reeves and Lady Amhersts. The Reeves pheasant is the largest member of the true pheasant family and impressively beautiful, especially when the tail is in good order. Tails 4' long are not unusual, and the late Homer Davenport once showed a pheasant of this breed which possessed a tail measuring 6' 1". A Reeves pheasant in flight, darting forward at extreme speed and then coming to a startlingly sudden stop, is a wonderful sight. Reeves pheasants lay about twenty eggs a season.

LADY AMHERSTS

Like the Reeves pheasant, the Lady Amherst comes from China and is very beautiful to look upon. Indeed, few birds in existence have more wonderfully colored plumage, and it is very difficult to tell the young birds from those of the golden variety, unless one knows that the little Lady Amhersts have blue legs, while those of the diminutive goldens are yellow or sage green. Lady Amherst pheasants are somewhat larger than goldens, and yet weigh only from 2 to 2½ pounds. They are about as easy to raise as the more common kind.



On large estates the peacock reaches his greatest value as an ornamental bird of remarkable beauty and long life



When pheasants are fully grown they are perfectly hardy. This one is a male Reeves; in winter

Swans there should be if a good-sized pond is available. They are too large to look well in ordinary pools

If pheasants are to be given some measure of liberty, they must be pinioned, which means taking off one wing at the middle joint, or else the wings must be clipped at intervals. It is better, though, to keep them confined except on large estates, where they can have wide range. The yards must be covered with wire, but the houses need not be large, as most of the time, day and night, will be spent in the open air; and there is no need of windows, although large openings may be cut in the front wall. High houses are not to be recommended, for the pheasants may be injured by flying against the top.

PHEASANT YARDS AND HOUSES

The model house is 6' high in front and 4' at the rear. It is 18' long and 6' deep and is divided into two pens. A double yard with a partition down the middle is 18' x 20' and 10' high. The house is made of single boards, but is covered on the back and sides as well as on the roof with a pebbled roofing paper that never has to be painted. There are no fixtures in the house except a high perch, but the bottom is covered with sand several inches deep, which is renewed about once a month. The feeding dishes, as well as the water fountain, are placed in the yard, where there are also several perches. Pheasants will roost in the open, even during the coldest nights, unless a high wind is blowing or a severe storm is in progress.

This house, as well as the yards, is port-



Indian runners are among the easiest ducks to raise. They combine utility and ornamental value

able, roof and walls being put together with bolts, and it costs \$150. It will accommodate thirty birds in winter, but of course only one mating can be kept in each side during the breeding season, as two cocks would fight if penned together. The house is quite as large as the average amateur needs. Of course a very satisfactory structure of the same size could be built at a much lower cost, but this building looks well enough for any estate, while it is not too elaborate for a suburban back yard.

It is always best to have an aviary on high, well drained ground and facing the south. If the ground is at all damp or there is danger from rats, it is well to have a cement foundation extending well below

the frost line. Sometimes cement floors are used, but they are satisfactory only when a deep layer of cinders under them provides good drainage. Even a cement floor must be covered with sand; better still, soft coal ashes. In localities where high winds are frequent, or where many people are moving about, it is well to board up the yards 14" or 15", and for convenience it is desirable to have a gate in each yard, as well as in the end of the house. About the only furnishings required, apart from the perches, are water fountains and feed dishes, but the latter should include hoppers for grit, oyster shell or charcoal, all of which it is wise to have before the pheasants at all times. The yards are usually covered with wire, having a 2" mesh. But there is one distinct advantage in using a 1" mesh, even though it costs

a little more—it keeps out the sparrows. In mating, silvers are commonly paired, while goldens are mated in trios, and three to four ring-neck hens are used with one male. Silver males are likely to develop an exceedingly ugly disposition at breeding time and fight among themselves or with other birds, if allowed any degree of liberty. One cock to two hens is the proportion when mating Reeves pheasants, but three hens may be used in a Lady Amherst breeding pen.

RAISING PHEASANTS AND PEAFOWL

As a rule, pheasant eggs are laid between three and six o'clock in the after-

(Continued on page 74.)

LEADERS IN THE INTERNATIONAL FLOWER SHOW NEW YORK

Six Recent Examples of the Nurseryman's Skill



Photo by Edwin Levick

Prominent among the bulbous plants is a new amaryllis with red petals, shading inside to greenish yellow. It is most desirable for growing indoors



A charming arrangement of yellow Sunburst roses, white daisies and primulas, with artificial birds as decorative adjuncts, is exhibited by Stumpp. It forms a superb table centerpiece

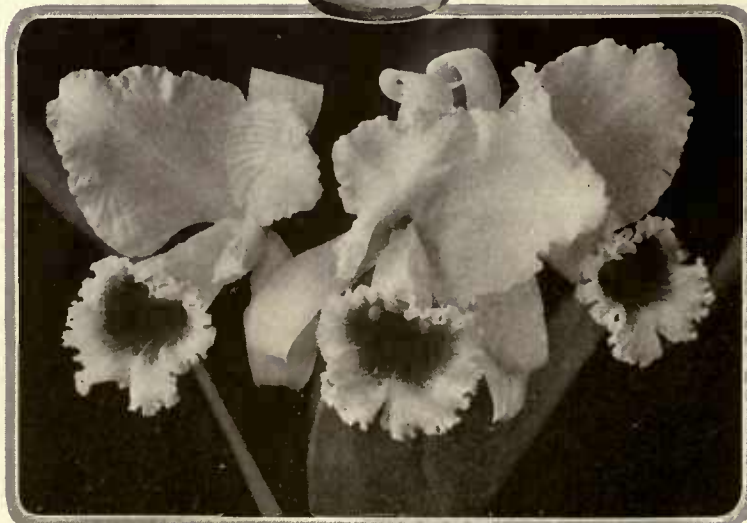


The new Ophelia rose, cultivated by A. N. Pierson at Cromwell, Connecticut, is one of the star attractions of the exhibition. It leaves little to be desired in foliage or blooms



The hardy perennial Japanese windflowers open prettily in artificial light, showing rosy purple and carmine blossoms mixed with white and yellow centers. Plants cultivated and dish designed by Stumpp

Another of Mr. Stumpp's exhibits is the new cream white freesias, daintily arranged with maidenhair ferns in an etched glass vase and exquisite for the dining table



The orchids are led by the new Queen of Belgians, a magnificent sort for which Mr. Edward Harkness paid the sum of \$1,000. Grown by Clement Moore, Hackensack, New Jersey

Freesias are adapted to fall and winter blooming in the hothouse. Their bulbs are also grown in water as regular house plants, and may be dried out for summer keeping



LET THEM HAVE A GARDEN!

OLIVE HYDE FOSTER

Why should the children not have a garden of their own, one which they themselves have planted, cared for and brought to its perfection of leaf and blossom? In it they will find occupation, health, a desirable feeling of responsibility, and an introduction to the wholesome charm of Nature. The article which follows is intended for children, and it deals with children's gardens. Read this article to your boys and girls. If you desire further information, address the Editor, House & Garden, 440 Fourth Avenue, New York.

APRIL has come around again, its warm winds and singing birds reminding you that now you must get busy with your beds if you are going to have any flowers. And, of course, everybody wants flowers, only some people won't take the trouble to find out how they should be grown. But oh! what a perfect delight is the growing!

Four steps must be taken before you start actual work:

1st—Find out what space you can have for your garden.

2nd—Learn something about its soil, situation and surroundings.

3rd—Make a list of the seeds, bulbs, vines, etc., you would like.

4th—Decide on planting so as to get the right heights and colors.

As to the first step, find out just how much ground you can have for your garden. It makes a good deal of difference whether you can have the whole back yard, a plot along the walk, a round bed in the center of the lawn (better only than none at all!) or a window box. You really cannot decide on a single plant until this is settled.

As to the second step, learn all you can about your new possession. Is the ground rich or poor? If it is light and sandy, you can grow such flowers as nasturtiums and mignonette and California poppies. By adding fertilizer you can have roses and dahlias. If the ground is heavy and stiff with clay, you can still have your roses and dahlias if you will add both sand and manure. So find out what kind of earth you are going to have to work with. Quite poor soil will grow sweet alyssum, coreopsis and geraniums, while rich soil is needed for asters, larkspur, zinnias and marigolds. Next think about your location, as a dry spot is necessary for such a plant as portulaca, while a cool, moist place is necessary for lily-of-the-valley. And last, but not least, think whether your garden is sheltered

and warm, or exposed to the chilly winds. Even a desert can be made to blossom if you only know how.

As to the third step, make a list of the

seeds, bulbs, roots, vines, shrubs, etc., that you particularly want, with the idea of having some flowers in bloom the whole summer long. If you are lucky enough to have



Flowers must be looked after just as regularly as if they were pigeons or tame rabbits or canary birds



Ready to fight the weeds which are always trying to kill the flowers



Several of you can own a garden together. Then each one can do part of the work and have some of the flowers

a kind friend or relative who will give you some they will probably be good and come up as they should. If you have to buy, though, be sure to go to a first-class, reliable dealer, for you don't want to waste your time and money on old things that won't grow.

Last of all, decide on your planting from your chosen list with a view to height and color, so that you will plant to the best advantage—the nasturtiums, which climb, for example, are best for the back of the bed against a wall or trellis, while the dwarf variety should go at the front of a border.

BIG WORDS FOR COMMON THINGS

To select your flowers intelligently, though, you must know something about their nature, habits, and tendencies, and certain words always found in seed catalogues and garden books may be puzzling to a beginner.

Annual, for example, refers to plants that live only a year or a single season.

Biennials, however, continue for two years before they die, making roots and leaves the first year and flowering the second.

Perennials are the kind that continue for more than two years.

Deciduous refers to the shrubs and trees that lose their leaves in the fall.

Evergreens are those that keep their leaves the whole year round.

Herbaceous plants may be annual, biennial, or perennial, but they have a stem that does not become woody, and they die down after flowering.

Hybrids are plants produced by "crossing" or mixing two different varieties.

All plant life, you must understand, re-
(Continued on page 56)

THE GARDENER'S KALENDAR

Fourth Month

Thirty Days

APRIL, 1916

Morning Star: Jupiter

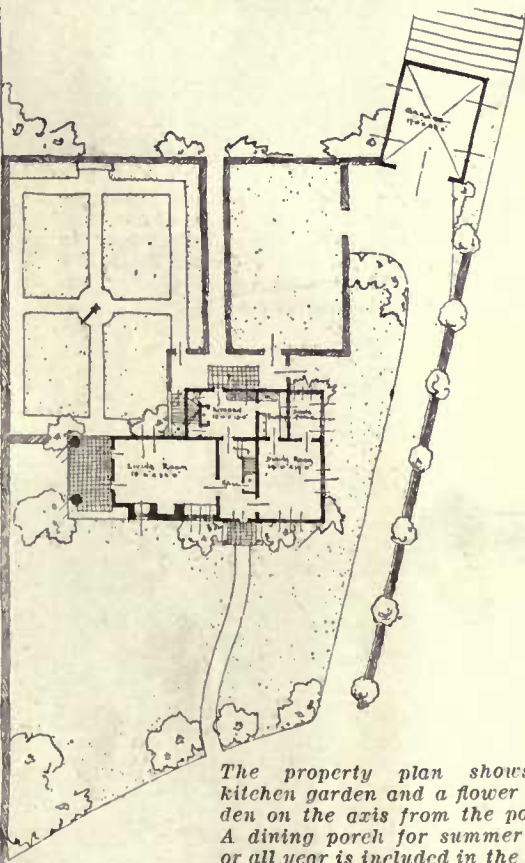
Evening Star: Venus

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY																							
	<p>30. Low Sunday. Sun rises 5.00 A. M. Sun sets 6.55 P. M. Pea brush, bean poles, tomato trellis, dahlia stakes, tying material, arsenate of lead for spraying, etc., should be procured at once.</p>	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing of garden and farm operations.</p>	<p>2. Fourth Sunday in Lent. Easter lilies, roses in pots, genistas and other plants for Easter, should be moving along rapidly. Have them in full bloom a few days before Easter and then place in a cool, dark place.</p>	<p>9. Passion Sunday, fifth Sunday in Lent. Changes of all kinds in the gardens, grounds or shubbery borders should be attended to at once. The earlier such work is done the better results you will have.</p>	<p>16. Palm Sunday. Spraying must be done before the foliage appears. Fruit trees, euonymus, lilac, roses, Japan quince, hawthorns, and magnolias are very susceptible to the attacks of scale insects.</p>	<p>23. Easter Sunday. Shakespeare born, 1564. All hardy bulbous plants such as gladioli, montbretias, Cape hyacinth, Ismene, tuberoses, anthericum, lily-of-the-valley and hardy lilies should be planted.</p>	<p>3. If you have not already attended to them, sweet peas should be sown at once. These plants are gross feeders, and a thorough trenching and enrichment of the earth will repay you tenfold.</p>	<p>10. This is an excellent time to start an asparagus bed from seed, if you can wait for it to mature. Sow in rows where it can remain permanently.</p>	<p>17. B. Franklin died, 1790. Bay trees, hydrangeas and other tender plants used in tubs for decorative work should now be brought out of storage places. Spray frequently, top dress tubs with a good, rich mixture.</p>	<p>24. Do you know that <i>Pachysandra terminalis</i> is one of the most persistent of all plants and will grow when nothing else will, under trees on steep banks of light, gravelly soil?</p>	<p>4. Don't put off pruning any longer; everything that requires it should be attended to at once, especially roses and fruits. Cut hybrid perpetual roses hard, tea roses more moderately.</p>	<p>11. Just as soon as the ground is in good workable condition get your potatoes in. Harrow regularly every week until the shoots appear above ground.</p>	<p>18. Full moon. Keep right on propagating all bedding plants in the greenhouse, such as coleus, geraniums, achyranthes, etc. Cannas should be started and potted up.</p>	<p>25. When pruning roses and other grafted plants, keep a sharp lookout for shoots from the root stock. If not kept cut out they will soon kill the desired variety.</p>	<p>5. This is a good time to set out some fruit trees or a fruit border around the garden. Make a determined effort to grow your own fruit—you will never regret it.</p>	<p>12. Fort Sumter fired on, 1861. There are numerous vegetables that require frequent sowing to keep a succession, such as peas, lettuce, radishes, carrots, beets and spinach.</p>	<p>19. What are you going to do with your greenhouse this summer? Try some potted fruits, ordered at once; or a crop of forcing type melons can be started now.</p>	<p>26. If you want your hydrangeas blue, start feeding them now with alum, using a teaspoonful to a gallon of water. Iron rust also has the same effect.</p>	<p>6. A few barrels placed over your rhubarb will hurry it along and improve the quality. The same is true of asparagus if you have enough coldframes to cover a row.</p>	<p>13. Thomas Jefferson born, 1743. All hardy flowering plants raised in coldframes, such as campanula, digitalis, myosotis, pansies, English daisy, etc., should be set out in the garden.</p>	<p>20. Onions, radishes, turnips and other root vegetables that are subject to maggots should have a mixture of soot and lime in equal quantities spread on the ground.</p>	<p>27. Gen. Grant born, 1822. What about some bog plants for that low spot? Bamboos, iris, hardy water-lilies, hardy ornamental grasses and tritomas are available for such purposes.</p>	<p>7. P. T. Barnum died, 1891. The strawberry bed should be uncovered, the mulch dug under, and you can now set out a bed of new plants. Prepare the soil thoroughly for quality berries.</p>	<p>14. President Lincoln shot, 1864. Better start hardening off in the coldframes: cauliflower, cabbage, lettuce, asters, zinnias, snapdragons, balsam, candytuft, etc.</p>	<p>21. Good Friday. Have you frames for your outside melons? They can be purchased very reasonably, and you can't grow the best melons without them.</p>	<p>28. It is always advisable to mulch the ground thoroughly around newly planted trees and shrubs, and particularly any very large trees recently transplanted.</p>	<p>8. All seeding down of new lawns, patching of old ones, raking out of crab grass, sodding terraces, and every work in connection with lawns should be attended to at once.</p>	<p>15. Titanic disaster, 1912. All sorts of annuals for the flower garden can be sown now. Have the ground in good workable condition; don't let the weeds get ahead of the plants.</p>	<p>22. Don't neglect to give your asparagus bed plenty of salt at this time, and when gathering the asparagus do not cut through the plant crown. This would seriously injure if not kill it.</p>	<p>29. Any of the hardy vegetables or flowers that have been properly "hardened off" by a week or two in a coldframe can be set out now. Keep well watered, spray tops frequently and shade for a few days.</p>
	<p>1. All Fools Day. Sun rises 5.45 A. M. Sun sets 6.24 P. M. As soon as the ground can be worked, sow peas, beets, carrots, cabbage, cauliflower, celeriac, leek, lettuce, onions, parsley, radish, spinach, salsify.</p>	<p>Again the blackbirds sing; the streams Wake, laughing, from their winter dreams; And tremble in the April showers The tassels of the maple flowers.</p> <p>J. G. WHITTIER.</p>	<p>1. All Fools Day. Sun rises 5.45 A. M. Sun sets 6.24 P. M. As soon as the ground can be worked, sow peas, beets, carrots, cabbage, cauliflower, celeriac, leek, lettuce, onions, parsley, radish, spinach, salsify.</p>																											

"To-day the Spring is in the air
And in the blood; sweet sun gleams come
and go
Upon the hill, in lanes the wild flowers
blow,
And tender leaves are bursting everywhere."

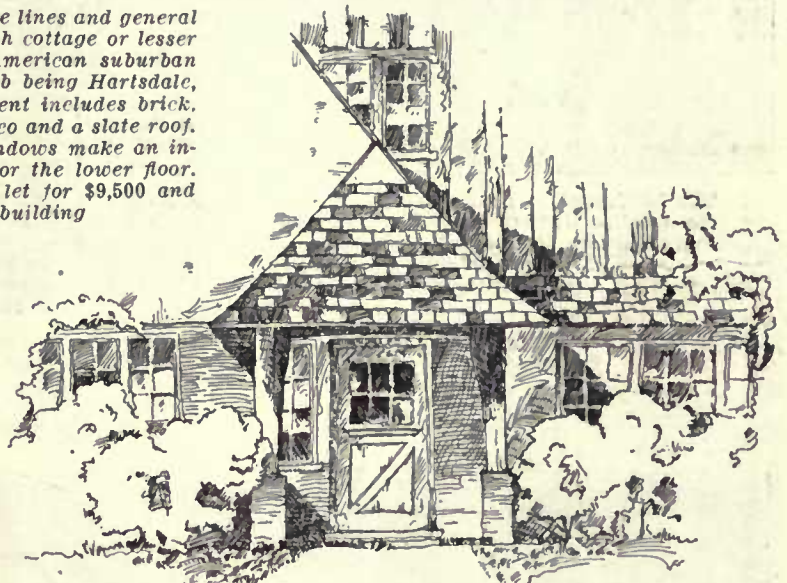
*April sun and April showers
Bring to life the bright May flowers.*

Cherrapongee, in Southeastern Assam, is the wettest place in the world, recording an average annual rainfall of 458", or a little more than 17" per day.



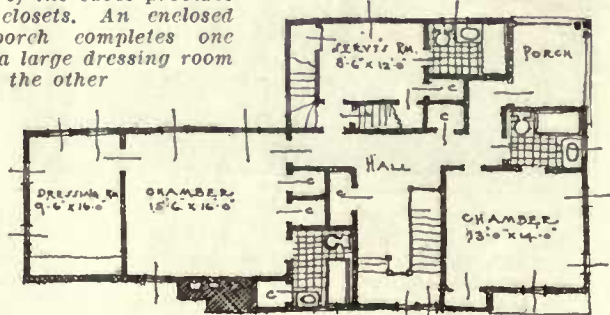
The property plan shows a kitchen garden and a flower garden on the axis from the porch. A dining porch for summer use or all year is included in the first floor plans

It is an adaptation of the lines and general treatment of the English cottage or lesser country house to an American suburban environment, the suburb being Hartsdale, New York. The treatment includes brick, hand-hewn timber, stucco and a slate roof. Groups of casement windows make an interesting fenestration for the lower floor. The contract has been let for \$9,500 and the house is building



The detail of the doorway shows the use of heavy hand-hewn timber for the supports of the entrance roof. A bench is to be placed on either side of this porch

On the second floor the unusual imposition of the eaves provides room for closets. An enclosed sleeping porch completes one suite, and a large dressing room the other



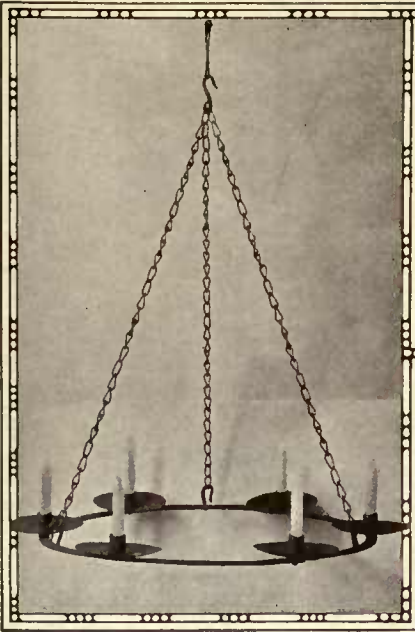
A SUMMER HOME OF ENGLISH PRECEDENTS

To Cost Under \$10,000

CARETTO & FORSTER, Architects

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York



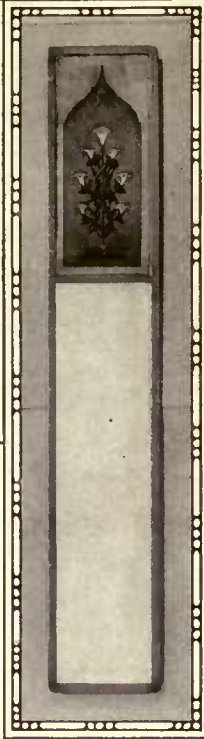
A novelty and a practical lighting fixture combined is this wrought iron hanging candle light, after Elizabethan design. It is 29" in diameter and sells for \$10 complete



Cocktail tray with flamingo design and verse, black, yellow and old rose, \$5.50. Fac-simile shrapnel shell as cocktail shaker and server, loaded with glasses and silver stand, \$10



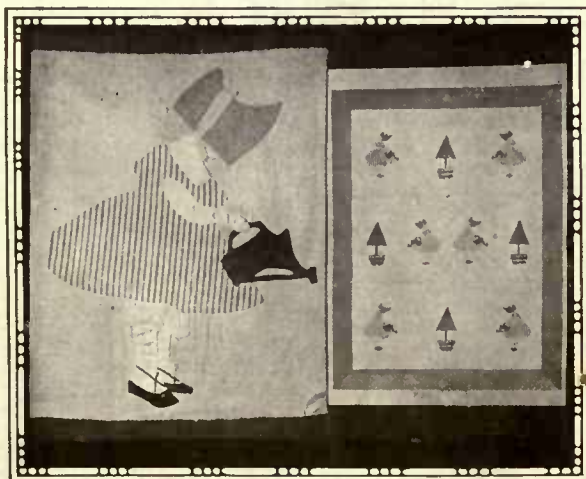
The lusciousness of prime fruits is made more attractive in anticipation when contained in this dainty Italian dish. "Fired in" green enamel with Roman gold trimming, or in several other color combinations, \$9.75



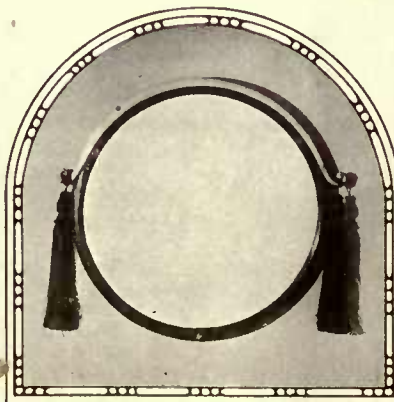
A mirror is a mirror so far as reflections are concerned, but the frame makes all the difference in the world. This attractive panel style, 50" long and 9" wide, is of yellow lacquer with black decoration. It costs \$37.50



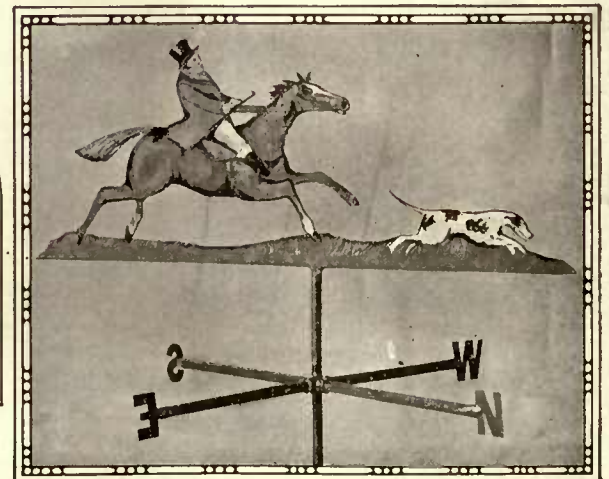
Hot water vegetable dish of porcelain, in nicked container with faucet at one side, \$2.25. English jet ware teapot, four to eight cupsful, hook-on cover, 39 to 98 cents. Syrup jug or cream pitcher, removable metal top, 75 cents



Part of a patchwork quilt package containing water color of quilt, one finished square, marked and cut appliqué designs, white squares for appliqué, bands for border, cotton, silks and instructions. \$7-\$17



Occupying considerably less space than the panel mirror shown above, this circular one with the red silk tassels on either side measures 15" x 15". It is framed in black and yellow lacquer, and is priced at \$35



For the real sportsman's stable a little Pickwickian type of foxhunter is ready to tell whether or not the wind is favorable for following the hounds. Made of metal, 3' wide and hand decorated, \$25

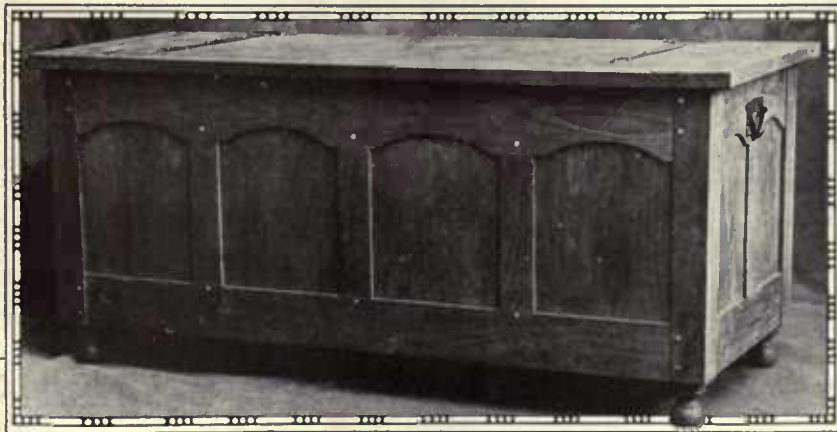


To increase the ease of the easiest chair a round cushion of corded silk mull may be had in rose, blue and gold. It looks especially well with wicker furniture. \$1.85

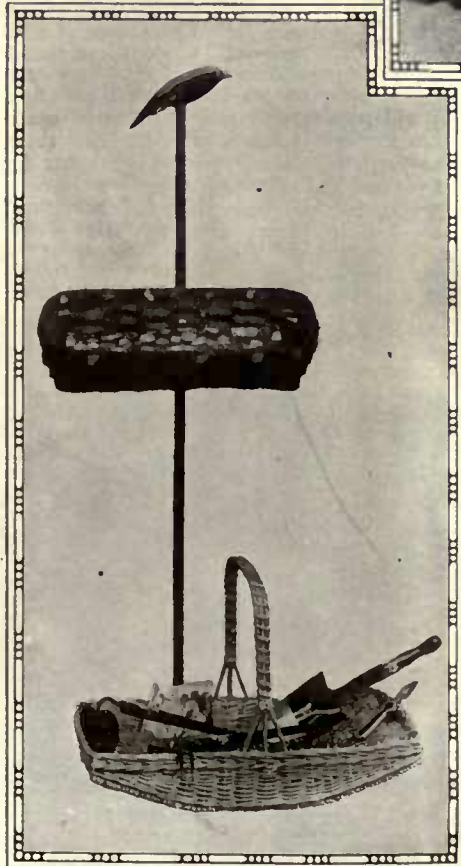


Color harmony between container and contained is quite possible in the case of this round bird cage of wicker-work. It can be had in any color of enamel desired, with contrasting silk tassels. For example, you can have yellow cage and red tassels, or a green one with red tassels; 17" high by 16" wide, \$12.50

This closely woven willow table with natural wood top, 26" x 48", costs \$25. Mahogany base lamp, 28" high, 18" silk shade, \$5; the lamp may also be had with burnished gold base, white enamel or ivory finish. Fern dish or flower bowl, 3" x 5", brown art metal with cameo medallions and inner pottery bowl, \$3.50

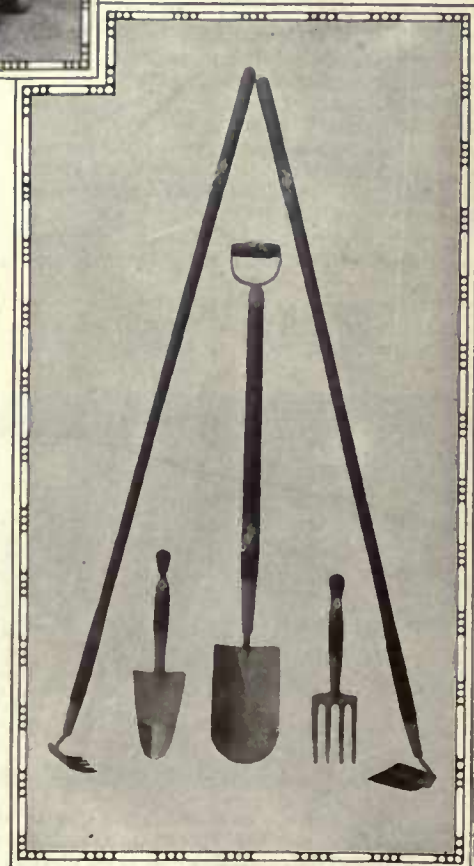


To hold the garden tools and prevent their becoming lost, strayed or stolen or wrecked by exposure, this substantial oak or black walnut chest is excellent. Put together with wooden pegs and fully stocked, it is priced at \$25 and \$50



With these two baskets the gardener is prepared for either planting or plucking. Gathering basket sliding on oak stake, \$3.50; willow tool basket, chintz lining, \$5

Five garden tools decorated with flower designs, finished in weatherproof paint and of practical utility, \$5 a set. Simpler ones can also be obtained at somewhat lower prices



YOUR ALL-YEAR GARDEN

April Activities Among the Vegetables and Flowers—Work in the Greenhouse, Frames and Out-of-doors—Putting the Hardy Border in Trim for the Growing Season

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. Please enclose self-addressed, stamped envelope, and address your inquiries to The Editor, HOUSE & GARDEN, 440 Fourth Ave., New York

LAST month I urged the necessity of having everything ready so that you could take advantage of the first possibility for actually starting work. So if your garden is big enough to be plowed, you should have a man engaged and ready to come just as soon as the soil is dry enough. If it is a medium sandy soil with good sub-drainage, you can determine this time by running a hoe handle or crowbar down into the ground. This will prove whether or not the frost is all out. If the soil is clayey in character or if it remains wet because you have not drained it properly, you will have to wait a little longer since such soil takes longer to warm up.

OUTDOOR WORK

The soil should not be plowed or forked until it will crumble readily when worked over instead of remaining in heavy clods or slices. But even so you need not delay all your operations. Dig up a row a few feet wide in the frames or some sheltered spot, where you can sow a line of smooth early peas, a few radishes, some onion sets or large onions, if you have any left over that are beginning to sprout. These old sprouting onions will break up into several small ones and grow with astonishing rapidity when placed in the ground.

Many gardeners make the mistake of breaking up only as much ground at one time as they need to use for planting. It is far better, both on account of the time as well as of the work saved and the results obtained, to do all this preliminary work at one time, if possible. If you get all the surface fine, every drop of rain that falls will be readily absorbed and evaporation of the moisture will be reduced to a minimum. Consequently, your reserve water supply, when the dry days come, will be much greater than it would have been had the ground remained untouched. This is no mere theory. It will make so great a difference in the condition of the soil later on that it may well prove to be the deciding factor between success and failure.

The first vegetable to be planted besides those just mentioned will be extra early beets, sown quite thick because they will not all come up now. It will be well also to put in cabbage plants, kohlrabi, a first small sowing of lettuce, spinach and early turnips. Vegetable roots, such as asparagus, rhubarb, horse

radish and sea kale, may be set out now.

Among the flowers, pansies and English daisies are about the first to be set. Hardy perennials may be put out as soon as they are received from the nursery; if you have any of your own that need moving or dividing, the sooner you can attend to them, the better. Small fruits and fruit trees should be planted as soon as they are received from the nursery. If you have dormant roses, it is essential to get them in as soon as possible. Later on in the month plant deeply second early cabbage plants, cauliflower, lettuce (both plants and seeds), leek for subsequent transplanting, mustard, parsley, wrinkled peas,

potatoes, rutabagas, salsify, summer spinach and second early turnips. Hardened-off rose plants from pots can be set out when danger from hard frost is past.

IN THE GREENHOUSE

While these outdoor activities are occupying your time and attention, do not overlook the many important things still to be attended to in the greenhouse. During this month many plants and seedlings started in February and March will need re-potting and transplanting. More attention in the way of air and watering should be given them and they should be moved out-of-doors as fast as they are ready to be hardened off preparatory to transplanting.

The greenhouse work is by no means done when the early stuff such as cabbage, lettuce, beets, etc., is out of the way. Tomatoes, egg-plants, peppers, melons and squash will have to be looked after carefully if you want to have them ready for setting out at the proper time next month. The former will need potting and re-potting until they are strong, sturdy plants in 5" pots. The things to be grown in paper bands, such as sweet corn, should be sown in rich compost from four to six weeks before you will want them. Three to four weeks is plenty for sweet corn. Take pains, also, to plan for the things with which you will fill your greenhouse benches and beds or coldframes after the garden plants have been removed. Extra early crops of melons, cucumbers, etc., could be grown as well as not in greenhouses and frames that are left empty from May until September.

The spring-blooming border is a result of careful planning and work

These plants will require only a foot or so of space when they are first set. The idea is to have them coming on so they will occupy the greater space by the time it is vacated by the other plants.

In the greenhouse at this time of the year you will do well to keep a particularly sharp lookout for insect pests. Thorough and frequent fumigation and the use of good insecticides and fungicides will do much to enable you to keep things in good condition.

(Continued on page 70)



As soon as the condition of the ground permits, work over the soil in preparation for planting



In setting out the cane fruits and other wooded things the soil should be well firmed down around their roots



The hole should always be large enough to admit the roots in their natural position and without crowding

FABRICS AS FRESH AS SPRING ITSELF

AGNES FOSTER

Are you in doubt as to what color schemes to use in your new rooms, or what fabrics and furnishings in your spring refurbishing? Ask Miss Foster, HOUSE & GARDEN, 440 Fourth Avenue, New York. She will serve you without charge. Fabrics and articles shown here can be purchased through the HOUSE & GARDEN Shopping Service



For a man's room, a linen depicting The Canterbury Tales; 50" wide, \$2.85 a yard



Linen again with crude bird and branch designs in various colors; 31" wide, \$2.75

yellow and black pheasants on guard over a tall palmetto tree in purple and black. A butterfly and tree are carried out in old rose. The whole is decorative and interesting in the extreme, as well as most usable in any large room either on furniture or as window hangings. This same

NCESSITY has again proved the mother of invention—many inventions. A short time ago one heard on every side complaint about the scarcity of spring fabrics for hangings and upholstery. The prices of imported materials soared with a rapidity disheartening to even the most affluent home decorator. But meantime this very restriction was working to the advantage of American-made textiles, and we have produced unusual quantities and qualities of fabrics that are the direct outcome of the shortage of foreign-made goods. Ingenuity stepped into the breach. The result?—New ideas in American fabrics, and such imported materials as we have made up in quality of design for meagerness of quantity.

VIRILE DESIGNS

The general tendency in this spring's fabrics seems to be toward conventional pictorial designs. The naturalistic flowering, indeterminate patterns will always have their place, especially for bedroom furnishings, where a restful general-toned effect is desired. But for living and dining-rooms and porch use, striking, daring pictorial designs have been introduced and accepted with much appreciation. The country house dweller wants to be amused, even as to window hangings.

One unusual window hanging depicts in a virile direct manner the landing of Sir Walter Raleigh. There is an invigorating zipp and a swing to the fulled galleons. Therefore with his admiring followers—including a properly posed dog—Raleigh plays bowls. There are fish, gulls, lions and dragons, all of the heroics. The colors are a strong definite blue, green and orange. It is just the fabric for a library or living-room of a country house.

Along the same decorative lines, suitable for a man's bedroom comes a pictorially interesting design of the Canterbury Tales. The monk and knight, the friar and the bagpipe player, each is done in direct simple outline and flat color. The material as a whole is a well spaced and well-colored ensemble. It is only upon close examination that we discover the house to be piebald, and that the bagpipe player is almost bursting with his efforts.

Another strikingly decorative linen has two



A heavy cretonne suitable for wicker; 50" wide \$3.75



A Sir Walter Raleigh linen in blue, green and tan; 50" wide, \$2.75 a yard

idea of flat pure primitive color with conventionalized decoration is shown in a small bedroom cretonne where all the primary colors are combined in an all-over pattern, interesting points of accent being given by vari-colored jackdaws.

BLACK FOR ACCENT

Black still holds a high place in decorative schemes, perhaps not to quite the extreme extent of last year, but there is scarcely any porch fabric that does not have much black worked into the design. This is easily accounted for: black brings out any color combination to advantage and does not fade. For country and seashore houses this is a real asset.

One of the most artistic fabrics of the season is a natural colored linen with orange flamingos. The foliage is of clear green and blue, a softening effect being given by a touch of grey, but the fabric is made really irresistible by well-placed touches of black that bring out the design. Used for hangings in a grey room with other spots of orange and a few pieces of black furniture, this drapery would find its precise metier.

DESIGNS FOR WICKER

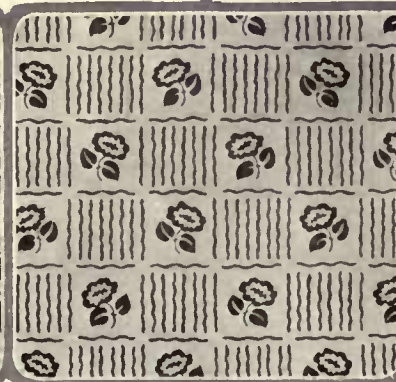
Wicker lends itself to every possible combination of stain and coloring. A branched design of graceful wistaria and long-tailed birds forms an excellent chair covering. A delicate small-potted design gives to the weave of the wicker a full credit. Heavy covered designs, when used with wicker, take away from the light and airy feeling that wicker should have. Therefore, select something graceful that has the same underlying feeling as the wicker itself. Stain the wicker grey, and use a covering of grey, blue and dull greens.

There are several stunning and inexpensive cretonnes for porch use. One has a tan background and a broken stripe of black against which are thrown large vivid bunches of flowers. These are so placed that the fabric will cut to advantage for furniture covering. Also, with the light coming through them the bouquets are effective when hung at the windows. A smaller design has a quasi-Poiret flower bunch in yellow, orange, blue and green, against a small broken black stripe. The design has a striking decorative effect. These

(Continued on page 92)



A formal patterned cretonne with black background and rich dull colors; 31", 45 cents



Heavy linen, 36" wide, with hand-printed black conventional flowers. \$2.25 a yard



Another hand-printed linen, 36" wide, with designs in green, yellow and blue. \$3.60



An excellent porch cretonne that comes in various color combinations; 31", 60 cents

Home Needs

WHY not sit down leisurely and look through a complete catalog of the many practical and helpful things you will need?

There are rattan and willow furniture, summery curtains, grass rugs—all make for coolness and comfort.

Then there is the arrangement of a delightful room for a dainty miss, the guest room for week-end visitors, and all the myriad reminders one needs to be ready for a truly happy summer.

Summer Furnishing Guide

is a complete catalog for the summer cottager. Nothing is forgotten—the house, the garden, the grounds—all indoors and out—well-chosen examples of how they may be made charming and practically pleasing—are all shown.

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A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more, because of its many valuable suggestions on building, which are practical; on gardening, which pleases, and on decorating and furnishing, which harmonize and make your home attractive.

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Or, if you prefer, you may take advantage of our trial subscription offer (to new subscribers) for six forthcoming issues, at the special introductory price of \$1.

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Send the Coupon today. Read "Your Service," opposite column

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House & Garden, 440 Fourth Avenue, New York As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with May (Summer Furnishing Number). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3.)

Or, I enclose herewith \$1, for which send me the next six numbers, beginning with May.

Name (Please write name and address very plainly.)

Address

City & State H G 4-16

OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that you want, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

Index to Advertisements

Table listing various categories such as Bird Houses, Books and Magazines, Building Materials, Irrigation Systems, Landscaping Architecture, Lawn Mowers & Rollers, Miscellaneous, Nurseries, Paints, Varnishes, Etc., Portable Houses, Refrigerators, Roses, Seeds & Plants, The Dog Show, The Poultry Yard, The Real Estate Mart, Tree Surgery, Greenhouses, and others with corresponding page numbers.

Your Service

DO you want information on the arrangement of the rooms; their furniture; the decorations for walls, windows and doorways; rugs that are unique in pattern yet harmonious and serviceable; the choosing of a beautiful silver service, or china, or linen—in fact, every appointment that makes the modern house a veritable home?

Do you want to know about the hundreds of delightful and artistic articles that makes your home more cozy and attractive?

Your Questions Answered

This information costs you nothing yet it may save you hundreds of dollars. After all, the things you buy and grow tired of or never use at all, are really the most expensive.

We have found a way to answer all your questions. Without expense you can secure information on any of the subjects indicated in the coupon below or others that you may select.

Check the subjects that interest you. Others will suggest themselves. We will answer as many questions as you choose, relating to all phases of building, remodeling, repairing, gardening, decorating, furnishing or refurnishing—in fact, everything pertaining to the subject of the home and its surroundings.

Our only consideration is that you are sincere in your desire for information—that you will advise us whether the service supplies your wants and meets all your requirements.

Send the Coupon

You may enclose the coupon below in an envelope, or paste it on a postal. Or, if you prefer, you may write a letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

Let House & Garden Information Service solve your every living problem.

Send the Coupon Today Read "Home Needs," opposite column

Free Information Coupon

House & Garden, 440 Fourth Avenue, New York I would like to know more about the subjects checked below or, those outlined in the letter attached. Please arrange to have free information sent me promptly.

- Checkboxes for various subjects: Andirons, Aluminum, Cooking Ware, Antique Furniture, Art Etrusque, Book Racks, Art Prints, Bedroom Furniture, Bookcases, Billiard Tables, Braided Rugs, Brass Ware, Built-in Furniture, China, Dining Room Furniture, Dishwashing Machines, Draperies & Curtains, Carthenware, Cooking Utensils, Furniture, Glassware, Grass Rugs, Kitchen Cabinets, Lamps and Lamp Shades, Living Room Furniture, Marble Pottery, Music Cabinets, Oriental Rugs & Carpets, Photographs, Pianos, Picture Frames, Pianolas, Porcelain, Refrigerators, Silverware, Table Linen, Wall-board, Wall paper, Willow Furniture, Window shades, Vaseum, Cleaners, Vases.

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HOUSE & GARDEN, 440 Fourth Avenue, New York



A Bedroom with Sloane Furniture in Chippendale Style

Faithful Reproductions and Adaptations of Rare English Furniture

The above illustration shows a perfect reproduction in the finest mahogany of a genuine Chippendale Bed made about the middle of the Eighteenth Century in which the French influence is apparent. The Chest of Drawers, Dresser, Table and Triple Mirror in black lacquer, were made to order to complete this interesting suite.

One of the great charms of Sloane Furniture is the absolute fidelity with which authentic old pieces are reproduced.

The Hangings and Coverings in gray and rose figures over a violet ground are Cretonnes Imported from England. The Chenille Rug in two-tone violet, the gray wall paper and the English prints in black frames with ripple-gold mouldings, complete a charming bedroom ensemble.

W. & J. SLOANE

Interior Decorators

Furniture Makers

Floor Coverings & Fabrics

Fifth Avenue and Forty-seventh Street

New York



Let the Old Oaken Bucket Still hang in the well—but, only as a memory

TIME was when the old oaken bucket was a necessity in the household of every suburban family. With it, water was drawn from the well or spring and carried for domestic use. Today, in the minds of very many suburbanites the recollection of the old oaken bucket lingers only as a memory, for with the improved machinery and equipment which we offer, any one having an available source of supply—from well, spring or lake—can have a water supply system offering to the suburbanite all of the opportunities and advantages which the city family now enjoys. From the big line of

EUREKA

Water Supply Systems

may be selected an outfit which may be operated by electricity, gasoline engine, kerosene engine, water pressure or by hand, to supply an adequate volume of water, and at the desired pressure, to meet all requirements. On this page we illustrate one of the many "Eureka" outfits, and types of pumps and systems.



No. 2799 "EUREKA" ELECTRIC AUTOMATIC WATER SYSTEM

Our most popular electric outfit. It is self-controlled—starting and stopping automatically—uses a very small amount of current, and has a capacity of 150 gallons per hour. There are other similar "Eureka" systems for use where a larger capacity is needed.

If you are not enjoying the many advantages of a good water supply system, or if you have a system which is not giving proper service, we request that you fill in and mail to us the coupon below, for catalog, and suggestions as to the proper kind of system to meet your needs. This will not obligate you—and we will welcome the opportunity of submitting a plan.

The Bishop-Babcock-Becker Co.

Manufacturers General Offices, CLEVELAND, OHIO
Branches in New York Chicago St. Louis Cincinnati
St. Paul San Francisco Denver Atlanta

FILL IN, DETACH AND MAIL THIS COUPON, NOW!

The B. B. B. Co., Cleveland—Please mail complete catalog of "Eureka" Water Pumps and Systems. I am interested in a pump, system to be operated by (check which).
 Electricity Gas Engine Water Pressure Hand Power.
Our daily water consumption is about _____ gallons.

Name _____
Address _____
H. & G. 4-16



When the ground gets very dry you must always give the garden a drink of water

Let Them Have A Garden!

(Continued from page 47)

quires five things: *warmth, light, air, water and food.* But plants differ as much as people, and some need more of one thing than they do of another. Some grow best in sunlight, others in shade; some in sand, others in rich soil. You will have to find out what each kind requires—and instructions always come with what you buy. The foods needed in the soil have some big names, too: *nitrogen, potash and phosphoric acid*, all of which are found in the different farm manures.

PLANNING THE GARDEN

Right here is the place to stop and draw a map of your garden, and mark off the space for your chosen plants. Thus, you can be sure of placing the different kinds where they will look and do the best. You can draw half a dozen plans, and choose the most suitable. Only never forget the simple rules of a famous landscape gardener:

- 1—Plant in masses, not isolated.
- 2—Avoid straight lines.
- 3—Preserve open lawn centers.

Next coax some one stronger than yourself to dig up the ground thoroughly and spade in some fertilizer, preferably manure. Plants live on what they draw out of the soil, and it must be well pulverized and free from stones so that the tiny rootlets can work their way through.

For quick results from the seed, plant annuals! Some will blossom within six weeks—and if you can help out your garden with some transplanted roots and bulbs, you will have flowers in even less time. Here are some annuals that can be planted outdoors late in April, as far north as New York, in ordinary seasons:

two latter can be bought very cheap in full bloom, and afford flowers at once, while waiting for seeds to develop. Frequent picking, too, will make them bloom much longer. It has been said that no stingy person is ever a successful gardener! Mountain pink, also, can be bought in flower at the same time.

A MORNING GLORY PLAYHOUSE

A morning glory playhouse will prove a source of delight all summer. Persuade your big brother to drive a few long stakes in the ground, from the top of which you can fasten heavy cords to pegs driven in the earth in either a square or a circle. Then, after soaking the seeds over night, plant so the vines will climb up and over. Being shade lovers, the blossoms will hide under the thick, green leaves, lining the whole inside of your house with fresh flowers, like stars, every day. The hyacinth bean can be used the same way, as well as the scarlet runner, which latter also gives you a nice bean for the dinner table.

A FEW FAVORITE PERENNIALS

While you want all the flowers you can have the first year, be sure to get all the seeds, roots and bulbs you can put in the ground this season to come up next year by themselves. These are the perennials. At the end is a short list of old favorites.

THE WINDOW BOX

If you live in the city, and can have only a flower box in a window, or along the rail of a porch, cheer up! There is still a chance for you to have blossoms all summer. After having it filled with good rich soil on top of a layer of broken crockery or stones (for drainage) you can plant the running nasturtiums along the outer edge for a hanging vine. In-

Name	Color	Blooms	Height
Alyssum, sweet	white	All summer	8"
Asters, China	white, pink, red, purple	July until frost	1' to 2'
Coreopsis	yellow, marked	June to October	1' to 3'
Candytuft	white, red	June to September	6"
Cornflower	blue	June to September	1' to 2'
Cosmos	white, pink, crimson	August to frost	7' to 10'
Marigold, pot	yellow	July to October	1' to 2'
Mignonette	greenish (fragrant)	July to October	1'
Morning Glory	purple, pink, blue, white	July on	10' to 20'
Nasturtium	yellow to maroon	July to October	1' to 8'
Petunia	white to magenta	July to October	1' to 2'
Phlox Drummondii	white, pink to red	July on	1'
Pink, Chinese	white, pink, maroon	August on	1'
Poppy	scarlet	June to September	3'
Tobacco plant	white	July on	3' to 5'

If you have to make a round bed, it can still be made lovely with a few roots of bleeding hearts in the center, surrounded by alternate sections of English daisies and pansies. The

side that plant a row of the blue lobelia used for edging, or set in a few pansies already in blossom. Then you can have still another row of the
(Continued on page 58)



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Let Them Have a Garden!

(Continued from page 56)

taller plants—say pink and white geraniums, with a few ferns. Another pretty box could be made by putting Wandering Jew, or "inch plant," along the edge for the drooping vine, then the seed of the blue ageratum for your edging, with next a row of the lovely pink begonias. As it takes a number of weeks for any seeds to grow and come to flower, you had better save your candy pennies and buy a few blooming plants from the spring peddler. They will gladden your heart while waiting. All kinds of green add to the appearance of these little boxes, and all the white flowers soften and help to blend the bright colors. The China asters, white, pink and lavender, look very well in a window box, and if started in shallow trays or old pots in the early spring, can be transplanted later. Then when your first crop has seen its best days, you can take it out, put in your asters, and they will be lovely all fall.

Name	Color	Blooms	Height
Baby's Breath	White	June, July	2' to 3'
Blanket flower	Red, yellow	July to October	3' to 5'
Bleeding Heart	Pink	May	18"
Candytuft	White, purple, rose	June	6" to 8"
Chrysanthemum	No blue	Sept. to November	2' to 3'
Columbine	White, purplish, red	May	2'
Coreopsis	Yellow with brown	August to frost	1' to 2'
Forget-me-not	Blues	May, June	6" to 18"
Golden Glow	Yellow	August	6' to 8'
Hollyhock	All shades (a biennial)	July	4' to 6'
Iris	No reds	May, June	3'
Lily-of-the-Valley	White	May	6" to 8"
Larkspur	Blue, white	June, July	2' to 5'
Peony	White to crimson	May, June	3'
Phlox	No yellow or blue	August, September	3' to 4'
Pink, Chinese	Pink, lilac, white	June	1'
Sunflower	Yellow	Late summer	4' to 8'
Sweet William	Red, pink, white	July, August	1'

A short list of the old favorite perennials

Growing the Modern Gladiolus

(Continued from page 26)

Pure whites are not as plentiful as one might expect, but there are several excellent ones obtainable. Of these Europa is perhaps the best, and mention may also be made of White Excelsior, Glory of Holland, Lily Lehman and Rochester White. Good so-called whites are Augusta and Chicago White, the latter being slightly yellowish with long spike and well opened flowers. Augusta sometimes has a strong lavender tint unless opened in the house.

Of the blues, Cerulea and Baron Hulot are low-priced, Viola and Heliotrope of medium cost, and Badenia and Blue Jay quite expensive. In the yellows, Canary Bird, Klondyke and Isaac Buchanan are low-priced, Golden King, Golden West and Niagara more expensive, and Golden Measure sells as high as fifteen dollars a bulb. Schwaben and Mongolia are other fine yellows.

Childsii are among the best to plant if large flowers of good substance are wanted. They are invariably sturdy growers, and the majority are branching. They will often give three good spikes of bloom below the main spike. Their flowers are more like lilies than gladiolus blooms, and an August sun that will make a Gandavisius droop has no effect on the Childsii.

The Lemoine race give us earlier bloom, and some most beautifully blotched and marked. They are not widely-opened flowers. They are said to be hardy, and I have had small bulbs of Praecox which I did not dig live through the winter safely and come up early in the spring.

The Primulinus type is very interesting, and the Kunderd ruffled strain is to the gladiolus enthusiast what the Spencer pea was to the sweet pea enthusiast. And the Burbank hybrids are simply gorgeous.

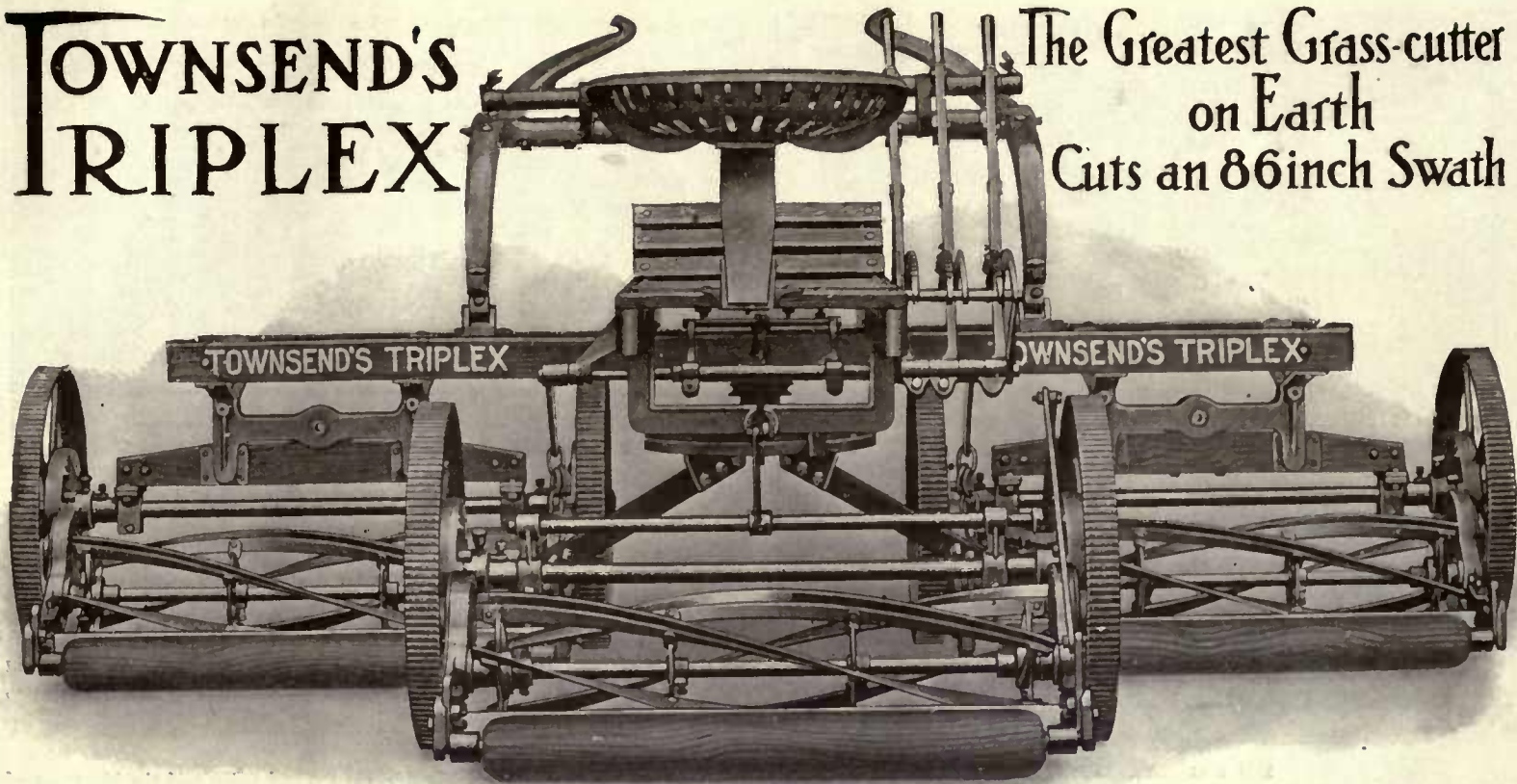
If one likes to watch things grow in the garden he may buy bulblets by the peck or the thousand from some of the growers and make his start in that manner. And the grower of gladioli no longer has to do his growing by guesswork, or by such information as he is able to glean from odd sources. We have a magazine devoted to this beautiful flower of so many possibilities, of so obliging a nature and of such wide use.



The little bulblet offshoots from gladiolus corms may be used for separate planting

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The white sprays of spiraea, massed in the shrubbery beds and borders, are in their full glory this month

IN SOUTHERN GARDENS

JULIA LESTER DILLON

Southern readers who desire information on their gardens will be served promptly and without charge. Address Readers' Service, House & Garden, 440 Fourth Ave., New York City

APRIL PLANTINGS

UNQUESTIONABLY April is the most beautiful month of the year in this section. Then it is that the spring-blossoming shrubs are in full flower, the bulbs are still glorious, Darwin tulips, iris and lilies show all their exquisite loveliness. The dogwoods star the roadsides, woodlands and gardens, the drooping racemes of the wistaria hang from every trellis, screen and porch. Golden-hearted Cherokee roses send out spicy fragrance on the soft and balmy air.

EARLY PERENNIALS

The blue sky and warm sunshine of noontide alternate with the chill of the midnight air, and so this is the accepted time for planting the seed of those perennials which will not germinate in the heat of the later days. Few Southern gardeners plant the early perennials which are the one thing lacking from the radiant glory of April bloom. All Southern gardens, where there is room, should know the dainty loveliness of the aquilegias, the soft-hued campanulas, the stately digitalis, the wonderful colors of the platycodon, and the fairy-like delphiniums. These flowers are not only well worth while in themselves, but they fill the long gap between the spring flowers of the

shrubs and bulbs and the blossoms of the annuals that do not bloom until later in the summer.

All of these perennials are valuable for the shaded situations found in every garden and which are usually bare because so few things will grow even in half shade. The heavenly blue tones found in the campanulas, delphiniums, platycodons and aquilegias are also unusual in the garden picture.

Fill the flats as usual, plant the seeds very carefully, and as soon as the plants begin to crowd transplant into a shaded corner of the garden. Leave them there until the late fall and then place them in permanent positions. For two years at least they will repay you for your initial trouble, your careful watching and patient waiting.

Of the columbines, the *Aquilegia coerulea*, in blue and white, and the *hybrida* of the same will be found satisfactory. This plant is exceedingly decorative from the foliage standpoint as well as for the blossoms. If cut, the latter will continue for several months.

The Japanese bellflower, *Platycodon grandiflora*, in blue and white, is charming and effective when combined with the *Hemerocallis flavax* or

(Continued on page 62)



Golden-hearted Cherokee roses somewhat suggest the wild rose of the North and fill the air with their peculiar spicy fragrance and charm of color



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In Southern Gardens

(Continued from page 60)

fulva. The campanulas, *carpatica* and *pyramidalis*, the Chimney bellflower, with the cup and saucer of the Canterbury bells, give another set of blue values in the garden color scale. These may also be planted in rose and white.

The foxgloves, *Digitalis gloxiniaeflora*, are wonderful when they can be successfully grown. They must have a cool start for seed germination, shade through the summer months and sheltered position for the winter. This done, they begin to bloom in February and for six weeks are glorious anywhere. Planted among the broad-leaved evergreens so generally used in the South they are more effective than when seen in the gardens of other sections, perhaps because to see them blooming so early is such a surprise. In these, my favorite colors are the rose and white, although the purple is good in some combinations. Being biennials the foxgloves must be planted each year.

In February also the flower stalks of the perennial delphiniums begin to lift themselves above the cleanly cut leaves. In mid-March the flower buds unfold and the blue of the sky is a part of the garden glory. No flower shows so clear a cerulean blue, so heavenly an azure as does the *Delphinium belladonna*. A clump of these delphiniums planted in the foreground of the shrubby border, or in a border of perennials framed in grass walks, with the clear sun shining through the petals of the lifted flower stalks that rise at least 2' above the ground, is achievement enough to satisfy the heart of a gardener through many weary days.

Other perennials of easier growth and more widely known than those just enumerated are the candytuft, *Iberis sempervirens*, the golden *Coreopsis lanceolata*, for all summer bloom, the hollyhocks, in many shades and varieties, and the *Physostegia virginica*, the false dragon-head. This begins to bloom very late in August, and continues steadily until December. The colors are pink and white and a soft lavender.

Plant one package of each of the seeds just given, follow carefully the directions, and for each dime that you invest in seed you may count on having a harvest of at least one-hundredfold of joy, beauty and fragrance in your garden.

ANNUALS FOR SUMMER BLOOM

It is not yet too late to plant the annuals needed for the summer, and this is the best month to plant the aster seed. Best results are found to be obtained if the seeds are planted in the garden, the plants thinned out as they grow larger and left, in most cases, where they were first planted.

From the bewildering collections of asters offered by the seedsmen it is very hard to make a selection. It is

largely a matter of individual taste. The early-branching varieties, in white, the mid-season in pink, and the late-branching in lavender give the three best colors. For a pink garden, the three varieties are easy to find. They come in single and double, in quilled and curled, and in large and small. All are good, except the muddy rose-reds and the violet-blues that so many gardeners plant in close proximity.

BABY RAMBLER ROSES

For a planting that promises the minimum of work and the maximum of results, both for cut flowers in the house and for blossoms in the borders, there is nothing that will equal the many kinds of baby rambler roses. Many people confuse these with the Wichuraiana hybrids and the rambler roses, and pass them by

without reading about them. The rambler roses in the South are most prone to mildew and are avoided for that reason.

The baby rambles are the cleanest, sweetest, and loveliest roses ever planted. They give nine solid months of bloom. Last year in March I planted 250 of these roses in a border 2' wide to separate a grass walk from a center lawn, and there was not a single day from mid-April to Christmas that



The blossoms of daffodils help to make April the most beautiful month of the whole Southern year

those little bushes were not masses of soft pink clusters of the baby Dorothy Perkins roses. The catalog name is Anchen Muller.

The Catherine Zeimet is the white of this rose. Louise Walter is the softest of flesh pinks, with a cup-like individual bloom, and the outer edge of the petals lined with a deeper touch of pink. The full clusters look like the bunches of baby roses that we put on the hats of the tiny little girls. They are also clean and fragrant and absolutely ever-blooming.

Of the reds, the Erna Teshendorff is the reddest, while Madame de Herbert Levasseur is the color of the crimson rambler. All of them are good. Cecile Brunner is a dainty, fairy-like rose of not quite so robust a habit as the other varieties mentioned. The color is a soft saffron, like the Tausendschon without the rose tints. George Elger is a polyantha like the Cecile Brunner, but gives the yellow note in these plantings. The Etoile d'Or is another yellow polyantha that promises good results. The price of all these roses is \$30 and \$40 a hundred. Smaller quantities will, of course, be a little more proportionately, but they are the most satisfactory of all plantings for sunny situations and spring, summer, fall and winter bloom.

Yes, be sure you do not overlook the roses. Your Southern garden can be beautiful without them but it cannot be the very best. And perfection, of course, is what you want!



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G. E. M. STUMPP

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NEW YORK, N. Y.

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Natco
Hollow Tile
Residence with
Stucco finish.
HENRY E.
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Note the air cells,
the extra strong
patented "web" inside
the tile; the outside sur-
face with deep, donetail
scoring which provides strong
mechanical bond for the stucco.

The Clang of the Engines

hoarse shouts—the sound of running feet. You awake with a start, terror gripping at your heart, big with the image of the laddie in his crib at the other end of the hall. And then you remember that you have built throughout of

NATCO·HOLLOW·TILE

and you know it is time for sympathy, not fear. Yes, it was the beautiful new house across the road—whose owner was paying a heavy penalty just for lack of foresight.

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23 Factories Throughout the United States. Also at Toronto, Ontario, Canada

Early Lace-Making in America

(Continued from page 34)

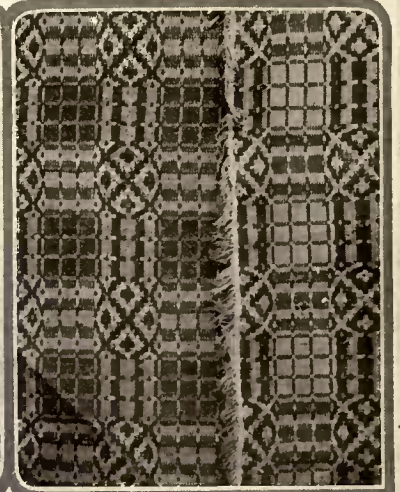
an excessive export duty on the machinery, together with a £500 fine or a long term of imprisonment for the offender who broke the duty law. Despite all this, the important parts of the machinery reached our shores, hidden, I have read, in tubs of Yorkshire butter.

In a short time, an excellent quality of net, both black and white, was being produced in Ipswich. This net

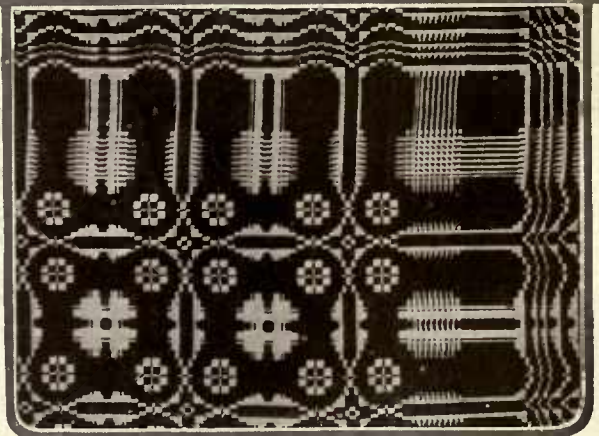
own, with more attenuated designs. The second illustration shows the more open and naturalistic design; in both, however, the workmanship is excellent. These two pieces were wrought by Miss Elizabeth H. Richards and by Mrs. Stephen Baker in the old lace factory on High Street as early as 1827. The work is similar to that done in Ireland under the name of Limerick, the same sort be-



A coverlet woven in 1847, of dark blue in a peculiar ridged weave



"The chariot wheels" or "church windows," popular before the war



The Whig Rose pattern in dark blue and white, a favorite design with Tennessee weavers of the middle of the 19th Century

was the foundation or background for the second kind of lace, a lace produced by darning in the pattern. The factory or headquarters for the lacemakers was in one of the lovely old mansions on High Street; there many girls and women spent their working days; more, however, did the work in their own homes.

The bobbin or pillow lace was a distinctly local industry, but the "point net lace" ("point," because the size of the mesh varied according to the size of the points on the machine) or Ipswich lace, as it was called, was also done in many neighboring towns.

DARNED NET LACE

The net was stretched on a large frame; the pattern darned in with a glass-like thread, and the centers of flowers and many other motifs filled in with fancy stitches. The first patterns, as you notice in the illustration of a piece of the first darned net lace, were taken from the bobbin laces, they were very good copies too. Later they developed a style of their

ing made in large quantities in Italy, and called Sicilian lace.

Our bobbin lacemakers, with their well-trained hands, were at once pressed into service on this new work, and seemed quite ready to drop their pillows for the needle. Large quantities of net were darned, and today there is hardly an old family in Ipswich that cannot show some of their ancestors' work. The net adapted itself to a variety of shapes, and besides the edges of every known width and style, there are exquisite caps both for babies and old ladies, kerchiefs, collars and cuffs, wedding veils and gowns. A straight veil that hung from the brim of the hat must have been fashionable, for I have been shown several of these. The gowns were divided into breadths, and even then were a long, tedious task. The finishing of a large order was considered ample excuse for a village festival, bedspreads were hung from the windows, and the lacemakers made merry.

The darned net lace is really lovely, but incomparable in a craftsman's

(Continued on page 66)

ANCHOR POST RAILINGS and GATES



Many attractive stock designs for Entrance Gates and Railings of moderate cost, as well as more elaborate and expensive ones made from special designs are shown in our catalogue.

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for Lawns, Gardens, Tennis Courts, Poultry Runs, Kennel Yards, etc., of the lasting galvanized Anchor Post Construction are thoroughly illustrated and described in the several catalogues issued by us. Tell us what your requirements are and we will send the one describing the fences that meet your needs.

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Wrought Iron Railing
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Wire Fencing



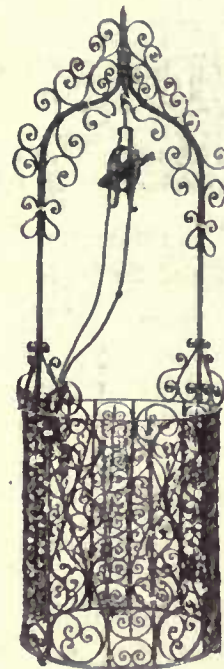
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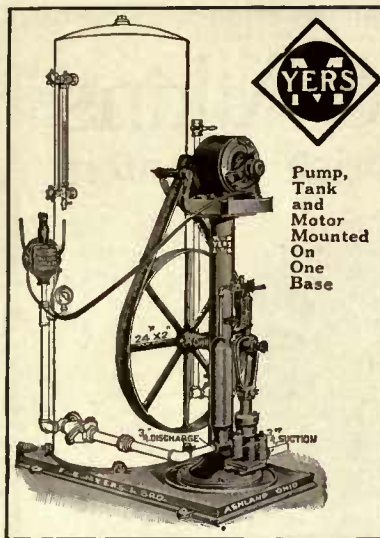
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Iron Well
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old gardens of
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For Home Water Supply.

Have soft water in the kitchen and bath. Myers, Electric, Hydro-Pneumatic Pumps will supply it, without labor or attention, for they are equipped with an automatic switch, which takes care of the pump and motor, keeping just the right pressure in the tank. An outfit of this kind is very convenient and the cost of operation is surprisingly low.

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Lasts Longest

GARDEN HOSE seldom wears out—it usually dies and falls to pieces. "Bull Dog" hose lasts longest because there is plenty of live rubber in it.

Here is an actual experience:

Read this letter

Chicago, Ill., April 29, 1915.
Gentlemen:—"I believe you will be interested in my experience with a piece of your Bull Dog hose which I purchased in Scranton, Pa., about fifteen years ago. When I moved to Chicago in January, 1905, I brought the hose with me, and it has been rolled up and tied with a rope for ten years, as I have been living in an apartment. This Spring we have moved into a house, and were about to discard the hose, but thought I would test it and see if by any possibility it would hold water. There is not a crack in it anywhere, and it is apparently as good as new.
"I find I need about 50 feet more, and will appreciate it if you will tell me what dealers in Chicago or Evanston, Ill., handle your goods." (Name on Request)

"Bull Dog" 7-Ply Garden Hose

Made $\frac{3}{8}$ in. with $\frac{1}{2}$ in. connections—18c a foot in 25 and 50 ft. lengths

If a popular price hose is desired, our Good Luck brand at 10c a ft. is your best selection. It is the popular priced expression of the "Bull Dog" standard. There is no better hose at the price.

Your hose will serve you best when equipped with a "Boston" Spray Nozzle. It is easy to use, cannot get out of order and gives you a shower, spray or mist. 50c at your dealer's.

Our practical booklet, "How to Make Your Garden Grow," is full of helpful suggestions. Send 4c to Dept. H

Boston Woven Hose & Rubber Company

The World's Largest Manufacturers of Garden Hose

Cambridge, Mass.

Order from us direct if your dealer does not sell our hose

Early Lace-Making in America

(Continued from page 64)

eyes with the earlier work of the bobbins; the machine-made net lending a commonplaceness to it that an entirely handmade article has not. That infinite skill and patience are required to make the bobbin lace, one feels as well as knows.

At the present time, no net is darned in Ipswich, that industry having succumbed to the entirely machine made lace that one buys so cheaply. The pillows, however, have never been totally relegated to the past. Fifteen years ago, the writer found several women who still loved

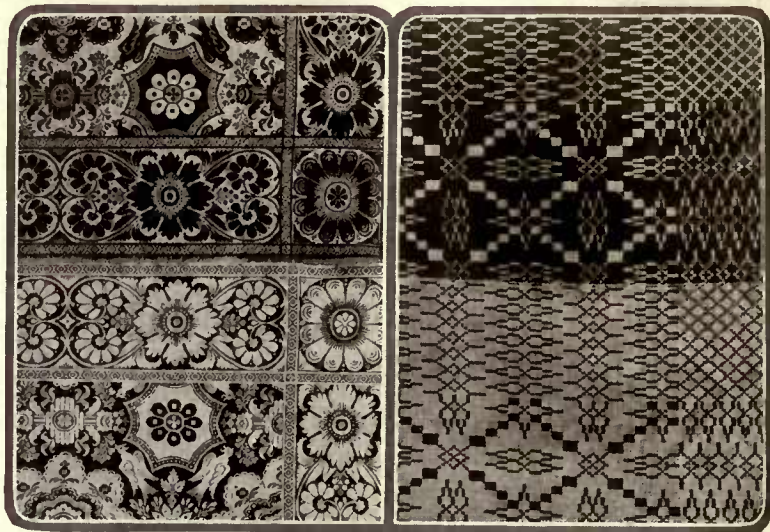
their pillows, even though the work they were able to do was very inferior to what had been done a hundred years before. We formed a little industry and interested other workers, who attempted more elaborate designs, but the old lace requires too much patience to gain a foothold in our busy American lives. There are, however, many kinds of bobbin lace that can be made and used in this everyday world that do not require either endless time and patience, and that are still very much worth while.

Handwoven Coverlets

GARDNER TEALL

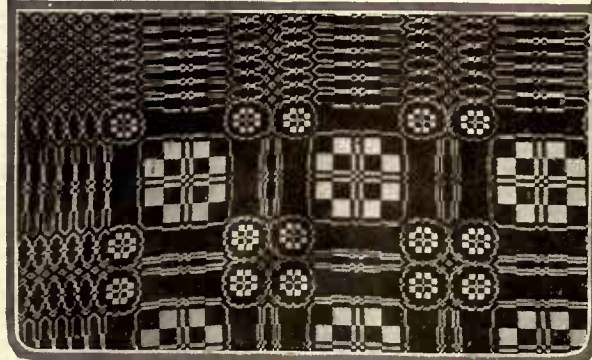
The collector who has been fortunate enough to make a pilgrimage through the villages of New England, visiting the antique shops in search of adornments to the shrines of their hobbies will recall the occasional handwoven coverlet that chanced to be displayed as the background to the ensemble of odds-and-ends.

icler of coverlet-lore, Eliza Calvert Hall, wrote "Whoever tries to trace the rise and progress of art in the New World will see in the colors and designs of the hand-woven coverlet the first faint stirrings of that spirit which breathes full-awakened through the sculpture of St. Gaudens and Borglum, and the architecture of



"Bird of Paradise" pattern, showing both sides

A composite design popular with Southern weavers



The double "chariot wheel" or "church window" pattern with a double weave in blue and white

But one finds fewer and fewer of these old-time examples of handicraft. There have been eager but quiet collectors industriously seeking them out. Nevertheless, the collector has always a chance of coming upon an early woven coverlet, particularly in those remote quarters where local auctions (occasioned by momentous events and not merely foregone conclusions) still disclose the hidden treasures of yesterday and bring them within reach of the moderate purse. An enthusiastic and reliable chron-

Richardson and McKim, and glows in the canvases of Whistler, Furness, Sargent and Abbey. 'Art is the wine of life,' says Richter, 'and the hand-woven coverlet tells that the humblest artisan who kneels at the altars of Beauty receives from the hand of the god his share of that draught.'

From Colonial times the art of the handwoven coverlet was practiced wherever wool and industry suggested. The overseas traditions were faithfully carried out by the house-

(Continued on page 68)

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View of Dining Room, W. L. Milner's Residence, Toledo, O.
D. L. Stine, Architect

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Cromwell Gardens Pot-Grown Roses

If these plants are set in your garden this spring you may reasonably expect to have blooms in June. Pot-grown Roses do not require cutting back at transplanting time, have plenty of roots to feed the plant and make it grow into a strong, vigorous bush.

All the New Roses ready after May 1

These are two-year-old plants, grown in large pots, full of roots, just the kind of plants that make the Rose-fancier happy. The list includes such sorts as Red Radiance, the premier Rose for garden planting, Admiral Ward, Crimson Champion (Silver Medal Rose), Primrose, Hadley, British Queen, Mrs. Wallace Rowe, and many others. The complete list is given on pages 26 to 41 of

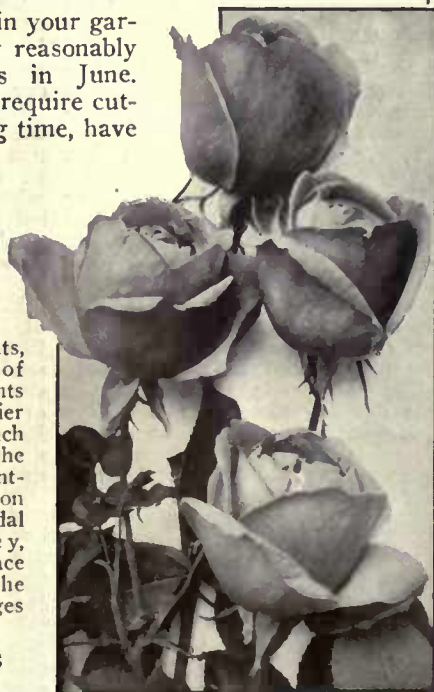
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which includes the best of all recently introduced Roses, Shrubs, Hardy Plants, and Bedding Plants, as well as those that have become favorites through years of garden associations. We will be pleased to send you a copy on receipt of your name and address.

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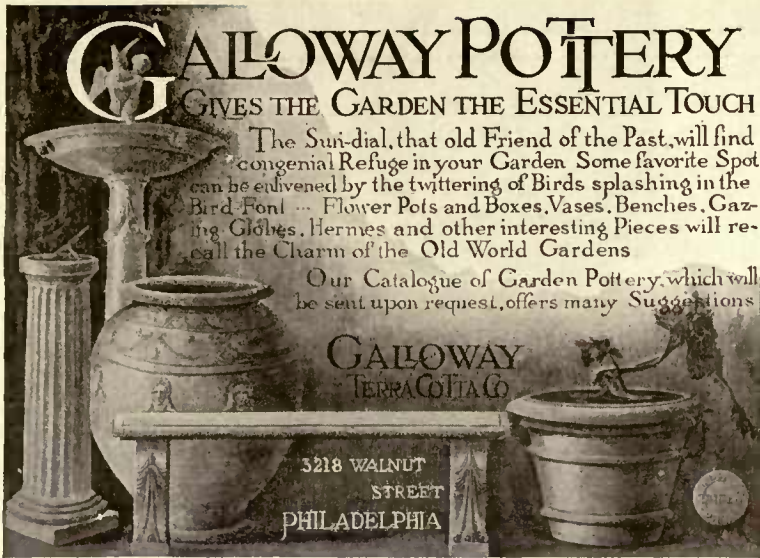
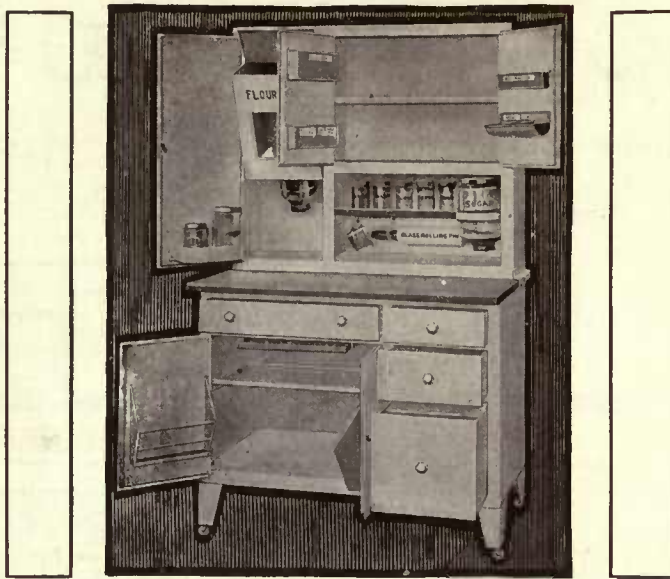
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The All Steel Kitchen Cabinet

The "Royal Ossco" Kitchen Cabinet, of electric-welded steel with heavy coat of white enamel *baked on*, combines the highest development of the attractive, the sanitary, and the practical in this essential luxury of the modern kitchen.

Its graceful proportions and splendid finish give it a most pleasing appearance.

Its glistening, non-absorbent surfaces are thoroughly proof against all stains and odors, and immediately betray the least trace of dust or dirt.

It is free from all cracks or crevices that harbor insects, and can be cleaned just as easily and just as thoroughly as china.

Its doors and drawers never stick in any weather.

It provides a place for everything wanted at the work-table within easy arm's reach.

The "Royal Ossco" is equipped with glass knobs, padded noiseless doors, friction door catches, softly sliding drawers, and a disappearing table top of highly polished nickelene or opalite (opal glass). As shown it is also furnished with ample flour bin, assorted cannisters, rolling pin and board, and other convenient accessories.

In *economy of space, durability, sanitation, and service*, the "Royal Ossco" Kitchen Cabinet is just as much superior to the old style racks and "built-ins" as the modern skyscraper is to the bulging frame factory buildings rapidly becoming obsolete

Four styles, at \$42, \$44, \$45 and \$48. Booklet on request.

It pays to buy the best.

LEWIS & CONGER

Home Furnishings
45th Street and Sixth Avenue
New York City

Hand-Woven Coverlets

(Continued from page 66)

wives of New England, and then Southward. There came to be modifications in the old weaving patterns as the ingenuity of those skilled in this handicraft developed. Indeed an enormous variety of patterns were evolved. Proportionately few of the very old hand-woven coverlets have survived—precious they are to the collector of household antiques!—but even these show remarkable pattern variations. Of course, the time came when machine-weaving supplanted handwork and before long coverlets hand-woven were of the discarded arts, so far as the New England states were concerned. A few years ago, however, the industry of the hand-woven coverlet was revived for the art had, in a measure, continued in the Southern mountains of the country. Many of the old-time coverlets were carefully copied and hundreds of new patterns also were devised. These later hand-woven coverlets are, many of them, of great beauty and intrinsically worth having even when one can also acquire the earlier specimens, for the modern hand-woven coverlet is, more often than not, indicative of the same artistic spirit with which the Colonial housewife endowed her work.

Blue and white is the usual combination in the old coverlets, though many of them introduced other colors, brown being the most commonly used after blue. This blue was home-dyed,—indigo, and time has lent to many of the old coverlets a coloring comparable with that of the blues of Chinese porcelains.

With the aptitude for the determining details of fabrics of which every woman seems intuitively to be possessed, the woman collector will, in all probability, be able to distinguish a truly old coverlet from one of modern fabrication. In a few instances some unscrupulous antique dealer may claim antiqueness for an obviously modern coverlet, but the discriminating collector will be comparatively safe.

The collector will find old coverlets interesting as hangings, lounge-covers and for portieres as well as when put to their original uses. Fortunate indeed is one who chances to acquire a signed and dated example. Such a discovery leads the happy collector to haunt genealogical libraries until he has unearthed the mystery of its owner's place in history (for in the good old days the weaver was probably the owner as well).

Answers to Questions on Antiques and Curios

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

I. W. P.—Figures as well as flowers and insects were introduced as decorations of Chelsea, those modeled in relief being acquired and painted before the first firing, then enameled and fired again.

Owing to the fact that your tea service, however, does not bear the anchor, the Chelsea mark, or marks of any kind, it could hardly be identified as Chelsea, although the pieces really would have to be seen to determine their origin, as their decoration, coloring glaze and weight largely determine this.

There is no china that we know of that can be termed "pencil china." From your description, we assume that your saucer is a piece of transfer printed ware, namely, decorated by transferring a printed paper design on the saucer after it was glazed, this design for decoration being taken from a copper plate.

The piece was then glazed or enameled in the kiln the second time. This decoration resembles an engraving or, as you say, as though it had been drawn by a pencil in black outline. Liverpool ware was decorated in this manner.

L. M. S.—There was no one pottery that made the well-known Willow ware, although the Staffordshire potter, Riley, excelled in artistic excellence in the reproduction of this pattern. The Coughley pottery was the first English pottery to make this ware about 1780. It then became so popular that all other works throughout Staffordshire used it indiscriminately as a decoration for stoneware, pottery and porcelain. It was adopted from a well-known Chinese motif of decoration.

E. I. M.—The value of an old brass warming pan in perfect condition

would be from \$10 to \$15, depending upon its size and decoration.

Spinning wheels and flax wheels at present have only a sentimental value, as they seem to be in a very slight demand.

The swifts and hetchel would likewise only be regarded as relics of a former time, and would, therefore, really have no commercial value today.

Your description of the large chests with drawers stained red, suggests that they might be Hadley chests, an early American chest used by brides for their trousseau and linen, but these usually were carved with the initials of the bride, or even the name of the owner and date.

L. M. S.—The platter you speak of, is of modern make, that is, since 1891, as the word "England" was applied as a mark to the English china and pottery after the passage of the McKinley bill which regulated importation of this character and demanded that this imprint should appear with the other marks.

W. G. T.—The old flax-wheel which you say is not in perfect condition, and the old spinning wheel have but little value today, as there is very little demand for wheels of this kind, even for decorative uses. Some ten years ago they could be sold for from \$10 to \$25 each in good condition, but as their popularity has somewhat waned as decorative accessories, it would be difficult to say just what they would bring now, possibly only \$5 to \$10 each.

J. T. E.—From the description of your old china, we would say that the Ridgeway pitchers (early 19th Century) about 1814-1830, would be
(Continued on page 70)

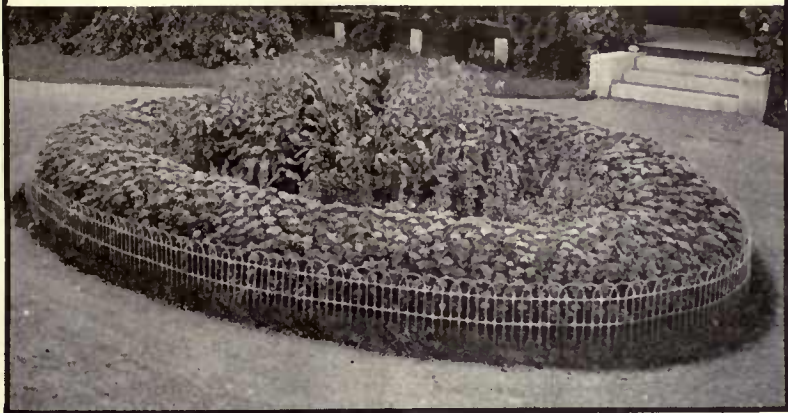
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To beautify your home and grounds you may need such other Excelsior Rust Proof products as *Trellises, Trellis Arches, Tree Guards* and *Fence*. Ask your hardware dealer for the Excelsior line and write us for catalog C.

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For homes, as well as for other buildings, concrete is a near-ideal material. It has strength and permanence. And it can be *beautified*.

Bay State Brick and Cement Coating

makes possible a variety of rich, artistic effects in white and seven attractive tints. This coating makes concrete and stucco absolutely weatherproof. It preserves the distinctive texture of the walls. Made for interiors, too. "Bay State," the *original*, has been tested by architects and builders everywhere for sixteen years.

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GLADEST flower of the summer garden. Beautiful as orchids, a thousand shades and colors. Masses of gorgeous bloom in the garden, perfect for house and table decoration. Require little attention and no special soil, absolutely free from insects and blight.

Select a small sunny spot or a few feet of border in your garden, plant a hundred bulbs or even less this spring, and the summer blooms will make you a gladiolus enthusiast.

My special collections this year are most carefully selected. Every bulb will bloom, every blossom repay you many times. Don't let the spring go by without planting Gladioli.

Amateur Mixture:—Choice varieties from the collections of the best hybridizers and growers of America and Europe; harmonizing colors; a most interesting and satisfactory mixture. \$5 per hundred, \$40 per thousand.

Cedar Acres Mixture:—An endless variety of color, striped, variegated, mottled, and fine clear colors with beautiful throat markings. \$1.50 per hundred, \$12 per thousand.

Florists' Prize Mixture:—Light colors, whites, creams, light rose and delicate pinks, many with beautifully marked or pencilled throats. A mixture of exclusive quality. \$3 per hundred, \$25 per thousand.

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The Cornell Overhead and Underground Systems, equipped with patent Rain Cloud nozzles, provide thorough, scientific, economical and effective irrigation where and when it is wanted and do away with the inefficient and troublesome garden hose.

Note the illustration of the Underground system in operation on a country house lawn, giving the effect of fountains rising naturally out of the grass. The piping and nozzles are buried, but so arranged that they will not clog, although any type of mower, large or small, may be used without interference

with the system or the proper mowing of the lawn.

The Overhead System shown on the right is notable for the absence of unsightly overhead piping which interferes with the cultivation of crops and which contains small holes likely to become clogged.

Rain Cloud Nozzles supply a gentle rain at the turn of a valve, giving exactly as much water as your garden needs, and no more, at the time and spot desired.

Cornell Systems are inexpensive and economical in operation and represent a distinct saving in water consumption and cost of labor, by reason of even distribution and simplicity of control, the turning of a valve being the only operation. They can be installed at any time without injury to lawns or gardens.

OUR SERVICES include a survey of your property, together with plans and estimates covering the complete installation of our systems—also water supply and pumping plants. Write to-day for descriptive matter.



Rain Cloud Nozzle used on White House Grounds.



Underground System for Lawns

Overhead System for Gardens

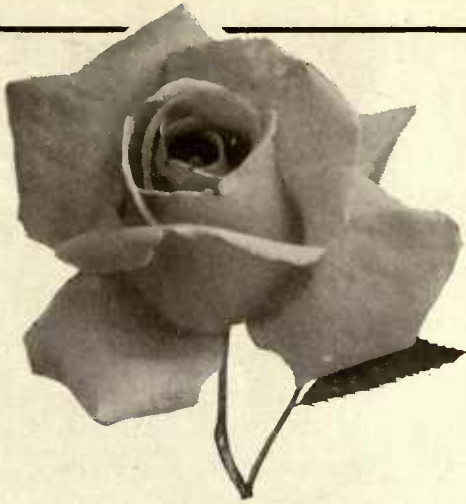
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Interior Trim

Answers to Questions on Antiques and Curios

(Continued from page 68)

worth about \$10. The small deep plate which you assume to be modern is probably of a minor French make, and as such would have little value to collectors. We would have to see the plate before placing a value on it. The Staffordshire saucer is probably early 19th Century, and would be worth possibly \$2.

E. V. V.—The two engravings, "Lady Washington's Reception," engraved by Ritchie, and "Washington Standing on the Steps of Mt. Vernon," would be worth about \$10 each. The small engraving of Yale College would have a market value of about \$1.00, and that of the Pierce Academy, Middleboro, Mass., practically none, as it would only be of interest to a graduate of the academy or someone associated with it. The small sampler, signed and dated only with the day of the month, would be worth from \$5 to \$8 in that size. The Hepplewhite card table if an original would date from 1790, and would be worth from \$50 to \$75, depending upon the condition. The tall mahogany secretary seems to be late Georgian (late 18th Century) as well as we can determine from the photograph, and will be worth from \$125 to \$150. The mirror if of English make would be of the late Queen Anne (1715-1727); if of American make, and a copy of this type, it would probably have been made about 1790-1800. We would have to see the mirror, however, to actually determine its origin. Its value would be about \$25 in either case.

The Best Shrubs for All Places

(Continued from page 29)

June. One of these suitably placed at the side of the lawn is as lovely a thing as you can choose for the suburban plot. And it is lovely all the year through, for it is of sturdy growth, agreeable even when no leaves cover its frame.

The other is the variety of crab known as Bechtels, *Pyrus Ioensis Bechtels*, a trim little tree in form, but actually no larger than many shrubs. Its beauty when in bloom is quite beyond words; if pink Rambler roses grew on trees and all blossomed at once, they would not be more delightful.

VARIETIES FOR NATURAL MASSING.

Shrubs to be massed *au natural* will be of the more spreading type of growth than those just mentioned. Starting with the viburnums, varieties *molle*, *opulus*, *prunifolium*, *lentago* and *lantana*, are all of easy, flowing habit and well suited to background use. The very largest are the last two, and plants of these used at the back of a mass will not need to be nearer together than 4'. Of the cornels there are the red branched *Cornus sanguinea*, the silky *Cornus sericea*, which blooms later than the others, *Cornus paniculata*, which has

attractive foliage rippling distinctly at the margin, and *Cornus sibirica*, which is perhaps the brightest red in branch of all. Of these the first is the largest in growth, ranking pretty well up with the two large viburnums.

Hawthorns should find their way into every group, likewise to the edge of every group where they will show a spot of color now and then against the solid mass. *Crataegus carrieri* is a good variety which holds its leaves until late. Its flowers are large and turn from their pristine white purity to a pink as they mature. Scarlet fruits follow them. Old-fashioned sweet syringa, which is not syringa at all, but *Philadelphus*, lilac being the true syringa, can never be overdone if one is fond of its fragrance.

Lilacs are at their best when forming a thicket of just themselves, and I do not use them ordinarily amongst shrubby masses. Use as many as you can of the ordinary *Syringa vulgaris* at the back, *Syringa persica* against this (and, of course, somewhat intermingled) and *Syringa josikaea*, which blooms last. Other good shrubs are bush honeysuckles, *Lonicera morrowi* and *Tartarica*; spiræas *Thunbergii* and *Van Houttei*, the first blooming before its leaves are fully out and the latter in early June.

Your All-Year Garden

(Continued from page 52)

If wet or cold weather keeps you from getting the early stuff out as soon as you expected, and the frames, consequently, become over-crowded, make temporary ones in a sheltered place, using old boards, boxes or almost anything to keep out the cold and wind. These temporary frames may need covering at night, but protection during the day is seldom necessary at this time of year. Old sash covered with blankets or rugs or frames covered with cloth will keep off several degrees of frost at night and that is all that is necessary. Do not, however, forget to water the plants in their makeshift quarters. They will dry out much more quickly from having been moved than they would have done before. Loosening up the ground in a temporary frame and setting the plants tightly in it will help somewhat in this respect.

ROSES AND OTHER HARDY THINGS

If your rose garden was properly protected last autumn, there will be no long branches and shoots that have whipped around during the winter and become broken and beaten down onto the soil. If such a condition should exist, however, the first

thing to do is to go over the bed now and give it a preliminary pruning sufficient to make each bush stand separately so that you can get at it and around it. Do this before you disturb the mulch.

The mulch can be removed from hardy beds and borders now, although in the case of tenderer things it will be well to wait until later on. If a manure mulch has been used, simply shake out the rougher part of it with a fork, leaving the finer parts of it to be dug into the bed. If it is a straw mulch, remove the straw carefully; any of it left around will be a nuisance and an eye-sore. Since the hardy border furnishes its own shade during the summer, it is unnecessary to keep this mulch for use later on as is usually desirable in the case of the rose garden. Give an early forking up—such roots as may be broken or cut now will be less injurious to the plant than would be the case later on after vigorous growth has started.

A great many borders become over-crowded after a few years. If you have any such that were not newly planted last fall, get after them at the earliest possible moment.

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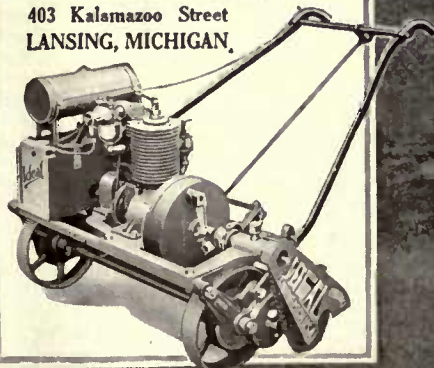
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Brief descriptions of antiques and curios wanted and offered by subscribers of record to *House & Garden* will be inserted in this column, without charge, until further notice. As the service of *The Collectors' Mart* is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and packed flat and should have postage prepaid. *The Collectors' Mart* cannot undertake to forward communications if postage is omitted. *House & Garden* accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identification numbers in the lower left-hand corners, and enclosed for forwarding in an envelope directed to *The Collectors' Mart, House & Garden, 440 Fourth Avenue, New York City.*

Offered—12267. Incomplete set old blue English China, with pictures of Cambridge and Oxford College, I. & W. Ridgeway, makers. Forty pieces, twenty-seven plates, six platters, largest soup tureen, etc. Also very old set ivory chessmen, large pieces, 6" high.

Offered—12268. Antique mahogany sofa (Colonial, \$125); also post colonial bureau with large mirror, brass handles and knobs, \$75. Both in excellent condition.

Offered—12269. Large cherry chest of four drawers 3' 10½" high; three beautiful old sewing tables—two walnut, one has front sides veneered with burled walnut, both have two leaves and two drawers; cherry one has two leaves and one drawer, octagon shape legs.

Offered—12270. One 5' walnut sofa; two rush bottom chairs; one crotch mahogany sewing table; one 9' crotch mahogany davenport, hexagon posts, upholstered in green silk

velour, a very elegant piece; one rose-wood rocker, upholstered in green silk velour; one crotch mahogany bureau secretary, brass ornaments, claw feet and broken arch top; one Willard hall clock in walnut, 8' high, brass works and ornamental, 135 years old; one crotch mahogany highboy; eleven pieces old china; Wedgwood pink lustre, etc.; several hundred old stamps. All the furniture named is an unusual find and is in perfect condition.

Offered—12271. Six window chairs, delicate, round top (one arm chair), \$50; other window chairs of unusual design duplicate of well known collection, \$10. Paisley shawls; few other antiques.

Offered—12272. Two tall clocks, one mahogany, brass works, bonnet topped, in running order, \$80. Other is English clock, flat top, English walnut, has not been running lately, \$60. Colonial antiques, window chairs, settees; six delicate design chairs; one arm chair, unusual design.

The Book's the Thing

(Continued from page 32)

quate writing accommodations. A writing table will be more commodious than a secretary, and there are many available, either with or without drawers at the sides. Remember, too, the writing chairs of various kinds. For appearance and solid comfort none can surpass the old Windsor type, with a broad, flaring right arm to hold paper or books. At the same time, by way of suggestion, might be mentioned easy chairs with adjustable book-rests attached and also the small reading tables with a ratcheted book-rest that may be set at any desired angle.

The portable book rack, meant to hold a few of the latest books, and intended to stand at a sofa end or beside a table or easy chair, is a small library accessory worth considering. Magazine racks, of one sort or another, are a desideratum. Racks like those on the backs of church pews, only deeper, fastened to the wall beneath windows, answer the purpose admirably.

In front of the fireplace, and facing it, it is well to place a comfortable sofa. Close against the back of the sofa may be placed a long library table, perhaps of the Spanish or Italian Renaissance type, or else a writing table with its side drawers. On it should be set a well shaded lamp or lamps so that the light will fall both on the table and over the shoulder of anyone reading on the sofa. All lights should be well shaded and placed fairly low, so that there is no unpleasant glare in the upper part of the room. At the ends of the sofa, if there is room, may be set small tables for flowers, lamps, books or smokers' articles.

If chairs are placed at either side of the fireplace, be sure that they are comfortable and inviting. Nothing is more tantalizing than to find stiff, uncomfortable chairs in the positions naturally most attractive and toward which one instinctively gravitates. The note of comfort should be emphasized in the library in every possible way, especially if, as is so often the case, it does duty as a living-room.

WALL TREATMENT

Avoid patterned paper for the walls. They should be kept quiet and restful. That is one advantage in panelling for library walls, either painted or in natural finish. Pictures should be chosen with the utmost care, kept few in number and their subjects obviously in accord with the purpose of the room. Old prints in unobtrusive frames are especially appropriate. If paintings other than portraits are used, let them be in quiet tones, unless they are intentionally of a striking, decorative character and intended for some special point of emphasis. Eschew glittering landscapes in garish, gilded frames, hung conspicuously in spaces that had better be left free. A bit of tapestry or of old Oriental brocade or embroidery is always well placed on a library wall.

If the bookcases are low, be vigilant to keep off their tops an excess of disquieting and meaningless bric-à-brac. Stick rigidly to the resolution to have but few things, and those good. All hangings should be dignified and quiet in tone, and strong, blatant colors in any part of the room are to be shunned.

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Well, he took all sorts of pains to help us select just the color-tones we wanted and then to have it laid up in varied shadings so that everything harmonized all around, the trees, the shrubbery, and everything. He's a dear—Jack and I have nearly adopted him.

I never knew before that brick could be so beautiful. Ours is a rough sort of thing in dark reds and browns that seem to shade off into bronzes and greens and purples. You must just see it!—and in the sunlight!

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(Continued from page 45)



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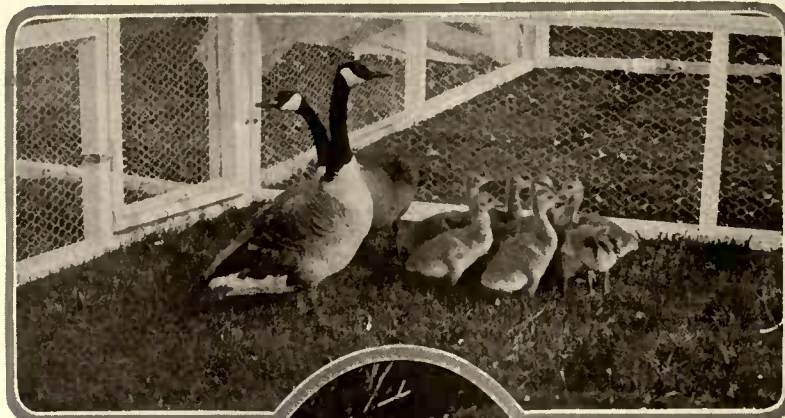
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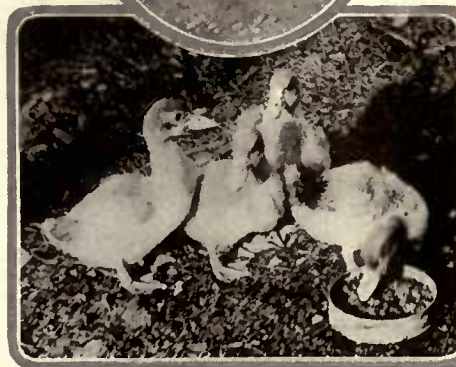
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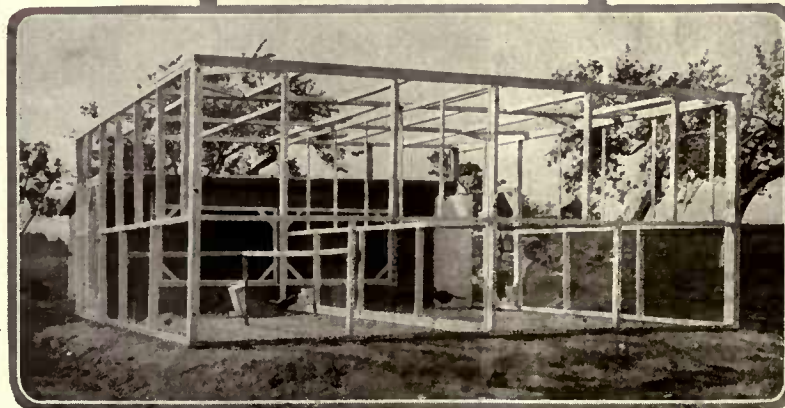
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noon, and it is a wise plan to keep everybody away from the aviary at that time of day. For if they are frightened or excited, the hens are likely to cease laying entirely. Nests are sometimes made in the sand, but often the eggs are dropped promiscuously, sometimes from the perches. It is often recommended that hiding places be made by throwing evergreen branches in the corner of the house, but the birds are more likely to ignore them than to lay their eggs there. As pheasants often develop the pernicious habit of eating their eggs, it is wise to gather them promptly each day. Laying commonly commences early in April and may be continued through July. The eggs may be kept safely for two weeks before they are set, and those laid by the ring-necks can be expected to hatch well after being shipped by express. This is not true of most other breeds, however. Pheasant eggs are best hatched under bantams or the funny little hens called Silkies. The latter are much liked because they are not much troubled with vermin. Incubators are sometimes used successfully and it is not a bad plan to take eggs from under a hen and put them in an incubator a week before hatching time. Then the poults can be raised in a brooder and there will be no lice to prey on them, at least for a time. The danger from lice must be emphasized, because poults are not strong enough to resist the ravages of these pests, and quickly succumb

(Continued on page 76)



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ESTABLISHED 1905

17-E. Battery Place, New York

Beau Brummels of the Poultry Yard

(Continued from page 74)

to their attacks. Setting hens need to be dusted once a week with insect powder and as soon as the poult is a day or two old, the tops of their heads must be touched with a little vaseline.

The best nesting box is one with high sides all round or else a low one with a circular wire netting 1' high all round it. One reason for this is found in the fact that when young pheasants hatch they almost pop out of their shells and in a short time are running about. Unless confined, some of them are almost certain to stray away and be lost.

It is wise to keep young pheasants under cover several weeks, although if hatched as late as the latter part of May, they can be put outdoors in coops right away. They must not be allowed to get wet or chilled, however, or their earthly existence will be brief. Also, they must not be placed on tainted ground, that is, ground where poultry have been running, unless some green crop has been grown there. Poisoned soil, dampness and vermin constitute the fatal triad responsible for the untimely demise of most pheasant poult that fail to grow up.

All sorts of complicated methods of feeding pheasants have been advocated and many breeders keep maggots on hand for them all the time. This is quite unnecessary. Hard boiled eggs, stale bread soaked in milk and squeezed dry, oat flakes and dry bran with finely ground Hamburg steak three times a week will keep the poult thriving until they can eat the same kind of rations that the chickens get. There must be no lack of green stuff, however, from the first. It is even more important than when chickens are being raised and there must be grit and charcoal as a matter of course. Although delicate at first, pheasants are exceptionally hardy when well feathered.

Of course, prices vary in different parts of the country and in different seasons, but it may be said in a general way that ring-neck pheasants are worth about \$8 a pair, while goldens and silvers sell for from \$15 to \$18. About \$25 is usually obtained for Reeves pheasants, while Lady Amhersts sell for as much as \$35 a pair when in full plumage. The price is usually reduced several dollars when the birds are not in feather.

Although peafowl are closely related to the pheasants they have more domestic habits and have been kept in this country for generations. Few birds are more beautiful or better acquainted with the fact. Indeed, his vanity is one of the things that makes a peacock interesting. On every large estate there is a place for a peacock or two, but these birds resent confinement and must be allowed to roam. They subsist readily on regular barnyard fare and spend their nights in the trees. As peacocks do not get their trains or fans until the third year, they should not be bred until then. The peahen will set on her own eggs and bring off a brood in about twenty-eight days. Peacocks live for twenty-five years or more, so it is not necessary to buy new stock very often.

THE WATERFOWL

Coming now to the waterfowl, which surely deserve consideration on every country place of any size, the beginner finds a long list of interesting and attractive birds offered by the breeding farms. Comparatively few are to be recommended to the amateur, and the rarer kinds, as well

as those difficult to manage, will not be mentioned here.

Doubtless the mallard is the best of all water birds with which to make a start, for it is one of the easiest to raise. Mallards have been hatched successfully in incubators for some years and reared with equal success in brooders. In their wild state they are supposed to mate in pairs, but when domesticated they soon become polygamous and breed very freely. A few of these ducks may be kept around the house with only a tub for water. They do no harm in the garden, but, on the contrary, consume a vast number of flies, mosquitoes and garden pests, and they are distinctly ornamental as they roam about. Old ducks may be kept at home by pinioning them, and the young will usually stay close by in any event.

RAISING WOODDUCKS

Woodducks are not so easy to raise, but there are several reasons for working with them. In the first place, the wood duck is one of the handsomest creatures that wears feathers, carrying many colors, including purple, green, black, white and chestnut. In the second place, it is wholly an American bird, summering and wintering within our borders, and was well on the way to extermination before united efforts to save it were undertaken. Woodducks may be induced to breed on large estates by putting up nest boxes made to represent hollow logs. In their wild state the ducks nest in trees and often carry their young down to the water. When woodducks are kept in an aviary in a small place, a moderate sized pool will answer their needs if the water can be kept fresh, and a wired yard 8' x 10' will accommodate half a dozen of these wonderfully handsome birds. The yard must be wired over if the ducks are not pinioned, and a box with a few evergreen boughs thrown over it will provide all the shelter needed, even in winter.

Curiously enough, mandarin ducks, which come all the way from China, closely resemble our native woodducks, and it is difficult to decide which is the handsomer. They may be cared for in the same manner, but the mandarins require the greatest seclusion in order to breed freely. It used to be supposed that mandarins must have a warm house, but that is not the fact. They need dry quarters, though, and shelter from the wind.

Of course, the ideal aviary for any of these birds is one with a good sized pond or pool and shrubs growing around it. It is not difficult or very expensive to make a pool with cement, for it need be only 2' deep. Even a tiny aviary is a joy and pleasure when stocked with woodducks and mandarins, but if other ducks along with Canada geese, Chinese geese and possibly swans can be kept, it will be still more attractive. Among the easiest ducks to raise are Indian runners and muscovies, which are thoroughly domesticated and may be allowed full liberty if there be no garden for them to trespass on. Both are handsome as well as useful, but the muscovy sometimes becomes rather domineering. Woodducks and mandarins are not cheap, costing about \$25 a pair. From \$4 to \$6 will buy a pair of mallards, while Indian runners and muscovies are still cheaper.

White Chinese geese, which cost about \$10 a pair, may well be classed among the ornamental waterfowl, although they serve utilitarian purposes as well. Doubtless the white variety (Continued on page 78)



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MOTT

Beau Brummels of the Poultry World

(Continued from page 76)

is the handsomest and its most distinguishing characteristic is a large knob on the head. Egyptian geese are commonly given a place among the ornamentals, but they are even more pugnacious than the Muscovy ducks and are almost sure to start a wholesale slaughter if placed in an aviary with a lot of miscellaneous birds.

Naturally everybody who thinks of ornamental waterfowl gives swans a place near the top of the list. Swans there should be, as a matter of course, if a fairly large pond or pool is available. They look out of place, however, on any water that is less than 50' across. The common mute or royal swan is the variety to be recommended and a pair will cost about \$40. It is a common belief that swans need more or less coddling, especially in winter, but that is a mistake. They are quite as hardy as geese, though more stupid, for they will sometimes allow their feet to freeze to the ice. No housing is necessary even in the coldest weather, but a rough shelter may be sometimes sought. One feeding a day of ordinary mixed grain from the poultry house will keep them thriving, especially if they have a lake or stream in which they can find

various kinds of vegetable and animal life to their liking.

Although cranes are not really waterfowl, they are commonly classed as such and love to wade in the water. They are fairly hardy and may be kept through the winter with only a little shelter to protect them from storms. This applies to most varieties, but a few kinds like the Stanley and crowned crane need warm houses and are best omitted from one's list unless conditions are entirely favorable for them. Pelicans are highly amusing and interesting birds and so easily tamed that they soon become great pets. Unfortunately, they can be kept only where they can have heated quarters in winter. The birds named are probably the best to begin with when an aviary is being stocked, but in time others like green-wing teal, black East India ducks, pin-tail ducks, dusky mallards and redheads, costing from \$8 to \$18 a pair, will doubtless be added. Indeed, when one becomes thoroughly enthusiastic over the keeping and rearing of ornamental land and water fowl, he seldom knows where to draw the line and adds to his collection as fast as his pocketbook will allow. Few hobbies are more fascinating.

The Choice of a Style for a Country House

(Continued from page 13)

fit a projected house of preconceived architectural style. One is not always free as to the method, for obvious reasons and limitations. It is, however, a pleasant thing to picture in the mind's eye the sort of a house you would like to live in and then to set about selecting a site that would be ideal for just such a house. In all this the architect can be a great deal of help, if you will take him into your confidence.

But even before you start to imagine your house, you should take into account just the sort of family life it is to accent. Some small families live in large houses and some large families in even smaller houses. Where a house is sufficiently commodious for the family itself, it may still be too small for much or for any entertaining. After all, unless a man is a hermit, he does not build his house for himself alone. He is a member of the society of human beings, and that fact causes him to take into account the factor of sociability that will enter into his life and into that of his family. And in the country, quite as much as elsewhere, he will have this impressed upon him.

Let him think of this, then, when he starts out to think up the sort of house he will have. Perhaps he goes to live in the country to enjoy natural surroundings and to be free from the tyranny of town. Well and good; but he will wish to enjoy country life in communion with his fellow-beings, and not as a recluse. Questions of hospitality, then, will enter the alembic of his plans for a house, even when projecting a little cottage. Already he knows he must have good chimneys; a large, dry cellar, a tight roof and sound architectural structure.

THE YEAR ROUND HOUSE

Not only must he consider how the house will feel in winter as well as in summer, but he will also wish to know how it is going to look at all seasons of the year, particularly if he is to spend the year 'round in the

country. Then, too, his house must fit the landscape, just as the house must fit him, the individual. In olden days a cottage dweller was thought of as a poor man. In our own day the cottage type of architecture, evolved along the lines of various architectural styles, has come to be the typical type of the home of the well-to-do.

REGARDING ARCHITECTURAL STYLES

The modern house in the country (this is excluding from consideration the palatial show-places of a modern Midas) seeks a character devoid of pretense, without sham and free from the superfluous. Simplicity, not grandeur, is the charm of the modern home in the country. The matter of economy in space has of necessity been much more studied by the present-day architect than by his predecessors. This, again, is a matter for consideration in settling on a style for a house. Fortunately the various styles are compounded of features that permit an almost infinite variety of effects which, though the *ensemble* may immediately be recognized as Georgian, Tudor, Dutch Colonial, or whatever it may truly be, may be rendered adaptable to the site and to other considerations through the skill of a good architect who has a mastery of their handling.

Broadly speaking, there are those who consider the Georgian or the Colonial styles formal, the half-timber style informal and the Dutch Colonial a combination of both qualities. However, dignity of aspect, such as we find in Colonial architecture, need never freeze to formality, nor need the half-timber style ever preclude formal use any more than it did in Elizabethan days.

That there is current much theory on the subject, both in print and in practice, is to be found by the inquirer, but after all the main thing to seek in choosing a style for a house in the country is the ability of that style to endow the house with an added sense of homelikeness.

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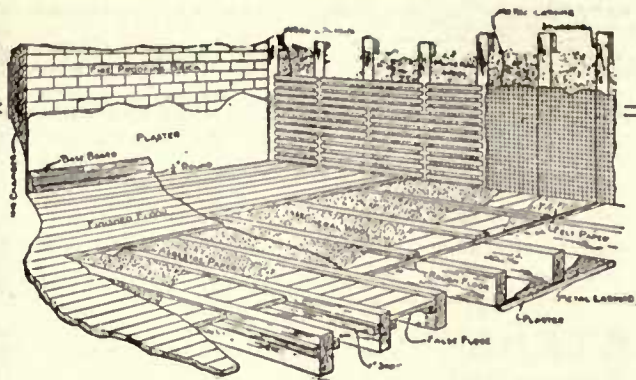
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POULTRY WORK FOR APRIL

Keep the chickens dry.
Give them plenty of greens.
Above all, keep them free from lice.
Pen the ducklings in a low yard made of boards.
Try raising them on dry mash, if the flock be small.
Set guinea eggs toward the latter part of the month.
Watch for the first pheasant eggs this month and remove them.
Set turkey eggs under hens, the turkeys being allowed to sit later in the season.
Give the turkey breeders free range if possible, but shut them in their houses at night.
Put down eggs while they are plentiful and the price low. Water glass is the best material to use.

IT is the best thing in the world for chickens to be out on the ground, but it is not a good thing for them to trail through grass wet with dew. They need dry houses and dry yards. If they are to be kept growing steadily, they must be fed and watered faithfully and must have an abundance of green food. Chickens on a grass run will eat the young grass, of course, but those confined need lettuce, spinach, grass clippings or even sprouted oats. No matter how good care they get, though, they will not thrive if pestered with lice. Coops must be kept clean, too, or the red mites will multiply into millions.

April is the month to hatch the winter layers in practically all the Mediterranean breeds, which comprise Leghorns, Anconas, Campines, etc., etc., as well as for show purposes. In fact, some of the largest breeders hatch their greatest winners in Wyandottes, Reds, and Rocks this month, as the weather is ideal for the purpose and it is Nature's own period for incubation.

DUCKLINGS, GUINEAS AND TURKEYS

Young ducklings with a hen are best confined in yards made of low boards over which the hen can fly. The ducklings really have but little need for the hen, except for a heating plant. With only a small flock, it is a good plan to raise the ducklings on dry mash, feeding it three times a day.

Guinea chickens are delicious table birds, being offered in the restaurants as a substitute for game. They are easy to raise with a hen, though they will follow her until full grown. It is worth while raising a few guineas just for the table. Twenty-five days are required for hatching the eggs, and incubation should start the latter part of the month.

It is hardly worth while trying to hatch turkeys before April, and eggs set this month would best go under common hens, the turkey hens being allowed to sit later in the season. The incubation period is twenty-eight days. Turkey hens should have

a wide range but should be shut up at night.

SAVE THE EGGS

It pays to put down eggs for winter at this season, when they are plentiful and cheap, and the water-glass method is the best. One part of water-glass from the drug store is mixed with nine parts of fresh boiled water. The eggs are placed in a stoneware crock and the water-glass solution poured over them. It is important to have the eggs fresh and clean. They may be added to the crock from time to time as gathered, but there should always be at least 2" of fluid above the top layer of eggs. If the crock is kept in a cool place the eggs will be found in excellent condition six months from now, but if they are to be boiled a needle hole should first be made in one end.

BROODY HENS

Broody hens are no longer ducked in the horse trough and otherwise maltreated in order to break them up. Instead, they are placed in open coops with slatted bottoms, on which they do not enjoy sitting. If the hens are two years old, the most profitable plan may be to sell them as soon as they get broody.

This is a good time to give the poultry houses a thorough cleaning. The manure is excellent for grass land if mixed with its bulk of earth before being spread, and it may be used to advantage in growing corn if placed in the bottom of the hills or drills and covered with an inch of earth before the seed is sown. With artificial fertilizers abnormally high this year, it pays to save all the natural manures.

Baby chicks purchased this month have unusually good prospects, because the weather is mild and they can be kept out-of-doors much of the time. A broody hen will often accept such chickens if they are put under her at night. It is wise to experiment with one or two of the youngsters, however, in order to ascertain the old hen's intentions. She may try to kill them.

The Dog That Chews

How often do we hear the lament: "That puppy tears up everything he can get his teeth on! I don't dare leave him alone in the house for a minute, for fear he'll chew the ends off the rugs or swallow half the divan cover. Last week he tore open a sofa pillow and spread its feathers all over the living-room. Is there any way to cure him?"

As an actual fact, almost every pup that has ambition enough to grow into a worth-while dog passes through a stage of development wherein he seems unable to resist an opportunity to exercise his teeth on whatever comes handy. Often whippings and scoldings have little effect; when the culprit again finds himself alone within reach of a dangling table-cover or an up-curling rug—well, he

just listens to be sure nobody's about, considers a moment, and "goes to it."

For the consolation of all chewing puppy owners it may be stated that in the great majority of cases this destructive habit is outgrown. It may last for a week, a month or a year, but don't lose hope. Punish the pup when you can catch him in the act, and remove the temptation or the dog, whenever possible, before the damage is done. Do everything possible to discourage the chewing and tearing of things, and never encourage the pup to such activities by inviting him to grab the south end of an old glove or rag, while you violently agitate the other, somewhat after the manner of a runaway aeroplane.

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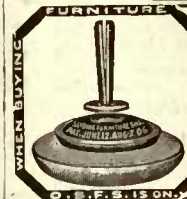
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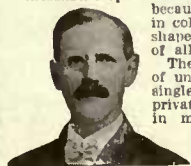
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Efficiency Standards for the Tomato Patch

(Continued from page 40)

usually serve the purpose. If the setting of crown clusters proves unusually heavy later on, it pays to string an extra wire between the first and second lines, causing the first three wires to be 6" apart. This enables the grower to tie the heavy clusters to wires as well, a support often badly needed, especially with the larger fruited sorts.

Under the wire trellis method of cultivation, plants are set 12" to 18" apart in the row, depending on how rich the soil is. The richer the ground, the closer together may the plants be set. When the plants have made sturdy upright bushes, say 2' high, with plenty of branches, then is the time to prune and tie. The plants are reduced to two of the strongest and most promising branches, and the branches nearest to the base of the original center stalk are always given the preference for the reason that they are the closest to the "source of supply." In other words, plant foods travel quickest via the shortest route. Even if stouter branches farther up on the plant should claim your attention for preference, cut them out and give the "nearest home" branches the preference.

WORK BEFORE HARVEST

From the time this initial work is done, to the first week in September, the patch should be gone over about once a week, oftener in fine growing weather. Remove all side shoots or "suckers" which will appear at both the base of plant and the leaf joints. They all deprive the plant of energy needed most in the developing of clusters, while the flowers which they bear develop into marketable fruits only in rare cases during exceptionally long seasons. Beginning early in August, when the plants reach the uppermost line of wires, begin to prune the center of the main stalks as well, so as to throw the strength of the whole plant into the fruit already set.

The individual stake method differs from that just described by having the plants set 2½' to 3' apart each way. A stout 5½' stake is driven within 1" of base of plant as the time for the first training and pruning draws near. Then prune as directed above, but where a plant has 2½' x 3' space in each direction, it will develop three branches just as well as two under the wire trellis method. Prune your individually staked plant to three branches, therefore, and you may expect, on an average, three clusters of four fruits each on every one of the three branches, or a total of thirty-six fruits per plant. Of these thirty-six fruits, under careful cultivation and in favorable seasons, thirty-three should reach marketable size in due time, and quite a percentage should command premium prices, depending upon the time of maturity of the fruits.

Before passing on to the choice of varieties, let me say a few words about cultivation. Early in the season, hoe quite close to the young plants. In fact, it pays to keep the patch or field free from weeds all the time. But along in July, when the first clusters have developed and the plants have reached the top of their supports, keep farther away from the plants. The soil for a foot in each direction around the base of plants will be found literally undetermined with fine feeding roots. To disturb these seriously by either hand-hoeing or cultivator teeth,

means to deprive the plant of a source of food supply badly needed just then to ripen early clusters and develop later ones.

THE CHOICE OF VARIETIES

When embarking in the business of growing tomatoes for either home use or market, ask yourself, "What do I want?" There are pink or purple sorts, bright reds or scarlets, yellow sorts and a large number of small-fruits kinds. The last two are of small value from a commercial standpoint. Yellow tomatoes are comparatively tasteless. So be sure to decide for what purpose you want the fruits, and then choose your sorts. Some markets pay a premium for purple fruits, others demand bright reds. All markets pay most for the extra early fruits, regardless of color.

The foremost purple sorts may be divided into early, midseason and late. We now have perfectly smooth sorts of uniformly symmetrical shape in each division, although June Pink, the standard extra early, still shows a tendency to produce some rough-skinned fruits on the crown clusters. But since June Pink, together with Earliest Pink, a strain of it in great favor in New Jersey, is absolutely in a class of its own for earliness, this deficiency may be overlooked.

Closely following these two we have Livingston's Globe, a great favorite in the Middle West and the real standby of Southern growers for shipment to Northern markets. Seventy-five per cent of all tomatoes which reach us from Christmas to Easter are Globes grown in the South. This is a very handsome, almost globe-shaped sort of beautiful color and great solidity. It is firmly "fixed" in all its desirable characteristics and matures the bulk of its crop in from 120 to 130 days from date of sowing seeds. Under the individual stake method of cultivation, Globe furnishes surprising quantities of fruit of highest character. It is now grown successfully from Florida to central New York and from Massachusetts to Missouri.

Truckers' Favorite is, perhaps, the best known pink main crop sort, excepting Ponderosa, which takes the prize for producing extra large fruit. But the tendencies of late have been away from the mammoth kinds. It is an established fact that the waste in connection with some of the extra large sorts is enormous. But Ponderosa is, perhaps, in a class of its own for solidity and flavor.

Sparks Earliana, already mentioned as being the favorite in Eastern markets, is the bright red standard for earliness throughout the country. Like its brother, June Pink, among the purple sorts, it has a distinctly lacinated foliage, which gives the sunbeams free access to the fruits. As a result, they ripen while those of later sorts, with heavier foliage, are still small and green.

Bonny Best is one of the newer bright red sorts that have won the approval of growers throughout the country in an incredibly short time. It is within a week of being as early as Sparks Earliana in outdoor trials, and far surpasses that sort in symmetrical shape and smoothness. A large percentage of the fruits show a decided tendency to be round. All are thick through, averaging 2½" x 3" in diameter, and this uniform size is maintained throughout.

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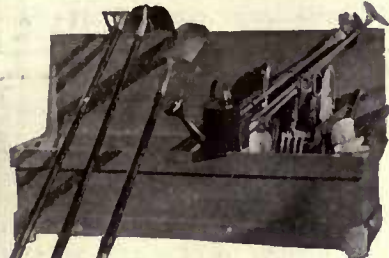
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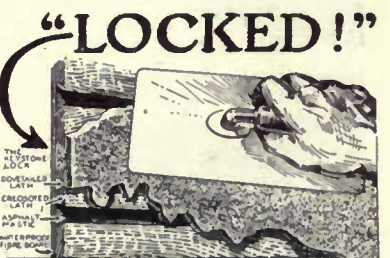
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A. P. Greim, "Birdville" Toms River, N. J.

Efficiency Standards for the Tomato Patch

(Continued from page 82)

even surpassing it in yield per plant, we have Chalks Early Jewel. Of about the same season as Bonny Best, it grows to even larger size and has a longer season of bearing. This causes it to outyield Bonny Best considerably, but its fruits are not as symmetrical, nor does it maintain its larger size as well toward the end of the season.

Stone is without question the most widely known and grown scarlet main crop sort in cultivation to-day. It is the standby of canners and gardeners throughout the country, more seeds of it being needed to supply the country's demand than of all the other tomato sorts combined. Solid, smooth, averaging large size

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Stone has just one competitor, and that is Coreless. In color and season of maturity, it is exactly the same, but its handsome, globe-shaped fruits average even heavier. It is of ideal color and exceedingly solid. The waste at stem and blossom end has been eliminated, for which reason housewives will get five slices out of it, as against three off the old sorts. Coreless is only about ten years old, but it is bound to supersede Stone, popular as that standard is to-day.

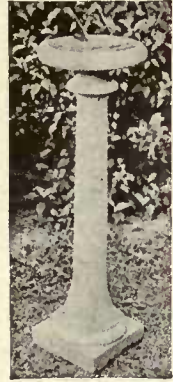


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A-A-VANTINE & CO. Inc.
Fifth Avenue & 39th Street. New York

Your Woodland Annex

(Continued from page 24)

masses and colonies. Thinning out the trees here and there to let in light enough to encourage the flowers, but not enough to encourage the grass, will usually produce results.

The work of Nature in restoring the wild flowers can be supplemented by sowing broadcast the seeds of desirable species, which can be readily collected in the neighborhood or purchased cheaply from seedsmen. The work should be carefully done, but with avoidance of formality. Here, as with the shrubs and trees, due regard must be had for the soil, light, and moisture requirements of the plants. It will probably be a year or more before much bloom is obtained in this way, for perennials usually do not bloom the first year from seed.

The use of plants rather than seeds has many advantages, though it involves more trouble and expense. Sometimes it is easy to get bulbs and root-stocks of such plants as jack-in-the-pulpit, squirrel corn, Solomon's seal, and bloodroot, for planting with quick results. Where plants are used they should be scattered about in desirable places, where they will eventually develop into colonies.

THE VALUE OF TRANSPLANTING

The use of plants is particularly desirable in the case of shrubs, vines and trees. If there is an inadequate supply on the premises it is usually easy to find other sources in the neighborhood. As a last resort they may be obtained from nurserymen. Early in the spring and late in the fall are the best times for transplanting, though the work can be done successfully during the growing season, if sufficient care is taken in removing a large ball of earth with the roots and trimming back the tops to compensate for root injury.

Transplanting work, at least at first, should be limited to the points of especial interest. These are at vantage points along the roads and trails, or by spring or brook, or about the pool, or to cut off some portion of the view. It should be remembered that it is by crowding in masses that our shrubs of brightest blossom produce the most superb effects of spring. The tendency to plant in stiff and set or too regular masses is to be studiously avoided.

All woodlands of considerable extent have their springs and streams and possibly a pond or a bog. In some places drainage may be desirable to make the woods more healthful and pleasant. In others the natural beauty may be increased by making miniature lakes or cleaning out a slough. A bog garden with pitcher plants, hardy orchids, cranberries, pale laurel, wild rosemary, cassandra,

and with a yielding floor of sphagnum, is one of the most interesting features of the forest. Trees such as tamarack, black spruce and white cedar will grow there too, along with some of the hardwoods.

The margins of ponds can often be improved by breaking up the monotony of the vegetation around them and introducing variety by planting hardy aquatics here and there. If the bottom is not rich enough for water lilies, they can often be started by putting in rich earth at certain points. Besides the pond lilies—white, pink and yellow—there are cattails, arrowhead, iris, marsh marigold and others to occupy their favorite places in the water or along the banks. The brooks and springs, and even the larger streams, offer manifold opportunities for the artist's deft touch with flowers, shrubs, ferns and mossy stones.

A DEFINITE PLAN ESSENTIAL

The work of restoring the beauty of a woodland should proceed according to some general plan. The tract should be gone over carefully many times and the latent possibilities considered. There is need for imagination, for nothing should be done by rote. One of the first things is to provide for protection of the property. Fires are an unnecessary evil, and measures should be taken to prevent their occurrence. Grazing animals should be excluded. If woods pasture is necessary, it is better to fence off a portion for that purpose and preserve the remainder. Fences should be adequate but not conspicuous. The appearance of the woods from the outside should be taken into account, and the view from the house or grounds made as attractive as possible and the entrance to the tract inviting.

The interior of the woods should be made accessible by roads for riding and driving and also hauling. The location of drives should be determined with care, to get the best views the place affords. The line of easiest grade should be followed with few straight lines and no mathematical curves. Groups of fine trees are seen to best advantage when off a little to one side of the drive and without too much young growth and saplings intervening to obscure the view. The nodes or principal turns in the drive should be made particularly attractive by bold groups of hardy plants or by the opening up of vistas or spots of special interest within the woods or to points outside. If a road must pass near unsightly objects, they should be screened by planting. If natural

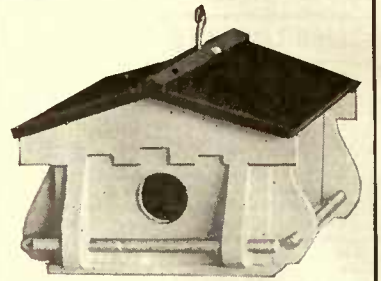
(Continued on page 86)

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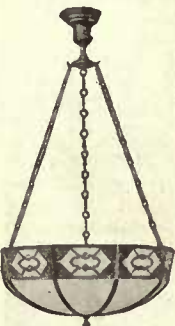
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Your Woodland Annex

(Continued from page 84)

vistas to the outside do not exist, it is often desirable to make them, as an occasional glimpse of some beautiful portion of the outside world is always welcomed. Such vistas should appear as though accidental and not a straight gash cut through the woods. The woods should not be cut up too much with drives. Other parts can be reached by trails or mere paths which require comparatively little work to build.

INTELLIGENT FORESTRY

The average woodland will be in need of some clearing. Such dead timber, dying trees and debris as make the place unsightly or add to the fire hazard should be removed. The leaves, old rotting logs, and smaller litter, should usually remain to add to the richness of the soil and protect the vegetation. If brush is burned in the woods it should be at a time when there is no danger of the fire spreading, for even light surface fires are destructive. If bird-houses are constructed, they should be of a rustic design that will blend into the general scheme without prominence.

Many woodland owners dislike the idea of cutting any of their trees, and yet the skilful use of the axe is often the only way to attain good results. Large spreading old trees may be wholly obscured by a dense growth of young saplings, which must be sacrificed to bring the old tree into

prominence. The forester whose object is utilitarian would cut these spreading "wolf-trees," as he calls them, to give the young growth a chance. Which method is right depends upon the purpose of the owner.

Even in a woodland where beauty is the prime objective, a considerable portion can be managed along scientific forestry lines. Dense young stands need to be thinned at intervals, otherwise the trees will grow tall and spindling and kill one another in their struggle for existence. Thinning them out gradually improves the appearance of the stand and leaves the remaining trees in better condition for growth. In these thinnings the finest specimens are always favored. The stumps should be cut low and the brush removed if it is unsightly or a fire menace. In making a thinning the idea should be to get an equalization of the crown space and not uniform distribution of the trees on the ground.

In all work of this nature it is a good plan to make haste slowly. The sudden opening of the dense woods may result in the death of the trees it was aimed to stimulate. Thinnings should be made gradually to give the trees a chance to become accustomed to the changed conditions. Again, if openings are too large the growth of grass is stimulated, which is inimical to the forest vegetation. Grass should be confined to the meadows and glades.

With Much Taste and Little Money

(Continued from page 21)

lengths that would reach from floor to ceiling, and using it on the walls. The cloth was dipped in water and wrung out by being twisted into a tight rope, in which condition it was allowed to remain for an hour; it was then shaken out, tacked in soft folds along the top of the walls and then drawn taut to the bottom of the baseboard. In the bedrooms the tacks at the top were covered by a 3" frieze of chintz, matching that used on the dressing-tables and beds; those at the bottom were hidden by a strip of quarter-round moulding painted white. In the living-room moulding was used at both top and bottom of the walls and in the dining-room a frieze of blue and white checked chintz matched the trimming on the curtains. By soaking and then twisting the cheesecloth a soft crape-like effect was obtained that was really charming.

The sash curtains were of cross-barred muslin, and for the other curtains and valances, hung on double rods. Chintz was used in some of the rooms, but in the dining-room white Indian Head cotton, trimmed with checked chintz. A golden oak dining-table, too ugly to use and too good to throw away, was painted in dark blue enamel paint with a design of conventionalized flowers in orange and green, and a plate-glass top preserved the decoration and permitted the absence of tablecloths. The chairs were wooden, straight-backed, but good in line; they were bought in an unfinished condition from the manufacturer and painted to match the table, blue, with a little flower decoration across the top, and striped in green. The couch was covered in green denim piped with white and piled with orange and blue cushions, while two blue and white plates and a copper tray on the little shelf completed the decoration and added the

final touch to this charming room. And what was the cost of these improvements which changed a laborer's cottage into one which has proved perfectly comfortable for a woman of simple tastes? A very small one, compared with the results, because the owner possessed both taste and ingenuity. The cost of the repairs to the foundations, etc., was \$158.16. A bill for \$215.53 covered the lumber and labor necessary for the building of the little addition, and the elementary plumbing used for the little bathroom cost \$18, the tub and washstand having been bought second-hand. Inside the house inexpensive materials were used. The sash-curtains of cross-barred muslin cost about 20 cents a yard and the outer white ones were made of Indian Head cotton at about 18 cents, while the blue and white chintz with which they were trimmed cost 65 cents. The plate glass top to the dining-table, probably the most expensive thing in the cottage, cost \$8.50 and has vindicated its price over and over again by its beauty and usefulness. Paint was used freely both inside and outside the house, the bill for it amounting to \$39.10, but never was money better spent.

The work was done by the village carpenter on the basis of day's labor. By this method the contractor's profits were eliminated and in this case the plan worked well, as the carpenter was glad of the job and did his best to give satisfaction. The owner did not leave everything to him but was often in the village and when there, constantly at the cottage, working herself and overseeing things generally. The results obtained in this little cottage should encourage any woman to feel that a summer home of her own is not beyond the range of possibilities even should her bank account not be plethoric.

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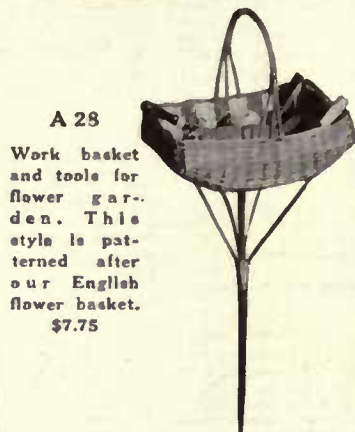
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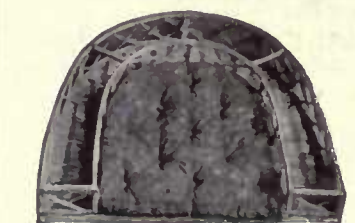
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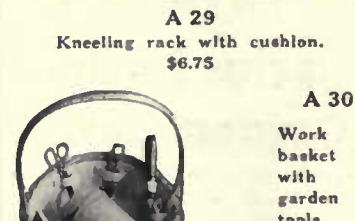
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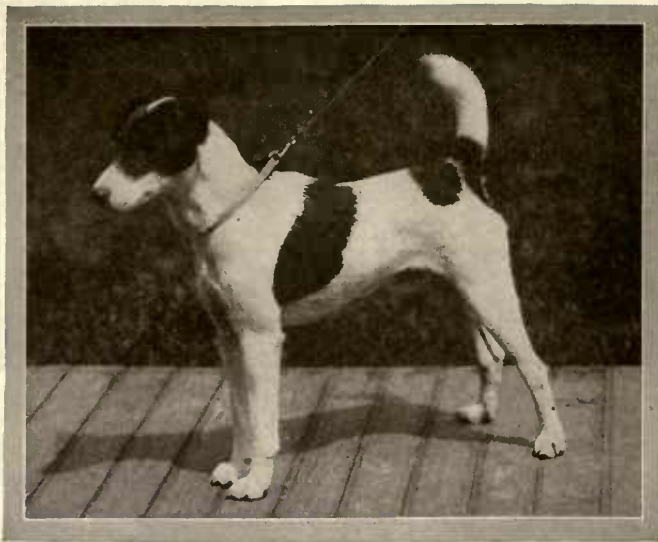
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Small, compact "cat" feet are among the points to look for

The Gentleman's Terrier

(Continued from page 27)

the best type of thoroughbred.

In America the fox terriers outnumber any other variety. The canine population recorded by the dog license records of the cities show two fox terriers to one dog of any other breed, but most of these so-called fox terriers are of more than doubtful ancestry and very nondescript appearance. Every small dog, mainly white, spotted with markings of black, tan, smutty brindle and what-not, whose tail has been docked, is not a fox terrier. Short, spindly legs; dumpy, shapeless bodies; thick skulls and snippy noses; large pop eyes and great, floppy ears are not the distinguishing physical characteristics of the breed that has been well called "the gentlemen of the terriers." There are thousands of these caricature fox terriers all over America. It is quite bad enough that such unlovely looking dogs should masquerade under the name of a good breed; but it is far worse that their disposition and character—or rather lack of character—should be charged up against their thoroughbred namesakes. These counterfeits, to give them their due, are usually bright, but they are also usually yappy, snappish little dogs, lacking in courage and without any real personality. The thoroughbred, on the other hand, fairly teems with terrier character. He shows his breeding, too, in every curve of his outline, in every movement of his lithe muscles.

ROUGH COATS AND SMOOTH

In either wire or smooth jacket the fox terrier is a gentleman's dog, but it is remarkable what a difference the two coats make in his appearance. The smooth fox terrier is a little patrician, a clean-cut young gentleman of the *beau monde*; his rough-coated brother is the young sportsman of the family, no less gently born, but fonder of the hunting field than of the drawing-room. The smooth dog has a neat, trim, just-out-of-the-bandbox appearance. The wire seems preëminently rough and ready. Their expressions, too, are different. The former has a bright, keen, varminty look, while the whiskers and rough eyebrows of the latter give him a fascinating, quizzically alert expression.

Though the friends of the two varieties find in each their favorite characteristics which they cannot discover in his brother, there is really little or no difference in their dispo-

sitions. The smooth's supporters are pleased to consider their dog something more of a gentleman than the wire, in whom they seem to notice a certain unseemly boisterousness. On the other hand the wire dog's adherents find him more gritty, less given to barking, and not such a tramp as the smooth. These fancies are the offspring of imagination and prejudice. The dogs that are so very different may be full brothers, for breeders not infrequently mate the two varieties. If you like a smooth coat best, the smooth fox terrier is certainly more desirable and attractive; but if you prefer a rough jacket, the wire is obviously the better dog. There is simply no comparison between the two. The smooth coat, it is worth while to remember, is trim, neat, attractive with almost no care, but it sheds badly in spring and fall, while the wire jacket, being a better protection against wet and cold, makes a hardier dog, which, although it does not shed, requires much combing and trimming.

POINTS TO LOOK FOR

The points of the two varieties are identical. Both dogs to be typical must have long, lean heads. To avoid any suggestion of a "foxy look," the skull must be narrow, the cheeks clean, and the foreface must be well filled in. This gives the much desired "long, punishing jaw." The ears must be small, V-shaped and placed quite high on the corners of the skull, for nothing spoils the keen terrier expression more than low, heavy ears. For the same reason large, yellow eyes are barred. The neck should be quite long, rising gracefully from the lines of back and chest, adding much to the dog's aristocratic carriage. The "front" is an important item in fox terrier perfection. It consists of smooth, sloping shoulders, like those of a thoroughbred race horse; a pair of front legs as straight and even as a couple of pocket rulers, ending in small, compact "cat" feet. The back should be short and level, the chest and brisket deep, and the loin cut up, though an exaggerated "wasp waist" is a fault showing weakness. Strong hind legs, with straight, well let down hocks, giving him two powerful springs to drive him forward at a racing gallop, are demanded by the critical judge. The dog is topped off, as it were, with a gaily carried tail.

(Continued on page 90)



Planet Jr Seeder and Wheel Hoe at work in a suburban garden.

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The Gentleman's Terrier

(Continued from page 88)

Color and markings, contrary to popular opinion, count for almost nothing in judging a fox terrier. An attractively marked dog in a show ring will arrest a judge's attention favorably, and a narrow white blaze up the face will give the impression of greater length of head; but if the dog is predominately white, with either black, black and tan, or tan markings, he is correct. Brindle and liver markings, in the old days a sign of unorthodox breeding, are disqualified by the standard. They seldom appear in any thoroughbred family.



In connection with Mr. Haynes' article on the "gentleman's terrier," it is interesting to note that at the recent Westminster Kennel Club show in New York the prize for the best dog of any breed exhibited was awarded to the wire-haired fox terrier Matford Vic, whose photograph is here repro-

duced. This splendid little dog won the same honor at the 1915 show, which makes her the second contestant that has ever received the premier prize for two consecutive years. The first case, by the way, was that of another wire dog of the same breed, Warren Remedy. Photograph by Tauskey

Houses with Their Backs to the Street

(Continued from page 17)

a place to entertain in, and what a refuge when she is determined not to entertain! Mrs. Jones, who used to run across the lawn whenever Mrs. Smith appeared on the side piazza, has ceased her impromptu visitations. If Mrs. Smith has a headache, or is deep in a detective story, or wants to write an urgent letter, she can take to the open air without instantly attracting Mrs. Jones. That estimable lady still calls, but at more seasonable hours.

Then, too, the Smiths have gained a recessed porch, habitable despite showers, and an adornment to their "garden front." What was Bridget's domain once is now theirs. And if the ash cans, clothes line and that sort of thing involves rather a problem, it is solved by a screen of hedge or vined lattice. Even the tradesmen's incursions are provided for. Instead of visiting the back door, as formerly, the tradesmen apply at a service entrance fronting the street.

Indoors, everything is gained, nothing lost. The servants have the street to look out upon and enjoy it. The Smiths have the garden to look out upon and enjoy that. Drawing room, living room, library and their chambers above face the private park at the rear. Meanwhile Smith's architect chuckles. He had had the lark of a lifetime designing that house—two fronts instead of one, twice the opportunity for aesthetic effect, and three or four times the usual test of ingenuity all around.

Longer than most houses, as it fills the entire width of the lot, Smith's is proportionately shallower, so that the arrangement of rooms calls for niceties less imperative elsewhere, and besides there is Smith's automobile to consider. A garage at the rear would encroach on the garden,

while requiring a roadway under the house. So be it. The roadway becomes the garage.

AMBIGUOUS ENTRANCES

Moreover, there is the question of those two front entrances. Suppose tradesmen should present themselves at the guest entrance, guests at the service entrance? Mrs. Ole Bull's house in Cambridge, one of the earliest American experiments in the reversed style of building, was simply an ordinary mansion turned right-about-face. When you received your first invitation to a conference on comparative religions there, and hastened to attend, you raged about in a fever of maddened perplexity for a bad five minutes, and then taking the bit in your teeth, rushed in. Ten to one you found yourself not among Swamis and Theosophists, but among pots and pans. Even French houses with their backs to the street sometimes afford ambiguities, and even after the visitor has passed through the guest entrance. Mr. Stoddard Dewey, the accomplished Paris correspondent, tells me that he has never yet paid a call at 21 Rue Vallette without blundering into the coal-hole. To prevent such disasters, the guest entrance must be

made both showy, to a degree, and pronouncedly conspicuous, while the broad hall it opens into must head unequivocally to a reception room. It is one thing to be retiring and pleasantly aloof from untoward bustle, but quite another to shut oneself off so completely that one's friends lose their way 'twixt street and salon.

What does all this prove? That every house should turn its back to the street? No such thing. It proves only that when conditions make the plan attractive, it is entirely feasible.



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are warmer in winter and cooler in summer than tiled, slated, clapboarded, or gummed-paper houses. They cover the surface with three insulating layers and non-conducting air-spaces, and no other finish does this. They are also much more picturesque and attractive, and they admit of far more varied and beautiful coloring than any other finish.

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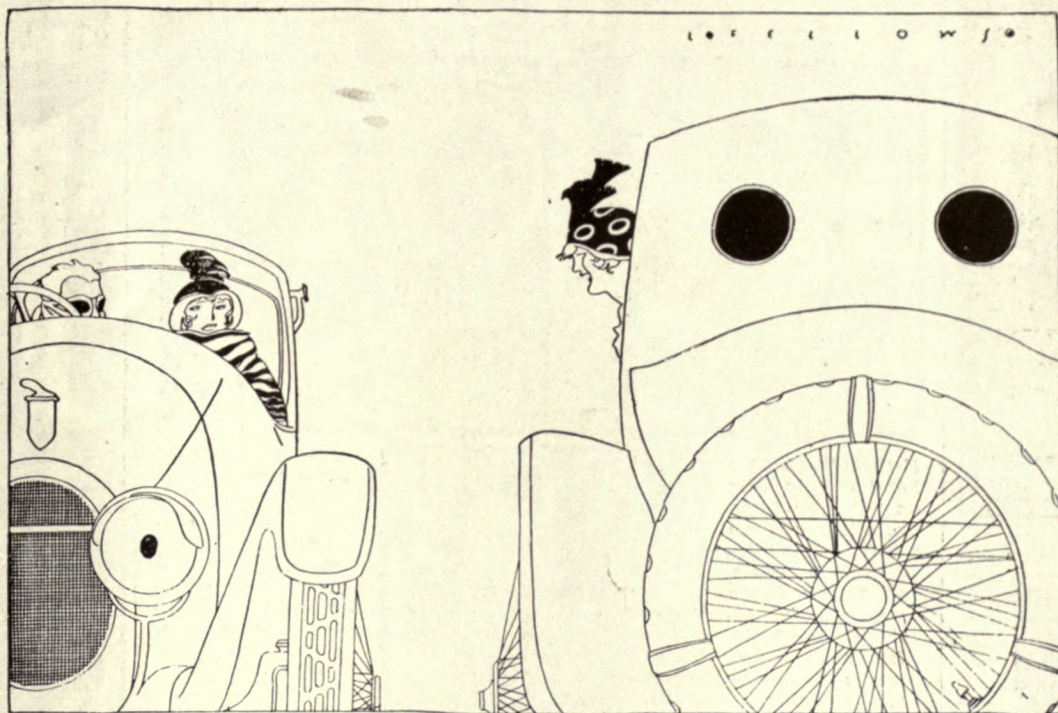
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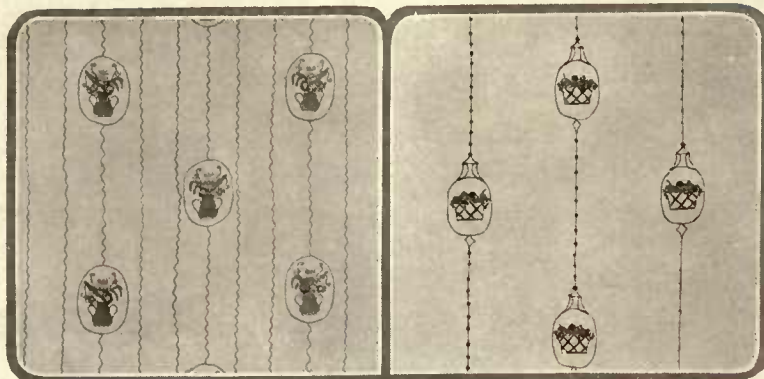


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Fabrics as Fresh as Spring Itself

(Continued from page 53)



Embroidered by hand and machine on 36" ecru linen are little green flower vases with in yellow ovals, the flowers being yellow, blue, violet and red. \$3.40. Also made with ovals in violet

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"Ladybells" with exceptional decorative quality for upholstery or hangings; an all black embroidery on a 36" linen of ecru. \$2.65

Another embroidered 36" linen with varicolored leaves, flowers and birds. \$4.50



porch fabrics are as inexpensive as they are effective.

HAND-STENCILED SUNFASTS

In addition to these regular commercial linens and cretonnes are some splendid hand-stenciled sunfast fabrics. The background is of rather coarse-grained natural colored linen of splendid wearing quality, and the designs are direct, vigorous and of good symmetry. They have a decorative quality distinctly Viennese in character. These fabrics are new and have the interest that all handwork possesses. Set bouquets of clear-colored flowers, stiff black flowers with a lined background, impossible blossoms never seen on land or sea, these are the designs. And they are particularly adapted for summer porch use, as the colors are fadeless, and in summer, we can stand good strong colors.

EMBROIDERED FABRICS

Peasant work has its especial appeal, and the ideas are being carried out in a new industry with promising success. A linen cloth of homespun texture has color patterns worked out partly by hand, partly by machine. This combination lessens the cost of

production and the hand and machine work are so cleverly combined that it all looks like handwork. The designs are splendidly chosen, one "mille-fleur" with its varied odd flowers scattered here and there has tremendous decorative possibilities. For bedspreads nothing could be better. There are fruit baskets and garlands of flowers suitable for window hangings, chair coverings and pillows. It is interesting to note that this work is done by peasant women in a little town near New York under the direction of a woman who has studied peasant work abroad.

KNOTTED AND DYED FABRICS

Another new fabric of decorative possibilities is knotted, dyed and batik work. With this, too, is combined stenciling. Costumes have been made by this process for some time, but it has only lately been brought within the reach and to the notice of house furnishers. The material, cotton or silk, is tied in knots and dyed, the knotted part remaining uncolored. With the changing of the tightness and position of the knots the effect of the color is varied.

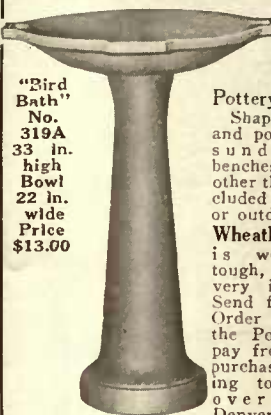
(Continued on page 94)

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The **Mary Frances Garden Book**

By JANE EAYRE FRYER

Author of "The Mary Frances Cook Book," "The Mary Frances Sewing Book," and the "Mary Frances Housekeeper"

In the simplest possible words and style, and in the most fascinating kind of story, the Mary Frances Garden Book actually teaches children how to grow all their favorite flowers and vegetables—how to prepare the soil, how to plant the seeds, how to plant bulbs, the name of parts of flowers, how plants grow by fertilization and reproduction, how to guard against insect enemies, how to care for growing plants, how to make a hotbed, what flowers and vegetables are best for children's gardens, etc., etc., and gives an outline of each month's work for a year. It gives the little reader a more intelligent knowledge of the processes of Nature, and of how to direct them in gardening, than the majority of grown people possess. It also instills a love and appreciation of plant and animal life, and of all Nature.

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The John C. Winston Co.
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Philadelphia Pa.

SEND NO MONEY Cut out Coupon and mail to day
THE JOHN C. WINSTON CO. 1006 Arch St., Philadelphia
Please send without charge. The Mary Frances Garden Book. I will remit \$1.50 and twenty cents postage, or return the book at your expense in five days.
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ROOSEVELT *in the* Metropolitan

March 15 Cents



**A letter from
Hartford Shock Absorber
to Metropolitan**

"You have asked me why the Metropolitan was selected as an advertising medium for Hartford Shock Absorbers.

"A frank question merits a frank answer.

"We selected the Metropolitan because it is so interesting, 'snappy,' and up to date, that we found ourselves looking forward to receiving the next issue of the Metropolitan, and we felt that it was reasonable to suspect that possible, prospective purchasers of our products were doing the same thing.

"Hartford Suspension Company,
"A Waterman,
General Manager."

The following automobile and accessory advertisers used 3633 lines of space in the March issue of the Metropolitan:

- Thomas B. Jeffery Company
- Electric Storage Battery Company
- Timken Company
- The White Company
- American Chain Company, Inc.
- The Dayton Engineering Laboratories Co.
- Paige-Detroit Motor Car Company
- Lee Tire & Rubber Company
- Hartford Suspension Company
- Klaxon Horn (Lovell-McConnell Mfg. Co.)
- DuPont Fabrikoid Company

Daniels - By Henry Reuterdaahl

This is the March cover of the magazine that carries nearly four times as much automobile advertising as any other general monthly magazine

Fabrics as Fresh as Spring Itself

(Continued from page 92)

FOR **DUST** PREVENTION

SOLVAY
GRANULATED CALCIUM CHLORIDE
Clean—Odorless—Efficient

Shipped direct to your station in air-tight packages ready to apply

SOLVAY

Stock carried at many points
Write for illustrated Road Book

SEMET-SOLVAY CO.

406 Milton Ave., Solvay, N. Y.



An excellent cretonne for the dining-room, old rose, lavender and blue on cream; 31" wide, 75 cents



A striking porch cretonne with quasi-Poiret flowers in green, yellow and orange; 31" wide, 60 cents



Exquisite in design and coloring—a linen with orange cockatoos and green and blue foliage; 50" wide, \$4.15



A splendid dining-room linen with green, yellow, mulberry and blue in foliage; 50" wide, \$3 a yard



Bright bouquets of brilliant flowers printed on heavy linen, an excellent dining-room fabric; 36", \$2.25



Suitable for the country house comes a cretonne, 31" wide, of brown birds with stripes of blue and rose in the background; 60 cents



Fresh and crisp, this cretonne of black birds on a white background with foliage in rose, yellow and blue; 31" wide, 45 cents

Mathews Garden Craft



Garden Comfort—Garden Beauty

Get solid comfort in your garden this summer. Spend all your spare time in the fresh air. Have an outdoor living room. Do it with Mathews Garden Craft Products.

Our free portfolio tells how. It contains many beautiful suggestions for Summerhouses, Pergolas, Lattices, Trellises, Furniture and all other garden decoration.

The Mathews Manufacturing Co.
942 Williamson Bldg., Cleveland, Ohio
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Far more attractive—weather proof—worth more

—through the transforming power of "High Standard" Paint

"High Standard" Paint will make the same improvement in the appearance of your home—give you renewed pride in its ownership—win the greater respect of your neighbors—increase the value of your property many dollars—

And, in addition, every gallon of the paint will pay for itself in protection and saving of repairs.

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HIGH STANDARD LIQUID PAINT

is scientifically made from quality-proved materials, which the test of service has demonstrated best. Experience shows it withstands sun, wind and wet for years—keeps its color—wears away gradually and evenly—and leaves a good surface for repainting.

FREE Booklet and Color Plates of Attractive Homes

Write for "The House Outside and Inside," with 18 color plates illustrating different uses of Lowe Brothers paints, varnishes, stains and enamels in the actual colors, with description of rugs, carpets, furniture, etc. An accompanying booklet gives valuable and interesting information about paint and painting.

In writing, ask for the dealer's name, if you don't know him

The Lowe Brothers Company

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Boston New York Jersey City
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Lowe Brothers, Ltd., Toronto, Can.

"Standard"
PLUMBING FIXTURES

You who build or remodel this year will want "Standard" equipment for bathroom, kitchen and laundry. You will want a "Standard" Built-in Bath—with its graceful lines, its solidity, its whiteness.



Ask your architect or plumber about "Standard" Plumbing Fixtures, or see them at any "Standard" showroom. Identify them by the "Standard" green and gold guarantee label. Write today for copy of "Modern Bathrooms."

Standard Sanitary Mfg. Co.

DEPT. 40, PITTSBURGH

You will be welcome at any of these "Standard" Showrooms

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- BOSTON.....188 DEVONSHIRE
- PHILADELPHIA.....1215 WALNUT
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- PITTSBURGH.....108 SIXTH
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- COLUMBUS.....243-255 S. THIRD
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- LOS ANGELES.....MESQUIT AT SEVENTH
- LOUISVILLE.....319 W. MAIN
- NASHVILLE.....815 S. TENTH
- NEW ORLEANS.....848 BARONNE
- HOUSTON.....PRESTON & SMITH
- DALLAS.....1200 JACKSON
- SAN ANTONIO.....212 LOSOYA
- FORT WORTH.....FRONT & JONES
- TORONTO, CAN.....59 E. RICHMOND
- HAMILTON, CAN.....20 W. JACKSON

House & Garden

With which is incorporated American Homes & Gardens



SUMMER FURNISHING NUMBER

H. G. Wells says:

in his new novel, "Mr. Britling Sees it Through,"—"This story is essentially the history of the opening and of the realization of the Great War as it happened to one small group of people in Essex, and more particularly as it happened to one human brain."

"Mr. Britling" is undoubtedly one of the biggest things Mr. Wells has done. You can begin reading it in the April 29th issue of

5¢ a copy
Collier's

THE NATIONAL WEEKLY

416 West 13th Street, New York City



MAY, 1916

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FOR YOUR SERVICE

By addressing The Information Service, HOUSE & GARDEN, 440 Fourth Ave., New York City, readers can freely avail themselves of information on architecture, building, furnishing, decoration, vegetable and flower raising, landscape gardening, dogs, poultry, antiques and curios; in fact, all matters which pertain to the making of the home and the garden. This service is rendered promptly and without charge. State your problems clearly and enclose a self-addressed stamped envelope.

Addresses of where to purchase articles will be sent by mail without charge. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as they appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.



One of the hundred and seventy illustrations in the June number

GARDEN FURNISHING

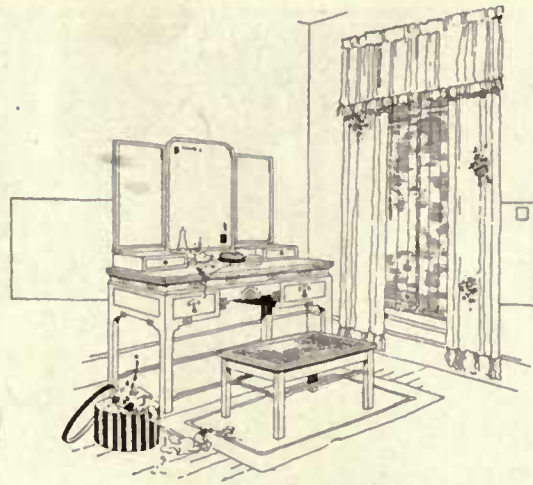
The vogue for living out-of-doors has brought about gardens that are not alone pleasing to look at but comfortable to live in; and as regularly as summer comes, the housewife turns her attention to making the garden living-room attractive. For her has been planned the Garden Furnishing number.

There she will see displayed all manner of garden furnishings—window-boxes, lattices, sundials and bird baths, garden benches and nooks, tables and lawn canopies, screens for the porch and designs for arranging these into an attractive garden corner. In addition will be articles on Japanese gardens in America, limoges, water gardens, aquaria, flowers for the seaside, roses, and a dozen other topics pertinent to this season. For the prospective builder are two houses of individuality that will furnish scores of ideas; an article on "Houses Without Pictures," by Rollin Lynde Hartt, who wrote "Houses with Their Backs to the Street" in the April issue, and a note on the decoration of bare concrete walls. In all, there are about thirty-two separate topics in the June number, not one of which the lover of houses and gardens can afford to miss.



AN ENGLISH GARDEN DOORWAY

The English know how to make gardens—they've been making them for several hundred years—complete gardens, from the doorway to the further wall. Some of their garden doorways are especially worth copying in American homes. This example, with the vertical sun-dial, is from Morton House, Hatfield, of which A. Winter Rose was architect



A detail of the dressing table, part of which is shown below. The curtains are made by combining three ivory silk Japanese shawls. Dressing table sells for \$155 and bench for \$22.50

INSIDE THE SUMMER HOUSE

Never Have the Summer Fitments Been So Filled With the Individuality of the Modern Spirit, the New Colorings or the Real Conveniences of Thoughtful Construction

HENRY BLACKMAN SELL

SMART lines; bright, rich color; soft, brilliant contrasts and real convenience in every fitment of the home—that, in a sentence, is the spirit of modern decoration. It is as well the essential spirit of the artistic rejuvenation seen at every turning, for the dry dictates of precedent have become *passé* and a new conception of decorative beauty has come to guide us in their stead.

That one must "know" before he can "do" may seem a trite, irrelevant statement, but in it lies the true reason for almost a century of "period decoration" in this country when countless homes were furnished and fitted to the minutest detail with relic and copy of this period or that. And this was fundamentally necessary. How else could we have learned so well the use made by the great designers of other days of the

limited materials at their command and of the beauties they wrought despite the restrictions imposed upon them by their royal and aristocratic patrons? How else could we have learned so well the great underlying principles of composition, of arrangement, of ornament, of color—in a word—of "taste?" The answer stands unmasked in the very question itself—in no other way.

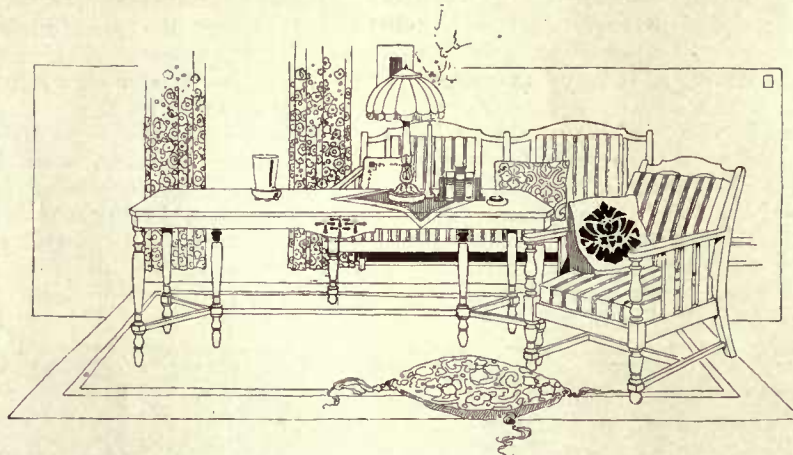
But now, freed as we are by this long accumulating knowledge we have begun to work beyond the rudiments of our school books—"the periods"—and to find ourselves in the sheer joy of expressing beauty wherever we see it, combining at will the best of all the ages, creating new modes, reveling in joyous color, in choice, simple pattern; constructing, grouping and arranging as best fits our needs and our whims—this is



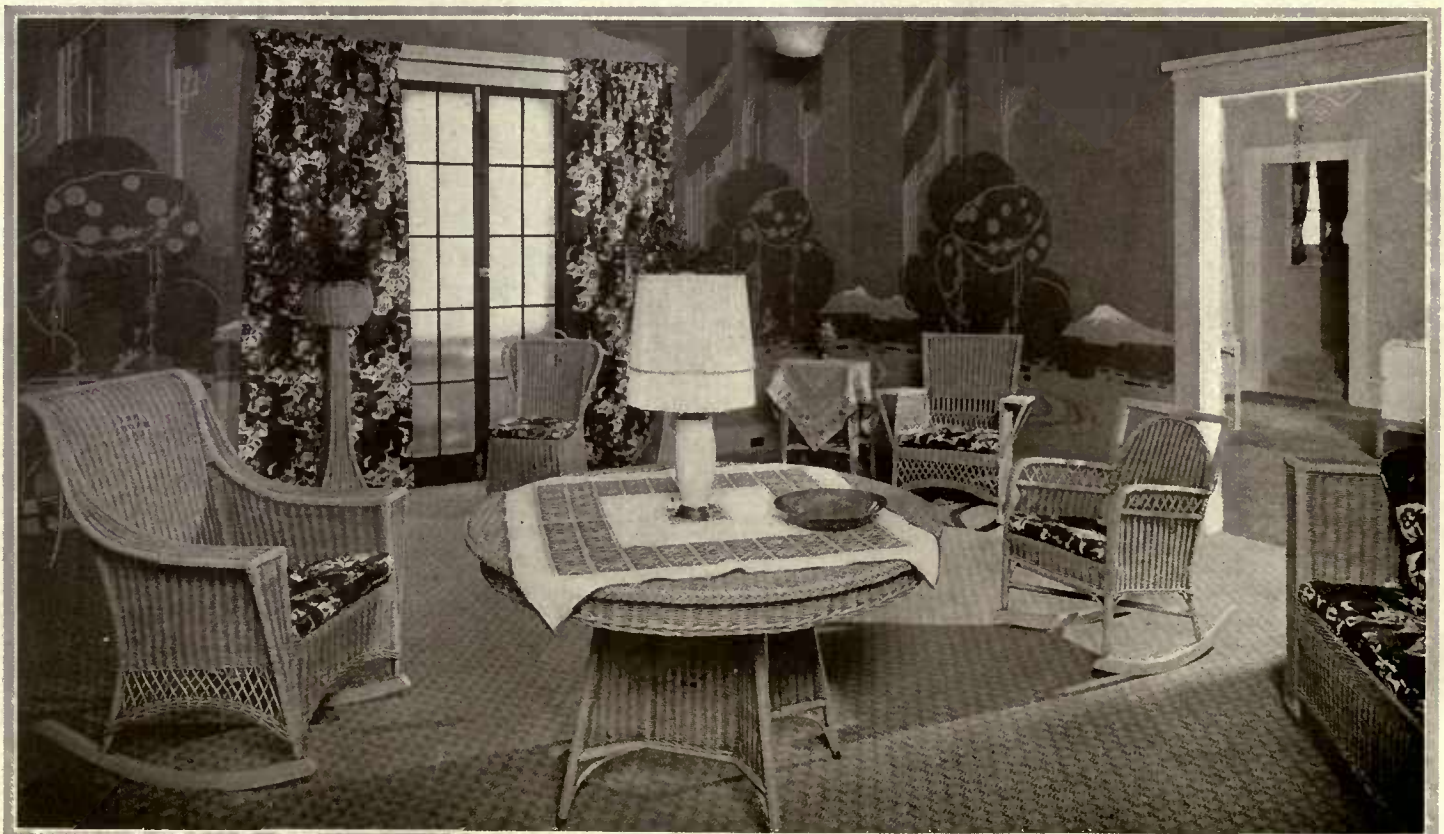
A Japanese summer bedroom. Walls are sea green, carpet grey and black, the furniture celestial blue body, striped with pale green and dotted with coral. Bed covers are Japanese shawls. Beds, \$100; bureau, \$150; table, \$47.50



As sure as summer comes, comes willow. The rug is vari-colored. The furniture is lacquered in gold and coral, rubbed to a soft dull finish. Chair by fireplace, \$21; winged chair, \$21; table, 5' 3" long x 3' 2" wide x 2' 5" high, \$64; lounge chair by window, \$23; bird cage, \$20; chairs by door, \$6.50 for rocker in natural cane with scarlet striping; armchair-like rocker, \$6.50



For the living-room of the summer house comes this set painted in dull sage green, decorated with spots of black and gold and covered with green and gold-striped velour. Separately, the chair is \$62; the settee, \$150; the table, \$55. The lamp has a gold shade and a green-bronzed lamp standard, \$20



A cool color scheme is reed furniture in tinted ivory white against a mural background. The large rocker sells for \$29; the flower stand, \$20; table, 4' wide x 2' 5" high, \$46; chair by window, \$13; chair by door, \$20; rocker, \$17.50; and settee, \$60

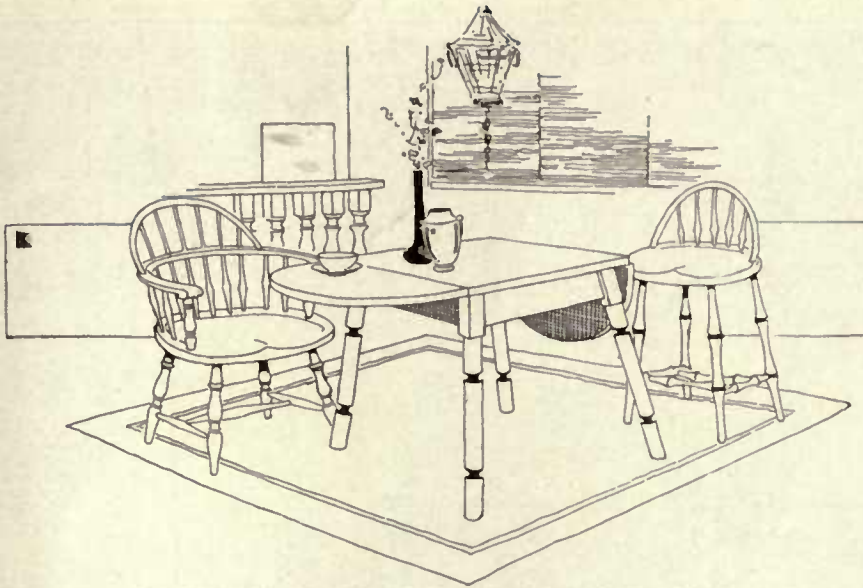
the spirit of the new decoration.

And the home in summer? It is the very epitome of all that is best of this new spirit. The decorated willow and wicker, the delicately constructed and daintily painted furniture, the freely designed cretonnes and linens, the bits of ornament and brilliant *objets d'art* laugh at slavish copy as they lightly combine the artistic elements of the Orient and the Occident for their greater enhancement.

Here is the filmy finesse of Japan, there the quaint spiritual pattern of Russia; the sweeping ornament of China is often found on a furniture piece whose constructive design is obviously English; France and Germany join beauty in a cozy chair, while through it all runs clearly the co-ordination brought about by our clever American artists, and the result can be called by no name to be found in the dusty books that chart and catalogue the rise and fall of king or queen or dynasty.

Would you have your home *your* home? Then be an individual in your decorative scheme.

Do you rely on Dame Fashion's word? You may be assured, if you do, that it is distinctly *vogue* to set your own styles in decoration this summer.



For the porch comes a sturdy set in black and white. It also can be had in red and black, green and gold and yellow and cardinal. The table sells for \$14; the armchair for \$5.25; the high chair for \$4.50

Or look into the nursery. It could serve as well for the winter as the summer home. A circular sand box with a wide seat of salmon, pink and yellow occupies the middle of the room. The walls have a mural frieze that might have come out of an Egyptian tomb, whereas, in reality, it can be had by the yard with a stencil. Around the room are various kinds of animal coasters and a play bench with two cubistic clowns flattened out on the seats. Behind is a painted rack for dumbbells and wands—quite a little gymnasium, in fact.

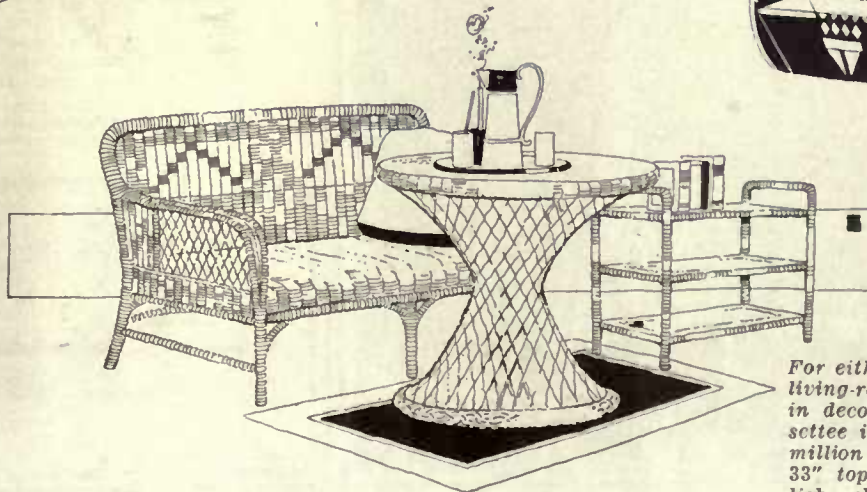
efficacy of line, the price of the set is very reasonable.



The summer nursery can be a riot of color and interesting toys. Here the floor is dull grey; walls deep purple; draperies gold and purple. Borzoi coaster, \$2; goat roller, \$2. These pieces are made especially for this room. Pieces similar can be purchased at special prices



An interesting cottage dining-room set. The table is black, gold and vermillion, with chairs to match. The table sells for \$57.50 and the chairs from \$5 undecorated, but painted in one color to \$20 with highly developed designs in colors to please the purchaser

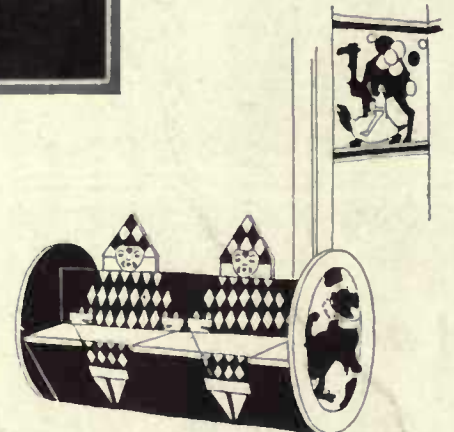


For either porch or indoor living-room comes this set in decorated willow. The settee is spotted with vermillion and black. Table, 33" top, \$12; settee, English shellac, \$35; bookstand \$9.50

Do you enjoy the distinction of being "different?" If you do you are backed by the best authority in your efforts, for one injunction, and one only is held immutable for the present year, and that is—"Be Thou Thyself."

In the grouping and interiors shown on these pages is ample enough opportunity for the expression of individuality. There is the Japanese bedroom suite, for example, a remarkable combination of Oriental color and line—celestial blue, sea green and coral. The upper parts of the beds are blue and the bottom green. Considering its exceptional coloring and the delicacy of line, the price of the set is very reasonable.

Or look into the nursery. It could serve as well for the winter as the summer home. A circular sand box with a wide seat of salmon, pink and yellow occupies the middle of the room. The walls have a mural frieze that might have come out of an Egyptian tomb, whereas, in reality, it can be had by the yard with a stencil. Around the room are various kinds of animal coasters and a play bench with two cubistic clowns flattened out on the seats. Behind is a painted rack for dumbbells and wands—quite a little gymnasium, in fact.



The play bench shown in the nursery above will positively not rock over. It is of endless interest



The dining-room is paneled to the ceiling with birch painted a light cream. Like the living-room, the ceiling is finished with plaster in low relief. Silver fixtures have been used. The door on the left leads to the hallway and the one to the right opens on the loggia which is pictured opposite



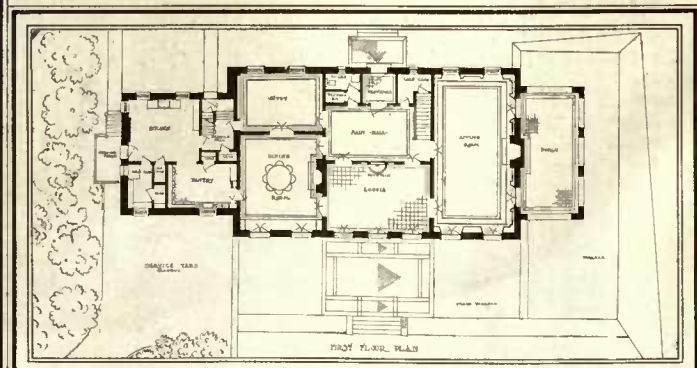
In the front of the house, lighted by two wide windows, is the sitting-room. Its walls are plaster, arranged in panels by moulding. White tone color with red velvet curtains and mahogany furniture

THE RESIDENCE OF CHARLES M. RICE, ESQ., AT ST. LOUIS, MO.

LEBAUM & KLEIN, Architects

All the woodwork in the master's portion of the house is painted white, save that in the living-room. Here the wood is birch, wainscotted to the ceiling, and stained and waxed to resemble walnut. The bookcases and radiators are recessed

In plan the house is simple, straightforward and livable. Entrance is made through a loggia; to one side is the house depth living-room; to the other, the dining-room and study. A main hall is in the center, well arranged for practical utility





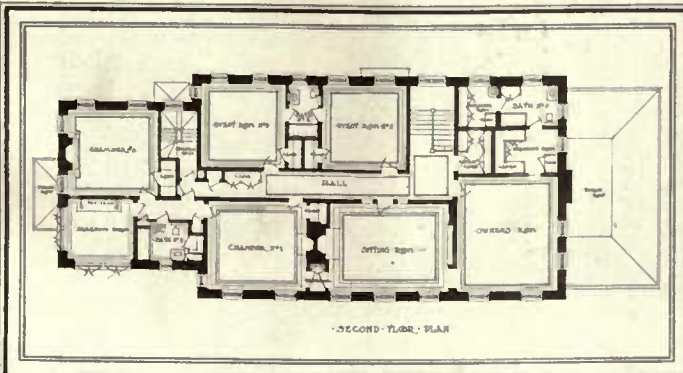
The site comprises some fifteen acres heavily wooded, for the greater part with oaks of considerable maturity. The house occupies the highest point of the grounds. In architecture it is Pennsylvania Colonial, constructed of local cream-colored limestone laid like a rubble wall

The lattice treatment of the loggia walls is interesting. So sunny is the room that vines planted in boxes at the back thrive enough to be trained up the wall. To one side is a small cement fountain

A HOME RECENTLY ERECTED BY A HOUSE & GARDEN READER

Vestibule, hall and loggia have all been floored with 9" x 9" black and white encaustic tiles. The stairs here are a remarkable combination of fine line, detail and space economy. Behind a grille beneath the stairs the radiator is concealed

Five chambers, a sleeping porch and dressing-room and two baths constitute the second floor. On the third are servants' quarters and the nursery. The roof above is green slate; the cornice, mouldings, etc., are a heavy cream, the blinds a sage green





Cobea scandens is unsurpassed for rapidly and effectively covering a large area



Plant the well known Elephant's Ear for conspicuous group effects. Its enormous light green leaves look distinctly tropical and striking



The cinnamon vine is one of the most desirable tuberous rooted climbers and grows fast

QUICK ACTION PLANTS FOR SHADE AND SCREENS

The Best Shrubs to Use Now for Prompt Results—Characteristics and Culture of Vines and Non-Climbers Adapted to Your Special Needs

D. R. EDSON

THERE are three big purposes which often call for really quick-action growth of foliage plants: shade, screens and tropical effects. They may be fulfilled by vines, certain non-climbers, or a combination of the two. Well chosen and used, these plants not only serve their ultimate ends, but become positive and intrinsically desirable additions to their surroundings.

The things which can be accomplished with these materials are limited only by the gardener's ingenuity in adapting the plants available to the conditions to be met. With special care many of these plants will develop with a rapidity that is almost unbelievable. Left to themselves, under ordinary conditions, it will take them very much longer to accomplish the same results.

Quick action vines may be had from plants in pots, from bulbs and tubers, or from seeds. Those from pots will, of course, give the most immediate results, but some of the others are capable of catching up with or even surpassing them when it comes to the production of the biggest mass of vine and foliage, say by midsummer. As a class, the varieties that are usually started in pots are not as rank growers and do not furnish as thick a shade as some of the others.

GOOD VINES FOR VARIOUS PURPOSES

Among those available in the form of potted plants are the following:

Where a showy, handsome flower-

ing vine is wanted that will grow very rapidly and cover a large area, nothing can be found more satisfactory than *Cobea scandens*. Under normal conditions this will reach a height of 40' or even more during a season. It is a clinging vine and asks little in the way of support. Its flowers are of the peculiar shape which have given it the nickname of "cup and saucer" vine, and are borne very freely. The variety usually grown has purple flowers, but there is another with pure white flowers, and, when they are used together, the effect is both striking and beautiful. The seeds are rather large and flat; they should, if one wishes to start his own plants or to start the vine in the open, be planted in very light soil and be pushed in edgewise.

If you would prefer something new, distinctive and even more striking which would give a satisfactory screen but not quite as much shade, try a few plants of the new Cardinal Climber. The foliage is something like that of the cypress

vine which is one of its parents; but this plant is a vigorous grower, reaching a height of 25' or 30'. The blossoms are about 1½" in diameter and look something like a flattened morning glory. But they are borne in clusters of half a dozen or so and are unique in their blazing cardinal-flower like color. The vine is of healthy growth and flowers continuously during late summer and fall. While the quickest results are to be had from pot plants, seeds sown in the open attain full maturity.



A properly placed specimen of banana—*Musa ensata* is the best—will be the most conspicuous note in the entire planting. It may be raised from seed or bought for from 50 cents to \$5

maturity. The seed is quite hard, like that of some sweet peas, and should be filed or notched and soaked before planting, to assure quick germination. If possible, plant in a warm, sheltered place.

One of the most desirable plants where foliage alone is wanted is the Japanese hop (*Humulus*). It is not only very rapid growing, but will succeed under a variety of conditions, standing extreme heat well and being practically immune from disease and insects. There are two varieties, one with foliage of a pleasant, glossy green, and the other a sort similar to this type, but with the leaves beautifully variegated in silvery white and yellow on a dark green background. Strong plants from pots will cover a trellis or support to a height of 20' in a very short time. For porch work, the leaves are borne densely enough to form a very effective but not impenetrable shade.

For a climbing vine to use over arbors, trellises, pergolas, and for the porch where a decorative effect rather than a screen is desired, nothing surpasses the popular moon-flower. This

vine is an old favorite, but—as with many of the old favorites—many gardeners do not know of the several splendid newer varieties. In addition to the standard white moon-flower (*Ipomæa grandiflora*), the newer sort, *I. maxima*, has flowers which are very much larger, and it also bears them more freely. In growth, this plant is a giant, attaining a height of 50' or considerably more, if given proper conditions and an abundance of water. Another variety has flowers which are smaller, but of a beautiful blue color, so that the effect is entirely different. The blossoms of the blue flowering sorts are more substantial and will remain open on dull days.

VINES WITH BULBOUS ROOTS

There are several very quick growing, semi-hardy vines which make an entirely new growth each year on bulbous roots. These naturally start more quickly and vigorously than those from seed. They are rank growers and luxuriate in a well enriched soil. The popular mignonette vine is the best known

(Continued on page 74)



A black and white striped cushion fabric with brown trees, yellow flowers and colored birds, 28 cents



At the top, a round, black, buff and red, \$1.65; below, a round in black, yellow and cream, \$1.25; on the floor, round, \$2; oblong, \$1.75; round, \$1; oblong, 24" x 13", \$2



Another good material has a black background with flowers in blue, brown, wine color and green, 85 cents



Black and grey square arranged in a diamond pattern powdered over with brilliant flowers, 48 cents



A cushion fabric in dull colors, browns and tans with birds in dark green, brown and black, 75 cents

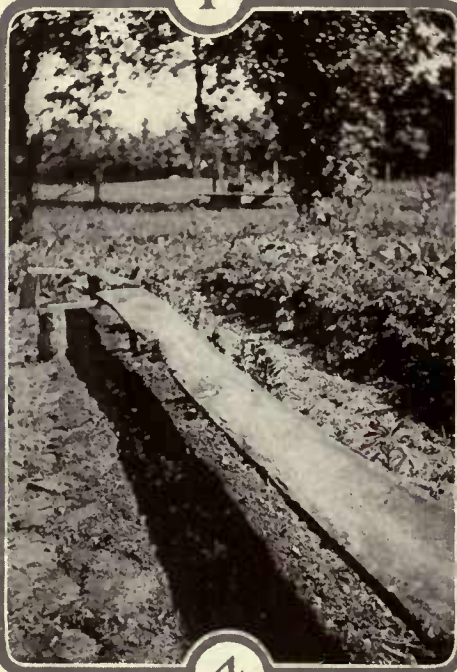
THE SUMMER CUSHIONS COME IN SHOALS

And can be purchased through the HOUSE & GARDEN Shopping Service

Closer views of some crowded above: a 20" square of cretonne with rounded corners, \$1.79; a 20" square of heavy green and white stripe, \$1.19, a square of green, black and white with flower ovals, \$1.79

Another little shoal: the top cushion is corded and shirred, 18" wide, of brick brown fabric, \$2; to the left an oval of yellow rep with medallion, \$1.50; a round cretonne in black with white dots, \$1.35





CELERY

Complete in Twelve Reels

Showing all the work required to raise
a plentiful home consumption crop

Photographed by
I. M. ANGELL

- (1.) *First prepare the bed. As celery is a rank feeder, dig in a plentiful supply of well-rotted horse manure. Avoid a trench, as this leaves air spaces through which water cannot be drawn*
- (2.) *When the soil is prepared, dig a trench 5" deep with the wheel-hoe. Choose the seedlings having the stockiest root growth. They come 100 for a dollar, and 100 is enough. Set them 6" apart*
- (3.) *Having planted—a late afternoon or a cloudy day in late May or early June is the best time—give them a thorough watering. It is also well to clip off the tops of the plants to avoid wilting*
- (4.) *Next shelter the newly transplanted seedlings from the sun. Use a strip of board, leaving plenty of space for air circulation. If they are planted right you should not lose one plant in a thousand*
- (5.) *As the plants begin to grow, cultivate freely, gradually filling up the furrow. Avoid getting dirt into the heart of the plant, as this checks natural growth and also spoils the shape of the stalk*
- (6.) *Occasionally in summer, as a preliminary to "handling" later, run the cultivator down the line with the hoes set wide apart. This draws the earth close up to the plant and begins the bank*
- (7.) *About the 1st of September the plants will be ready to "handle." Loosen the earth and draw it up further against the plants with a hand or wheel-hoe set as shown here in preparation for banking*
- (8.) *Then gather each bunch in one hand, drawing the earth up around the stalks and packing it in place. The object of "handling" is to give the plant an upright, firm and compact growth*
- (9.) *Blanching, which gives the celery its desirable whiteness, begins about October 1st. There are three processes—earthing, paper and board. In earthing the plants are packed to their crowns*
- (10.) *To blanch with paper either roll each plant in a piece of building paper, tied with a string, or use a strip of tar paper spread along the entire line and held in place by means of wooden pins*
- (11.) *Board blanching is the simplest and most satisfactory. Pin the planks on either side of the row, leaving about 2" between the top edges. This is sufficient to keep the light from the stalks*
- (12.) *And three weeks or a month after blanching, the stalks are ready to dig out, wash, and place on the table. In favorable seasons, after early planting, Celery may be ready as early as October 1st*



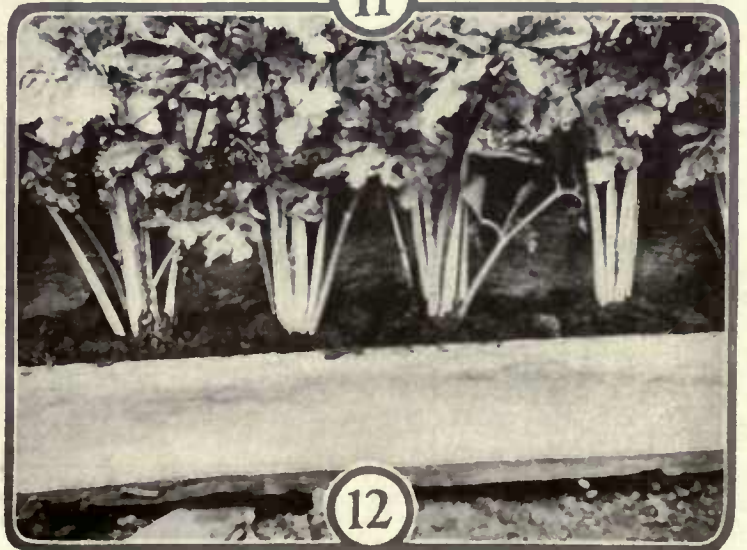
9



10



11



12

THIS is a lay sermon for gardeners. It is about The Street

THE STREET BEHIND YOURS

fertile, others not so much so, some not at all. Had he selected his

Behind Yours. Not your street, for, of course, *your* street this summer will be fragrant with all manner of burgeoning blossoms. You, who have planned all winter long the garden that is to be, need no sermon on how to make it beautiful. Your planning, your planting, your work will bear abundant fruit. But that is not enough. There is the street behind yours. Will that, too, blossom this summer?

seeds according to the soils into which they were to fall, it would have been a different story.

Time was when a man could say he was not his brother's gardener. That time has passed. It faded into the limbo of bad customs together with the right to throw papers on the public highway and the right to ruin the looks of a street by erecting a house in bad taste.

Every town has its fertile soil, for there are natural gardeners everywhere. Every town has its less fertile soil, and by co-operation even the most apathetic can be made devotees. Likewise has every town its soil which is not fertile at all—its neglected corners—and for such is required more labor.

The street belongs to every man who lives in the town. The appearance of every street depends upon that sense of universal ownership and responsibility. And the street behind yours means every street.

There is a busy railroad that courses its winding path through the rock and graveled hills of New England. For long years the right of way has cut unsightly wounds in woodland and pasture that never healed.

It is not enough that *your* garden adds to the meagre total of the town's beauty. You, who are your brother's gardener, can see that *his* plot also flourishes. The cuttings you throw away in a year would start a dozen gardens. These you can share with him, these and your information, your books, your magazines. You can exchange seeds and plants and experiences with him. You can join your town's garden club, or, if it has none, you can start one. In other words, you can go about doing good with flowers.

Then came a railroad president who was also an idealist. He saw the wounds. He resolved to heal them. In those scars, where even weeds would not root, he dreamed the velvety pink beauty of rambler roses. An appropriation was made, totaling several thousands of dollars. Hundreds of vines, with their own soil, were set out unsparingly between towns and cities from one end of the line to the other.

IT is as old as the Sierras, this idea. A legend says that when Eve was driven forth from the Garden the only treasure she took with her was a rose plant, the like of which has flourished in all lands ever since. Faithfully have the daughters of Eve carried on the tradition.

Today the traveler looks out with amazement and admiration upon this summer splendor, this work of a man who found the street behind his. The man has gone his way, but the lesson remains. He had chosen the right seed. He had also chosen a neglected soil.

It was a woman, Martha Daniell Logan, who a century and a half ago wrote the first American book on flowers and their culture. She also wrote a Gardener's Kalendar, with the work laid out day by day, very much like the Kalendar on another page of this magazine.

In developing our American roads we have been so intent on making the roadbeds good for men to pass along that we have neglected to make the roadsides good for men to look upon. We neglect the streets behind ours because we think we do not own them.

It was a woman who, twenty years ago, conceived the idea of improving the gardens on the street behind hers. She formed a circle of her friends, and the first garden club came into existence. Today the membership of the various women's garden clubs in America numbers over 10,000.

There is no such thing as personal ownership of flowers. The winds scatter the seeds far afield, and what was your treasured possession this year is your neighbor's next.

Later mere man approvingly put his shoulder to the wheel and joined the movement. In towns all over the country this year are being conducted garden and yard improvement competitions supported by men's clubs and chambers of commerce.

The road belongs to everyone, and the man who would go about doing good with flowers might well turn his energies to it. An early start for the train some morning would give enough time to plant a dozen rambler cuttings to cover that unsightly wall. A Saturday afternoon would see planted enough seeds to make your passage and others beautiful with flowers the rest of the summer.

Women started the movement because women have an instinctive habit of making the home and its surroundings beautiful. Men took it up because they knew that better gardens meant better towns.

THESE are not flowers to pluck, but flowers to look at, flowers that brighten up a barren corner and quicken your blood when you pass. To plant them, of course, is a private charity. Yet what man of us hasn't little secret kindnesses he does when the crowd is not looking?

To grow flowers where once was a weedy wilderness works the same miracle of regeneration in a town's soul that contact with the fresh-turned earth works in the soul of man.

THE sower in the parable went forth to sow. Some of his lauds were

IN PRAISE OF APPLE TREES

I

*Our mountain firs are straight and tall;
And oaks there be with mossy knees
And pleasant shade; but, best of all,
For comradeship, are apple trees.*

III

*Your hemlock sighs of forest combe,
Your pine of rocky height or glen;
But apple orchards breathe of home,—
Their trees have always dwelt with
men.*

II

*Waist-deep in fragrant meadow-grass,
A kindly company are they;
And what is richer than the mass
Of bloom that buries them in May?*

IV

*Beneath their boughs the cattle graze,
Among their leaves the robins flute,
And bountifully autumn weighs
Their branches low with hardy fruit.*

V

*Yes, elm and beech have stately charms
And so have sycamore and lime;
But apple trees have friendly arms
That beg a little boy to climb.*

ARTHUR GUITERMAN.

Senhouse, the wanderer of Hewlett's novel, was moved by just such charity, and he went about planting flowers in waste places of England. "Johnny Appleseed," stirred by the same feeling, set out orchards along our frontiers a hundred years ago.

We cannot all tramp the countryside setting out orchards. We cannot all gather flowers from the uttermost parts of the earth to plant in our neglected American meadows. But this we can realize—that charity and gardening only begin at home. There is always the street behind yours.



A NIPPONESE CORNER IN AMERICA

The vogue for Japanese gardens has grown to such an extent that the gardens made here recently bear favorable comparison with their Oriental prototype. We have caught the Nipponese spirit. Of this, the above glimpse, showing Wistaria Chinensis—in bloom, is a witness. J. F. Street, landscape architect



For years Frau Karl Druschki has been a leader among white hybrid perpetuals



This is a bed of Frau Karl Druschki in its prime. Compare the full-blown blossoms with the opening buds in the upper picture



A rich, satiny-pink color, large size and fragrance mark Mrs. John Laing



No hybrid perpetual bed is complete without Ulrich Brunner, a superb red sort



Captain Hayward is a bright scarlet "June rose" of the most attractive form

THE BEGINNER'S ROSE GARDEN

Practical Instructions to Enable Anyone with a Bit of Spare Room in the Garden to Raise Successful Blossoms

ROBERT STELL

SURELY you can have one! Roses are not restricted to huge beds, a head gardener, five under gardeners, and a general atmosphere of landed aristocracy. A 20' bed of them will produce just as many and just as fine blooms per plant as a twenty-acre one, and it is a great deal more homelike. Forget the idea that rose growing is a delight for kings and a delusion for ordinary mortals, and begin it this spring.

In setting down these hints for the inexperienced rosarian, I am considering primarily the requirements of that large class whose allotment of flower garden space is limited and who wish to devote perhaps a large proportion of it to the growing of other things. There is no necessity of sacrificing the unquestioned pleasure of annuals and perennials of the rose garden whim, no necessity for hybrid teas or hybrid perpetuals to be the dominant feature of the flower landscape unless you wish them so. The general principles here given would, indeed, apply to operations on a much larger scale, but that is not the point. What we want to know is where, when and for how much the beginner's rose garden can be established.

THE MATTER OF LOCATION

Success in growing these plants depends more than anything else upon certain fundamental rules governing the location and construction of the bed. The subse-

quent care of the bushes—pruning, the use of insecticides, and other details—will be of small service in producing abundant bloom if the literal groundwork of the whole effort is faulty.

First, if you can, choose a place where the soil is naturally well drained. Roses *will* grow on a windy hilltop or in a fairly dry hollow, but such situations are not ideal because of the undue exposure in the first case and the settling of cold air in the second. A happy medium between these two extremes is the best, especially if there be added a generous amount of sunshine and on the north the protection of a house wall or dense shrubbery border. The sunny side of an evergreen windbreak is often a good place for the rosebed, but in every case remember that it must be located far enough from other plantings so that the roots of the latter cannot reach it.

SIZE AND CONSTRUCTION

The specific dimensions and form of the bed may to a great extent be governed by circumstances. So long as 20" width is allowed for a single line of plants, and 4' for a double line, the shape of the bed is comparatively unimportant. If it is to be viewed and reached from one side only, it should contain but a single row of bushes; if designed to face both ways, plant it double. In no case, however, is it advisable to have the bed more than two rows wide, be-

Have you a strip in your garden, 30' x 2'? Would you like to start a rose garden there? Properly planted it would hold twelve two-year old budded bushes. The bushes, which are high grade stock, sell for 75 cents each, and the entire rose plot, including tools, powder and spraying solution, and fertilizer should not cost more than \$10. We cannot tell you how many blossoms you will gather from this bed, but we can tell you where you can buy the plants, or, you may purchase them through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York.

cause of the difficulty in gathering the blooms which a greater number would entail.

For the sake of definiteness, let us assume that the area available for rose planting is a 30' strip along the garden border. Here a single row of the plants is to be used to form a background for the other flowers, so the bed, when prepared, need be only 20" to 2' wide.

Several weeks before planting time, which means as soon as the ground is workable, dig out the soil along the entire distance to a depth of 2', piling the sods and top soil on one side and the subsoil on the other. Break up the bottom of the trench with a pick and put in a layer of stones or cinders to form a definite, well-drained bottom. On this flooring replace the subsoil mixed with plenty of well-rotted manure, break up the sods and add them, and then the manured top soil. Finally fill the remainder with good, unmanured top soil until it comes 2" above the general ground level. After settling the surface should stand about 1" below the surrounding soil.

The interval between finishing the bed and planting time can well be devoted to selecting and buying the sorts you will use. A few words of advice in this connection may be valuable, although the variety of good roses obtainable is so great that no hard and fast rules of choice can be set down.

THE CHOICE OF VARIETIES

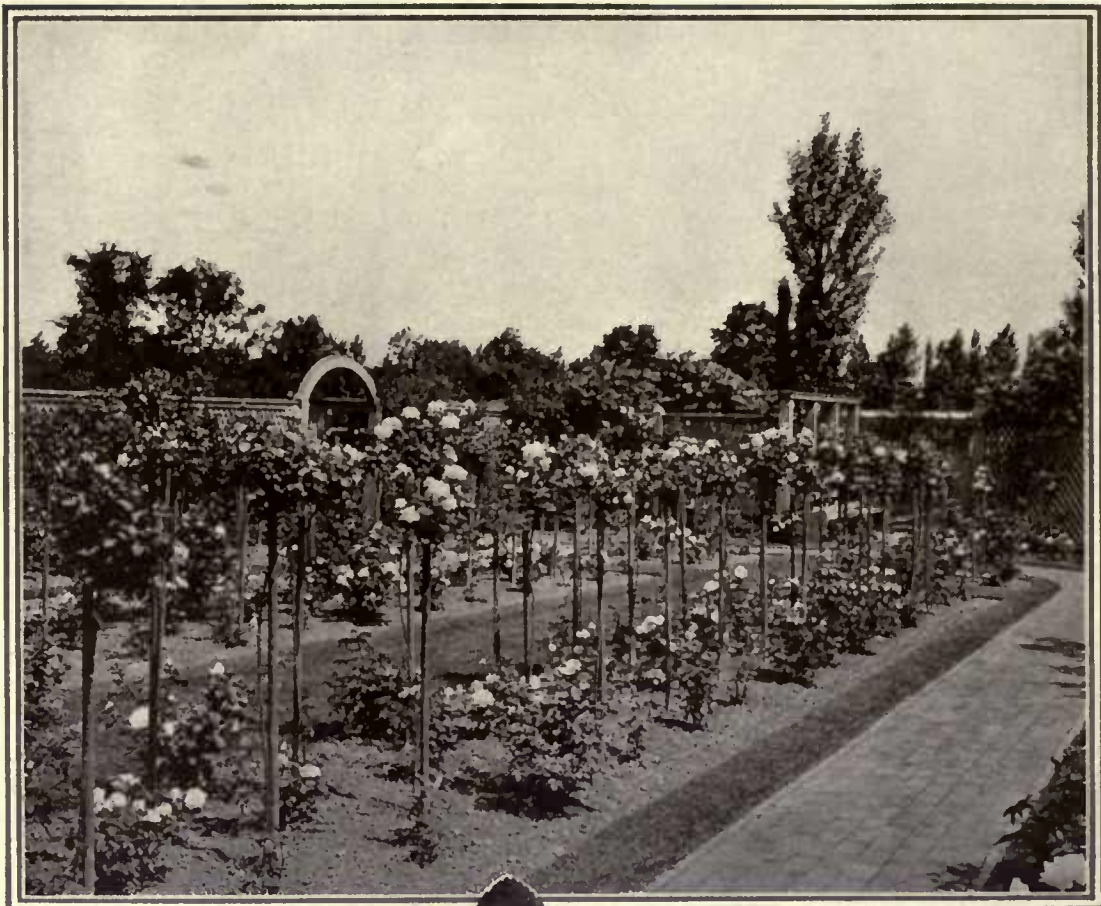
Generally speaking, the best blossoms will be obtained from plants that are grafted on a sturdy stock as distinguished from those growing on their own roots. Such plants can be secured from any of the reliable dealers, the two best combinations being hybrid perpetuals on Manetti stock, and hybrid teas on brier. Self-rooted bushes can be obtained at a considerably lower price than the budded ones.

The age of the bushes is also important. Strong two-year-old field grown plants cost about three times as much as the young pot-grown ones from the greenhouse, but they have the great advantage of yielding satisfactory bloom the first season. A third size, about midway between these two in dimensions and price, is listed by many dealers.

In the matter of sorts you can hardly do better than make a selection from the following lists. Your 30' bed will accommodate twelve bushes set at the standard distance of 30" apart, and the final selection should, in most cases, contain some of each of the four classes, hybrid perpetuals, teas, hybrid teas and moss.

Hybrid perpetuals ("June Roses"): Red—General Jacqueminot, Ulrich Brunner, Anne de Diesbach, Captain Hayward, Prince Camille de

(Continued on page 60)

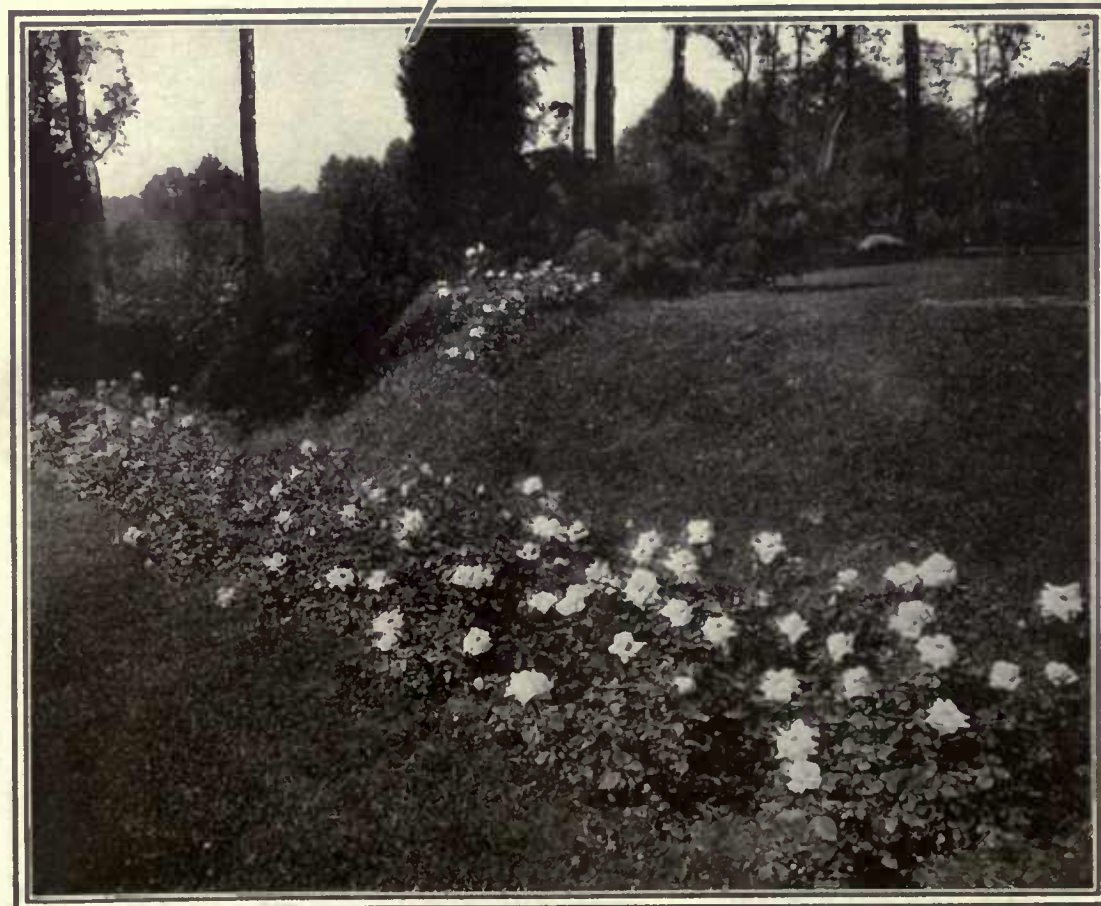


"Standard" roses, reinforced by stakes, may be alternated with the usual bush type



Moss roses there should be, if only for their three hundred years of history

A terrace or other windbreak to the north of the rosebed is often a desirable protection



THE BIRD CLUB MOVEMENT

What It Is, What It Means,
and What It Does

ERNEST HAROLD BAYNES



Utility and rustic attractiveness combined; one of the many types of nest-boxes. \$2.50



A sheltered feeding tray in winter and a nesting shelf for robins in spring. \$1.25

NOT long ago I was walking past a farmyard near Meriden, New Hampshire, and stopped for a minute to chat with the farmer, who was watering a horse at a trough. A lanky young countryman with a gun over his shoulder was sauntering towards us down the road, when a great hawk swept round the corner of the barn into full view. Up went the gun, but before it could be fired the farmer had dropped his halter rope and delivered a yell which effected an instant stay of proceedings.

"Don't you shoot that hawk!" And the voice was menacing and eloquent of what might follow. "He's after your chickens," responded the lanky one in an injured tone.

"No he ain't, either," continued the farmer, warming to the defense of the bird. "That fellow's a Marsh Hawk; you can tell him by the white patch on his back. He never touches my chickens. He's after the mice; that's what he's after, and he gets 'em, too. I wouldn't have that hawk shot for twenty-five dollars."

That farmer had learned something worth knowing; something which all intelligent farmers will know before long. He had learned that hawks are not all alike in their feeding habits, and that if a few are destructive to poultry, many more are very useful as devourers of mice and other rodents. Furthermore, he realized the wasteful folly of destroying useful hawks for the misdeeds of their marauding relatives.

I was especially interested because I knew that the man was a member of the Meriden Bird Club, and that he had had his attention called to the value of the birds of prey for the first time at one of the monthly meetings of that club. And at other meetings he had learned the value of other birds. He knows that the presence of Swallows and Swifts and Flycatchers in the vicinity of his farm buildings means fewer flies and mosquitoes, and consequently greater comfort for his family and

THERE are over 500,000 men and women, boys and girls in America actively enrolled in organizations for the preservation of bird life. There ought to be thrice that number. This article tells what has been done and what can be done. It is by the man who put the movement on the map—Ernest Harold Baynes, the Birds' Big Brother, who wrote "Wild Bird Guests," and has organized over fifty per cent. of the bird clubs in the United States. If you want further information about these things, write The Editor, House & Garden, 440 Fourth Avenue, New York.

for his live stock. He knows that a single pair of Rose-breasted Grosbeaks in his garden will keep down the potato beetles on an acre of potatoes, and that the Sparrows and Finches are helping him in his fight against the weeds which every year threaten to choke his crops. Perhaps he does not as yet appreciate to the full the moral and esthetic values of the birds about the place, but there are signs that he is beginning to appreciate them. Even now he and his wife are proud of the "Golden Robins," as he calls the Baltimore Orioles, which come year

after year to the elm tree in his dooryard, and proud of the achievements of their ten-year-old boy who attracts Chickadees to the window-sill and who shows rather unusual ability to imitate the notes of some of our commoner songsters.

In short, the attitude of this farmer and his wife and their boy towards the birds is the right attitude, and, what is more important, it is indicative of the general attitude of the community in which they live—an attitude brought about through the work of the local bird club.

And therein lies one of the beauties of the bird club movement; its chief object is not the multiplication of laws, which at best afford only temporary relief for the birds, and which are liable to be repealed at any session of the legislature, but the creation of an attitude of mind so friendly to the birds that laws for their protection are scarcely necessary.

MAKING BIRD FRIENDS

The writer has long believed that the surest way to create this attitude of mind is to establish intimate relations between the people and the birds about them. And he has proved by repeated experiment that as surely as this is done, so surely will there result a mutual friendship which nothing is likely to break. It remains, then, only to learn the gentle art of attracting birds to the home grounds to accomplish the object of the

A Berlepsch box, the best imitation of a natural nesting cavity, and its Bluebird tenant. In this size it costs \$1.25



A genuine "bird on the hand" is an ideal that can be attained by anyone who adopts the right methods. This is a recent photograph of Mr. Baynes and one of his many "wild bird guests"

The Hairy Woodpecker, tail propped against the bark for support, enjoys the suet supply, especially in winter





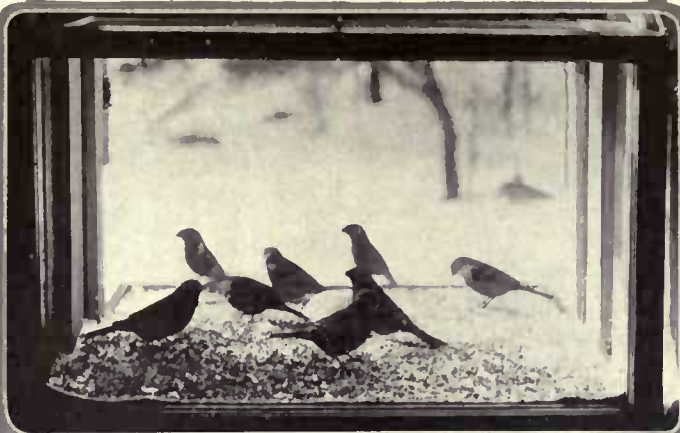
For the colonizing Purple Martins a nesting house with many compartments is used



Winter in Henry Ford's bird sanctuary. The gun is for marauding cats and other vermin



Even the beneficial little Screech Owl will avail himself of a convenient nest-box



Pine Grosbeaks at a window feeding box in Meriden, "the Bird Village." The photograph was taken from inside the room and illustrates one of the tangible results of the Bird Club Movement



Economically and esthetically valuable, these young House Wrens are now ready to fly

bird club movement, and incidentally to enter a fairyland as wonderful and beautiful as that of Hans Anderson or the Brothers Grimm.

Just think of having wild birds so unafraid that they will sit at the table and take breakfast with you; of having them gather about you as you sit on the ground in your garden or orchard, alighting upon your hands, your head or your shoulders. Think of having birds accompany you on your walks in the woods and pastures, alighting on your camera when you stop to take a photograph, and at noon hopping onto your knee to share your lunch with you. What would you not give to be on such friendly terms with a wild song bird as to be able to stroke her as she sat upon her nest or pick her up as she perched on the edge of it?

Mrs. Baynes and I have had every one of these experiences and many others, some of them a hundred times over. And the best of it is there is no mystery about it; the reader himself or anyone else can do the same things if he will only adopt a friendly attitude towards his feathered neighbors, invite them to his home, and offer them in a measure at least, the same kind of hospitality which he would extend to his human guests. And as he studies their needs he may be surprised to find how much those needs resemble his own. The birds require and will appreciate a liberal supply of good food and water, a quiet room away from dangers and annoyances, with shade and fruit trees and shrubbery nearby, and a pool of clear water in which to splash



The Toledo, Ohio, Boy Scouts aided in putting up 3,000 boxes in the public parks in one day

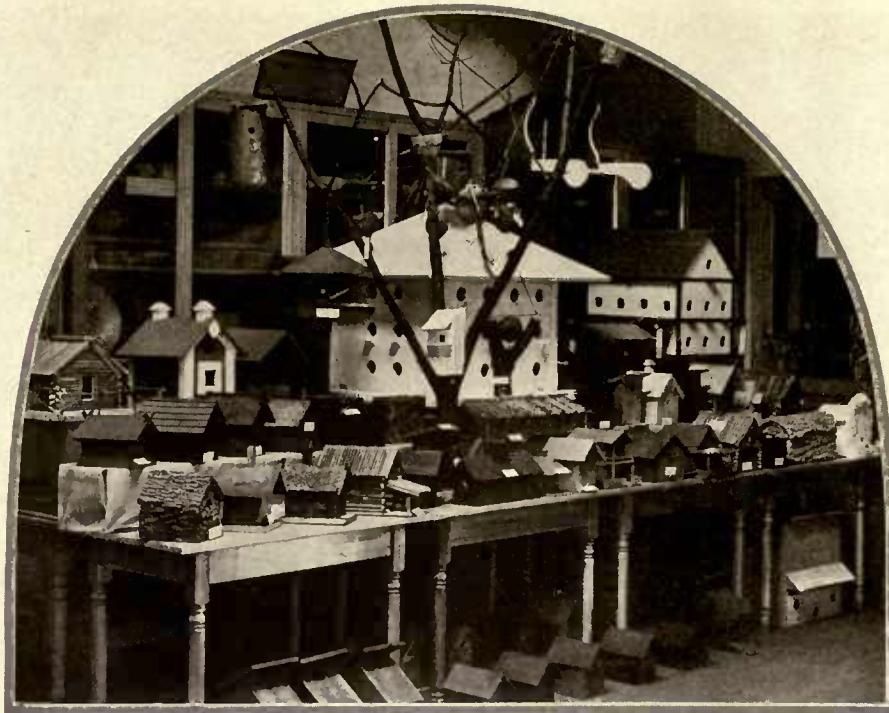
and refresh themselves in the hot weather. Give them these things and they will become your intimate friends; this is not a theory, but a fact.

WHERE THE MOVEMENT STARTED

In the Village of Meriden, N. H., where almost everyone practices hospitality of this kind, twenty-three different species come to the window-sills for food, and seven species have come to the hands and shoulders of their hosts and hostesses. I have seen hundreds of birds feeding at once in front of one doorstep in the winter, and hundreds more at the next door down the street. In a single bird bath I have seen twenty-five birds of several different species, all bathing at once, while many more sat in the bushes nearby awaiting their turn. Last spring I had four Berlepsch nest boxes on my house and barn. Two were occupied by Bluebirds, one by Tree Swallows and one by Chickadees. One of the Chickadees was a very old friend, and would not only alight upon our hands, but would allow us to stroke her and pick her up. None of these birds required any law to protect them. If any outsider attempted to injure one, there wouldn't be any law strong enough to protect him.

What a bird club can do to create an active interest in the welfare of the local wild birds, the reader would appreciate if he were to visit that little New Hampshire village this spring and see the many preparations being made to ensure a warm

welcome for feathered guests. Nest-boxes, chiefly of the Berlepsch type, for the accommodation of tenants varying in size from House Wrens to Pileated Woodpeckers, are being erected in the streets, in the woodland and on poles at the edges of the fields. Bird baths of many types are being cleaned and overhauled, and down in the Bird Sanctuary the superintendent is busy setting out berry-bearing trees and shrubs and creepers, and giving directions for the planting of wheat and hemp and millet and sunflowers to provide food for the hungry feathered folk next fall and winter.



"The way Davenport, Iowa, does it." The Academy Bird Club's exhibition of bird houses made by residents of the city is indicative of the growing impulse and power of the Movement

that this movement has already spread to hundreds of other villages and towns scattered all over the United States; if the reader were to visit any one of these places he would find similar activities in progress. And his respect for the movement would increase as he discovered that the work of caring for the birds is not left to the sentimentalists, but is being carried on by the sanest and most level-headed people in each community — people who have come to realize that the Bird Club Movement is a good thing, not only for the birds, but for the towns and villages and the surrounding farms, and for the people who live there.

THE SPREADING MOVEMENT

These activities might seem to have merely local significance until it is learned that Meriden, New Hampshire, was the starting point of what is known as "The Bird Club Movement" and

spring that this work is going on; it is going on all the year 'round. Last winter I visited many towns where people were
(Continued on page 54)



The first and inflexible rule, applying to Japanese flower arrangement, is to group the sprays and hold them so closely together that they appear to be a growing plant

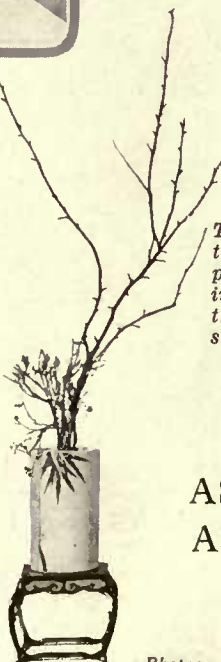


The flowers are then arranged to show three triangular points—the tallest, representing the Heavens, rises over the center of the bowl; the second, Man; the third, Earth



The decorative value of a single flower is created by placing it in a flower holder within a bronze bowl with its leaves so grouped as to give it the appearance of a single plant

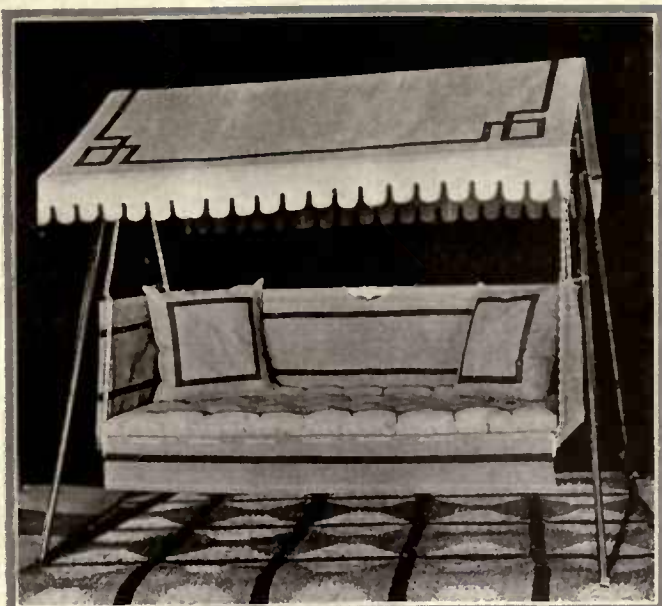
In this winter decoration, consisting of a dead branch and dried berries, the Japanese preference for delicacy and grace of outline rather than color, in floral decoration, is strongly shown



AS THE JAPANESE ARRANGE THEIR FLOWERS



When used in a vase, the stalk is held to one side of the opening, with a forked stick or "Kubari" cut to fit diagonally inside the neck of the vase. This practice is considered optional



For the porch or lawn comes a hammock, with sunshade, of deep yellow duck bound in green. It stands 7' 7" x 6' 6" x 4' 3" and sells complete as shown for \$37.50. It may also be had in white with red trim and grey with green trim



Good for flowers. a green pottery vase 9" high; 50 cents. Flowers by Wadley & Smythe



Sister to that opposite, this hammock comes in heavy duck striped with an awning stripe in two shades of green. It is 7' 7" long x 6' 6" high x 4' 3" wide. It costs \$37.50 complete



Don't disturb the sleeping tabby; she keeps the door open. With black and white coat she costs the same as in plain black metal, \$5



In the country every man's his own postman, and this decorated letter box hung on the gate post helps him and Uncle Sam. \$5



In black and white with twisted scroll design this set is seasonable. Chair and settee specially constructed for lawns. Table, \$10; chair, \$8.50; settee, \$12; small table, \$5; top cushion, \$2; bowl, \$3. Flowers by Stumpp



Helps for summer living—black gloss wheel tray, \$10; chair of rubbed enamel, \$2.75; in stain, \$1.25; screen of specially treated linden wood, \$3.50; shade of same material (4'x7'), \$2.50; (8'x7'), \$4.50

The willow chair to the left, without cushion, sells for \$8, cushion in tan and cream, \$1.25; table, woven willow top, \$5. Jardiniere of glazed pottery, birds and flower design, \$2. The chair to the right, \$5

IN THE OUT-DOOR LIVING-ROOM

The articles shown here can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City.



The single blossom peonies have a peculiarly fragile beauty

HWA WANG—KING OF FLOWERS

As Eleven Centuries of Fame Have Proved the Peony to Be—If Your Garden Does Not Contain It, Here Is That Which Will Convince You

GRACE TABOR

NEARLY two hundred and fifty years ago the historian of an expedition into China which had been made thirteen years earlier, had this to say:

"In the province of Suchue, near to Ching King, grows a certain flower called Meutang, in high esteem amongst them, and therefore called 'King of Flowers.' It differs very little in quality from the European rose, but is much larger and spreads its leaves further abroad. It far surpasses the rose in beauty, but falls short in richness of scent; it has not thorns or prickles, is generally of a white color, mingled with a little purple, yet there are some that are yellow and red. This flower grows upon a bush, and is carefully cherished and planted in all gardens belonging to the Grandees for one of the most choice flowers."

THE PEONY'S GREAT ANTIQUITY

For more than eleven centuries, too, this flower has been so cherished and planted—and who can say how much longer? Records of the year corresponding to 536 of our Christian era tell of the Sho Yo and the Mow Tan—the latter even then called "Hwa Wang" (King of Flowers) just as the former were named "Hwa Seang" (the King's Ministers) inasmuch as they were a little less beautiful and decidedly more common than the others.

So clouded by the mists of antiquity is the origin of the regal Meutang—the great tree peony of China—that no one has been able to determine whether or not it ever grew wild in the mountain fastnesses of the somnolent empire. Some believe that its magnificence came gradually to be, as the result of skilful handling of the common wild form, and indications point both ways, as a matter of fact, so it is doubtful if the truth will ever be known. Certainly Mow Tan—which you will have recognized, I am sure, as the *Pæonia moutan* of modern nomenclature—is never found now except in gardens, and never has been found elsewhere since the records of exploration have been kept.

I have spoken of the Chinese Sho Yo and Mow Tan first because of the unbroken chain of actual record concerning them, and because it is to Sho Yo—considered by the Orientals less splendid than the tree form, although its name does mean "most beautiful"—that we are indebted for a vast number of the finest modern varieties.

Sho Yo is the herbaceous species, christened by our botanists *Pæonia albiflora*—the medicinal plant of the Chinese. It is more than a medicine, however, for to this day its roots are used as a food by the Tartars. That we find it hardy in our severest sections is not remarkable, for



The double forms are showier and generally last longer than the single sorts



La Tulipe is a flesh pink shading to white, with carmine-tipped center petals



Prominent among the double herbaceous sorts is the flesh pink *Grandiflora rosca*

it thrives even in the northernmost regions of Siberia.

The European *Pæonia officinalis* is of quite as ancient lineage as the Oriental Sho Yo. But unfortunately, records were not kept in Europe as they were in Asia, and tradition and legendary tales furnish its only history. It is certain, however, that this variety gave the genus its classic name, for according to the legend this plant is the one received direct from the hands of a goddess, by *Pæon*, the physician who healed the wounds of the god Mars, suffered by him in the Trojan war.

To sum it all up, this particular plant was regarded among the ancients as one of the wonders of the whole creation—and that quite apart from its loveliness of bloom. In addition to its physical curative properties it had marvelous occult powers. A small piece worn at the neck as a charm protected the wearer from the most potent enchantments, and all demons avoided its locality with scrupulous care. And so to this day more than one old dooryard is guarded by a venerable “piney” that was planted long ago for the purpose of making the place uninhabitable for this gentry—and immune to all forms of bewitchment.

But all of this is only the romance of this veritable flower monarch, and helps not at all in the selection and planting and care of any particular plant. To grow peonies we must know peonies—not just know yarns and tales about them.

COLORS AND CUTTING

Very well. Suppose we start with color, this seeming to have been the earliest distinction recognized, just as it is today the most important. How many colors are there? And what are they?

Through nearly every shade of red to bluish and white we have them now, and in exquisitely rose-tinted mauves that show the purple strain vitally active. White, pure and glistening, and white flushed with pink so faint it is scarce believable; white tinted with yellow; pink suffused with yellow; yellow itself; and salmon shades too lovely to be described—all these are the colors that have come to be since the Sho Yo came to our land and into the hands of the gardeners of the Occident.

Nearly all of the lighter and more delicate colors fade appreciably after opening, if exposed to the heat and glare of the sun's rays. For garden effect, therefore, it is wiser to limit the selection to those varieties which are least susceptible to this bleaching process. But for cutting this is not so important, because if the buds are cut at the proper time and brought indoors, even the most delicate shades hold true as long as the bloom is fresh.

Commercial growers of the peony consider the proper time for cutting to be when the first petals begin to open back, and their practice of *instantly* dropping the severed bud into a bucket of water should always be followed, if best results are expected. Have the water close at hand and set each flower stem down into it. If it is deep enough to immerse the entire stem, so much the better; but of course the flowers themselves should not be allowed to fall into it. No flowers are im-

proved by a complete ducking.

The reasons for this instant submergence are twofold: the immense size of the flower and its very open stem. By reason of its size it gives off a large quantity of moisture in transpiration, therefore it must not be deprived of moisture for any length of time, else this transpiring process will take from the tissues themselves. By reason of its open stem air passes into it as soon as it is severed from the plant, and once its stem and tissues are air filled the flower is permanently at a disadvantage.

Buds cut at the proper time and dropped into water immediately may be allowed to open as they will indoors usually. Commercial growers open them in a cool, dark place; but this is of course unnecessary under ordinary home conditions. Please remember that the time of cutting is not the same with all varieties, for some do better if cut early and some if cut late. It is always safer to err on the side of waiting a bit late than to cut prematurely, for a peony bud cut before its time, before it is properly matured, will simply stop where it is and never be anything but a bud. Note, too, that for the plant's sake a great quantity of leafage should not be cut when the flowers are, for leaves are required by the plant in order that it may make the robust growth each season, below ground, that is necessary if it is to furnish the maximum quantity of flowers when the next summer arrives.



The Japanese single white shows the early stages of double flower development

SIX DIFFERENT TYPES

The form of the blossom is regarded as more important by peony authorities now than the color, for as the flowers have progressed in doubling they have taken on six distinct shapes. So an artificial classification into six types was adopted in the exhaustive experiments begun at Cornell University in 1904 and carried on for some years.

First comes the “single,” the a n e m o n e flowered peony, familiar to us all; then the “Japanese,” showing a blossom wherein the doubling process has just nicely started, and little remnants of anthers, still showing at the tips of the petaloids or small inner petals, reveal the method by which this process is carried on—namely, by the transformation of filaments

and their topping anthers into regular petals.

“Bomb” is the third—a distinct advance to the wholly double flower, with never a trace of anther on petaloid tip; “semi-double” comes next and is just a sort of general class where everything that doesn't fit elsewhere is conveniently dumped. The most definite characteristic in this division is lack of uniformity in the transformation of the filaments into petals, so that petaloids of all widths and sizes are present in the same flower.

Following this general, all-embracing class comes that designated as “crown,” a name suggested by the form of the flower when the petaloids, though fully transformed, are distinctly different from the true petals, and a crown results. And last of all is “rose”—the fully developed and regularly formed flower—the type most commonly chosen and therefore most

(Continued on page 58)



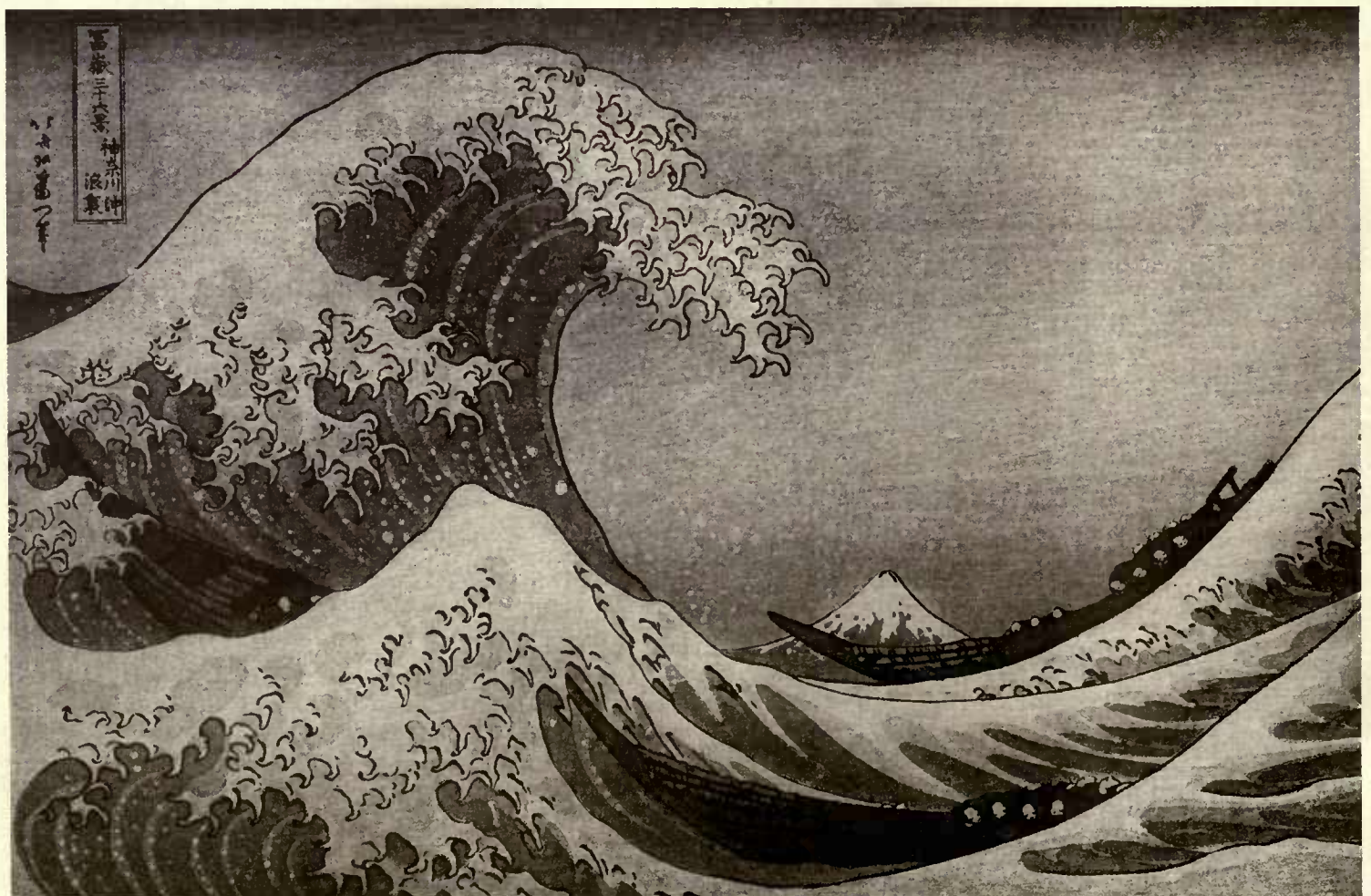
Various steps in the transition from single to double blooms are illustrated by these Japanese varieties



Two women of the Bimsei Era (1818-1829). A color print by Shunsho (1726-1792) who dominated Japanese color print design during the 70's of the 18th Century



The color print process, by Utamaro (1753-1806). The figure in the foreground sharpens the engraving knife, the other two work on the outline and chisel the block



"The Wave," a diptych from the "Thirty-six Views of Trigi," by Hokusai (1760-1849), the most popular Japanese color print artist. During sixty working years he produced over 30,000 sketches and illustrated more than 500 volumes

COLLECTING JAPANESE COLOR PRINTS

GARDNER TEALL

One peculiar phase of collecting is the way certain objects, without any apparent reason, creep into popularity. That is the case of Japanese prints. Reports from dealers in various parts of the country show that the demand for them has tripled in the past two years. And the vogue is growing. If you want to start a collection or add to the ones you have, write The Collector's Mart, HOUSE & GARDEN, 440 Fourth Avenue, New York City

WHILE the canons of art are inflexible and enduring, fashion changes. There are those to whom only certain phases or fashions of art appeal—to some only the art of antiquity, to some that of mediæval or that of renaissance times, while others find interest only in current manifestations. Nevertheless, one owes it to the intelligence to permit the mind to be open to understanding, in little as well as in great things. It is not the knowledge a man puts into his brain that wears it, but rather the abuse of the means of acquiring it. Indeed, there are those who almost make it a profession not to cram the head; vacuity with such becomes a pastime, again a fetish.

You, Gentle Reader, may wonder what all this has to do with collecting Japanese color prints. It is this: that the study of these color prints, the pleasure one takes in collecting them, and the certain joy to be had in their possession is, in the first place, founded on approaching the subject with an openness of mind that can conceive and can measure a viewpoint which is, perhaps, totally unlike one's own preconceived idea of a thing.

THE MISSING THIRD DIMENSION

Our own art having though it does, form, color, composition and perspective, presents to the æsthetic appreciation works quite different in intent from those of oriental artists. Japanese painting and Chinese painting, for instance, differ, to quote an eminent authority on the subject, W. von Seidlitz, from modern occidental painting in this, that it deliberately forgoes all means of producing an immediate illusion. It knows nothing of the third dimension, but confines itself to decorative effects in one plane. At the



"A Belle of the Yoshiwara," by Kersei Yusen (1792-1848). This print exhibits the particular employment of shadows as independent notes when used by the Japanese color printers

same time the extraordinarily developed powers of observation in the Japanese enable them to convey to their work an unusual amount of life and spirit.

This being so, one will realize that an appreciation of oriental painting, held by an occidental mind, betokens an intellectual development in that mind beyond the ordinary (which is to say, the occidental mind has led its intellect to weigh and consider the oriental viewpoint that has produced a work of art, and so, in turn, can understand it when such a work is placed before him).

The color prints of Japan of the 18th Century bore stronger marks of kinship to Japanese painting than do those of the 19th Century. These early works are, of course, held more highly in esteem by the Japanese themselves and by the advanced collector. But as the very lovely 19th Century works are accessible to everyone (and to the moderate purse as well), it is this latter class of prints that will probably engage the beginner's attention.

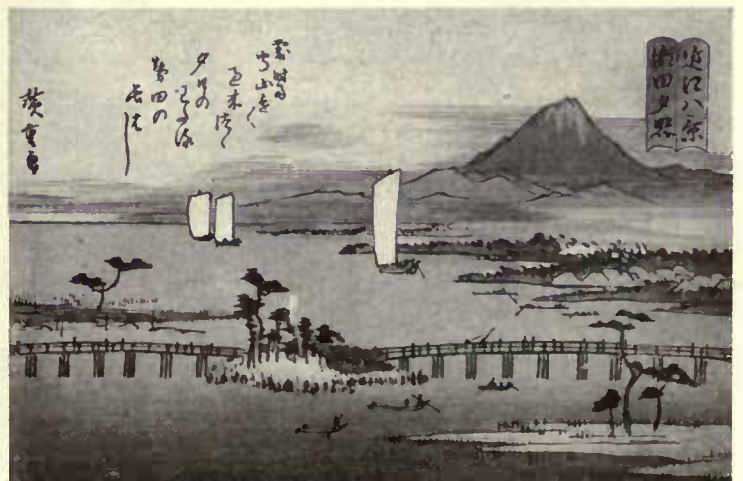
The earlier prints were the outcome of Japanese painting, but likewise had their inception as book-illustrations, later to occupy a position as independent works.

ESSENTIAL CHARACTERISTICS

In all Japanese prints there will be noted certain characteristics. Shadows, the play of light and shade (*chiaroscuro*) have no proper place in the Japanese color print (nor, indeed, in Japanese painting). The Japanese artist considers the shadow to be too ephemeral a thing to be worthy his consideration, though his skill could easily master its intricacies. Some of the color prints by Yeisen (1791-1851) prove this to be true. Again, the model-



"A Snowy Landscape," by Hiroshige (1796-1858), one of the most popular color print artists of Japan



"Evening Glow at Siva," by Hiroshige. Fully 4,000 subjects are credited to this artist, yet fine copies are scarce



"A Girl by a Stream," the work of Moromasa, and typical of the earlier Japanese color prints



"Swallows," one of Utamaro's most beautiful prints, exquisite in both line and color

ing so dear to the occidental mind, is disdained by the Japanese artist. He scorns to attempt "life-like fruit pieces." He keeps his design practically and intentionally flat. The Japanese artist treats perspective—when he introduces it at all—in accordance with the ancient art-canons of Chinese painting, as imaginative, not as reproductive of the precise idea of literal actuality. Not ignorance but intention leads the Japanese color print artist upon his deliberative way. Again, oriental and occidental ideals of human beauty differ greatly. But even here the Japanese artist seldom wishes to produce actual portraiture. The faces he introduces are, instead, to be taken as conventional symbols, and one almost always finds them set at the same angle. Occasionally more literal portraiture is attempted, as in the rare portrait of Hiroshige by Kunisada. To the uninitiated this might seem provocative of monotony, but once the intention of Japanese art is understood an interest will be quickened. Shuzan, a Japanese art-writer, had this to say in speaking of the art of his country in 1777: "Among the various kinds of painting there is one which is

called the naturalistic, in which it is thought proper to represent flowers, grasses, fishes, insects, etc., exactly as they appear in Nature. This is a special style and certainly not one to be despised; but since it only aims at showing the forms of things, without regard for the canons of art, it is after all merely a commonplace and can lay no claims to good taste." Thus we have an early contemporary Japanese opinion of the naturalistic in art. At the same time, as von Seidlitz aptly remarks, "The differential of Japanese art is just this, that into perfectly conventional forms is infused a content constantly fresh-drawn from Nature." Furthermore, the marvelous mastery of line which the Japanese artists commanded enabled the designers of color prints to convey the sense of the spirit to their work.



"A Japanese Hero," by Kumjoshi (1800-1861)

HOW THE PRINTS ARE MADE

As a knowledge of how a thing is made should increase one's interest in it, the collector of Japanese color prints will wish to know how these were made.

First the color print artist drew his design in (Continued on page 66)

NEW SMOCKS FOR THE GARDEN

The names of the shops where these smocks can be purchased will be gladly furnished on application. Purchases may be made through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City.



A simple, serviceable galatea smock comes in various colors with large embroidered dots on the collar, wrist straps and on the smocking at the front, \$3. Bangkok straw hat, \$4.50



Adapted not only for garden but general summer wear is this smock dress of crepe etamine trimmed with gaily colored cretonne. With black border, \$16.50; hat to match, black satin crown, \$5.50



Buff linen with black and white cretonne applied irregularly on the skirt, \$10.50. The hat is of thatched straw with blue facing and four links of rose toned carved bone across front, \$11.95



Garden skirt of white habutaye with black and white overpattern and splotches of dull purple, tan and blue, \$15. Hat and basket are of rough straw lined with cretonne and cost \$5.95 each

A percale garden set in various colors trimmed with cretonne. Sleeves practical and apron with many pockets, feather-stitched by hand, \$8 the set



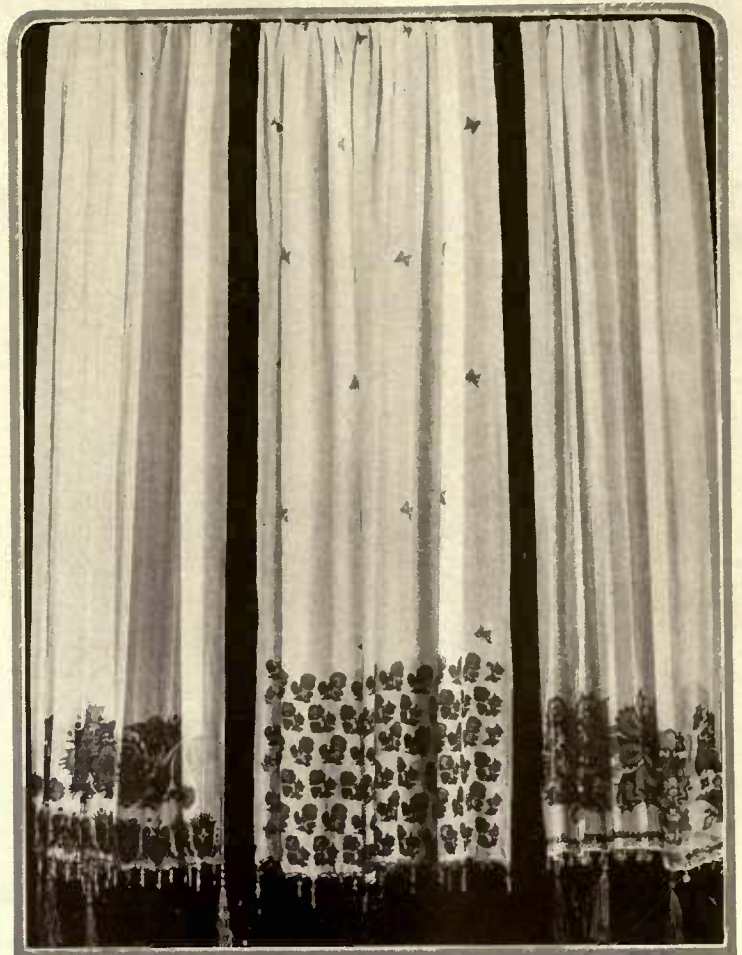
A novelty hat pin particularly appropriate for a garden hat—a realistic dragon-fly of celluloid, \$1



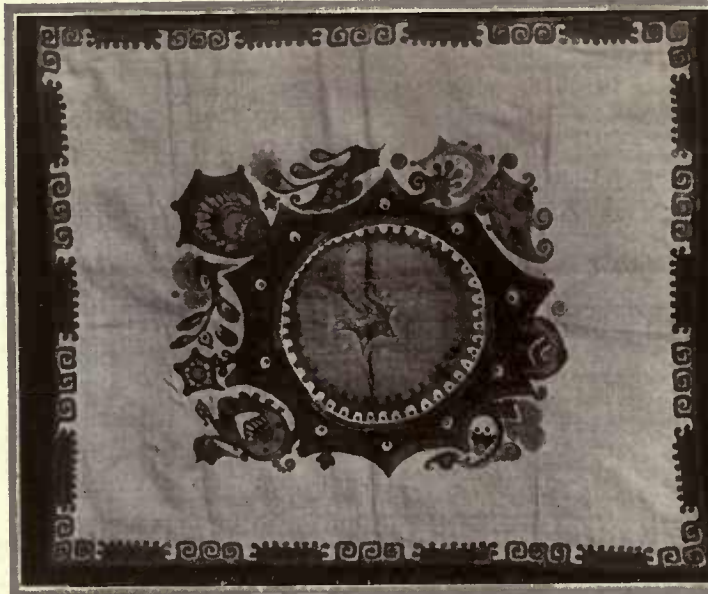
The latest smock is of blue and white checked gingham gathered onto a high waist and collared with white linen. The hat is of peanut straw, brim covered with checked gingham. \$20 the set



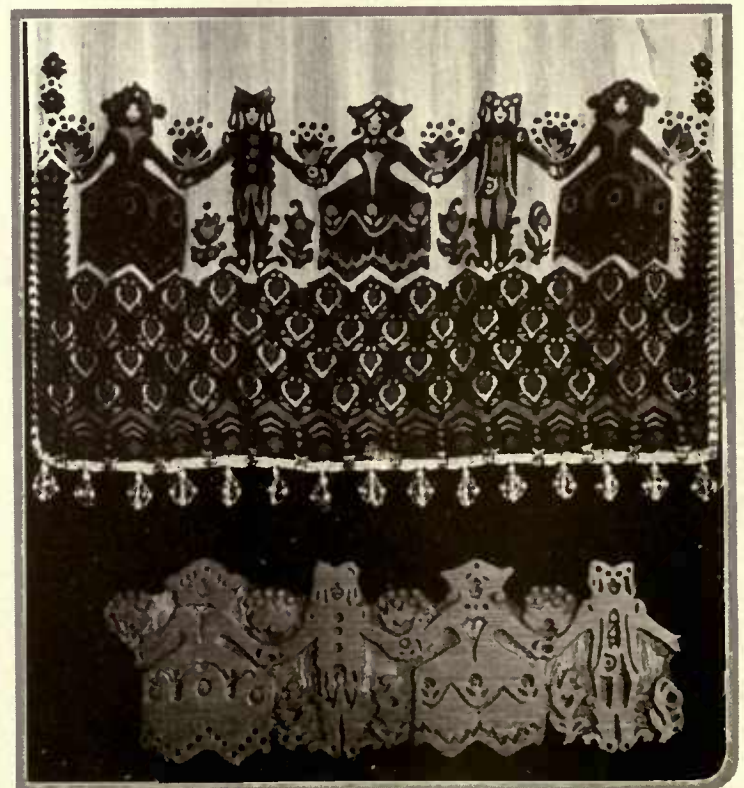
Among the patterns for embroidered cushions is one with a center of peacock blue linen bordered with brilliant green thread. The vine is worked in tones of ivory, rose, blue and yellow



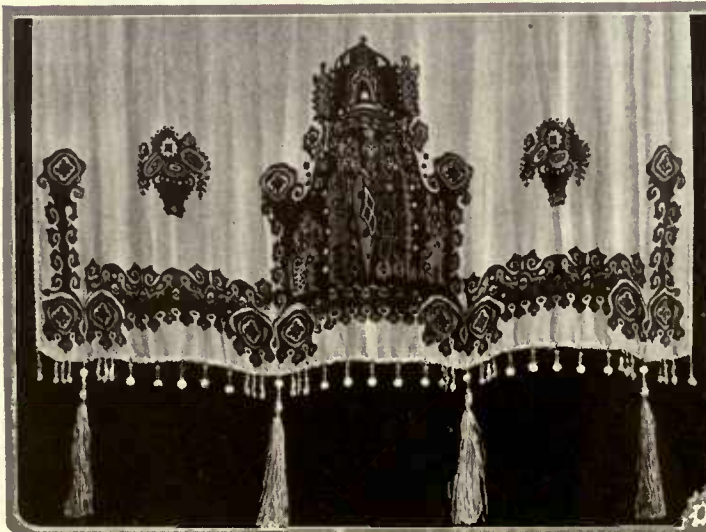
Of the many scarves the Johonnots have created are three whose designs lend themselves admirably to use as curtains. They are here shown at only half length



Given a piece of rough, natural silk of a neutral tone, these handcrafters embroider it with half a dozen striking colors, in a new design—and a table mat is evolved



A Swedish folk dance in a garden, and the wood-block from which it was printed. The dress of the dancers is dull blue with ornaments of crimson and yellow, the flower pattern being green and yellow



The King, looking forth from his purple background, observed that the dog had a mulberry coat that the flowers were quite properly swing from their ethereal chains in the dull arey jars and said, "Truly, my dear we are very beautiful." To which the Queen, as she should, agreed

PRINT AND NEEDLEWORK
THAT MARK A NEW
DECORATIVE NOTE



WE are fortunate, we of this day and generation, for we are to see the first flowerings of a truly characteristic American art. Where? In the exhibition galleries with easel picture crowding easel picture—the one diminishing what beauty there may be in the other? No, nor in the further multiplication of useless “objects of art,” but in the development of our free American spirit through the many phases of handicraft and architecture.

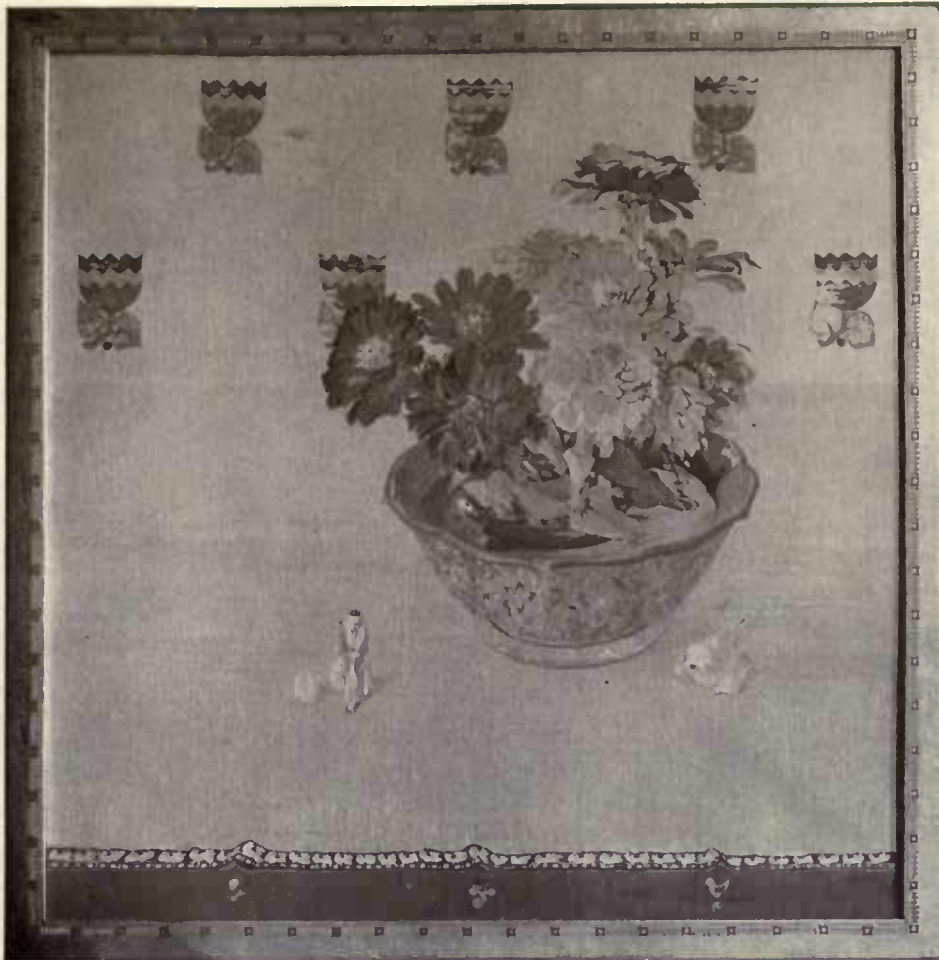
Here, there and in every corner of these United States are individual architects working, not to revive the glories of past ages, but truthfully and tastefully to solve the problems of the present; designers and craftsmen, in groups and alone, working to beautify the interiors of these homes of a new understanding; working to make charming the costumes of the hour and to enhance with sympathetic touch the products of the modern printing press.

Rightly, we are coming to understand the arts, not as frail, extraneous accomplishments, but as a sincere part and parcel of cultured life, and to grasp the vital distinction between *applied art* and *art applied*. * * * The one—applied art—a high spiritual prophecy of the potential beauty inherent in the nature of a material, as, an incidence of hundreds, the delicate carvings and clear finish of a beautifully grained wood bringing into life the innate loveliness of the graceful, natural markings which the experience of growth have created, or, the subtle tinting of fine fabrics and the delicate, sympathetic embroidery of them that their qualities of charm may be enriched; the other—art applied—a base imposition of the laws of form and of color upon a material, regardless of the nature of that material, as the imitation of one through another, or the application of a coarse medium to a delicate material for *effect*.

AS, gradually, we come to appreciate these essentials we find the “fine arts” once more filling their place in the big, real work of the world, creative design, the appropriate use of pattern and color and simplicity of decorative scheme are again, as they were in the pre-commercial days, the fascinating element of charm in building, in book and in gown.

“Instead of the artist, as we are wont to know him,” to quote Holbrook Jackson, in his book on William Morris, “living a pampered or neglected life according to the measure of success he has obtained in the making of things complete in themselves and bearing only the slightest relationship to the activities of life, we”—in the clearer understanding and deeper appreciation of *applied art*—“shall have the craftsman.”

IT was this realization of a bigger, more practical work that led Ralph Helm Johannot to leave his position as head



A convincing demonstration that “pattern is beauty.” The painting is keyed in sunshine yellow. The zinnias are lightly painted in lavender, yellow and crimson, the flowerholder gray-black, while the water is green-blue. Background patterns are sea-green, chrome-yellow and pale crimson. The frame is silver and blue

IS PATTERN BEAUTY?

A Question Raised by the Decorative Handicraft of Salome and Ralph Helm Johannot

MAUD A. O’HARROW

which apply directly to the beautifying of the home. A printed curtain of unusual pattern and striking colors, an embroidered pillow, a table cover, a miniature mural, along lines such as these have their energies been directed.

ON the opposite page are shown some examples of their design. The scarves, of which five are pictured here, are block printed crepe. Both the designs and the blocks are made by these handicrafters. The same designs have been applied to curtains of crepe and other materials. In the pattern lies their beauty. Or again, there is the embroidered pillow, a design in tans, blues, greens, ivory, rose and yellow. And here again the pattern is beauty. Their use in a room would give it immediate distinction.

These may seem small items, but it is by such that an interior attains individuality.

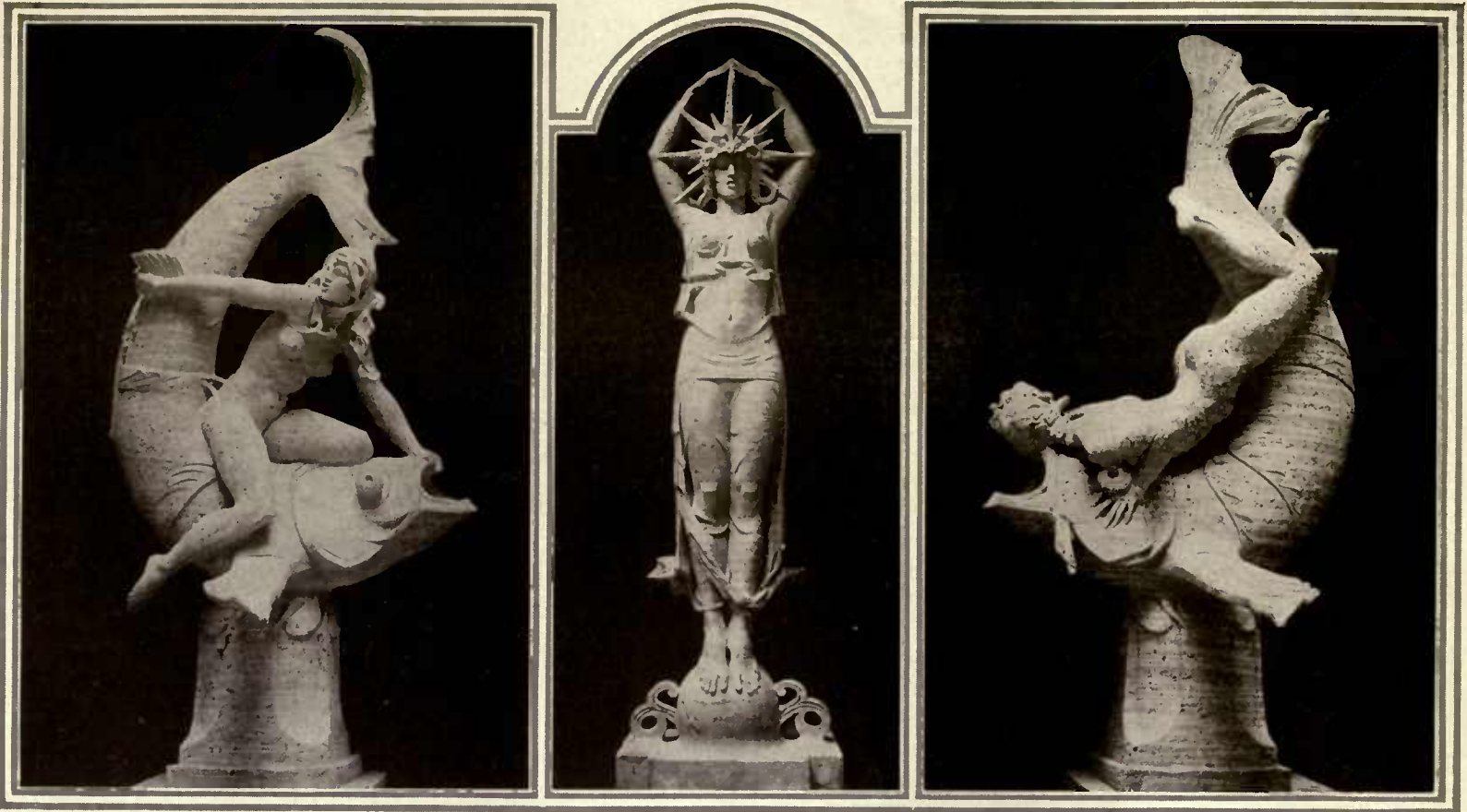
Unquestionably the first law for the decoration of interiors is to use those furnishings that are suitable to the room, to the house and to the sort of life the occupants live. That is suitability plus personality. The personal distinction lies in the judicious use of the smaller decorative accessories, objects especially wrought for those especial uses and places.

The same suitability that requires the right sort of furniture in a certain kind of room justifies the creation of these accessories. For they are the result of applying a pattern which is beautiful to material which also is beautiful.

When we shall have learned to appreciate this suitability of detail, our American interiors will begin to rise above the mediocre and attain something of distinction. Meantime here are the examples of the work of but two of our American handicraft artists. Hundreds of others are devoted to a like work. It is a sign of better things.

of the design department at Pratt Institute, in New York City, and, with Mrs. Johannot, to establish himself in California that they could carry theory into practice and develop the many phases of handicraft—particularly of interior decoration and costume—in which they have been interested for years.

Of their personal success, of the Medal of Honor awarded their work at the recent Pan-American Exposition and of their enthusiastic following in the various cities where they teach during the winter months Mr. Johannot has little to say, his thought is concentrated in spreading abroad a fine sincerity of artistic truthfulness, a respect for exquisite materials, their proper, natural use and enrichment and an interpretative comprehension of beauty in colorful, patterned design. These, his work, and the work of Mrs. Johannot, pictured here, speak for themselves. For their work is devoted to those arts



To see the real beauty of this Nereid fountain, visualize it and its companion opposite at either end of a garden pool with the greenery cropping up around its base. A. Sterling Calder, sculptor

"The Star," by A. Sterling Calder, originally shown in mammoth size at the Panama-Pacific Exposition, is now rendered smaller in bronze

This and the figure shown opposite were used as details of the "Fountain of Energy" at the Exposition. They now can be had in bronze in sizes required for gardens. A. Sterling Calder, sculptor

Placed at the end of a path against a tall hedge, this Hermes by Sara Morris Greene makes a perfect terminal figure



Surely it's a fay! Although the sculptor, Edward Berge, calls it "Wild Flower" fountain, because of the flower on her head

Another fountain from Edward Berge shows a lad in a characteristic attitude holding a frog that spatters him with water

Set this in a hedge so that only the face peeps above, and you've captured a laughing fay. Sara Morris Greene, sculptor



NYMPHS AND FAYS HAVE COME BACK AGAIN

At Least One Would Judge So From These Examples of Recent Garden Statuary

THE MID-SEASON GARDEN OF ABUNDANCE

Utilizing All the Ground All the Time to Produce the Highest Quality of Standard Crops—What the Various Sorts Will Do

ADOLPH KRUEH

AS in the case of the early vegetable garden discussed in March, certain crops predominate in the mid-season garden. They will furnish the big bulk of those vegetables, the growing of which I propose to suggest. But since few households use the same quantities of the same vegetables in the course of a season, it is up to the planter who acts upon these suggestions to adapt these plans to his specific needs.

The two principal factors in the successful conduct of a midseason garden are sensible utilization of space and continuous utilization of ground.

Similar as these two factors may appear to be, they stand for the application of two distinct principles. One suggests the use of vegetables that bear biggest crops on smallest space, the other stands for intensive cultivation of the ground at your disposal.

SHORT SEASON CROPS

It does not seem logical to grow



An example of intensive cultivation—lettuce between beets from seed, with space enough for tillage

such crops as melons, squashes, cucumbers, etc., in a garden 30' x 50'. The returns per square foot of ground from plants of "vining" growth are so small as compared with other crops which the same ground may be made to produce that it pays better to buy what few vegetables are wanted in unusual lines. The dependable standbys for the midseason garden are beans, beets, cabbage, corn, lettuce, onions, peas, radishes and tomatoes. These in turn may be divided into short season and long season crops, according to the time during which they occupy the ground.

By choosing proper varieties, lettuce and radishes may be had uninterruptedly until frost. The season of green peas may be extended until the end of August from seeds sown early in May, but pods from later plantings generally do not fill out well and it therefore does not pay to plant peas after the middle of May. In our garden we follow up sowing of Little



The midseason garden can never produce as it should unless it is given frequent and thorough cultivation. For this the wheel-hoe is the gardener's best ally



Beans should be sown 4" apart in the row. For best results allow 2½' between rows and cultivate thoroughly so as to keep the soil well stirred and weeds down



The midseason garden early in July. Incidentally, this is an excellent example of good planing and honest care



Another way to utilize all the space; radishes planted between tomatoes, and gathered before the latter mature

Marvel and Thomas Laxton among the real early kinds with Alderman and Potlach. Alderman is a very fine strain of the popular telephone pea, with vines 5' tall. In seventy-five days from date of planting it will reward you with five quarts of fine $4\frac{1}{2}$ " pods from every 15' of row, and the same space will yield three to four additional quarts ten days later, when Potlach yields its first crop.

Potlach peas are among the finest late sorts in cultivation today. They are a great improvement over old Stratagem, which they somewhat resemble in character of vines and shape of pods. Potlach grows from 24" to 30" high on good soil, and the vines should be supported since they are simply loaded with handsome 4" pods which are usually well filled with seven to eight large dark green peas of superb quality. Two 15' rows yielded eighteen quarts of pods for us the past season.

LETTUCE AND RADISHES

Among the lettuces I am tempted to call California Cream Butter the best sort for early summer. When Wayahead, Tenderheart and other early heading varieties have seen their days, this variety glories in perfecting handsome, solid heads, 8" to 10" in diameter. California Cream Butter is at its best seventy-five days from date seeds were sown, and it stays in fit condition until All Seasons among the butter-heads, and Iceberg among the crisp-heads, furnish a logical succession. These two sorts are in a class of their own for heat resistance. Both make large plants 10" to 12" in diameter, form large, solid heads and stay in prime condition throughout August when even old, reliable California Cream Butter "bolts."

If you want radishes during July and August you have to plant the slower growing, firmer fleshed summer sorts. After the end of May do not sow the early spring sorts which get pithy with the approach of hot weather. Put in Chartiers, Ladyfinger and Strasburg, three long kinds which produce roots fit for use in the order mentioned and will provide your table satisfactorily throughout July, August and early September.



On the left is shown New Kidney Wax; on the right, Bountiful Green Pod

Golden Bantam and Kendel's Early Giant, two varieties of proved merit

Among bush beans we find a bewildering number of varieties, differing principally in color, shape and season of maturity. There are green-podded sorts of early and late maturity. While there are nearly a score of pedigreed sorts at our disposal, all of which are of highest quality, there are a few top-notchers among them which are especially desirable. Among the green pods these are flat-podded Bountiful and round-pod Full Measure.

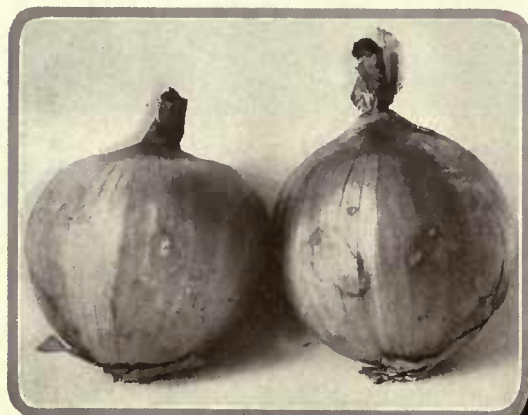
OTHER BEANS AND BEETS

Bountiful is absolutely in a class of its own when it comes to earliness, prolificness and long season of bearing combined with an absolutely stringless character. This is saying much, with six or eight other sorts of similar nature clamoring for our attention. And yet, I have seen only one kind so far that will yield from twenty to thirty quarts of pods from one 15' row in the course of a season, and that is Bountiful. It yields its first four quarts of pods per row in fifty-six days from date of planting. Full Measure may be called the round-podded companion to Bountiful, though it is a few days later and its season of bearing is shorter.

The wax-podded bush beans offer two worthy mates, similar in all good points to the above pair, in Burpee's New Kidney Wax and Brittle Wax. The latter is round-podded while New Kidney Wax is flat-podded and also more prolific, which seems to be the rule with the flat-podded sorts when the two classes are compared. New Kidney Wax closely rivals Bountiful in season of maturity, and Brittle Wax is almost as early, though not quite as free bearing.

Since beans are such an important crop in most home gardens, a few definite suggestions as to how to raise big crops of fine pods may be in order. In the first place, plant your beans in rows $2\frac{1}{2}$ ' apart, dropping the seeds 4" apart in the row. When young plants appear above ground, start to hoe them. Later on, hill slightly to support the bushes and hoe, hoe, hoe. No other vegetable I know, with the possible exception of tomatoes, appreciates frequent and thorough cultivation as much as do beans. Do not pick pods while the

(Continued on page 72)



Prizetaker onions, if they are sown early in April, should produce by mid-August

Iceberg crisp-head is one of the two best lettuces for resisting summer heat



In from 100 to 110 days from sowing seven-pound heads of Copenhagen Market develop



The Piedmont Pack, D. C. Sands, Jr., Master, is fast making Virginia famous for beagling

ALL HOUND AND A FOOT HIGH

Beagles and Beagling, the Dogs and the Sport That Have Stood the Test of Three Hundred Years

WILLIAMS HAYNES

UNDER the patronage of royalty from Queen Elizabeth to the late King Edward, and, at the same time, the most popular all-round sporting dog of the democratic American farmer, the little beagle has won fairly his nickname of "everyman's hound." In fact, among that branch of the old and aristocratic hound family whose members hunt by scent, he is the only one which has attained widespread popularity.

A REAL FAVORITE

The beagle is well known and liked, especially here in America where he plays admirably the dual rôle of house dog and sporting dog that has benefited by the shows. Since the Stone Age sportsmen have carefully bred and trained their hunting dogs, esteeming them highly, and the little hound needed no advertising among the hunters. The bench shows, however, introduced him to quite another class of dog lovers among whom his affable disposition and charming manners won him many new friends.

As a general rule the hounds that hunt are cool toward people. The chase is the passion of their lives; they have no time for human friendships. The beagle is the exception, a keen sportsman but jolly and sociable withal. He likes to meet new acquaintances and hobnob with his old friends, and for over 300



A close view of two of the Piedmont beagles, showing their points—solid and big for their inches, well able to stand the racket

years the adjective "merry" has always been linked with his name.

The maximum of 15" high at the shoulder set for the beagle keeps him well within the limit of house-dog size. He is neat and clean and does not bark without cause. He has little of the terrier's nervous, roving spirit or his animosity toward cats and poultry. He is kind as an old nurse with the children, and serves faithfully and capably as a guardian and night watchman.

Two things, the instinct to run rabbits and the passion to bay the moon o' nights, are ingrained deep in his hound nature. In a few cases the former might be a disadvantage, but there is no doubt that always and under every circumstance the latter is sure to be. Fortunately, there is a sure cure for the nightly racket, a cure, by the way, that is effective for most dogs. It is to shut the howler up in a small box or kennel, and, in order that the night noises may not disturb him, throw a couple of thicknesses of burlap sacking over the sleeping quarters. It may be even more effective to keep the sleeping box indoors. A closely confined dog will seldom bark.

THE BEAGLE AS A SPORTSMAN

On top of all the advantage of his sociable disposition, the beagle's popularity has been helped by his sporting (Continued on page 76)



The Somerset pack, with the Peters, Belray and Wheatley, has revived beagling down on Long Island. The larger hounds are followed with horses, while the foot pack is composed of smaller, slower dogs



M. D.'S TO TREES

Showing the Process of
Bringing a Sick Maple
Round to Health

Courtesy of Davey Tree Expert Co.

(1) *It was a soft maple with an excellent top and dense foliage. Its location along the main driveway made it distinctly worth saving. To the untrained eye it looked fairly healthy, but—*

(2) *The little hole at the bottom of one side of the trunk proved to be a serious decay. Excavated it was large enough to contain a man. Bracing rods were then put in*

(3) *On the other side the excavation of the apparently harmless seam in the trunk left nothing but a shell. The interior was so decayed that it was a marvel how the tree ever stood*

(4) *Excavated, disinfected, waterproofed and given new ribs, the tree was ready for filling. Section by section the cement was set in, thus allowing for freedom of movement when the tree swayed*

(5) *The other side was filled in the same manner and the case left to old Dr. Nature to heal over the scars. Although it will take several years, the bark will eventually cover the filling and the tree will appear as good as new*





Galathea, one of the many good cactus sorts, is an even, soft pink



Well named Snowflake, this old-fashioned single dahlia is free flowering



Another cactus type, Mrs. Alfred Dyer, is lemon yellow shading to pink



Master Carl is a superb cactus sort of bright saffron-yellow color

MAKING UP THE DAHLIA BED

J. K. ALEXANDER

Photographs by courtesy of Henry A. Dreer

TO paraphrase a certain utterance that has become a byword in American life, the dahlia is a flower of the people, for the people, by the people. Carrying the parallel a bit farther, there is little danger that dahlias shall ever perish from the earth—they are too widely and deservedly popular for that. Great variety of color, adaptability to every soil and climate, simplicity and ease of culture, these are a few of the dahlia's characteristics which stand out prominently.

Good bulbs and proper planting are essential to the success of a summer dahlia garden. First of all, the root clump must be separated correctly, divided with a sharp knife so that a portion of the crown or stalk is left on each bulb from which the sprout can start. Many amateurs make the mistake of planting the entire clump without dividing, with the result that the abundance of sprouts chokes off healthy growth and produces few flowers but many leaves.

The plot for the prospective dahlia garden should be thoroughly cultivated, plowed or spaded 8" or 10" deep, and well worked over to afford opportunity for rapid expansion and making easy paths for the tiny rootlets. Fertilizing is one of the most im-

portant factors in success with these plants, and in order to keep the soil properly productive it must be enriched with stable, cow, sheep or chicken manure, or with any of the standard commercial fertilizers.

Your dahlias can be planted any time after danger from frost is over, though it is always best to wait until the ground is thoroughly warm. Under ordinary circumstances they will bloom within six or eight weeks. Lay the bulbs flat in hills or drills 6" deep with the sprout facing upward, cover with 1" or so of soil, add the dressing, and level off. Bulbs set in this way will receive sufficient moisture to keep them growing even in dry seasons. If, on the other hand, they were stood on end, with the sprout near the surface, all the new bulbs which form would be so close to the top that the plant would suffer in droughts.

The distance apart for the plants varies from 18" to 4', according to the amount of available ground, the greater distance resulting generally in more robust growth. The stalks are rather brittle, so it is a good plan to stake each plant when it is set out.

Good cultivation is essential to real success with dahlias, especially when they are

first set out. Keep the soil well loosened then and free from weeds. It should never be allowed to form a crust; weekly cultivation up to the blooming time should be the rule, and the soil should always be stirred after a rain in order to conserve the moisture and prevent baking under the ensuing sun. After the plants begin to blossom the working over of the ground should be discontinued, else your activities will be apt to damage the new tubers which develop now.

Injudicious watering does more harm than good, but there are times when the application of moisture other than the natural rainfall will benefit the dahlias considerably. A thorough soaking once or twice a week during a drought and a loosening up of the soil next day are the proper treatment. Mere surface sprinkling every day or so promotes undesirable surface roots and soft growth.

In dahlia culture there are no hard and fast rules to follow. Each soil, location, climate or season may necessitate different treatment. Study your plants, watch them as they develop, and experiment along lines harmonious with Nature's laws.



The decorative varieties find a worthy leader in dark scarlet Minnie Burgle



This new peony-flowered yellow sort, Mondscheibe, is splendidly large



A curious blending of salmon-pink and amber marks Countess of Lonsdale



Dreer's Yellow Show is a good grower, an early and profuse bloomer

DEVELOPING A CITY GARDEN

A Miracle

Wrought in Three Months

ELIZABETH LEONARD STRANG



Late in March the place was adorned by snow and rubbish

why not a big living-room, and the dining-room? Fine! We'd do it that way.

With growing confidence the design of the grounds developed from this beginning. Obviously, the best and most direct place for the entrance would be on the north. Some time a neighboring house will go up on that side, counseled the Chief, and we have no particular desire to study its windows and interior decorations from the vantage point of our own living-room. Furthermore, this arrangement would make possible on the south side that broad, unbroken sweep of lawn which General Design commanded. A 30" walk would be wide enough, and after it reached the entrance porch it might just as well go on through a high gate into the service court. Such a course would be quite pleasant, for that court was to be surrounded with a 6½' vine covered fence and paved with bluestone screenings.

By this time we felt like regular experts in the home-making game; the thing was traveling under its own power as easily as a super-six. Confidently the Chief announced:

"We will now turn our attention to planning the flower garden, our most pronounced 'design.'"

Still on paper, then, we studied its location and general proportions. A main axis it must have, of course, and what better than one leading from the dining-room door? This should be the central path, 2½' wide and brick floored. Minor 2' wide walks could connect with it, and for a focal point we imaginatively planted a hemlock hedge at the end to set off a pleasant garden seat. Minimum in width were all these paths, for there must be as much space as possible for the 6' double flower-beds and the 4' single ones around the edges.

COLUMBUS discovered America, Franklin learned about electricity from a kite string—clearly it was up to us to search out the latent possibilities of our small city lot. Like other famous experimenters we were full of theories. We had the place, the desire to make the most of it, and the belief that in working out the design the details of the house must not come first. All else lay in the future, a future composed chiefly of ideas.

Here was the situation:

Our new domain measured approximately 90'x100'. The northern landscape was occupied principally by a vacant lot, that to the south and west by an equally blank high board fence coldly regarding us with a large-private-grounds-I'm-here-to-keep-you-out expression. To the east was a house, which we promptly decided wouldn't bother us much, anyhow. Design, construction, planting and maintenance were, we knew, the four generals to whose orders obedience must be rendered. We divided our theories into four squadrons, dutifully subservient to these commanders. Then we drew deep breaths, burned joss-papers to the great god Success and the little tin one on wheels, Efficiency, and started.

THE PRELIMINARY PLANNING

Gently and tentatively the first draft of the house plan settled down on the plan of the lot, close to the north boundary. Looked rather well there, too, and there was room enough behind it for a walk and bit of planting. Why, this thing wasn't going to be so hard—there were the front hall and kitchen, both served by the same imaginary walk, taking shape already. And for the southeast exposure with its abundant light and morning sunshine,



August brought full development. Where six months before had been unsightly bareness, now close standing plants crowded close to the brick walk, shutting out the world and filling the air with fragrance



By May the garden was laid out, and order had succeeded chaos

The pleasantest anticipation, philosophers tell us, is often followed by the dull but distinctly audible thud of realization. When we went to look at the place one day in late March we viewed a huge heap of loam in the geometrical center of the lawn, a contractor's shanty occupying the flower garden, and mud, snow and rubbish everywhere. It required imagination, faith, hope and not a little charity to reconcile that scene with our visions of future perfection, but we set the brakes on our eagerness, conversed with the contractor, his driver, and the policeman on the corner, and, as soon as the rough grading was finished, started in to put our paper plan into actual execution.

THE ACTUAL APPLICATION

First came the walks. Board edges, our contractor agreed, after due ponderous consideration, would be needed to keep the loam from washing into them. No need to buy expensive wood—those cheap 6"x¾" boards, stained brown, nailed at the corners and pegged on the inside so that 1" would be exposed on the outside and the loam be flush with the top after settling, would serve the purpose. Old bricks of pleasing color and texture, laid in basket pattern over 6" of cinders and a 2" sand cushion, we insisted upon for the center walk. For the surface of the others bluestone screenings to a depth of 1" were discussed and adopted in solemn conclave. Their color, predicted the before-mentioned policeman on the corner, would "get dar-ker be th' weather, praise be!" He was a genius, that minion of the law.

In time the shrubs and plants arrived and were "heeled in" in a moist corner until we were ready for

them. A few days more saw the ground carefully raked and rolled to the finished grade, top-dressed with 4" of well rotted stable manure which was thoroughly spaded in, and sprinkled with a generous mixture of bone meal, wood ashes and nitrate of soda.

Then came the planting. We did not follow our paper plan blindly, but adjusted and varied things a bit as we went along, stimulated by some fine big shrubs that we moved from the other house as members of our Lares and Penates. With due ceremony and a spade the flowers were put in their soft beds; the grass seed was sown, sprinkled with loam and rolled; the sod edges tamped around the sidewalk and service yard; stepping stones laid in place, and, last of all, the little flower seeds were tucked in.

Sounds simple, doesn't it? Just casually stroll around, dig a few holes in the ground, and lo!—a garden of delight in a single night. But—ah, that homely little three-letter word with the triple-expansion, double action significance!

LEARNING BY EXPERIENCE

We never did try to keep accurate tally of the time and brain cells we exhausted on the selection and proper placing of those plants. And yet it was fun, genuine fun, experimenting and juggling them around to suit our liking. Good experience, too, and calculated to convince us that we were not omniscient. For instance:

Tall cedars, rhododendrons and junipers were chosen for the forecourt. They looked superb when first set out, so strong and thrifty and gloriously green. But truth compels me to admit that during the next winter the snow amused itself by coasting down the slate roof *en masse* and annihilating the rhododendrons; cold blasts from the north whistled joyously as they shriveled the leaves; and the following spring we had to move what was left of the poor things to the corner under the trees where their sturdy companions welcomed them and took them to their hearts.

Of the junipers, only one survived, a courageous, cheerful soul whose ambition was worthy of better things. We read the burial service over his deceased family, replaced them with *Spiraea Van Houttei* and some Japanese yews, and discovered that, at least up to the present time, the problem was solved.

To be sure, there are other things around the front of the house, little accessory flowers that give just a touch of color and interest, while the real climax of bloom is reserved for the garden. Early bulbs are here, and dwarf iris with their varied blossoms and blade-like leaves. Later come



Looking down the garden in July one is struck by its informal comfort and luxuriant growth



The forecourt as it appeared in March, when the actual work of rehabilitation commenced



In August the transformation was complete. Lawn and garden had replaced the crudeness of early spring, and a bricked terrace made more easy the transition to the house itself

the ferns, columbines and funkias, the foxgloves and graceful coral bells, befitting the shade, while in summer white nicotiana fills an allotted place.

There seemed to the Chief and me no plausible reason why the service yard should be but a chill and barren place, an altar to Necessity, pure and simple. So we adorned it with dogwood and kerria, as much for the winter red and green of their twigs as for anything else, and sowed seeds of nasturtiums, annual coreopsis and marigolds for cutting. Up the corner of the house now clammers a trumpet creeper, and tied for support to the fence of the service yard stands a frame of tall white boltonias for autumn bloom.

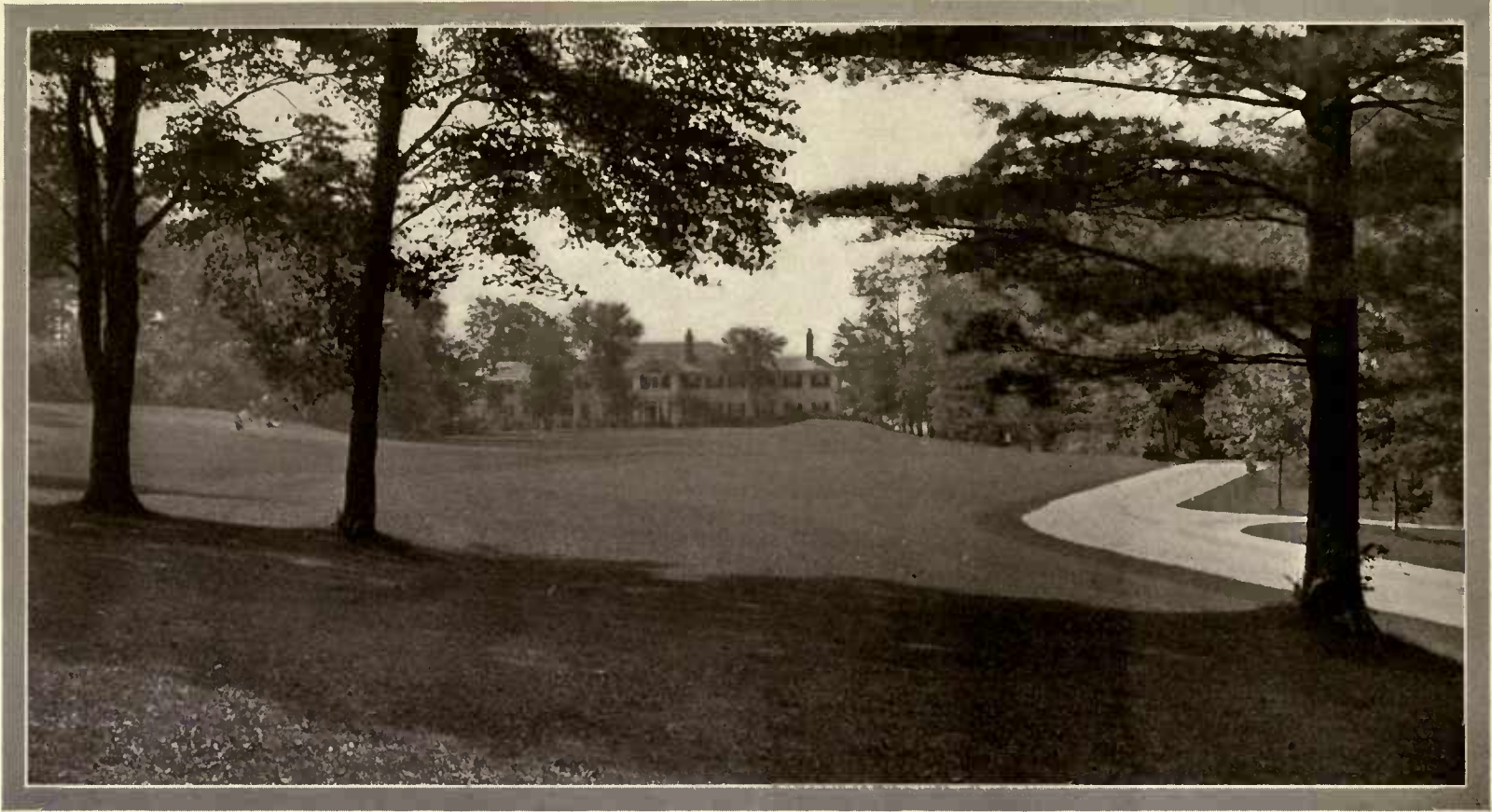
Two innovations we are trying this year, and both seem to promise permanent desirability. The first is a small bed of hybrid perpetual and briar roses south of the dining-room window, and the other a hotbed and vegetable plot in the corner southwest of the shed. Here the small son raises an appetite along with lettuce, radishes, string beans, tomatoes and a few herbs like tarragon, parsley and sage. Also, we planted mint on the shady side of the fence where it could not choke out everything else, and managed to find room for an apple and a cherry tree.

THE SHRUBBERY PLANTING

The brain of your typical modern, super-homemaking gardener revolves around two centers: the shrubbery planting and the perennial border. No domicile, these persons would have us believe, can be complete without one or both of these features—witness the janitor's nine-by-twenty summer home with its leafless tubbed privet bush atop the city skyscraper. With how great enthusiasm, then, did we turn to the problem of how, where and when our wooded things should grow!

Around the lawn we set a shrubbery border, fascinating term! In the shade of a large ash tree in the southeast corner went a mass (another soul-stirring word) of rhododendrons, andromeda and lucothoe. Last fall we added a tiny rockery there and planted it with hepaticas, blood-root, spring beauties, ferns, trilliums and other woods growers. They came up this spring, grateful for our care.

The spring flowering shrubs like magnolias, azaleas, forsythias and flowering almonds gathered between the rhododendron group and the flower garden. Lily-of-the-valley filled in about their feet, while under the large red maples and ash trees at the back were set shrubs chosen for their shade-enduring qualities—honeysuckles, black alder, witch hazel, Regel's privet (a drooping variety) and mock orange. That was last year. This
(Continued on page 62)



The broad, undulating sweep of a good lawn, unbroken by promiscuous planting, is one of the best features of successful landscape design

LENGTHEN THE LIFE OF YOUR LAWN

It Is Not So Much a Question of Subsequent Care as of Starting Right

C. A. LE CLAIRE

“A CLOSE-MOWN, turf-covered piece of pleasure ground”—thus the dictionary tactfully defines a lawn. Far be it from us to dispute so revered an authority; merely would we state that in actual fact innumerable “lawns” are not that. Bare patches or weed beds would better describe many of them, conditions more often attributed to the owner’s shiftlessness than to the real cause—a failure on his part to master the underlying principles of lawn making. The character of the soil, the topography of the land, and the kind of grass best adapted to the situation, all these are important factors to be analyzed if the best results are to be obtained.

PLANNING THE GREEN

Much, too, depends upon appreciation of the lawn’s service as a setting for the house. In planning the home grounds, where space permits, the house should appear to be set well back in the lot. Each particular home presents a problem in itself. For artistic beauty and usefulness, however, a few fundamental rules ought to be emphasized.

Where the lot lacks dimension in comparison with the size of the house, the approach should be so arranged as to avoid, as far as possible, cutting the lawn into small



A few trees properly placed will do no harm, provided long and attractive vistas are retained

blocks. Often the placing of the entrance to one side or even a slight adjustment of the walk will add rods to the visual size of the lawn. If the contour of the land is irregular the surface should be graded with a uniform slope from the foundation of the house down to the street. The natural roll of the land should not be distorted any more than is necessary to get the desired effect. A convex surface tends to magnify the breadth of the area when viewed from the street or highway.

When the place is viewed at right angles as well as from in front, as is the case with corner lots, locating the walk or drive slightly below the level of the lawn will avoid a break in the green carpet when viewed from this point. If so arranged it is well to slope the lawn gently to the inner walk or drive, so as to facilitate mowing operations. Basement plantings of shrubs, with a few modest trees of the clean native sorts, can be used to produce the desired shade or obliterate an undesirable view, but a promiscuous use of trees, shrubs or flower beds scattered over the lawn is never good taste.

PREPARING THE SOIL FOR GRASS

Almost invariably the arrangement of the home grounds calls for a considerable amount of excavating

or filling in. This offers a great temptation to cover up the natural surface soil of the site with cold subsoil removed from the basement excavation, or by a poor grade of filling as heterogeneous in character as the passengers in a metropolitan subway train. Such material may be safely used only where fillings deeper than the feeding zone of the sod are to be made. For the upper 4' it is false economy to use anything but such soil as will support a permanent growth of grass. No after-treatment can ever overcome a faulty start in lawn-making.

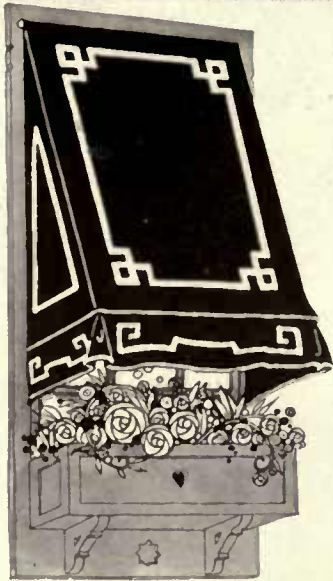
Most of the grasses which produce a desirable sod are at home on a rather loamy soil. A clay or a clay loam subsoil is ideal for them. For the upper surface layer of about 1', native soil removed before the grading was commenced can be used, providing it is loamy and free of weeds. If the soil at hand is rather light and sandy it can be materially improved by incorporating with it as many as thirty or more loads of well rotted stable manure per acre. Let me emphasize here that the opportune time to incorporate organic matter and plant food in a lawn soil is before the seeding is done, because afterward only surface dressings of fertilizer can be applied. With this in mind the wise owner will see to it that lime is applied at the rate of two tons of ground stone per acre. The use, also, of 500 pounds or so of steamed bone meal per acre at this time would not be amiss. These materials, if well worked into the surface soil, should provide sufficient plant food for the grasses indefinitely, provided the usual subsequent surface dressings of manure are occasionally made.

After the soil is thus properly treated, it should be well worked down where there is room for the operation of a disc harrow. On small plots hand hoeing will accomplish the same results. Following this chopping manipulation a heavy horse roller, or a hand tamp made by nailing a piece of 2" X 6" board to a post, can be used to mash clods and pack the soil. Noticeable depressions you should fill at this time with a fresh supply of soil. To serve the double purpose of creating an ideal grass seed bed and at the same time cleaning up pebbles, twigs and other débris, the smooth surface can then be raked.

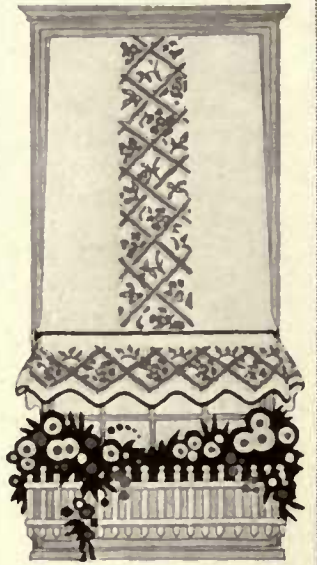
SEED AND SEEDING

For the greater part of the United States blue-grass makes up the main part of the greensward. Its characteristic habits of growth, hardiness and color make it a favorite wherever it can be grown. It does very well on loam, silt loam, and clay loam soils. On less fertile soil, sandy loam, or rather thin soils, red-top usually takes its place. In the West, where neither of these grasses does well, native buffalo grass has been successfully used for lawn purposes. Its propagation so far has been by sod planting, however, as seedsmen do not as yet offer the seed for sale. The sandy soils of the Atlantic coast plain present another special problem in lawn seeding. Here Bermuda grass and carpet grass, both of which have a similar creeping habit of growth, are becoming more and more popular. Like the buffalo grass of the West these are usually readily propagated by the turf method, as seed in sufficient quantities

(Continued on page 56)



An effective window awning of duck with stenciled design in white or color. It may be had, for instance, in such gay effects as orange with white stenciling. For the average size window, it costs about \$5



An unusual lattice design has been stenciled on this awning. It may be had in any coloring but it is particularly attractive in grey bound with green and with green stenciling. Approximate price, \$5



For the beach or lawn comes this umbrella with a spread of 6'. It is of striped duck in red and white, blue and white or green and white. Patented metal ball clasps slip over the tips of the ribs, and while the cover is removable, it cannot be torn loose from the ball clasps. \$2.98



A lawn canopy comes in canary yellow duck with green trimmings, and in other colors. The spread is 8' and the stand is equipped with a tilting device. \$16.75. A windshield matching in color and material can be attached by snaps, \$6.50. Table cover to match, \$2.50. The chair covers to match can be obtained for \$1.35 each



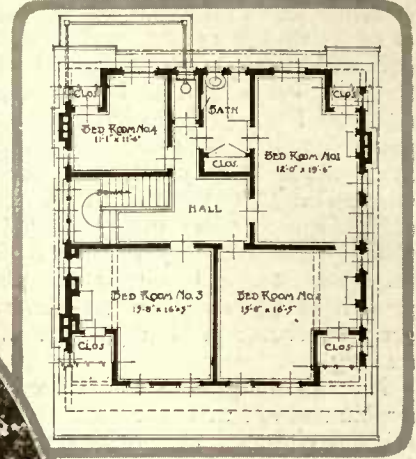
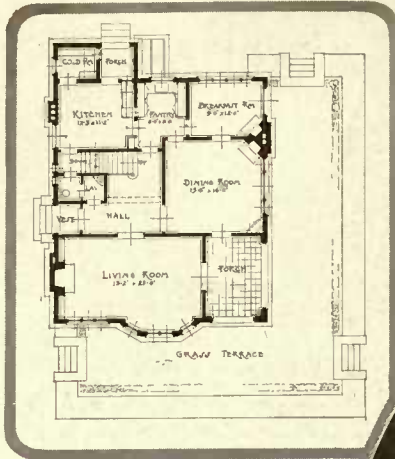
Another new canopy, \$19, dark blue duck with red trimmings and other colors. The spread is 8'. A wind curtain, 8½' x 6', fastening by snaps and extending across four panels, comes for \$5.75. The table, 42" wide, is all metal in a dark green finish, \$12.50. Chairs in the same finish, \$2.75 each. Chair covers, \$1.35. Table cover to match, \$2.50

AND THESE WILL LENGTHEN YOUR LIFE ON THE LAWN

They can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City. The Service is without charge

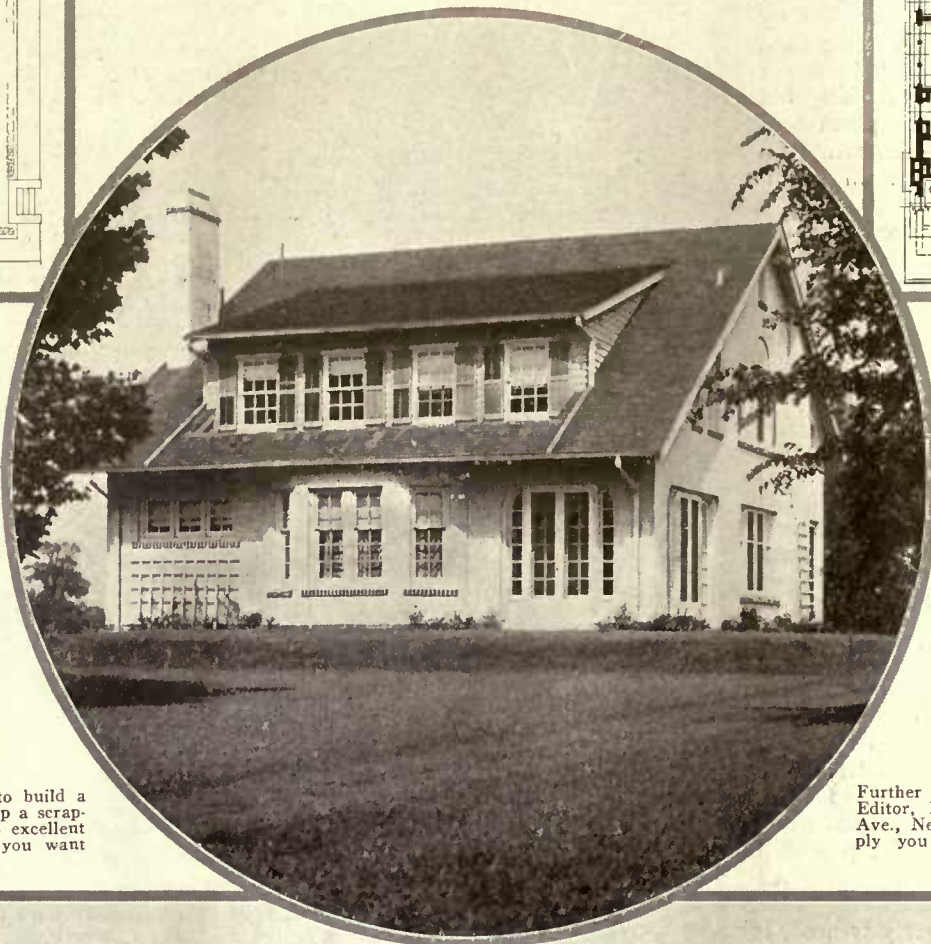
WHEN YOU COME TO BUILD THAT HOUSE

These Two May Furnish Valuable Suggestions



Howell & Thomas, architects

It is an adaptation of the farmhouse type, with a wide sweep of shingle roof painted green, and white stucco walls that are relieved here and there by brick trim set in wide white bond. The living-room is commodious and well lighted. An enclosed porch can be opened for summer



Neither on the first floor nor the second do the stairs encroach on any room. This economy of space allows for a generous room arrangement. The cut of the eaves has been wisely utilized for closet space. It is a plan suitable for a family of three or four and a servant

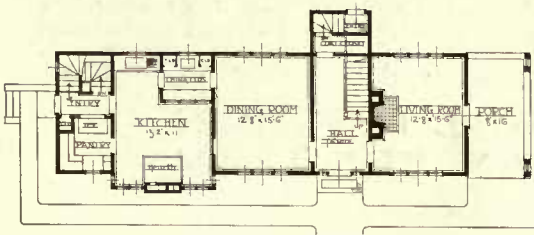
Of course you are planning to build a house someday. Why not keep a scrap-book of ideas? Here are two excellent suggestions for a start. If you want

Further information, write to The Editor, HOUSE & GARDEN, 440 Fourth Ave., New York City, and he will supply you with the architects' address.



Kelley & Graves, architects

In this house the English cottage precedents are apparent: the design is developed with frame construction throughout, the construction being frankly revealed by the exterior wall-finish of white painted shingles. The blinds are bottle-green and the roof of vari-colored slate. In plan the house is direct, the rooms being designed for the comfortable convenience of a small family



The GARDENER'S KALENDAR



Fifth Month

Thirty One Days

MAY, 1916

Morning Star: Jupiter

Evening Star: Venus

SUNDAY	<i>Hail, bounteous May, that doth inspire Mirth, and youth, and warm desire! Woods and groves are of thy dressing, Hill and dale doth boast thy blessing.</i> —John Milton.	7. Second Sunday after Easter. Success in the garden depends upon the proper rotation of crops. Just as soon as the last planting shows above ground, sow peas, lettuce, carrots, beets, radishes, spinach and turnips.	14. Third Sunday after Easter. When the fruit trees are in full bloom they should be sprayed with a mixture of arsenate of lead and Bordeaux mixture for codling moth and fungus diseases. Be sure and make a thorough job.	21. Fourth Sunday after Easter. One of the most important elements in the success of a garden is proper cultivation. Keep the soil well tilled, the weed growth down, and cultivate after every rain.	28. Rogation Sunday. All hard wooded plants forced in the greenhouse should now be plunged outdoors. Find a sheltered place and plunge pots except wistaria, lilac, deutzia and rhododendron, which can be planted out.
MONDAY	1. Sun rises 4.59 A. M. Sun sets 6.56 P. M. If the weather is seasonable all sorts of tender vegetables can be sown, such as string beans, corn, lima beans, okra, pumpkin, squash, watermelons, etc.	8. All the more tender plants for the flower and vegetable gardens such as egg-plant, peppers, coleus, cannas, geraniums, etc., should now be placed in frames or a cooler greenhouse for hardening off.	15. Just as soon as growth starts, you should start cutting grass. Don't try to dodge it; the more you cut your lawn the faster it will improve. Edge up the walks and apply weed killer now.	22. Caterpillars are very destructive. You can't burn them off after the foliage is on the plants, but poison will readily kill them. Spray early—don't wait until the tree is defoliated and the caterpillars full-grown.	29. All the more hardy types of water lilies can be set out in the ponds. The more tender aquatics had best wait until the water gets a little warmer, so that their growth will not be retarded.
TUESDAY	2. All planting should be finished up at an early date. Every day you procrastinate lessens your chances for success, especially with deciduous trees and shrubs.	9. Have you ever tried sweet potatoes? They are easy to grow. Order your plants now, put them in hills 3 ft. apart, and don't let the runners take root.	16. This is an excellent time to start a boxwood hedge from cuttings. Simply break up the old plants and insert in the ground, pack firmly with a brick and keep watered.	23. This is the proper time to prune maples, just as the foliage bursts forth. You can then see very readily what you are doing, and the tree will not bleed.	30. Memorial Day. All kinds of tender bedding plants can be set out now. Tender vegetable plants such as peppers and egg-plants should be planted outside.
WEDNESDAY	3. All hardy vegetable plants such as cabbage, cauliflower, lettuce, celery, etc., after properly hardening off should be set out in the garden. Do not neglect to have the soil thoroughly prepared.	10. All kinds of tender flowers which are sown in the open ground like late asters, marigolds, salvias, amaranthus, callopsiis, morning glory, nasturtium, cosmos, etc., can be sown now.	17. Full moon. How about some strawberries for forcing in the greenhouse next winter? Place a small flower pot under the first runners; when well rooted sever from the old plant.	24. Queen Victoria born, 1819. You had better order your rose plants for next winter in the greenhouse. Clean the house, lime the benches, paint the wood-work, use rich soil.	31. Sun rises 4.32. Sun sets 7.23 Keep the strawberry bed well cultivated and when the first flowers appear mulch the bed with straw or salt hay to keep the berries clean.
THURSDAY	4. If you haven't planted your potatoes, get them in at once. Harrow until the tops show above ground, then cultivate and spray just as regularly as you eat your meals.	11. Greater New York bill signed, 1896. When the plants in the perennial border show above ground the soil should be spaded over and the manure mulch turned over.	18. Spray currants and gooseberries with arsenate of lead or other poison just as soon as the foliage appears. If this is attended to promptly the currant worm won't bother you.	25. Cyclamen, primula and other greenhouse pot plants can now be placed in frames outdoors. Put about 1" of cinders in the bottom to stand the pots on. This will ensure the proper drainage.	This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States. For every 100 miles north or south, allow five to seven days later or earlier.
FRIDAY	5. Napoleon I died, 1821. All sorts of hardy garden plants raised from seed in the greenhouse or frames should be planted out now, such as asters, snap-dragons, etc.	12. Carnations for next year's supply in the greenhouse can be planted out in the garden, or if you have a well ventilated greenhouse they may be planted in the benches.	19. The soil should be put in shape at once, and the seed sown of the various farm crops, such as field and fodder corn, mangels, carrots, turnips, etc. Further delay means late and often poor crops.	26. Don't neglect successful sowings. Peas, beans, cucumbers, corn, lettuce, radishes, spinach and turnip are all timely. For winter use, cabbage, kale, Brussels sprouts, celery, cauliflower.	
SATURDAY	6. King Edward VII died, 1910. Keep the seed pods removed from your rhubarb. See that the space between the plants is well cultivated, and feed with liquid manure.	13. Jamestown, Virginia, settled, 1607. There is no necessity for elms to be destroyed by beetles. Spray with poison just as soon as the foliage appears and then again early in June.	20. Cuban Republic inaugurated, 1902. A mulch of cow manure on the rose bed will prevent the plants suffering from dry weather and will improve the quality of the flowers.	27. Evergreens that are being confined to certain shapes should be gone over and clipped. This should be done just as growth starts; it will prevent the subject developing voids.	

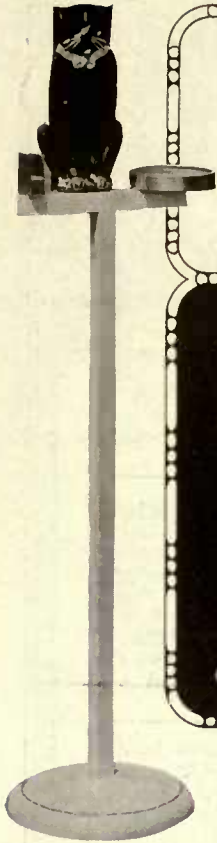
And in green underwood and cover Blossom by blossom the spring begins.
A. C. Swinburne

*"Plough deep, while sluggards sleep,
And you shall have corn, to sell and to keep."*

Out of 130,000 earthquake shocks recorded in the last fifty years, Italy leads with 27,672. Japan had 27,562.

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service



These alabaster candlesticks, 12" high, cost \$20 a pair. Bowl of the same, 13" across, \$12; artificial fruit, \$1.50 each



For the boudoir comes a hand decorated mirror, yellow and black lacquer, 14½" wide, green silk tassel, \$30



The compote in fruit design of tin, any color enamel, black rim, costs \$7.50. Glass basket, 9", \$1.50

Puss will cut your cigar, if you put it in her mouth and pull her tail. Made of painted wood, 43" high, price \$7.50



This glass candle lamp fits any candlestick; 50 cents. Hand-made wrought-iron candlesticks, 20", \$3



This night set of painted glass, including the 10½" tray, forget-me-not decorations, comes for \$6.50



The desk set of four pieces, cretonne bound with braid, \$1.85; non drip candles and brass sticks, 2', \$7.50 a pair



The willow chair with cushions is \$5.25; the jardiniere sells for \$3, and the enameled tin lantern may be had for \$5

This black glass candlestick with hexagonal stem stands 8" high. \$5 a pair, with black and white striped candles





In stained or enameled willow comes this arched design window box with its bird cage to match, \$22.50; in natural willow, \$19. It measures 12" x 36", and 63" high. Inner compartment of zinc. Flowers arranged by Stump



This 24" portable lamp has a base 10" wide and two pull sockets; various colors. With 17" silhouette shade, \$21.75



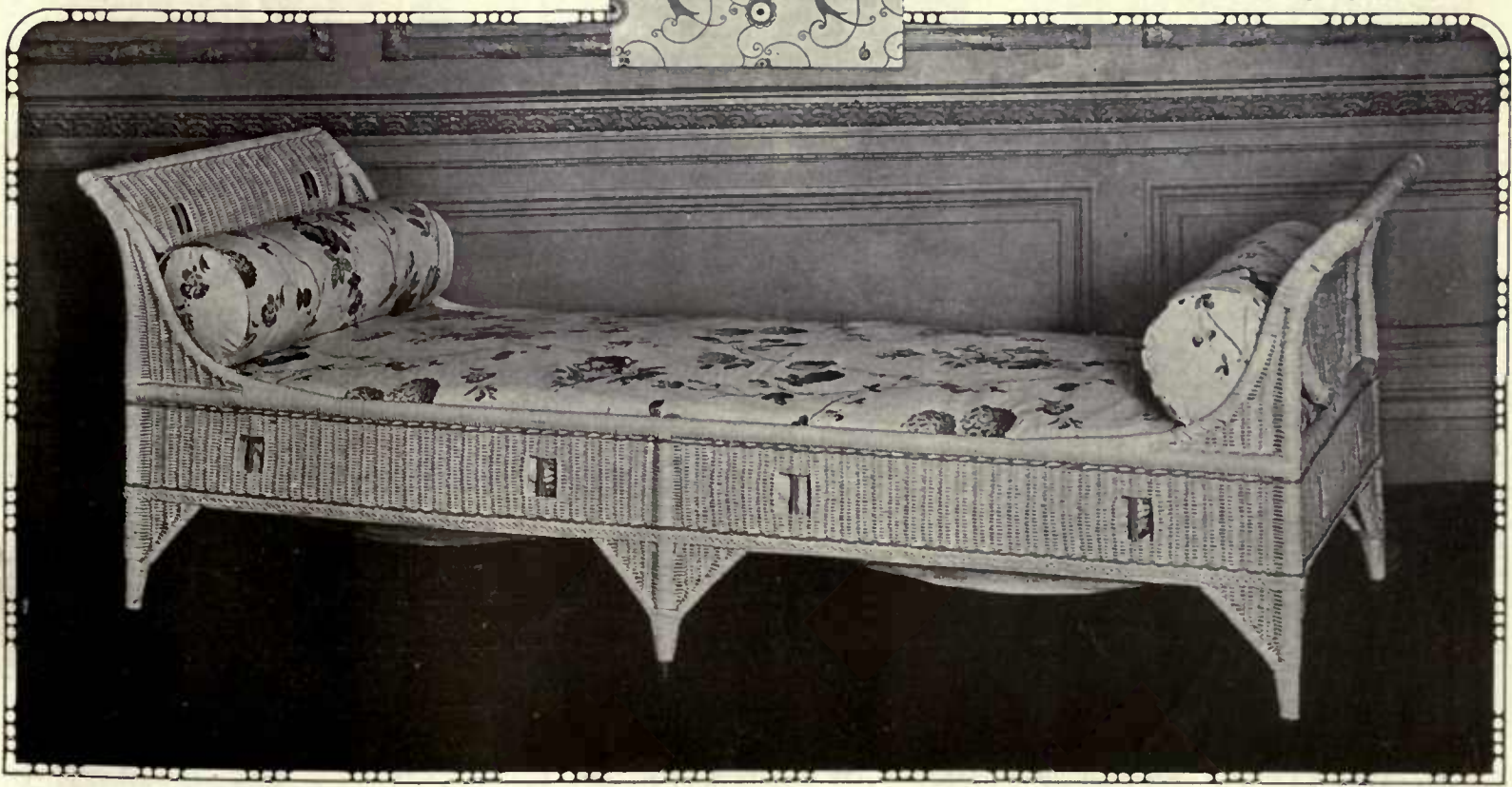
Painted wood and mahogany are the materials of this little serving table. It has a tray top with glass, and costs \$17.24. The flower vase is of painted tin, with various decorations and weighted to prevent tipping; 8 1/2" high, \$2



Below is a swinging ship candle of Elizabethan design, wrought iron, 6" high, costing \$3.50

The day bed is becoming increasingly popular, and may be had in many styles. This one is made of enameled reed, and its price of \$50 includes two bolsters covered with muslin, and a box spring

The cretonne shown in the picture below is not included in the price quoted. It may be purchased separately, four yards of it being required to cover the bolsters and spring as shown



YOUR ALL-YEAR GARDEN

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and grounds. Address HOUSE & GARDEN, 440 Fourth Ave., New York.

F. F. ROCKWELL

THE vegetables to be planted late—from the end of April to the first part of June—cover several different types and vary so in their requirements that it is not feasible to give any "blanket" directions for planting them. I shall, therefore, take up each class by itself.

Of the dwarf beans there are two general types, the early "snap" beans, and the wax beans. As a class the former are inferior in quality and it is advisable to plant only enough of them to yield the garden's early supply. In normal seasons it is not safe to plant beans until about the middle of May, but in the home garden it always pays to risk an early planting a week or ten days sooner. A light mulch which can now be removed from other things may be kept where it will be available and put on the young beans if an unexpected late frost threatens. In a larger way, I have protected them by hilling them up when they were several inches high and covering them with soil, and, after the danger was past, going over them with a wooden lawn rake and shaking most of it off again.

Make the first planting in a light soil and in as protected a place as you have, covering the seeds not more than 1" deep. If you have sand or humus available, some of this run along the drill before the seeds are dropped in will be an extra protection against their rotting in the soil. Stringless Green Pod and Bountiful are good early sorts.

POLE BEANS AND LIMAS

Plant the pole beans about the time of your first planting of wax beans. If you want some extra early ones, they may be easily started in paper pots. In either case, the hills should be thoroughly enriched before planting with well-rotted manure or organic fertilizers high in nitrogen. Avoid fresh manure, as this may produce a tremendous growth of vines but mediocre crops.

Lima beans are the tenderest of all, and should be planted last. Bush limas should be carefully planted, eye down, in well prepared soil; they rot very easily and great care should be taken to put them in after the soil has well dried out after a rain, and when there is little prospect of another storm within two or three days. In starting pole limas, it pays to use paper pots or dirt bands, as then conditions at the critical time of germination can be kept under control and they may be started a couple of weeks earlier than if they were planted outdoors. Prepare the hills in advance, and set in the poles before transplanting outdoors. Do not leave more than two or three plants in an ordinary hill of pole beans or early limas, and three of vigorous growing late limas are ample. While poles



May in the garden path—a vista edged with primulas and tulips, patterned with soft sunshine and the shadows of blossoming fruit trees



The individual frame is the thing for outdoor forcing and protection of vegetables like muskmelons and squash

Paper pots are valuable for starting many seeds, and they are very inexpensive

are ordinarily used, a trellis or a support made of laths and two uprights gives a bigger surface, and the crop will be bigger and can be more easily gathered.

BEETS AND CORN

A second planting of beets should be made along with the tenderer vegetables, for a mid-summer supply. Either Crimson Globe or Detroit Dark Red is excellent for this planting. These should be planted deeper than the first spring plantings, but do not put in too many; those for the winter supply will be better if they are planted a month or so later. This also applies to carrots.

The best way I know to get good corn early, is to start Golden Bantam in small paper pots; four seeds to a pot will be sufficient, as practically every one will grow and live when transplanted. If you plant them two weeks before it is time to set them out of doors, you will gain more than two weeks in time, because they grow so much more rapidly in the frame. Of course, they should be carefully hardened off before setting out. Corn for succession should be planted every week or ten days, or an early, medium and late variety may be put in at the same time in May and again in June, with a third planting of an early sort early in July.

LETTUCE AND LARGE FRUIT VEGETABLES

For a continuous supply of cucumbers, make three plantings, first in paper pots, at the same time you plant your early corn, and a few hills outdoors later and again in early July.

Sturdy, strong potted egg-plants and peppers should be set out in hills made very rich. Put them where they can be watered abundantly and, above all, protect the egg-plants from the striped potato beetle which is likely to attack them within a few hours after they are planted.

All-season Salamander, Brittle Ice and New York lettuce planted now will last through the hot weather. A good plan is to mix the seed with moist humus and, if the soil is dry, water or irrigate the rows thoroughly some hours before planting. Open up small drills, and sow the seed and humus together in these, tamping it down very lightly with a narrow-bladed hoe.

For surest and earliest results, melons also should be started in paper pots. Before planting outdoors, soak part of your seed for twenty-four hours in lukewarm water. Roll this in dry dust until the seed will not stick together and then mix it with seed that has not been soaked. Plant in well-enriched and carefully prepared hills, covering some of the seeds very lightly, not more than 1/2" and others about 1" deep. Cover the hills with mechanical protectors or scatter well with tobacco dust as soon as they are planted.

Another planting of two or three varieties of peas for succession should be made now. Plant

(Continued on page 70)

COOL COLOR SCHEMES FOR THE PORCH

AGNES FOSTER

Below are a few notes for the woman who would furnish her porch herself. They suggest color schemes and the work she can do herself with ingenuity and a little paint. If you want further information ask Miss Foster. Or you may purchase the articles shown through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City

THE remarkable keying up of color in decoration within the last ten years is due to two influences: response to the expert handling of strong color by such masters as Bakst, Hoffman and Poirer, and the increased vogue for out-of-doors living. Drab tans, buffs and greys are not suitable for outdoors furnishings, and to such an extent has public taste changed that it is difficult to find a modern porch which has not, in more or less quantity, full normal, strong vivid colors.

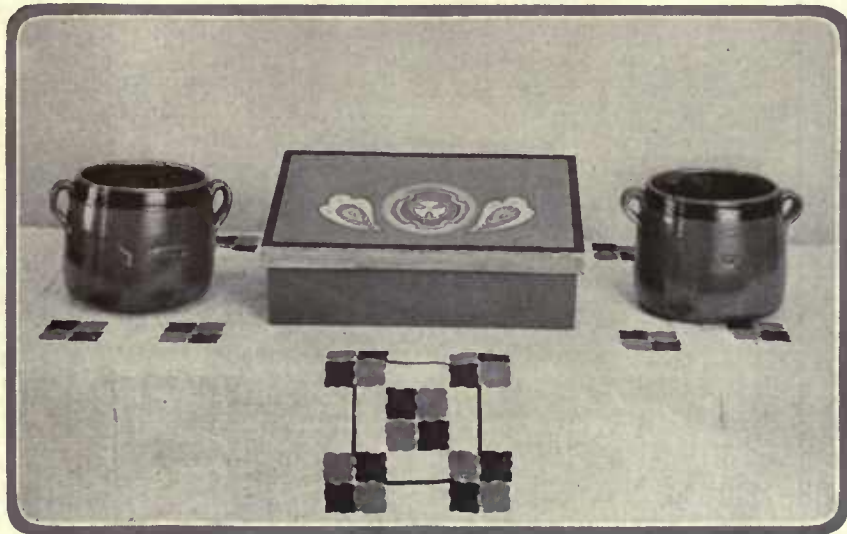
At first, against the red brick walls, we set green willow; suitable, to be sure, but repeated on every neighbor's porch. Consequently new color combinations came into vogue: white porches with black trim and black and white painted furniture; chairs cushioned with various vivid color combinations; black and white tiled or painted floors. Such a porch looked cool, comfortable and interesting.

A BLUE AND ORANGE PORCH

An unusual color combination, especially suitable for the porch with the southern exposure, is blue and orange. The orange may be very strong and the blue light and clear, with enough greenish cast to tone in with the foliage. The wall or porch lattice can be painted blue, and to the furnishings can be added a table and bench painted in a darker shade. Hang on the wall a small Italian maiolica wall fountain of blue, green, orange and yellow, or set on the floor a pair of Italian pottery jars. Paint the floor grey and for curtains, blinds or awnings, as the case may be, use an orange fabric. For this purpose comes a delightful, pure, clear orange sunfast. Visualize this porch. It breathes of Italy. In fact, if the walls are stucco, one might have them frescoed in a soft Italian yellow with large swags of leaves and fruits in greens, blues and yellows. This could easily be done by an Italian workman, as the design does not require skilled execution. An orange table or chair covers of a deeper color would add that



These started as being casseroles; a little paint transformed them into unusual vases. The low bowls in the center are for pansies and such short stemmed flowers. The tall vases, \$1.25; the low, \$1.50



Another treatment of casseroles. These sell for \$1.25. The box is to hold correspondence and writing paper on the porch and costs \$2



An attractive porch tray comes in various colors with magazine cover girl design, \$8

variance of tone which vivid colors always necessitate.

LAVENDER AND GREEN

Another more subtle scheme, which has recently been worked out to charming completion, is the use of lavender in combination with soft green. The lavender is not of the blue mournful shade, but of a pinkish cast, and the green has much blue in it. Both colors are very light in tone. Against the wall background apply a lattice, which can be made of laths, and paint it lavender. Trail up it purple morning glories. A round iron table, such as is used in front of French cafés, and a folding iron chair, both painted green; a little casserole, such as those shown here, painted a deep tone and edged with pale yellow, and you have a striking group for the porch corner. Against the lattice place high papier mache jars, such as are used in florists' shops. Paint them a deep lavender with bands of yellow. They will hold forsythia or goldenrod or Michaelmas daisies. For tea or refreshments, use a low table with a wide top painted soft yellow and decorated with a delicate design. There is something cosy and intimate about a low table which is conducive to hospitality. Trays decorated in quaint designs of bright colors, sandwich plates with wire covers to keep off the flies, attractive French and Italian crockery—such little details make the porch unusual. As a final touch, use an awning of plain green to lend seclusion to this outdoors living-room.

FLOOR COVERINGS

Architects are now using tiles, cement and hard wood for the floors of porches. But oftener are we confronted by the problem of floor covering. Crex and the other fiber rugs and rush and corn mats are always useful and inexpensive. A porch rug bears hard wear both from use and weather, and it pays to buy a durable make. An oval, natural colored rush rug with a line of black makes an artistic and suitable floor covering. Fiber rugs of

(Continued on page 80)



If you serve tea on the porch here is the very table. It is stained and lacquered and will withstand the weather. A design of Vanity Fair. Pierrots cover the top, \$35



And this can serve both as bench and tea table. It is solidly built. The decorations are old Italian and the whole is antiqued beyond suspicion. It may be had for \$47

Garden Comforts

AT the corner where the pathway is to weave in and out among peonies and rose-vines, should there be a rustic bench?

Would you have a sundial amid the summer blooms to count out the happy hours for you? Or, a piece of well-chosen statuary at your gateway—or a bird house where father and mother wren may make their nests?

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OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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HOUSE & GARDEN, 440 Fourth Avenue, New York

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...Bird fountains.....	...Garden tools.....	...Furniture.....
...Benches.....	...Garages.....	...Poultry houses.....
...Bird baths.....	...Gates.....	...Reed furniture.....
...Bird fountains.....	...Gazing globes.....	...Rustic furniture.....
...Bird houses.....	...Greenhouses.....	...Statuary.....
...Canopies.....	...Gress rugs.....	...Sparrow traps.....
...Cement furniture.....	...Hammocks.....	...Spraying machines.....
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In the above illustration is shown one of our "Chaumont" Seamless Chenille Rugs, in a private Chinese border pattern. These splendid Rugs are woven in a variety of Oriental and other designs. Two-tone effects and beautiful Plain Colors. Regular sizes in stock. Special rugs up to 20 feet wide, made to order.

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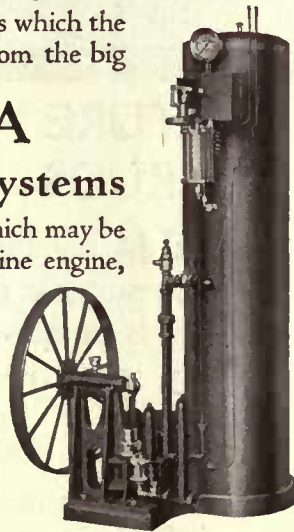
TIME was when the old oaken bucket was a necessity in the household of every suburban family. With it, water was drawn from the well or spring and carried for domestic use. Today, in the minds of very many suburbanites the recollection of the old oaken bucket lingers only as a memory, for with the improved machinery and equipment which we offer, any one having an available source of supply—from well, spring or lake—can have a water supply system offering to the suburbanite all of the opportunities and advantages which the city family now enjoys. From the big line of

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 Electricity Gas Engine Water Pressure Hand Power.
Our daily water consumption is about _____ gallons.

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H. & G. 5-16

The Bird Club Movement

(Continued from page 26)

giving careful thought to the feeding of the birds. Davenport, Iowa, is as good an example as any. I arrived in Davenport in a blizzard, but such was the enthusiasm of the bird lovers that I was taken from house to house that I might see for myself the success that was attending the efforts being made to befriend the feathered guests. At almost every house I was invited to join a family group drawn up around the window to watch the antics of the bird neighbors who gathered to enjoy the feast provided for them. And practically every child, parent and grandparent in those families was taking a keen personal interest in the behavior of wary Blue Jays and Woodpeckers, acrobatic Nuthatches and Chickadees, jaunty Tufted Titmice and Cardinals and many others who came to the food tray or window box, singly or in flocks, each for what he liked best—suet, peanuts, corn, bird seed or doughnuts.

That night there was a dinner for bird lovers and a lecture on birds, and later the judging of bird houses and of photographs of birds submitted by residents of the town in competition for prizes. And all these things were being done under the auspices of the local bird club, a thriving up-to-date organization, officered, not by sentimentalists, though proper sentiment was not lacking, but by prominent business and professional men of Davenport. The president was a wholesale baker; the secretary, curator of The Academy of Sciences, and the treasurer, one of the leading physicians of the town. These men and many others had taken up the work because they believed in what has been termed "the Meriden Idea," which is based on the knowledge:

First—That birds need our protection.

Second—That it is worth our while to protect them.

Third—That through the medium of a local bird club better than in any other way, every man, woman and child in a community can have a hand in their protection with pleasure and profit out of all proportion to the slight trouble and expense involved.

During a recent lecture tour the writer has had an opportunity to see how general this movement is and how rapidly it is spreading. At Sioux City, Iowa, the following advertisement appeared in all the daily papers throughout the cold, snowy weather:

WANT TO BE HAPPY— RIGHT HAPPY?

Feed the birds. Not the pets—but God's wild creatures—who suffer much now from the cold and snow. Scatter crumbs or grain each morning—watch them come—SMILE ALSO.

'Tis said mankind would perish but for the birds—their ceaseless warfare on worms and insects destructive to plant life. Buy chicken feed—BE A GOOD FELLOW—feed the birds NOW.

The Farmer's Bank.

"The Little Bank
Round the Corner."
Sioux City, Iowa.

This advertisement was inserted by Edward T. Kearney, president of the bank and a prominent member of the local bird club.

At Omaha, where great enthusiasm for the birds has been aroused largely through the energy of Miss Joy Higgins, of the Nebraska Audubon Society, hundreds of business men and their wives attended a luncheon to hear an address on bird conservation, and when the chairman, Thomas R. Kimball, announced that the local bird club had secured a five hundred acre tract of beautiful country at Childs Point for a bird sanctuary, the applause fairly made the dishes rattle.

And it seems the women's clubs are destined to play a most important part in this movement. The Brooklyn Woman's Club, The Englewood (N. J.) Woman's Club, The Century Club of Rochester, The Woman's Club of Rockford, Ill., and the Woman's Club of Minneapolis are a few of the many which are doing splendid work for bird conservation. Last year the Minneapolis organization started a bird club which it has mothered until now it is strong enough to stand alone and will soon become an entirely separate and independent body.

This year Mrs. Phelps Wyman, president of this bird club, with the backing of the Woman's Club, planned a three-day campaign, during which nine bird lectures were delivered in different parts of Minneapolis. The result, I am told, has been the awakening, especially among the young people, of a live interest in birds and their protection.

JUNIOR BIRD FANS

A very important branch of this movement is the organization of bird clubs in the schools, private and public. The pupils of the best schools to-day will soon be the country's leaders, and if they leave school with a proper appreciation of the value of birds, it will mean much to the birds and to the country.

The Fay School at Southborough, Mass., was one of the first to organize a bird club, and this club is reorganized every year under competent leadership. It was my privilege to be present at the reorganization last year. Membership in the club is not compulsory, but kindness to birds has become one of the traditions of this famous school and every single boy in it joined the bird club on the spot. More recently clubs have been organized at Hotchkiss, Noble and Greenough, Salisbury, Rumsey Hall, Culver Military Academy and many another.

Nor are the girls one bit less active. Strong bird clubs have been started at Ferry Hall, Lake Forest, Ill.; Miss Porter's School at Farmington, Conn.; The Dwight School at Englewood, N. J.; Rye Seminary at Rye, N. Y.; and Monticello Seminary at Godfrey, Ill. And these are only a few of the many. What promises to be a very successful club is one organized recently at the State Normal School at New Paltz, N. Y. The intelligent enthusiasm and resourcefulness of the headmaster, Mr. John C. Bliss, is reflected in the whole attitude of his teachers and his four hundred young women students, each one of whom will soon be a teacher, and, let us hope, a spreader of the gospel of bird protection.

It has been the writer's experience that the bigger the man or woman at the head of a school, the more he or she appreciated the value of birds and the more anxious to have the students take part in the Bird Club Movement. Only the small minds attempt to ignore the importance of

(Continued on page 56)



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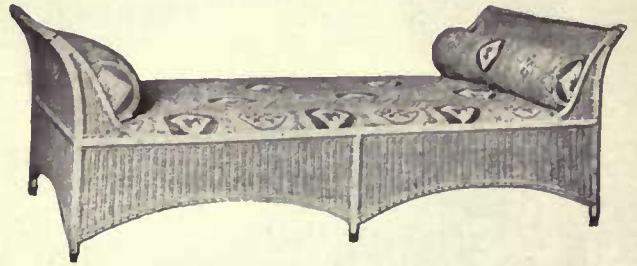

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Your choice for \$1.25. The three for \$3.50.

These houses are intended for woodpeckers, bluebirds, nuthatch, and their kind.

This class of house requires some tree mould and saw dust. We provide this.



No. 28 \$2.00 No. 75 \$3.00

The fancy scroll opening is lined with copper netting to keep out insects. The wren will readily use it. Hang under heavy cornice or porch, partly sheltered from the weather.

"The Wren House Beautiful"

I am a sort of a "Crank" on the subject and often see ideas for bird houses where others can not. This design reminds us continually of a country where the tender care of young children is an art. When you attend the Film Play called "The Typhoon," look for this design.

These houses should always be large. This is a bird that loves much company. If well housed and well used, they come in larger flocks each year.

It is a well known fact that Martins look about for a place to come the following Spring. Last year we returned some twenty checks for



No. 8. "Martin House." 14 Rooms, \$20

Houses we could not make in time.

Many people refrain from erecting these, for fear the English Sparrows will only make use of them. If you are a true lover of birds, help us get rid of the sparrow pest. At "Birdville" we have destroyed over 600 in a year by the use of the Wire Trap.

Put House up early. Set for Bluebird the larger opening. If you have no tent, remove brass screw on back and fasten that piece over the large hole, and you have a most complete Wren House. Sparrows are said not to bother a Swinging House. At any rate, they will have to quit after you set it for Wrens.



No. 14 \$1.35



No. 17. "Bracket Wren House"

Of twenty or more houses on my place, this has been "Jennifer's" choice the last two years. This house also drew a prize in a bird house contest. Most suitable for a gift to a friend at any time of the year. If bought out of season, can be hung up in study, there tending to keep the noble "Bird cause" fresh in your mind. This House and "Bird Architecture" for \$1.



This combination proved a great success last season. Place your wren houses near dwelling, the wren is hardly ever known to nest off in the woods. If not disturbed, will get very tame. Our wren houses are made with one-inch holes to keep the sparrows out. Wren Houses, \$1.25 Each. The Three for \$3.50.

In getting up our Circular it was first intended to be only a supplementary leaflet, to contain a few new designs. The next step was to have better cuts and show a few improvements in several pieces. The idea grew and grew until now I have quite a Booklet. Will you send for a copy? With your kindly assistance we will go on prospering. We have not turned our shop into an ammunition factory, but have enlarged it, and shall continue to manufacture the Ammunitions of Peace.

A. "Prosperity" Greim, "Birdville," Toms River, N. J.

The Bird Club Movement

(Continued from page 54)

the work or to stand in the way of its progress. Thank heaven they can never stop it now, any more than they can stop the Twentieth Century Limited by jumping in front of it. They had better "get aboard" before they're run over!

out making a prohibitive sacrifice; because the work involved is healthful and attractive; and because it accomplishes its object, namely, the protection of birds.

A DEFINITE PLAN

WORK IN COLLEGES

Until recently the colleges as such have stood aloof from the movement, but now they are beginning to be interested. Vassar has a well organized bird club, backed heart and soul by President McCracken and his faculty. The old Wake Robin Club has taken up the good work and has wisely changed its name to The Vassar Wake Robin Club that the world may know that Vassar College stands for bird conservation. The spirit with which Vassar entered the field was at once apparent when the writer visited the college last winter. The work assigned to the College Press Club that day consisted of gathering data for articles and editorials on the protection of birds, and to this end Prof. Burgess Johnson, of the English Department, interviewed the writer on the subject, while his students took notes which have since appeared in various forms in "The Vassar Miscellany Weekly" and elsewhere. Later the same day an illustrated lecture was given for the whole college, and later still President McCracken arranged to have the writer confer with the members of the senior class. Vassar Campus is now declared a bird sanctuary and upwards of a hundred nest boxes have been erected there this spring.

There is reason to believe that Wellesley and Mt. Holyoke will fall in line within a year, and if they do no woman's college will be considered up-to-date unless it has an active bird club.

In a nutshell, the difference between the old and the new methods of protecting birds is this: The first consists of forcing people against their will to curtail or renounce the pleasure and profit they get from destroying bird life; the second consists of making them eager to increase the pleasure and profit to be had from preserving bird life. The former method, necessary as it is at times and places, is at best but a makeshift. The latter is based on principles fundamentally sound, and is as permanent as the hills.

The Bird Club Movement must succeed because it is founded on reason, because it affords an opportunity for every person in a community to render real service to that community and to the country with-

Here then is a plan. Let each community, large or small, have its bird club, whose duty it shall be to look after the welfare of the local birds to the extent of offering them hospitality in the form of food, water, nesting sites, shelter and a certain amount of protection from their enemies. Let each State have its State Audubon Society, which may supplement the work of the bird clubs, but whose chief business shall be to attend to such State legislation as may be necessary. On The National Association of Audubon Societies, whose headquarters are at 1974 Broadway, New York City, rests the responsibility for a general supervision of bird work the country over, including the protection of many national bird refuges in uninhabited regions where but for such protection the birds would be destroyed by plume hunters. The local bird clubs can at once double their usefulness by joining the National Association. In the first place this association can help them tremendously with their work among the children by supplying them with interesting and reliable literature and with colored portraits of birds. Then, without in any way losing their individuality, the clubs in their turn can add tremendous power to the most important bird protective organization in this country if not in the world. Imagine a thousand bird clubs (and there will soon be that many) distributed over the United States; what a power they would be when notified by The National Association of Audubon Societies that their support was needed to insure the passage of some splendid bill drafted in the interest of bird conservation!

So let us to the work. Many well-known bird men have set us good examples. Colonel Roosevelt is president of The Bird Club of Long Island, Frank M. Chapman is an officer of The Englewood Bird Club and Ralph Hoffmann is secretary of The Kansas City Bird Club, of Kansas City, Mo. Let us spread a network of similar clubs from the Atlantic to the Pacific, and with the help of our Canadian cousins, from Northern Canada to the Gulf. There could be no happier solution of the problem of American wild bird conservation.

Lengthen the Life of Your Lawn

(Continued from page 45)

is not yet available. The Ohio Experiment Station recommends a mixture of ten pounds of Kentucky blue-grass, eight pounds of red-top, six pounds of timothy, four pounds of red clover, and two pounds of Alsike clover per acre for conditions in that latitude. Where blue-grass and white clover alone are used the seeding should be not less than two bushels of the former and one peck of the latter per acre.

If care has been taken to have seed and soil as nearly weed free as possible, the planting may be done as soon as the ground can be made ready in the spring. In seasons when abundant rains delay operations, it is better to defer the planting until fall rather than to run the risk of having the young plants suf-

fer from the effects of drought and summer heat. If the seedling is deferred until September, weeds which appear before planting operations can be eradicated by frequent cultivation of the lawn up to the final preparation of the seed bed.

In order to ensure a proper distribution of plants, divide the seed stock into two lots and scatter them at right angles to one another. On small areas, hand seeding is not a laborious task, especially if the operator uses a horn seeder to assist him in the work. A calm day, preferably just before a shower, is ideal for the sowing. After the seed is on the ground it should be gently raked or harrowed under. Should

(Continued on page 58)

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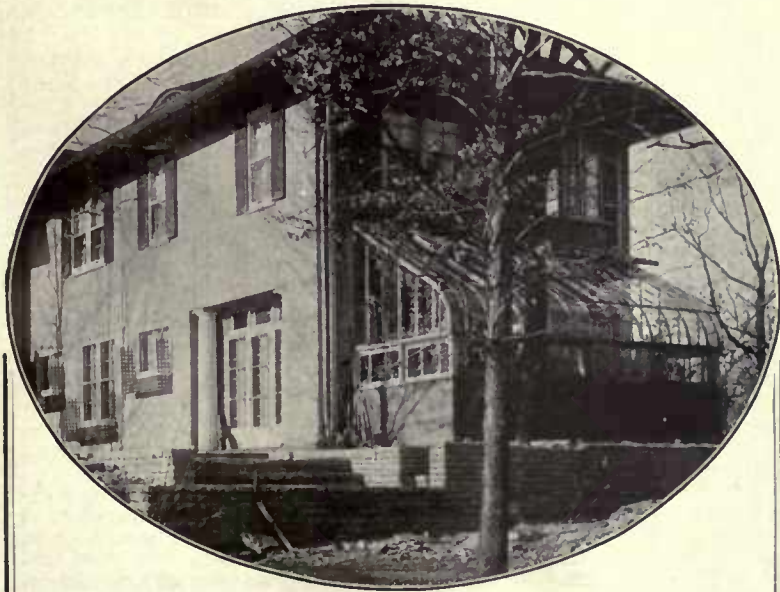


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—to tree surgeons who are backed by a responsible business house which has but one standard—*quality-first work, always?*

—to tree surgeons who were selected officially by the U. S. Government, after exhaustive investigation, because they are best?

—to tree surgeons whose record of successful performance spans a period of many years?

—to *Davey Tree Surgeons*—the only tree surgeons who measure up to these standards of super-excellence.

Take the dependable and satisfying course, and go to the Davey organization. Learn the real condition and needs of your trees from this expert source without charge. Every year of neglect adds 10% to 25% to the cost of saving trees. Write *today* for free examination and booklet illustrating Davey Tree Surgery.

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Davey Tree Surgeons

Have your trees examined **NOW!**

Lengthen The Life of Your Lawn

(Continued from page 56)

the desired rain fail to come, a gentle rolling of the soil will often assist the germination of the seed.

CARE AND MANAGEMENT

In order to maintain a uniform sod, you must wage a persistent fight against weeds. The desirable grasses, which make up the turf, should never be permitted to waste their vitality in the production of seed. To this end, frequent application of the mower is necessary, but the cutter-bar should always be set sufficiently high not to deprive the plants of enough leaf to continue their normal growth. No exception to this rule should be made even in the case of newly established lawns. If the clippings are made at a height of 2" from the ground, and are sufficiently frequent, it will not be necessary to remove the cuttings.

Especially the first winter, and as often thereafter as practicable, the lawn should be top-dressed with a covering of well-rotted manure. Fertilizer dealers offer a brand of finely pulverized sheep manure, which has found much favor with those who have used it. The advantages of such treatment are not alone in the plant food supplied by the fertilizer, but also in the winter protection afforded by the fertilizing material. When manure of the proper fineness has been used the organic matter will sift down and so become a part of the soil that there will be little or no debris left to be raked off in the spring. All that remains to be done to ensure the life

of the lawn is to go over it with a heavy roller each spring so that not only grass roots, which have been lifted by the frost, may again be imbedded, but also the fine gravel which has a similar tendency to work up.

Another method of fertilizing is to use liquid manure, which has the advantage of being free from the weed seeds that often occur in the unprepared kinds. Of course, this has no value as a winter protection.

SODDING

There are places on some lawns where, even though the proper seed may be available, it is yet impracticable to attempt to produce a sod by the seed method. Terraces or steep embankments present such problems. Here, sodding the surface most subject to erosion is the surest method of successfully producing a lawn. The cost of sodding far exceeds the seed method. Not only is there much more work entailed in laying the sod, but, unless it has been specially grown for the purpose, there is a possibility of introducing weeds or undesirable grasses. Nevertheless, the use of sod properly laid is the only alternative under certain conditions.

Terraces too steep to be mowed readily should never be planted to grass. Drooping shrubs, which hang close to the ground and prevent soil wash, or vine-like plants, such as English ivy, can be advantageously used here. Coverings of this kind catch rapidly and require but little care after they are once established.

Hwa Wang—King of Flowers

(Continued from page 29)

generally known. There is a sounder reason for choosing the double flower than its showiness, though this suffices generally. The blossoms of the double-flowered peonies do last longer than those of the single, as a matter of fact—save in one or two varieties—both on the plant and as cut flowers. There is a delicate beauty in the single blossoms, however, that is very appealing, especially in the blush shades and in white. One of the very best of the singles is *Paeonia albiflora*, Clio, which is a mauve or rosy violet. Unhappily, this variety does not seem to be offered by the trade, just at the present time; or, if it is, I do not know where.

In selecting for the longest possible period of bloom, you can court on *Paeonia tenuifolia*. This is a distinct species with very feathery foliage and flowers double or single as you may choose, of a deep crimson color. Better select the double, in this case.

The very old-fashioned and old *Paeonia officinalis rubra* usually follows this, though some find that the Chinese Mow Tan (*Paeonia moutan*) is next, with *Paeonia officinalis rubra* waiting to be the link between these and the Chinese herbaceous hybrids. Of these hybrids *Paeonia edulis superba*, rosy pink, strong growing and fragrant, ushers in the procession in most collections.

The great white *Paeonia festiva maxima* with its huge, full, fragrant flowers, borne on strong stems, is on the heels of this deservedly the most popular of all the whites, though it does show at its center just a few petals tipped with vivid red. These are a feature rather than an objection, as a matter of fact.

Following *festiva maxima* come all

the mid-season bloomers, a wonderful mass of them, bringing the peony display to its height usually just before or around the middle of June. And then come the later varieties which, happily, exist. By adding these, as the list at the end of this article shows, the blooming season will be carried up to and often well into, July.

PLANTING AND CARE

The care of peonies is a delight—for really, after planting, there isn't any! This is not to say that they should be neglected, of course; but the little that they require is so very little compared with nearly everything else in the flower garden, that it seems like nothing.

Peonies are hearty feeders, however, and the soil ought therefore to be constantly enriched around them, season after season. Be sure that the manure used for this enrichment is thoroughly pulverized and mixed with the soil, especially at the time of planting. When it is simply flung into the holes that the plants are to go into, it comes in contact with the roots, sometimes in lumps, and is very liable to rot them if it does not burn them. Have the earth forked over again and again, until this danger is entirely eliminated.

Soil that is good for ordinary vegetables is good for peonies. If it inclines to sand, it requires more of the humus which manure affords than does a naturally heavy soil. Humus helps in the retention of moisture, and plenty of moisture in the soil these plants must always have.

Fall is the ideal planting time. Peonies are not, of course, a bulbous plant, yet they partake of the char-

(Continued on page 60)



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EMIL CALMAN & CO.

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100 William St. New York

Hwa Wang—King of Flowers

(Continued from page 58)

acter of bulbs to the extent of forming the growth of summer a year in advance. Moreover they begin to grow so early in the spring that it is practically impossible to handle them without injuring the eyes or shoots. Planted in the autumn, after the ripened foliage has signified that the plant's work for that season is done, they resume growth in the spring very much as bulbs do, without minding the change in the least.

Be very careful not to get them too deep into the ground. Two inches of earth over the topmost eyes is enough. Deeper planting is very often the reason for scarcity of bloom, sometimes complained of with perfectly healthy and vigorous plants. This is a point, therefore, that one cannot be too particular about. In planting in masses, set each plant about 30" from its neighbor.

Peonies will grow perfectly in a partly shaded place, and, when so located, the fading color is scarcely noticeable. Do not put them where no sun at all will reach them, however. They should receive it for half the day; but this half may be divided between the first quarter and the last—between early morning and late afternoon.

THE LEADING TYPES

Among the early peonies are: *Paeonia tenuifolia*, crimson, double. *P. moutan*, not an herbaceous peony, but named here because usually next in order of blooming; the tree form, so greatly prized in China. *P. officinalis rubra*; brilliant red, double.

P. albiflora edulis superba; rosy pink, fragrant, double. *P. festiva maxima*; white, tipped carmine; double, large. *P. albiflora*, Mme. de Verneville, sulphur white, semi-double, sweet.

Early mid-season sorts include: *Paeonia albiflora*, Octavei Demay; blush to white; dwarfish plant; fragrant. *P. albiflora festiva*; creamy white; like *f. maxima* but later and lower growing plant.

Late mid-season: *Paeonia albiflora* Delachei; dark crimson; fragrant; fine for garden effect. *P. albiflora* Marechal MacMahon; crown form; red, strong growing. *P. albiflora* Mme. Crousse; pure white, tipped at center with red; very fragrant. *P. albiflora* Mons. Dupont; cream-white, red tipped center petals, stamens distinctly golden; very fragrant. *P. albiflora* Avalanche; creamy white, yellow at petals' base; fragrant and extremely good.

Late: *Paeonia albiflora Humei*; outer petals rosy pink, inner petals blush with pencillings of red; a very old-time variety. *P. albiflora* Couronne d'Or, white, showing yellow; fine solid flower; fragrant. *P. albiflora* Louise Renault; pink; very fragrant and refreshing.

Very late: *Paeonia albiflora* Marie Lemoine; sulphur color; large flower on strong, erect stem. *P. albiflora* Marechal Valiant; purple red; heavy, long stems, drooping; very showy. *P. albiflora* Constant Devred; mauve; large flower, even, strong stems. *P. albiflora rubra superba*; dark crimson; large and strong; about the last of all to bloom. Old plants do better than newly planted ones.

The Beginner's Rose Garden

(Continued from page 23)

Rohan and Etienne Levet. White—Frau Karl Druschki, Margaret Dickson, White Baroness. Pink—Mrs. S. Sharman Crawford, Mrs. John Laing, Paul Neyron, Mrs. George Dickson, Baroness Rothschild.

Teas: Pink—William R. Smith, Maman Cochet, Mrs. R. B. Cant, Duchesse de Brabant. Yellow—Harry Kirk, Etoile de Lyon. White—White Maman Cochet.

Hybrid Teas: Pink—Mme. Edmée Metz, La France, Killarney, Lady Ursula. Yellow—Duchess of Wellington, Mrs. Aaron Ward. White and light colors—La Tosca, Pharisae, Antoine Rivoire, Kaiserin Augusta Victoria, Molly Sharman Crawford. Red—Gruss an Teplitz, Etoile de France, Chateau de Clos Vougeot, Lawrent Carle.

Moss: Crested moss (pink), and Blanche Moreau (white).

There are, of course, many other excellent sorts to be had, and you will be quite safe in buying any of them from the reliable dealers. An average price for good, sturdy two-year-old budded bushes would be 75 cents for single plants; if you take advantage of the reduced rates often available on orders of a dozen or so, the saving would be considerable. Even if you bought the twelve bushes for the 30' bed separately the cost would be but \$8 or \$9.

SETTING OUT THE PLANTS

The two-year bushes should be set as soon as they arrive from the dealers. Examine them carefully for broken roots and eyes on the stock wood, cutting off any such that there may be. Dig the hole wide enough to admit all the roots without crowding, and sufficiently deep so that the budding point will be 2" below the sur-

face. The roots should incline somewhat downward and must be spread out so that no two of them cross or interfere with each other. Then fill in carefully around the roots, firming the soil as the hole is filled to the proper level. Pot-grown plants should be set without disturbing the ball of earth which comes with them. It is essential to the success of any roses that, after planting, the surface of the soil be kept well loosened by frequent use of the rake.

The rose bed that is most prolific in blossoms is the one that is not only made right but kept right by proper fertilizing. Probably the best form of manure to use is the liquid, prepared by enclosing a bushel of cow manure in a burlap sack and hanging it in a barrel of water for a couple of days. The resulting solution should be diluted with its own bulk of water and a half gallon applied to each plant once a week. Use a watering pot for this and be careful not to get any of the liquid on the foliage.

INSECT PESTS

Another thing that you must watch for is the insect pests which may attack the bushes. The bed that contains only healthy, robust plants is much more free from harmful insects than the unthrifty one, but even in its case the danger is always threatening.

Much can be done toward preventing pests by a daily application of a fine, powerful water spray from the hose, directed to all exposed parts of the plants. This will discourage the great majority of undesirable insects, but should any of them escape they may be destroyed by applying the following summarized remedies:

(Continued on page 62)

The blossoming beauty of nine out of ten gardens ends with Summer. Yet two or three months remain when the most wonderful color effects of all the year are to be obtained by the planting of

Hardy Chrysanthemums

The characteristic tones of these late flowering plants blend with the natural autumnal tints. They bring into the garden the marvelous glory of the woods after the first frost—russet browns, golden yellows, bronze reds. They should be as much a feature of every garden in the Fall as the bulb blooming plants of Spring. My Hardy Chrysanthemums are the result of the most careful selection from

hundreds of varieties of the best domestic and foreign origin. To start them in your garden I will send, express prepaid, one splendid plant each of 20 distinct varieties for \$2.50.

May and June are the months to plant for Fall blooming. Don't lose two of the most delightful months in your garden. My book of Hardy Plant Specialties will tell you all about them.

I began growing Dahlias years ago for my own pleasure. The past season I have studied over 2,500 varieties with the purpose of selecting just those which would give the greatest satisfaction in anybody's garden. As a result I have chosen

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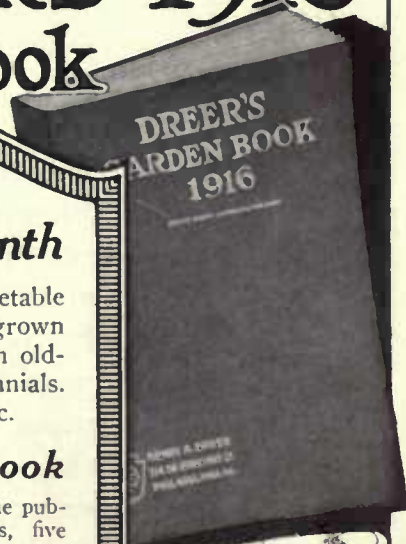
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The Beginner's Rose Garden

(Continued from page 60)

White scale: spray with one pound of soft soap in four gallons of water; cut off and burn badly infested shoots. **Slug:** powdered white hellebore dusted on the foliage, or whale oil soap solution, five ounces in one gallon of water. **Rose caterpillar:** finger and thumb pressed tightly together. **Rose-bug:** shake the beast into a pan of kerosene; he won't swim long. **Aphis or green fly:** 6,000,000,000 descendants of one in five generations; spray with four ounces tobacco stems boiled for ten minutes in one gallon of water. **Rose thrip:** whale oil soap, five ounces in one gallon of water, applied as a spray.

PRUNING AND WINTER PROTECTION

Pruning, also, is a necessary rose garden activity which is often imperfectly understood. It should begin when the plants are first set out, all of them being cut back severely. About one-half the length of the

canes should be taken off at this time in the case of two-year-old plants. The second season, prune the hybrid perpetuals in March and the teas and hybrid teas a little later. If you want a few extra large flowers, take off all the weaker shoots and leave the strong ones. Suckers sprouting from the stock root should never be allowed to grow to any size.

Finally, a few words about winter protection. In autumn the wise rose grower in the Middle and Northern States will cover the ground about his plants with rough manure, and, if the weather is apt to be very severe, he will take the further precaution of tying up the above-ground portions in bundles of straw. Another way is to take up the bushes and winter them in soil contained in boxes placed in a cool cellar, but this is hardly necessary except in the case of especially tender varieties.



Developing A City Garden

(Continued from page 43)

season we put in a number of gray birches 6' high, one or two beeches and some flowering dogwood to thicken the planting and give it more height. Colonies of ferns, poet's narcissus, big yellow flags and blue *Phlox divaricata*, blue Virginia cowslips, wintergreen, trailing myrtle and pink creeping phlox were placed in front of the shrubs, and for masses of snowy white August bloom we had the hedge of altheas around the garden.

It was the Chief's suggestion (he really is getting to be a regular head gardener in spirit) that the bank by the street, outside the fence, should be planted with lilacs, viburnums, red-twigged dogwood and Japanese honeysuckle. It has proved to be a happy inspiration, and when we added the tamarisk by the gate the effect grew even more attractive.

PLACING THE FLOWERS

It was in the planting of the flower garden, though, that we really let ourselves go, flapped the wings of our combined enthusiasms and soared into the seventh heaven of horticultural bliss. Let me try and tell you how it really worked out.

Last year was the first season, and knowing that there would not be much bloom then from the peonies, iris, larkspur and hollyhocks, we sowed seeds of such annuals as ageratum, candytuft, mignonette and nicotiana to reinforce the flower showing. The soil was new and the growth astonishing. The violas and primroses were in bloom when they came, and hard on their heels arrived the gift of a wheelbarrow load of pansies, English daisies and forget-me-nots which gave flowers at once.

The outside beds were soon a veritable frame of white foxgloves which frequent cutting induced to bloom all summer. Touches of yellow came from *Oenothera Youngii*, anthemis and coreopsis. The gypso-

phila and galium gave fluffy masses of white, good for combining with other cut flowers. Shirley poppies sown down the central path delighted us most of the summer, but for some strange reason they met an unfortunate end. This year coral pink Sweet Williams succeeded by verbenas have taken their place.

We put in the bulbs late in the fall, a rite accomplished not without much weighty consideration. Down the center were twenty-four early pink tulips, Cottage Maid, with twelve of the yellow Chrysolora as a climax at the end of the walk. The same effect was repeated with the later flowering Darwins, Clara Butt, the very best pink, and Mrs. Moon, yellow. A hundred and fifty narcissi formed groups in the outside beds, fifty of them being Stella and the rest *Barri conspicuus*. The corners of the little walks were touched with purple and yellow crocus, grape hyacinths and snowdrops we massed at the entrance steps, and 100 Spanish iris made a brave array as a border for the little cross walk nearest the house. With the first warmth of the spring sun 200 yellow crocuses and half as many blue scillas blossomed in the grass at the south side of the terrace, while 100 poet's narcissus, naturalized under the trees at the back of the lawn, added their share to the beauty of the whole.

THE GARDEN MONTH BY MONTH

And now, to sum up, let me inflict upon you our flower effects, month by month, exactly as we saw them and hope to see them many times:

In April there were crocus, scillas, snowdrops, magnolias and forsythia.

Early May brought pink *Azalea vaseyi*, flowering almond, early tulips and daffodils flanked by many minor beauties such as bleeding heart, white arabis, pansies, violas, primroses, English daisies, forget-me-nots, Ice-

(Continued on page 66)

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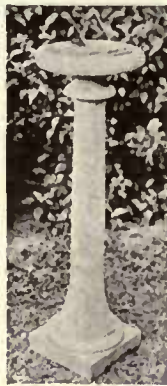
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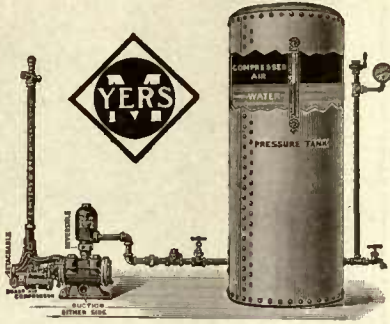
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POULTRY WORK FOR MAY

Keep the chicks from crowding.
Coops without floors are best now.
Don't keep chicks of different ages together.
Sow Dwarf Essex rape to make summer green food.
Be sure that there are no rats in the chicken houses.
Clean incubators and brooders before they are put away.
Keep the turkey poults confined until the grass is thoroughly dry.
Make a point of giving the young turkeys lettuce or some other green food daily.

AFTER the chicks have been taken from the brooders they are likely to crowd into the corners if the weather gets a little cool and some of them may be crushed to death. This danger can be largely avoided by keeping the chicks in small flocks. It also helps to make round corners with pieces of inch-mesh poultry netting. From now on it is best to use coops without floors, as the chicks thrive as a result of being in contact with Mother Earth at all times.

It is a poor plan to keep chickens of different ages in the same flock. The younger chicks are almost certain to be bulldozed by their stronger companions and may not even get enough to eat. Likewise, it is not advisable to raise chickens and ducks together, principally because the ducks foul the drinking water badly.

DUCK REQUIREMENTS

While ducks need no water to swim in, it is important that they should never suffer from lack of drinking water, and this water must be given in a receptacle deep enough to allow them to immerse their entire bills, thus cleaning out the mud and food that might cause them to suffocate. Pekin ducklings need watching; sometimes they get on their backs and are unable to regain their feet. While the Pekin duck is the best known member of the family, various other varieties are as good or better for the amateur. The Indian Runners lead in egg production and the Rouens are excellent table ducks. The Muscovies are good for eating, too, and are quackless, a point in their favor if the owner lives in a closely settled community.

TURKEYS AND TREES

Bread soaked in milk and given a dash of red pepper is perhaps the best food for newly hatched turkeys. They will need something green, preferably lettuce, at least twice a day, and grit and charcoal should be at hand from the first. When they are four or five weeks old the poults will "shoot the red," and will need especial attention then. A raw egg beaten up in milk will help along a poult which seems drooping and weak. And of course vermin must be carefully watched out for.

When the poultry must be kept yarded, it is an excellent plan to plant several fruit trees in the yard,

but not so many that they will interfere with the proper spading or plowing of the ground in order to keep it sanitary. Probably plum trees are the best for poultry yards. Peach trees are often chosen, but the natural fertilizer in the soil pushes their growth too fast and makes them soft. Plum trees offer the necessary shade and the hens feast on the curculio, the pests that puncture the fruit. It is always well to wrap burlap around the trunks of young trees in the poultry yards, or the chickens may eat into the bark.

HAWKS AND OTHER THINGS

It is time to get rid of all the old male birds as soon as the breeding season is over, unless there are some worth keeping another year. As a rule, it is advisable to use cockerels with two-year-old hens, but this plan is frequently reversed.

When the chickens have wide range they are in danger from hawks, unless there is an orchard for them to run in. For that reason it is well to make piles of brush here and there, where they can hide when hawks appear. A few guineas are valuable, for they will almost invariably sound an early warning on the approach of hawks. White chickens are more likely to fall victims to hawks than those birds whose feathers do not make them so conspicuous at a distance.

Contrary to general belief, the hawks which do the most damage to poultry are of rather small size. The large "chicken hawk" occasionally makes way with a fowl, but the slender little sharp-shinned and Cooper's hawks are the rascals most to be feared, especially where young chickens are concerned. When one or two of these birds take up their quarters near your place and proceed to extract their daily toll from your flock, their prompt destruction is essential. Constant watchfulness, coupled with a good shotgun, is the best remedy for their depredations.

It is an excellent plan to sow Dwarf Essex rape to supply green rations for the poultry throughout the summer. One pound will seed a quarter acre and much less than that amount will be sufficient for a small flock as new growth springs up when the tops are broken off. Swiss chard may also be used, the outside leaves being broken off and given to the fowls as needed.

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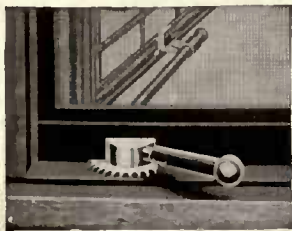


Chicks should be healthy now and growing fast

If you would have all-year-round window comfort, insist on

C-H CASEMENT ADJUSTERS

They make the out-swing casement practical



C-H "Bulldog" Adjuster



C-H "Holdfast" Adjuster

Some Good Suggestions Free in "The Casement Window Handbook"

THE CASEMENT HARDWARE CO.

1 South Clinton Street

Chicago, Ill.

THE PERMANENT SCREEN CLOTH

POMPEIIAN BRONZE SCREEN CLOTH

LASTS AS LONG AS YOUR HOUSE

The Great Outdoors Is Yours

Even in your city home you can permanently assure yourself a little corner of the great outdoors if you have a sleeping porch screened with Pompeian Bronze Wire Screen Cloth permanently secure from mosquitoes, flies and other insect pests. Be sure that Pompeian Bronze is your screening material, for it never rusts, never needs painting, ready for instant installation in the spring. Get it from your hardware dealer. There is a Red String in the selvage of every foot of genuine Pompeian Bronze. Look for it. Don't accept substitutes. Write for booklet, "Permanent Protection."

Clinton Wire Cloth Company
69 Sterling Street, Clinton, Mass.

First weavers of wire by power in the world. Makers of Clinton Wire Lath—the first metal lath produced and the best to-day for stucco and masonry work. Interesting book of "Stucco Rooms," showing many types, sent upon request.

Residence of M.B. VILAS
Cleveland, O.
J. H. HESS & SONS, ARCHITECTS

HOW DO YOU WANT YOUR NEW HOME TO LOOK

THE first rule in all good architectural design is that the appearance of the building shall express the structural capabilities of the materials of which it is composed. Your architect will tell you that concrete, besides being the newest, is the most flexible of all building materials. It gives artistic effects to be obtained with no other medium.

MEDUSA WHITE PORTLAND CEMENT used for exterior finish on concrete, hollow tiles, metal lath, etc., will give your house a distinctive appearance. It has all the properties of any

other high testing Portland. It makes a durable wall covering of pure stainless white. It is inexpensive to put on—easily and cheaply maintained. It improves rather than deteriorates with age.

Exquisite effects may also be obtained by using Medusa White for exterior railings, steps, columns, doorways, window casings, panels and for all sorts of interior decorations. Let us show you the artistic effects which others have obtained with Medusa White Portland Cement.

MEDUSA
WATER PROOFED
WHITE PORTLAND CEMENT

Write today for booklet, "The Medusa White House"

If you can't get the Medusa Products in your town, send us your dealer's name

SANDUSKY PORTLAND CEMENT COMPANY
Room N-4, Engineers' Building Cleveland, Ohio

THE long horizontal lines, the well grouped rectangular openings, the tile roof with its generous eaves give to the residence here illustrated an air at once of simple refinement and spaciousness that express a growing western taste in domestic architecture.

The charm of the subject, however, is beyond black and white reproduction, which entirely fails to bring to the eye the warm, living beauty of the original, faced as it is with Hy-tex Velours blended in soft analogous tones of reds and browns, laid with a white mortar in Flemish Bond. It is just another proof of the varied possibilities of

Hy-tex

The Standard of Quality in Brick

By the use of Hy-tex, you can always secure distinction and individuality in your home. For Hy-tex means every variety of color-tone and texture known to brickcraft, as well as the highest quality of product and service in Face Brick. If you are planning to build, you will be interested in

"GENUINE ECONOMY IN HOME BUILDING"

Illustrated in colors. Sent for 10 cents to cover mailing charges.

Hydraulic-Press Brick Company
DEPT. G-55, ST. LOUIS, MO.

Baltimore; Chicago; Cleveland; Davenport; Du Bois, Pa.; Indianapolis; Kansas City; Minneapolis; New York City; Omaha; Philadelphia; Toledo; Washington, D. C.

LARGEST MANUFACTURERS OF FACE BRICK IN THE WORLD

Residence of John Parkman Woods, Esq., St. Louis
Hesse Building Co., Architects



The Terra Cotta TILE ROOF

on this pretty little home has greatly added to its attractiveness. It's the Imperial Spanish pattern and affords a perfect shelter—leak-proof—moisture-proof and absolutely fire-proof.

It requires no paint, stain or repairs to preserve its natural beauty and lasts unchanged forever. We show detail of this pattern more clearly in border of this advertisement.

Our illustrated booklet "The Roof Beautiful," printed in colors, contains views of many beautiful homes with roofs of Terra Cotta Tiles, and is sent free upon request.

LUDOWICI-CELADON CO.

Manufacturers of Terra Cotta Roofing Tiles

General Offices. 1107-1117 Monroe Building CHICAGO, ILL.

Developing A City Garden

(Continued from page 62)

land poppies and the brilliant *Alyssum saxatile*, daintily disposed as borders for the walks.

In late May came iris and peonies, pink Oriental poppies and coral pink Sweet William, besides the Darwin tulips in the center. The outer sides were beautiful with foxgloves and lupines, and *Oenothera Youngii* for yellow.

June and July saw the blooming of larkspur, coreopsis, clematis, lemon lily, pink herbaceous spiraea, tall valerian, Harrison's yellow rose, gypsophila, heliotrope and lavender funkia.

With the closing of July and the coming of August we look for the masses of pink and white phlox, Elizabeth Campbell and Pink Beauty for the former, Miss Lingard and Independence for the latter. Crepuscule added its beautiful lavender, Mahdi its purple, and orange butterfly weed gave a pleasantly brilliant note. Then, at the lower end of the garden, rose the fragrance of helio-

trope, lavender, rose geranium and lemon verberna.

September and October were bright with the yellows of helenium and the deep purple of New England asters; pink and blue asters together with cosmos and Japanese anemone form a frame for the garden sides, and dull pink sedums and dwarf ageratum are used as borders for the minor walks. The pink Sweet Williams down the center walk have given way to pink verbenas and candytuft. Room was made for them by pulling up the forget-me-nots after they had time to sow themselves for next year's crop.

November, alas, closes our year's outdoor bloom. In its "melancholy days" there are only the bronze and yellow hardy chrysanthemums, helped out by a few brave plants of ageratum, verbenas, cosmos and coreopsis which keep the garden still lovely in spite of the dry leaves rustling under foot. But we feel that we have succeeded wonderfully well.

Collecting Japanese Color Prints

(Continued from page 32)

outline on thin paper with the point of a brush dipped in Chinese ink. This was then taken and pasted, face down, on a flat plank of cherry or other suitable wood cut to convenient size, slabwise. The back of the pasted sheet was then carefully peeled down (if the paper seemed too thick) by rubbing until it revealed the design as drawn on the fibres still clinging by means of the paste to the wood. The engraver (sometimes he was likewise the designer) carefully cut away all parts of the wood except those covered by the actual lines of the design, thus deftly leaving this design in relief on the block so engraved. Next the block was cleaned and inked with black, and a number of impressions taken from it. This first block served as the key-block for the completed print, and contained the main outlines of the subject. One of the prints first taken from it was colored up by the artist just as the completed print was to appear. Other impressions were treated like the original drawing, being pasted down, in turn, on other wood blocks, and only those parts of each block were then left in relief that were to print each color. Gookin describes the method of printing as follows:

THE PRINTING

"The printing was done on moist paper with Chinese ink and color applied to the blocks with flat brushes. A little rice paste was usually mixed with the pigments to keep them from running, and to increase their brightness. Sometimes dry rice flour was dusted over the blocks after they were charged. To this method of charging the blocks much of the beauty of the result may be attributed. The color could be modified, graded, or changed at will, the blocks covered entirely or partially." The key block was usually the last one which was impressed. Next, "A sheet of paper was laid on the block and the printer rubbed off the impression, using for the purpose a kind of pad called a *baren*. The skill of the printer was a large factor in producing the best results."

Unlike other forms of engraving, the first impressions were not the

best. It often requires some fifty preliminary impressions to be taken from the blocks before these "warmed up" to the requirements of artist and printer. In the best of the early prints a thick, spongy, ivory-toned Japanese paper was used. There was always an opportunity for varying the color and experimenting. That is why one often sees two prints from the identical blocks showing marked variations.

AS TO FORGERIES

Genuine Japanese color-prints are not so rarely to be met with as one might imagine; the market is flooded with forgeries—occasionally there are contemporary forgeries—good, bad and indifferent, so far as fidelity to the originals is concerned. Then, again, one finds modern copies of the finest Japanese color-prints almost everywhere. The connoisseur will, of course, seek only originals of undoubted authenticity. On the other hand, though with no desire to encourage fraud, copies known to be such and bought with open eyes have an interest that advanced collectors scorn to allow that they can have. The writer knows of several small collections wherein the originals of rare color-prints are augmented by excellent copies of such works as the collector may not hope to possess. I am not just sure that a collection of such copies alone would not be of great interest and pleasure, not to be sure, that any copies could more than suggest the exquisite beauty of genuine prints (some copies are too execrable to be admitted to one's affections at all!) but they could and they do suggest such quality of beauty. A genuine portrait by Sharaku, a triptych by Kiyonaga, a landscape by Hiroshige or a fine print by Utamaro would be a treasure indeed! Just the same, there are lesser names still to conjure with, and these not only are legion but one may go a-bargaining with delectable success in their midst.

HOW TO START A COLLECTION

With Japanese prints, where one does not invest amounts that cause the spender to consider every purchase expertly—the average amateur

(Continued on page 68)

YALE

The Quality Mark on Locks and Hardware

You make certain of lasting satisfaction in decoration, service and durability; you get security and protection at their highest—when you insist upon Yale.

Whether it is locks and hardware for your house—or a night latch to support a doubtful lock; or for a door closer to bring quiet and comfort into your home, or for a sturdy padlock for outside locking.

But insist on seeing the name Yale—or you won't get Yale.

The illustration shows the "Gateshead" design of Yale house hardware. It is highly decorative and distinctive. We will be glad to give you fuller information about the "Gateshead" design and other standard Yale hardware designs.

For sale by the Hardware Trade

The Yale & Towne Mfg. Co.
9 East 40th Street, New York

Hardy Chrysanthemums

The best of late-flowering plants, blooming in the fall, making the summer longer and the winter shorter. The colors are very striking, the different varieties having all tints and shades of red and yellow, and a closely-planted clump presents a myriad of pleasing colors.



The Mount Greenwood Novelty Set

Has been selected by us, from our complete list of singles, as the best. *Cinderella*. Clear dark pink. *Firefly*. Deep coppery-bronze. *Gipsy*. Clear yellow and salmon. *Pricilla*. Light rosy-pink. *Ramona*. Deep reddish-bronze. *Wenonah*. Slivery bronze. This complete set (one plant of each) delivered to you for \$1.75.

Send for the *Cromwell Gardens Handbook*. It's Free

A. N. PIERSON, Inc.
CROMWELL GARDENS

Box 14 Cromwell, Conn.

This Book Will Help You

to arrange your landscape more effectively—It contains much useful information for the small garden owner; the prospective home builder and the large estate holder.

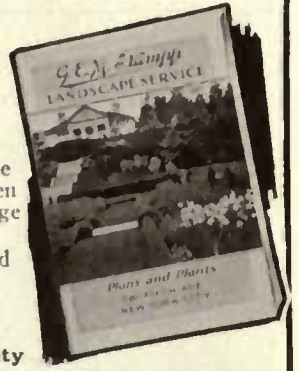
"Plans and Plants" shows complete list of Hardy Perennials, Trees, Shrubs, Aquatic Plants and other items that will prove a great help to you in improving the appearance and effectiveness of your grounds.

We have a staff of expert landscape architects and are in a position to do the work from the planting of a small garden to the complete landscaping of the large estate.

Write now for your copy of "Plans and Plants." It's free.

G. E. M. STUMPP

761 Fifth Ave., Dept. H. New York City



To Lovers of Garden Sculpture

The recent exhibition of Garden and Decorative Sculpture, held at the Gorham Galleries, was a convincing demonstration of the existing desire for works of art of this character on the part of the discriminating public. It also brought out the fact that lovers of Garden Sculpture were unaware that our native American Sculptors had attained such skill and proficiency in this fascinating branch of decorative art.

Having acquired all the training and inspiration that the ateliers of the Old World could give, our native artists have evolved a new school of American Decorative Art which completely comprehends and harmonizes with American Decorative needs.

The Gorham Galleries, sensing this new development, have fostered and encouraged it, and are now prepared to extend to lovers of garden sculpture, expert service in solving garden and decorative sculpture problems.

For many years the Gorham Galleries have been in close touch with landscape artists and owners of country estates, and the experience acquired in suggesting and planning the sculptural details for gardens is now at the command of their patrons.

The Gorham Galleries

Fifth Avenue and 36th Street
NEW YORK

Give YOUR Lawn Better Care

PROPER lawn care this season will count greatly toward a permanently beautiful sward. Start your lawn care *right* this year. *This* summer use the **Ideal**, the lawn mower that pushes itself. You can give your lawn *twice the usual amount of care*, more *efficiently* and more *economically*, too.

The **Ideal Junior Power Lawn Mower** for 1916 offers all the features on which **Ideal** has built its splendid reputation, with many new refinements and improvements—simple, reliable clutch; automobile throttle control; gearless differential. It stands unexcelled in the field of lawn mowing machines.

Write to us for full particulars—*now*, while making your plans for a beautiful lawn.

The Ideal Power Lawn Mower Company

R. E. OLDS, *Chairman*

403 Kalamazoo St. LANSING, MICH.



Ideal
Junior
Power
Lawn
Mower
\$225

Mott Fountains



Whether for large country estates or suburban gardens, all Mott Fountains can now be equipped with self-supplying motor pumps. No expensive piping or water waste. Full information on request.

We issue separate catalogs of Display Fountains, Drinking Fountains, Electroliers, Vases, Grills and Gateways, Settees and Chairs, Statuary, Aquariums, Tree Guards, Sanitary Fittings for Stable and Barn.

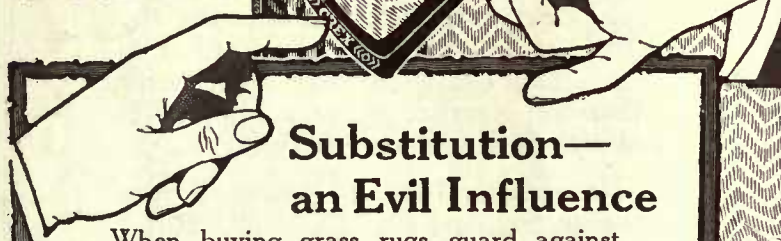
Any of these are gladly sent on request.

Address Ornamental Dept.

THE J. L. MOTT IRON WORKS, Fifth Avenue and 17th St., New York

MOTT

Insist on the name CREX



Substitution— an Evil Influence

When buying grass rugs guard against fraudulent imitations. Prove to your own satisfaction that the rug offered is the genuine CREX. They are easy to identify. Unless the name C-R-E-X is woven in the edge of the side binding you are being offered a substitute. There are no "just as goods." Insist on the genuine CREX and thus avoid AN INFERIOR ARTICLE offered because of larger profit.

CREX rugs are made of specially cured and selected strong, pliant, wire-grass. They're sanitary, artistic, durable, economical, seamless and reversible—easy to keep clean. Ideal for every room in the home through all seasons, as well as the porch. CREX is patented and fully protected under U. S. Govt. Copyright. We will prosecute relentlessly dealers guilty of fraudulent substitution or wilful misrepresentation.

Handsomely illustrated 32-page color catalog No. 28. Free on request.

CREX CARPET COMPANY

212 Fifth Avenue New York
Originators of wire-grass products



CREX

GRASS RUGS

TRADE MARK REG. U. S. PAT. OFF.



The flute player is an example of Toyokuni's work

Collecting Japanese Color Prints

(Continued from page 66)

can, I think, get vastly more pleasure out of them as a hobby than out of almost any other collectible things, even when going "blindly into it." However, he need not go into it so blindly after all. There are delightful handbooks on the subject, whose low cost will place them within reach of all, handbooks such as A. Dawson Ficke's "Chats on Japanese Prints," one of the newest, most lucid and entertaining books on the subject to be had.

Perhaps the great fault with many writers on the subject is their attitude of discouraging the extensive collecting of minor works and of the prominence with which they urge attention to works that will compel the connoisseur's admiration. Naturally there can be no comparison between a Japanese print by a great master and one by a minor Japanese artist. Nevertheless the pleasure of collecting is here our concern, more than the importance of the things collected, though the ideal collection is one which combines important acquisitions with a pleasure in their possession.

Then, too, the person who starts a collection of Japanese prints may always substitute better examples, and finally bring the whole to a representative state of better quality.

THE PRINT PERIODS

It is not the intention here to do much more than to suggest this special field for collecting, but one should know the most important general historic phases in the evolution of the color-prints of Japan.

The Primitive Period, opening with Moronobu (circa 1660), was marked

by the black and white prints of the book illustration of the time.

The Second Period, culminating a century later, introduced color, as we find an orange-red pigment (*tan*) coming into use soon after 1700. In 1710, or thereabouts, citrine and yellow were added; 1715 found a more delicate red replacing the crude *tan*. This was the vegetable color called *beni*. The year 1720 found the colors enhanced by lacquer, and by other colors as well as by gold powders, mother-of-pearl powder, etc., skilfully employed by the color-print artists. The earlier color-prints were colored by hand.

The year 1742 introduced color-printing with two blocks, an invention accredited to Masanobu. Green and red (*beni*) were the colors employed. The name *Beni-ye* is given to such prints.

In 1755 a third color was introduced. This at first was blue, and was used with the green and red. Later variations such as red, green and yellow, etc., were employed. Toyonobu was a master at combining three colors.

The Third Period dates from 1780 to 1790, and developed complex color-printing as well as interested itself somewhat more in realism.

The Fourth Period (1790-1806) marked a decadence, fraught though it is with great interest. To the occidental eye the fascinating types that now come to replace the classic types in earlier color-prints are perhaps thoroughly and more pleasing than the other ones.

The Fifth Period (1806-1858) entered with the death of the great Utamaro. After this occurred we

(Continued on page 70)

Lilies Make Your Garden Beautiful

Six Hardy Lilies of \$1.00
Rare Beauty for

These bulbs are all sound and plump and will flower beautifully first season



- L. Auratum Yama - Yuri, immense flowers, a golden band runs through each white petal20c
- L. Roseum, ruby red spots on white reflets, red petals.. 20c
- L. Album, shimmering satin white, long green anthers, exquisitely fragrant. 25c
- L. Umbellatum (see picture). A riot of color from buff to rich apricot and orange, blooming all Summer20c
- LL. Giganteum of Japan. Long white trumpets with golden stamens crown in profusion the stout tall stems. The delicious perfume scents the whole garden20c
- L. Superbum. Our gorgeous native Lily, Oriental in the beauty of its leopard skin petals of rich deep orange with dark spots. This royal Lily is truly magnificent. Extra size.20c

All Sent postpaid for \$1. Any three for 60c.

Full growing directions with each. Send for complete catalog

H.H. BERGER & CO., 70 Warren St., N.Y.

Everything for the Home Grounds

We are situated in a most convenient locality to do work in the residential section of Eastern and Southern Connecticut, and all through Westchester County, N. Y.

Within this radius all stock is delivered freshly dug, by auto truck, the day needed.

We have all kinds of ornamental trees and earnestly solicit your patronage. You would enjoy a visit to our Nursery to look over and select from our stock.

We will make you a planting plan, and give you any help desired in laying out your place. Let us hear from you before the rush season. Send for our new Catalogue "D."

THE STEPHEN HOYT'S SONS CO.
New Canaan, Conn.
Telephone 333 New Canaan



COVERS THE CONTINENT

Serves More People in More Ways than Any Other Institution of its Kind in the World

The Peril of the Wood Shingle Roof

A flying spark—a driving wind—and then a fire. Countless disasters are caused in this way. Home builders who know the value of protection and permanence, specify

Johns - Manville Transite Asbestos Shingles

These shingles refuse to burn, warp, curl or split, never need staining and outlast the building. They combine safety and economy with handsome appearance for they are supplied in a variety of shapes, sizes and colors that give great latitude of artistic effects. They rival slate in durability—outclass it in looks—cost less—are lighter in weight and easier to apply. Ask your carpenter, roofer or slater about them and about

J-M Roofing Responsibility

—the unimpeachable responsibility of a nation-wide organization that stands for the complete satisfaction of every purchaser. Through the exclusive system of J-M ROOFING REGISTRATION, you can now register your J-M Roofing with this concern and put it in our care. Ask nearest J-M Branch for particulars.

J-M Roofings include a fire-retardant roofing for every purpose—J-M Asbestos Built-Up for flat roofs—J-M Asbestos Ready for sloping roofs—J-M Transite Asbestos Shingles for residences—each examined, approved, classified and labelled by the Underwriters' Laboratories, Inc.

*A residence in Westchester County, New York
Beverly S. King, Architect*

H. W. Johns-Manville Co.
EXECUTIVE OFFICES
296 Madison Ave.
New York City

WILSON

Venetian Blinds and Awnings

THERE is a distinctive charm, in the interiors of all beautiful homes, whatever their costs, due to just the right diffusion of light, and shade, and air. These factors do not stand up with the artistic furnishings and tangible decorations and declare their own value. But they are the essence of charm in any really beautiful room. For this simple reason

WILSON

"Something for Every Building"

Steel Rolling Doors for Fire Protection, Rolling Wood Partitions for Churches and Schools, Heavy Wood Rolling Doors for Round Houses, Venetian Blinds and Awnings for the house and porch, Sleeping Porch Blinds, Hygienic Wardrobes for Schools, Blinds and Sliding Doors for Garages, Wood Block Flooring for Armories and Public Buildings.

Write for booklet of the product you are interested in

Ask your architect, or write for illustrated and descriptive booklet. Address nearest office.

J. G. WILSON CORPORATION
8 West 40th Street New York

Branches in New Orleans, American Sheet Metal Works and J. T. Mann & Co.; Pittsburgh, H. H. Charles; Denver, Colorado Bldg. Supply Company; Philadelphia, L. H. Myrick; Seattle, S. W. R. Dally and Galbraith-Bacon & Co.; Spokane, S. W. R. Dally; Chicago, H. B. Dodge & Co.; Oklahoma City, S. H. Hanson; Minneapolis, Johnson-Jackson & Corning Co.; Buffalo, Roger Emmons; Montreal, Stinson, Reeb Bldg. Supply Co.; San Francisco, and Los Angeles, U. S. Metal Products Co.; Atlanta, J. M. Van Hurlingen; Boston, E. A. Baker; Norfolk, Va., J. G. Wilson Corp.

Dreer's Roses For the Garden

STRONG, two-year-old, pot-grown Rose Plants that will give a full crop of flowers this season is one of our most important specialties. In our Garden Book for 1916 we offer and describe over two hundred of the choicest varieties, including the latest introductions of the world's most famous Hybridisers.

Special: The "Dreer Dozen" Hybrid-Tea Roses, a collection of high-grade sorts that always do well—for \$5.00.

Or, send for a copy of the Garden Book free, and make your own selection.

Please mention this magazine.

HENRY A. DREER Rose Specialist 714-716 Chestnut St. Philadelphia, Pa.



Collecting Japanese Color Prints

(Continued from page 68)

find the heyday of the figure-print at its close. On the other hand, a marvelous school of landscape appeared now with such masters as Hokusai and Hiroshige.

PLEBEIANS FOR BEGINNERS

The Japanese word *ukiyo*, which we are told means "Passing-world Picture," came to be applied to the countless color-prints whose subjects were inspired by contemporary Japanese plebeian life as distinguished from those classic subjects of their predecessors. It is these that the general collector most often meets with, and which will make the beginning appeal. Only from handling Japanese color-prints can one come to know them, to sift their wheat from their chaff.

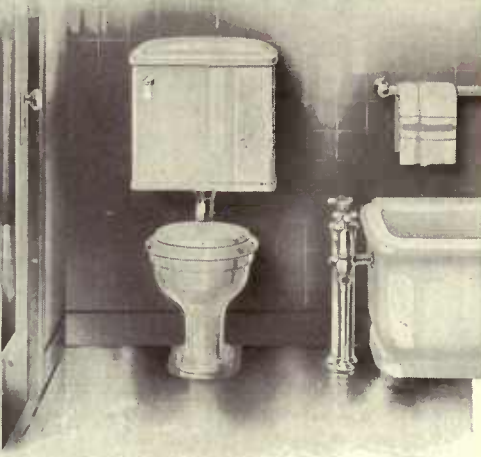
One should look in each print he considers buying to see if he can find the desired qualities (in addition to design) of color, fine printing and excellence of preservation. All of these make for a treasure to be proud of and happy with. Bad impressions of early prints are not common prior to 1776. After that date indifferent prints (though genuine) are often to be met with in the work of even the foremost artists. You will probably encounter more poor Hiroshige prints than good ones. A good impression should show sharp, clean-cut lines printed in perfect register, the blacks

rich and not "dusty." Before 1800 each color-block was (generally) uniformly covered with color, producing flat and unshaded impressions of it. Later, gradations of tone were produced by skilful wiping, as in Hiroshige's prints. Prints damaged or discolored in any way are seldom advisable to collect. The tone imparted by age to a genuine early print is one that can not be imitated perfectly. This tone is not merely a matter of color but of atmosphere.

Let the amateur also be warned that a fresh and luminous genuine print is far more lovely than one yellowed by age. Lucky is he who picks up a "brilliant" example of a fine Japanese color-print! As many Japanese color-prints were reprinted from the original blocks at a later date, and lack both in color and register, the amateur will wish to study the differences between originals and reprints. Of course early reprints, as Mr. Ficke points out, may be considered as late editions. Modern reproductions usually disclose themselves by being on paper of a more brittle quality than the soft, fibrous papers of the originals. Such prints feel differently to the touch than do the genuine ones. The colors of modern reproductions lack the soft, brilliant tones of originals, the blacks and the blues being noticeably deficient in proper qualities.

MOTT'S PLUMBING

Not a sound
beyond the
bath-room



Mott's QUIET ACTION Closets

WHY install a noisy closet? Mott's Quiet Action Closets effectively silence the rush—swish—hiss and gurgle of the flushing operation.

For fifteen years Mott's SILENTIS—the pioneer quiet action closet—has been furnished for the finest homes throughout America.

Mott's SILENTUM insures the feature of quietness, and costs no more than an ordinary closet of a dependable grade.

Both the SILENTIS and SILENTUM are described and priced in our booklet, "Mott's Quiet Action Closets," which will be mailed upon request.

Mott's 112 page "Bathroom Book," full of practical information, shows floor plans of 26 model bath-rooms, and gives hints on tiling and decorations. Send 4c postage.

THE J. L. MOTT IRON WORKS, Fifth Ave. and 17th St., NEW YORK

1828 Eighty-eight years of Supremacy 1916

†Boston.....41 Pearl St., Cor. Franklin	Portland, Ore.....Showrooms, Sherlock Bldg.
Pittsburgh.....Peoples Building	†Washington, D. C.....Woodward Bldg.
†Chicago.....104 S. Michigan Ave.	Columbia, S. C.....Showrooms, 1533 Main St.
Minneapolis.....Builders' Exchange	New Orleans.....622-640 Baronne St.
Atlanta.....Peters Bldg., 7 Peachtree St.	Denver.....1334 Blake St.
†Philadelphia.....1006 Filbert St.	†San Francisco.....135 Kearney St.
Seattle.....406 White Building	†St. Louis.....Century Bldg.
Cleveland.....846 Leader News Bldg.	Kansas City.....N. Y. Life Bldg.
†Detroit.....Penobscot Bldg.	†Montreal, Can.....134 Bleury St.
†Des Moines.....205-211 W. Court Ave.	San Antonio.....431 Main Ave.
†Toledo.....430-434 Huron St.	

† Showrooms equipped with model bathrooms.

Your All-Year Garden

(Continued from page 50)

them 3" deep or so in the moistest, heaviest soil possible.

To get the earliest summer squash, start in paper pots and protect them from the attacks of the striped beetle and the squash bug. If space is very limited, plant bush varieties or those which are suitable for both summer and winter use, such as Delicata and Fordhook.

The most common mistake in setting tomatoes is not to get them deep enough. Get strong pot plants, if possible, enriching the holes with compost, fine bone or guano, and then set so that the first blossoms are only two or three joints above the soil. If turnips are wanted through the summer months, make a second planting now.

FLOWERS FROM SEED AND FROM POTS

Flowers for the various uses about the place may be most readily considered in three groups; those to be planted from seed; those which, while they may be raised from seed, are preferably set out as growing plants; and the bedding sorts, which are practically always set out as pot-grown plants.

Sow from seeds African daisies, bachelors' button, balsam, calendula, caliopis, California poppy, castor-oil beans, clarkia, cockscomb, corn flowers, cosmos (early strains), globe amarynth, gypsophila, annual larkspur, lavatera, lobelia, love-in-the-mist, lupin, marigold, mignonette, morning glory, nasturtium, nicotianas, petunias, poppies, portulaca, salpiglossis, scizzanthus, phlox, sunflowers, sweet peas and, for late blooms, verbenas and zinnias.

From either seeds or plants, ageratum, asters, celosias, late cosmos, lobelias, moonflowers, pansies, petunias, annual phlox, salvias, stock, sweet alyssum and verbenas.

From potted plants for bedding purposes, abutilon, begonias, caladiums, cannas, geraniums, coleus, heliotrope, salvias, vincas, lemon verbenas.

The smaller flower seeds should be pressed firmly into the soil with a small piece of board or the back of a hoe and covered with a very thin scattering of light soil, or, better still, of humus or leaf mould. Prepare the bed as carefully as possible, and give it a thorough watering. After the surface dries, rake it over again and sow the seed. Usually it is best to plant the seeds in rows. To get the best results the plants should be thinned out when quite small; most of them will transplant readily to fill up gaps. Mark each variety carefully, immediately upon planting it.

SWAT THE WEED

Another advantage of planting in rows, particularly if you are not familiar with the various forms of flowers planted, is that you can more easily and successfully keep them clear of weeds. It should always be your aim to kill weeds just as they get above the ground or just as they break through, while they are still seedlings. If you do this, all that is necessary is thoroughly to stir the surface of the soil with whatever tool may be found most convenient. In the vegetable garden, most of the work can be done with the wheel-hoe, and with the flowers, a light hand hoe or a hand weeder. But the main thing at all times is to keep the surface of the soil stirred up. With the great majority of flowers and vegetables, it is best to begin this work before the seeds have sprouted, going over the soil between the rows once or twice before they have come up.

SUMMER BLOOMING BULBS AND LATE COLDFRAME WORK

The bulbs for spring planting and summer bloom have one great advantage besides their beauty, and that is their long period of bloom. Even the gladioli, which are the quickest to go by, last longer than most of the

(Continued on page 72)

**Want
To Know About
Poultry?**

Do you desire reliable information regarding the best breed of fowl to suit your purposes? Are you in doubt about the kind of poultry house to buy or build?

Are you getting the most from your "chicks"—can their laying qualities be improved? Do you want to know where clean, healthy stock can be obtained?

If we can help you by answering these or any other poultry questions, we offer you our services. Write today House & Garden, The Poultry Yard, 440 Fourth Ave., New York

Do You Want A Dog?

There is no companion and protector like a faithful and good-tempered dog.

Glance through "The Dog Show" in this number. The very dog you wish may be there. If not, write us, stating your preference as to breed, the approximate amount you wish to pay and we will put you in touch with just the dog you desire. We recommend trustworthy animals of many breeds.

The Dog Show, House & Garden 440 Fourth Avenue, New York

**"Suggestions
for Effective Planting"**

A catalog in which botanical arrangement is superseded for your greater convenience by listing in groups, those plants best adapted to varied uses on the quiet country place, suburban grounds or for architectural effects. This booklet will be sent only at your request.

**Rhododendrons, Evergreens,
Trees, Shrubs and Hardy Plants**

"Andorra Grown" plants are of the highest quality, in wide variety of species and sizes. Large Trees and Evergreens for immediate effect are a specialty.

ANDORRA NURSERIES
CHESTNUT HILL, PHILADELPHIA, PA.
BOX H.



Majestic

**Underground
Garbage Receiver**

The Sanitary Way to Keep Garbage

It is buried in the ground close to the kitchen. Only top and cover is exposed, is convenient but never unsightly. It is water tight—snow and frost proof—emits no foul odors and keeps away flies, mice, dogs and cats. Always closed, can easily lift out for emptying. Dumping door opens with foot lever, closes itself.

**Coal Chute
and Cellar Window**

Protects the House and Grounds

It prevents your house, lawn, walk, flowers and shrubs from being littered up and ruined with coal dust and stray lumps. A glass door serves as a window, when coal is not being received. It locks from inside and is absolutely burglar proof. Can be put in already built home or built into a new one.

Write for Catalog of These Two Home Necessities

These two Majestic specialties meet the present day demand for sanitation and cleanliness in the home. Send for the catalog and get the whole Majestic story. Ask your dealer to show you Majestic Specialties.

The Majestic Company, 603 Erie St., Huntington, Ind.

Manufacturers of Coal Chutes, Garbage Receivers, Milk and Package Receivers, all-metal Basement Windows, Rubbish Burners, Street and Park Refuse Cans, Metal Plant Boxes, Pipe and Pipeless Warm Air Furnaces, Hose Reels, etc.



**Which Way For You?
Trifling Sprinkling Can,
Leaky Ground-Packing Hose
Or An Automatic Watering—
Like Heaven's Rains?**

YOU already know all you need to know about the inadequacy of the watering can, and the tiresome unsatisfactory hose way; so it's now left to you to find out about the Skinner System way. The way that all you have to do is turn on the water; then turn the water where you want it to water; and let it water while you do something else.

In a jiffy, you can put it up in your garden where necessary, or take it down and change its location. Nothing

to wear out; ought to last a life time.

A Skinner System Sprinkling Line 50 feet long, will water 2500 square feet; or 25 feet on each side of the line. Its cost is \$12.75 complete, delivery prepaid East of the Mississippi, if remittance is sent with order. 100-foot line \$23. Equipment for an acre can be put in at a price which will be surprisingly low. Lines can be furnished in any length, made to fit your garden, at proportionate prices.

Send for booklet giving full particulars.

The Skinner Irrigation Company

SKINNER SYSTEM
OF IRRIGATION

231 Water Street
Troy, Ohio



**How the Eternal Fitness of Things
Concerns Your Greenhouse**

YOU are thinking of building a greenhouse. Your architect designs for it a chaste, graceful workroom; perhaps like this one above. It is choice in every way, quite in accord with your idea; entirely reflective in both beauty and quality of everything else you possess.

Then comes the question of the greenhouse that will con-

sistently harmonize with it and at the same time meet your individual standards.

Were you then to look over the rather unusual collection of photographs of U-Bar houses, here in our office and learn of their locations and owners, we are sure you would be self-convinced that the U-Bar Greenhouse fully meets your standard. If it's not possible for you to come to our office, we will gladly bring our photographs to you. Or send you our catalogue. Or both.

U-BAR GREENHOUSES

PIERSON U-BAR CO

ONE MADISON AVE. NEW YORK



Peony-Flowered Dahlia

Dreer's Dahlias

WE offer and fully describe in our Garden Book this season four hundred and forty-seven of the choicest New and Standard varieties, which include all types and colors of this favorite Fall flower, every one having been carefully tested and found desirable. If you have never grown Dahlias you should begin by getting a free copy of

Dreer's Garden Book for 1916

Write for it to-day, and please mention this magazine.

HENRY A. DREER

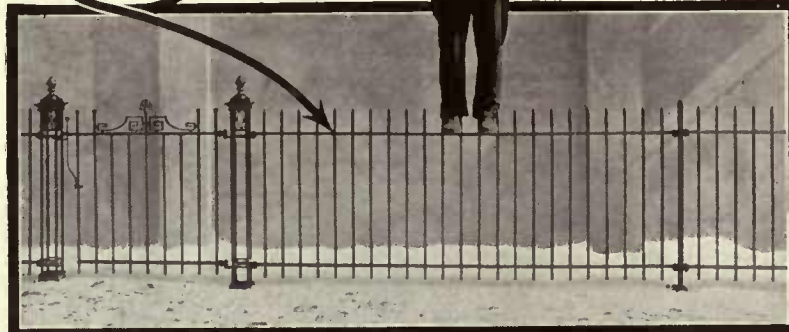
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ELECTRICALLY WELDED AT EVERY JOINT



FUSED INTO RIGID UNBREAKABLE PANELS



IN ALL THE WORLD - NO OTHER FENCE LIKE THIS

Electrically Welded At Every Joint

The newest and most important development in the iron worker's art

RAILINGS and Gates made by this simple and recently perfected process of Electrical Welding are almost unbelievably strong and rigid, and are superior to those made by any previously known process.

Some idea of the remarkable rigidity of this railing may be gained from the illustration above. The man weighs over 225 pounds and he is standing in the center of an 8-foot panel made up of $\frac{1}{2}$ " square rods. There is no perceptible deflection even under this exceptional strain.

This Electrical Welding process is adapted to the making of Railings and Gates in a wide range of sizes and designs. In its simpler and lighter forms it makes an exceedingly attractive fence for lawns, gardens and suburban homes.

Before purchasing a railing, gate or lawn fence of any kind be sure to get our catalogue and prices on this new and superior type

ANCHOR POST IRON WORKS
11 Cortlandt Street (13th floor) New York

Your All-Year Garden

(Continued from page 70)

spring blooming bulbs and can be planted very easily any time from the last of April to the middle of June. The same results may be had from a single planting by setting some of the bulbs about 2" deep and the others at varying depths down to about 4" or 5". Save the largest bulbs for the latest planting, or for the deepest ones, as the case may be. By all means, try some of the wonderful newest varieties. Even a single gladiolus bulb will last several seasons, and by a little trouble in saving the bulbets that form at the base of the large bulbs, the stock of most varieties can be readily increased.

In rich soil cannas and dahlias grow quickly from the bulb. Cana roots should be sub-divided so that

there will be but a few stalks in one space. As tuberous begonias do not grow so rapidly, they should be strong, potted plants when set out. There is nothing more satisfactory for bedding, particularly in partly shaded places.

By this time all of the earlier, hardier plants will have been removed and their places taken by the tenderer things. As soon as possible, clear a space in each frame in which to start cucumbers, melons, tomatoes or some other crop to occupy it permanently during midsummer. Very often this most valuable part of the garden for getting early results is allowed to lie idle or to grow weeds during the summer months, when it should be productive.

The Collector's Mart

Offered—12252. A fine old walnut gate leg table, 47" x 39"; very beautiful old tea set, twenty-two pieces, in fluted Worcester, dark blue bands and gold decoration.

Offered—12253. Old green glass wine glass; some old pressed glass dishes; glass cup plates; china cup plates; Lowestoft chocolate cups; antique blue plates; tufted white bed spread; old-fashioned collars; hand-painted doilies; old-fashioned chintz; Cashmere shawl; white silk shawl; brass mortar and pestle; antique tin tea caddy; brass mirror knobs; wood salt; mahogany shaving stand; pair of brass candlesticks; pink glass fruit dish.

Offered—12255. Six genuine antique davenport dinner plates; six davenport tea plates; six davenport tea cups.

Offered—12258. Solid mahogany rocker; rush bottom chairs (two); Crotch mahogany sewing table; 8' mahogany davenport; 5' walnut sofa; Colonial dresser, crotch mahogany; crotch mahogany bureau secretary, brass trimmings, broken arch top, very elegant; mahogany highboy, brass trimmings; 9' mahogany davenport, a rare piece;

Grandfather's hall clock; cup plates and saucers (two); Wedgwood gravy boat. The rush bottom chairs are at least 165 years old.

Offered—12259. Sheraton leg dining-table; claw foot library table; dressing table; rare Sheraton sideboard; Guineau pocket card table, claw and ball feet; old Sheffield candlesticks; urn teapot; tilt-top mahogany table, snake feet; piece Stiegel glass; carved pedestal and claw foot table 4' square; oak Grandfather's clock, 200 years old; pair of knife boxes; maple four-post bed.

Offered—12264. Magnificent Empire table, drop leaf, claw foot, exquisitely carved pedestal, old San Domingo mahogany; Empire claw-foot tip table. Wonderful specimens. Mahogany flap card table and old sewing table. Set (three pieces) elegant girandoles, original old prisms. Number of interesting old prints; some choice specimens of brass, old Bohemian glass, old English crystal glass; two lustre jugs, one pink and one blue decoration; a Lowestoft teapot in perfect condition.

The Midseason Garden of Abundance

(Continued from page 38)

vines are wet—it spreads rust.

Beets do not offer the complex problems in the selection of suitable varieties for the critical home gardener as do beans, peas, etc. They do offer a problem, however, in their peculiarly constructed seed kernels which really are a spongy or corky mass, surrounding two or three sprouts. Unless the soil is pressed in firm contact with the kernels, they are either slow in sprouting or germinate irregularly or not at all, all of which is annoying when one is anxious to see results. So, after sowing your beet seeds in rows 2' apart, tramp over the row and soon you will see the sprouts peep through your footprints.

Crosby's Egyptian beet I consider the first early flat, worthwhile sort, since it combines fair size with good quality within fifty-five to sixty days from date seeds were sown. Detroit Dark Red is just a few days later, but perfectly globe-shaped, therefore fleshier. The flesh is of deepest color, causing the beets to be of particularly appetizing appearance when served. In Columbia we find the ideal early main crop sort. Repeated sowings of these three sorts will provide a perfect succession of crops all season. Don't forget to provide a row of Lucullus Swiss chard, as you will find this the ideal foliage beet for greens.

You can plan for early as well as late cabbages this month. Secure as sturdy and hardy plants as you can buy of Copenhagen Market, All Seasons and Danish Ballhead. These three sorts not only represent an early, midseason and late crop for winter use, but they also are a fine trio of dependable vegetables.

EARLY AND LATE CABBAGES

Copenhagen Market especially is a wonder. In from 100 to 110 days from date seeds were sown, you may cut 7" heads averaging seven pounds, if you start with seeds of a good strain. Copenhagen Market cabbage is the finest contribution Denmark has made to American horticulture during the last ten years. And it is a significant fact that, after more than a quarter of a century, Danish Ballhead is still the leading late, best keeping main crop throughout the eastern section of our country.

All Seasons cabbage happily fits in between these two. In from 130 to 135 days from date of sowing seeds, it perfects large, well-grown heads that stand the heat of midsummer remarkably well. They are good keepers, are of excellent quality, and, while there are other good sorts for every season, it will be hard to excel the above combination.

(Continued on page 74)

Poultry Pointers

Are you desirous of increasing the variety of your stock? There are dozens of new breeds of fowl which perhaps you have never heard of. Write to our Poultry Yard, stating in detail all your needs and requirements. Perhaps we can help supply your wants. House & Garden keeps in touch with the best breeders and dealers in poultry.

The Poultry Yard **House & Garden** 440 Fourth Ave., N. Y.

Send Postal for Free Bulb Book

Describes in detail our plan whereby we supply you with bulbs direct from Holland at prices you have always paid for ordinary Stock.

Choicest Spring Flowering Bulbs Grown
TULIPS—HYACINTHS—NARCISSIS

—large, sound, and full of vitality, no disappointments. Every bulb guaranteed. Sure to bloom early and true to name. Orders for fall delivery must reach us by July 1st. So send now for full description of our Import Plan and Catalogue of our many varieties.

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No. 3 Villa

Double wren house; fine appearance. Brackets furnished. Polo extra. 6 to 16 ft. — \$2.25 ea. ft.

Win the Birds to Your Place

All the feathered songsters will make their home with you if you invite them with several of our unique houses, shelters and baths.

Various birds have different tastes in houses. We have styles that will suit the birds and you and add a quaint charm to your grounds.

"The Garden Unique" shows many original designs. Write for copy today. You can have a number of bird families on your place this year if you order at once. They'll delight you by their song, and clear your garden of insects. Send check or money order today.

THE GARDEN UNIQUE, BERWYN, ILL.
3162 Division Avenue



No. 120 Colonial

Bath Pedestal, 46 inches high. Price only....

\$7.50

MOONS' HARDY TREES AND PLANTS for Every Place and Purpose

There is still ample time to plant Evergreens, and if you order from us now you may expect such a satisfying result as that obtained in the planting illustrated, which was set out late last season.

There is a vigor about Moons' Evergreens, and a wide range of sizes and varieties to choose from—there is a pleasure in the possession of such plants. Write for catalog and prices

THE WM. H. MOON COMPANY
MAKEFIELD PLACE MORRISVILLE, PA.
Philadelphia Office 21 S. Twelfth St. The Moon Nursery Corp. White Plains, N. Y.

FREE PLAN BOOK OF INEXPENSIVE SUMMER HOMES

Spend your week ends fishing — swimming — hunting — lounging — reading — boating or tramping — at very low cost. Simply lease a piece of ground and erect an

M & M GOLD BOND PORTABLE BUNGALOW

Hundreds live in M & M GOLD BOND nail to drive—not a board to cut. Only a screw driver and wrench needed. You do the little work required.

FREE PLAN BOOK contains illustrations, plans, specifications, prices, etc., of complete portable cottages, bungalows, playhouses, garages, clubhouses, stores, etc. All sizes. All shipped complete. No carpenter work—not a price. Write now—today.

Mershon & Morley Company, 115 Main Street, Saginaw, Mich.

SOME SAVING SENSE ON HEATING SEND FOR IT

It is a meaty little book on heating. It talks with you about steam, water and vapor heats. It tells their advantages and disadvantages. Then it switches over to warm air heat and compares it with all the other heats. Finally, it ends with the Kelsey Health Heat and gives you frank and fair reasons why it is the most satisfactory of all heats. The book is entirely devoid of sweeping claims, but it fairly teems with interesting facts and proven figures.

In conclusion it puts the question right up to your common sense application of a heat that is healthy: one that is easy of operation; one that has yet to be equalled in economy.

It's rightly named "Some Saving Sense." Send for it.

THE KELSEY WARM AIR GENERATOR
237 JAMES STREET, SYRACUSE, N. Y.
103-K Park Avenue, New York - 2767-K Lincoln Avenue, Chicago

MY BURGLAR INSURANCE

The Housebreaker Passes

the door with a lock this key fits, and you never know of his visit. No loss, no fright, no struggle in the dark with a man equipped with a gun and accustomed to use it—just a simple prevention that bars the way to lawbreakers. Circular WK88 tells about it. Sent on request.

P. & F. CORBIN
The American Hardware Corporation Successor
NEW BRITAIN, CONNECTICUT
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GALLOWAY POTTERY

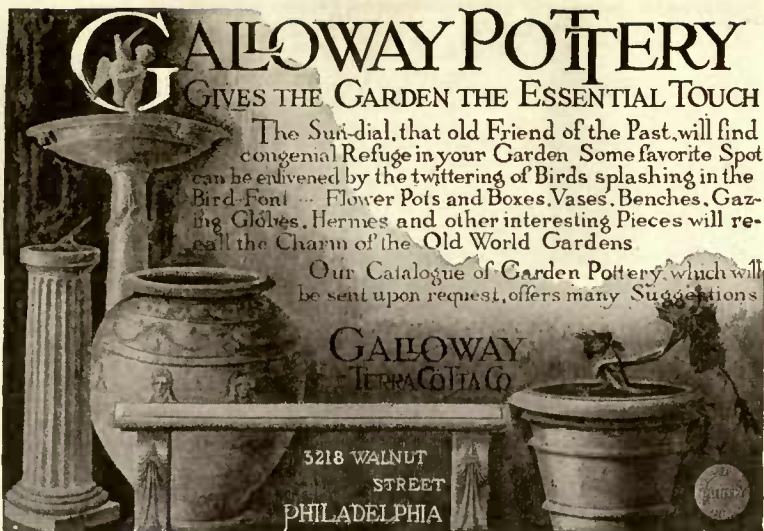
GIVES THE GARDEN THE ESSENTIAL TOUCH

The Sun-dial, that old Friend of the Past, will find congenial Refuge in your Garden. Some favorite Spot can be enlivened by the twittering of Birds splashing in the Bird-Font ... Flower Pots and Boxes, Vases, Benches, Gazing Globes, Hermes and other interesting Pieces will recall the Charm of the Old World Gardens.

Our Catalogue of Garden Pottery which will be sent upon request, offers many Suggestions

GALLOWAY
TERRACOTTA CO.

3218 WALNUT
STREET
PHILADELPHIA



The Mid-Season Garden of Abundance

(Continued from page 72)

Personally, I grow only one sort of sweet corn in my garden and that is Golden Bantam. Moreover, I know at least fifty neighbors who do the same thing. But in an absolutely unbiased discussion of this kind, it is only fair to state that there are other sorts of merit in different seasons. The earliest of all real sweet corns is, I believe, Peep o' Day. It perfects handsome, pearly white, short but reasonably sweet ears in seventy to seventy-five days from date of planting, thus being a week to ten days earlier than Golden Bantam. Golden Bantam averages only 6" long, has only eight rows of kernels if you have a true strain, but it has more real sweet corn flavor than mankind so far has been able to put anywhere else.

Kendel's Early Giant may be styled a dependable standby for mid-season (middle to end of August) use, while White Evergreen is the finest strain of the popular Stowell's Evergreen yet evolved. With us in Pennsylvania it yields handsome, 10" ears early in September from seeds sown the end of May. No doubt, this can be beaten further south, but

we find New White Evergreen to be as late as we dare to plant. Country Gentleman gets nipped by frost four years out of five.

It pays to raise some onions from seed for winter use, if your garden consists of sandy loam or soil of a mucky nature. Sow your seeds in rows 18" to 24" apart and thin out seedlings as soon as they are 3" to 4" tall. Let them stand 4" apart in the row. Apply wood ashes or a complete fertilizer several times in the course of the season and hoe, and hoe again. The middle of August, from seeds sown early in April, you should harvest your first crop of Prizetakers, handsome, straw yellow, globe-shaped bulbs 3½" to 4" in diameter and very mild if grown quickly on light soil. Use them first, say up to New Year's, and for winter keeping grow the Southport Globe onions, either red, white or yellow. All are late, requiring from 145 to 160 days from seed to maturity, but all keep well. The white ones are the mildest, the yellow the most popular and the red ones the strongest but by far the best keepers.

Quick Action Plants for Shade and Screens

(Continued from page 17)

of these. The small white flowers borne in racemes, have a mignonette-like odor, and the great heart-shaped leaves have great covering capacity. The "cinnamon" vine is somewhat similar, although flowers and fragrance are quite distinct. These may be bought for a few cents each; planted a few feet apart, they will quickly cover the entire surface of a building, trellis, summer-house, high fence, or anything of that kind.

Another tuberous rooted vine, less well known but particularly valuable for use on pergolas, summer-houses, or in other positions where a substitute for the beautiful Chinese wistaria is wanted, is the so-called "tuberous rooted wistaria" (*Atios tuberosa*). Except that it is much smaller in size, foliage and flower clusters, it bears a striking resemblance to the popular wistaria. The vine reaches a height of about 10', and to get the best effect, several should be planted near together. As the bulbs cost but from 50 cents to a dollar a dozen, they can be used generously. The flowers are a deep purple in color and have a decided violet fragrance.

The "emerald vine," another member of this same class, is newer than any of the preceding and not so well known. The flowers are borne more freely and are more conspicuous than those of the cinnamon vine to which it is related, but it is entirely different in that the leaves are cut and the vines are smaller and give a more dense growth.

ANNUAL CLIMBERS FROM SEED

There are a number of good annual vines which can be grown from seeds. To get the quickest results from any of them, the following simple method should be used. Secure a number of paper pots (if they are not available, a dozen or two can be quickly made by cutting up stiff paper or cardboard into strips about 4" wide and 20" long, and folding these into 4" squares), pack these closely into flats, and fill with a rich compost. In each start three or four seeds, placing the flat in a hot-bed, coldframe or the warmest, most sheltered place available. At the

same time, prepare the place for the vines and enrich it thoroughly, as described in a later paragraph. The seed will start even more quickly, if it is soaked from twenty-four to thirty-six hours in luke-warm water before being placed in the paper pots. By the time the little plants are 3" or 4" high, they may be placed outdoors. Do not attempt to remove them from the paper pots, but simply cut the latter so that the roots can get through to the soil.

The various morning glories are probably the best known of all annual climbers. Anyone who has never tried the Imperial Japanese types, however, has a revelation in store. While the vines of this strain are not quite so vigorous in growth, the flowers are much larger, and the foliage, which is beautifully mottled with silver and yellow, white, grey and light and dark green, is infinitely more attractive than the old *Convolvus major* type. While morning glory seed is usually planted in mixtures, a much more striking effect can be had with single varieties. "Juno," for instance, has beautiful sky blue flowers on a background of golden colored leaves. There are many other good named varieties.

The Brazilian morning glory is one of the most beautiful of all annuals, and is particularly valuable for very quickly covering a large surface, and to make a very dense shade. The leaves are large, nearly 1' in diameter, and are borne so profusely that they form a thatch like ivy leaves; the flowers, of a pleasing rose color, are borne in large clusters and are followed by conspicuous seed-pods, which are very ornamental.

Two other vines which are good for very quick work are the wild cucumber and the plebeian scarlet runner bean, the first a tenacious climber particularly useful for covering old trees, a rank unattractive growth of brush, etc. It grows quickly and to a tremendous height and distance. The leaves somewhat resemble those of the garden cucumber, but the small white flowers are borne in panicles and followed by

(Continued on page 76)



Plenty of Power

This large cleaner does more than clean the surface. It has sufficient suction to get the hidden dirt—the grit which cuts the life out of fabrics. While powerful it is not too cumbersome to be moved from floor to floor. The

Western Electric Vacuum Cleaner

can be connected with any electric-light socket. Costs but little to operate. It is mechanically perfect and fully guaranteed.

Ample proof of its wonderful cleaning power is given in our specially prepared booklet, "The Clean Way to Clean." Pictures of the cleaner at work are shown. If you will drop a post card to our nearest house, we will gladly mail you a copy AT ONCE. Kindly specify Booklet No. 14-A.

WESTERN ELECTRIC COMPANY, Inc.

463 West Street, New York
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Houses in all Principal Cities



English Walnut Queen Ann Highboy
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Susan Westrope
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FOR the exposed covering of a house no other wood so successfully withstands the ravages of time and weather as

WHITE PINE

And figuring value in terms of service it is the most economical.

White Pine does not shrink, swell, crack, twist, warp or rot—and once in place it "stays put," after years of exposure, even in close fitting mitres and in delicate mouldings and carvings. It takes paints and stains perfectly.



"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

"Helen Speer's Book of Children's Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Speer, the toy expert. If there are children in your home, sent free on request.

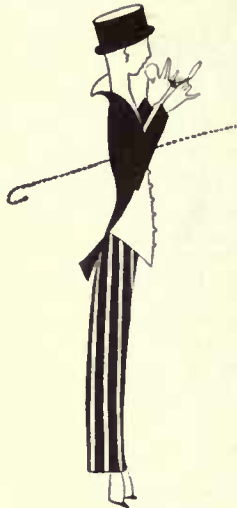
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R. I. V. P.

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VANITY FAIR

Don't miss it! Music! Singing! Theatricals! Dancing! Evening Dress! You simply **MUST** come to this party for sophisticated people.



The Editor of Vanity Fair requests the pleasure of your company on a Six Months' bust-up and down Fifth Avenue and Broadway into the very heart of New York life to meet all of New York's Most Distinguished

<i>Wits</i>	<i>Enlists</i>
<i>Schisms</i>	<i>Epitaphs</i>
<i>Million Names</i>	<i>Spandrels</i>
<i>Sculptors</i>	<i>Calumny Demons</i>
<i>Essays</i>	<i>Golf Balls</i>
<i>Yachts</i>	<i>Artists</i>
<i>Quizzes with Trains</i>	<i>Ballrooms</i>
<i>Yachts</i>	<i>Colonnades</i>
<i>Pile Lounges</i>	<i>Bobonians</i>
<i>Bowes</i>	<i>Motor Trains</i>
<i>Humorists</i>	<i>Yama Demons</i>
<i>Colics</i>	<i>Delirious Demons</i>
<i>Sea Voyages</i>	<i>Fashion Designers</i>
<i>Argentine Tango Norms</i>	

R. I. V. P.

Vanity Fair's Special Offer

A Six Months' Pleasure Party in New York for \$1

You think nothing, in your poor deluded way, of spending \$2 for a single theatre ticket, or for three faded gardenias, when for only \$1 you can secure six issues of Vanity Fair. If you want to blossom out into a sophisticated New Yorker; if you want to become a regular, Class-A, 12-cylinder, self-starting human being, simply tear off the coupon below, along the perforated line, fill it out, put it in an envelope, stamp and mail it —with or without money

You positively won't know yourself when you get back home after that six months' party in what is now the gayest capital of the world. And, which is much more to the point, your friends won't know you either.

Your own blood relatives won't know you. They'll probably think you are some visiting European crowned head in disguise. Such aplomb! Such ease of manner, such habiliments de luxe, such wide learning, such brilliant wit, such many sided culture, and oh! such exquisite savoir faire.

So just hop on to Vanity Fair's special, all-Pullman, all-anthracite, all-vestibuled buffet and drawing-room express, and come for a six-months' party in the heart of New York—without leaving your own home, and without spending a cent more than \$1.

You'll find your round-trip ticket in the opposite corner

To the Editor of Vanity Fair, 449 Fourth Ave., New York

Well, I'd like to join the party by subscribing to Vanity Fair. I therefore enclose \$1 with this. Send me the current issue at once—and the five later issues as they appear (OR) I will like to join the party but I prefer to open an account with you. Please start my six months' subscription at once. I will send you the \$1 on receipt of your bill.

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Refuse substitutes—get the genuine. Look for this Guarantee Tag when you buy.

See your dealer first—if he can't supply you write us for advice. Address Dept. A

BIDDLE-GAUMER COMPANY PHILADELPHIA



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SEND FOR BOOK/LETKing Construction Co.
NORTH TONAWANDA N. Y.**Quick Action Plants for Shade and Screens**

(Continued from page 74)

attractive burrs or hairy fruit pods which hang on until very late. The scarlet bean is a twiner and will grow upon a string; it is very vigorous and healthy, and its scarlet blossoms are most attractive. The beans, which are the shape and size of small limas, are of excellent quality for table use, either green or dry.

One of the prettiest of decorative vines, where shade is not so essential, is the cypress vine; it grows to a medium height, about 15', and the finely lacinated foliage gives a very feathery appearance which, studded with the profusely borne flowers of bright scarlet or pure white, is most attractive. *Mina sanguinea* is another splendid vine adapted to the same purposes, but making a growth of 25' to 30'. The blood-red flowers are borne in clusters, and very profusely; the individual blossoms are about 1" across. The hyacinth bean (*Dolichos*) is another old favorite, but the newer Japanese varieties, Darkness and Daylight, are great improvements and should be tried where a quickly grown, dense screen of medium height, not over 10', is wanted. This blooms quickly from seed, and the flowers—reddish, violet or pure white—are borne in large stiff racemes against the background of massy green foliage; the pods, which succeed the flowers, are very ornamental.

The various ornamental gourds, of which there are a baker's dozen, are very rapid growers and are always favorites with the children. Even if sown in mixture, the fruits will retain their individuality for the first season.

PLANTS FOR SUB-TROPICAL EFFECTS AND SCREENSThe quick growing annuals, which are suitable for screening, sub-tropical effects and individual specimens on the lawn or about the border, are relatively limited, considering the great number of annuals available for general gardening purposes. As with the vines, the quickest effects may be had with those brought from the florist's already growing in pots. For general purposes, where a combination of tropical effect and efficient screening is desired, nothing is superior to the well-known Ricinus or Castor-oil plant. There are several varieties, having various shades of green or brown leaves, but for most purposes the *Zanzibarensis* type is most satisfactory; this makes enormous plants, in good soil often 12' to 14' high.Where a still more tropical effect is wanted in a group, or as individual plants, use the Abyssinian banana, *Musa ensete*. Small plantsstarted from seed this spring will grow several feet high during the summer, or the plants may be bought for 50 cents to five dollars. A single specimen used about the grounds will be the most conspicuous note in the entire planting. For a rich effect about the base of the veranda or in any other situation, which requires plants but a few feet high, the bedding caladiums are the most effective plant to use in shady or semi-shady positions; the bulbs cost but from 20 to 50 cents each. Where a more conspicuous plant is wanted for individual plantings on the lawn or in groups, *Caladium esculatum* (Elephant's Ear), is the most effective thing to use. This grows to a height of 8' or more, and has enormous light-green leaves.Three excellent plants for low screens or hedges to mark the boundaries of lawns, cut off the vegetable garden or any similar purpose are Burbank's new Rainbow corn, the summer cypress (*Kochia*), and the old-fashioned foliage cannas or Indian Shot; the corn will be more brilliantly colored if the soil is not too rich; it is very attractive at all stages of growth. *Kochia* is the best thing to use where a rather formal effect is desired: the symmetrically shaped, tree-like little plants are pretty during the summer, and as soon as cold weather comes, turn to a very attractive crimson and make the most pleasing note in the autumn garden. The large foliage cannas grow very luxuriantly and present a semi-tropical appearance; the leaves can be had in either light or dark green or bronze.

Where screening and flowers are both desired, the best things to use are sunflowers, cosmos, and the taller varieties of celosia; the sunflowers are particularly effective against a tall fence, the side of a building or anything similar to serve as a background. The new early flowering strains of cosmos will flower freely from seed before frost, but the taller, late varieties, should be started early under glass.

In planting any of these things, quick growth is desired, therefore the soil should not only be well enriched, but prepared as far in advance of the planting as possible. Old, well-rotted manure, fine ground bone and guano or tankage should be thoroughly mixed with the soil in generous quantities, and, as soon as the plants begin to make growth, two or three applications of nitrate of soda a week or so apart, should be given. Where the soil is deficient in humus, as it often is near buildings, foundations, and trees, this deficiency can be easily supplied by free use of a commercial humus.

All Hound and a Foot High

(Continued from page 39)

bent. First of all he is a hunter, and his game is always plentiful. Quail, grouse, woodcock, ducks or wild turkeys may be extinct or nearly so, but the rabbit, like the sparrow, is always with us. Foxes, wolves, deer, bear, moose and elk may have left for freer and wilder parts of the country, but the little brown bunny lives on under the hramble bush, always ready to afford a good day's sport for the beagler.

You will find game for the little hounds almost off the back doorstep, and, if you must go a few miles in train or motor, the dogs can be easily

stowed away under foot. The happy hunting grounds are the uninviting looking bramble thickets or along the ragged edge of an old swamp. Here the hounds are almost sure to start a cottontail.

Hark! There's old "Trailer" now! His sweet, melodious hunting song fills the air. "Queen" joins her voice to his, and in a second "Buster" chimes in. What a trio! That wild music of the chase sends little shivers dancing up your sportman's spine and clutches at your throat. You know now why the old sporting writers called them the singing beagles.

(Continued on page 78)

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All Hound and a Foot High
(Continued from page 76)

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"How-o-o-o-o-o how!" "Queen" has it! Off they rush into the woods once more. We can hear them working along toward the head of the swamp. Then out they come, headed for us. Quick, man—quick, or you'll miss that rabbit!

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(Continued on page 80)



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Rose Specialists

All Hound and a Foot High

(Continued from page 78)

royal deer placed a premium on hounds small enough to avoid suspicion of poaching, yet large enough to be used for hares. Chaucer and Shakespeare both mention beagles, and Queen Elizabeth owned a pack, each hound in which was small enough, so we are told, to rest comfortably in Her Majesty's gauntlet. William III was another royal heagler, and George II, George III and Edward VII all maintained and hunted good packs.

The first of these hounds that came to America were brought over in Colonial days. The sport-loving cavaliers of Lord Baltimore's Maryland colony soon discovered that the American cottontail was the ideal beagle quarry, and the country between Philadelphia and Richmond was from earliest times the breed's headquarters. The early stock ran to seed through in-breeding and neglect, but about 1870 General Rowett, of Carlinville, Illinois, gave it a fresh start by importing some of the best English blood. Dudley Riggs, Staley Doub and Pottinger Dorsey in Maryland; Captain Asheton in Virginia; William Rockefeller, James L. Kernochan, George Hooley, George Flammer, B. F. Zimmer and Willis Sharpe Kilmer in New York, and A. Henry Higginson, Chetwood Smith, J. W. Appleton and George Post of Massachusetts, carried on the revival in the East. These men helped transform the snippy-nosed, short-eared, crooked-legged American beagle of twenty-five years ago into the dog we have today.

Just now the good sport of beagling, especially with packs, is more

popular than it has ever been before. New York is the center of interest, and the following well known packs are all in the metropolitan district: Mr. Post's Somersets, Harry T. Peters' Windholmes, and the Belray and Wheatley packs, neighbors down on Long Island. Loudoun County, Virginia, is fast becoming a great beagling country. Two famous packs, the Piedmont, of which D. C. Sands, Jr., is the master, and the Loudoun, followed by a group of Bostonians among whom are Messrs. Appleton, Phipps, Post and Turnbull, are hunted there regularly.

The standard of the National Beagle Club, that official description by which the hounds are judged at the bench shows, sums up the beagle as "a miniature foxhound, solid and big for his inches, with the wear-and-tear look of the dog that can last in the chase and follow his quarry to the death." Such a dog must have the best of legs and feet; in front, clean, sloping shoulders, straight, well boned legs, and compact, small feet; behind, muscular thighs and straight, strong hocks. So that he will have plenty of lung room, his ribs are well sprung and his chest deep and broad. His back must be fairly short and his loins broad and lightly arched. All these characteristics make for speed and especially for endurance.

The skull should be broad and wide, with ears set moderately low and quite a distinct stop, or dent, between the eyes, breaking up the deep, strong muzzle. The ears, rounded at the end and carried close to the head, are long enough to meet at the tip of the nose.



Cool Color Schemes for the Porch

(Continued from page 51)

You rarely have a vase suitable to hold goldenrod and Michaelmas daisies. These suit the purpose exactly. The colors are yellow and purple, \$1.50



rather thick weave come in an assortment of colors to match up with any porch color scheme.

Using a rush rug as a center, paint the border where there is not much wear, in diamonds or small squares of contrasting colors.

MIXING WILLOW, REED AND WOOD

Those of us who have tired of wicker find a welcome change in the Swiss reed furniture. The chairs are of a wonderfully comfortable shape and will wear forever. Painted in one flat tone, they show to best advantage when combined with modern painted furniture, or else the French iron furniture mentioned above. With a table and bench of decorated wood, and settees of Swiss reed, the piazza has at once a comfortable and unusual appearance. Use with these a wrought iron lamp and a painted tin shed. Old fashioned bent wire flowers stands of our grandmother's day have

come again into style. Filled with pots of ivy and with a gay porcelain bird here and there in the foliage, what could be more attractive? Or again, the pots may be painted in colors that fit in with the general scheme. After applying the color and design, give the pot a coat of spar varnish, and it will last. Examples of painted pots are shown here.

A new adjunct to the porch, one which every woman will appreciate, is the porch mirror. They come with tiled panels for decoration. The frames are oak or walnut, stained or painted as one wishes. A finicky gilt mirror should never be used on the porch.



The lantern is indispensable in the country. This one, decorated in varied colors, sells for \$2.25

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On right—Flower Tub for standard also flower pot. Quartered Oak \$2.75; Mahogany \$3.50. Solid brass hoops.

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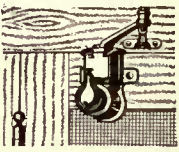


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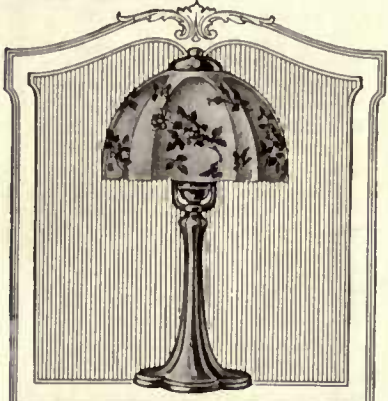
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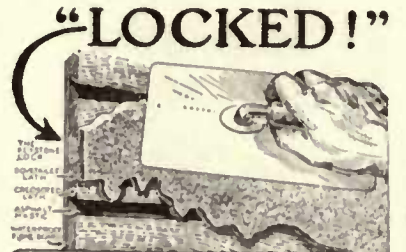
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In Southern Gardens

(Continued from page 82)



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plantings and then leave the mixtures for those who do not know or care for fine borders and effects. Succession of bloom may be secured by making the plantings three weeks apart, beginning early in March. Buy good stock, which varies in price from \$1.50 to \$5.00 a hundred.

The cannas may be used for both sunny and shady borders where few other things will grow. They grow and multiply from year to year and need only to be thinned out occasionally to keep them from covering the earth. Buy good roots, and even if you have to pay as much as 50 or 75 cents for the first stock, in a year afterwards they will have multiplied so rapidly that you will have a dozen to add to your borders.

In pale yellow, primrose and almost cream white, with deeper yellow and orange shade they are exceedingly effective. Some of the scarlet and crimson cannas also are very fine and give wonderful color masses among the deeper greens of the evergreen shrubberies, and anywhere a tall screen, or if the dwarf varieties are used, a low border is needed.

Many gardens show caladiums for shady and tropical effects and for summer growth. These, with the banana plants, are worth while for summer homes, but are not to be recommended for permanent features in the landscape. Yet they are of very easy growth and hide unsightly foundation work and sometimes are just the thing needful to turn a shady corner into a place of beauty.

Dahlias of all kinds and varieties deserve the most prominent situation in the half-shaded part of the garden. They are wonderful in all their depths and shades and tones of color. They do not grow of themselves, like the caladiums and cannas, but must be watched and pinched, and staked and doctored from time to time through the year. When planting them, like all other roots and



Smoke trees form a soft and feathery background for the deeper pink of the roses

bulbs, must not be placed in contact with fresh manure. If this is done the tubers become soft and rot away.

In the South the dahlias do not like nor require full sun. They thrive best in a deep, mellow soil and half-shaded situation. The best varieties cost as much as 5 cents each, but the cheaper tubers give excellent results, and those that are \$1 a dozen may be relied on to give beautiful and charming effects.

Montbretias and tigridas with their deep scarlet and yellow markings on the brilliant scarlet backgrounds are rather warm additions to the summer garden, but on account of their hardy and reliable qualities they deserve a place in most perennial borders—only those, however, where these colors do not clash with their surroundings. They bloom in July and August when most of the summer flowers are resting and for this reason they are quite distinctly worth while.

Gladioli will bloom in June and July, the cannas from May to October, dahlias in August, September and on into October, the montbretias and tigridas in July and August, so that these few plantings of bulbs, corms and tubers will give sufficient variety to carry the garden through the summer and into the fall when chrysanthemums and asters take the head of the list.

The one industry disrupted by the war that has not had wide exploitation by the manufacturers is that of the foreign perfume makers. Why could not the South take this up, raising a regular harvest of violets, oleasters, roses and other blossoms which are perfectly adaptable to the perfume trade of this country?



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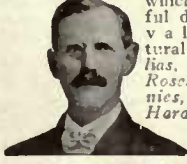
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The English Countryside. By E. C. Pulbrook. Chas. Scribner's Sons. \$3.00.

When John Masefield wrote the greatest of the English war poems, "The 14th of August," he hymned not hate nor truth nor murderous sword; he wrote simply of the peaceful English countryside. It was a study in contrasts with the contrasting desolation of a nearby people suggested solely by the reader himself. Something of the same ghastly contrast comes to one in reading this beautiful volume on the English countryside. For it is beautiful in subject, in picture and in word, a mellow study of a mellow land; its cliff bulwarks, its quiet creeks, its by-roads, trackways. To those who have been there, to those who would that they were there, to those who know and appreciate fine craftsmanship in books—good text, good pictures, good type and high spirit—this volume on the English countryside comes as a source of great refreshment.

The Boy's Book of Pets. By W. Percival Westell. New York: Frederick A. Stokes Co. \$1.75 net.

Every real boy passes through the pet-keeping age, and some, indeed, never outgrow it. In this recent addition to a well-known series of books is given information which will enable the boy not only to choose his pets wisely and with full knowledge of their characteristics, but also to maintain them in health and good spirits.

Several hundred different kinds of creatures are considered, ranging from lizards, snakes and fish to the more conventional cats, mice, dogs and pigeons. Many of these are illustrated with photographs, and the book as a whole makes a readable and informative natural history.

We are glad to note that the author brings out strongly the responsibility which anyone assumes in undertaking to keep pets. Careless, hit-or-miss methods are discouraged, and the importance of faithful, regular care of the dependent creatures is fully emphasized.

Camp Craft. By Warren H. Miller. Charles Scribner's Sons. \$1.50.

To most of us the Red Gods that are alleged to lure man into the wilderness are known only through the medium of poetry or when office work begins to pall in the spring. But here is a book to bring you face to face with these Red Gods. Written by a man who has seen them—sat in their sunset glow, bathed in their streams and followed the haunt of their call in many regions—"Camp Craft" is the sort of book that should appeal to all men who shoot or fish or tramp. It is sanely, rigidly practical. It puts efficiency into outdoor living. It is, in short, a handbook for those who don't know how in the wilds. Among the subjects treated are tents, cook-kit, camp comforts, hitches and taking the family along—the whole range of wilderness life. Illustrated with photographs and diagrams, and told in a straightaway breezy style, it is sure to catch and sustain the interest of all who glance at its pages.

The Human Side of Plants. By Royal Dixon. New York: Frederick A. Stokes Co. \$1.50 net.

"In many of the plant acts described," writes Mr. Dixon in the foreword of this book, "I am declaring heretofore unpublished truths, truths

which . . . will unquestionably meet the entire approval of those naturalist-botanists of the more modern type, who accept no result without its cause."

Well, let us see. In the chapter entitled Plants that Mimic, we find this sentence: "A desert plant often begins to drop its prickles when placed in a climate and under conditions where it no longer needs them." Are we wrong in assuming this to imply that the cause of the falling spines is a realization on the plant's part of the futility of growing them under the new conditions? We cannot but wonder how many real "naturalist-botanists" will accept this reasoning instead of attributing the plant's action to a certain falling off in vitality due to the unaccustomed conditions of soil and climate.

A few pages farther on, still under the "Mimic" heading, comes this paragraph: "The sea-weeds also are imitative. They mimic many earthly and human things; the broad green and red fronds are perfectly simulated ribbons; the numerous forms and colors of algae lie marvellously close to laces, frills, threads, nets and feathers floating in the sea. What a world of imitations under the water! Here a string of beads; there a graceful sea-fan carelessly waving at some phantom lover! Beads, necklaces, jewels, all displaying their ornate loveliness to any one who will behold!"

Where, indeed, could one look for a more entrancing, marvelous galaxy than these ocean plants assembled for their Summer Fashions show! Delegates from Palm Beach are there, with full reports on last winter's latest things in ribbons and frills *a la surf*. Newport's beach is the bead and jewel center; the most aristocratic sea-weed reporters go there, and when they return their stories are eagerly listened to by the really *chic* and up-to-date in ocean flora. Shades of Linnæus! Can such things be, and are we really expected to believe that the curious shapes of many plants and flowers are deliberate imitations of man-made articles the age of whose form-origin, compared to that of the plants themselves, is as one to one million?

We should like to continue. If space permitted we would tell of that interesting plant which simulates the odor of roast beef; of the one whose odor is an imitation of cheese; of still another (presumably a haunter of dairies), whose scent is modeled on that of sour milk. We should like, too, to ask Mr. Dixon whether that Texas grass which he says crawls under protecting cacti and mesquite to escape from the marauding cattle has ever heard of the grand old sport of the Southwest, colloquially known as "throwing the bull." Indeed, there are many other startling statements and insinuations in the book to which we would like to call the attention of naturalist and layman alike if we but could.

Market Gardening. By B. F. L. Yeaw. John Wiley & Sons, Inc., \$.75.

When one considers that the income from the sale of vegetables is practically twice that produced from the great fruit industries of the country, he begins to realize the value of market gardening, and the necessity for placing the work on an efficient basis. This little handbook puts in crisp form just what a man should know if he would make his truck patch pay.

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In this helpful book the fine points which are most frequently neglected both by bridge players and bridge editors are here set forth and fully analyzed, and the way, not merely a way, of playing certain situations is shown. The new rules are those just settled by the New York Whist Club in June, 1915. 50 cents net.

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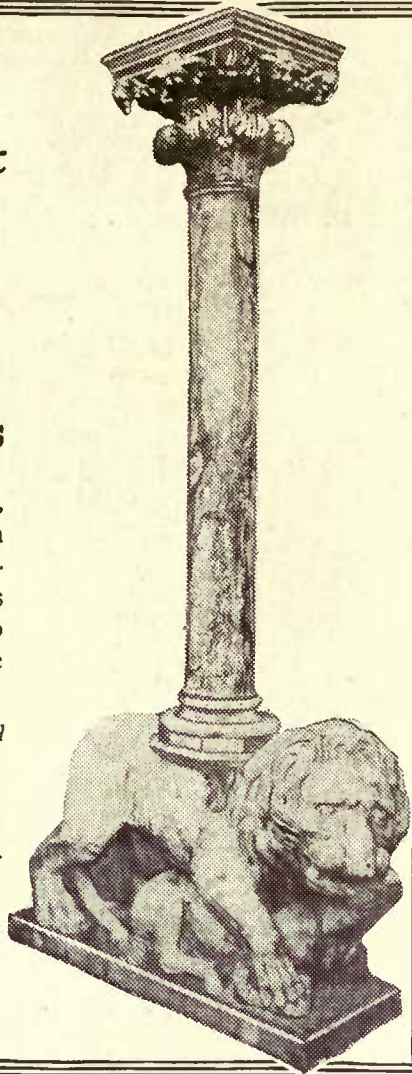
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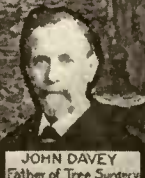
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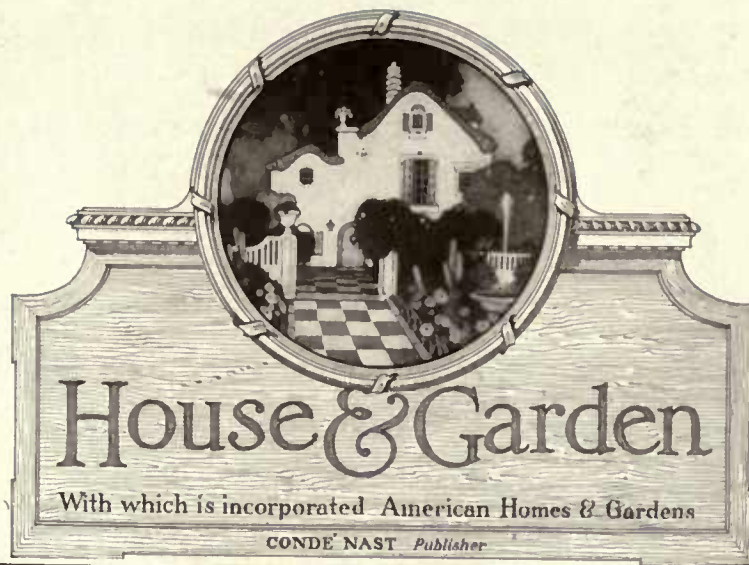
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FOR YOUR SERVICE

By addressing The Information Service, HOUSE & GARDEN, 440 Fourth Ave., New York City, readers can freely avail themselves of information on architecture, building, furnishing, decoration, vegetable and flower raising, landscape gardening, dogs, poultry, antiques and curios; in fact, all matters which pertain to the making of the home and the garden. This service is rendered promptly and without charge. State your problems clearly and enclose a self-addressed stamped envelope.

Addresses of where to purchase articles will be sent by mail without charge. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as they appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.



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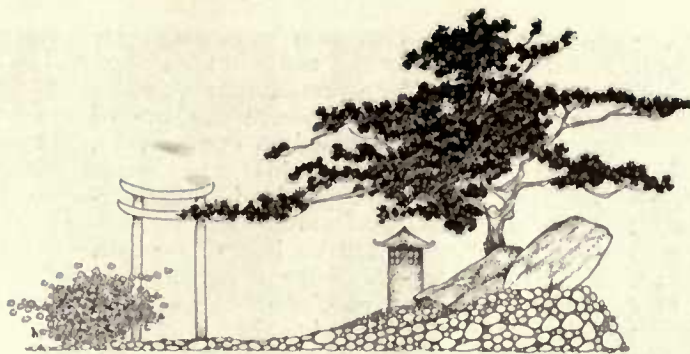
Besides them, John J. Klaber will write on "The High Cost of Extras;" E. I. Freese on "Planning a House by the Compass;" R. L. Hartt on using stained glass in the house; Miss L. Greenlee on "Early American Gardeners;" Williams Haynes on "Borzoi;" E. L. Strang on the "Brown Garden" and a number of other articles devoted to topics of July interest. The poem for the month is "Main Street" by Joyce Kilmer, a characteristic piece of craftsmanship from a man whose work is growing.

Comparisons are usually illuminating. A comparison of the editorial matter of HOUSE & GARDEN with the other magazines of its class for the past six months shows that the reader of HOUSE & GARDEN is getting more pages of editorial matter, more illustrations and a greater diversity of topics than in any other magazine.



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JAPANESE GARDENS IN AMERICA

The Fabric and Spirit Transplanted in the Environment of the Western World—Size and Treatment—Water Requirements

J. FLETCHER STREET *and* COLLIER STEVENSON

HERE in America today there are two distinct garden types—the formal and the informal. Under the first classification are grouped the gardens which partake of a strong French or Italian influence; under the other are ranked those which owe their inspiration in a measure to English cottage gardens or to the more naturalistic Japanese forms.

The formal type of garden is successful only when a proper balance between parts has been established, the important axis determined and emphasized, and when the relation existing between trees, shrubs and plants has been duly considered. On the other hand, the informal garden is a failure if it even remotely suggests any tendency toward display, if it possesses any ambiguity of form or function, if it lacks mystery and repose—if, in short, it is not productive of "garden atmosphere." The one is as aristocratic in its bearing as the other is democratic in its appeal.

It is problematical whether America will ever find herself and develop a type of gardening characteristically her own; but, if she does, it will probably be along such lines as Nature has suggested.

Startling effects are striven for and actually created in our perennial borders for perhaps May and June; but, afterwards, the ragged and bedraggled edges are patched up with annuals or bedding plants. All this, of course, means much labor and no little expense. But when we turn to Nature, although we find her lavish, there is a peculiar harmony in her display, whereby we gain pleasure and contentment. True, the flowers bloom and die for her as well as for us; but their loss is less poignant, so perfectly do all the features of a natural landscape blend. The lesson is obvious; we must learn that flowers alone no more make a garden than mere furniture constitutes a house.

JAPANESE GARDENS THE IDEAL

So we turn, perhaps, to the Japanese style of gardening, as conforming more nearly to our ideals of what a garden should be than does any other foreign pro-

totype; but, in so doing, we neglect such features as meditative gods of stone, grotesque forms of animals, praying shrines and other things which mean much to the Japanese in a religious or emblematic sense, but absolutely nothing to us.

To the native of Japan, a garden is Fancy's Playground, a veritable place of romance, which he guards with jealous care, holding it as a retreat for contemplation and rest of mind. There all associations must be friendly, there no rancor and strife of business life must have place. "Replete with illusion!" one might object—but, if they convey to us some poetic thought or romantic truth, why not illusions? It is, indeed, the lack of romance and mystery

in our gardens which renders them so stupid.

If a garden offers nothing beyond a setting for tree, shrub or flower, it falls far short of its purpose. If it be suggestive of new emotions, if it guides our thoughts back to forgotten truths, if it helps us to lead brighter and cleaner lives, then it is infinitely successful and joyous.

There is this to be said for the Japanese type of garden—it is available for very small areas. It can be developed upon a plot of ground 10' square quite as successfully as when many acres are utilized. There are, of course, certain fixed laws determining its conformation in a Japanese sense, but none governing its outline in the America adaptation, except that of harmonizing naturally with the surroundings.

THE MATTER OF COMPOSITION

In the designing of this type of garden, attention must first be given to the foreground, then to the middle ground, and finally to the distant view. Smaller trees and shrubs should comprise the foreground planting. For the middle ground, or "halfway position," the planting should be more neutral in the color of its leafage or florescence than that employed for the foreground. Trees—to emphasize a distant point—should accord with the natural forms surrounding them, so that the termination of the actual garden will not be distinctly evident.

In all planting, both the method and material must be determined by the character of the situation. For example, rolling ground is suggestive of mountainous country, and its planting should conform to that impression. On the other hand, low, flat areas give a sense of the pastoral, thus demanding an open, sunny and peaceful effect in the planting.

Almost every garden of Japanese type possesses water—it may be only to the extent of a shallow pool, with but a single variety of plant growing along its edges. This is, however, sufficient for the very small garden; but for one situated at the bottom of a ravine, or in an extensive low sweep be-



The Torii gate, originally a water gate in Japan, is used with effective results in an adapted form for American gardens. J. Fletcher Street, landscape architect

tween hills, a more pretentious water feature properly forms the principal part of the composition.

LOCATING WATER FEATURES

Water features should never be used on a hilltop. Water collects naturally by gravitating to the lowest part of a landscape, and there only can it be successfully used when in repose. Water may, of course, come from the higher elevation; it may break down through a ravine over rocks and mossy cliffs, but its final termination is in a depression or valley. Nature's rule can never be transgressed without marring the charm of any water effects created in a naturalistic garden.

The shape of the pond should conform largely to the contour of the surrounding surfaces. Follow in imagination the course of a natural stream as it hurries along through a rocky district, and carefully observe its ways. Running water follows the line of least resistance. As a natural consequence if a stream comes in contact with a projecting rock or other impediment, its current will be deflected to the opposite bank. If that bank be of material softer than the opposite rock, the washing out of the soil will gradually form a hollow place or cove. This effect will not be apparent when the material of both banks is equally hard; for,

instead of the formation of a cove, the action of the water will result in the cutting of a gorge, with deep, precipitous rock walls.

In hillside gardens, where the use of rocks seems best adapted to our purpose, we should, then, keep this condition in mind; and, if we make ponds of square, rectangular or circular form amid such a setting, we blunder. Let us, instead, construct the convex portions of the shore line with bolder masses of rock than the concave side. There the rocks should be used sparingly, if not altogether superseded by greenward running down to the very edge of the water. This can be best effected, in the case of an artificial pond, by carrying the sustaining walls well in under the bank and allowing the turf to overlap.

We are fortunate indeed if we possess the constant supply of a natural stream, as with it we can add features such as waterfalls and cascades, to give actual life and the music of running water to the scene. If it be necessary to construct an artificial fall, it is advisable to build a pit one or two feet deep, made perfectly watertight to form a basin. Let the water issue from this. If stones and plants are properly arranged, the effect will be that of a natural spring among rocks. A more precipitous descent can be achieved lower down—for, whenever we see a natural waterfall, we

invariably discern either close by or at a slight distance the still higher ground from which the water has sprung. It is for this reason that, whenever the topography will permit, the flowing water should be visible before it forms the desired drop. In any event, it should never be carried to the highest pinnacle of rocks; there should be higher ground above the point of issue.

If the supply of water be limited, a cave formed under the falls will provide a desirable dark background, against which the narrowest sheet of water can be seen distinctly. When the supply is abundant, it is of course unnecessary to accentuate every drop of falling water, and so the dark cave can be dispensed with. Rather let the brook descend over a series of rough, irregular steps resembling Nature's arrangement of rocks, and constructed in such a way as to conform to the strata of adjoining areas.

FOR A POND AND A SMALL BROOK

If the pond be of broad extent—and this feature will apply more to the natural pond than to the artificial one—an island can be made a point of great interest. Islands caused by landslides or by the falling of crumbling rocks are generally found near the shore, but there are also islands of alluvial formation, produced by erosion.

Natural islands in running water are



One of the rules in handling the watercourse is that the water be visible on its way to the pool. Grades in the brook bed will also add the attraction of waterfalls. *J. Fletcher Street, landscape architect*



Where space permits, the arched rustic bridge is always an attractive feature. This is in the garden of *P. Saklatvala, Esq., at Plainfield, N. J. T. Shiota, landscape architect*



A tea house on the edge of a pool in the same garden. *Nipponese gardening is applied not only to the ground and the vegetation, but also to the water and its accessories*



The Nipponese use of rustic timber, wattles and thatch is shown in this gate to the Japanese garden of C. Brown, Esq., on Staten Island, New York. T. Shiota, landscape architect



The gateway of the Japanese garden on George Gould's estate at Lakewood, showing the sine qua non of decoration—the stone lantern. T. Shiota, landscape architect



The Japanese give their gardens the interest of the intimate, the diminutive and the picturesque, and the spirit of repose, all shown in this American garden. J. Fletcher Street, landscape architect

never circular; they are more or less wedge-shape, with the head or blunt end towards the influx of the stream and the sharp end towards the exit. The side of the island which offers resistance would naturally be rounded off, while the other end, owing to the continuous, grinding influence of the outgoing stream, would become elongated.

If it be a small brook that we have to develop, but slight financial outlay will be required, for here already we have a picture in the rough, to which nothing need be done save the refinement of certain details—a restraining touch there, perhaps a broader treatment with congenial planting elsewhere. If our design calls for a pond, we will need to dam up the brook, providing the topography of the land permits. Should, however, the stream be one subject to the ravages of spring freshets, the safe practice would be to divert the water only in such measure as is actually necessary; for any violent current sweeping over and among aquatics means the destruction of any tender specimens, the breaking down of lotus, papyrus and the like, besides covering everything with a layer of mud.

It is important to have pools and water-courses both waterproof and weatherproof. A rich mixture of concrete, composed of one part Portland cement, two parts of clean, sharp sand and four parts of broken

trap-rock or screened cinders, properly reinforced with iron and satisfactorily surfaced with cement mortar, will provide the first; and the shape, character and construction of the walls, when correctly built, will offset any tendencies to freezing.

Water need not be constantly provided. It is necessary to supply only a sufficient amount to balance the evaporation, for water does not grow stagnant when a few fish and some submerged plants are installed.

BRIDGES AND TREES

Bridges of stone or of wood are delightful features of pond or watercourse, as they lend a feeling of directing by mute suggestion to some point otherwise inaccessible or to some interesting feature of the garden such as a tea-house or pergola.

Rocks of exquisite texture and color, properly placed, lend a quiet dignity and solidity to the composition; and the ever-popular stepping stones give a dry access to some boggy spot, or else convey one unconsciously by their very sense of direction to a hidden feature of the garden.

In planting a garden of Japanese influence, some single tree should be given a distinct position and all other planting made subservient to it. This may be either an oak or pine, or some other mature specimen

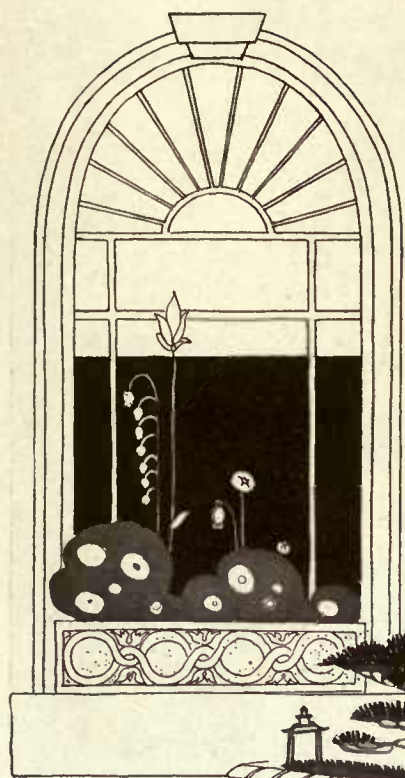
already found within the garden area. If a pond be arranged, its margins should be planted sparingly; the south side should, indeed, be quite open. Trees which, by broadly-extending branches, would cast deep shadows upon the water, should be kept near bridges, crossings or some other intimate feature; and heavily-foliaged trees should be grown only where density of mass is desired, as along a cascade or near a waterfall. Several species of pine, juniper and hemlock suggest repose; and they, therefore, furnish an ideal background for all our garden pictures.

In March, myriads of early bulbs bloom forth in protected corners of the Japanese garden; April brings flowering cherries, almond and crab-apple; May is ushered in amid a riot of azalea bloom and wistaria; June is rendered memorable by the iris; July by lilies and sweet night odors. During August, water-lilies and lotus enliven the surface of the pond, and the cardinal-flower flashes its scarlet torches along the margins in September. For October, countless native asters and chrysanthemums call back a livelier color note to the composition. In November, Japanese maples fire every recess with their dazzling yellow, orange and scarlet; and, after all the leaves have fallen, one modest shrub, the witch hazel, blooms alone at the threshold of winter.

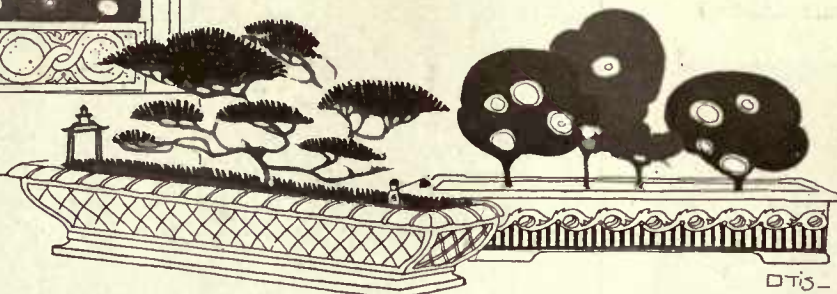
THE WINDOW-BOX WITH THE COLOR SCHEME

Its Real Purpose Is to Add a Pleasant Touch of Growing Things to the House Exterior—It Must Be Harmonious in Line, Color and Planting

HELEN WELLS



At the extreme right is a pottery window-box with a grey-green stripe at top and bottom and a leaf design worked out in green and yellow; the vertical stripes are black, \$7.50. The middle box is white terra cotta, \$11.50. At the left the box is grey terra cotta decorated with interlocking scrolls and leaves, \$12.50



MANY things in life that might be beautiful fail of accomplishing their purpose because of lack of thought in their preparation, and among these the window-box seems especially unfortunate. Designed to express beauty and to ornament the house, it often becomes an unsightly blemish upon the otherwise unbroken expanse of the house front.

It is natural for many of us to plan the window-box from the viewpoint of the interior of the house; then we have a background of green lawn, or the grey of pavements, or the dun yellow of the streets, to set off the color of the flowers. It pleases us until we view that same box of flowers from the street, and then, somehow, it disappoints us. Its original background re-

moved, the effect is impaired. It should have been arranged for an exterior instead of an interior point of view.

Yet window-boxes properly planted and arranged are often effective and well worth while. We may place them on the piazza railings, or, if we are in a city where piazzas are a thing of hearsay rather than sight, we can content ourselves with filling our windows, knowing that is the nearest approach to a flower bed we can hope for.

THE IMPORTANCE OF COLOR HARMONY

Before we invest in plants view the house from the outside and decide on the color of the boxes. We do not want the box to be in evidence any more than necessary; consequently, choose a color that will be the least conspicuous against that of the house. Match the house color if possible. If this cannot be done, choose some neutral tint that does not attract attention, for it is the flowers that decorate, not the box! For the flowers themselves choose a color scheme that will produce harmonious contrast with the house. But never be guilty of placing pink geraniums and magenta petunias against a red brick house!

One of the most attractive treatments of the window-box is in connection with a house built in Mission style, with a plastered surface and piazzas on both the first and second floors. With the yellow-grey of the plastered wall as a background, the



The residence of E. E. Boynton, Esq., at Rochester, N. Y., is built along the Frank Lloyd Wright lines, admitting an unusual display of window-boxes. Pitkin & Weinrichter, landscape architects



Although window boxes may be set anywhere one desires to place them, there are often unusual positions on the house facade, as

Although window-boxes may be set anywhere one desires to place

owner can choose green and white vincas for the drooping vines in the boxes, and the very darkest shade of scarlet geraniums for the color contrast. Not another kind of plant but these two and the effect is gorgeous!

The boxes on one house of this type run on the upper and lower piazzas on two sides of the house, and there are thousands of clusters of vivid scarlet set off by the green of the leaves, showing against the yellow-grey of the wall surface. It is much more effective than if this color had been broken by dabs of pink and purple and yellow.

Suppose your house color is any of the shades of grey. A color scheme of pink and white will be admirable against such a background. There is nothing more satisfactory for vines than the vincas or myrtles and the ivy family makes a close second, especially the German ivy with its light green leaves and rapid growth.

THE BEST PLANTS

For white flowers sweet alyssum is one of the best all-around growers. It is fragrant, it is always in bloom, and the blossoms are so fine and delicate that it makes a pleasing contrast with the more solid blooms of geraniums. Candytuft is also a very desirable white flower and a free bloomer. The habit of each is to run down over the edge of the box in a graceful, drooping manner.

If you do not desire to confine the choice to one shade of pink and one kind of flower, you may still keep to the color scheme and obtain variety by choosing different kinds of flowers having pink bloom. Any of the Chinese or Japanese pinks, the pink begonias, the differing shades of pink geraniums, or the stock family with its many shades of pink will be good. The contrast of lavender and purple of the heliotrope is a pleasing addition.

If the house color is in any of the shades of brown, the more brilliant play on scarlet will be beautiful. Yellow makes a fine combination with brown, but there are only a few yellow flowers that are practical for window-boxes. The best of these are the tuberous rooted begonias. The calendulas are low growing and free blooming, but seem a trifle coarse for the purpose. Nasturtiums make a very good plant to trail over the edge of the box. There is a dwarf double yellow sunflower that looks well in a box.

Geraniums are the best old standbys, for they run in all the shades of pinks and scarlets, and one can always depend upon them. Give them rich soil and frequent waterings and they will repay all your labor. Also remember that it takes as much plant strength to perfect and ripen a blossom as it does to produce a new bloom, so it pays to pick the blossoms as soon as they reach perfection, giving the plant a chance to produce a new one.

The most difficult house color with which to make the planting harmonious is that of new red brick or red paint. It is a color so strong in itself that it kills or deadens the hue of any blossoms that might look well with another background. The most artistic treatment for it is boxes of green and white vincas, a mass of white alyssum with a row of white marguerites or white geraniums, small palms, aspidistras and a

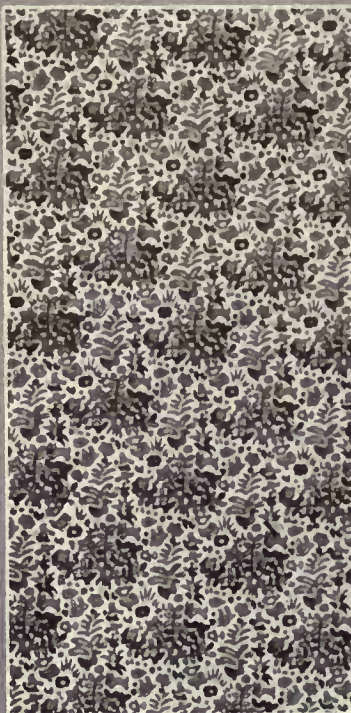
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FABRICS FOR THE LAST MINUTE HANGINGS

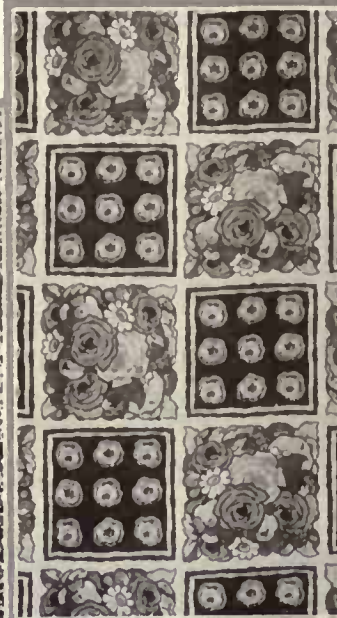
The address of the shop where these fabrics are sold will be furnished on request; or they may be purchased through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth avenue, New York.



Black and white squares with white division lines and vari-colored roses. 35 cents a yard



A hand block chintz with green, red and mauve birds and flowers on a white background 30", \$1.50



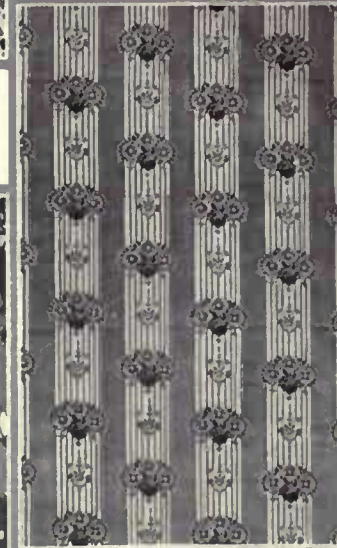
Alternate blocks of black and yellow, and blue, yellow and tan on white ground, 45 cents



Wide black stripes, yellow and tan narrow stripes, black, green and red flowers, 45 cents



Dark blue stripes on light blue ground with black tabbies in yellow bows chasing white balls. \$1.50



Wide green stripes, blue and white narrow stripes, blue, yellow, black and blue flowers, 45 cents



A thin print, imitation batik ground of orange; blue, black and yellow butterflies, 85 cents



Grey background with black lines and mauve, blue and grey flowers. \$1.75

TO FIT THE GARDEN AND GARDEN LIVING-ROOM

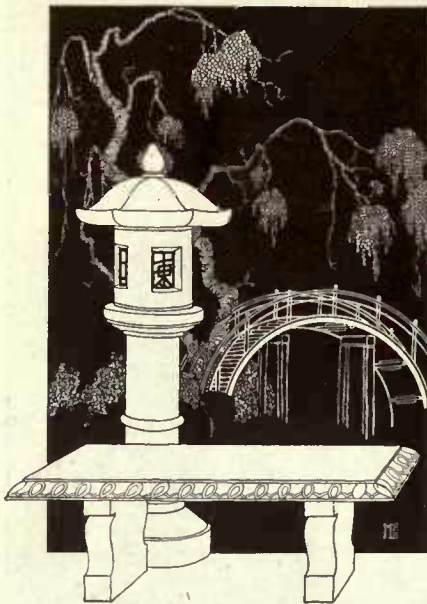
The names of the shops where these articles can be purchased will be gladly furnished upon request. Purchases may also be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York



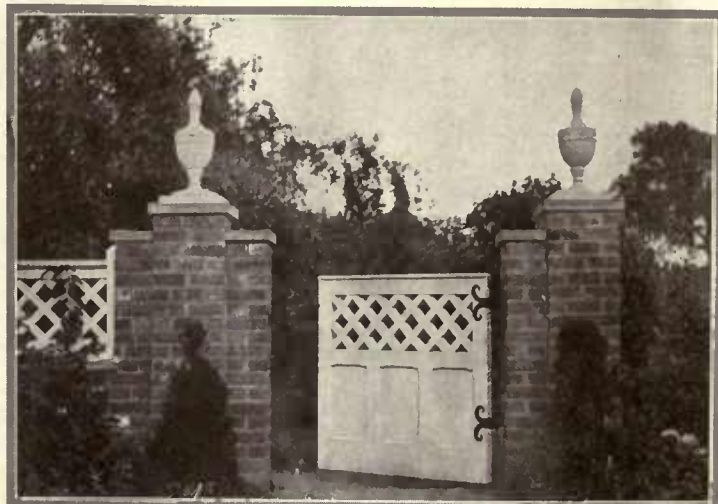
Flanking a doorway or garden entrance, these decorative jars of white Pompeian stone, 36" high, suggest a Parrish picture. \$50 each



The basket is of woven yellow bamboo with a green stick, various colored handle. Blue raffia suspending cords. 14"x48", \$5



Art crete is the material of these two bits. Bench, 4'2" long, \$17; Japanese lantern, \$15



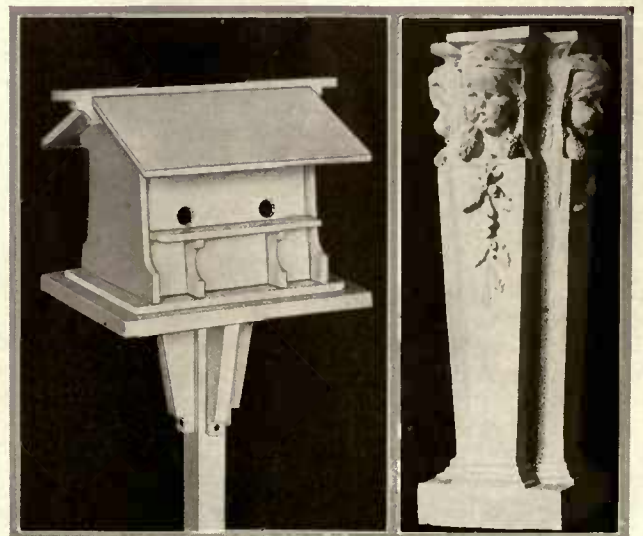
An attractive treatment of the garden entrance. Prices for gates, post heads and wood-work on request



To hold an abundant supply of bird food this self-feeding wooden house comes in green and white at \$5



White wicker and grey enamel of smoothest surface are in this set, though other colors may be had. Arm-chair, table, rocker, \$28 each; settee, \$50; side chair, \$13; tea wagon, \$35



The double wren house, with re-brackets, comes at \$2.25. Extra for 6' to 16' pole, 6 cents a foot

Sundial base of reinforced cast stone, 31½" high, \$15



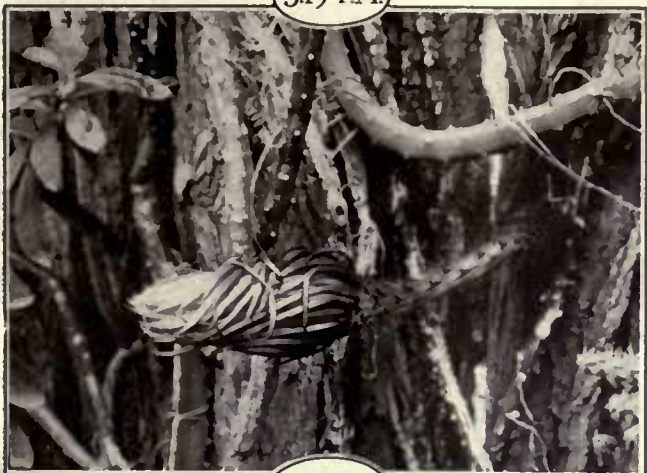
3:15 PM.

3:15
Mid-afternoon finds the bud fast asleep, dreaming hazily of another life to come



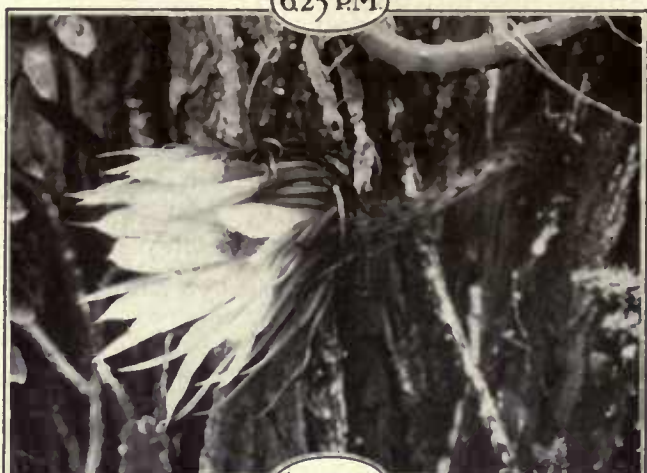
6:25 PM.

5:15
Two hours later it stirs uneasily, half conscious that night is fast approaching



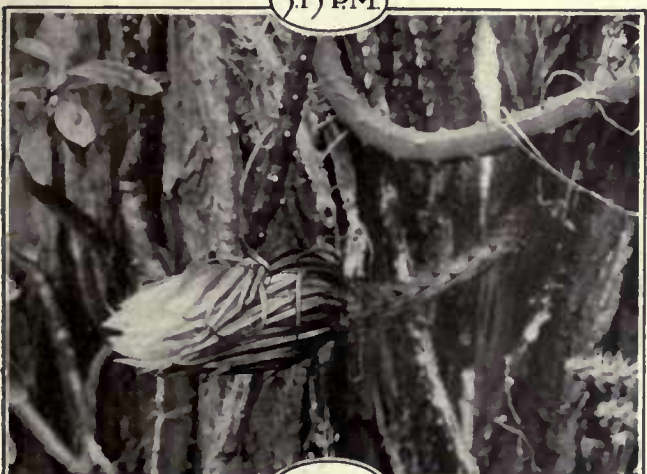
5:15 PM.

5:50
By this time the flower has drawn a deep breath and its eyelids quiver open



6:50 PM.

6:10
Twenty minutes pass. In the growing dusk the heart of the flower throbs and expands



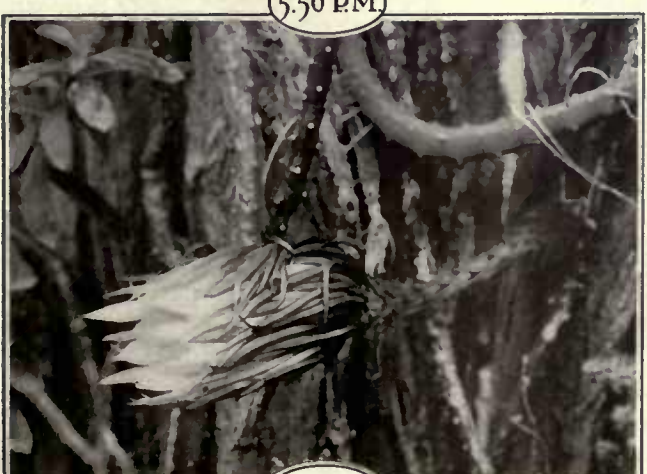
5:50 PM.

6:25
Until, in another quarter-hour, it attains the appearance of a real blossom



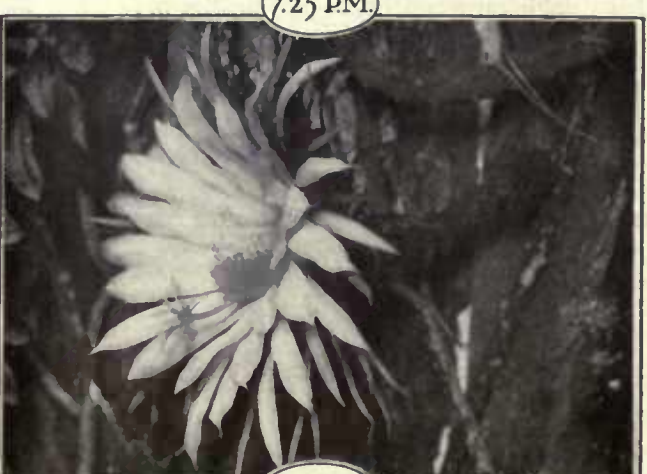
7:25 PM.

6:50
It must hurry. For one night only can it endure; the time is growing very short



6:10 PM.

7:25
Quickly spreading, then, its weird form develops magically; life lies just ahead



7:50 PM.

7:50
A few hours of full-blown perfection in the darkness. With the sunlight, death

ITS NIGHT
 OUT

Or

The Night-Life of *Cereus MacDonaldae*, which Lasts but One Evening and Dies with the Dawn

FLORISTS, FOR THE MOST PART

THE other day I fell among florists. They came about me on three sides—strange, silent men, not unlike sailors. Their cheeks were bronzed, and their eyes held that limpid depth which comes from beholding wonders without superfluous comment. Their hands were gnarled, big-knuckled—and not altogether clean. Neither were their clothes. In fact, their clothes looked as though they originally were bought for men twice their size, and then slept in beneath a rose bush. They were powdered with dust and pollen, and they approached in a heavy cloud of vari-flowered aroma and pungent fertilizer saturated with steam.

It is not easy to understand such men—men who make their bread and butter growing roses. So many of us make only the bread and butter. And those of us who grow roses scarcely find a living in it. But florists find roses—and bread and butter.

They spend their days coaxing blossoms out of dry seeds, just as a sculptor coaxes a living statue out of cold marble. There must be some secret to it. Why else should they be silent men? There must be some artistry. Why else the blossom?

Florists do not expect you to understand completely their flower creations any more than the sculptor expects you to understand his statue. There is a whole lot you cannot understand. There is a whole lot they cannot understand. Perhaps that is why they are so silent.

Of their artistry we know only this: They take a seed or a stalk; plant it, graft it, water it, feed it, watch it. Then, when you and I have forgotten all about them—seven or eight years afterward, perhaps—these strange, silent men with the gnarled hands and the limpid eyes and the baggy trousers saunter up and hand you a rose—a new rose they've been creating all those years.

Is it worth the trouble? I cannot say. Le Bon Dieu, though, must understand.

DO you know Caleb Hale? He can be met in a story by William Allen White called "The One a Pharisee." It is in his new volume, "God's Puppets," and if you haven't read the book, go buy a copy.

Caleb was born with the gambler's itch. He gambled until the people began referring to his boy Dick as "the gambler's child." Then he gave it up, and he came back home, to begin over, with a tiny patch of ground and a country town florist's job. Between shop and garden he spent the rest of his life, creating odd and beautiful flowers. What he got out of life—well, we'll let White give you a picture of father and son in which Caleb tells his own story:

" * * * As he dressed he heard his father whistling softly outside where Dick knew the elder man was pottering around among his garden flowers—probably among his delphiniums and bees—playing the old game of plant breeding. When he went out Dick found his father standing proudly before the giant stalk of blue that was known of men as Hale's Delphinium. A great splash of rich color was smeared across the length of the garden and Caleb Hale, with his shirt sleeves rolled above his elbows, was poking the earth in the bed, or the next moment standing arms akimbo, head on one side, squinting at the glory of the proud upstanding gorgeous blossoms. The father turned at the son's approach and cried: 'By * * * Johnnie * * * boy * * * aren't they splendid? And to think that all over this world, Dick * * * everywhere * * * even down in Australia and in South America, Hale's Delphiniums are splotching blue in gardens and parks and flowerbeds; and all because I took to playing with the bees a dozen years ago, to make a flower that would stand our dry, hot summers. Why, Dick, they're as hardy as their granddaddies, the larkspur—and never will run out; long after I'm gone these things will be gladdening the eyes of the world.

That's something, eh, Dick?" The battered, broken old face lighted up in a cracked smile of joy, and the son asked, "But have they made you anything, pater—what has Hale's Delphinium netted you?"

The father's voice broke into a chuckling laugh as he answered: "Why, what do I know? You see, Dick, we busted our adding machine and I lost my ready reckoner twenty years ago, and I never installed a cost system." He cocked a humorous blue eye at his son as he continued, "I suppose if I counted my time at fifty cents an hour, and the time of the bees at say ten cents an hour, and the interest on the value of the lot compounded semi-annually, and then stuck in thirty per cent. for overhead charges and marketing, I'd have been in the poorhouse on Hale's Delphinium long ago." He stopped to laugh at his conceit and added seriously, "Here's the way I figure it, Dick: all over the earth people glance at these big, jumping spots of blue flower and a little thrill of joy hits 'em. They don't know why, but I do. It's the comeback of the soul to beauty; the reaction of the infinity on the human heart. Such ineffable beauty no human hand could make; it's a token of something bigger than us, Dick, in the world—God's visiting cards stuck all around over the earth—to let 'em know He's called. And, being Hale's Delphiniums, I'm traveling in fairly good company, boy. That's how I figure it!"

AND to speak further of that company—

Florists are gardeners because they cannot help it. The others are those who garden as an avocation, and those who do it because it is the thing to do. With the one it is a life work; with the other a relaxation, with the third a fad.

The first two scorn the third because she takes to gardening as she took to this spring's checks and plaids—a style to be cast off to-morrow. They know that one cannot flirt with healthy loam or chuck a *Lilium Canadense* under the chin, or banter small talk with egg-plants. They know that the success of a garden does not depend upon the cut of smock one wears. They also know that upon the superficial garden Nature visits a swift and relentless retribution; the Zeppelins of her winds scatter by night destructive weed seeds; she scorches the soil with the flaming liquids of her suns and scourges it with the artillery of her hails.

No, gardening is not the sort of thing one "takes up." Nor is it the sort of labor for which all men are equally fitted. Rather, gardening "takes" you. In some subtle way Nature pours an ichor into the blood just as she poured a cleansing ichor into the blood of Caleb Hale. One becomes her slave to do the humble grubbing, sapping tasks, her spy against pest foes, her trusted ally for the working of mighty miracles.

Gardening is one of Nature's hospitalities. She who takes it as a fad is scarcely permitted to enter the household. For her who finds in it an avocation the latch string always hangs out that she may come and go at will, a trusted friend. The florist dwells there, companion of her moods and vagaries, sharing the poverty of her drouths and the plentitude of her beneficent rains and sun.

But she exacts a peculiar penalty of them. They lose their taste for certain things some men set store by. Can you imagine a florist enjoying a cocktail? Can you see him in his baggy trousers at ease in a *Thé Dansant*? Visualize, if you can, this man of the limpid eyes and the gnarled hands finding his ultimate satisfaction in golf! No, the men Nature chooses for that work are modeled from a different batch of clay. Their pleasures come in helping plants to grow. They speak a language of their own and tread a solitary path.

Queer chaps, florists!

I KNOW A TRAIL ON TOBY

*I know a trail on Toby,
It leaves the little town
A half a mile behind it
To the climber looking down;
I've climbed it many happy times—
I did not climb alone.*

*I know a trail on Toby
Where ferns and grasses meet
To fling a friendly softness
For upward straining feet,
While overhead the hemlocks
And balsam firs are sweet.*

*The May-flower peeps in April
Beneath the melting snow,
The wand of staid October
Sets every tree aglow;
I know a trail on Toby—
It is not all I know.*

—WILLARD WATTLES.

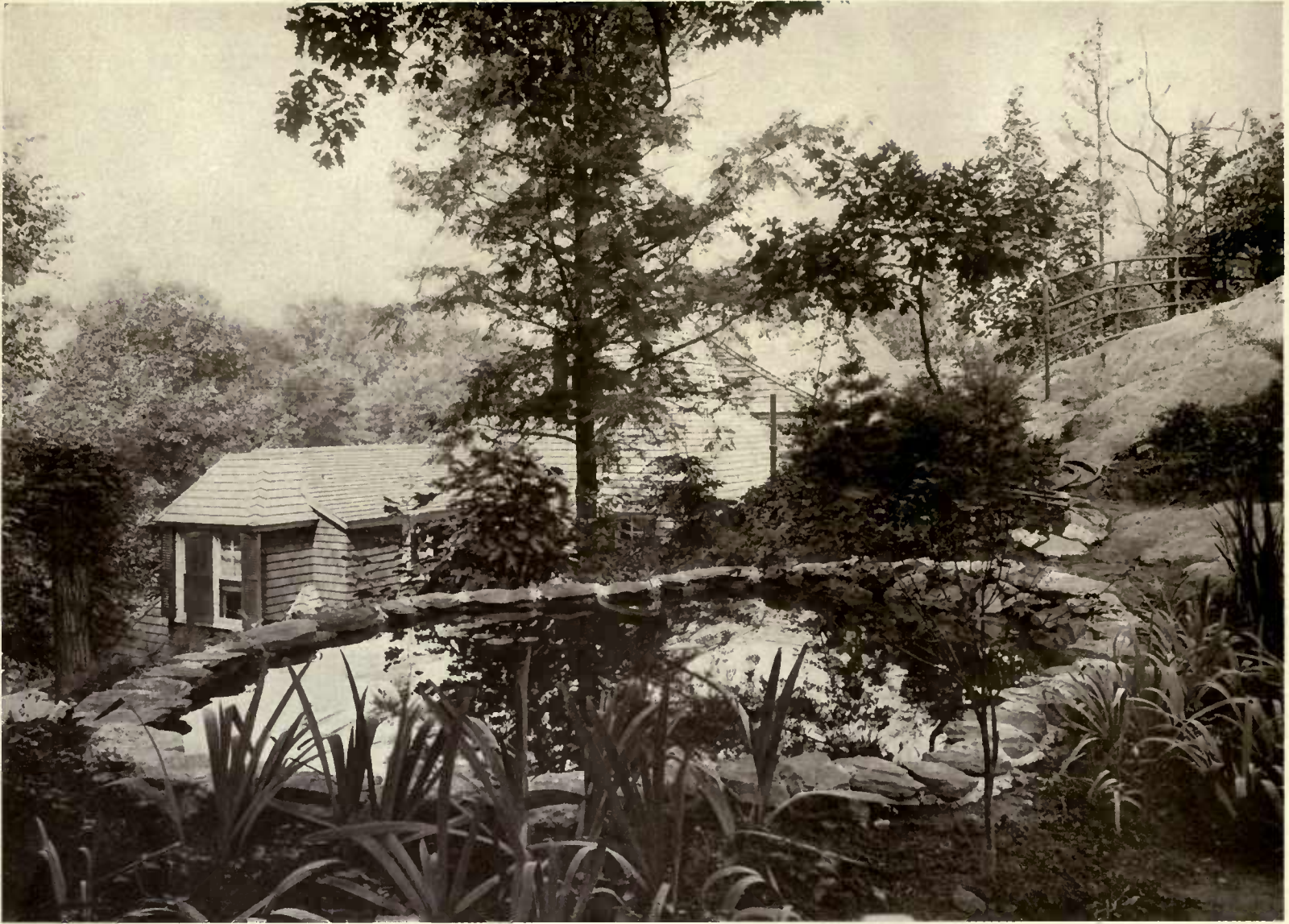




Photograph by Alice Boughton

SOMEWHERE IN DORSET

Much of the success of the English cottage is due to the fact that the house is suited to its surroundings. Its architecture is bred of its environment. The straw that grows in the fields thereabouts is used for thatch, and the wood hewn into timbers. The house lies snug to the ground. It lives intimately with the trees that surround it



An unusual hillside location for the pool is found on the estate of Edwin Stanton George, Esq., at Yonkers, New York

THE MISSION OF THE WATER GARDEN

Is to Add the Finishing Touch to a Perfectly Natural Effect—Making and Planting the Pool, the Fountain, the Rivulet and the Bog Garden

D. R. EDSON

THE home should extend beyond the house. At least, a small part of the grounds should be so intimately connected with the house, should so harmonize with it in effect and tone, and should be such a tempting spot in which to spend spare hours that the sense of indoors and outdoors will be to a great extent lost. We in this country are still too largely obsessed with the idea that the garden is an aim and end in itself. We have all kinds and varieties of gardens. But there are far too many "fad" gardens, and all too few old and mellow and well seasoned gardens that are a part of the home first and gardens afterward. Nor is this solely because we have not had time. Such a garden effect can be achieved in a comparatively short time if the gardener has the right ideals to begin with.

A PART OF THE PICTURE

I have approached the subject of this article indirectly because I wish, if possible, to keep it in its proper perspective. For the garden in which it is good to stroll and to loaf, and to meditate not only upon cabbages but upon kings and the affairs

of men as well, and occasionally to sit down and read—for such a garden nothing is more important than an appropriate "water feature." No part of the garden, as a matter of fact, should be a "feature," and least of all should be "featured" that part in the general effect of beauty which water, when artistically handled, will play. On the contrary, water should be so used that it will add the finishing touch to the creation of a perfectly natural effect. It should help to make the flower garden conspicuously attractive and natural instead of being conspicuous in itself. Therefore, above all things, in utilizing water to enhance the beauty and attractiveness of your garden, you should study long and carefully to give it its proper place in the garden picture.

In every garden there is a place for water where nothing else can be substituted. It possesses a singular and beautiful charm. A visitor in any garden will as certainly gravitate to the pool or fountain edge, even if it is no larger than a wall mirror, as a sunflower will face the sun. The smallest pool changes the whole aspect of a garden. It is a shrine and the birds will come in

dozens where formerly they came singly. They will remain after meals to sing and bathe, instead of flying away to some other garden. And if you are so fortunate as to be able to arrange things so that you can have the music of falling water to tinkle through your garden, making one perpetually conscious of its presence even when it is not within range of the eye, you will have gone far toward making a garden in which you will like to live as well as work.

Having, then, some idea of the general effect you wish to create, how should you go about attaining it? What is the best kind of a water garden to have?

VARIOUS TYPES OF WATER GARDENS

To take the last question first, there is no "best." Several lines of development will be open to you, and which of them should be selected will depend upon your own taste and the exigencies of this particular case—the amount of water available, the size of the garden and its present construction. So before discussing any technical details let us consider briefly the various forms of

water utilization from which you may select: the pool, the pond, the fountain, the rivulet and the bog garden.

THE POOL AND THE RIVULET

The pool is the most widely used, and the simplest to conceive and construct. If your flower garden happens to be a formal one, the pool is the logical thing to use. In this case the greatest nicety of judgment must be employed to get the pool in correct proportion to the rest of the garden. Not only the diameter of the basin, but the proportions of the edging or coping to the pool should be perfectly pleasing to the eye. This is a matter of taste and suggestions cannot be reduced to feet and inches. Personally, for a small formal pool, I prefer one that is absolutely round, with a severely plain, slightly elevated edge. Over this, at one or two points, there may be a tracery of ivy, or some other running plant. The pool itself, if very small, should be left clear. Water lilies or other aquatics in such a small space look about as appropriate as would a Russian sunflower in a vase on the dinner table. But a few fish and a suitable number of sub-aquatic plants are in keeping. Incidentally, the combination of both fish and plants helps to keep the water sweet, and the fish keep down mosquitoes.

The pond, or larger pool, may be of any shape so long as it is in keeping with the garden or grounds. An irregular shaped, naturalistic pool looks out of place in a formal or semi-formal garden, and *vice versa*. For the most artistic effect a variety of plants, rather than water lilies alone, should be used. A very common error in arranging the pond or large pool is to have the plants scattered over the entire surface. The old rule for lawn planting also applies here: keep an open center. If the pond or pool is in the center of the grounds, the outside planting around the edges should be low, with frequent open places to reveal the coping.

The pool is often placed in the center of the grounds when a much better effect could have been obtained by a situation at the back or to one side, and by making it long and narrow with an irregular foreline and a suitable massed background including some weeping or semi-weeping moisture loving shrubs and plants. Such an arrangement gives an opportunity for the most effective use of some of the tall grasses and hardy bamboos. This type



The site of the pool should be excavated to a depth of 2' or 3'. Concrete makes a good lining if a fairly rich mixture is used.

of development is particularly useful where it is desired to accent the effect of roominess, as the background, while cutting off the vision at the boundary line, leaves the effect of an indefinite amount of growth beyond it.

Where there are sloping ground and an adequate water supply, it is not a difficult matter to handle the water in that most attractive of all forms, a running rivulet.

It should be "stepped" in such a way as to make a succession of little drops or falls. If the slope is not steep enough for this, the water may enter the picture, being screened by appropriate planting, with a fall of several feet, and then meander off over level ground. In either case some still places should be arranged, both because of their added beauty and because the majority of aquatics will not do as well in a moving current as in water that is nearly motionless.

But the mechanical features are the easiest part of it. A rivulet is about the most informal thing imaginable—therein lies its spell! Therefore, both the planting and the stonework must be handled with the greatest nicety if the illusion is going to ring true. Here, if anywhere in the whole scale of gardening, art must indeed hide itself in order to be art. Better a hundred times a frankly formal pool than an attempt at nature which succeeds only in looking as if it is trying to be natural.

The bog garden can be made part of the informal pool or streamlet, but its chief use is where a natural condition of soil gives one the opportunity to make a thing of beauty out of what might otherwise be an eyesore. Often, by a little draining and digging, a combination bog garden and formal or informal pool may be made, and almost always this is the preferable thing to do where it does not involve too great an expense.

SOME AVAILABLE PLANTS

As to the plants available for use in water gardens there is not space here to go into detailed descriptions of varieties.

The most important group, of course, is the water lilies. These include four different types, suitable for various purposes, with characteristics which the wise gardener should fix in mind before ordering. There are the *Nelumbiums*, with very large bluish green leaves almost circular in form and held above the water, and with flowers proportionately gigantic in size but somewhat stiff. They grow easily and will thrive even with tub culture, but are so large as to look very much out of place in a small pool or pond. They do best with 2' or so of soil and not much over 6" of water. The hardy *Nymphæas* are like our native white water lily (*Nymphæa odorata*), but there are some wonderful new hybrid varieties, and several pleasing shades of color, including light pink,
(Cont. on page 54)



In its best application, water is not a "feature" but rather the final touch to a picture of balanced blending and perfect naturalness. Of course, careful handling of the brook is essential to an effect like this

"THE BIRD OF TIME HAS BUT A LITTLE WAY TO FLUTTER"

Meantime he is furnished with a bathing pool and a sun-dial to mark the fleeting hours. The types shown here can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City, which will also furnish the names of the shops where they can be purchased



Without its futuristic flowers this bird bath fountain is of iron painted bronze, 3' 5" high, with a pan 3' 1" in diameter. It is piped for water. \$38



Of charming line and unusual value, this bird bath of terra cotta, which stands 27" high with a basin 32" in diameter, costs only \$15



In this sketch, the larger bird bath is of white Pompeian stone, 39" high and 31" in diameter, \$25. The smaller, 26" wide x 4 1/2" high, \$5



Set in a wall or as a garden terminal, this fountain finds its place. It is of terra cotta, 30" high and 22" wide, \$50



The classic simplicity of this bird bath recommends it for the formal garden. Terra cotta, 36" x 27", \$35



Indian sun-dial, by Charles H. Humphries. Bronze, 4' high. Gorham Co.



Reinforced cast stone has been successfully used for this decorative sun-dial, 42", \$35



Marble piece by B. Lillian Link, inscribed "The Bird of Time has but a little way to flutter, and the Bird is on the Wing." Courtesy of Gorham Co.



Solid and substantial, a terra cotta sun-dial 40" high x 17 1/2" across top, \$45



Dolphins and sea horses worked in reinforced cast stone. 39" x 20", \$25

THE WORKING COLLIE

A Dog Whose Usefulness Extends Beyond the Show Ring to the Manifold Activities of the Country Home

MARION E. HAYFORD



The pup with an evangelical face has his own share of individuality

A FLYING speck over the distant fields, soon resolving itself into a symphony in sable and an eager face with a message plainly to be seen in the speaking eyes. No need to wait for the anxious whine and tug at the wrist to tell that something is amiss at the big house. I hurriedly returned to find a valuable brood mare cast by her

rope upon the lawn and but for the timely aid of her faithful friend a broken leg would have been the consequence. A hurry call at the telephone for the master of the house, who was away at the clearing near the pines, over the hill. Four willing feet to bear the note, telling him to come quickly.

Again, a forgotten tool from the bench; a pail for grain; cap or gloves that have been mislaid, and lo!—an expressed wish brings it to your hands, and all for no other reward than a pat and an affectionate "Good old fellow!" Such is the value of a trained dog over a merely ornamental or useless pet.

THE WORKING COLLIE

For centuries the collie has been a natural guardian of stock, the comrade of his master and protector of children. Many eulogies have been written of his combined virtues and nearly all writers dwell upon his greatest trait, the ability to do any and all kinds of work performed by any other breed. Many have deplored his supposed deterioration as a working collie and are yet forced to concede his great improvement in style and breeding. But while working for this ideal type, why may we not also develop his equally valuable qualities of usefulness? To produce the model working collie along lines now somewhat neglected, a dog whose breeding will be a source of pride to his owner, and which will yet fit into the manifold duties of country life, is the ambition of the writer. And though the experiment is yet in its infancy, the results of careful training of these dogs through several generations are beginning to show by the increasing demands for them.

Except in certain districts abroad and in a few of our Western States the collie is principally known as a show dog; but with his adaptability along working lines it seems a pity that he should not be winning a few laurels on his own account instead of presenting them all to his owner.

HOW TO RAISE AND TRAIN HIM

To develop a strain of working collies one must have an inherent love of dogs and

be able to understand their widely differing individualities as well as to teach them to understand their trainer. Outdoor life and hardy conditions are absolutely necessary for the active life of the collie. Therefore the owner must be an out-of-door man or woman, for close association is essential.



A properly trained working collie will do almost any stunt that is physically possible, and some that seem impossible

From the first sign of interest shown by the puppy after he opens his eyes upon the collie world, he should be placed with his mates near poultry, sheep, colts or cattle. Thus, when old enough to take his initial lesson in handling stock, he can be trusted to pass among them freely at all times and has taken his first important step in protecting instead of injuring or worrying his charges. Such a trust is never afterwards broken. Soon his expression, as he tags after you, seems to say, "What are you going to do? Can I help? Please, tell me." And if told, what happiness and understanding show in the brown eyes!

Then come the lessons of words. One particularly wise English collie, tracing directly to the famous Bozzie, said to have been the most knowing dog in history, has developed such a wonderful memory for words and sentences that there seems to be no limit to new ones as he grows older, thus disproving the old adage.

After being taught separately the dogs should go through the same lessons in company with others, until at the commands "Line up"; "Bench"; "Down"; "Heel"; "Kennels, all," the pack will obey with the precision of a company of soldiers. This absolute power over numbers makes each dog more valuable for working and enables one gradually to dispense with training pole, whip or leash, until often neither word nor sign is necessary, merely a look of peculiar understanding passing between trainer and pupil.

As each dog begins to show marked adaptability, he should be allowed to specialize in his line, and thus fine
(Continued on page 56)



Many have deplored the collie's supposed deterioration as a useful dog, while conceding his improvement in style and breeding. But why should the former quality be subordinated to the latter?



The sturdy type of Doric column. While the column itself reveals an adherence to precedent, the frieze which it supports is an adaptation, reflecting the present day tendency to simplicity



Based upon a simplicity of detail involving the complete absence of decoration, the Doric Order has virile beauty



The Roman Doric column has been used here. Its characteristic is its proportion—the height being eight times the diameter, thus assuring, under usual conditions, a graceful appearance

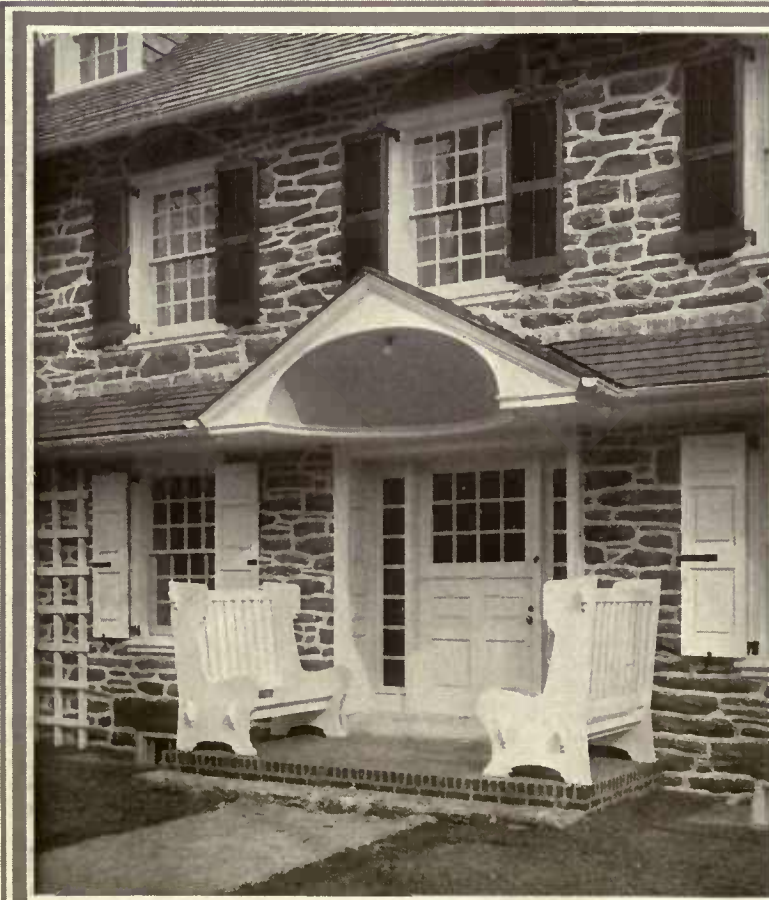
SUGGESTIVE TYPES of COLONIAL PORCHES

The "Germantown hood" is an outgrowth of the pent roof, originally attached to Colonial houses. The benches shown are also a modern elaboration



To be successful, the semi-circular porch must have a wide approach on either side. Here it is used with a Pennsylvania type of Colonial architecture

The other photographs on this page are of Pennsylvania porches; this from Maine shows an agreeable handling of the Composite Order in modern work





"The Flight into Egypt," a Limoges enamel medallion by Pierre Reymond



Enamel medallion of the Assumption by Jean Penicaud II, 16th Century



Limoges enamel oval plaque, "The Portrait of a Lady," by Leonard Limousin, first half of the 16th Century. This and the others on the top of this page are from the Morgan Collection



A Limoges enamel of the early 16th Century; "me confido"—sic!



St. John holding a scroll, a Limoges medallion by Jean Penicaud II

EUROPEAN ENAMELS GARDNER TEALL

Readers who are interested in enamels or in any branch of collecting will find The Collector's Department of value. In that service questions are answered authoritatively. There is no charge. Address The Collector's Department, HOUSE & GARDEN, 440 Fourth Avenue, New York

THE subject of the oriental enamels of China and Japan, which was discussed in the January number of HOUSE & GARDEN, awakened so much interest among readers that the writer believes there will be as many who will care to study the enamels of European fabrication, particularly those objects familiarly known as

Limoges enamels, but more properly to be called painted enamels to distinguish them from the *cloisonné* and the *champlevé* enamels. It may be well to indicate here the characteristics of the several groups.

THE VARIOUS GROUPS

Cloisonné.—As early as the time of the ancients it was found that in order to prevent the running together of molten glass enamels, little boundaries of metal wire could be devised for soldering on to the metal base to mark the divisions of the pattern, or merely to bound areas, thus forming a number of diminutive shallow pans into which the melted flux expanded and cooled, and when polished revealed a surface level with the height of these wire *cloisons*, giving them the appearance of being metal wires that had been imbedded in the glass. Gold being neutral to every known color is the harmonizer paramount, and thus when gold *cloisons* were used, the various colors were knit together into esthetically pleasing surfaces. The little metal threads running through modern Japanese enamels are such *cloisons*. *Cloisonné* enamel is the earliest sort of true enamel known to us. It was the favorite Byzantine process, and also that of the Greeks, Anglo-Saxons, Chinese, and later of the Japanese and of the Russians.

Relief Cloisonné is where the enamel either is below or above the tops of the *cloisons*, or where only certain *cloisons* enclose enamel, or a combination of the three

sorts, giving to the surface of an object completed in this manner an interesting uneven ground of smooth but unpolished enamel. The *cloisons* of much of this work, especially Hungarian and Russian, are of filigree wire, or twisted wire instead of flat wire such as was used for this purpose by Byzantine craftsmen.



Portrait of Antoine de Bourbon, King of Navarre, Limoges enamel. From the collection of the Duc d'Amualle



Painted enamel on copper. Jacques Galiot de Genoulhae, Grand Master of Artillery to Francis I. By Leonard Limousin

Champlevé is the process of gouging out of a field (*champ*) of metal a number of hollows (*levees*) or "ditches" for the pattern, in which cut-out depressions the vitreous color is fused and becomes enamel. It is akin to the ancient Egyptian method of cutting out places in gold, soapstone, wood and other materials wherein to insert bits of colored glass. Had the Egyptians practiced true enamelling, doubtless their process would have begun with *champlevé*, for they did not anticipate the Greek goldsmiths who worked patterns on gold in *cloisons* long before they had any idea of applying vitreous color thereto. Indeed, early Greeks and Etruscans were wonderfully skilful at soldering gold. This process might be termed Gothic, succeeding in introduction though not superseding the Byzantine *cloisonné*. However, centuries before Byzantine or Gothic works appeared, the Celts produced *champlevé* enamels.

Repoussé is where the ornament is beaten out in silhouette as it were, in the metal, and the details marked by *cloisons* let in. Much of this work is easily mistaken for *champlevé*, but where the pattern is scooped out in *champlevé*, it is beaten out in *repoussé*. The visitor to the Treasury of St. Mark's in Venice will observe that the plaquettes from a Gospel cover there were executed in *repoussé*—the pattern simply hammered in the silver which afterwards was filled with translucent enamel. In Oriental *repoussé* work the metal divisions between the fields of enamel are beaten up, the reverse of the process just described. It may be stated, on Dr. Bushnell's authority, that in modern Chinese enamel work the *repoussé* process has superseded *champlevé* for effects of the sort.

Baisse Taille is the process of engraving the ground receiving translucent enamel, so that the lines made by the graver would show up through the translucent vitrified coating, and produce a greater play of light, or define pattern, the veining of leaves, marking of petals, the defining of draperies, etc. The French enamellers of the 18th



Limoges enamel mirror back by Jean de Courteys, depicting the subject of "Venus Bathing." Morgan Collection

Century habitually employed the effect, and Indian enamellers preceded them by at least a century, while its invention is ascribed to the Italian, John of Pisa, 1286. This chasing or engraving upon gold or silver with the purpose of showing gradation in the vitreous color to be applied is akin to *champlevé*.

Plique à Jour consists of certain screen-like objects in filigree with their unbacked *cloison* divisions filled up with translucent enamel. This sort of work may really be compared to stained glass windows, the principle being the same in miniature. An excellent example of this is the 15th Century cup in the South Kensington Museum, while the crown of St. Stephen, dating from 1072 A. D., would appear to be the earliest

known work of the sort that has survived. The Russians of the present day have so perfected the process that *plique à jour* enamel is often called Russian enamel. Doubtless the forming of cups, caskets and other precious objects of gems in unbacked mosaic suggested the style, and the famous jewelled cup of Chosroes to be seen in the Bibliotheque Nationale, Paris, may well be considered a forerunner of it.

Encrusted Enamel may be defined as enamel used to enrich raised and modelled gold work where this vitreous color is neither entrenched, as in *cloisonné*, or in *champlevé*, nor painted, like Limoges work on a flat field. The craftsmen of the Renaissance, both in Italy and in France, produced exquisite jewels of encrusted enamel, imitated by the Florentine jewelers of to-day who display their wares along the shops of the Ponte Vecchio.

Painted enamels in this group may be subdivided as follows: (A) Those works which have vitreous colors added here and there to subdue, correct or to outline and decorate enamel surfaces, such as the pale yellows added to soften staring whites, red to restore a color unsuccessful in the firing, outlines of plants and other forms and inscriptions. Used in combination with both *cloisonné* and *champlevé*, and later to add further decorations to *baisse taille* surfaces.

(B) Those works painted with successive firings of translucent or transparent colored enamels over a primary enamel ground that first has been fused to its metal field of gold, silver or copper. Limoges enamels are of this sort, whether in color or in *grisaille*, as also are the much neglected enamels known as Venetian enamels.

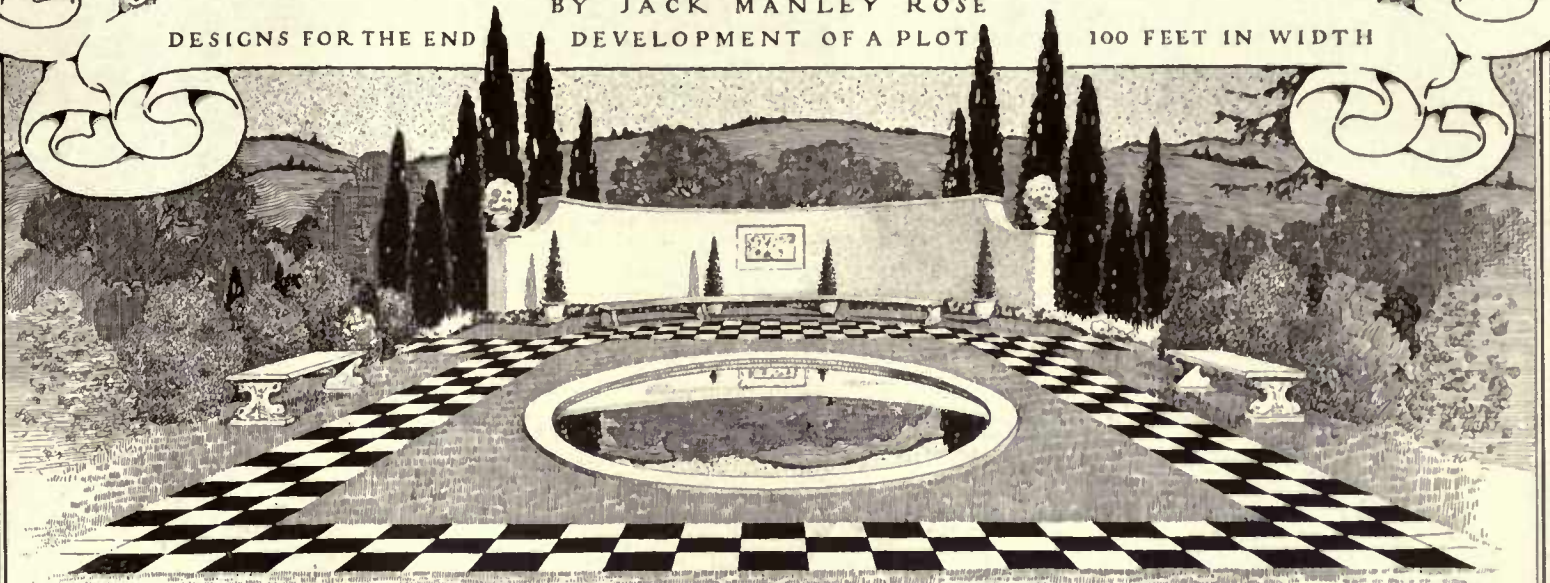
So much for the general broad divisions of enamels, though it must be borne in mind that there was often employed in the working out of a single object more than a single process. As color plays so important a part in the evolution of the history of enamels, the following table will be thoroughly useful to the collector as determining the more important colors of the
(Continued on page 62)



The front and back of a circular dish of enamel painted in *grisaille* (the flesh slightly colored), and heightened with gold. On the raised center is the portrait of a man, around which are scenes in the history of Adam and Eve. In the center of the back is the portrait of a lady surrounded by bands of monsters and scrolls. By Pierre Reymond

THREE GARDEN PLANS

DESIGNS FOR THE END DEVELOPMENT OF A PLOT 100 FEET IN WIDTH
 BY JACK MANLEY ROSÉ



GENERAL VIEW

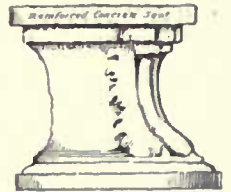
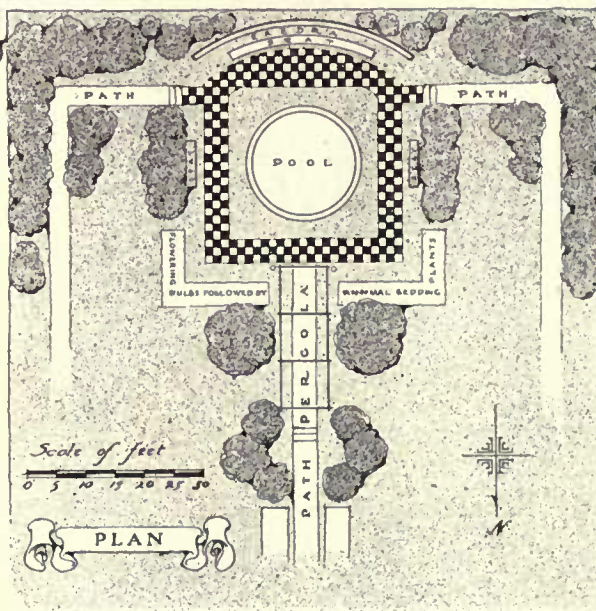
FROM PERGOLA



DETAIL OF SEAT
 LENGTH 5 ft. ~\$35



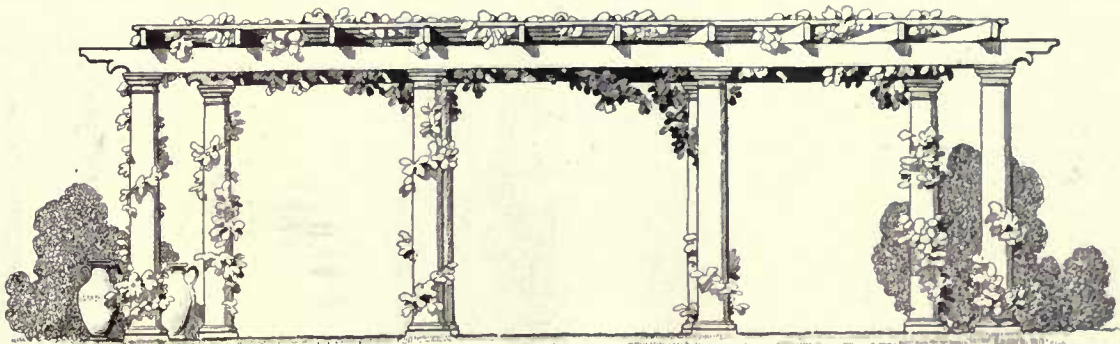
VASE \$12.



DETAIL OF SEAT ~
 SUPPORTS \$20 A PAIR



VASE \$20



PERGOLA \$85. EACH ADDITIONAL SECTION, \$21.

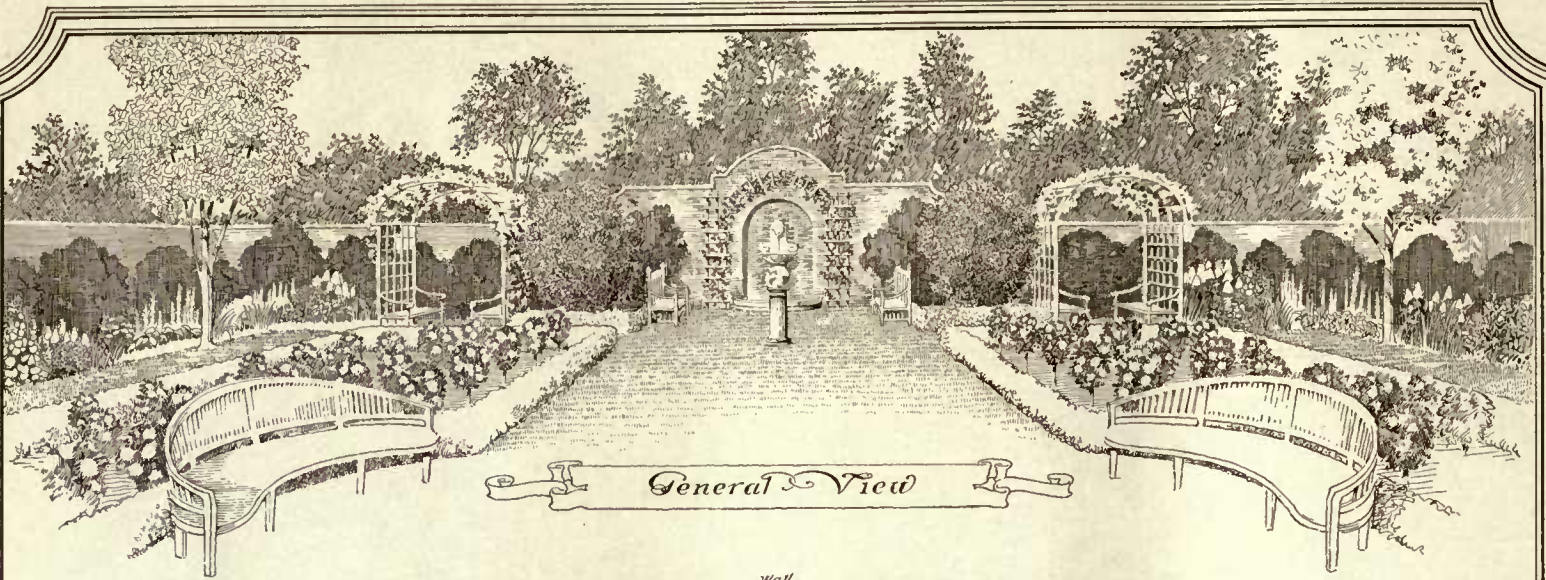
JACK MANLEY ROSÉ

THE ITALIAN GARDEN

The whole center scheme is raised slightly above the level of the garden. Wide stretches of rich green lawn, and straight white pebbled paths lead towards the clear warm white of the exedra. In strong contrast to the dark cedars and firs behind it, and the black and white tiles of the square court, with the cement edged circular pool catching rich reflections in front, is this curved exedra of concrete set with a delicate stone plaque and surmounted by stone vases holding hydran-

geas. Against this background is a low curved bench of reinforced concrete slabs resting upon supports of claw pattern, and urns holding pyramid shaped juniper trees.

A pergola, at the end of a straight flower-edged path, forms the approach to the tiled court and is raised three steps from the lawn. Beds for flowering bulbs and annual plants, shrubbery, and trees are placed symmetrically throughout the entire development, giving the necessary sense of balance.



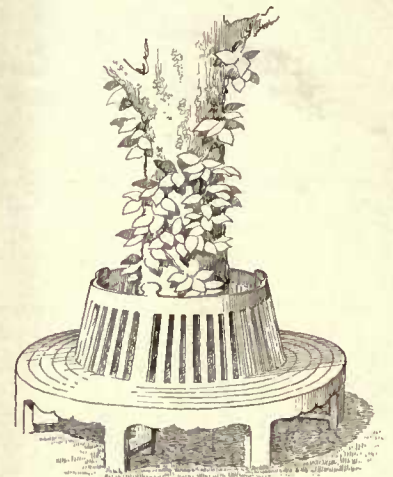
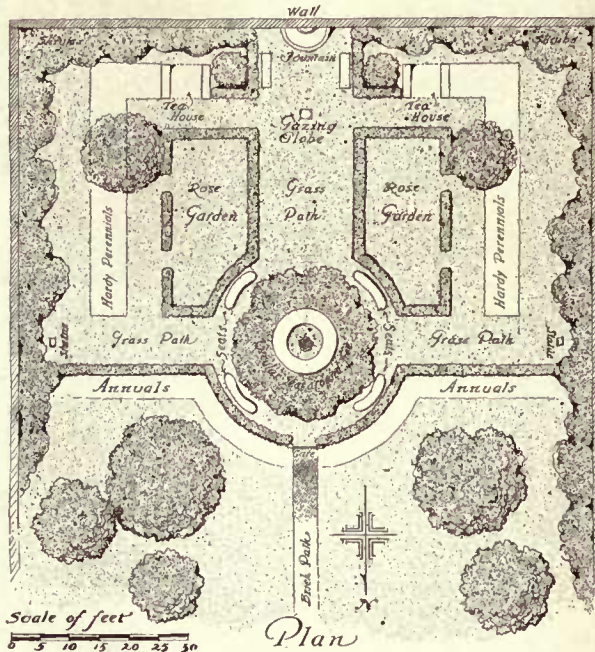
General View

Arched Trellis Seat, 8'0 wide, \$75.00

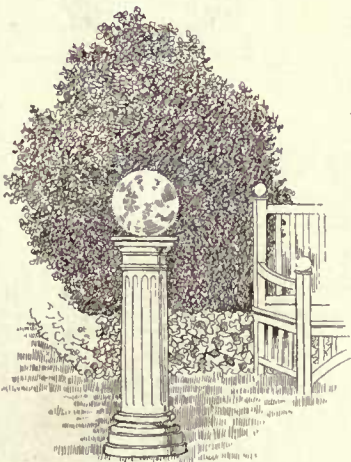
Curved Seat, 7'0 - \$48.00



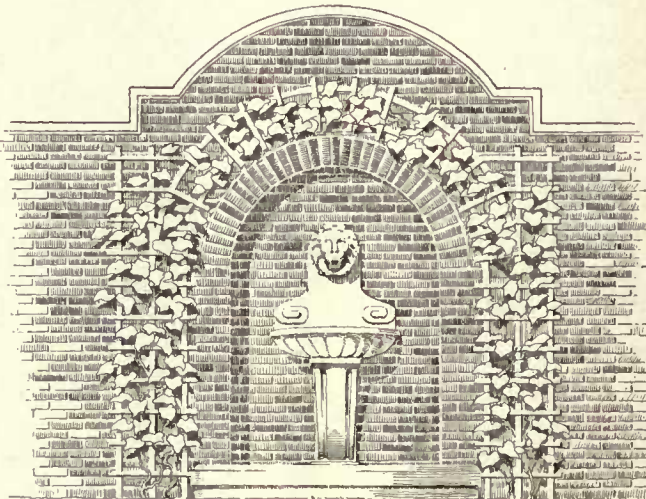
White Wicket Gate at Entrance to Garden (\$38.00)



Circular Seat, White Painted Made in Two Sections (\$70.00)



Crystal Gazing Globe Pedestal \$25 - Cost of Globe depending on size



Detail of Wall Fountain & Trellis - Stone Fountain \$80.



Stone Statue, \$70.00

JACK MANLEY ROSE

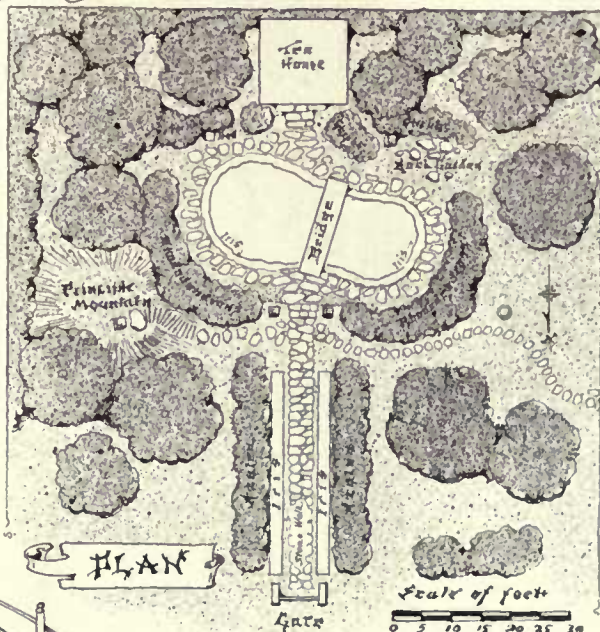
The English Garden

A rough brick wall about the boundary line makes the background for a quaint and lovely effect. The narrow brick path, leading through a wicket gate, gives immediately upon a grass circle, grass edged and enlivened by a huge tree. Curved white benches command each vista. A wide grass path leads on past the sun-dial at the intersection of the cross paths, to the wall fountain and bird bath, flanked by wooden benches.

On each side are trellis seats, half hidden in the shrubbery and massed about by herbaceous perennials. Two rose gardens of tree-shaped varieties enclosed by low box hedges border each side of the center grass walk. Narrow paths, running from the tree circle past colorful flower beds, terminate in white stone statues framed in dense green. Against the brick wall shrubs and trailing vines are set in profusion.



General View



Bell House



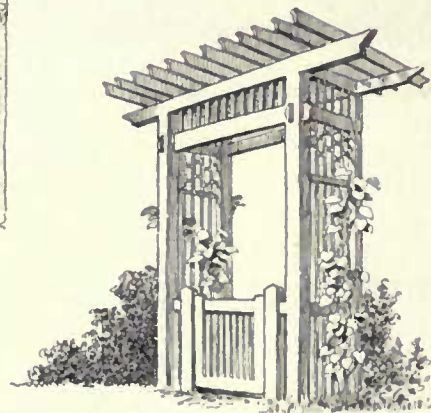
Potted Pine \$20.



Rainbow Bridge



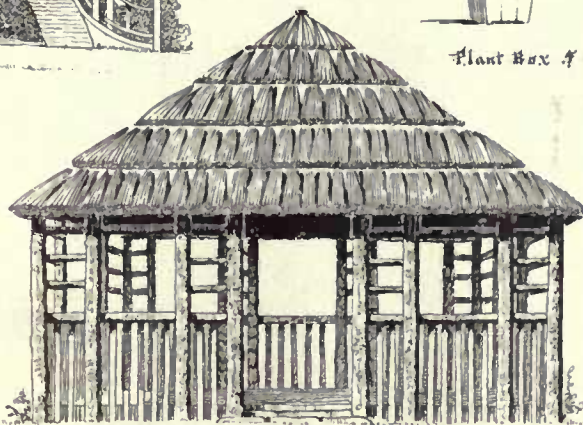
Plant Box \$6.



Garden Gate \$85.



Stone Lantern \$125. —



Rustic Tea House - Thatched Roof



Stone Lantern \$100.

JACK MANLEY ROSE

A JAPANESE GARDEN

A tea house stands upon a slight eminence, commanding the garden, and rough flat stone steps lead up to it from the sunken lily pool that is fringed with iris and circled about by large stepping stones. A rainbow bridge spans the pool. Around the pool the banks are thickly set with evergreen and flowering shrubs. A rock garden, guarded by a mushroom stone lantern, is on one side of the approach to the tea house. Steps, lantern flanked, lead out of the sunken garden up to a straight, iris-

bordered path of flat stones terminating in a Japanese gate stained brown.

Out of each side of the main path lead stepping stones, one merging into split logs laid step fashion up a slight miniature hill; the other curves out towards the side of the garden, and is lost in the trees and shrubbery. Across the pond is a bell house in which are suspended three horse shoes that tinkle musically as the breeze sways them to and fro.



"It sounds a bit grandiose at first, the suggestion of mural paintings for the private house. One associates them with public libraries, hotel lobbies, churches and the glorified railway station," yet a glimpse of this room in the residence of Robert L. Steevens, Esq., at Bernardsville, New Jersey, shows the plan to be feasible enough

HOUSES WITHOUT PICTURES

Possible Reasons for the Unpictured Panel Wall—The Use of Murals for the Private Residence—The Architect as Picture Hanger

ROLLIN LYNDE HARTT

SHE was a lady—"a regular limousine lady," as a friend of mine would say—and she had an authoritative air of speaking for the "right people" when she lifted her silver-mounted lorgnette, and remarked, in a dutiful tone, "Pictures have gone out. I wouldn't have one in my house."

Fortunately, I had met this doctrine before. Mr. E. V. Lucas, in a recent book of his, makes an architect warn his client against pictures as a "foreign substance" injected into the design to its degradation and utter ruin. So it was English, the onslaught on pictures. Because English, it was aristocratic. It went with the lorgnette. However, I felt a distinct shock, which renewed itself next day when I got out a portfolio of American photographs and found dozens and scores of pictureless interiors all in fine houses erected within the last year or two.

The uprising against pictures is not only extensive; it is growing. Architects at once numerous and distinguished are treating walls in panelled wood and panelled plaster so that picture-hanging becomes a physical impossibility. Away with the exquisite Corots, the dreamy Whistlers, the Sargents, Pactons, the Dabos. The "right people"—with lorgnettes—consent to keep



The nature of the painting can be purely decorative as in this panel by Ralph Helm Johannot

architecture unpolluted by "foreign substances."

Now, it is easy to poke fun at the "right people," especially when they assume a dutiful tone and an air of authority and look at you through silver-mounted lorgnettes, and yet it is a question whether in this case they are not as right as they are "right." Others, without lorgnettes, have followed their example, deliberately and on principle and out of respect for highly honorable traditions. The Greeks never hung pictures on walls, nor did the lords of Roman villas at Pompeii. Mediæval abbeys, monasteries and castles had their frescoes, perhaps, and perhaps their sumptuous Gobelin tapestries, but were guiltless of framed pictures. The custom now pretty nearly universal is hardly more than four or five centuries old—a novelty, as these things go, and still on trial.

THE CASE OF JONES

It is easy, moreover, to poke fun at the architects. They certainly invite it when they talk as if their creations were so masterly that the presence of a Rembrandt or a Turner would be a sacrilege. But let us see if in reality it is so sure to be an affair of Rembrandts and Turners. Mr. Roderick Titherington Jones, for example, has risen

from head bookkeeper to be President of the Inter-Planetary, or some such illustrious concern, and at last erects the palace that has been his dream for thirty years. Just between friends, the pictures Mr. Jones has been purchasing are not Rembrandts and Turners. Still between friends the Joneses have scrimped. Hence the palace. Saving up for it, as they did, how could they make the Jones Collection a gallery of anything but "frights" and "horrors?" Now that the palace is paid for, the Joneses feel poor. It will be an age before they can afford pictures worthy of it. Besides, they belong to that happy class of people who say, proudly, "Of course, we don't know anything about art, but we know what we like." Let alone, they will hang their walls with esthetic incongruities.

Nor is theirs so rare a case. Illustrators understand this—"bank on it," in fact. That is why illustrations in our magazines so seldom illustrate. The artist has Jones in mind. After selling his sketch to a magazine he must sell it to a calendar man, and then to an advertiser, and finally, along will come Jones and buy the original in some emporium of art-treasures on the Board Walk at Atlantic City. It is an attractive enough sketch—for a calendar or an "ad."—but, in Jones's new palace, quite regrettably "one on Jones."

True, there are talented Joneses—by name Frick, Morgan, etc.—who collect real masterpieces. But a part of our palace builders have neither the means nor the taste. It is better, at present, to discourage them outright, perhaps, though their palaces are built to stay and very possibly their grand-children will possess a genius for sound connoisseurship and be sorry that the walls forbid pictures.

But, even supposing that Mr. Jones knows good pictures from bad and will purchase the best, an architect still shudders when he thinks of Mrs. Jones, for it is under her direction that faithful 'Awkins will hang them. Up they go, helter-skelter, at odd heights, all shapes and sizes, no two frames alike, a whimsy of cheerful disorder. The less harmoniously arranged they are, the more they delight Mrs. Jones. Walls the architect designed with infinite care for proportion suffer outrageous violence, wan-

ton and limitless desecration, a change that makes him bang his head and cry in his misery, "Oh, what's the use!"

It is futile to reason with Mrs. Jones. You can't say, "Now, my dear madam, you wouldn't think of paying Paquin to cut your gown and then trim it yourself." Neither can you say, "If you are so crazy about stringing up pictures, why not hang

one, is not beautiful. The outward tilt is not beautiful. And, although that charming artist, Mr. Hermann Dudley Murphy, has done much to reform picture-framing in America, the usual frame is no triumph of artistic perfection. A little blatant, a little "hard" and "dry," it is "unsympathetic." A dozen such frames strew a wall with uncompromising rectangles without dignity or fusing grace. They don't compose."

THE WORM TURNS

Architects have long endured torments at their clients' hands. They have seen a magnificent commercial building desecrated with monstrous and hideous wireless plants or with frightful gold-lettering or with those heart-breaking electric signs. They have seen stately mansions made comic with frivolous paint. They have seen "additions" ruin a house once exquisite. There was no help for all that. But here there is, and the worm has turned. Down with pictures!

An enraged worm, however, may at times go to rather unfortunate extremes, and when panelled wood or panelled plaster rule out pictures, the test of the result is its looks. To me, at least, it looks very handsome, very distinguished, but awfully, awfully lonesome. Vaguely, it suggests the rich lobby of a skyscraper, or the grand saloon of a liner. It is "pure design"—elegant, refined, impersonal, unexpressive. One sadly misses the pictures and wishes them back.

Meanwhile, one notes a curious inconsistency. The drastic measure that banishes pictures still allows a stag's head on the wall. It allows rugs of Mrs. Jones's choosing on the floor and in such places as Mrs. Jones commands. Nor has it interfered with Mrs. Jones's furniture. To be thoroughgoing and insist on architecture pure and undefiled, why not mosaic floors and built-in furniture like the pulpit, lectern and choir-stalls of a chapel? The panelled, pictureless walls seem to hint at just that. Or is it my prejudice?

You can never be quite sure how far the resentment against a new idea springs from mere habit. You can, however, be sure of a lifelong affection. All my life I have loved pictures. They have souls. Wood
(Continued on page 70)

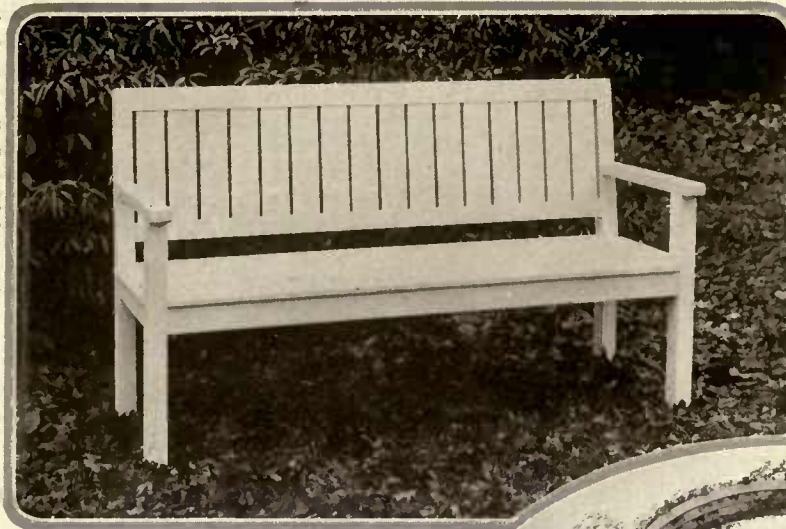


Although they do require a large room to "carry them," the murals Arthur M. Hazard has painted for his dining-room are eminently successful in their effect

a few outside? Try it. See if that improves the design. Indoors or outdoors, it's the same principle. The sole difference is custom." No, the only sure way of curbing Mrs. Jones is to tell her that "pictures have gone out." She will listen to that. She will even let you enforce the law by so designing her house that picture-hanging becomes a vice as impossible as rabbit-fighting.

IS THE FRAMED PICTURE UGLY?

Heroic treatment, doubtless, yet is it not an advance, esthetically? Consider. The framed picture has its unlovely traits, once you see with unprejudiced eyes. The wire is not beautiful. The crinkly reflections on glass are not beautiful. The mat, if it has



An American-made bench built along the lines of an old English garden seat. It is painted white, light green or dark green. 4' 6" long, \$17.25; 5', \$18.50; 5' 6", \$22

At the end of a garden walk or by a pool this curved seat could be placed. White, light green or dark green are the colors. Two sizes: 8' long, \$55; 10' long, \$65



A rose arbor trellis seat of excellent lines, white, light or dark green. 8' wide, seats 4' long; \$75. Other sizes to order



GARDEN BENCHES

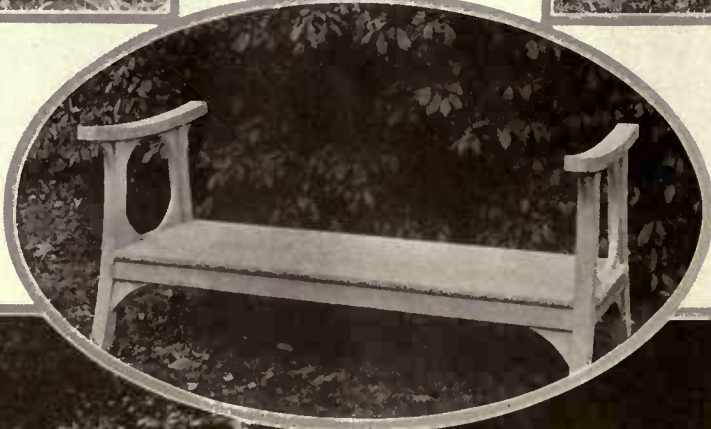
Which may be purchased through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York City.

This bench would fit in almost any garden. White, light or dark green; 4' 6" long, \$14; 5' long, \$16



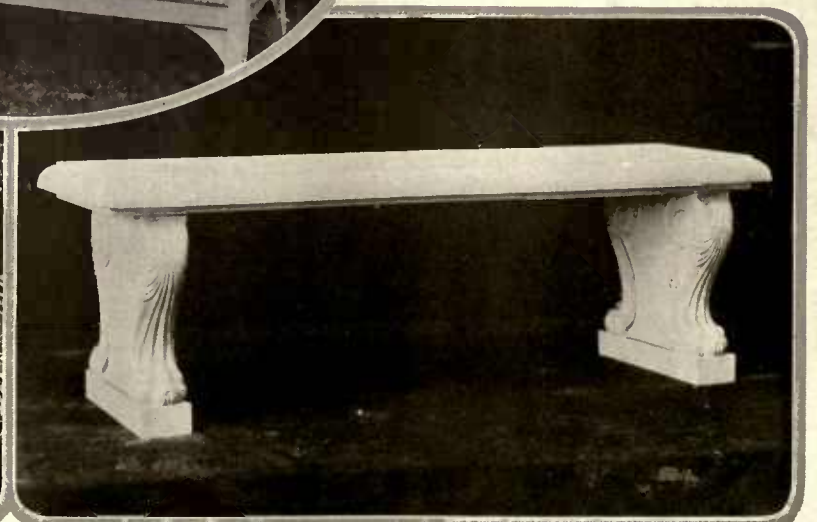
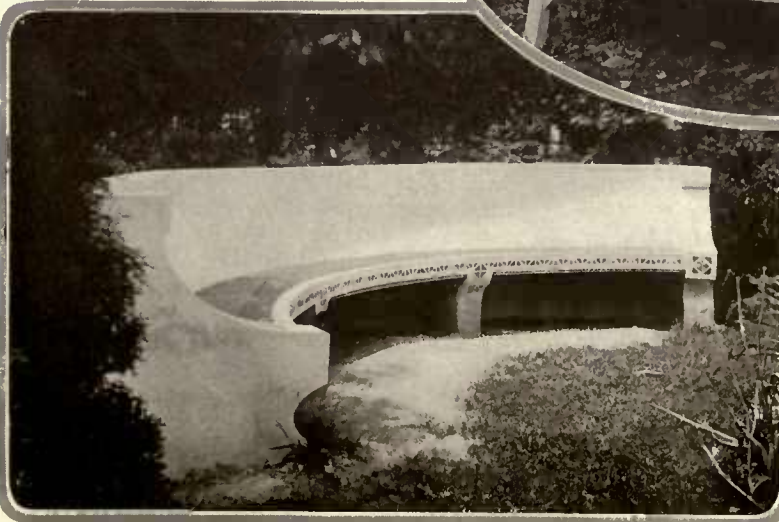
Equally servicable for porch or lawn. White, light green or dark green. Table 2' x 2' 8", \$16; 3' x 3', \$20; chair 24" wide, \$14

The ingenious gardener can make his own seat out of concrete. This type requires a very simple mould. Tiles are let into the top slab



Colored tiles and concrete have been successfully combined in this curved seat. It could serve as a terminal bench or by a pool side

In a formal garden a bench of this type is best. The supports are terra cotta and the top limestone; 18" x 60", 20½" high, \$45





Photograph from Johnston-Hewitt Studio

Dorothy Perkins is unequalled for the rose arbor

ROSE GARDENING FOR RESULTS

Common-Sense Facts Which Will Enable You to Select,
Plant and Care for Your Bushes Both Wisely and Well

GRACE TABOR

NEVER, until you have grown them, will you truly appreciate roses—though you may think you love them to distraction! And never, until you have grown them, will you really know anything about them, though you may read and listen to the talk of wiseacres and devote yourself never so faithfully to the theories of rose culture. For the rose is at one and the same time the simplest and the most tricky thing in the world to grow—or tricky seeming, to those unfamiliar with her peculiarities.

To get at the root of the rose's seemingly capricious behavior, it is necessary to go back in the history of the species, to the ancestors of garden roses as we know them today. For it is to their ancestry that roses owe certain ineradicable traits, tendencies and characteristics that make them do these things.

The roses of our gardens are divided into two general classes, which are again divided

Gather roses always in the early morning or at evening if you wish them to keep well and be at their best.

and subdivided by rose specialists in most complicated fashion. To these subdivisions no one pays the slightest attention, however, unless he has arrived at the distinction of being a near-specialist himself.

TWO CLASSES OF ROSES

The two general classes, however, you must know, and these may be called by the layman's terms June roses and all-summer roses; or summer roses, and summer-and-autumn-flowering roses; or in the rosarian's language, hybrid perpetuals and hybrid teas, etc. "A rose," you know, "by any other name—" So call them what you choose, but note one thing and let it never be forgotten: "hybrid perpetual" is a misnomer if you take it literally for what it

seems to mean, for it is synonymous with "June rose" or "summer-flowering rose" and *not* with "all-summer rose" or "summer-and-autumn-flowering rose." As a matter of fact, the term is not a misnomer, for it does not refer to the bloom at all, but to the character of the plant—"perpetual," that is, hardy; not killed by winter; not tender. Hence, not in need of protection. Hybrid perpetual roses are a mixed or hybrid breed whose ancestors are mostly hardy, as distinguished from hybrid teas, whose ancestors are, in part at least, very tender and from an almost tropical clime.

The tea rose, so named from its characteristic odor of tea, comes curiously enough from the land of that fragrant herb, China. It is at home only in warm sections, and by nature blooms continuously, as so many tropical or semi-tropical plants do. Seizing upon this characteristic as promising, under proper manipulation, hybridizers of the western world began working with it

as soon as it was introduced to them, aiming to produce a hardy and continuous blooming species.

They have succeeded—and they have not. No rose of tea ancestry has yet been produced, to my knowledge, that is hardy in the fullest sense of the word. Yet hybrid tea roses generally are hardy enough not to be a difficult problem to the grower, even in the north; and they bloom and bloom and bloom, literally until frost nips them in the bud. So, though every rose garden must have certain of the hybrid perpetuals, or H. P.'s as they are familiarly called, the H. T.'s, or hybrid teas, should predominate in the proportion of at least three to one.

THE TENDERER TEAS

The still tenderer tea roses themselves are lovely, but unless one has an extensive rose garden they are not, to my mind, worth the extra winter care which they must have, particularly since so many quite as lovely H. T.'s are available. Sometimes they come through and sometimes they don't, yet you may have done exactly the same thing with them both times and every time.

Undoubtedly the time will come when such a rose as the enthusiast dreams of will actually exist, for until it does hybridizers will never rest! The *Rugosa* rose, from Japan, is regarded hopefully, and is already the parent or grandparent or great-great-grandparent, as the case may be, of some very promising varieties that show a step or two in the direction of the ideal dreamed about and longed for. Probably no country in the world has a climate as trying to the rose as ours, however, and varieties that meet the standard in one section fall very far short of it in another, owing to climatic vagaries. So it is a task of greater magnitude to develop the ideal rose for the United States than it has been in other parts of the world.

In addition to the disappointments which develop through ignorance of the class to which a rose belongs and ignorance, therefore, of just what may be expected of that

variety, there is another pitfall waiting for the unwary, in the shape of greenhouse varieties listed as outdoor roses by growers who are either ignorant or unscrupulous. The well-known and greatly beloved "American Beauty," for example, is distinctly a greenhouse or hothouse variety, notwithstanding the fact that it is an H. P. rose. Listed by some growers among their line of this class, without a warning to this effect, it is almost sure to be selected by the beginner in rose gardening as one of the most desired of all roses. It invariably fails. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.



Photograph by Levick
Ophelia, a superb flesh, salmon and pink shaded sort, is a leader among the ever-bloomers



Photograph by Levick
The bright cerise-pink of Killarney Queen's open, graceful flowers, makes it a favorite hybrid tea



Photograph by Levick
Richmond is another good hybrid tea, perhaps the best scarlet-crimson

WHERE TO PLANT

It is seldom that anyone undertakes to grow garden roses anywhere but in a rose garden now, I think; yet, lest some be tempted to plant them amongst shrubbery or other flowers, it is well perhaps to say something in warning against this. There are two reasons why it should not be done. One is that roses are an imperious set and will not tolerate close relations with other

things; and the other is, that they never appear at their best unless they are in their proper surroundings—namely, a garden devoted exclusively to them. Above all things the garden rose is grown for the flower, and the appearance of the bush suffers greatly, from the esthetic point of view, by reason of the continual pruning necessary to produce fine

and abundant blooms. However, the character of the bush is not particularly graceful or attractive, even if it were not pruned so rigorously; distinctly it is not a picturesque addition to a planting. So, whether you have ten or ten thousand plants, put them in a rose garden by themselves.

This garden may take any form dictated by fancy or the surroundings, but the units of which it is composed are limited by the nature and needs of the plants in one direction at least. They must be kept down to a width which makes it possible to reach every bit of the surface of the bed, and of course every bush, without stepping off the walk along which the bed lies. Nothing should induce or compel the gardener to set foot on the surface of the bed itself.

As tea roses and hybrid teas need only 20" between them, this means that the beds for this class will be from 3' wide for two rows "staggered," or planted diagonally and alternate, to 5' wide for three rows. If you have space, plan the units which are to take the H. T.'s to be either 40" or 60" wide and set the rows 10" in from the edges of the bed and 20" apart, using two or three rows as the case may be.

Hybrid perpetuals are much ranker growing than hybrid teas and require the space between them to be 2½'. Consequently these cannot be planted more than two rows to a bed, otherwise the bed would be so wide it could not be tended without breaking the rule against stepping on it. Four feet is usual, the plants being set 9" from the edges and here the "stagger" method really is worth while, owing to the distance between the plants. Placed thus diagonally, the two rows will come only 26" or thereabouts apart, while if the plants are set squarely opposite each other, they must be the full 30".

(Continued on page 58)



Photograph by Levick
Among the newer hardy roses, *Francis Scott Key* is a splendid deep red, compact sort



A five-foot shelf of homers, the racing pigeons of today

THE FUN IN RAISING FANCY PIGEONS

Riding a Cosmopolitan Hobby That Appeals to Young and Old, Rich and Poor—Pouters, Tumblers, and Other Kinds with Fantastic Feathers and Distinctive Traits

E. I. FARRINGTON

Photographs by J. M. Rutter and Others

THE keeping of fancy pigeons is a highly cosmopolitan hobby. The prosperous business man, the retired clergyman, the school boy and the truck driver meet on a common level as pigeon fanciers. Few people realize that the country is filled with pigeon enthusiasts until they visit some of the big shows and find endless rows of cages



Frills are small, compact birds, beautifully colored and dainty and neat in appearance

occupied by a bewildering variety of birds, many of them very handsome in form and feather, and others merely strange and odd. There is an old saying among pigeon breeders, "Once a fancier, always a fancier," and it is true that the hobby is one which many men ride a long time.

There is more to the pigeon fancy, though, than merely keeping pigeons. Of course, there is pleasure in watching and handling the birds, but the real fascination comes in breeding them so as to obtain certain desired results in markings or shape. Perhaps there is an element of chance which appeals to the gambling instinct resident in most men, but the experienced fancier has an ideal toward which he works in all his matings, and when he raises a winner, his enthusiasm is unbounded.

There are several good reasons for the popularity of pigeon breeding as a pastime. Only a little work is involved in the care of a few birds. The busy commuter can do it all and still not miss his train if he will get

up but ten minutes earlier. Wealthy breeders spend thousands of dollars for pigeon houses, but just as good birds can be raised in a back yard loft, and a start can be made for a few dollars, although the fancier with plenty of money may be willing to pay a hundred or two for a single specimen that suits his eye. It isn't necessary to

change one's clothing when going into a well kept pigeon loft, and there is no prettier sight to the man who loves the beautiful in feathers than a choice collection of high bred pigeons.

AS TO VARIETIES

When it comes to choosing the kind of pigeons to keep, the amateur fancier is likely to be perplexed, for the number of classes and varieties seems almost endless. If he is wise, though, he will select a breed that is pretty well known and whose traits are firmly fixed. Probably fantails are the greatest favorites among beginners, for they are among the handsomest of all pigeons, hardy, intelligent and easy to handle. Yet to breed prize winners requires all the art of the most experienced fancier, so that



The fantail, in white or darker colors, is always a popular breed among amateur fanciers

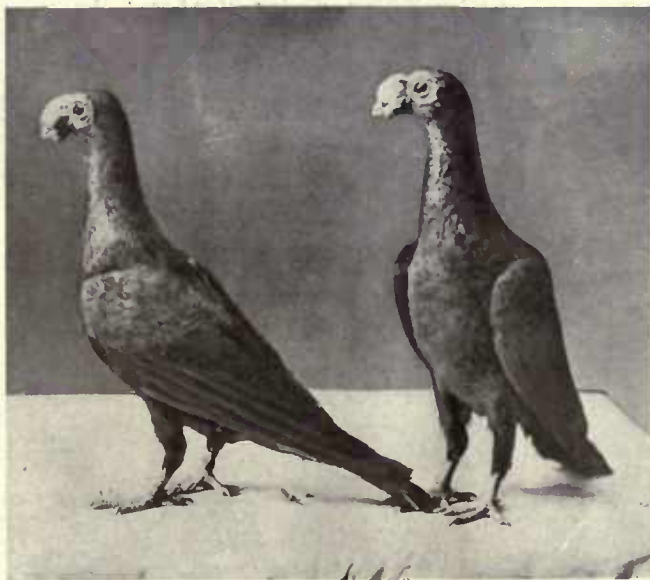
while fantails are good pigeons for the amateur, they are by no means strictly amateur's birds. White fantails are most often seen, but there are blacks, reds, yellows, blues and saddlebacks as well, all very proud looking little birds as they strut about on tiptoe, almost toppling over backwards.

Pouters, too, are high in favor and are always interesting, especially when they inflate their crops until their heads seem perched on the top of a great ball. A good pouter is tall and slender, with its flight feathers held close to its body and its legs set well back, giving it such a trim appearance and military bearing that one feels like addressing it as "Colonel." Pigmy pouters are simply pocket editions of their larger cousins and come in the same variety of colors, including white, red, black and yellow.

Although carrier pigeons can hardly be called good looking, even by their most ardent admirers, they are widely bred and competition at the shows is always keen. In spite of its misleading name, this is not the pigeon which is used for carrying messages, as most people suppose it to be. The bird actually employed for this purpose is the homer, which is a wholly different sort of pigeon, with strong wings and a broad chest, but no unusual markings to attract the un-
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The jacobin wears a feather boa all the year 'round, almost hiding its eyes



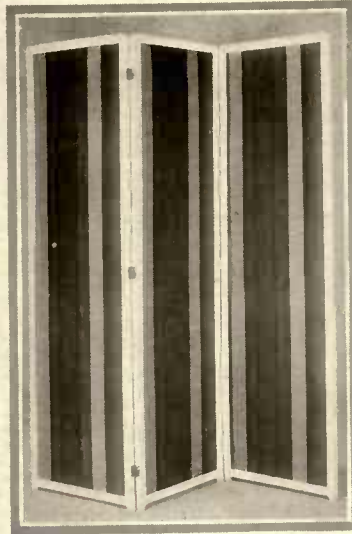
A pair of carriers. These are not the birds used in carrying messages—that service is performed by homers



A good pouter is tall and slender, trim looking and with an almost military bearing



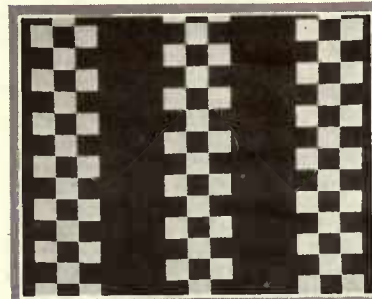
Lower front panels, green poplin; upper, Japanese paper, cherry blossom designs. Back, Nippon scene, \$12.50



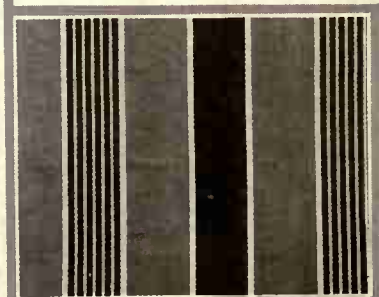
White enamel frame, awning stripe cretonne in dull rose, blue and purple, \$10. Cretonne, 60 cents a yard



A Japanese screen of tan poplin with natural color embroidered cherry blossoms. Dark wood frame, \$8.75



Linenized crash for screens. Black and tan blocks alternating with broad orange-brown stripe. 36", 48 cents



For screen covering, linenized crash of raspberry, black and tan alternating stripes. 36" wide sells for 48 cents

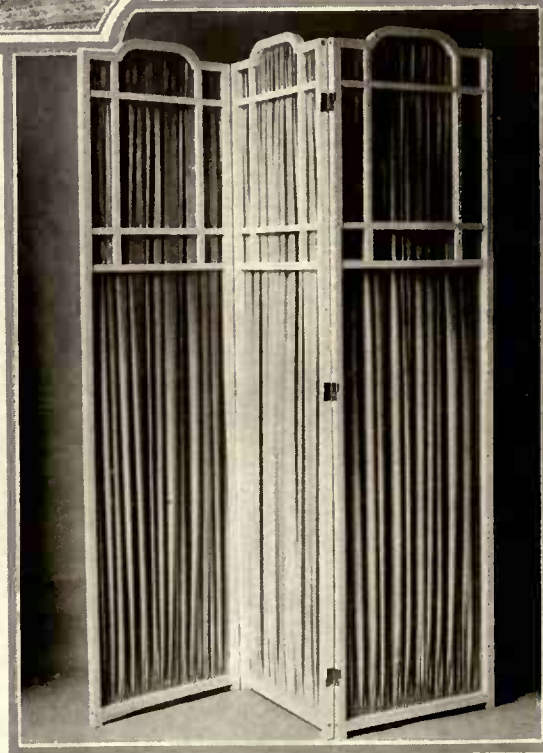


Contrasting with the white enamel frame is a cretonne covering of Chinese design in dark blue, red and black on white ground, \$15

At the back may be seen a willow screen which comes in natural color, 5' 2" high, \$20; stained, \$2.50 extra. At the left, a willow sewing chair. Price without cushion in natural willow, \$8.25; stained, \$9.75. Willow sewing stand 28" high, 17" across top; natural finish, \$6.25; stained, \$7.50; lining, \$1.75 extra. The smaller chair, height 22", seat 18" x 18", natural finish, \$5.25; stained, \$6.75; cushions extra

SCREENS FOR THE PORCH OR FOR THAT SUMMER HOME

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York City.



The woodwork is white enamel, the covering sateen to match color scheme in room, \$11.75. With mahogany frame for the same price



Giant Pascal, the old standby, is the best winter celery. Plant about July 1st



A late garden showing the carrots, beets and other root crops arranged with the best economy of space for efficient cultivation



Scarlet Horn, a good fall carrot, is usually ready in September. Sow in July

THE LATE GARDEN AND ITS USEFULNESS

Crops That Will Make the Garden One Hundred Per Cent Efficient Until the Fall Frost—Eleventh Hour Vegetables

ADOLPH KRUMH

THE mission of the late garden is distinctly two-fold. In the first place it prevents the ground from becoming a mass of weeds, thus reducing the chances for next year's weed crops. Secondly, it increases the productive capacity of the garden as a whole by nearly one-third.

About July 1st, take stock of the various rows in your garden and size up their future possibilities. Wherever a row has almost borne the bulk of its crop, clear it without regrets, to make room for late crops. This applies particularly to rows of peas, lettuce, spring radishes and other early vegetables.

In this manner, you will soon find quite a number of rows available for such late crops as beets, carrots, celery, winter radishes, turnips and rutabagas. Parsnip and salsify do not deserve to be considered here, since both require a long growing season.

CROP ROTATION

In planning for subsequent plantings in the home garden, it pays to keep in mind the common principles of crop rotation. Each crop extracts certain elements from the soil. The soil then requires either a whole season's rest or a heavy application of the right kind of fertilizer to make up the deficiency caused by the first crop. Since constant utilization of the ground is advocated, it cannot get the needed rest, and since elements in fertilizer require some time to become available as plant food, the thing to do is to see that the crops in a row are changed. Plant your winter radishes in spent lettuce

rows. Celery plants may be set in early bean rows as late as August first. Beets will do well where onions and radishes grew. See to it that turnips and rutabagas

do not follow radishes. Both belong to the same plant family botanically, and if the radishes attract maggots, these are sure to attack the turnips.

Unless your soil is very stiff, hard and dry, it will not be necessary to dig it for these late crops. If the garden has received constant cultivation since spring, the soil will be in nearly ideal, mellow condition for all root crops. Just clear the rows of all weeds, hoe them thoroughly both ways, rake and then make the furrow to receive the seeds. Since, as a general rule, all soils are rather dry on the surface during July and August, all seeds should be sown deeper during the summer than in the spring. If you sowed seeds $\frac{1}{2}$ " deep in April, sow them 1" deep in July, and so on.

As a rule I do not advocate watering the garden with a hose, but if a shower is missing about the time that you complete your sowing for late crops, give the garden a good soaking. Do not sprinkle the surface today and do a little more of it tomorrow, but see that the moisture soaks in several inches. As soon as the surface dries off sufficiently, so that you can walk on the ground, get busy with either hand or wheel-hoe. Break the crust, create a dust mulch and thus preserve the moisture underneath.

LATE ROOT CROPS

While the leading variety of beets, for winter use, is Long Smooth Blood, this sort is not practical for sowing in the late garden, since it requires from 85 to 100 days to reach good size.



Delicious winter radishes can be grown from seed planted about July 1st. The varieties here are Long Black Spanish, Celestial and China Rose. China produces first and Spanish will go on until November



For fall use, choose Purple Top White Globe turnips. Thin out to stand 4" apart in the row and avoid unshapely roots

Either Detroit Dark Red or Eclipse will make splendid crops of smooth roots, averaging 3" to 4" in diameter, between July 15th and middle of October, when the roots should be pulled, and tops cut off. Store the roots in a frost-proof cellar, in a box with sand or dry soil.

Light frosts, that are apt to occur toward the end of September, will not injure the roots, which take advantage of every warm, sunny day to increase in size and firmness. To be successful with beets for fall crops, it is imperative that the soil should be pressed in firm contact with the seeds, while quick germination should be encouraged by

timely watering. Constant cultivation and judicious thinning of the rows should be employed to hasten the development of the roots which, in sweet quality, will often surpass the spring grown product.

In our garden three sorts of carrots are planted in preference to all the rest. Scarlet Horn, Chantenay and Danvers mature in the order mentioned, and while Danvers is the latest, we have frequently harvested fine 6" roots, 1½" in diameter at the crown, by the middle of October from seeds sown July 20. Danvers is the best keeper, and for this reason we plant Chantenay and Scarlet Horn for use during the fall months.

Scarlet Horn is usually ready in September. Chantenay perfects handsome 5" roots in 65 to 75 days from date of planting, so that no gap need occur in the supply of carrots. With Danvers as a sort for winter use, you may enjoy carrots from early in September until the following spring from plantings made as late as July. Of course there is a special sort of carrot for winter use, called Long Orange. But, as in the case of Long Smooth Blood Beet, it requires a long season in which to grow to good size, and it is rather coarse, with a big, yellow heart, as compared with Danvers.

(Continued on page 66)

INVITING GARDEN ENTRANCES

Two in California
Two in New Jersey

Photographs by

Chas. Alma Byers and George C. Duy Rogers



The entrance to one garden in California has been fashioned after a Japanese pattern. The rough slab gate and the open trellis roof are both unusual. Lamps hung either side light the way and extend their invitation through the darkness



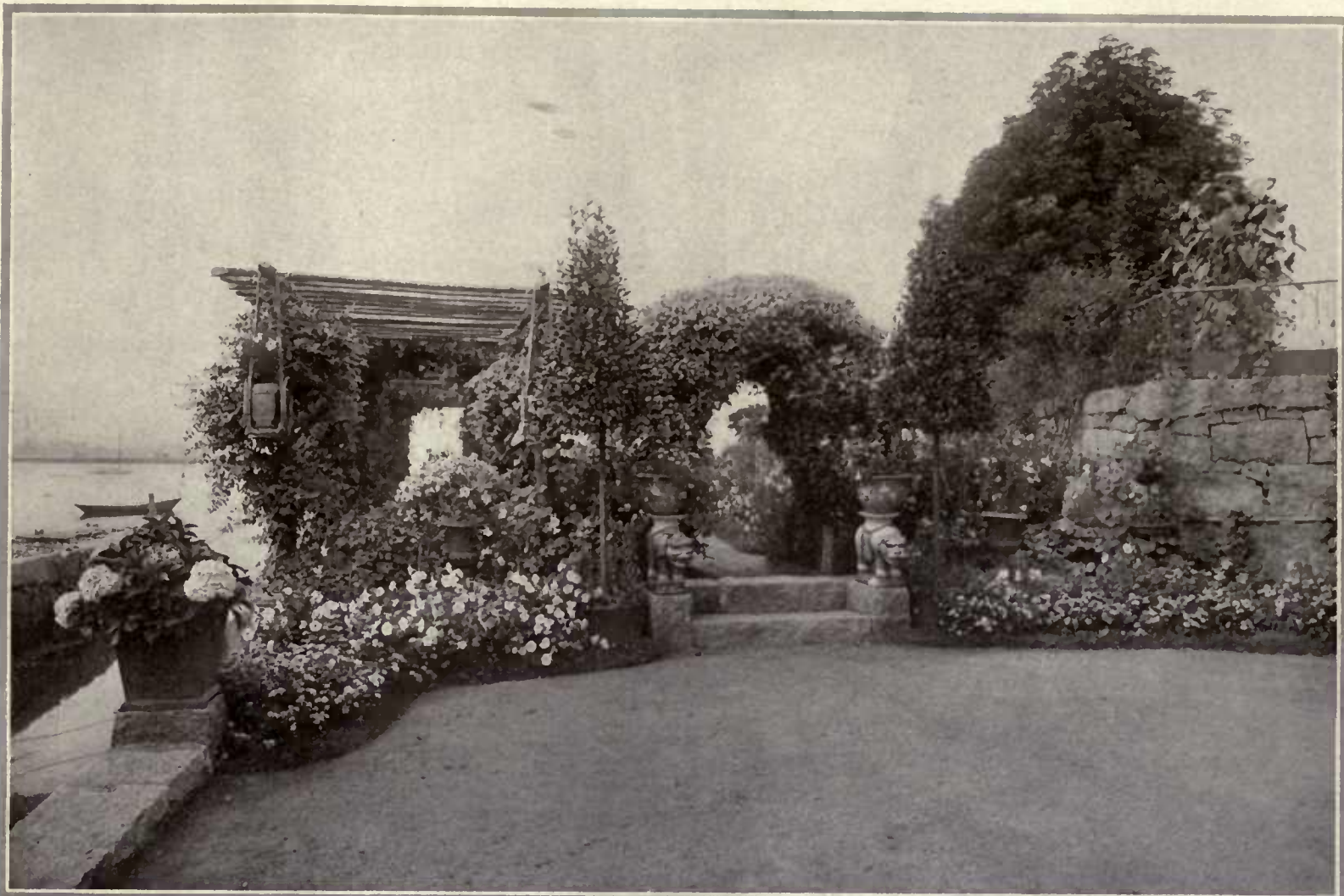
The roofed gate idea came from the lych gate of the English rural church. Here it is modified to suit its use with boulder pillars in a New Jersey garden



An ingenious landscape architect fashioned for a New Jersey property this entrance lantern. Lamplack and Venetian red were mixed in the concrete batch



Back to California again, where iron lanterns cap boulder posts and show their glimmer in the night time through the branches of the palm



Photograph by Beals

In the seaside garden one prefers masses of dominating color

FLOWERS FOR THE SEASIDE GARDEN

A List of the Varieties Best Suited to Stand the Sea Air and Winds and Produce Effects for a Short Time

ELIZABETH LEONARD STRANG

GENERALLY speaking, the seaside garden is a garden of short season. That is, it is needed for only about four months, during the presence of its owner from early in June to perhaps the end of September. The early spring and late fall flowers need not be considered, and so it comes about that we can plan for larger masses of each kind of bloom than are possible in the full-time garden with its wider variety.

Considered from the landscape viewpoint, we instinctively feel that the broad, simple lines obtaining at the shore should be met with breadth of treatment in the planting arrangement. In this way each individual garden, while contributing to the harmony of the landscape, will in itself be a miniature of the whole. As distinct from the more intimate city back yard, here we do not stoop over a 2 x 4 bed to admire a pansy, but prefer masses of dominating color that make us draw long, deep breaths; that fill the eyes without our having to move them from side to side; that complete the picture of "waves that never break on the beach," fleecy banks of clouds, illimitable sketches of blue sky and crescents of sandy shingle.

Yet these masses of bloom, while broad in their general appeal, should be delicate

in color. Larkspur of an ocean blue, pink, creamy white, pale yellow, orange, and cobalt blue—these are fitting. As echoes or shadows of the foregoing, choose some of grey green, old rose and lavender blue. Such tints will harmonize better than the hot, screaming masses of scarlet salvia, nasturtiums or cerise petunias, the mixture of which humbles the grand opera effect to the level of opera bouffé.

It may safely be asserted that unless they are actually exposed to the sea or rocks, all perennials of average ease of cultivation will succeed in the seashore garden. The moisture and mildness usually present in the atmosphere near the ocean are conducive to luxuriant growth, so that if shelter and good soil are provided the plants are almost certain to thrive.

MEETING SEASIDE CONDITIONS

On the other hand, to meet the opposite conditions—that is, poor soil and exposure—certain plants have been found especially suitable. These we may divide roughly into three periods of bloom: late spring or early summer, midsummer, and fall.

For the first period, the following are excellent for the reason that they come into bloom in May and sometimes last well into June: *Phlox subulata* will carpet the

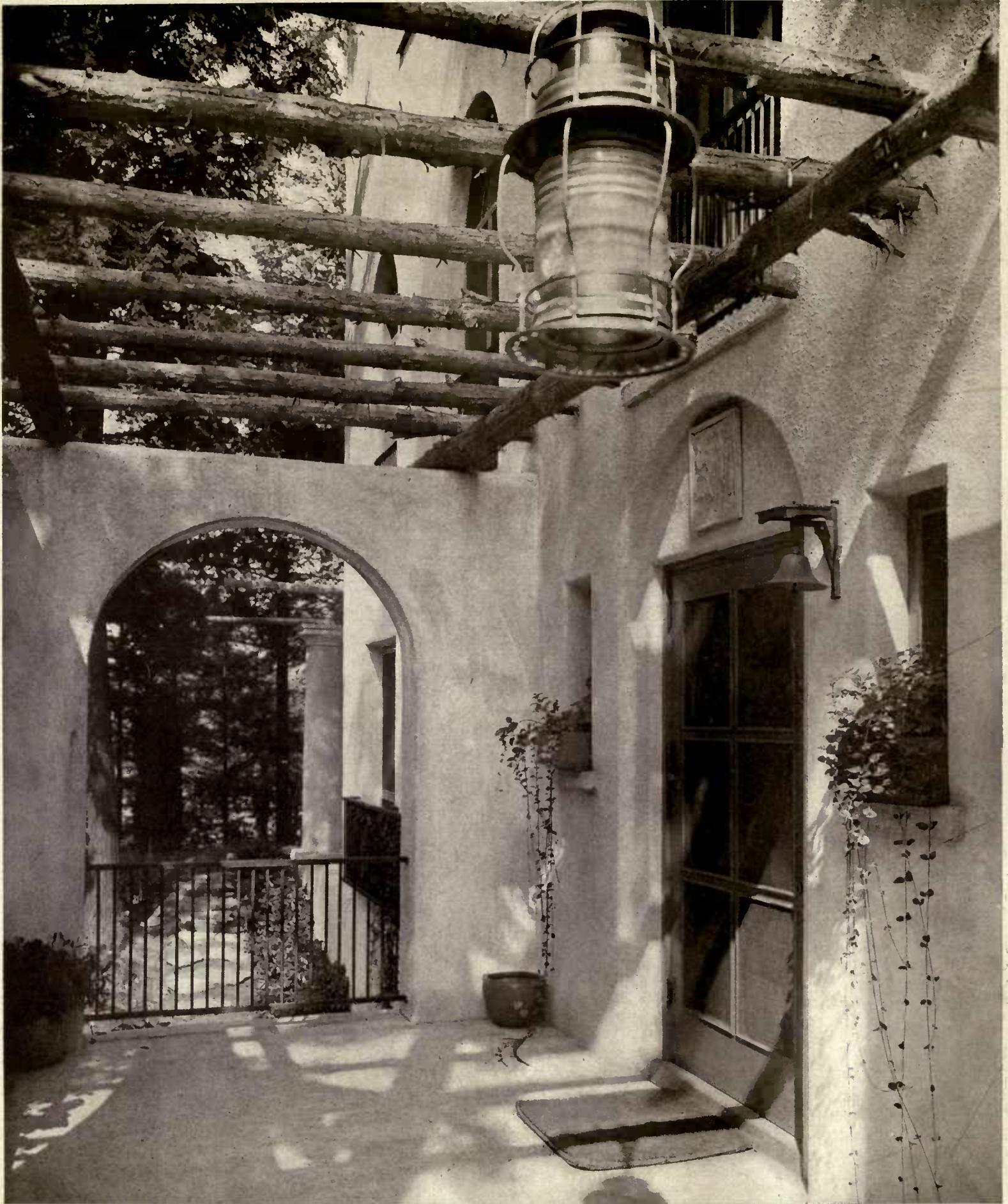
ground with brilliant sheets of white and pink, as will hardy candytuft (*Iberis sempervirens*) with its glistening white masses, and dwarf *Sedum acre*. Other plants of a diminutive type that appear at the same time are the sea thrift (*Armeria maritima*), with slender stemmed pink blossoms; grass pinks, arabis and cerastium, all grey foliage; Iceland poppies, yellow, orange and white; and dark green mats of creeping thyme.

In especially difficult situations the moneywort (*Lysimachia nummularia*) may be relied upon to cover the ground with its creeping stems and little yellow bells, but it must not be planted where it may become a pest. All of the above-mentioned plants are small and better adapted to a rocky bank than to the flower garden proper; though, used as edgings to the beds of the latter, they will start the season daintily.

We may now divide the midsummer group of plants into two classes: those that look better in a wild garden or planted informally along the edges of the shrubbery, and the distinctly gardenesque flowers. Both groups are peculiarly adapted to seashore conditions.

For grouping informally we must choose a few kinds that will be effective enough

(Continued on page 68)



THE RESIDENCE OF HUGO BALLIN, ESQ., AT SAUGATUCK, CONN.

The entrance was built without plan or elevation, the owner supervising the job. Native labor was used in all the work. Thus, it was the local blacksmith who made the iron rail shown in the arch. The trees about the place contributed the rafters



At the south end of the studio is a balcony 28' x 8'. It serves as a writing room and hall between bedrooms. The baluster is a built-in bookcase



The studio is a large room—40' x 28' with walls 19' high. A window 15' x 20' lights it. The walls are sand finished and the woodwork opaque stain



The vestibule walls are soft brown, the plaster laid directly on hollow tile. The marble floor is from an old dismantled house



Hollow tile was used—6,500 of them put in place by three masons and seven helpers in twenty-seven working days. The whole was then covered with cement. There is one chimney to serve the four flues



The house contains five bedrooms, three baths, dining-room, kitchen, pantry, laundry, workroom, studio, dining-porch and flat roof. The last feature is well used as a sleeping porch



The dining-room walls are blue, the curtains broad yellow and blue stripes, the table blue with gold decorations, the console broad blue and its brackets gold; floor dark blue with yellow rug

THE SELF-SUSTAINING AQUARIUM

Ornamental Fish, Water and Aquatic Plants Co-Exist Harmoniously in the Balanced Glass Tank—A Natural and Little Known Life Transplanted to Your Dining-Room Window

ELSIE TARR SMITH

WHEN you mention aquariums to the average person, one of two pictures will probably flash before his mental vision. The first, and the more usual, is that of a globular, bare glass bowl containing one large, domineering goldfish and another smaller, dispirited one which drift in circumscribed circles and twitch their eyes spasmodically at a black-and-white cat crouched on the middle of a Persian rug. The second is of a wall lined with great tanks through whose glass sides angel-fish, cods and mud-puppies indifferently regard the scarcely less human appearing crowd on the far side of the protecting brass guard rail. If you persist and begin to enlarge upon the pleasures of aquarium keeping, your listener is apt to put you down as a scientist or merely a person lacking in a sense of the fitness of things.

All this, I say, is true of the average case. The exceptions, the people who know the possibilities of a real "balanced" aquarium, will meet your enthusiastic remarks about fifty per cent. more than half way.

WHAT "BALANCE" SIGNIFIES

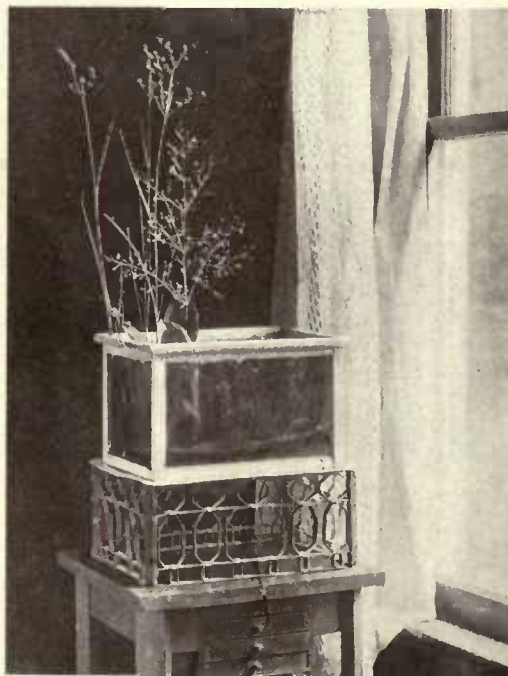
A balanced aquarium is one in which the plant life "balances" that of the fish, so that both exist and thrive indefinitely in a perfectly natural state. Fish inhale oxygen like all other forms of animal life and exhale carbonic acid gas. Plants inhale this gas, the carbon of which they turn into vegetable tissue while they purify the oxygen and set it free for the animal life to take up again. So if you put fish and aquatic plants in water together, one helps to support the other, and with the aid of tadpoles, newts, snails and other small

denizens of the pond, some of which act as scavengers, you have a little system so complete in itself that it will require very little attention—merely an occasional addition of water to make up for that lost by evaporation, the feeding of the animal life, and once in a while the cleaning of the glass walls.

The best aquariums are those made of a good strong iron frame, with plate glass sides fastened with



This bowl aquarium of green and white Japanese ware, 22" in diameter, may be had complete with fish and plant for \$25



Photograph by Dr. E. Bade

The balanced aquarium should stand near a window where it will get light without too direct rays of the sun

waterproof cement, the whole framework being secured to a slate or marble bottom. As no part of the metal touches the water, there is absolutely no danger from rust, and barring accidents they are practically indestructible. The all-glass aquarium is very pretty to look at, but it possesses the disadvantage of being liable to break through expansion or contraction with sudden changes of temperature, and of course the slightest crack will completely destroy its usefulness.

The ordinary fish globe is almost useless for aquaria purposes, the water surface exposed to the air being too small to allow a proper supply of oxygen to be absorbed

from the atmosphere. Constant changing of the water is therefore necessary, with consequent bad results to even the most hardy fish, and certain death to the more delicate varieties.

THE BEST LOCATION

The placing of the aquarium is a most important matter. It should have plenty of light, and a position close to a window is therefore most suitable. Avoid a southern exposure, as too much sun will overheat the water, exhaust the oxygen, and result in the loss of valuable specimens. If, however, a southern window is the only one available, some means can readily be devised to intercept the excessive heat.

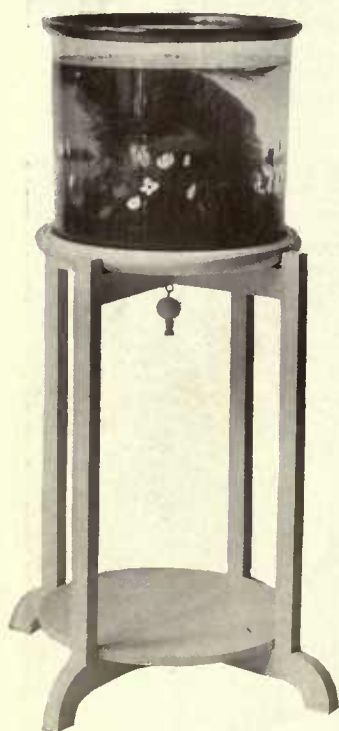
Placing the aquarium outdoors during the summer months will be found to result in no possible benefit to the fish. On the contrary, it favors the growth of algae to such an extent that the water turns green and unsightly and must be changed.

The soil in which the plants are to grow must be filled in to a depth sufficient to provide a firm anchorage. About 3" is deep enough for all practical purposes.

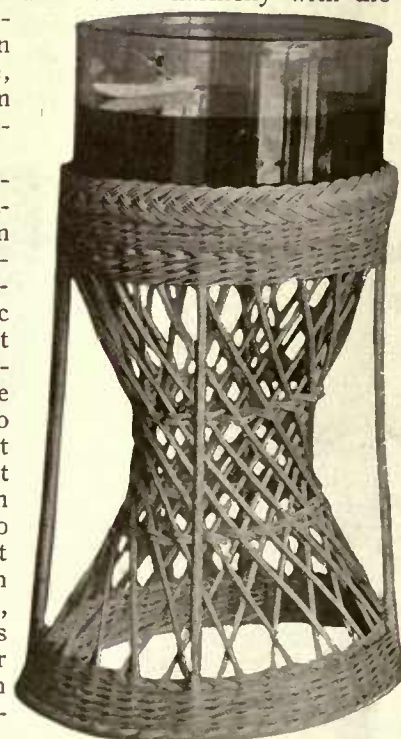
Most of the aquatic plants suitable for aquarium purposes thrive well in pure gravel, and this will be found the most satisfactory material for general use. The ordinary bird gravel can be employed, but it should be topped with a layer of a much coarser kind, as this will keep the fish from uprooting the plants. Sea shells should never be used, as they are composed of lime which is injurious to the health of the fish.

Unless the aquarium is of a very large size, it is best to avoid all rock work or pottery ornaments; they are too artificial in appearance and out of harmony with the other contents. In any case, use them with caution.

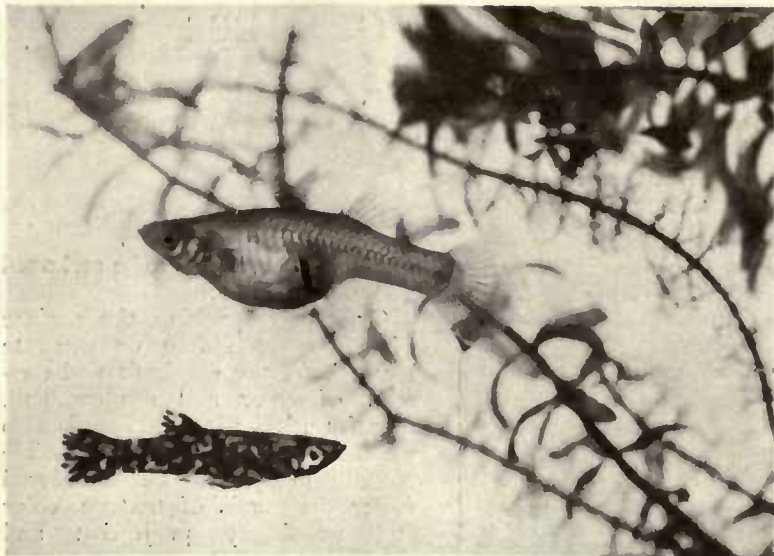
In making selection from the numerous different aquatic plants that are available, be careful to select those that have been found to be the best oxygen makers, for plants differ greatly in this respect. Species of Millfoil (*Myrio-*



Another type with green rim, flowers painted on the side, 15" x 15" on a 28" white enamel wood stand, \$25

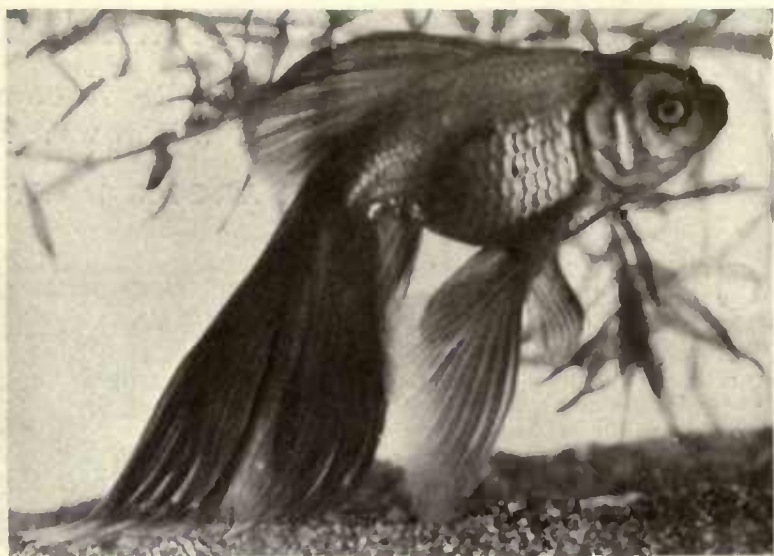


This one is 16" across, with a height of 10". The stand is 27½" high. Natural color, \$15; stained, \$16.50 complete



Photograph by Dr. E. Bade

In contrast to the variegated yellowish white and jet black of her mate, the female *Gambusia* is of a modest olive green color



Photograph by Dr. E. Bade

A good specimen of the male Veil-tail goldfish. Note the short, stocky body and highly developed fins. He would cost about \$40

phyllum), Fanwort (*Cabomba aquatica*), common arrowhead (*Sagittaria natans*), mud-plant (*Heteranthera reniformis*) and *Elodea densa* are five of the very best and most ornamental plants for the aquarium. They are all rapid growers, and it is therefore advisable not to plant too densely in the beginning. From three to six healthy stems should be fastened together with a strip of tinfoil and the whole tied loosely to a small stone or piece of crockery and planted in the gravel. Ample room should be given for development, and it is well not to plant within 2" of the sides of the aquarium, so that there will be room to clean the glass without disturbing the plants.

When all the plants have been put in place, fill the aquarium with water very carefully so as not to disturb the bottom. This is best done by putting some small vessel, such as a cup or tumbler, in the aquarium. The water is then poured direct into this smaller vessel from which it flows gently over the edge. Fill to within about 2" of the top.

The water used must not be too hard, or in other words must not contain much lime, iron or sulphur. Rain or river water or the ordinary soft drinking water as it runs from household faucets may be used, but well water is not suitable.

When water and plants are in, it is a good plan to allow the aquarium to rest for a few days to give the plants a chance to root and to make some oxygen before stocking it with fish.

This process of oxygen making is most interesting and if one watches when the sun shines through the glass walls he will see the small silver-like beads on

the plants which are globules of pure oxygen.

SELECTING THE FISH

The selection of fish for the aquarium must be largely a matter of individual taste, as there are some hundreds of suitable varieties, ranging from the common pond fish, such as perch, dace and shiner, to the gorgeous hued Paradise fish and the marvelous developments of artificial breeding, the Comet-tail, the Celestial-telescope and the Japanese Fringe-tail goldfish.

It is, however, a good plan for beginners to confine themselves to common goldfish of small size as being extremely hardy; these will stand for much experimenting and are not costly to replace in the event of non-success.

Care must be taken to avoid any overcrowding with its consequent danger to the fish, due to lack of sufficient oxygen.

It will occasionally happen, especially before the plants have firmly rooted, that the oxygen in the aquarium will become somewhat exhausted, a condition which will be indicated at once by the fish constantly com-



Among the good aquarium plants is fanwort —*Cabomba aquatica*



Elodea densa is different in form but no less desirable to use

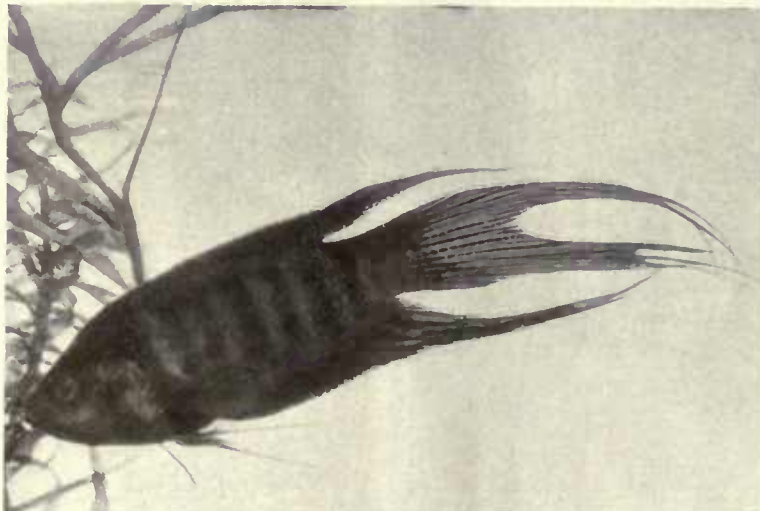
ing to the surface and trying to breathe the overhead atmosphere. This may be relieved by opening the window and letting some fresh air blow over the surface, and then adding a few cupfuls of fresh water, pouring it from a height of about a foot or so. This will aerate the exhausted water enough to relieve conditions, which may be the result of not airing the room enough.

A few fresh-water snails will be found useful, as they feed on the algae, of which every aquarium tends to produce much more than is desirable. There are two or three suitable varieties of these interesting molluscs, all of which thrive well, and even increase, in the aquarium.

SOME OTHER ACCESSORIES

Water newts and other small amphibians can also be kept with advantage, and despite a popular belief to the contrary, will live in perfect peace and harmony with their fellow captives. Their reptile-like forms give them a strange fascination for most people, and whether resting lazily on the vegetation that floats on the surface, or lurking in strangely contorted attitudes on the gravelly bottom, they are always among the first of the inmates to attract attention.

The tadpole in the aquarium affords an opportunity to study at close range the wonderful process of frog development from perfect fish to lung breathing animal, and no study can be more instructive and entertaining. It is possible to take the spawn as it is found in the ponds and watch it hatch out into little wriggling tadpoles, just head and tail, pass from that into the more fish-like state, until finally the perfect frog develops.



Photograph by Dr. E. Bade

The male Paradise fish, reddish brown with bluish stripes and fins, is a popular variety. This shows him about natural size

MITIGATING CONCRETE AND STUCCO UGLINESS

Which Can Be Accomplished by Finish, Tiles, Mosaics, Windows, Brick Trim and Shadows

HAROLD DONALDSON EBERLEIN

CONCRETE and cement stucco houses have come to stay. They represent the latest phase in the evolution of domestic architecture both in point of structure and general exterior aspect. They will unquestionably constitute an increasingly important and permanent element to be considered in the future because of the strength, durability and economy of cement as a building material. But concrete and cement stucco houses have a serious limitation so far as their appearance is concerned. An unrelieved concrete or cement stucco wall surface, unless managed with more than exceptional adroitness by the architect, is ugly and repulsive. There is no denying the uncompromising fact. We may as well honestly admit it.

CONCRETE AND STUCCO REMEDIES

The majority of cement stucco houses are either of frame construction with the stucco coating applied over expanded metal lath nailed to rough siding, or else of hollow tile plastered over with stucco. The concrete house, on the other hand, has walls of solid concrete, poured in a fluid state into board moulds which are removed when the mixture has set. A house built of concrete blocks, previously prepared, laid in the manner of



Two elements are responsible for the beauty of this entrance—the rough finish of the stucco itself and the shadow afforded by the projecting porch. Allen W. Jackson, architect

brick or stone, is also to be reckoned a concrete house.

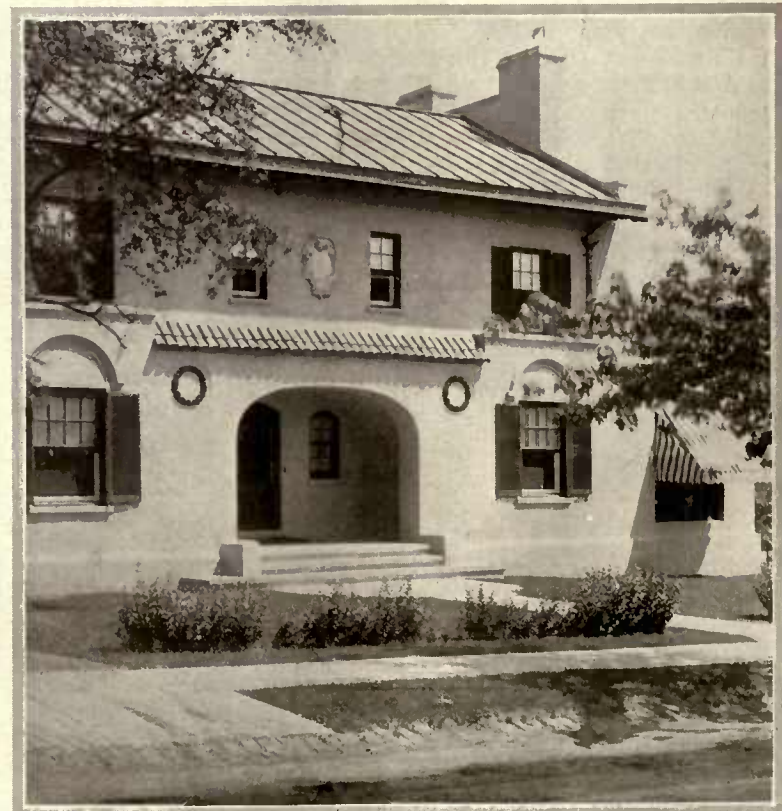
Ordinarily speaking, the surface of a cement stucco or concrete house lacks the emphasis and contrast of color and shadow and, therefore, lacks interest. It is also usually harsh and crude. Possible remedies may best be considered under the heads of texture, color and relief by projection and shadow.

The surface of a concrete wall may be scratched while "green" and covered with a finishing coat of cement stucco floated smooth or else, when dry, it may be either left rough or dressed down to approximate smoothness by bush hammering, which will leave the aggregate plainly exposed to view. This roughening does, it is true, create some welcome variety from the monotonous commercial appearance of bridge piers or railway retaining walls, but the "skinning" of the concrete is open to the objection that the "pores" of the wall are laid bare to the action of the weather and the penetration of moisture.

Another way of varying the texture is to float the final stucco coat with a rough board, instead of with a smooth float, drawing the stroke in a long arc. Then again, the floats are sometimes pulled straight away from the thick mixed stucco and



The factors which here mitigate the concrete nakedness are the wide overhanging eaves, the small window and door panes, the indented arches and mosaic work. Mann & MacNeille, architects

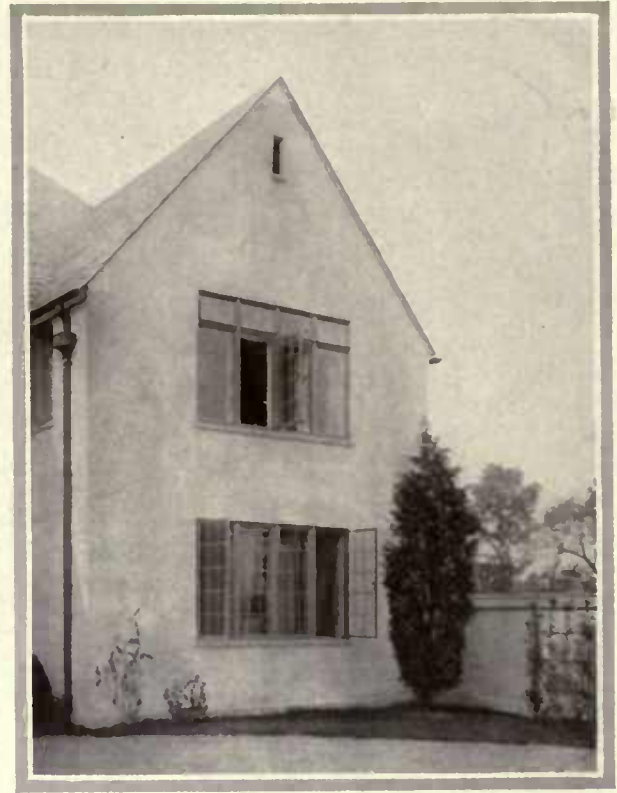


The judicious use of glazed terra cotta decorations in color make an effective ornamentation for the cement house. The indented entrance porch and the arched window panels also help



In this country house, of which Edmund B. Gilchrist is architect, brick trim has been attractively combined with rough concrete finish

The attempt sometimes made to improve color by mixing various pigments with the cement, though at times it may be attended with fairly satisfactory results, can hardly be considered as a generally advisable or desirable thing to do. The addition of coloring matter sometimes weakens the concrete and there is almost always difficulty in getting uniformity of hue. Moreover, the range of tones to be gained in this way is limited and difficult to control in successive admixtures of pigment. It thus becomes advisable to consider a coating which, however, ought to be non-corroding and hard-drying. The residuum of oil in a lead and oil paint after drying is acted upon by the alkali in the cement and forms a soapy mixture that never gets hard. Various washes and cold water paints are highly absorbent of moisture and after wet weather streaks and discolored



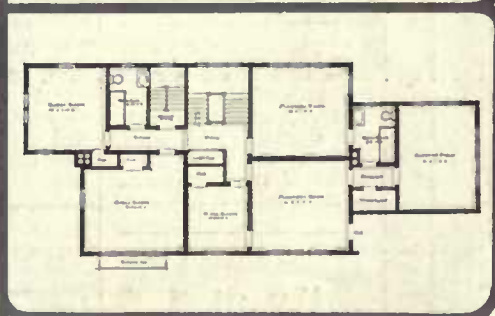
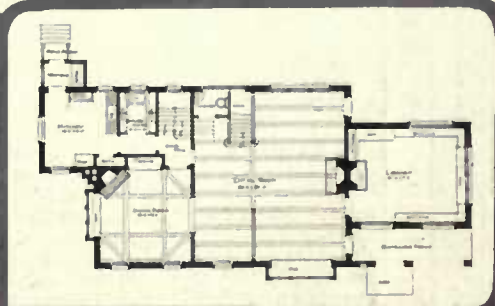
A flat stucco wall face totally unadorned. But casement windows give it the master touch. Delano & Aldrich, architects

the suction thus created pulls the material into an agreeably rough surface that affords numerous spots of shadow. Still another way to liven the texture is to "comb" the surface while "green" with a wooden comb or fan in the manner employed by the old English plasterers so that the wall shows a fine herring-bone pattern like that in coarse cocoa matting. Ingenuity will probably suggest additional methods of gaining other pleasing results.

patches appear. Then, too, a glue or case-in binder in such paint is soon disintegrated by the action of alkali in the cement and the color flakes and washes off. Despite the chemical deterioration, the effect of many such washes will last a fairly long time and, on a house of ordinary size, it is not a difficult matter nor prohibitively expensive to renew the wash when desirable.

If whitewash is used, the government Lighthouse Mixture will be found highly

satisfactory. There are some special stucco washes that have been compounded which fulfill all the desiderata, producing a permanent color and excluding dampness. The objection is sometimes seriously made that it is not quite honest to color concrete or cement stucco artificially. It may be answered that such application of color involves no more sham than does the dyeing of raw silk to get a required hue. In some
(Continued on page 70)



The house is set on the edge of a hill and grows up out of its setting of trees. One floor is brick, the second stucco with some half-timber. A large living-room, library, dining-room and kitchen occupy the first floor; four chambers, two baths and sleeping porch above

**THE RESIDENCE of
MRS. MARION F. LOCKWOOD
at HACKENSACK, NEW JERSEY**

DAVID M. ACH, architect

The GARDENER'S KALENDAR



Sixth Month

Thirty Days

JUNE, 1916

Morning Star: Jupiter

Evening Star: Venus

SUNDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in the performing of garden and farm operations.

MONDAY

TUESDAY



WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1. Ascension Day. Sun rises 4:32; Sun sets 7:24. Hedges require frequent attention. The oftener they are clipped the more perfect they become, whether they are evergreen or deciduous.

2. The most important work now in the garden and around the grounds is spraying for insects and diseases. All sorts of pests are easily controlled if steps are taken in time.

3. King George V born, 1865. Bedding out of all kinds should be immediately finished, and tender plants may be set out now. Look over the beds and replace any voids.

4. Sunday after Ascension. All newly set out plants, all transplanted trees and shrubs must be provided with sufficient moisture at the roots. Early morning or late evening is the best time for watering.

5. Don't neglect successional sowings of the crops that require it, like beans, lettuce, beets, carrots, corn, cucumbers and late cabbages, cauliflower, Brussels sprouts, kale and celery.

6. A few plants of the English forcing type of cucumber in a coldframe with a few branches of pea brush for the vines to run on, will produce quantities of those long, high quality cucumbers,

7. The rose bug is one pest that doesn't succumb to poison. It is a borer, and the only way to save your flowers is to pick the bugs off, dropping them into a bucket containing a little kerosene.

8. Intelligent thinning of fruit will produce surprising results. You get practically the same bulk, but of a much better quality; thin apples, pears, peaches, grapes, plums, etc.

9. Charles Dickens died, 1870. All vegetable plants that require it should be tied up, such as tomatoes and lima beans. Those that require hilling are beans, corn, etc.

10. Keep the cultivator working in your garden. Cultivate the farm crop as frequently as possible and use the scuffle-hoe in the flower garden; you must keep down the weed growth.

11. Pentecost. Whit Sunday. If the weather is at all dry a mulch of half rotted manure is advisable on the cane fruits. These plants are surface rooters, and can't stand drought.

12. Keep a sharp lookout in the orchard for fire blight; remove any infected branches a t once, and take out any peach trees infected with yellow or curculio, else it will spread.

13. Make a practice of pruning all the early flowering shrubs, immediately after flowering. Among these are spiræas, deutzia, Lilac exochordia, weigela, tamarix, and a number of others.

14. Flag Day. Stop cutting asparagus just as soon as the peas are bearing well; it ruins an asparagus bed to continue cutting until late in the season.

15. Ember Day. You will find your cut flowers will keep much better if you gather them in early morning and late evening and plunge them in cold water in a dark room.

16. Full Moon. Remove all seed pods from rhododendrons and other flowering evergreens of this type. These plants must never suffer for water; use leaf mold or rotted sod for top dressing.

17. Battle of Bunker Hill, 1775. Late sowings of fall crops such as celery, cabbage, etc., should be made in beds when they can be partially shaded and "damped down."

18. Battle of Waterloo, 1815. Trinity Sunday. Lettuce runs to seed very quickly in summer. To avoid this, keep the plants well watered, plenty of food in the soil, and shade with cheesecloth frames.

19. Alabama sunk, 1864. Keep all the dead flowers removed from the peonies, etc. They not only look unsightly, but are a needless drain on the plant's vitality.

20. Queen Victoria crowned, 1837. Tall plants like dahlias, hollyhock, rudbeckia, helianthus, delphinium, lilies, etc., should be staked. All require some kind of support to keep from being blown over.

21. Sweet peas require some attention if you would have them continue flowering. Pick the flowers twice a day, mulch heavily around the roots, and keep well watered.

22. Corpus Christi. When cutting roses don't leave the stems too long. Keep all the brier growth removed, and pinch off all dead flowers and keep down weed growth.

23. Don't neglect the carnations in the field or greenhouse, as next year's supply of flowers depends upon them. Keep pinched back and well cultivated, and spray frequently with Bordeaux mixture.

24. Salem Fire, 1914. Palms and other decorative foliage plants for home use can be hardened up considerably by placing them out-of-doors now in a well sheltered place.

25. First Sunday after Trinity. Successive sowings of a great many of the annuals for the flower garden are advisable. Asters, clarkia, calliopsis, stocks, phlox, etc., are all timely.

26. Summer pruning should be practiced, particularly on fruit bearing trees. Remove all weak interior branches. Keep at this steadily throughout the summer and you will be surprised at the results.

27. C. Vanderbilt born, 1794. Sow row corn, beans, lettuce, turnips and radishes for succession. Sow for winter; ruta бага and winter radishes; keep plants well thinned and cultivate frequently.

28. If you want good muskmelons the plants must have attention. Spread the vines, peg them down, spray with Bordeaux and place small boards under the fruit when formed.

29. Saint Peter's. Don't neglect your asparagus bed. Keep it well cultivated, apply salt frequently and dust the plants with hellebore or arsenate of lead to kill the asparagus beetle.

30. Sun rises 4:31. Sun sets 7:35. Bedding plants such as geraniums, coleus, alternanthera, etc., should be pinched frequently to make the bed solid; pinch out the top with thumb and first finger.

"See yonder rose bud rich in dew,
Among its native Briers
sae coy,
How soon it times its
scent and hue
When pu'd and worn a
common toy."
BURNS.

I wondered at the bounteous hours,
The slow result of winter's showers;
You scarce could see the grass for flowers.
TENNYSON.

Mist in Maye and heat in June,
Makes the harvest right soone.

The highest peak in the world is 61,090 feet above the lowest point in the sea bottom. On a 6 foot globe this would equal 1-10 inch.

FROM THREE GARDENERS' NOTEBOOKS

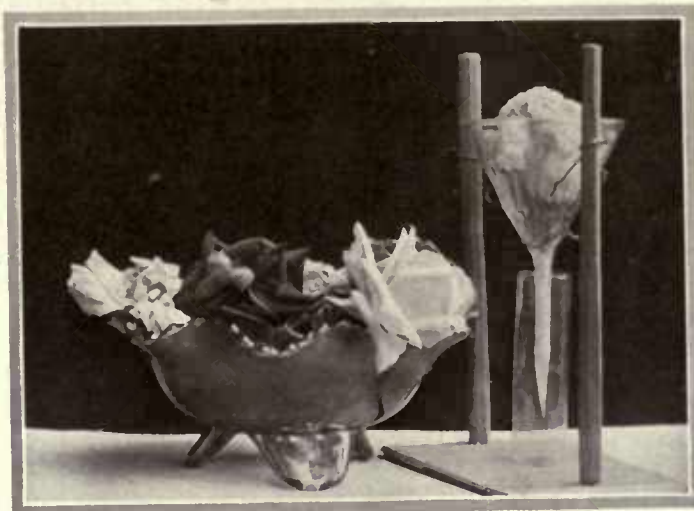
Experiences Related by HOUSE & GARDEN Readers on Distilling Flower Perfume, Saving Azaleas and Growing Sturdy Roots

DISTILLING
FLOWER
PERFUME

IT is really a very easy matter to capture the delightful fragrance of flowers. Many people may like to try the following plan which will always give good results with any sweet-scented blossoms. Almost the only thing which it will be needful to purchase will be a glass funnel with the narrow end drawn out to a very fine point. Such an article could be procured from any chemist's store. It should be borne in mind that for the purpose there must be no opening at all in the lower portion of the funnel, this being simply pointed, as can be noticed from an examination of the accompanying photograph. We shall now require a little stand to keep the funnel upright. This can be made in any way which seems convenient; the one in the picture was formed with some wooden uprights, the funnel being supported with a loop of wire between the two pieces of wood.

A small amount of ice will now be needed. This should be broken into small fragments and it must be sufficient to fill the funnel entirely. Underneath the funnel stand a receptacle of some kind which should be absolutely clean. Now bring the fragrant flowers, which should have been freshly gathered, and stand them near to the apparatus. It is best to carry out this plan in a still room where there is no serious draught. The blossoms should be fairly close to the ice-filled funnel, and when they are in position a small amount of salt is sprinkled on the ice. In this way a freezing mixture is produced. After an interval it will be noticed that a drop forms on the pointed end of the funnel and this is succeeded by others. Of course, the moisture of the atmosphere condenses on the extremely cold surface of the outside of the funnel, and this is responsible for the drops. While this process of condensation is going forward the volatile essence, which is given out by the flowers, is combining with the moisture and the result is that a highly perfumed liquid is accumulating in the receptacle. This naturally exactly resembles the perfume of the flower, and is the nearest approach to the real scent which could be secured. Indeed, many people who have captured scent in this way declare that they prefer it to that which they can buy in the shops. Of course, all this manufactured perfume is skilfully combined, and hardly any of it can be called a pure essence. The perfume captured in the manner described will not keep indefinitely unless it is mixed with about an equal amount of spirits of wine. It may then be bottled up and used in the usual manner, being quite satisfactory in every way.

S. Leonard Bastin.



Place the freshly picked flowers close to the funnel, which is packed with crushed ice and salt. While the moisture is condensing on the glass the volatile essence of the flowers is distilled



The funnel must be drawn to a point. There should be no opening at the top. A stand for it can be easily constructed



The result of deep planting. Both plants were set at the same time, the upper shallow, the lower 5" deep

BETTER
ROOTS FOR
VEGETABLES

THE large roots are the conveyers and the fine tender rootlets that are so small they can hardly be seen in the soil are the actual food takers. It will readily be seen that if for any reason the main roots are cramped or remain huddled in a restricted zone, these delicate feeding roots must obtain but limited nourishment and naturally be fewer in number than where the main roots can extend themselves.

As the season advances, the disadvantage to the plant and to the gardener in weakness and meager yield will be apparent.

Aside from the depth of soil preparation, a moderate instead of a copious water supply in early spring and regular cultivation from the beginning of growth, as inducements to expansive rooting, much can be done by deep setting. Of course, this is impossible with vegetables that are planted where they are to grow and capable only of a certain depth of seed planting, but with some of the kinds that are transplanted from a seed bed to a permanent location, the root zone of the plant can be increased by a deeper setting. This is so with plants that root readily from the stem, as the tomato. With the potato, a deeper planting of the seed pieces results in deeper rooting.

The accompanying illustration shows two tomato plants which, when set May 12th, were of the same size and vigor. The lower one in the illustration was set down 5" into the ground so that earth covered the stem, between the crosses and the smooth part of the stem as shown. Just the top was exposed.

The upper one had its root system merely covered to the line of previous growth. By May 28th, the plant that was set deeply had developed roots upon the buried stem as shown in the picture. The top had grown much larger. The other plant had made a comparatively limited growth.

Later in the season, the deeply set plant outspread all others, surpassing them in yield as well as in growth. M. Roberts Conover.

SUCCESS
WITH AN
AZALEA

I THINK the majority of amateur flower cultivators do not succeed with azaleas. They may keep one alive a year or two after it comes from a greenhouse, but blossoms, if any, are few and far between and soon the plant is allowed to die a lingering death, or is discarded utterly.


Azaleas had been brought into our house at holiday times for several years in succession, but, however beautiful at first they soon (Continued on page 54)



The decorations make this orange-tinted willow set especially attractive for the porch. The cushions are of printed linen with yellow background and design in orange and blue to match the furniture. Table, \$14; chair, \$26.25; settee, \$44

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York

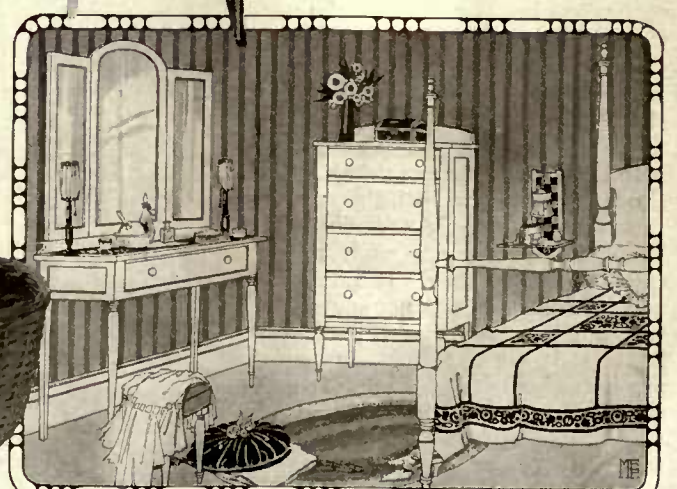
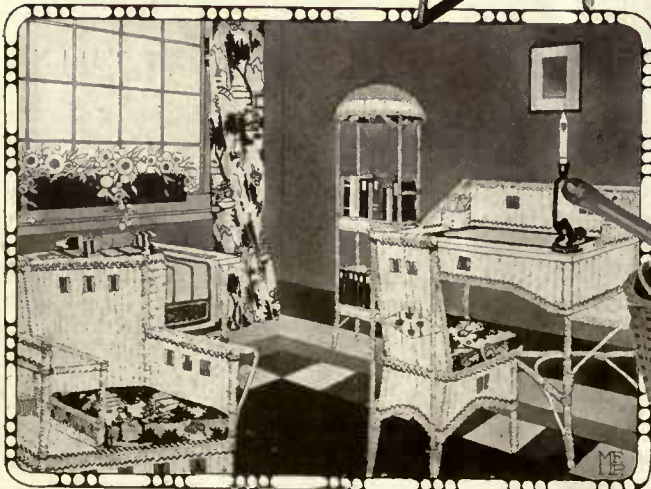


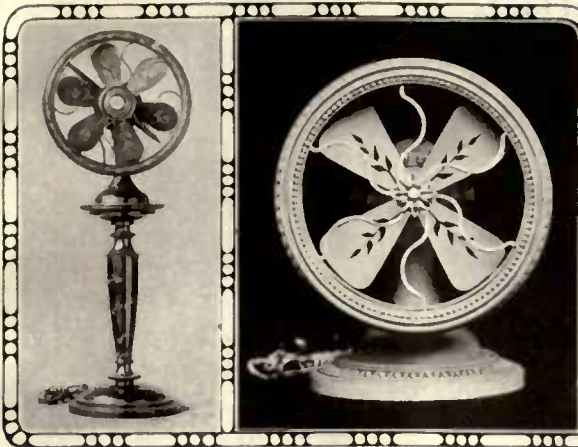
This porch hammock can be transformed into a divan by folding windshield and ends under mattress and dropping the concealed legs. In green, white and khaki. Mattress, windshield, etc., of canvas. Steel frame, 28" x 72", \$8.50

For the summer house comes an old ivory wicker set decorated with black enamel and stripes of blue, yellow and rose. Arm chair, \$24; desk, \$23.25; desk chair, \$13; table, \$15.50; bookcase, \$27.25. Cushions not included. On the table is a "Tipperary Twine Dog" of black enamel wood, \$3.50; and on the desk a "Canny-Cat" candlestick, 11½" high, \$2, complete with hand-painted black and white candle

Garden basket and tools, trimmed and lined with black leatherette. Tools enameled in yellow and black decoration, scissors with silk tassel. \$5 complete

The feature of this bedroom set lies in the fact that it comes in so many different finishes. It may be had in white, ivory, cream or grey enamel, natural birch and birch with mahogany finish. The set lends itself to decoration. Bed, either full size or twin, \$24 each; chiffonier, \$17. Dressing table, \$24; dresser, \$24. This moderate price makes it especially desirable for the summer home





Floor fan, 12" diameter. Chinese black enamel, gold decorations. \$85

A new electric fan. Will work with any current. Ivory enamel finish with hand painting on the four blades, \$15



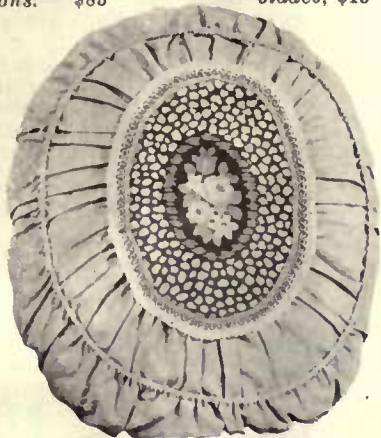
Queen Anne secretary of solid mahogany, 24" by 70", back shelves adjustable. Antique finish, polished or dull, \$35



A genuinely decorative flower pot—white pottery with vari-colored flowers and gold bands 6" wide at top. 7½" high, \$3.50



A suction electric lamp, decorated to match the room color scheme, \$5



Cushion of pink rep, black and white cretonne medallion, bright center, \$1.50



The taffeta ruffles and hoop skirt form an electric light shade. China head. \$13.50



A reed suite consisting of settee, which may be had enameled for \$18, stain finish, \$16.50; arm chair, enameled, \$10.50; stain, \$9.35; round top table, 28" wide and 29" high, enameled, \$7.50; stain, \$6.75. Cretonne cushions may be had in almost any pattern. The little glass flower or fruit basket is priced at \$1, 7" size. Lamp, \$6.75.

YOUR ALL-YEAR GARDEN

June Planting for Succession Crops and Next Winter's Vegetable Supply—Summer Mulching and the War on Garden Pests

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. Please enclose a self-addressed and stamped envelope, and address your inquiries to The Editor, HOUSE & GARDEN, 440 Fourth Avenue, New York

WITH most of the things to be planted this month, a few days' difference in planting will be no serious disadvantage; but a few days' neglect of sprouting weeds is a very serious thing indeed. It not only quickly increases the amount of work to be done, but injures the crop.

WEEDS AND OTHER PESTS

Two methods of attack should be used. Go over the whole garden with the wheel-hoe frequently enough to keep the centers of all rows clean. This work can be done very quickly and will leave you the best conditions for conquering the weeds in the rows. In going over the latter, be thorough, no matter how long it takes. Stir every square inch of soil, no matter whether a weed is visible or not—hundreds may be sprouting just below the surface. Small weeds will die in a few hours after they are pulled out or hoed up. After they begin to form a root system, however, in rainy weather, they will quickly root again even if left on the surface of the soil, and become most difficult to get rid of.

Attend to thinning the plants so that those which remain will have plenty of room to develop. No overcrowded plant will give satisfactory results. Thin with a ruthless hand; there is very little danger of overdoing it. The distances at which the plants should stand can be found in the planting table published in the March HOUSE & GARDEN.

During this month, plenty of the garden pests may be expected to put in an appearance. The safest, easiest, and most effective remedy for them is always to be found in measures of prevention. Get in a complete stock of the insecticides and fungicides which you will need. The investment will require but a few dollars, and such things as you may not need to use will keep, if necessary, until another season.

JUNE PLANTING

In planting flowers, there is little to do this month, except where circumstances may make it necessary to put in a late garden, as is sometimes the case with summer cottages, new ground, etc. Many of the plants from which results are most



The properly cared for garden shows an absence of weeds and a clear ground surface, thoroughly cultivated to conserve moisture

quickly obtained are described in the article on Quick Action Plants in the May issue. Bedding plants which will give immediate results from late plantings are geraniums, begonias, coleus, salvia, snapdragons, heliotrope, cannas, ageratum, and sweet alyssum. These things may often be obtained at very favorable prices after the Decoration Day rush is over. Tuberous rooted begonias, caladiums and similar extra tender plants may be set out now except in the northern States where there is usually danger of frost until after the first of June.

In the vegetable garden there are two classes of things to be planted this month: succession crops to give a continuous supply, and things to be started now for fall and winter. Among the former are corn, peas, beans, lettuce, spinach and beets. If you are using only one variety of corn, plant twice during June to keep up a succession of ears to be used when the quality is at its best, or plant two or three varieties which ripen in succession. The earlier this month's peas can be gotten in the better; those planted too near the end of the month are likely to suffer from too hot weather during July, unless you have artificial irrigation available. A good plan is to plant in furrows 4" to 6" deep; cover the peas only 3" or 4" at first, and then gradually fill in as the plants grow; this gets the roots well down below the surface so that they can better withstand drought. If they can be given a slightly shaded position, so much the better.

Beans, on the contrary, luxuriate in the warm, midsummer weather. The thing to avoid with them is soil or fertilizer too rich in nitrogen; they will yield good results even where the soil is poor or light and sandy. If the lima beans have not yet been planted, get them in as early as possible this month, for they require a long season. Plant them with their eyes down in a well prepared soil, and when there is promise of clear weather ahead.

Swiss chard, of which the supply will be ample if you planted it this spring, will continue to yield this summer and fall. If, however, you prefer spinach, plant now a small sowing of New Zealand; this is entirely distinct from the ordinary kind and will grow through the hot summer months. In good soils, the plants are enormous.

VEGETABLES FOR WINTER USE

Vegetables for late fall and winter to be started this month include cabbage, cauliflower, Brussels sprouts, kale, beets, cucumbers, carrots and tomatoes, and, if you have not already gotten it under way, Whitloof chickory.

Cabbage, radish, cauliflower, Brussels sprouts and kale should be planted as early this month as possible so that you will have good strong plants ready to set out before the middle of July. A packet of seeds of each will give enough plants for the average home garden. If the soil is

dry, prepare the drill as follows: Open it up 2" or 3" deep with the wheel-hoe or warren hoe, turn the hose into it and let it fill up and soak away several times until the ground at the bottom is saturated for 1' down, and then fill in with fine soil as fresh as may be procured. If this filling is mixed half and half with humus, so much the better, as it will retain water longer. Sow the seeds thinly, marking each sort carefully with a substantial tag, cover the seed about 1/2" deep and press down lightly. Throw tobacco dust over the row as a deterrant to the flea beetle which often ruins seedlings of these varieties. The seedlings should come up strongly within three or four days, and as soon as the third or fourth true leaf is out, thin so that they stand 3" or 4" apart. The extra plants may be transplanted, but it is much better to throw them away than to leave them in the row to impede each other's growth.

While there is still plenty of time for them, it is better not to delay the plantings of beets and carrots for the winter's supply, as, unless you have irrigation available, a good stand can now be obtained better than during the hot, dry weather later in the month. Late plantings of cucumbers and tomatoes should be made to give an ample yield for the late fall use and for pickling. Those from the earliest crops are often "gone by" just when they are most needed.

SUMMER MULCHING

One line of garden work which is often neglected or overlooked altogether is the summer mulch. With many crops and under many circumstances, the dust mulch has taken the place of the regular mulch for convenience sake; but there are plenty of other places where leaf mould or decayed leaves, dry, spongy manure, grass clippings or the remains of the winter mulch which may have been set aside for this special purpose, placed on the ground between or around plants in the row, produces remarkable results by its efficiency in saving moisture. Water applied through this mulch will be several times as effective as though put on the surface in the ordinary way, especially about newly planted trees and shrubs.



There is still time to get in a row or two of limas if the soil is well prepared for their reception



Weeds and a good yield of strawberries are not compatible, so be sure the former are kept down

THE DECORATIVE VALUE OF WROUGHT IRON WORK AND TILE

AGNES FOSTER

There are often times when you are undecided about a color scheme, or the suitability of a piece of furniture. In such cases you want advice. Why not write to HOUSE & GARDEN for it? The address is 440 Fourth Avenue, New York City.

MANY admiring and covetous glances have we given the pieces of wrought iron work in the museums here and abroad, or in Spanish towns where every other window has its beautiful iron grille, or in Italy where well-hood and lanterns boast their bits of intricate wrought iron work, or again in France where the balustrades of chateaux are fit copy in design for generations to follow.

At last this wrought iron has come into its own again, not only at the hands of the architect, who has appreciated but used the medium sparingly, but through that new being of true service, the decorator. In a hundred ways, each appropriate and of real decorative value, the decorator has worked wrought iron into her schemes for porches and gardens, for living-rooms and halls.

What could be more appropriate as lighting fixtures than torch brackets of Tudor rose design against a Caen stone wall in an entrance hallway? Or in an oak paneled living-room, side fixtures of oak leaves, virile and bold in design? Supplanting side fixtures iron torches may be placed on either side of the chimney breast or at the foot of the stairs. Such treatment does not require a large or elaborate room or furnishings.

Although wrought iron unpainted looks best against oak or stone or walnut, it looks well, when finished in soft dull colors, against any painted wall surface. To lighten and create spots of interest turns of the iron may



By the use of tile inserts and tile figures the fireplace in this nursery has been given genuine interest



Made in America after a Spanish pattern, a wall bracket of wrought iron with a basin midway for vines, \$50



The glazed tile radiator grille has distinctly decorative possibilities



Used as an aquarium stand or for flowers, this type of wrought iron workmanship is coming into vogue, \$25

be gilded a rich, warm gold. The reddish cast of the iron itself carries along this color tone.

The best iron work is not heavy and crude; it is of the most intricate and delicate design. There is a subtle fascination in the branches of iron flowers twined, as gracefully as Nature does it herself, around simple, straight, heavy uprights.

Lanterns on high standards of iron have a look of Venice about them. They may be used as torchères in a hall with a hanging iron lantern at the stairs landing. A simple straight back, Italian chair and perhaps a small bench—and we have created a hall with a true Italian spirit. And what is nicest to contemplate we may have all these at a possible price.

In front of a French window, that the silhouette may be given full value, a wrought iron aquarium stand may well be placed. The iron is moulded into graceful curves. Another equally attractive piece is a plant stand. The top holds a painted tin basin in which are pots of ivy. A painted wire basket, whose handle forms a comfortable perch for a gay porcelain bird, can be overgrown with a tangle of ivy vines. The wrought iron work below is carried out in the graceful twists and convolutions of the vine itself. A similar stand holds a copper basin for plants.

For a side wall bracket comes a Spanish pattern piece that, hurrah! is made in America. It fastens (Continued on page 70)



Although it would require a large hallway to suit a tile fountain of this size indoors, it is equally appropriate for the porch wall or as a garden terminal



Painted tin with wire handles forms the upper part. It comes separate and, not including the porcelain bird, sells for \$5. The wrought iron stand costs \$30



The torchères will find a dozen decorative uses in a house, especially in a paneled hallway, \$60. The flower stand with a copper basin can be used on the porch, \$60

Cosy Homes

ARE you one of the thousands who dream about a cosy little home, which you are going to build?

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[Send the Coupon Today

Read "At Your Service" opposite column

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House & Garden, 440 Fourth Avenue, New York As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with July (Small House Number). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3).

Or, I enclose herewith \$1, for which send me the next six numbers, beginning with July.

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OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that you want, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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Hybrid Nymphaeas are represented by several good varieties, among them Mrs. C. W. Ward, a beautiful pink

The Mission of the Water Garden

(Continued from page 21)

deep pink, intense crimson, rosy lilac, pale yellow and bright yellow. The varieties also vary considerably in size, so that they may be selected in accordance with smaller pools. Of the tender water lilies, some open during the day and others at night. The Nymphaeas should have from 1' to 3' of water, and 1' to 2' of soil. They do best where the water is not constantly changing. All should have full sunlight.

Of the other plants, only a few can be mentioned here. The Egyptian "paper plant" (*Cyperus papyrus*) grows about 7' high, somewhat resembling a small palm; it is effective and satisfactory. The "water poppy" (*Limncharis Humboldtii*), "water hyacinth" (*Eichornia*) and "parrot's feather" (*Myriophyllum*) are three of the standards which will be wanted in most collections.

BUILDING THE POOL

The details of construction, except in extended systems, are simple. The site should be carefully staked out and excavated to a depth of 2' or 3'. If the soil is fairly heavy and the water supply generous, a bottom or

lining sufficiently tight can be made by puddling it with clay, 4" to 6" deep, which is pounded firm and smooth. If sand and gravel are available, a concrete lining can be put in with very little labor. A fairly rich mixture should be used. A neat edge may be finished off first in the rough, flush to the ground level. Then lay a row of bricks, placed flat and side by side, with the outer ends spread a little so as to allow them to follow the curve around the margin but about 1" back from the edge. These can then be covered about 1" thick with the finishing mixture, producing a neat, uniform coping about 10" wide and 3" high, in keeping with a small or medium-sized pool.

The soil may be obtained from any pond or bog where black muck is to be found supporting abundant vegetable growth. In lieu of that, it can be a compost of rotted cow manure and heavy soil, a third or so of the latter. On concrete bottoms the soil is generally placed in large wooden frames, 1' to 2' deep, to hold it in position; or concrete retaining walls may be constructed at the same time the floor is laid.

From Three Gardeners' Notebooks

(Continued from page 47)

succumbed on account of lack of light and general bad treatment.

Two years ago I interfered to save a plant from death and destruction by taking it to my room, where it would at least have light and fairly rational treatment. It survived until spring and then with other plants was put out-of-doors on a plant stand in partial shade. It had no special care but was duly watered and it made some new growth. In the fall it was taken into the house and with the other plants managed to live through the winter, but did not blossom.

At the close of the winter, a friend who has great success with azaleas told me that she repotted them every spring, putting a quantity of peat in the bottom of each dish.

I had no peat, but I repotted my azalea, filling the pot about one-third full of dry sphagnum moss, such as is used by florists in packing plants. Above this I used some potting soil mixed with garden mold. The plant was placed on a stand in a location where it was shaded the greater part of the day. It was well watered during the summer, the earth never being allowed to get dry. In a short time new growth began to appear; every twig showed healthy little green leaves.

In the fall the bush made a fine ap-

pearance with its new dark green dress, and I was quite sure that buds were going to form. When it came time to take the plant into the house, it with others was placed in a room where there was a southern exposure with splendid sunshine, but where no artificial heat could be supplied. In this environment the bush continued to flourish and soon buds began to appear. After a while the room began to get pretty cold at nights, but I was assured that azaleas would stand a considerable degree of cold, and the sunshine was so fine that I disliked to make a change until really obliged to do so, for buds were developing, though rather slowly. So I covered the plants with papers at night and left them in this room several weeks. One night the mercury fell to 34°. I thought that was running almost too great a risk for some of my plants, so removed the primroses, begonias and asparagus vines to a warmer room, but still left the azalea where it would have the sunshine during the day, at night carrying it out into the hall where the temperature was a little higher. After a little it was not convenient to do this, so the azalea was carried into my room where it would have light. In a few weeks it was in full bloom.

Florence Beckwith.

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The Working Collie

(Continued from page 23)



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results are often won. In one instance in my experience a female collie showed such aptitude for cattle driving that she won her way to exceptional feats in cutting out her own from other stock, and later, on unfamiliar ground, bringing in strange cattle that had become wild. Again, a collie may show great preference for trick work. Such dogs are taught best at nightfall, when perceptions and sense of smell seem keener.

It is highly significant to note the growing appreciation of the thoroughbred. Where formerly the suggestion of registration or pedigree was scoffed at with the comment, "A dog is only a dog," now one frequently hears the request: "My collie has made good. I want her registered, that I may prove a thoroughbred is worth more than an unknown cur or a mongrel."

To complete the comfort of a coun-

try home, what will give more actual pleasure to all members of the household than a well-trained, trustworthy collie? Should the cry of a child be heard, its faithful playmate rushes to its aid at once. If a single chicken or sheep be missing from its accustomed place at nightfall, the news is at once taken to headquarters. Evil marauders of all kinds are met and vanquished by these sturdy guardians, and when at night permission is granted to one to take his turn at that most beloved of all duties, guarding his master's household, what joy and love is shown in the honest face. No prouder dog than he who lies across the threshold, with assurance of safety within, but with one ear alert for the least sign of danger without. To have assisted in the education of such an animal one may feel truly proud in saying: "I own a dog who is a gentleman."

Protecting Chickens from Animals

TO raise young chickens to maturity it is not enough merely to give them proper food and housing; they must also be protected from predatory animals during the period which is really the age of greatest danger. This comprises the weeks when they occupy the colony house, after having outgrown the brooder but before they are old enough to be placed in the permanent quarters reserved for them in the laying house, where they will later go to roost and be, consequently, out of danger from their animal enemies.

The only satisfactory thing to do is to keep the animals out of the chicken house by making it proof against them. This may be done in several ways, either by the construction of new houses or through changes made in old ones.

THE ANIMAL-PROOF HOUSE

A chicken house made entirely of concrete over wire laths, with a thick floor, is absolutely safe and durable. The objections are the expense, as compared to other types of houses, and dampness, though the latter may be largely overcome by the use of curtains at some of the windows instead of all glass. A cheaper house that is also perfectly rat-proof is built 18" above ground, set on posts each one of which has an inverted tin pan placed over the top before the frame is put on. A house like this has the additional advantage of providing a dry scratching room in rainy weather in the space beneath the floor. If 1" mesh chicken wire is stretched all around the outside, its lower edge placed in a trench 1' deep which is then filled in to the ground level, and the upper edge nailed to the weather-boarding, the house will be practically safe from rats, etc. Boards placed on the west, north and east sides of the sub-floor scratching room will keep out snow and cold winds.

An old chicken house can be made animal-proof in two ways. The more durable and expensive way is to lay a 3" or 4" concrete floor on a rock or cinder foundation which reaches 4" above the natural floor level, bringing the concrete well up against the side walls and making it especially thick at the corners.

The cheaper way, and one that I have found quite satisfactory, consists of lining the floor and the inside walls, to a height of 1', with chicken wire. Last spring all went well with the 400 chickens that I hatched in the incubator until they were placed in

the intermediate house. As no disease had appeared I confidently expected to raise every one of them to maturity. Rats and weasels did not enter into my calculations because they had never troubled me during six years' experience with poultry.

PRACTICAL APPLICATION

A week after the young chickens were transferred, one morning twenty-five of them were found dead with necks pierced and the blood sucked out. Traps were set, but they caught nothing. A few days later twenty-seven chickens were required to satisfy the appetite of the bloodthirsty thief, which evidently was a weasel. In all, 100 chickens were killed before the house could be made proof against such depredations in the following manner:

I bought a roll of heavy 1" mesh wire 3' wide, as that was the most economical width for the space to be covered. The scratching material, and the layer of sand beneath, were removed and heavy boards laid over the foundation floor of rocks, in two parallel rows 3' apart. The wire was cut into three lengths, 2' longer than the width of the house, to allow it to come up against the wall at both ends. Beginning 1' above the floor, the short edge of the strip of wire was nailed to the end wall, and the long edge was nailed against the side wall, brought down to the foundation sills and securely nailed there. The short edge of the second strip was nailed to the end wall, brought down to the sill and secured there, and the long edges of these first two lengths were lapped and nailed to the first line of boards on the floor, both remaining short edges being nailed at the other side of the foundation sill and end wall. The remaining half of the space was treated in the same way, and a piece of the wire was also brought over the door sill and nailed on the outside. The windows were already screened. A layer of sand, deep enough to cover the wire well, was put over the floor and scratching straw placed over that.

Since then not a chicken has been lost by animals, nor have the fowls scratched up the wire, which was my objection to this form of rat-proofing when it was first suggested to me. In time the wire will rust from dampness and have to be relaid, but even so, it is the cheapest way of safeguarding the chickens.

MARY R. CRANSTON

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The World's Largest Manufacturers of Garden Hose

Cambridge, Mass.

82 Order from us direct if your dealer does not sell our hose.

Rose Gardening for Results

(Continued from page 34)

Allow 5' at least for all walks; for liberal space in which to move about and in which to carry spraying apparatus through the garden, and in which to operate it, is very desirable. In spite of the fact that gravel walks may dry out more quickly after rain I always prefer walks of thick, rich turf. Sink the surface of the beds 3" to 4" below the surface of the turf, and you will have a seemingly unbroken green stretching away before you as you look across the rose garden—a thousand times preferable to the hard and unpleasant texture of gravel.

The matter of actually preparing the bed was discussed in "The Beginner's Rose Garden" in the May issue, so it need not be repeated here. Advice in setting out, however, will not come amiss.

PLANTING AND PRUNING

Roses come from the growers usually partly pruned, but still more wood needs cutting away after you have planted them. Some say one-half of the branches' length, some say one-third, but this is too vague, it always seems to me, unless one is looking at the plant and knows exactly what will remain if one-half be taken away. A better and more exact way of putting it is to say that all weak growth is to be shortened down to from 3" to 5" in height, while nothing is to be left over 8" high. Following this one may start with the weakest and smallest branch and cut this down to within 3" of the ground; then cut the strongest and sturdiest at a height of 8", and those that come between will show you by their size just about where they belong in the scale.

Roses newly planted need a little more severe pruning than those which are established, and weak growth always requires more cutting back than growth that is strong. The strong growing kinds must not, indeed, be pruned very much, else they will run all to wood or die out altogether. Usually the dead and weak wood is removed from these.

Roses that are grafted—"budded," the growers call it—are greatly to be preferred to those on their own-roots. At least, this has been my experience. Some argue the point, but the proof lies in the garden, and no garden that I have ever seen or known has shown as fine results with the "own root" plants as with the grafted.

This grafting, however, is what turns a good plant into a worthless one over season—or rather, what may follow after planting a grafted specimen is what does this. For unless proper care is given a rose that has been grafted the root, being very strong and rank of growth, will send up shoots that proceed to grow and grow at the expense of the rare and less sturdy top which these same roots are supposed to nourish. Unless these shoots are promptly cut away, this top will die; and there, in place of a highly prized H. T. or H. P., will stand a straggling, thorny wild rose.

All grafted roses should be planted so deep that the joint between the root stock and the top will be at least 2" below the surface of the ground. In planting, spread the roots out in as natural a position as possible, sift fine earth in and around and under them—be very careful not to leave a little hollow unfilled at the middle of the plant—and tamp this down with a round-headed stick. When the hole is nearly filled, the earth may be firmed down still more by stepping on it. Do not try to pack

it as hard as you can, however. Simply be sure that it is firm, and that no air pockets have been left anywhere.

Watering is not necessary unless the spring is far advanced and the ground quite dry. If you do have to water at planting time, do it by gently pouring a pailful into the depression when the hole is still not more than two-thirds filled. When this has settled quite out of sight, fill in the rest of the earth, then firm it down and scatter a $\frac{1}{2}$ " mulch of loose earth on top of that which has been pressed down. This prevents the escape of the moisture.

WINTER PROTECTION

Personally, I like fall planting for roses as well as for most other things, providing they are properly cared for afterward. Earth itself is the best protection there is, whether for plants newly set out in the fall or for tender varieties long since established. Rosarians, indeed, are coming to believe that it is not so much warmth that even the tenderest roses need as it is protection against the drying out of the branches.

With beds sunk 3" to 4" below the surface of the ground surrounding them, and well crowned for drainage, the best method of protecting is to bend the plants down as far as possible without breaking them and draw the earth up around each after it has been secured in this position. Add more earth if necessary to the bed—preferably a stiff clay—literally burying the plants in this to a depth of 6". Fill in between these earth mounds with a coarse, strawy manure, then cover the whole thing with hay, straw, oak leaves or litter until the total depth is 15" or thereabouts. I like to set up little chicken wire railings around each bed and fill inside of these. They keep the litter from scattering and blowing about during the winter.

The treatment just outlined is for H. T.'s, remember, and should be done after the first frosts, but before the ground has frozen. Hybrid perpetuals are much better for winter cover, though they are hardy and it is not necessary. Six inches of leaves around these, after the ground is frozen, is my rule; and they are enough stronger and more satisfactory to repay one for the little trouble. Such a mulch does what snow would do if we had it—keeps the ground frozen, once it is frozen, and prevents the alternate freezing and thawing that is so weakening.

In very severe climates I would advise taking all tender roses up bodily before freezing and laying them in a well drained trench 2' deep. Cover them with earth and replant in spring as early as you can.

SELECTING VARIETIES

The selection of varieties is of course a matter of taste, but until one has learned something about sorts it is difficult to know what will conform to one's taste. So I am appending a small list, just for a suggestion, with brief notes that explain why each variety has been included in it. It is in no sense complete, yet a repetition of its varieties will give a very complete rose garden, containing the loveliest flowers in each class and type, and by such repetition one might fill a garden, be it large or small.

So far, nothing has been said about climbing and trailing roses. But here is the most important thing about them.

(Continued on page 60)

A "Deadly Parallel"

It is interesting to see this list of prominent authors and artists who are making Collier's—and to read opposite them the opinions of readers on their work.

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THE NATIONAL WEEKLY

Rose Gardening for Results

(Continued from page 58)

Climbing roses belong generally to two groups—the *Multiflora* and the *Wichuraiana* hybrids. The former are those subject to leaf troubles and fungous diseases, therefore they are the ones to be avoided. Select climbers of the *Wichuraiana* group always. Reliable growers and dealers always tell in their lists to which group a variety belongs.

The best rose for shrubbery is the *Rugosa* and its hybrids. Massed just as you would mass any shrubs, a group of these is a lovely sight in bloom or out, for the foliage is deep and thick and rich and never troubled by any sort of blight or insect. Do not prune these at all, but set them about 3' apart and let their branches intermingle as they grow. They quickly form a wonderful and practically impenetrable hedge. Our own wild rose, *Rosa blanda*, also makes a lovely thicket, and is one of the most desirable plants available for ground cover in rough places. Set out young plants 1' apart when using it thus, and mow them over about the third year and every three years to encourage luxuriant and stocky growth.



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A List of Dependable Varieties

HYBRID PERPETUALS BLOOMING ONCE, IN JUNE

White

- Frau Karl Druschki.....A lovely rose, but unfortunately not fragrant.
- Margaret Dickson.....Creamy white.

Pink

- Paul Neyron.....The largest rose grown; fragrant; blossoms on and off all summer, though main flowering period is June.
- Mrs. John Laing.....Very fragrant; blooms all summer; very fine.
- Madame Gabriel Lnzet....Large; fragrant; a profuse bloomer.

Red and Crimson

- Gen. Jacqueminot.....Very fragrant; velvety, brilliant color.
- Ulrich Brunner.....Fragrant; large; cherry red; very fine.
- Marshall P. Wilder.....Very fragrant; a lovely rose.
- Prince Camille de Rohan...Extremely dark, intense color; almost the darkest red rose.

HYBRID TEAS BLOOMING ALL SUMMER

White

- Bessie Brown.....Very fragrant; free flowering; creamy white.
- Kaiserin Augusta Victoria..Magnolia-like fragrance; creamy white; fine.
- White Killarney.....Fragrant; like its well-known pink twin.

Pink

- La France.....Very fragrant; exquisitely delicate color; very fine.
- Dean Hole.....Very large; deep shade; fragrant; fine.
- Killarney Queen.....Brighter color than Killarney; lovely bud, but loose flower.
- Viscountess Folkestone....Like a peony; creamy pink; fragrant; fine in late summer especially.

Red and Crimson

- Gen. McArthur.....Very fragrant; large, full, brilliant; a wonderful rose—my own favorite.
- Gruss an Teplitz.....Fragrant; brilliant; cannot fail! Prune only moderately.
- Laurent Carl.....Very large and fragrant; fine.
- Chateau de Clos Vongeat...Very fragrant; red, shading almost to black.

Yellow

- Duchess of Wellington....Killarney type; fragrant; changes to copper.
- Marquis de Sinety.....Ruddy gold, ochre and scarlet combined; large; fragrant.
- Prince de Bulgarie.....Apricot-flesh; fine.
- Madame Ravary.....Orange yellow, fine.

CLIMBING ROSES

- Climbing American Beauty..Not an "American Beauty" at all, but a fine rose; blooms June; pink, full, perfect flower; *Wichuraiana* class.
- Dorothy Perkins.....Shell pink; fragrant; hardy; *Wichuraiana* hybrid; very fine.
- ExcelsaComparatively new and the perfect substitute for Crimson Rambler; exactly like it in color but a *Wichuraiana* hybrid instead of a *Multiflora*—hence of excellent foliage.
- GardeniaA yellow Rambler; *Wichuraiana* hybrid.
- White Dorothy.....Pure white, otherwise identical with Dorothy Perkins.

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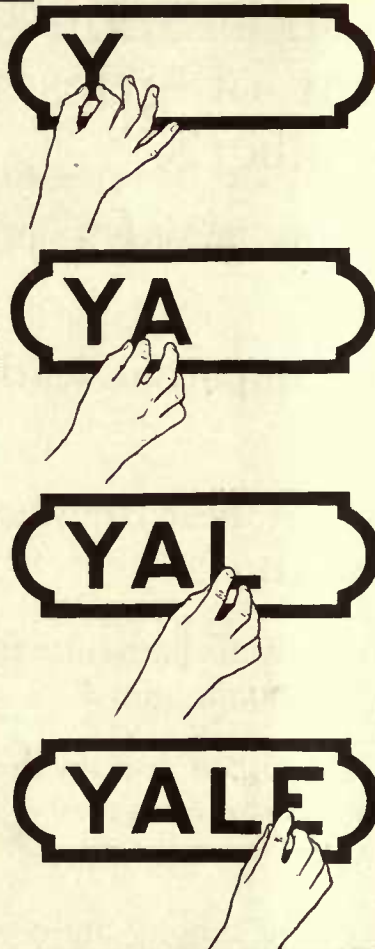
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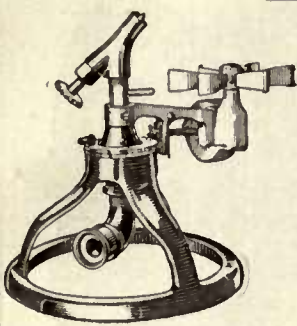
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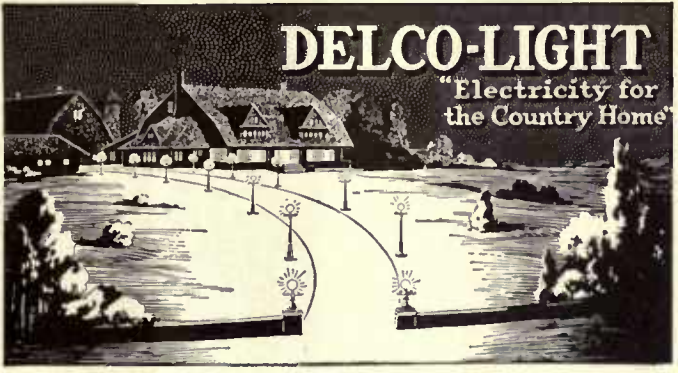
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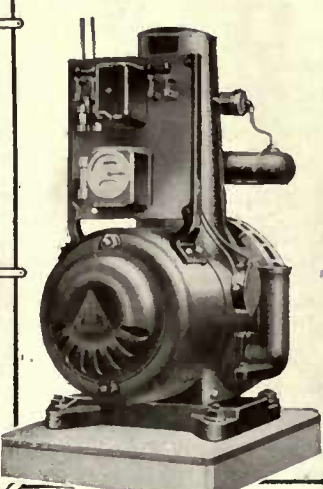
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A Limoges enamel casket by Pierre Courteys. Second half of the 16th Century. From the Morgan Collection

European Enamels

(Continued from page 26)

enameller's palette at different periods in the history of the art:

COLORS AND PERIODS

Greek Work: The colors used by the Greeks were opaque white, blue and green.

Barbaric Work: British, Gallic, Celtic and Roman-Provincial enamellers used scarlet, cobalt blue, dark green, yellows through light shades to orange and to ochre, white, black and possibly turquoise.

Early Byzantine Work: Employed opaque scarlet, coral, white, black and translucent sapphire blue, emerald green, ruby red and manganese violet.

Later Byzantine Work: Added to the above colors, toward the 11th Century, cobalt blue and turquoise, pale yellow and a flesh tint.

Early Limoges Work: Relied upon blue, green, red, with purple and iron grey, and the lighter halftones known before in the 12th Century.

Later Limoges Work: Whose full palette is composed of deep blue to lapis-blue and light blue, scarlet, a red approaching chocolate, green, greenish yellow, white and a semi-translucent manganese purple. In 13th Century work blue is the dominating color. The 12th Century translucent colors give way to the consistent use of opaque ones in the years following.

Germanic Work contains less cobalt blue, but employed the colors of the Limoges workers, introducing, however, a great deal of turquoise and much more green and pale yellow than the French enamellers used. They also were fond of black.

THE HISTORIC BACKGROUND

Every writer upon enamels quotes the convenient commendation of the Greek sophist, Philostratus, who went to Rome in the reign of the Emperor Severus, about 200 A. D., to teach rhetoric. In the description of a boar hunt in his "Icones," wherein he describes the trappings of the horses of the barbarians (Gauls or Britons), Philostratus wrote, "For the barbarians of the region of the ocean (islanders?) are skilled, as it is said, in fusing colors upon heated brass (copper?) which become as hard as stone and render

the ornament thus produced durable."

The Romans in Italy knew nothing of such things. Labarte and other authorities would have it that this passage refers to Gallo-Roman work though such is rarely to be met with; while others claim for it reference to the work of British craftsmen, perhaps under design-influence of the Romans. Probably enamelling was known to the Celts and to the Britons independent of Roman occupation. Certainly the Scoto-Celtic and the Britanno-Celtic tendency in design has little in common with that of the ancient civilized world of Greece, Rome or of Egypt. It is just possible the ingenious Celts invented *champlevé*.

BYZANTINE WORK

With the rise of the Eastern Empire in the 4th Century A. D., with its capitol at Byzantium, came in that style of art known to us as the Byzantine, just as the North Italians produced the Lombardic style and Western Europe, the Gothic. Byzantine enamel was always *cloisonné*, rigid and conventional in design, but rightly decorative and symbolical. At first the direct influence of Greek and Roman art affected their pictorial representations, as we see the Christus in earlier work depicted as a clean-shaven, beautiful young man, an ideal that soon gave way to the sad representation of the Man of Sorrows. From the 10th Century on Byzantine ecclesiastical art was barren of new invention.

With the waning of the Empire in 1057, the art of the Byzantine enamellers declined, and that of the Italians and the West Europeans blossomed forth untrammelled by stiff convention. Lombardic architecture and Gothic carving had helped to pave the way for the broader art of the Middle Ages which no longer confined itself to *cloisonné*, but began to put forth *champlevé* enamels of great beauty likewise. Indeed, in Gothic times Western craftsmen rarely made use of *cloisonné* except for personal ornaments and jewelry. The famous *Lindauer Evangeliar* exhibits upon its covers superb examples of early enamelling.

(Continued on page 64)

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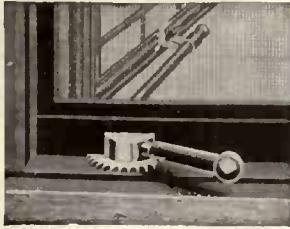
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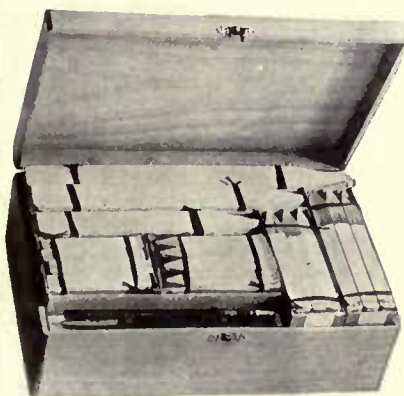
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European Enamels

(Continued from page 62)

With the revival of classical learning which brought about the Renaissance, and the subsequent development of secular thought, art ceased to be what it had been throughout the Middle Ages, merely the handmaid of the church. No longer did the enamellers, Byzantine, Gothic or Lombardic, work solely to adorn religious works, and ecclesiastical design broadened into secular application, a return to classical usages, to a heritage of beauty and unrestraint from which, for some centuries, art had been kept by ecclesiasticism. By the 12th Century the art was well established to Cologne, Treves, Huy, Maestricht and Verdun, thence perhaps to Paris. Limoges and the Rhenish provinces of France became prolific in *champlevé* enamels by the end of the 12th Century. It is to 1189 A. D. that the earliest known enamels of Limoges are ascribed. There an enormous quantity of work, good, bad and indifferent, was turned out during the 13th Century, an art turning to a trade thereafter, and declining to neglect in the 14th, when it went out of fashion altogether.

However, toward the end of the 15th Century the public in general had broken through Byzantine, Gothic and Lombardic esthetic domination and breathed the clearer air of the Renaissance, becoming imbued with a desire for gentler, more beautiful things, and again the old town of Limoges, ever awake to the commerce of demand, started up her enamelling ovens and went at the art with renewed vigor, retaining a supremacy that has handed down to us priceless treasures of the sort, exquisite and satisfying. This fine style may be said to date from 1530 to 1580 (being preceded by the early style, 1475-1530), followed by a minute style, 1580-1630 preceding the decadence that dated from 1630 to the close of the manufactory in the 18th Century.

THE LIMOGES ENAMELS

Limoges enamels immediately bring to mind the names of such great artists in enamels as the Penicauds, Courtey, Limousin, Reymond and Laudin.

The painted enamels of the early style are executed with much white painting over purplish-brown grounds, the figures bearing strong resemblance to the Flemish type. The coloring in these examples is very beautiful.

The painted enamels of the fine style exhibit the great advance achieved by draughtsmen under Italian influence. The glazes are finer and the finishing process a more careful one. At this period painting in *grisaille* became popular. By this term is meant monochrome painting in enamel, the light being worked up over a dark ground, stage by stage in white, leaving the *chiaroscuro* to be determined by the effect of the ground showing through. Shading was often further enhanced by black lines or hatchings. The resulting grey tone gives the style its name. Later, relief from the monotony of grey was found by the addition of one or two tints, such as flesh tint, as may be seen in the work of Jean Penicaud, Pierre Reymond and Leonard Limousin. Perhaps Pierre Reymond distinguishes himself as exhibiting the finest color sense, though he may not have possessed Leonard Limousin's qualities of bold and direct handling. This latter artist who worked from 1532 to 1574 and advertised himself in a little panel, introduced into one of his works, as "Enameller and Painter to the Chamber of the King," was a consummate portraitist, and executed some splendid portraits in enamel. Anyone who is acquainted with Italian faience will be struck between the relationship in effect of Maiolica ware and Limoges enamels.

After Jean Limousin, descendant of the great Leonard, and his school, enamelling as a truly fine art began to die out at Limoges in 1610. Colin, Martin, Poncet, Landin and the Noalers carried on the work, Jean Limousin standing shoulders above them all. But Tontin introduced enamel painting on gold in 1732 and the products became daintily and insipidly delicate, quite in the taste of Louis XIV and his successors, until at last enamelling became little better than a rivalling imitation of china painting.

The Window Box With the Color Scheme

(Continued from page 15)

bit of yellow tuberous rooted begonias. The yellow of these last is always soft and lovely. The Rex begonia with the white and green leaves would blend well with such a collection.

A variety of the funkias, with white and green striped leaves, is very pretty in a window-box. One attractive box had a row of green and white vincas extending its full length, back of them a row of funkias, and lastly a row of the umbrella palms. None of these has blooms that amount to anything, but they are lovely in themselves, are inexpensive, and last through the summer.

Any number of arrangements of coleus may be made. A simple box of yellow nasturtiums with the deep red velvet coleus is exceedingly pleasing.

PLANTING AND CARE

There must be sufficient space to allow new root growth, and the new branches that are to come must have breathing space also. We must think of this when we set out the plants.

In transplanting these plants, dig a hole in the earth the size of the pot the plant is in; tip the potted plant

on its side and gently jar the pot until the earth is loosened, when the whole thing will slide from the pot. Place it in the hole prepared for it, and gently and firmly press the earth around it. By this means all the little ends of the roots remain unbroken, and it is at the ends of the roots that the little root-mouths are found through which all the nourishment for the plant must pass. Furthermore, there must be enough water given to carry the food down to the ends of the roots which are toward the bottom of the box. Investigate, once in a while, and see what condition the earth in the bottom of the box is in.

One of the foes to a successful window-box in large cities is the fine dust that settles on the leaves, choking and filling their respiratory system, as it were. In smaller towns, where there is more space, this is of minor importance. The old saying that plants breathe through the leaves is, in a measure, true, and the leaves must be kept clean in order to preserve the plant's health. Spray the plants after the sun goes down, and the dew, the cooling night breezes, and the rays of the morning sun will act like a magic tonic.

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The Fun in Raising Fancy Pigeons

(Continued from page 35)

initiated. They are favorites with fanciers, for they are especially intelligent, and the racing of homers is a common sport. It is not unusual for a bird of this variety to travel 500 miles or more, returning directly to its home loft after being released in a distant town. In a big competitive flight, 2,000 birds may be liberated simultaneously, all of them mounting at once into the air and speeding away as soon as they appear to get their bearings.

SOME FANCY BREEDS

Jacobins make a strong appeal to many fanciers and are always interesting and pleasing both to watch and to work with. They are characterized by curious recurved feathers on the back of the head and neck, making what is termed a hood but which really resembles an exaggerated feather boa. The eyes of a good specimen are almost hidden by this, and no member of the pigeon family presents a more curious appearance.

Oriental frills, owls and turbits are small, compact and beautifully colored, and there are several other pigeons in this class, all especially dainty and neat. Perhaps the novice will do well to wait until he has a little experience before taking them up, but they are bred in large numbers. Most amusing of all the pigeons are those in the class which includes tumblers and rollers, for they are the athletes of pigeondom and their performances are highly entertaining. There are parlor tumblers which do their performing close to the ground, but the high-flying tumblers soar a long distance into the air and then turn one somersault after another in quick succession, sometimes continuing their flight and again dropping toward the ground. Indeed, it sometimes happens that a bird loses its perspective and keeps on somersaulting until it strikes the ground and is killed.

It is not for their acrobatic performances, however, that tumblers are prized by true fanciers, but for the perfection of their markings. The tumblers are very popular in this country and still more so across the water, especially in England, where great numbers were bred before the outbreak of the war, many being brought to America. Of course, the war has interfered with the exportation of all kinds of pigeons, for, as homers have been used for ages past in transmitting military secrets, the authorities seem to think that other kinds might be employed in the same way, although most of them would be absolutely worthless for such purposes.

Among other varieties of pigeons which may be kept for recreation are

nuns, archangels, dragoons and magpies, all appearing in different colors and making a handsome appearance in any loft.

THE LOFT AND YARD

It is much better to keep a few pigeons of good quality than a lot of mediocre birds, and for that reason large quarters are not needed. Oftentimes a loft can be made in the barn or some other outbuilding. An excellent portable house, 4' square and 5' high, with a flight cage 6' long, can be purchased complete for \$25. Such a house is large enough to accommodate from five to ten pairs of pigeons, according to the variety. This equipment is ample for the beginner.

A good house for a hundred pairs or more should cost about the same as a poultry house of the same proportions. A plain boarded house 20' long, 12' deep and 14' high has proved successful. The owner does not know the exact cost, but probably it could be duplicated today, with a good cement foundation and shingled roof, for about \$150, possibly less. This house is rather unusual because it has no glass windows, the long openings in front being covered with poultry wire and closed with a muslin-covered frame when snow is falling or high winds blowing. The nesting boxes are arranged in rows at the rear, and there is a large flying cage.

It is always necessary that a double nest be provided for each pair of birds, so that they may be preparing for a new pair of eggs in one nest while still feeding the young in the other. The mother pigeon sits on the eggs at night, but her mate takes her place about nine o'clock in the morning and sits until three or four in the afternoon. Young pigeons, or squabs, are perfectly helpless when hatched and are fed by the parents, which swallow the food and regurgitate it into the throats of the hungry youngsters. When four weeks old the baby pigeons are ready to leave the home nest.

DIET AND MATING

Wheat, cracked corn, Kafir corn and Canada peas are the principal articles of diet for pigeons. Fresh water must never be lacking and there should also be a pan for bathing. A bath a day may be allowed in summer, but two a week in winter are sufficient. Cracked oyster shells must be provided, and as pigeons are fond of salt, it is well to have a lump of rock salt where they can peck at it. For the rest, it is only necessary to keep the loft clean, the floor sanded and all unmated birds out of the laying quarters.

The Late Garden and Its Usefulness

(Continued from page 38)

Among celeries we fine early and late sorts, and while the early ones are of rather poor flavor as compared with the rich, nutty-flavored winter sorts, we need them to satisfy our appetites early in the fall. Golden Self-Blanching is the most popular and best flavored of all early celeries, and the most expensive. Following a series of years of short crops in France—its native home—the war caused still greater havoc with the seed supply. Some American-grown seed is available, but it does not produce the kind of stalks one is accustomed to expect from French seed. The choicest of all celeries for winter use is Giant Pascal, and, though

stronger claims are made for newer sorts, I have yet to find one that will compare in flavor with this old standby. Plants of both Giant Pascal and Golden Self-Blanching should be secured as soon after July 1st as they can be bought. Set them in rows 6' apart, with at least 3' of space between the rows. Watch, when setting out the plants, that no earth falls within the center of them. Trim both tops and roots of the plants, and further their growth by frequent cultivation and liberal irrigation, if the natural water supply fails.

Few people know how delicious winter radishes can be, if properly (Continued on page 68)

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Diameter of Globe, 15 inches. Height of Pedestal, 36 inches
Write for new booklet with story of the Crystal Ball, prices, etc.

Stewart-Carey Glass Company Indianapolis

The Late Garden and Its Usefulness

(Continued from page 66)



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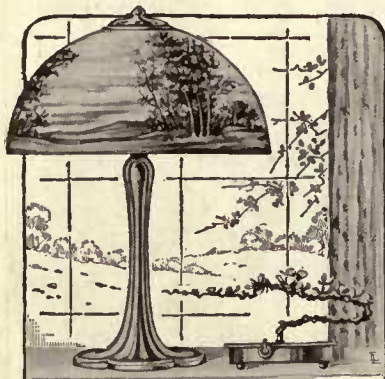
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 Base 14" x 14"

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THE HANDEL COMPANY
 390 East Main St., Meriden, Conn.

grown, stored and prepared. Seeds of either Black Spanish, White Chinese or Scarlet China may be sown as close to July 1st as space becomes available. Scarlet China is the earliest, producing handsome roots, 5" long by 4" in diameter by the end of September from seeds sown the middle of July. They should be used quickly since they get pithy soon after they are overgrown, which happens about two weeks after they reach full size.

White Chinese prolongs the season, since it reaches full size about the middle of October and may be left in the ground until there is danger of hard freezing, light frosts only improving its quality. Black Spanish is the latest, hardiest and the best keeper. Last fall, which was unusually favorable for New York State, we pulled our Black Spanish radishes the 10th of November for winter storage.

To get a quality equal to that of the spring radishes out of the fall-grown product during the winter, remove the thick skin of the root. Slice them thinly and sprinkle with salt. Let them stand for half an hour, pour off the juice and serve with sandwiches.

Turnips and rutabagas are, perhaps, the most popular of all root crops for the late garden and little need be said about the advisability of

growing them. For fall use, choose Purple Top White Globe among the turnips, while American Purple Top rutabaga is as good a keeper as any. Be sure to thin out both to stand 4" apart in the row, else you will get many unshapely roots. We do not broadcast seeds—it proves a waste of seeds and space. For best results, turnips need more cultivation than they will probably get if sown broadcast.

But the possibilities of the late garden and its usefulness are not limited to these classes of vegetables by any means. Supposing you should not care to grow any of them, there are still a sufficient number of other classes and sorts to enable you to keep the ground busy clear up to frost.

Prolific Extra Early and Thomas Laxton peas will bear fair crops of well-filled pods by September 10th from seeds sown early in July. Tenderheart lettuce furnished us small but solid heads from end of September to November 10th from seeds sown July 20th, and light frosts, which occurred throughout October, did not injure the heads perceptibly. Spinach and kale, both sown near the end of July, provided fine greens until a few weeks before Thanksgiving, when Jack Frost got serious and made up for lost time in his fight upon vegetation.

Flowers for the Seaside Garden

(Continued from page 39)

to be really valuable. Blooming immediately after the late spring plants outlined above, masses of columbines thrive exceedingly well in a porous, sandy soil. Of these we should choose the California hybrids, creamy white and pink; *Aquilegia caerulea* in tones of blue; and the lemon yellow *A. chrysantha*, which blooms a little later than the others. The common wild blue lupines are good, as are creamy yellow mulleins, and the common fern-like foliage, gold-buttoned tansy. The Black-eyed Susan (*Rudbeckia speciosa*); wild carrot or Queen Anne's Lace; the vivid orange butterfly weed (*Asclepias tuberosa*), which in itself could be effectively used to cover an entire field; and the despised chickory, a straggling plant with sky-blue flowers—all are wonderfully showy for this part of the season.

Less wild but useful in masses against shrubs are the erect purplish-pink spikes of blazing star (*Liatris pycnostachya*) and the tall white plume poppy (*Bocconia cordata*). *Helenium Bolanderi*, though also adaptable to gardens proper, will not look out of place if naturalized, its yellow-rayed blossoms with brown centers lasting from June until September. Nor must we omit the sturdy white daisy, *Chrysanthemum uliginosum*, useful for the same purpose in August.

These plants will give a variety of effective bloom throughout the summer. The informal planting may be extended into the fall by the addition of goldenrod and wild asters. The best members of the despised sunflower family—*Helianthus mollis*, *Heliopsis laevis*, and *Helenium autumnale*—though rather coarse for the garden, are very effective and showy on the edges of shrubbery, and, placed at the porch, add a decorative touch to the house. *Boltonias* may also be massed in the same way. They are suitable for the garden as well, but require a great deal of room.

While many other varieties may be mentioned which would be suitable for exposed situations and poor soil, not all of them would be as effective as those included in the above list.

In the moist (but not salt) corner might be rose mallows (*Hibiscus Moscheutos*); blue *Lobelia siphilitica*; creamy white *Spiraea filipendula*, or the pink *Spiraea palmata elegans*; dark red bee balm (*Monarda didyma*), and tall blue monkshood.

FOR MORE FORMAL USE

The list of plants especially adapted to the seashore flower garden proper, beginning where the spring plants left off, are: German iris in a great variety of colors; the soft mass of *Gypsophila Stephanii*, and the lower variety *G. paniculata*; several varieties of coreopsis, including *C. rosea*, with small pink flowers and soft foliage, *C. verticillata* with yellow blossoms rising above a dark feathery mass of green, and the larger-bloomed and longer-stemmed varieties, *C. grandiflora* and *C. lanceolata*.

Another excellent yellow summer flower is the *Oenothera Missouriensis* or Missouri primrose, with enormous yellow flowers rising on long stems above a low plant. It has a serious drawback, however, in that the blossoms last but a day. *Oenothera fruticosa* var. *Youngii* is also a good yellow with smaller blooms. *Anthemis tinctoria*, a yellow daisy-like flower with ferny foliage; pure white achillea Pearl, and massy yellow *Achillea tomentosa* all grow and multiply rapidly.

Of other colors, the coral bells (*Heuchera sanguinea*), with tiny deep pink blossoms swaying on red stems, look well when combined with the broader masses of pink phlox; and steely blue *Eryngium* or sea holly, and *Echinops* or globe thistle match well with sea lavender (*Statice latifolia*), *Stokesia*, and *Centurea montana*, both lavender-blue daisy-like flowers.

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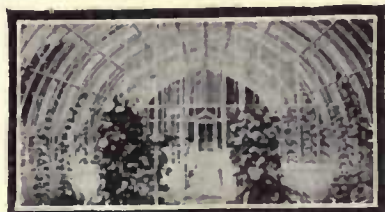
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The Decorative Value of Wrought Iron Work and Tile

(Continued from page 51)

flat against the wall and tapers toward top and bottom.

Small figured tiles in warm browns and blues make a really excellent flooring for a living-room. It has often been used successfully in hallways. Rugs look well on it. It has a surface of varied color tones and is not slippery. Unquestionably it is a good medium for first floor rooms, especially in the country house.

Tiles are always attractive when set in a fireplace. If it is brick, they break up the monotonous surface and give a chance for the repeat of color in a room. Inserted in cement, the same is true. If one is artistic

enough, she can design her own tiles and have them fired and glazed. Thus one can actually create her own hearth stone!

For an outdoor porch fireplace an interesting treatment is to build in a little niche with tiling. In the niche can be placed a jar of flowers, which add their spots of color.

A novel and practical use of tiling is the pierced radiator grille. Inserted into a wood or iron radiator box, it allows the heat to circulate and has the added value of being decorative. Made in glazes to tone in with the woodwork or the color scheme of the room.

Mitigating Concrete and Stucco Ugliness

(Continued from page 45)

places conditions imperatively demand a light or white wash. One important factor of the cheerful and tidy appearance of New England villages, no matter how heavily shaded, is the prevalence of clean white paint.

One of the simplest ways of securing the interest of contrasting color is to use brick door and window trims. The red of the brick livens up the whole mass at once. Interest can be enhanced by using brick for the cornice or for a sort of stepped herringbone embellishment. If bands or string courses of brick are used, and brick quoins at the corners, relief of line and shadow is secured in addition to contrast of color. By an ingenious placing of bricks, and sometimes by using bricks with clipped corners, a rich, full shadow can be secured in cornices and the reveals of doorways.

On either cement stucco or concrete houses, interest of color and pattern to any desired extent may be gained by embedding tiles in the surface coat, by employing some of the many available forms of glazed or unglazed

terra-cotta or even by introducing simple patterns of mosaic. The needs of the individual case must determine the amount of these decorations used.

In concrete and stucco construction we have a molded architecture but we too often fail to mold it and forget to avail ourselves of its plasticity. Concrete and stucco lend themselves more readily to molding possibilities than does any other building material.

How the relief of projection and shadow, as well as variety of color, may be gained by the use of brick has already been noted. The objection to string courses, cornices, window and door trims molded in a monolithic mass along with the fabric of the walls is a very practical one of cost. It is possible, however, to have these molded separately, especially string courses and cornices, which may be made in sections of convenient length, and put them in place to be incorporated with the walls as the work progresses. The same may be done with molded panels and decorations for overdoor embellishment.

Houses Without Pictures

(Continued from page 31)

and plaster have none. And this, I think, is the really serious consideration. Design satisfies the intellectual side of us, but never appeals strongly to sentiment. It is like certain passages of classical music—flawless, yet cold. In certain moods they please, albeit mildly at best, and not reaching the deeper feelings.

Our pictures are more than mere decorations. They are memories, recalling old cathedrals visited in our youth, seashores where once we walked, the forest we fled to for solitude. They are legends—echoes from centuries long gone by. They are plays, too, and warm the sympathies. Some are heirlooms. And I may add that they are more beautiful, the good ones, than any wood or plaster.

They clutter the walls. Granted. They don't "belong." Again granted. But I do not aspire to live in a pure design. This place is home. I work here. I frolic here. It is not only mine, it is my family's—a nest, full of exuberant life and refusing to be rigidly formal—unable to, even. It is not got up as an exhibit of my artistic theories. Its artistic side (for it has one, I think) is a lot more human and the pictures are part of it.

The choice, from now on, will not be a choice between the house picture-mobbed and the house pictureless. We shall compromise, by preserving the design while embellishing it. For the rich, it will perhaps mean calling in a mural painter to collaborate with the architect. For people of moderate

income, it will mean a collaboration between architect and picture-hanger. This is not theory. Here and there, excellent beginnings have been made already.

It sounds a bit grandiose at first, the suggestion of mural paintings for the private house. One associates them with public libraries, hotel lobbies, churches, and the glorified railway station, and if the plan involved an attempt to domesticate these heroic creations it would be comical enough. Happily, it involves no such affront to propriety. Take Mr. Blashfield's mural decorations for Mr. Everett Morse's mansion near Boston, or those executed by Mr. Arthur M. Hazard for his own dining-room, or the splendid panels recently painted by Garrett; there is nothing "institutional" about any of them.

As for collaboration between the architect and the picture-hanger, I saw a case of it only the other day. A man whose new house was being planned said to his architect, "Here are my pictures, now build the house around them." The architect gasped, but caught on, and liked the notion, and, the more he thought it over, saw a chance for first-rate ingenuity and an exercise of genuine taste. If spacing door and windows is a dignified occupation, why should it require condescension to design spaces for pictures? The result was a set of rooms in which each picture had its appropriate place, and, far from disarranging the general compositions, became part of it.



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