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House & garden.

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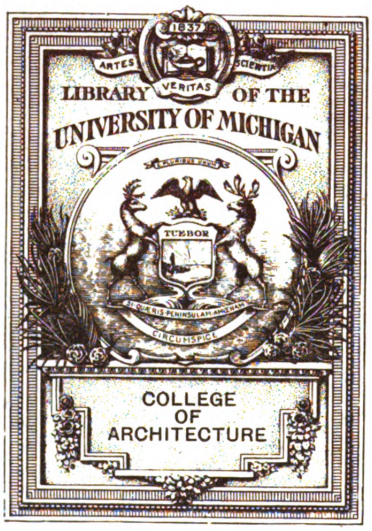

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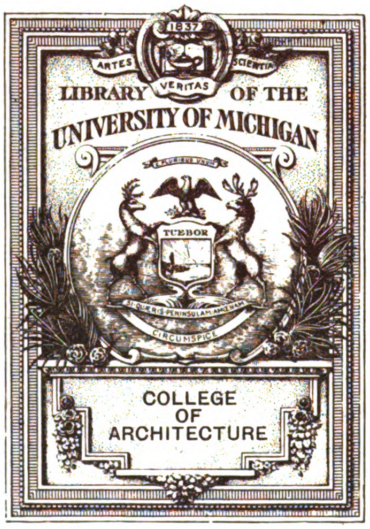

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HOUSE & GARDEN

Annual Building Number

1924

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House & Garden

This comfortable fireplace grouping in good taste will be included in the interiors shown in the February Furniture Number

LIKE learning to dance, owning a home is one of those things you eventually do. And the sooner you do it, the sooner will come tranquility, the sense of being a substantial citizen and the consciousness of having a solid basis from which to work and play. Modern civilization has divided people into two classes—the settled and the nomad. Nomads are those who are content to rent apartments and houses, to move from one to the other, to live under a constant cloud of uncertainty. The autocracy of today is the autocracy of the landlord. Those who own their own homes are lords of all they survey within their property lines. Sooner or later you have to choose the class to which you want to belong, whether you want a home or merely a parking space.

Because it believes that better citizens and a more stable nation are created and maintained when the majority of people own their own homes, HOUSE & GARDEN each issue devotes its pages to suggestions for building homes, furnishing them and making gardens about them. It is frankly a propaganda magazine. It wants to see more people build and make homes, it wants to convert the nomad from the folly of his ways; but, if he insists on being a nomad and parking his car in a twenty-story garage with a lot of other nomads, then we want to show him how this can take on the semblance of a home.

Acquiring a home in the country or suburbs is arrived at by three paths—you buy a house already built and fit yourself into it; or you build a house to suit the sort of person you are, making the house fit you; or you take an old house and restore or remodel it into the sort of home you feel is agreeable to your way of living. By whichever way you acquire a home it is quite as necessary for your house to fit you (if you want genuine and lasting satisfaction) as it is to have a suit or dress fit you. For a house is more than a place in which to live; it is the container of your personality and the personalities of your children; it should be the place where you are most yourself. How many times have you seen people who were homesick in their homes. They had good reason—their houses were strangers to them.

These thoughts have come to us as we turn the advance pages of this January issue. It contains a lot of material that is necessary to those who want to make homes that fit them. Not everyone will want to live in all the houses shown here, but every house has some suggestion or suggestions for those who are planning houses in which they do want to live. It includes a bungalow that has character in its design (and few bungalow designs do), a stiff back Connecticut farmhouse made into a pleasing home quaintly reminiscent of the South, a substantial New England country house and one on Long Island. To remind you of the days when stability was expressed in our domestic architecture, we show one of the finest of the early colonial houses in Maryland—a reminder of the most aristocratic civilization this country has ever known. There are shown ways of combining one material with another, of using concrete to advantage. Architectural terms are explained. Hardware is displayed—and the prospective home owner will find that these details of his equipment are not at all prosaic, but extremely decorative. For those who settle down that they may have a garden there is included an essay on the first step in garden making and an authoritative outline of the new fruit varieties in many types. Page after page this issue pursues its propaganda. The number of its converts can be judged by its growing circulation.

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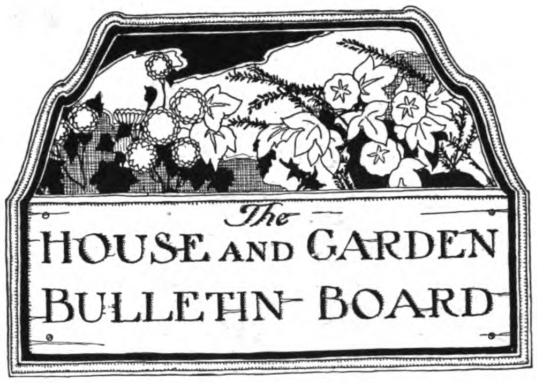

THE first three yearly issues of HOUSE & GARDEN state the interests of the magazine—the way the theme of a symphony is stated in the opening movements. In January, the House Building Number, we build the house. In February, the Furniture Number, we furnish it. In March, the Gardening Guide, we make the garden. After that each issue is an elaboration of these three themes. The difference between the symphony and the issues of the magazine is that in the magazine the themes are always stated differently. You can read HOUSE & GARDEN for years and find each number different and fresh and more inspiring.

The next issue, the Furniture Number, contains seventeen pages of furniture and furnishing suggestions. Ruby Ross Goodnow explains how furniture can be effectively used—and the illustrations prove it. There is an article on beds, one on Normandy furniture—a rural type that is becoming quite popular—an article on the style of Louis XV, a description and history of Ghoides and Kulah rugs, two pages of remarkably beautiful bathrooms, a Little Portfolio of unusual and livable interiors, a page of screens and a page of new pillows.

BUT furniture is not all that this issue contains. There is the item, for example, of five houses. One is in Richmond, Va., another in Scarsdale, N. Y., a little cottage in Bellevue, Delaware and two houses in Baltimore. Each of these suits a different kind of taste. The Richmond house is a solution for the long narrow lot; the house in Scarsdale is a combination of many kinds of materials, the whole woven into the pattern of an English half-timber house; the cottage would be suitable for many localities, being a house in half-timber, stucco and stone; the two houses in Baltimore are built as a unit so that from the street they appear to be one large house.

Adding to this generous measure of houses, we show a model of a house and garden that is being built in Palm Beach and then present an article on the variously beautiful and useful ways slate can be handled in home building.

The gardening enthusiasts, now restive under the winter of their discontent will find a soothing and helpful interest in the three pages of gardens, in the articles on roses, on the clipped bowers of England, on soil preparation for borders and gardens, on raspberries and on vines.

ONE of these days, when we have nothing else to do, we would like to write a history of comfort, its rise, development and its misconceptions. Disraeli once said that the English mistook comfort for civilization. The same dictum applies to Americans. We have perfectly appointed bathrooms—and a rising murder rate. We have elevators, and motors for the masses—and child labor permitted in some states. We have more telephones and more divorces per capita than any other nation. We have rocking chairs and lynchings!

This history of comfort would be a history of houses. Men began to build for comfort and pleasure in Queen Elizabeth's time; before that the houses were often built for defense. At the end of the 16th Century, spaciousness, magnificence, cheerfulness and dignity were produced in houses, but convenience was neglected. Nothing much was done for comfort in the disposition and arrangement of rooms during the 17th and 18th Centuries. Owners then were more concerned with getting vast effects. At the time Pope remarked, " 'Tis very fine, but when d'ye sleep and where d'ye dine?" From this point on, our story would be the story of mechanics and how they have improved comfort. But, alas, it would not be a history of civilization!

HOW often you hear it said of an old house that the bricks of which it was made were imported from England or Holland. People actually believe this to have been a fact, just as they believe that the Mayflower brought over vast quantities of furniture. Had this been true it would have required more than one Leviathan to have brought either the furniture or the bricks. The historian George Cary Eggleston remarked on this in one of his books,—"nearly all these bricks, whether English or Dutch, were made in America, as later scholarly research has conclusively proved. The only difference between English and Dutch bricks was one of dimensions. The small bricks, moulded upon a Dutch model, were known as Holland bricks. The much larger ones, moulded upon an English model, were called English bricks. The very learned and scholarly historian of South Carolina, Mr. McCrady, has conclusively proved that the so-called English bricks used in the construction of Carolina houses could not have been imported from England. By simple arithmetical calculation he has shown that all the ships landing in the Carolinas during the 17th Century—even if all of them had been loaded exclusively with bricks—could not have brought in enough bricks to build one-half or one-fourth the 'English brick' houses of that part of the country."

THE Westinghouse Lamp Company has recently been carrying on some interesting experiments, in cooperation with Peter Henderson Company, to show that electric light can be used to speed up the growth of plants. Both flower and vegetable seeds were planted. The tests proved that artificial light will accelerate growth. This being true, it is only a matter of applying the process commercially, which would mean that greenhouse crops of flowers and vegetables would be raised in half the time now required. In another experiment the Westinghouse Company and Columbia University used electric light successfully in forcing plants.

This may mean a new era in commercial horticulture—or it may mean nothing. We are always skeptical when processes force Nature beyond her natural course. We have seen plants "doubled"—and weakened to the inroads of disease. We have seen them "divided" until natural growth was interrupted. We wonder, apropos of these experiments, if it is a wise thing to force a plant to keep going full steam ahead for twenty-four hours. Will it not, in the end, weaken the stock? Is it not logical to suppose that plants, like people, require periods of rest?

WE have just received a delightful volume on Colonial interiors by Leigh French, Jr., in which, in addition to many valuable photographs and measured drawings, we find designs and color schemes for stenciling and splattering floors. In Colonial times and the era that followed them, it was not an unusual custom to paint the floors a ground color of, say, gray, and then stencil on this, a simple and unobtrusive pattern in black and Venetian red. Or black and purple on dark green or black on dark red. The splatters, made by splattering paint from a brush, gave an amusing and colorful finish to floors. One would have a ground of green and a splatter of black; another a ground of yellow with green and purple splatters; a third has red and purple on light gray; a fourth, white and black on gray. If you will visualize these colors, you will see how aptly they make a foundation for hooked and rag rugs, how quaintly they harmonize in with the feeling of early American furniture.

A later era brought in graining which was applied to woodwork. Some of this was beautifully done. If you can find an old painter who can do it well, it warrants the experiment.

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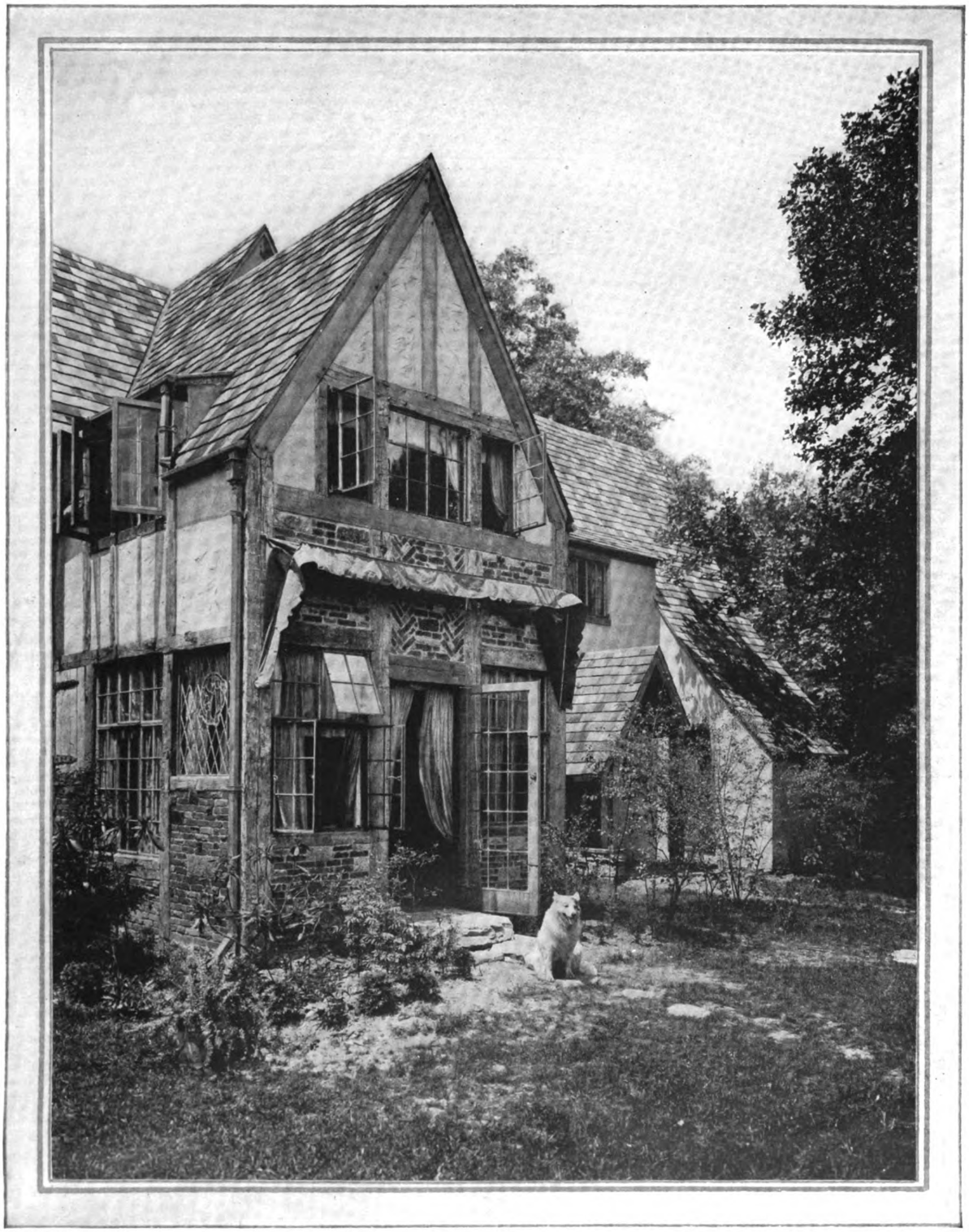

Wurts Brothers

A HOUSE OF MANY MATERIALS

The home of W. K. Pleuthner, architect, at Scarsdale, N. Y., is an interesting example of combining building materials, especially old materials. The timbers were taken from an old barn where the years mellowed their tones and softened their contours. The bricks used in the nogging between the timbers came from a demolished church. With the bricks were combined pieces of quartz and red granite, producing a colorful and unusual texture. Metal casements give the windows an appropriate air. The half-timbering is an integral part of the structure and it has been worked out with a real feeling for the craftsmanship that made the English half-timber cottage famous

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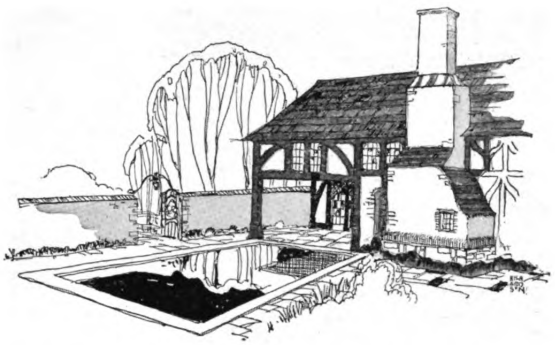


COMBINING ONE MATERIAL WITH ANOTHER

The Only Rules Which Have to be Observed in This Phase of Architecture Are Those of Consistency

ALWYN T. COVELL

WHEN the great adventure of building a house emerges from the mist of dreams and looms close at hand, when it is no longer a castellated affair, located in Spain, it often has no small struggle to free itself from a babel of conflicting advice and warnings, and to express in solid, ponderable materials something of the intentions and preferences of those who are to call it "home".

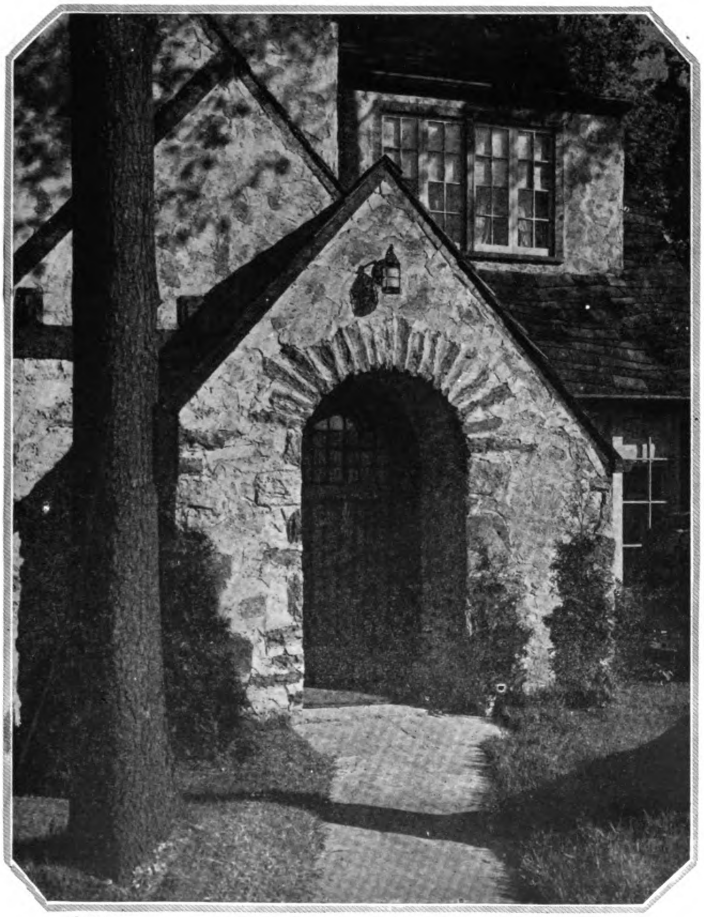
Most people who are contemplating building seem to have much more definite predilections as to style than they have as to materials, though as the actual beginning of operations draws nearer, they become more and more agitated about what materials they will use, and about what materials may be used in combination with others.

They are fairly certain that they want (using popular labels rather than architectural accuracy) a Colonial house, or an Italian or a Spanish one or an English cottage type, or, very likely, a house almost exactly like one they saw in a magazine—but they are by no means certain about what materials they will use.

When they do think about it their thoughts usually are found at one of two extremes. They either believe that combinations of materials may be made in any haphazard fashion, or that such combinations are governed by subtle rules of architectural etiquette, known only to the initiate.

The fact of the matter is that architecture, being a distinctly human enterprise, is astonishingly successfully governed by ordinary logic and common sense, seasoned with good taste—all three of which, plus a knowledge of architecture and building, are among the accomplishments of the competent architect.

To shape the present article into one dealing with the building materials best used with different historic styles would be to duplicate much already available advice and illustration. It would, moreover, strengthen the already too prevalent acceptance of arbitrary rules, which are as unfortunate in architecture as they are in any of the arts. Good taste and common sense usually prevent the commission of too impossible stylistic anachronisms, and good taste and architectural ability have also known when to depart from the pictures in the book, and have achieved, for instance, under the skillful hands of a Philadelphia firm, some houses of local ledge-stone which owe stylistic inspiration to the domestic architecture of Italy, and to the minor French chateaux.



Gillies

Rough stone masonry has been combined logically with stucco in the home of V. K. Hunter, Pelham, N. Y. The two things work together in actual construction. When necessary, the stucco can be given a correspondingly rough texture. C. J. Sweeterman, architect

Mental confusion is one of the abiding curses and ailments of the human race, making complexity where none exists, and worrying about minor distinctions before major distinctions have been made.

Within the scope of this article, there might be initially regarded as major distinctions, the distinction between permanent and impermanent materials, and between formal and informal materials.

The use of one or the other of such broad classifications should be determined before the prospective builder begins to worry about details.

Permanency in building materials is a relative term, since the all-wood house,

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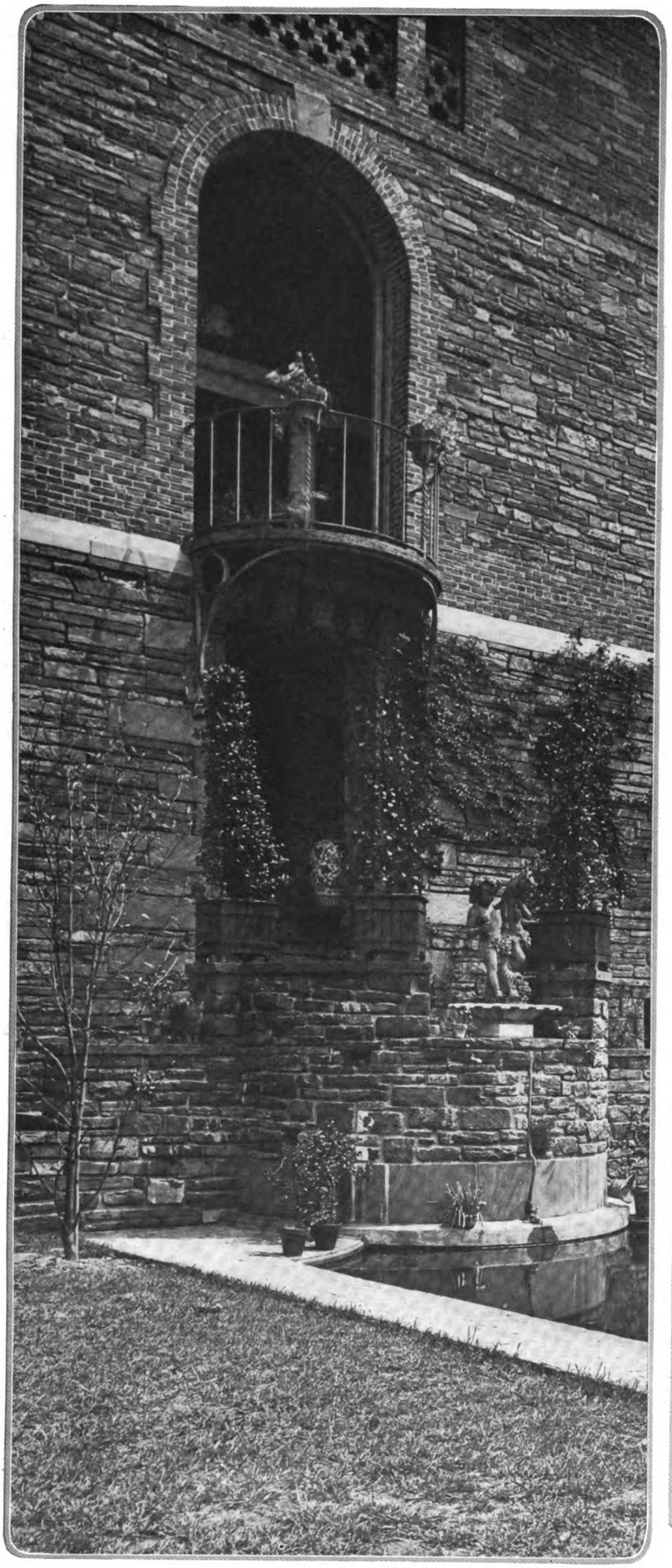

With a wall construction of brick and stone masonry, which seeks an effect of colorful informality, such a hooded doorway as this exists on friendly terms. From the house of George Howe, Chestnut Hill, Philadelphia; Mellow, Meigs & Howe, architects

properly built and properly cared for is known to have lasted over two hundred years. Many, indeed, of the earliest New England houses have lasted longer than that, without proper care. The real distinction, as related particularly in dollars and cents, is better expressed by the term maintenence cost, as represented by repainting, re-roofing and other replacements.

Certainly the all-wood house is best when it is all of wood. A slate roof, for instance,

On the garden size of Mr. Howe's house the combinations of materials have been most skilfully and interestingly handled. The prevailing color in the ledge stone masonry is a dull dark red

Stucco and brick make one of the happiest mixtures; in color and texture they play perfectly into each other's hands. From the house of Dr. L. F. Barker, Guilford, Md., E. L. Palmer, architect

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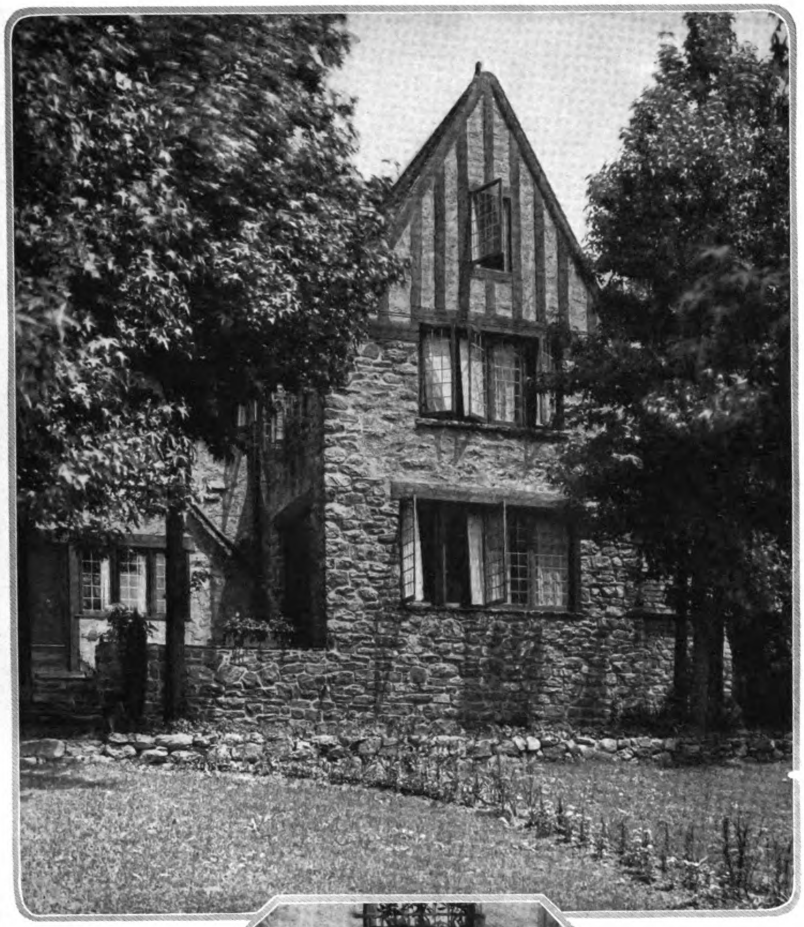
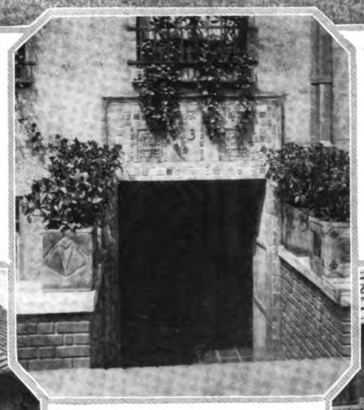


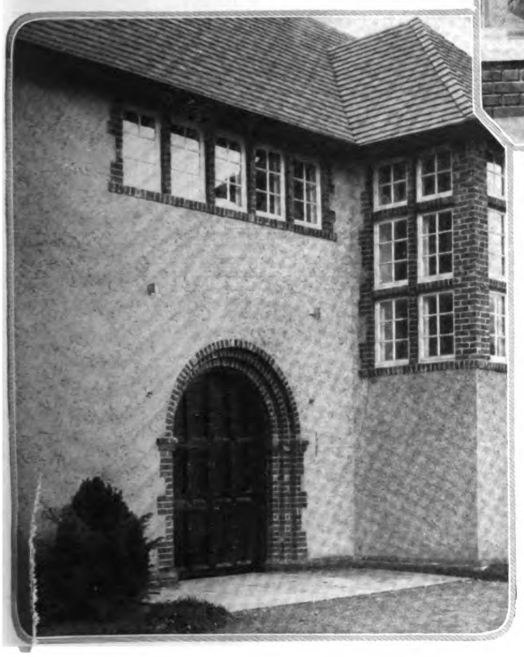
In the house of Vernon Radcliff, Pelham, N. Y., S. F. Hunt, architect, stone, timber and stucco are joined.

is inappropriate and out of character, as also would be the introduction of leaded casements or incidental iron work. "The white house with the green blinds" will always be an American ideal, and a worthy ideal, too—better than many ill-advised departures in poorly done stylistic affectations. But it is its best self when it is built all of wood, and when it attempts no fanciful vagaries. Its chimneys may be of brick, or of local stone if there is a local stone

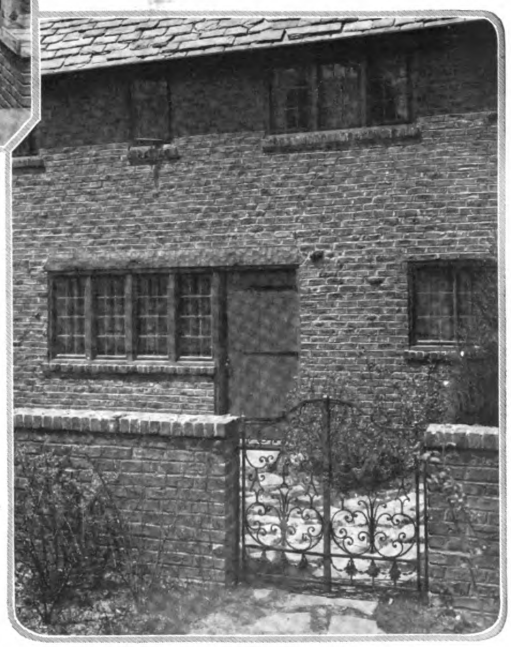
(*Continued on page* 86)



Tile in stucco is an old style that gives a delightful texture and affords spots of color. Here it is used above an entrance door



To relieve the effective wide expanse of stucco the quoins of the doorway and windows are done in brick. Leopold Stokowski, owner: Edmund B. Gilchrist, architect



With adz-hewn timbers and rough-textured brick masonry leaded casements and wrought iron are splendidly appropriate. J. W. Day, Douglaston, N. Y., owner: Frank Forster, was the architect

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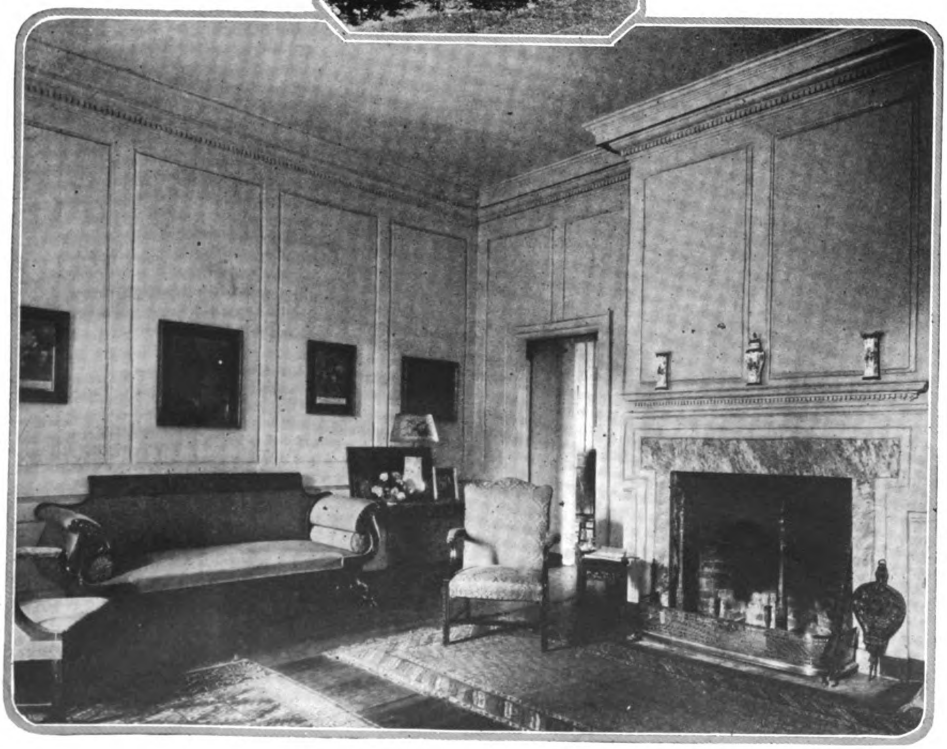
Tebbs

The ground below the house has been arranged into three broad terraces which give a certain formal dignity to the site. From the hill, West River, an arm of the Chesapeake, can be seen in the distance

The garden doorway, with its shell hood, is one of the most widely copied doorways in America. It is a thing of unusually graceful lines and spirited ornamentation, well deserving the imitation it receives

The fine simplicity of the paneling and moldings has been retained in the old woodwork of the drawing room through the various restorations which have taken place since the house was built in 1745



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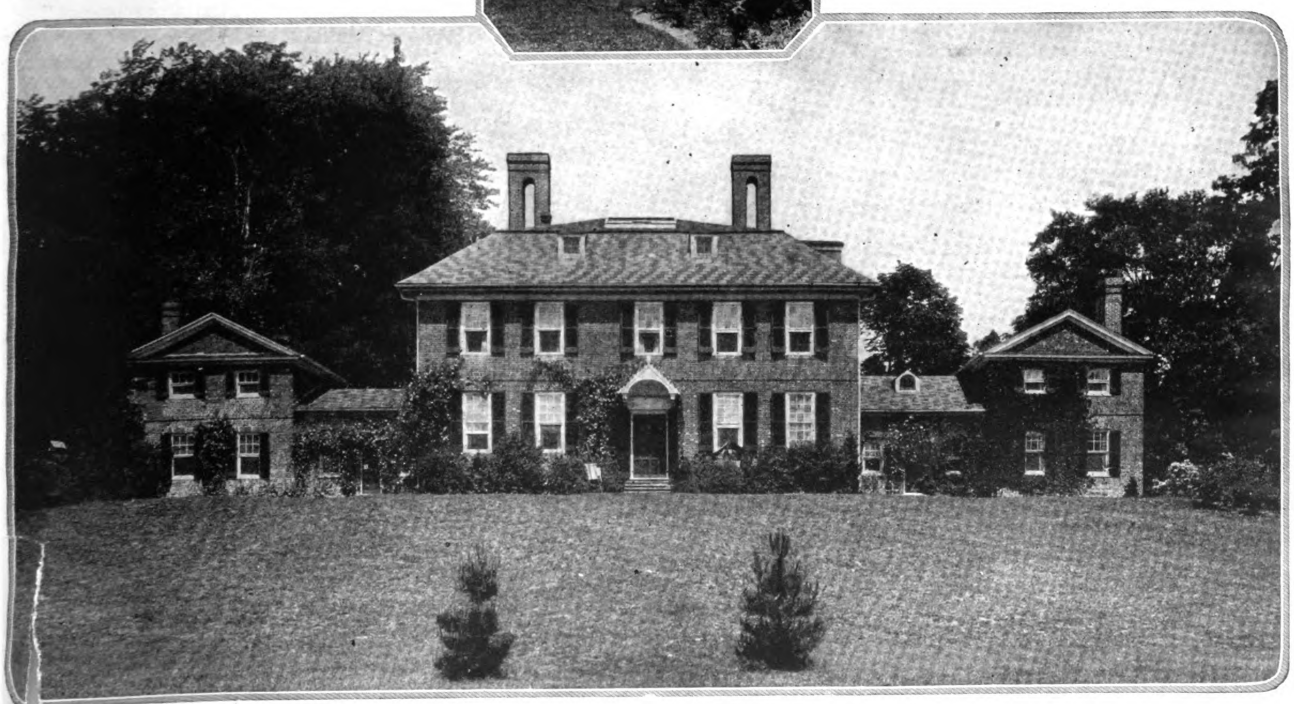
The famous portico, one of the most exquisite in Colonial architecture, has a carved cupid in its tympanum represented in the act of throwing roses down upon the guests mounting or descending the broad steps

When Tulip Hill was built, nearby Annapolis, still one of the most beautiful, was one of the most important cities in the Colonies. The house gets its name from the heavy grove of Tulip Poplars which still surrounds it

TULIP HILL

WEST RIVER, MARYLAND

Like other Colonial chimneys these are arched, but unlike most these have been built parallel to the length of the house instead of to the width, as is usually the case. Their bases in the cellar are 6′ square



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GARDENS AS REAL ESTATE

The Foremost Agents For Country And Suburban Properties Figure The Value Of A Garden

THERE are several lights in which you can consider the making and maintenance of a garden.

You can consider it a sport, a game played with the elements as opponent, a game full of chance, rife with beauty and exacting of one's intelligence, a game that affords both health-giving exercise and abundant returns for endeavor.

Or you may consider it an art, in which colorful and changing pictures are made by the application of a design planted with certain combinations and groups of trees, shrubs and flowers. An art it undoubtedly is, an ancient, friendly and universal art.

You may consider it a traditional pastime that, in your generation, you will carry on as your forebears did before you. In England and France many people garden not only because they like it, but because gardening runs in their families. This is an estimable way to consider gardening; a man might leave his sons a much poorer heritage than the gift for making plants thrive and bring forth their increase.

You may consider it as one of the elements in the rounding out of an effective full life. The world we live in is a very complex, many-sided existence. If we would live an effective full life, we have to discriminate, to choose and pick our points of contact. To ally all our interests with ephemeral affairs creates an unsatisfying existence; to ally them with ancient, beautiful and lasting affairs, brings contentment, tranquillity and the sense of achievement. The making and maintenance of a garden is an ancient pastime; it is, as we have seen, full of beauty, and it gives lasting satisfaction. But did you ever consider a garden from that peculiarly American viewpoint of dollars and cents? Is a garden a good investment? A factor in real estate values?

With the view to arriving at the value of a garden, HOUSE & GARDEN sent out a questionnaire last autumn to the foremost agents of suburban and country real estate. The question was put as follows: "It is perfectly evident that the house with well-planted grounds is worth more from both investment and sales standpoints than one without. But how much more? Five percent, ten, twenty....?"

PRACTICALLY all of these gentlemen took the trouble to reply. The question was novel. Some wrote short replies, others wrote us brilliant, sympathetic and detailed answers. Some considered that the added value of shrubbery, a good lawn, flowers and trees, can run as high as 50%, others put it as low as 5%. In only one instance the dealer felt that it had no added sales value at all. Striking an average, well-planted grounds, in the opinion of the foremost agents of suburban and country real estate, add to the value of a property no less than 20%.

It is impossible to quote all these letters at length; our space however, permits us to give a few excerpts.

Fish & Marvin, of New York: "The proper planting around a suburban home is as much value as having the house attractively furnished when it is to be sold."

Edgar G. Johnson, of Riverdale, N. Y.: "If suburban home owners realized fully the value that trees, annuals, perennials and garden landscaping add to the values of their properties we would see, within a very short time, a radical change in most residential districts within fifty miles of any metropolis."

William Dewsnap, of New York: "A property well planted will find a much quicker sale which is worth at least 10% in the prolonged carrying charges. Then again, a property well planted will attract more customers, enabling the owner to pick his customer to better advantage, and secure a better sale price."

A. S. NEWCOMB, of Pinehurst, N. C.: "The expenditure of an amount equal to 5% of the cost of the dwelling on any lot is essential, and will add 20% to the value of the property. This amount added to that expended in the construction operations will make very little difference in the intrinsic value of a home, and it will amply repay any owner, if necessary, to cut the amount from the building cost and expend it in the improvement of the grounds. Within reasonable limits, the more planting the better. Failure to plant at all is actual extravagance."

J. J. Schwartz, of Plainfield, N. J.: "Our plan follows out that an investment of 1½% to 2% of the purchase price of a home in shrubs and flowers enhances the sale value 5%."

George M. Taylor, of Garden City, L. I.: "When you find a place with an attractive house, pretty lines, and the grounds beautifully planted, the percentage on a place of this kind would be fifty-fifty with the architect and the planting of the grounds."

Richard de B. Boardman, of Boston: "All real estate operators and speculators in Boston and vicinity often spend a certain amount of money in improvements after the purchase of estates before offering them for sale."

Blankenhorn Realty Company, of Pasadena, Cal.: 'A well planted and well landscaped place sells more quickly than the other and the owner not only gets back the money that he spent on planting, but additional profit as well."

Benjamin C. Tower, of Boston: "Flowers and shrubbery and well-planted grounds add not only materially to the value of a resident property, but very often attract purchasers."

Walter Channing, of Boston: "In the modern suburban developments, I think all the best practice provides a planting program for every house, and is just as necessary as the porch, garage, electric lights and gas."

Henry W. Savage, of Boston: "There is no question in our minds that a home surrounded by either a small or large amount of grounds well landscaped, and after planting has been done are well kept, is a much more salable home than one without."

Warren Murdock, of New York: "The fact that the shrubbery is there might make a difference between making a sale or not."

Ladd & Nichols, of Greenwich, Ct.: "A prospective purchaser would no more consider buying a fine home without proper landscaping than he would consider buying a Fifth Avenue mansion with an old stoop and weather-beaten doors."

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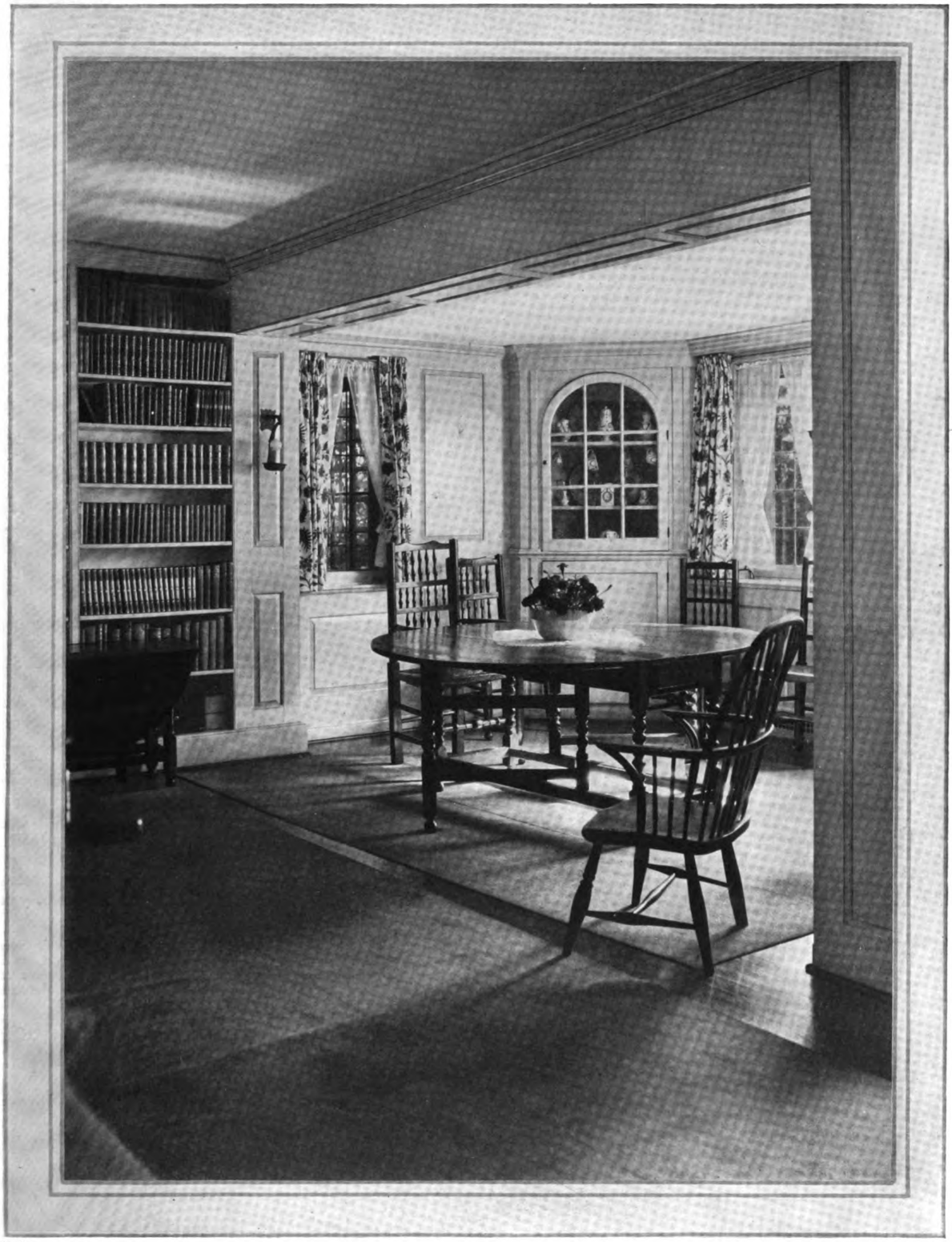

Tebbs

EATING IN THE PRESENCE OF BOOKS

In the dining room of old houses it is not unusual to find a shelf of books, which give both intimacy and dignity to the meals. But even better than eating in the presence of books is punctuating the meal with reading—a verse of Amy Lowell with the soup, a dash of Boccaccio with the entrcé, a page of Charles Lamb with the salad, a poem of Burns with the sweet. These are the thoughts which occur to us when we look into this dining alcove situated at one end of the living room in the home of J. Averell Clark, at Westbury, Long Island. Peabody, Wilson & Brown were the architects

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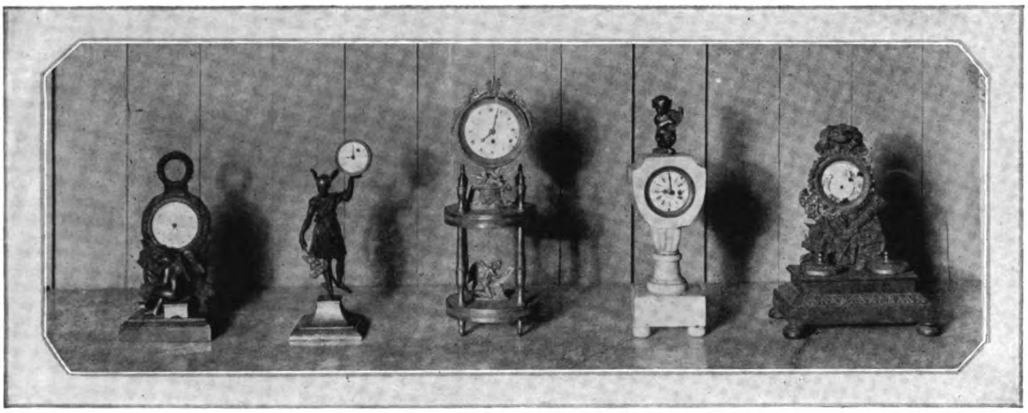


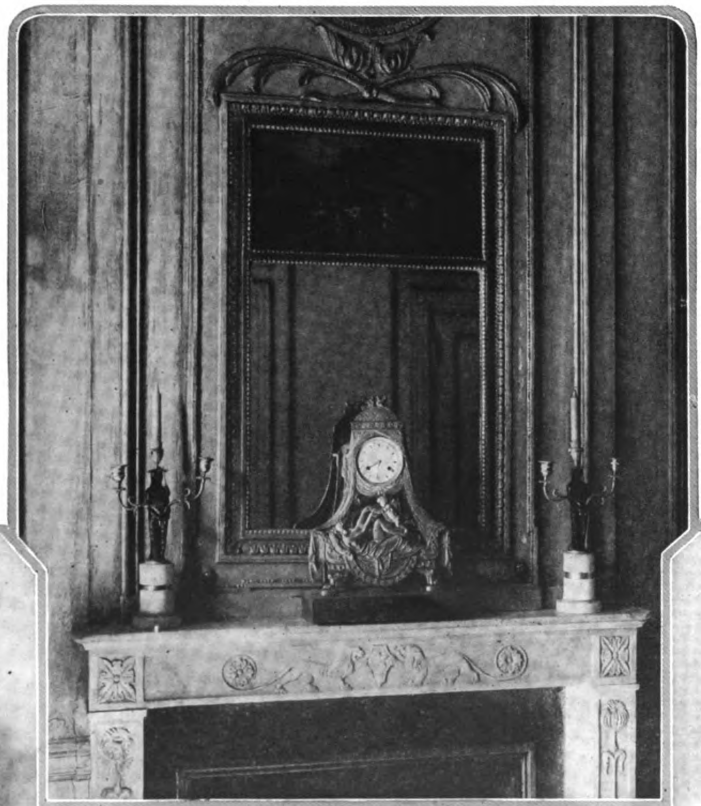
Reading from left to right along this row of old clocks we have, first an Empire watch holder in bronze and gilt; then a Louis XVI in bronze and gilt; next, an ornate Louis XVI gilt clock; then a white marble and bronze Empire clock; and finally, another Empire watch holder. Courtesy of Wood, Edey & Slayter

COLLECTING OLD CLOCKS

A Fascinating History is Written in the Development of Timekeepers from the Periods of Their Early Beginnings

STEWART RANKIN

TIMEKEEPERS as distinguished from clocks go back to fabulous antiquity. There were Clypsydrae, which measured time by the fall of water; there were the sundial and the sand glass. All these marked the hours silently, whereas the clock began as a bell. The word "clock" in most European languages signifies "bell," and in all early clocks it is the salient feature. The bell preceded the dial by many years, rung first by hand, according to the sun, to call folk to prayers or to meals. This plan was superseded at the end of the 13th Century by clockwork figures known as Jacks, which struck the bells by mechanism. French and German workmen of the 16th and 17th Centuries lavished skill and ingenuity on these grotesques—a dog, for example, sitting gruesomely alert,



This type of Louis XV ormolu clock with heavy moldings was much copied during the Georgian period

An ornate and essentially French clock of the time of Louis XVI, done in blue enamel with elaborate gilding

A characteristic Empire clock in bronze gilt flanked by Empire candlelabra in bronze and gilt comprise this mantel grouping. With its paneled background and inserted mirror it makes an ideal decorative unit for a drawing room of French design. Fakes, Bisbee & Robertson, Inc., decorators

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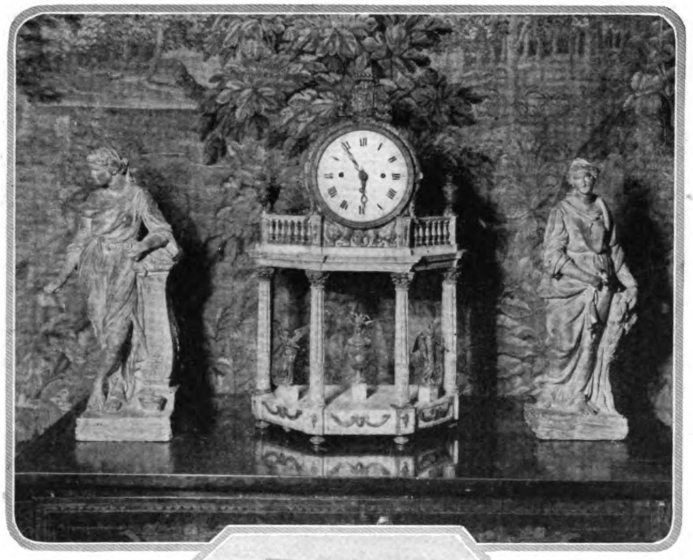
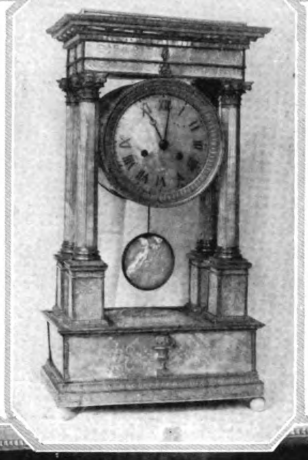
The Bracket or Table clock was an early form. This example, in a tortoise shell case, is from the 17th Century



The Italian marble and bronze clock above, is dated "Verona, 1790." It is flanked by 18th Century terra cotta statuettes

Another example of a Bracket clock. The case is in black and gold lacquer and the dial face is richly decorated



Classical Empire influence is seen in the clock to the left. The case is made of mother of pearl with ormolu and gold mounts

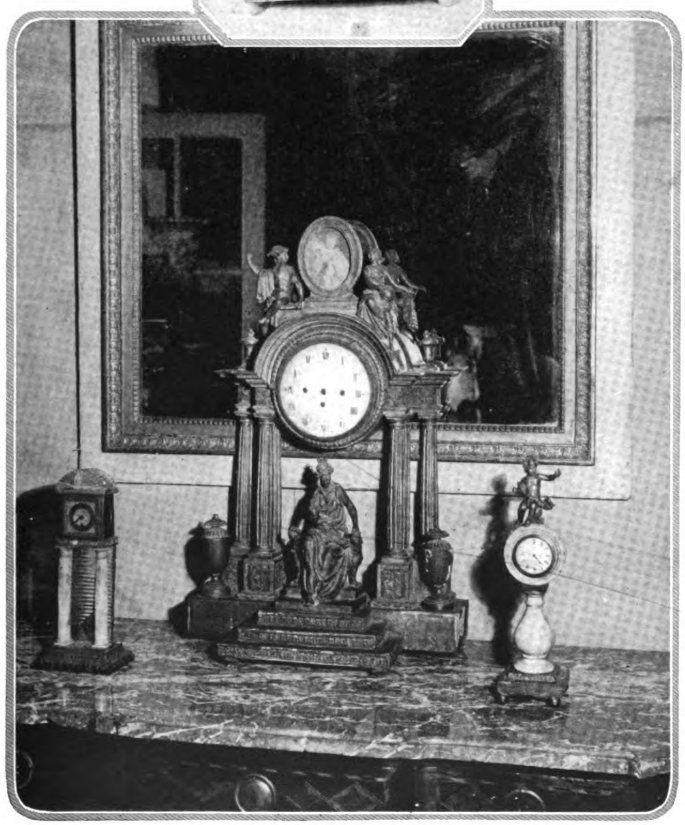
rolling his great red eyes as each second passes, and opening his jaws as the hour strikes, birds that sing. Bacchus drinking out of a bottle, and strange developments of sacred themes. However, freaks then, as now, were exceptional, and the domestic clock was being steadily evolved from the turret and monastery clock, its precursor.

In the 16th Century clocks of moderate size were already being made for those who were wealthy enough to afford such luxuries. They are known as table or portable clocks, and the majority are of German or Dutch origin. In size they vary from about a foot in height to a few inches, but large or small, each is finished with marvellous skill and elaboration. These early table clocks are very scarce, the museums have got the best of them. The simplest are shaped like square, octagonal, or round boxes, with the dial set horizontally on the top. Balusters of steel or brass enclose panels of gilded bronze or iron or some other metal. Beautifully wrought decorations, chased, pierced, and engraved, adorn them; and sometimes have damascening in silver and gold. Others are drum shaped, opening at the lid like a watch; they were known as clock-watches, but these charming things are like neither the one nor the other, according to modern ideas. To these simple forms a perforated or pierced dome enclosing a bell was soon added, and the practical improvement became a characteristic and decorative feature.

The majority of these portable clocks were made in Germany; Augsberg, Nuremberg, and Ulm were famous clock-making centres; a pineapple is the Augsberg mark; an N in a circle indicates Nuremberg, and a Bear marks Berne, from whence emanated curiosities and freaks. In many unmarked pieces the style clearly indicates a Teutonic origin. The variations of this pattern observed a certain similarity which may be roughly outlined as an oblong or square body from which rises a dome perforated to emit the sound of the bell it covers; some strike the hour and some each quarter as well. From this model the Lantern or Birdcage clock was developed almost a century later in England; it had an immense vogue, and continued to be made down to the time of George II.

The Lantern or Birdcage clock—so-called on account of the shape—was either set on a bracket or hung on the wall from a nail; the large bell itself formed the dome, which was not covered as in the earlier manner but merely crossed by

(*Continued on page* 94)



In this grouping the middle clock is a Directoire that to the left an 18th Century French clock in marble and brass; and the right, an Empire in marble Wood, Edey & Slayter

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M. E. Hewitt

"Shag-Bark Shade," the home of Calvin Kiessling, at New Canaan, Ct., was an old farmhouse of forbidding lines now remodeled into a comfortable, picturesque and architecturally pleasing country house. By removing partitions large rooms were created. This shows the dining room, whose door leads out to the garden in the rear of the house

THE REMODELED HOME *of an* ARCHITECT

The living room, once two rooms, occupies the west end of the lower floor. A fireplace set in the middle wall has been enclosed with cupboards and books and a settle to make an ingle nook

From the dining alcove shown above extends a long room with a cavernous fireplace. Stairs wind up from this to the second floor. In the remodeling all the old paneling was carefully preserved

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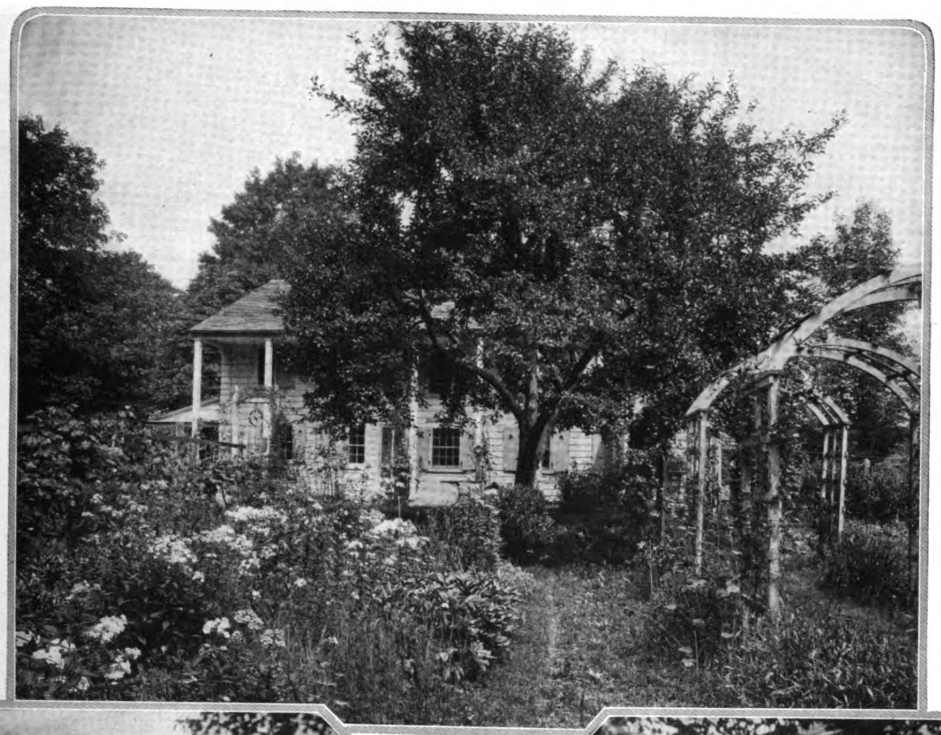
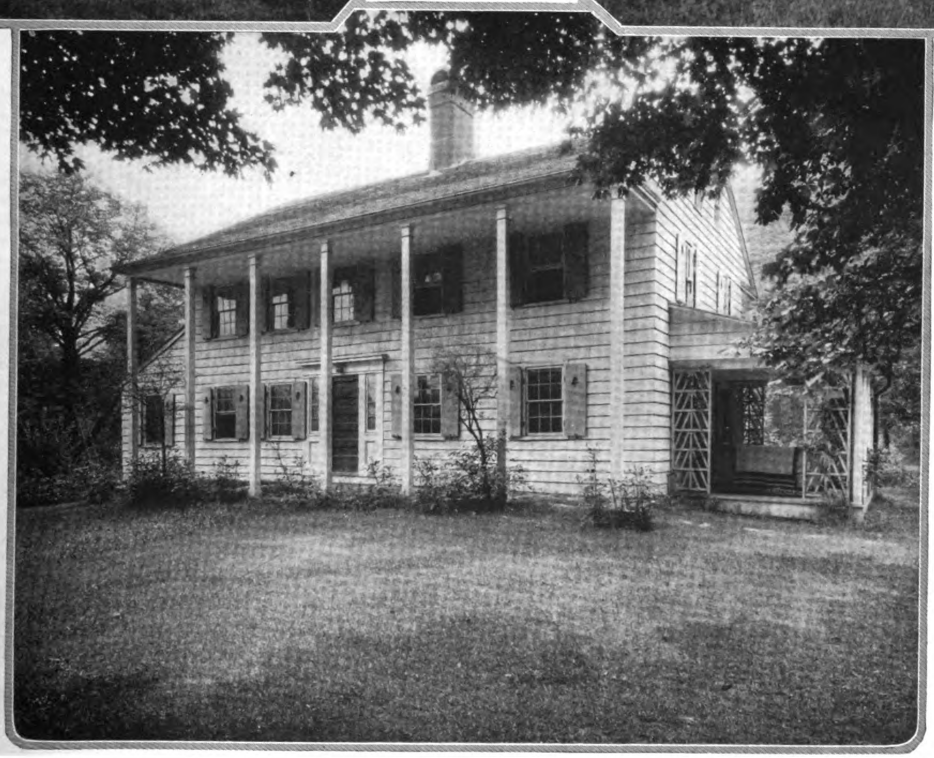


The garden lies behind the house, an informal planting of old-fashioned flowers on one side the grape arbor, and the vegetable garden on the other side

The rear of the house before remodeling. Mr. Kiessling merely extended the roof in front and rear and supported it with tall columns. Windows were enlarged and added



The front of the house before remodeling. The before-and-after views of this house show how simply an old place can be remodeled by using some architectural study

The front of the house as remodeled. On one side was thrown out a kitchen wing and this was balanced by the ront porch that was moved to the side

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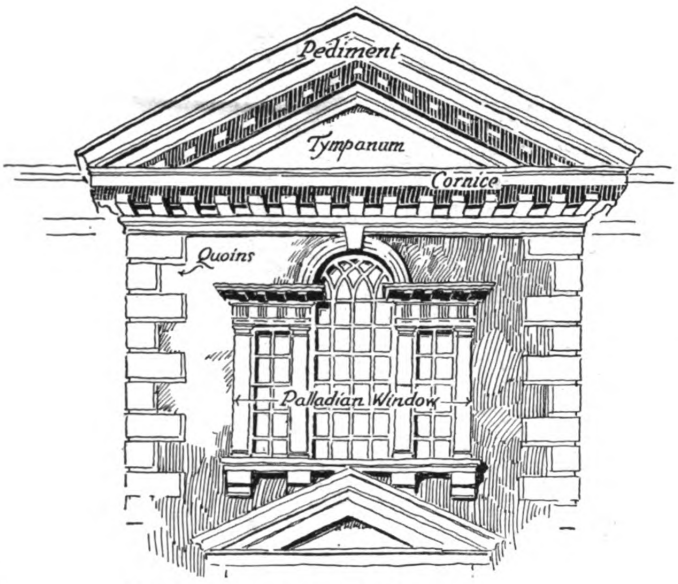
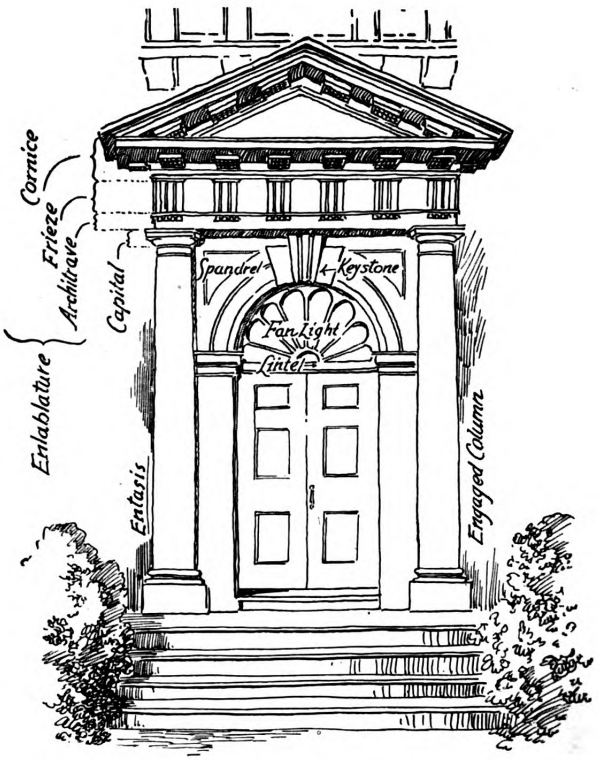
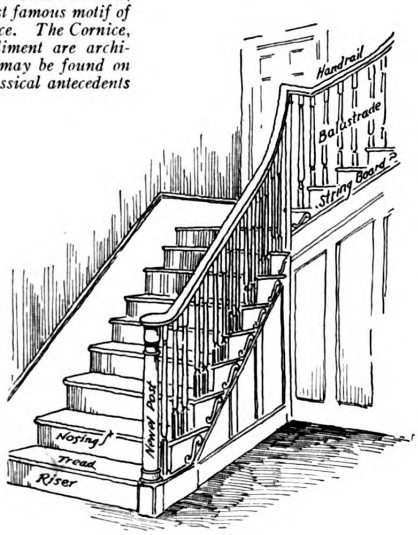


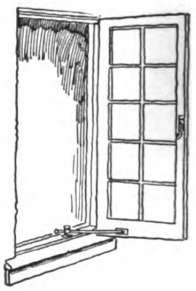
In this characteristic bit of Georgian architecture one of the most important elements is the Palladian window, adapted from that most famous motif of the Italian Renaissance. The Cornice, Tympanum and Pediment are architectural forms which may be found on any building with classical antecedents



This Georgian doorway, based on the Roman Doric Order, contains many of the significant features of the classical portico. The Entasis of a column is the slight swelling, greatest about one-third the way up, without which the sides of the column would appear hollow

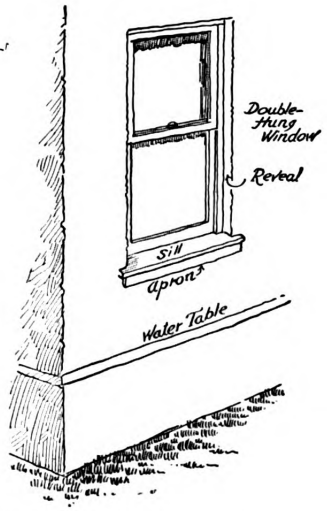


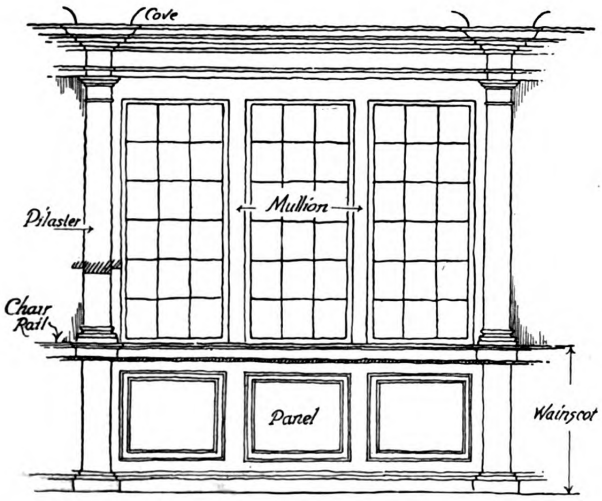
The various parts of a staircase are so aptly named that one should experience no difficulty whatever in remembering them. What could the Tread be but the Tread, the Riser but the Riser, or what else the Nosing?



Casement Window

The two most usual types of windows are the casement and the double-hung. One swings on hinges, and the sashes of the other slide up and down in grooves with the aid of concealed weights. The named parts are the same in each





A view of three casement windows from the interior of a formally treated room shows many of those parts of the wall's construction and ornaments whose names are often in doubt. Just below the Cove is the Cornice Moulding

SOME ARCHITECTURAL TERMS EXPLAINED

Drawings by J. M. Rosé

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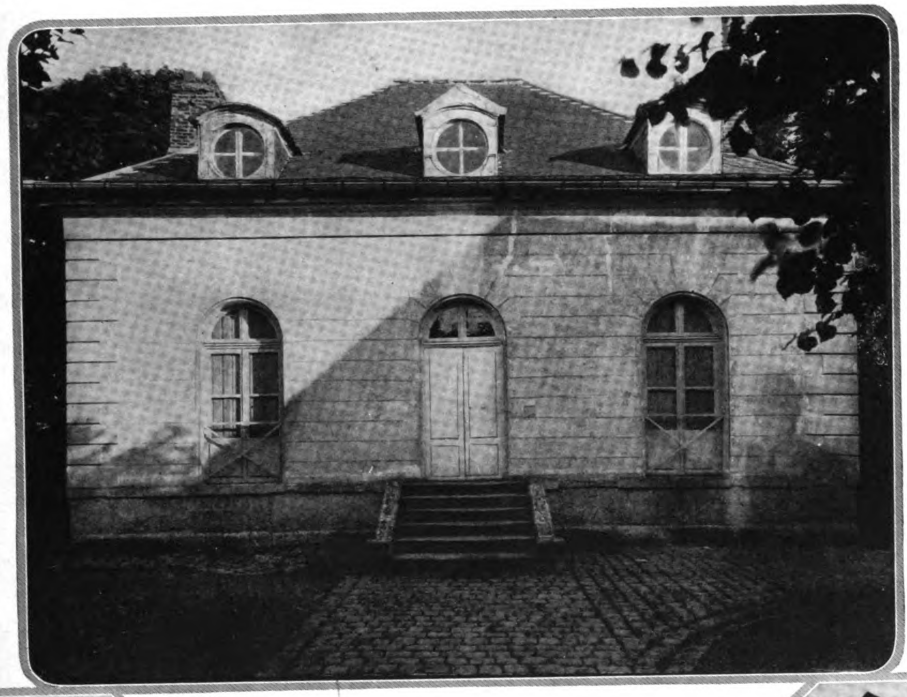

The unusual feature of the dormers in this Directoire house at St. Nom-la-Bretèche, France, is that the rounded windows are casements. The spandrels are solid and are hid behind the circular trim of the opening. To give variation, the middle window is peaked

THREE PAGES *of* UNUSUAL DORMER WINDOWS

In some old English houses it is not unusual to find dormer windows with glass cheeks. These increase the light entering the rooms under the roof and can be used for additional ventilation when one of the panes is hinged

Although we generally associate Palladian windows with flat facades, you occasionally find a house in England where the Palladian design is applied to a dormer. It is an interesting treatment, adaptable to Georgian types

The interesting features of the dormers on this French residence are their shallow projection from the steep Mansard roof, their variety in shape, the use of scrolls for side ornaments and the small wrought-iron balcony in the middle window. The house dates from the time of Louis XIV

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DORMERS *from* FRENCH, ENGLISH *and* AMERICAN HOUSES

A late 17th Century English brick house to which the sharp-gabled dormers give lightness and emphasize unity that might otherwise have been disturbed by the different spacing in the windows below

The corner of a house in Gloucestershire, England, showing leaded casements used in dormers and the hipped roof construction in their covering. Sides and roofs are of slate

Although these dormers have only a shallow projection from the steep-pitched Mansard roof, they have a decorative value because of the ornamental leadwork enclosing them. The house is at Versailles and was once the residence of Charles and Frances Wilson Huard

Apart from their usefulness dormers can be a decorative feature, and it is not unusual to find dormers that are not windows at all but merely applied for a decorative purpose, to emphasize the vertical lines of the window openings below them and to enliven the roof

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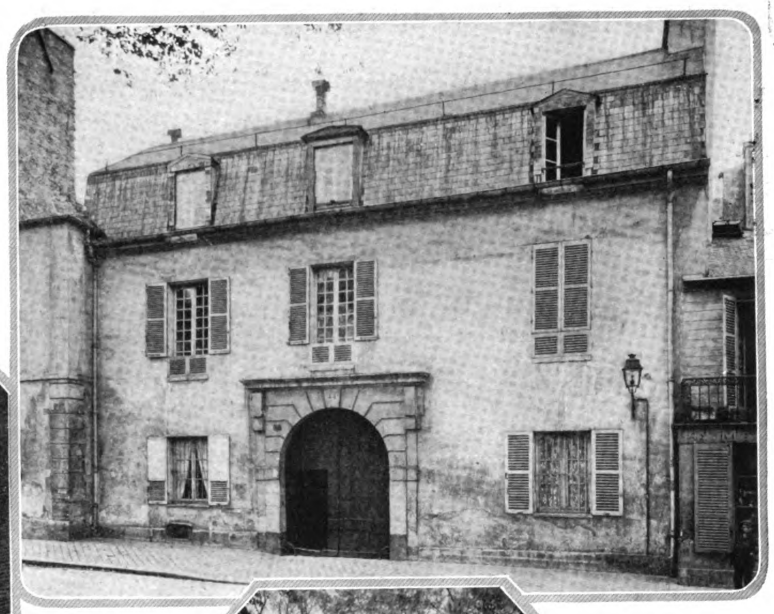
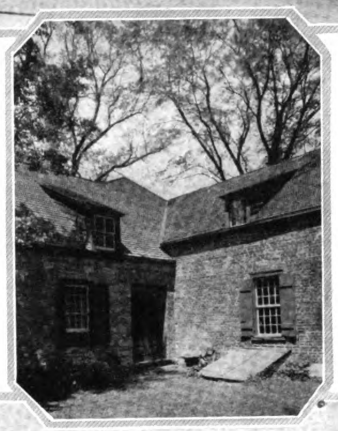
SHOWING *how* BEAUTY AND USEFULNESS CAN BE COMBINED

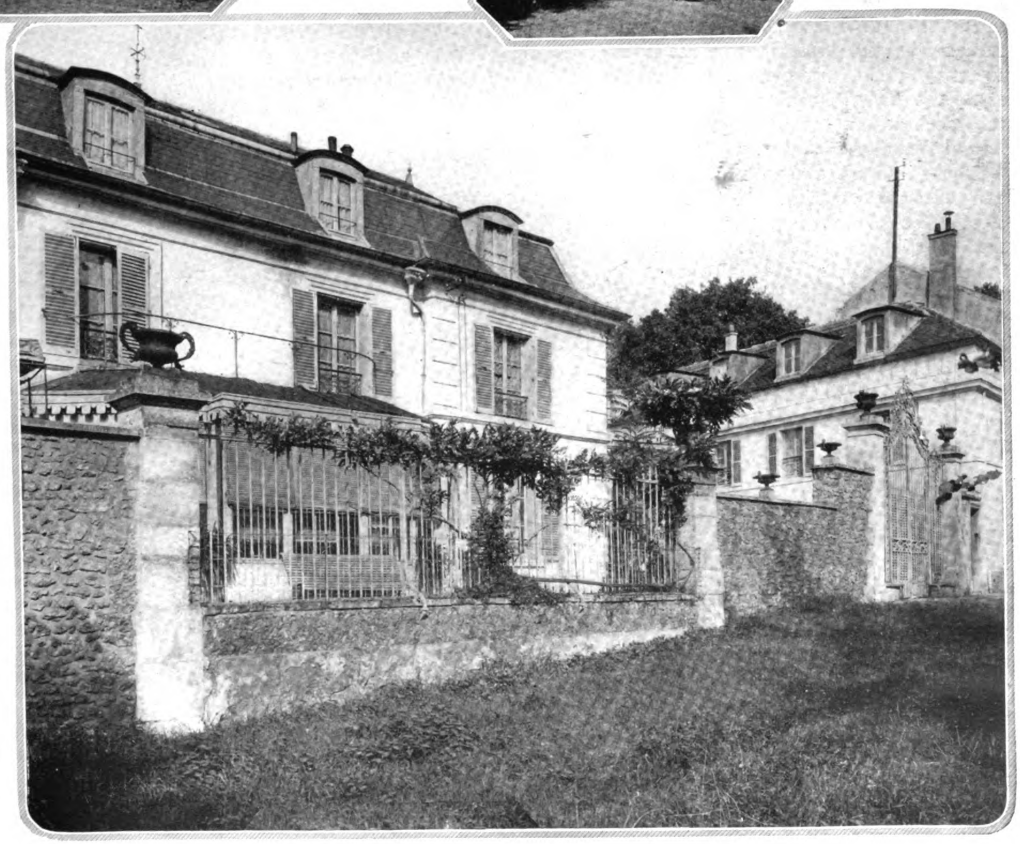


The Senate House at Kingston, N. Y. In this 17th Century building the dormers have roofs sloping upward to the pitch of the main roof. This is typical of Dutch architecture



An old house in Versailles. Note the extreme shallowness of the dormers in the steep gambrel roof, the simplicity of treatment and the shingled facing which is around the two end windows only

The unusual features of these dormers above a shop at Kimbolton, England, are their short, upward sloping roofs contrasting sharply with the pitch of the main roof, and the white large board at the top of the sides left showing to emphasize the presence of the dormer



The shallow, curve-topped dormers in this house at Viroflay, France, are partially recessed by the projection of the eaves beyond their base, the eaves running in a continuous line. An iron bar carries across each window the intersection line of roof and dormer

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MODERN NURSERIES AND COMMON SENSE

The Playroom Should avoid Patronizing Quaintness, Grown-up Humor, Sentimentality, Moralizing and Excessive Luxury

ANN REYNOLDS

THE modern child certainly has, on the whole, a better time than its predecessors of past generations. Disciplinarians of the old school deplore the coddling, the fussing, and the spoiling, which is all they see in the modern treatment of children. They are wrong, of course. If modern upbringing of children differs from the old it is merely because we have learnt by scientific study to know more about children—their bodies as well as their minds—than we did in the past. We are now beginning to know, for example, the real values of different foods; and fortified by this knowledge we feed our children rather more carefully than was the habit a generation or two ago. In the same way we have learnt to know something about the workings of the child mind; and we try to bring it up accordingly.

"MEN," said the poet, "are but children of a larger growth." And up to a point, no doubt, the statement is true. But children, on the contrary, are not men of a smaller growth. In many respects their minds are fundamentally different from the minds of adults. It is to the praise of modern educationalists that they have firmly insisted on this fact in their theories of upbringing. They have seen, for example, that it is no use trying to make a child ratiocinate and understand too early. They have realized that too much strain, too early, on the intellectual faculties is dangerous; that it fatigues the brain, and dulls the perceptive and affective faculties. The Montessori system, for example, is a system of education which begins with the tangible, the immediate, the practical—with the things, that is to say, in which a child is naturally interested—to lead on very gradually towards more abstract and purely intellectual forms of knowledge. All this is excellent and there is still plenty of room for reformation along these lines in our whole system of education.

BUT it would be out of place here to discuss the merits and defects of different systems of up-bringing. It is our intention in the present article to speak of certain purely tangible results of the modern attitude towards children, as expressed in the paraphernalia of the modern nursery. The nursery is an important room in every house, and the furniture and decoration of this room comes, decidedly, within our province. Without some reference, however, to the recent renaissance of interest in children, the typical features of the modern nursery—furniture, decoration, equipment—are not easily to be understood.

LET us first deal with modern nursery furniture. This is generally worthy of high praise. For it is constructed with careful thought to children's physical well being, and to their peculiar habits of mind. The best modern nursery furniture is, for example, without sharp corners; a source of frequent and painful accidents is thus avoided. The chairs and desks at which the children themselves sit for any length of time are thoughtfully made to provide the best possible support for the child's spine, and to ensure the greatest possible repose while the child is seated. Moreover, these miniature tables, chairs, and desks which are to be found in the modern nursery are extremely satisfying to the child mind, which has a strong sense of property and independence, and which likes to think itself "monarch of all it surveys." Esthetically, too, this furniture is generally good, being solidly and simply made to stand rough wear. It it only, as we shall see, when decorative "frills" are added, that it becomes unsatisfactory.

THAT solicitude for the welfare of children which has made modern nursery furniture so excellent has had a precisely contrary effect on modern nursery decoration, toys, and, to some extent, on children's books. There are several reasons, all deriving from a praiseworthy interest in children for hell, as the proverb says, is paved with good intentions for the unsatisfactoriness of nursery art at the present time. Some of it, to begin with, is a greal deal too sophisticated for children. This applies especially to the expensive toys and sumptuous books of which we see so many nowadays. Children do not want elaborate and highly finished toys or pictures to play with or look at. They like simple and, so to speak, symbolical things on which their imagination can embroider. Many nursery accessories err in over-complication. We would even discommend some of those nursery papers and friezes covered with animals. The mere number of figures employed in such decorations is often excessive, disturbing the child's mind. It is much better to leave a nursery plain than to load the child's mind with complicated images.

IT is precisely the realization that children do not like things too complicated and sophisticated that has led certain exponents of nursery art to err in a different direction. Perceiving that the child, when he himself turns artist, makes no attempt to reproduce what he sees realistically, but distorts everythingaccording to the impression made on his emotions by the object—thus, the eye is always magnified in a child's drawing and the ear generally left out, the eye being obviously the more striking and impressive feature—perceiving this, these purveyors of nursery art think fit to provide children with figures deliberately distorted, not according to the childish emotional logic, but in accordance with their own grown-up ideas of the comic. Hence these revolting toys, picture books, ornaments, nursery papers and the like, which are bought for children, not because they like them or understand their humor, but because they amuse the grown-ups. It is only a rare man of genius who knows how to get inside the child's mind in such a way that he can produce works of art which are precisely what children would produce if they had the necessary skill of hand and experience. Edward Lear of the Nonsense Books was such a genius.

BUT perhaps the most unpleasant form of nursery art is that inspired by those who like to sentimentalize over children. From these people emanates that dreadful phenomenon known as quaintness. The amount of conscious quaintness that exists in the world at the present time is something formidable. Inspired, as usual, by the best possible intentions, this type of nursery art is quite incomprehensible to children. For to appreciate quaint sentimentalities about children one must be a grown-up able to patronize the child with one's protective sentiment and one's humor.

AT the end of all this we come to the conclusion that the best-decorated nursery is the least decorated. A room painted in bright cheerful tints; furnished with simple and hygienic furniture; adorned perhaps, with a few perfectly straightforward and unpretentious pictures, preferably of animals, in which children have all the savage's sympathetic interest; stored with the simplest and least complicated toys—that is surely the ideal nursery. Patronizing quaintness, grown-up humor, sentimentality, moralizing and excessive luxury, all these qualities, so frequently seen in modern nurseries, are things which should be very carefully avoided.

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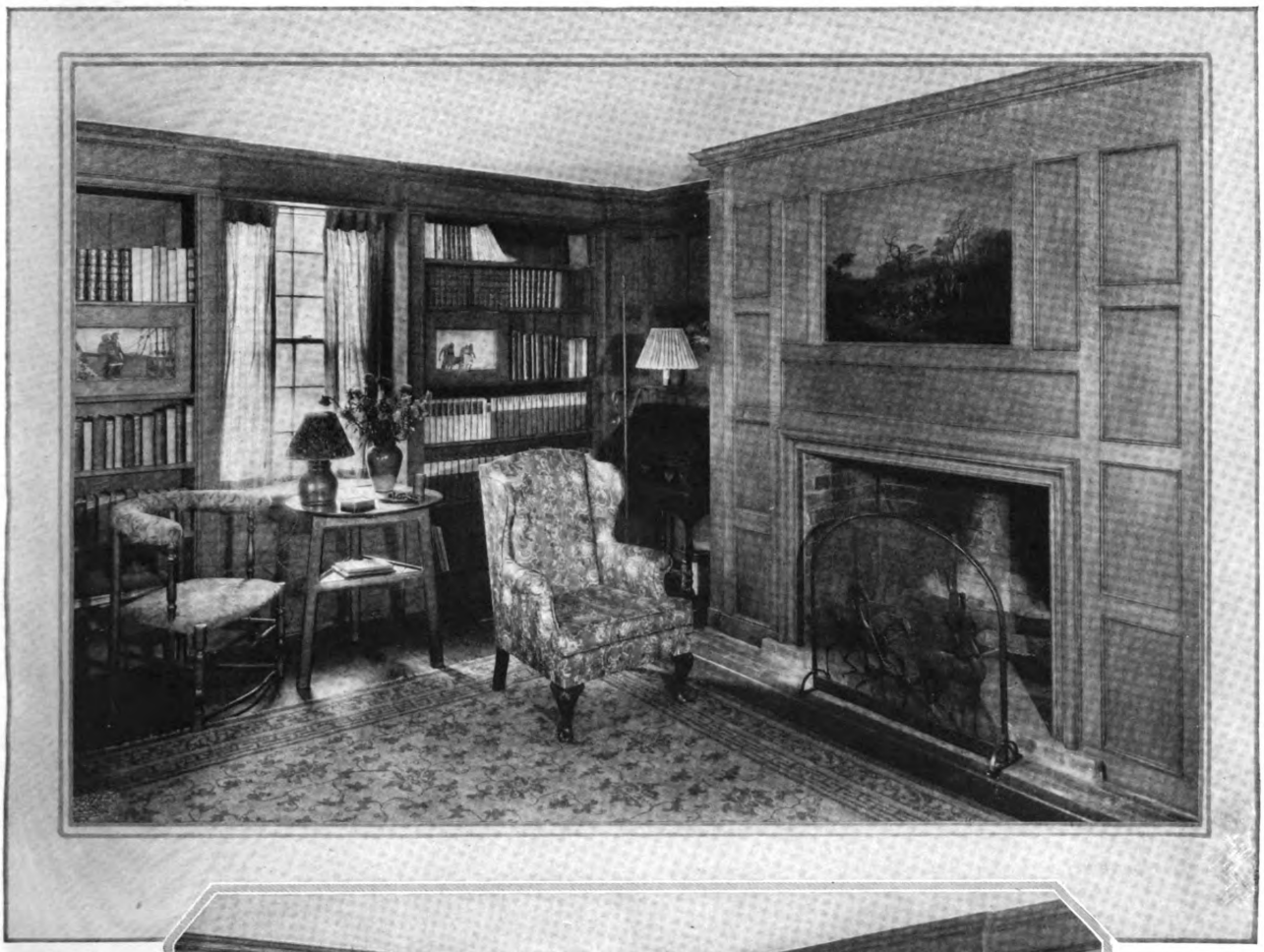
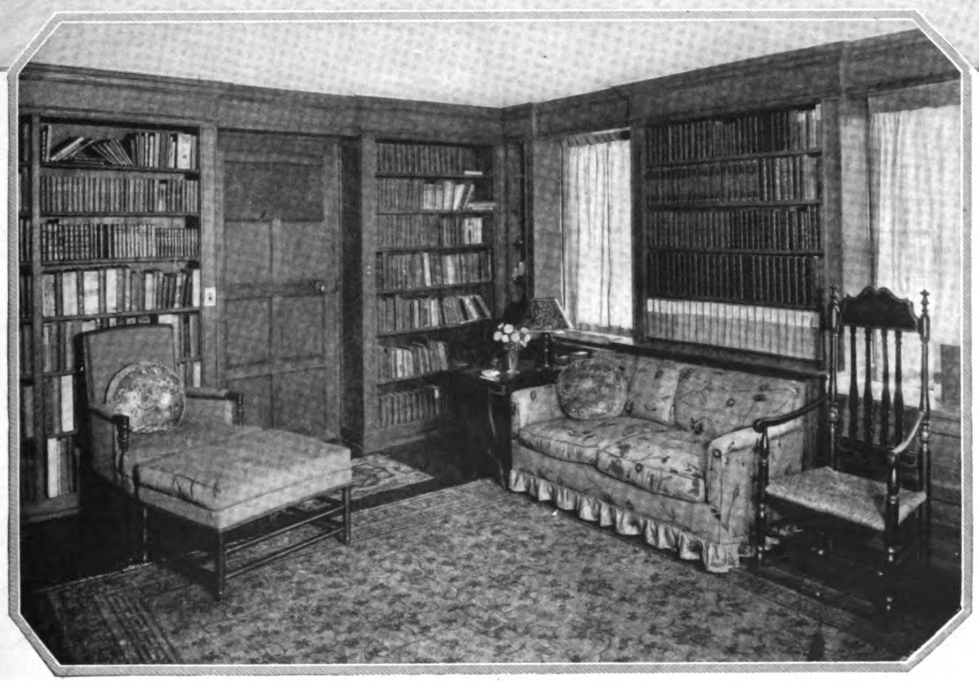
A LITTLE PORTFOLIO OF GOOD INTERIORS



M. E. Hewitt



The photographs in the Portfolio this month are of a remodeled farmhouse, the home of William C. Langley in Syosset, Long Island. Above are two views of a charming small library furnished with an interesting assortment of early American and Normandy furniture. The original old paneling has been retained and makes a simple and dignified background for the many books and two pirate groups by Dwight Franklin set in shadow boxes in the wall

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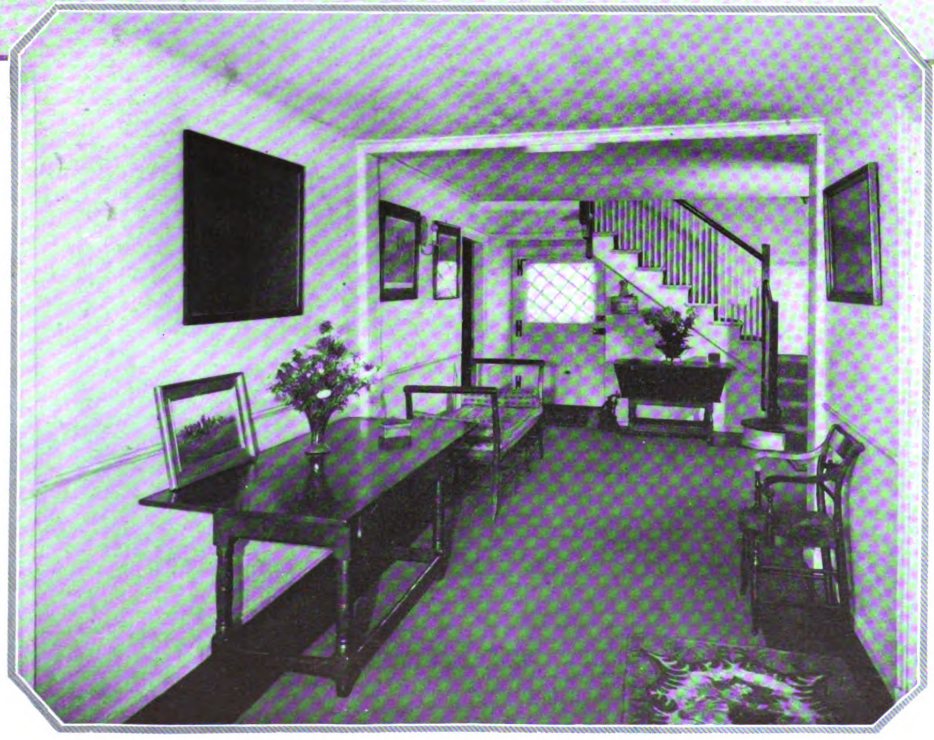
M. E. Hewitt

This delightful dining room with its spacious bay window was built around an old French scenic paper in grisaille. The gray woodwork tones in with the background, while copper hued satin curtains and yellow chair seats add color interest. Nancy McClelland, was the decorator



A wide entrance hall was made by knocking out a partition. This runs the length of the house and is one of its most attractive features. Interesting examples of early American furniture, wrought iron hardware and a colorful old hooked rug help establish the atmosphere of the period

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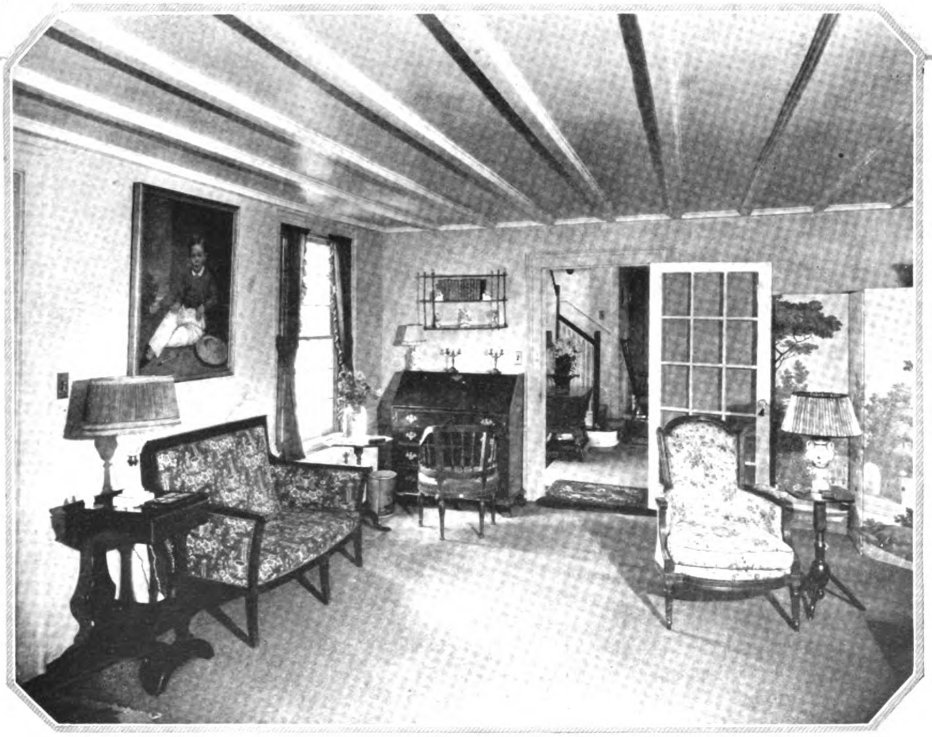
M. E. Hewitt

Interesting features of the long living room are the old oak beams taken from a barn and the paneled inglenook with seats on either side of the fireplace. The curtains and coverings of the chairs are of glazed chintz with mulberry in the design. Decoration by Cowtant & Sons, Inc.



In a small reception room, simple French furniture upholstered in old chintz has been successfully combined with early American pieces. The walls are turquoise blue with white trim and the curtains dull red silk. The lampshades are bound in red. Decorations from Nancy McClelland, Inc.

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THE FACTORS IN HEATING A HOUSE

Heat Losses, the Heater Itself, the Chimney, the Heater's Operation, and Humidity All Contribute to the Success or Failure in Warming the Home

DONALD M. FORFAR

TO THOSE of us who, either from necessity or possible desire, in some few cases, remain in the north throughout the winter months, the heating system is head and shoulders above everything else in point of importance, and the high fuel prices which have prevailed throughout the past few years have intensified this importance to the *nth* degree.

Before going into the various kinds of heating systems, however, I wish to bring out certain fundamental points which are common to all systems, but which are not generally understood or takenin to account by the layman:

FIRST—The Heat Losses:
Heat which is lost from any building may be divided into (a) that heat which passes by conduction through the building structure, (b) that heat which is lost due to air infiltration, and (c) that heat which may be lost due to warming air purposely introduced for ventilation. All of these losses increase in direct proportion to the difference in temperature between the inside and outside air. The loss sustained under (b) above is dependent, too, on the tightness of the building structure, especially around doors and windows. Exposed position with reference to strong windows is also a very important point.

Now, the greatest temperature difference which may be expected to prevail at some time during the winter months varies, of course, with the locality, and the home-builder wants to be sure that the plant he installs is sized to meet the maximum requirements. The exact figuring of heat losses is quite a technical problem and most heating contractors use rule of thumb methods which have, through long usage, proven applicable to their particular locality. Such rule of thumb methods are generally so derived that they are always on the safe side and, hence, if lived up to by the heating contractor, will result in safe sizing throughout. Engineering offices in general use a more exact method of figuring heat losses based on very carefully conducted experimental tests.

SECOND—The Heater:
The heater (warm air furnace, steam or water boiler) must be of adequate size, both as to grate area and heating surface for the total heat loss it is to supply. Remember that the firing periods in a house are from 5 to 8 hours apart, depending on the severity of the weather. Be sure, therefore, that the fire pot has sufficient capacity to hold the necessary amount of fuel to carry over this period. Practically all house heaters are rated and fire pots proportioned on the anthracite coal basis for 8-hour firing periods. If, either through necessity or desire, the owner figures on using coke, soft coal or briquetted coal, it will be necessary to either decrease the time between firing periods or select a larger sized heater with proportionally larger firepot.

THIRD—The Chimney.
See that the chimney is of adequate size, both as to cross sectional area and height. Cross sectional area determines the capacity and the height determines the intensity of the draft. Round or square flues are much more efficient than a rectangular flue.

Without a proper sized chimney the best heating system in the world will refuse to function satisfactorily. This trouble always makes itself evident in severe weather just at the time heat is required. To get more heat you must burn more coal. To burn more coal you must supply more air through the fuel bed and dispel greater volumes of the waste products of combustion through the chimney. The chimney should always extend well above the highest ridge of the roof and be located such that the top be not too near any adjacent tall object. Also avoid using a long length of breeching between the heater and the point of connection to the chimney.

Another point to be kept well in mind is the necessity of a chimney design which will eliminate, as far as possible, any fire hazard. It is a matter of record that between 40% and 50% of all the losses in dwelling houses are due either to defective chimney flues, defective connections between heating and cooking apparatus and flues or defective heating lighting or cooking appliances. Therefore, when the matter of chimney is under consideration, bear the following points in mind:

(1) Build from the ground or basement walls up through the building to point at least 3′ above highest point of roof.

(2) Foundation should be laid on firm ground, using concrete, brick or stone, total area to be not less than twice that of the chimney (outside dimensions).

(3) Use fire clay sleeve jointed flue lining and not sewer tile or terra cotta.

(4) Provide protection for any wood parts of building adjacent chimney walls by means of air space and sheet asbestos board. In no case should any woodwork be built into the chimney.

(5) Where chimney rises more than 5′ above the point where it comes through the roof, provide secure bracing from at least three directions by means of iron rods properly fastened down.

FOURTH—Operation.
The amount of fuel consumed in heating a home depends on several factors, some of which are within the control of the operator, and some of which are not. A great deal depends on the structure and tightness of the house itself, upon the amount of ventilation desired, etc. Under this heading of "Operation" I wish to bring out the following points:

(a) A little experimentation with different fuels may lead to economy.

(b) Anticipate the probable demands for heat from day to day and condition your fire accordingly.

(c) Clean the boiler heating surfaces at regular intervals, using one of the various types of wire brushes supplied for this purpose. Remember that only a slight layer of soot is required on the heating surface to cut down the heat absorption to an alarming degree. A prodigous amount of fuel is wasted annually due to this one factor.

(d) Locate and stop up sources of draft loss. Faulty connections between the sections of the smoke pipe and loose connection between the smoke pipe and the chimney are many times the source of loss, also ill-fitting clean-out doors. These may be made tight with a little fire clay. Other possible causes are the clogging up of the gas passages in the boiler or smoke pipe due to accumulations of soot, the clogging up of the fuel feed by clinkers or the accidental closing of the hand damper in the smoke pipe. The remedy for any of the above is apparent.

(Continued on page 88)

OF ALL the various features that go to make the complete home, one of the most important, indeed we may well say the most important, is in general given very slight initial thought or consideration. The home may be exquisite in architectural design and general treatment, a work of beauty hard to surpass, but—perchance the heating system does not function properly or the plumbing system proves a constant source of annoyance or the electrical layout evidences poor initial planning.

The mechanical equipment and auxiliaries are just as important in their relation to the home as they are to the mightiest of skyscrapers. The object therefore, of these articles is to try and deal with the whys and wherefores of the various mechanical features in a clear, non-technical manner in the hope that they may prove to be of some real help and benefit in the planning of homes. Mr. Forfar's next article, appearing in the March number, will be on "Choosing a Heating System."

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THE DECORATION OF THE REGENCY

Its Passion for Curtains and its Use of Mirrors

IN the hey-day of the Regency style, when the prodigal prince himself led the fashion, and the beau monde made haste to follow, the prevailing effect of a modish interior was a formal gorgeousness. At the same time, it must be borne in mind that the lovely style of the preceding era which reached its zenith with the Adam Brothers, was not abandoned, but ran contemporaneously, and, in some form, outlasted the Regency. It is this refined aspect of the period which is depicted in our illustrations, with the worst features of Regency decoration eliminated and the best carefully preserved, and no more appropriate setting for the furniture could be imagined.

The "New Style," however, is exceedingly interesting as a study, and something may be learnt from its forgotten splendor. The finest examples were admirably consistent at every point—architecture, furniture, and decoration; the schemes were carried out with meticulous attention to detail, and when the details were inspired by Pompeian or Egyptian motifs no pains were spared to ensure accuracy. All decorators aimed at the grand style, No one despised subterfuges and shams—whatever contributed to the appearance of splendor was adopted quite frankly. To this end, space, or the impression of space, was a first essential, accordingly we find mirrors playing an important part in the decorative scheme of the period. These were cleverly placed so as to disguise mean proportions and bring interest to dull rooms. Strips of

(*Continued on page* 98)

The home of A. E. Richardson, at Ampthill, England, has been decorated in the more restrained style of the Regency, and shows how pleasantly livable the furniture and decoration can be. These curtained windows lead to a glass verandah that opens on the garden

The house retains untouched its fireplaces and plaster as made in 1790. The chandelier in the green and gold boudoir shown here is of the Regency type. The piano, dating from 1801, is of mahogany and satinwood. The convex mirror is quite characteristic of the period

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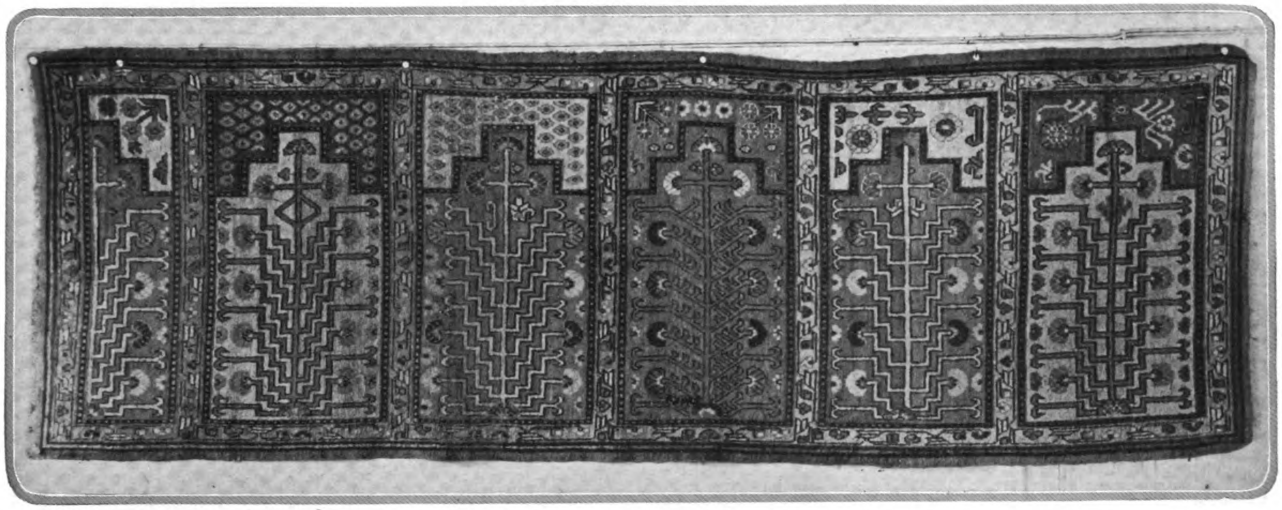

The purpose of this prayer rug is clearly indicated in its design, the field being divided into niches, one of which is appointed to each member of the family. The ground is light orange, and red, blue, and yellow are used in the niches

THE RUGS OF SAMARKAND

The Gay Colorings of Samarkands Are Seen to Good Advantage in a Neutral-Tinted Bedroom or Boudoir

A. T. WOLFE

Note: This is the fourth of a series of articles on Oriental Rugs Mr. A. T. Wolfe has prepared for House & Garden. In October he considered Khilims; in November, Kirmans; in December, Bokharas. The next article, in February, will tell the story of Ghiordes and Kulahs.

HISTORY and religion are woven into the fabric of all Oriental rugs, if one could but read the signs aright. Symbols survive long after the original significance has been forgotten, passing influences leave a permanent trade, conquests and victories cross and re-cross the looms. Clearer, plainer than in any other Eastern weave, the history of Samarkand is written in its rugs.

The old city, "Mirror of the World," lies a bare hundred miles east of Bokhara, in a land where Turkoman influences prevail, yet the rugs of Samarkand are distinguished by a marked Chinese feeling which is found nowhere else except in the rugs of Kashgar and Yarkand. With this, Persian forms are allied and blended, while the Turkoman influence is evident from the stiffened geometric forms assumed by the Persian flowers, by the width of the borders, and by the webbing which finishes the ends.

Samarkand is of fabulous antiquity, and has survived such vicissitudes as few other cities so ancient have done. It was sacked by Alexander the Great, captured by the Arabs in 712 A. D.; annexed by the Chinese Empire, and, for a time, bore the name of Sa-mokien. Then came the conquering Tamarlane, the "Scourge of Asia," who in the 14th Century made Samarkand his capital and there set up his throne. His father was chief of a Mongol clan, and to this city of Western Turkestan, already bent to Chinese rule, Tamarlane brought Chinese artists and craftsmen, and the Chinese tradition, thus grafted, took firm root.

This typical Samarkand rug has a red ground, the tree medallions, or "circles of happiness," are blue. The inner border is yellow, and the corners are marked with Chinese fret

Those were royal days for Samarkand, the arts flourished, palaces and temples were built, and gorgeously adorned. All was luxury and splendor; the rugs and carpets of that era, and for long after its passing, were superb in beauty and workmanship. After his conquest of Bagdad the Beautiful, and of other Western cities, Tamarlane brought thence the finest of their artists and artisans to give a fresh artistic impulse to his subjects. These, already bound in the Chinese tradition, rejoiced in the new and strange beauty of the Persian floral display, and strove hard to emulate its delicate profusion. Thus it came about that in the rugs of Samarkand, Persian flowers, Chinese symbols, and old Mongolian religious emblems were blended together on the

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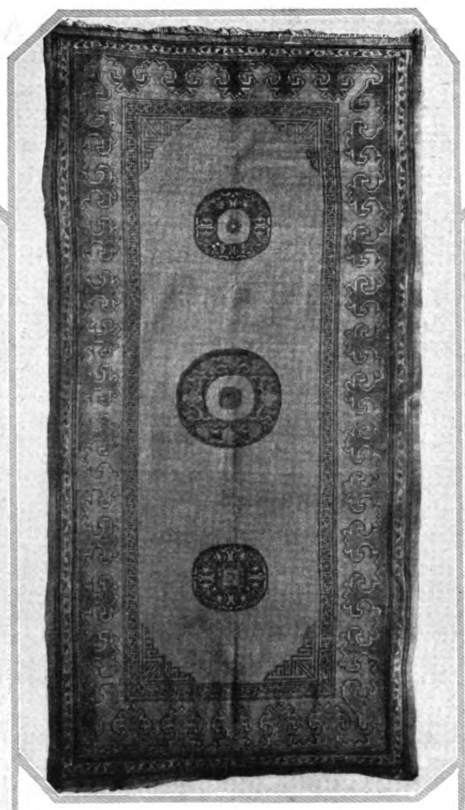
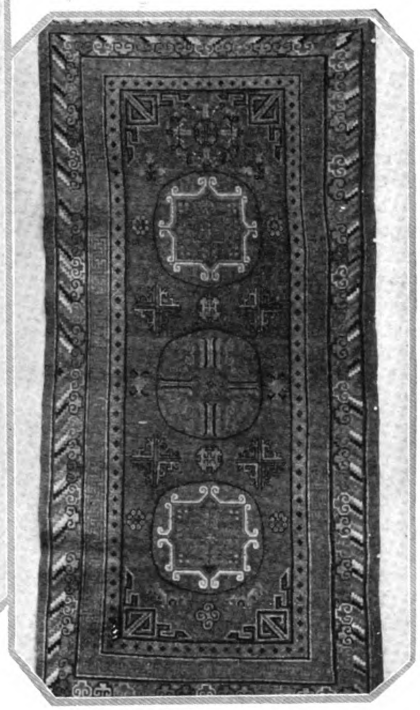
Best formality of design is found in this Samarkand. The ground is russet red, and bright blues, greens and sunny yellows appear throughout the pattern



This particularly lovely rug has a rust-red ground with deep blue medallions. Soft peacock blues and greens appear in the border, which shows a variant of the conventional Chinese design from which the Greek Key was derived



Blue medallions appear on a purple ground, and blues, greens and reds are intermingled in the design. The outer border shows a typical Chinese design

looms by workmen in whom the Turkoman feeling for simplicity and geometric form was still strong. Further, "the golden road to Samarkand" has always been a highway for caravans traveling between China and Western Asia; this continued to foster the Chinese tradition and helped to keep it alive in the succeeding generations.

The general pattern which has been thus evolved is individual, and has developed marked characteristics of its own. A Samarkand, once understood, could never be mistaken for a Chinese, a Persian or a Turkoman rug. Heavy medallions on the field are an outstanding feature, rounded, octagonal, or polygonal in form, known as "circles of happiness." If one only is used it is placed in the center; three are arranged one over the other; of five, one is found in the center and one at each corner. The field is ornamented by Chinese scrolls and butterflies, birds, dragons and fish, or some geometric design. An eight-pointed star is a constantly recurring device, so also is a stiff conventional flower with eight rounded petals. The Chinese fret, in some form, is rarely absent; when the single medallion is placed in the center the four corners of the field are often filled in with a beautifully proportioned sharp-cut fret. Sometimes an intricate adaptation of the fret is spread all over the field, sometimes a flower motive of Persian origin is used in the same fashion.

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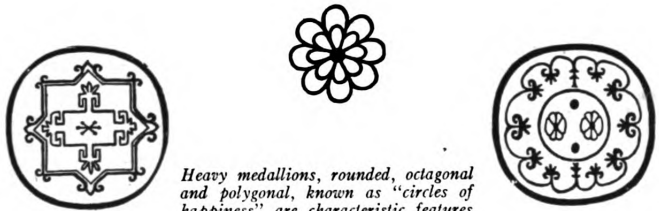
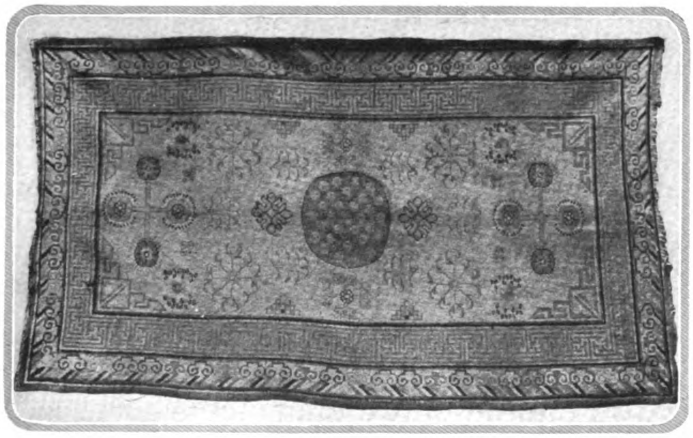


Heavy medallions, rounded, octagonal and polygonal, known as "circles of happiness" are characteristic features of Samarkands. The numbers range from one to five. An eight-pointed star is also found, likewise the Chinese fret and an eight-petaled flower



A single medallion of a faded purple appears on a pale yellow ground, and the field is ornamented by Chinese designs. The Swastika occupies the border

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WALL PAPERS FOR MODERNIST INTERIORS

Striking Designs Frankly Futuristic in Feeling Make the Background the Dominant Feature of the Room

JOHN BARCHESTER

RULES and conventions for choosing or hanging wall paper are made to be broken and set aside. Based on obvious facts they are, of course, safe; it is true that red is cheerful in the dining room, that yellow gives the illusion of sun to a north aspect, but such truisms are for those who can't or won't think for themselves, or else consider that wall papers do not require thinking about.

As a matter of fact they are a most significant factor in decoration; there is a right and a wrong way of choosing them, and there is a diversity of ways in which they can be hung.

A wall paper is either a decoration in itself or a background; it should, therefore, be chosen with a single eye to the room it is to adorn, and not because it happens to be charming in the pattern book. For instance, in a room where fine china and ivories are displayed, and are the decorative note, the walls must form a background for the objects of art; here a good choice would be a plain mouse-color tempera paper (which has a surface more like a suede glove than ordinary distemper), while the ceiling might have a bright delicate patterned paper, echoing, as it were, the Chelsea and Bow china, or the Nankin blue. On the other hand, when a room is sparsely furnished, then the paper should be chosen for its intrinsic merits, to redeem the meagreness, and give a furnished look to the room by beauty of color and design. Narrow halls and dark passages take on a cheery, welcoming air in this way, when all else fails, and a good "Futurist" paper is a wise choice.

Here, it should be noted, that attempts to describe wall paper are bound to fail; there is, for example, a whole series of widely differing designs that are lumped together under this generic title of "Futurist"—a word which conveys to the general mind an impression of crude shapes and violent discords. Nothing could be more misleading. The lovely variety of patterns which have been designed by eminent French and English artists are printed in every conceivable tone, and with their strange and vivid harmonies these so-called "Futurist" papers are fine themselves among the most beautiful and decorative of our times.

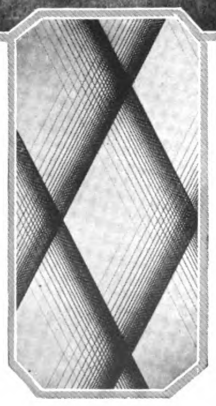
(*Continued on page* 102)

The fresh looking paper in cool greens and white might be used in a bed room with green woodwork. From the Wiener Werkstaette

Harting

A colorful Spanish flowered paper with stripes running horizontally is in a bedroom in the New York home of Ruby Ross Goodnow

An interesting effect could be obtained with this striking black and white paper by painting surrounding woodwork either vermilion or jade



This big green lattice pattern on a yellow ground would be charming in a sunroom with green gauze curtains. The Wiener Werkstaette

Left. Baskets of fruit in brilliant colors are set against a purple, mulberry, green or black background. From Charles Grimmer & Sons

Right. Imagine this amusing paper, which comes in many interesting colors in a dark hall or small vestibule. From Charles Grimmer

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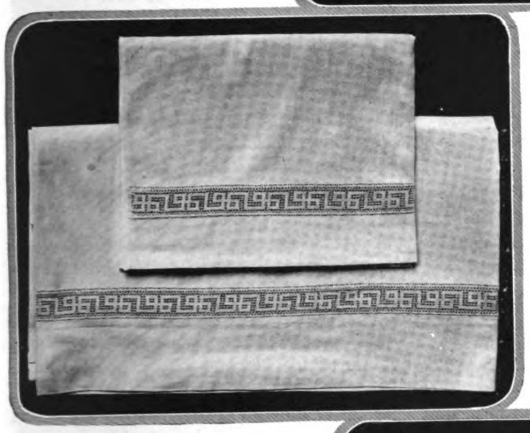
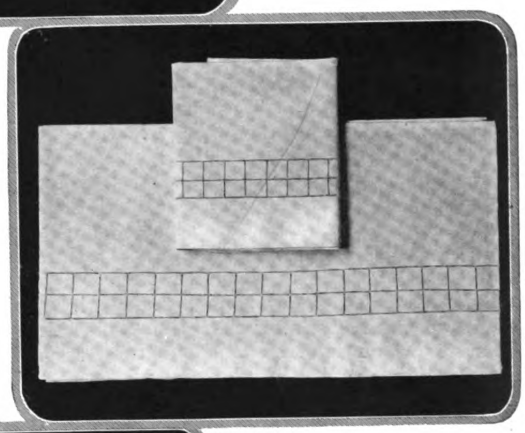
ADDING BEAUTY *and* COMFORT TO BEDS

A Service Charge of 25c on articles up to $10 and 50c on anything over $10 is included in the prices

The hemstitched sheets and pillow cases at the left are of fine percale. Two sheets measuring 2 x 3 yards each and two pillow cases 22½" x 36" are $24.50 including monograms

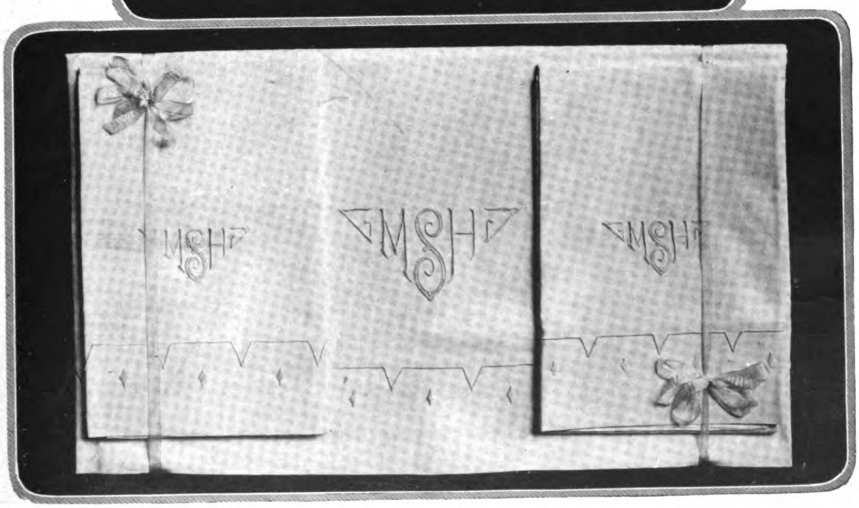




The attractive percale sheets above are hemstitched with a band of lace insertion. Single bed $9.25: double, $11. The pillow slips are $5.25 a pair

All wool white blanket 72" x 90" bound in blue, rose, gold or orchid silk, $23. Lamb's wool quilt covered in pink, blue, rose, copenhagen, orchid, gold or yellow satin, $35.50

The two rows of hemstitching in block design on the cotton sheet and pillow case above are very smart. Sheets 72" x 108", $28 50 a pair. 90" x 108" $37.50. Pillow cases $8.25 a pair. Plain hemstitched linen sheets, $13 a pair. Pillow cases $3.25 a pair



Hand embroidery in an old English design decorates this sheet and pillow case of fine percale. Two sheets 2 x 3 yards each and two pillow slips 22½" x 36" are $53, including monogram

Bradley & Merrill

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WHAT YOU SHOULD KNOW ABOUT SOILS

The Beginning Gardener Must Understand the Nature of Soils and the Methods of Improving Them

YOU may know a true sportsman in the game of gardening by several inevitable signs. He mouths his botanical Latin without effort. He can mention manures casually. He is not afraid of dirt or of hard work. But above all you can differentiate him from the dilettante by the fact that the first thing he inquires about is the nature of the soil.

Upon the nature of the soil depends, in the majority of cases, good luck or bad with gardening. It is as fundamental to the gardener as a creed is to a parson, as a knowledge of rhetoric to a teacher. And, of course, as equally fundamental is it to the plants themselves, for the soil is not only the source of their food, but the medium into which the gardener and the elements place that food and in which the plants find anchorage.

The two great divisions of soils are : (1) mineral, (2) peat.

The former contains, as the name implies, a preponderance of mineral matter. Under this head come clayey and stony soils. Peat soil has a predominance of vegetable matter and ranges all the way from a rich forest loam to the muck of bogs. These two classifications of soils indicate their origin, the one coming from decomposed rock and the other from an accumulation of decomposed plants and wood fibre.

Considering soils from the standpoint of their chemical composition,—and this is quite important—you find three general types of soils: (1) lime or calcareous, formed from limestone rock and being fairly "sweet," to use the gardener's parlance; (2) alkaline or peaty soil,—called muck when in bogs,—formed principally from decayed vegetation, and which is generally "sour"; (3) and humus, a mixture of decayed mineral and vegetable matter, mostly the latter.

A third way of classifying soils is according to their structure. You have a stony soil or a sandy soil, a sandy loam or a clayey loam, all depending on how the various physical elements are mixed in them. A soil is called sandy when it contains say, 80% of sand and 20% of clay; it is sandy loam when 20% to 40% is clay; loam when 40% to 60% of clay is found. These proportions can be determined by the simple experiment of mixing a handful of the soil in water and then letting it settle; the sand will settle first and the clay next.

While a soil that is almost pure clay may contain many of the elements necessary to plant growth it may still be unsuitable for a garden because of its structure—it cannot be successfully worked when wet, and when dry it is apt to bake and harden so that neither moisture nor air can reach the roots. The soil that is almost pure sand is too porous to sustain a good growth as most of the plant food leaches away, and, in the heat of summer, it does not retain moisture. When vegetable matter is generously intermixed with either of these mineral elements we get an ideal garden soil, in which the predominating element is loam or humus.

Humus is the term applied to the average condition of top soils, and a good depth of humus is desirable in every kind of garden. Because it contains so much decayed vegetation, humus makes the soil spongy, thereby increasing and keeping constant the water-holding and water-supply capacity of the soil, and it affords a rich medium in which can thrive the bacteria necessary to plant welfare. The water-holding capacity of humus was vividly proven by some experiments made by the U. S. Department of Agriculture, which showed that one hundred pounds of sand will hold twenty-five pounds of water; one hundred pounds of clay, fifty pounds of water; and one hundred pounds of humus, one hundred and ninety pounds of water. Humus is also a dark colored soil, and, being such, absorbs heat which stimulates and increases growth.

Each of these types of soils is capable of sustaining some kind of plant life. Even a crack in the bare rock furnishes enough sustenance for the sedum to flourish, and, at the other extreme, is the lush growth of the marsh.

AS the ideal garden soil lies somewhere between these two extremes, what should be expected of this ideal soil?

It should be porous enough to afford good drainage. It should be spongy enough to retain moisture. It should contain the three chemicals requisite for plant growth—nitrogen, phosphoric acid and potash. And it should be in such a condition as to increase the soil bacteria which are a source of plant food.

In order to know how nearly it approaches the ideal, or how far away from the ideal it is, the gardener should have his soil tested.

It is a wise custom of people who take a place in the country, where the purity of the water supply is not guaranteed, to have the local water examined. Any dependable chemist can do it. In the same way you should have your soil examined, and the local state Agricultural Station is the place to send the samples. These soil chemists will suggest both what is needed to bring the earth up to a healthy condition and what types of plants will thrive in the soil you have. If you have a large place and quite a variety of soils, send a sample of each kind.

Soil is also tested to see what it will grow. It may be that you favor one kind of flower or shrub—and then discover that your soil will not sustain these in a healthy condition; for it is obvious that waterside and bog plants cannot be made to thrive on a rocky hillside nor can the tall Bearded Iris that loves a lime soil and sun be grown in a peaty soil and shade such as is favored by Azaleas and Rhododendrons.

IF, however, you have no choice in the matter of soils and the location of the garden, you must start to correct the inefficiencies of the soil you have. Seed and nursery catalogs abound in the phrase "sandy loam." That is the ideal condition demanded by the majority of flowers and the one for which to work. It is a fifty-fifty combination of mineral matter—clay, sand and such—and decayed vegetable matter—leaf mold and manure.

How can this idea of sandy loam be attained? A sandy soil from which all the moisture and nourishment will drain away obviously requires something to bind its particles together. Clay will serve this purpose and even better will leaf mold or humus, which promotes aeration and helps hold the moisture. If, on the other hand, your soil is too clayey, water and air will not penetrate it sufficiently, it will not drain easily, and it needs to be opened up. For this you add sand, wood ashes and sifted coal ashes and leaf mold, the last serving not only to retain moisture and to air the soil, but to provide adequate drainage as well. The sifted coal ashes have practically no fertilizing value, their work being to make the heavy clay soil porous.

Where the ground is very stony, there is no other way out but to remove as many stones as possible—a back-breaking and endless task. The stone fences of New England bear mute and convincing evidence of how the early settlers labored to solve this problem of their soil.

These mechanical changes give the soil a good "tilth"—a strange expression, very ancient, by which gardeners describe the soil as it turns over on the spade or the plow's coulter.

Turning soil for the first time, you make a number of piquant discoveries. You find

(*Continued on page* 110)

While there are no rules in the game of gardening, there are some simple facts that should be understood. This article is the first of a series of four designed to explain these facts in plain, human and readable language. The next article, appearing in the February number, will cover the necessary preparation of the soil for making a garden. The third, in March, will be on planting seeds and handling seedlings, and the fourth, in April, on garden equipment and management.

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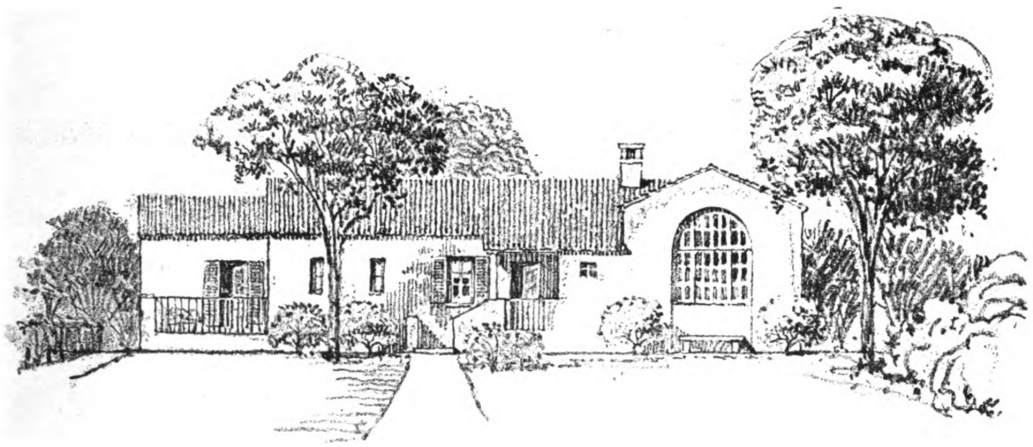
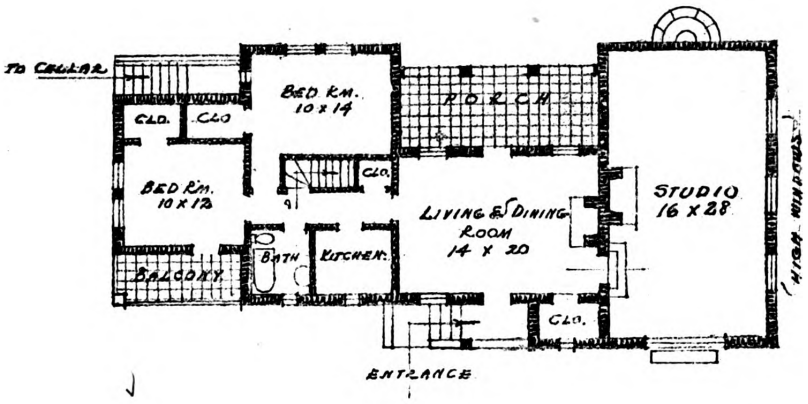


Until lately bungalows have been more proud of their convenience and inexpensiveness than of their architecture; but now an artistic race of this house-type has been born, and its development has been swift. To this bungalow one, the Italian farmhouse idea has been beautifully adapted

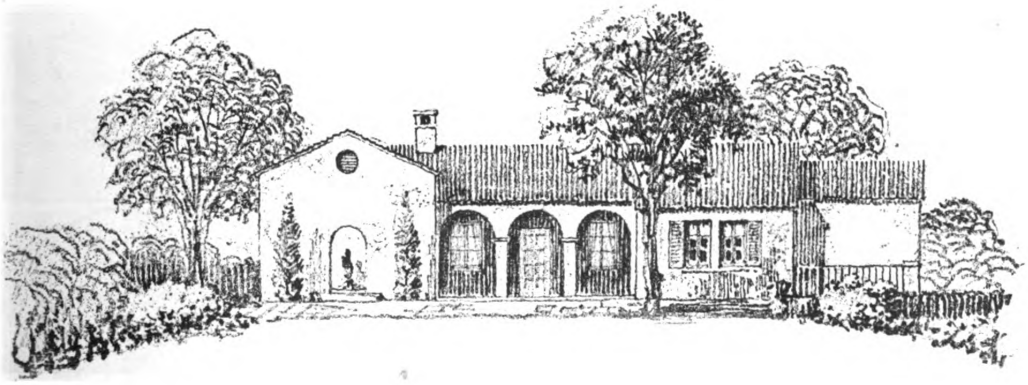


On the garden side a loggia provides a shelter terrace half indoors and half out. The blank south wall of the studio has been interestingly treated with a shallow niche framing a sculptured figure and with two balancing junipers

A BUNGALOW IN THE ITALIAN MANNER

Walter Bradnee Kirby, Architect

The floor plan has been devised for simple and sensible living. The bedrooms, bath and kitchen are comfortable, yet contain no waste space; the living room serves a double purpose, and the whole house waits upon the studio



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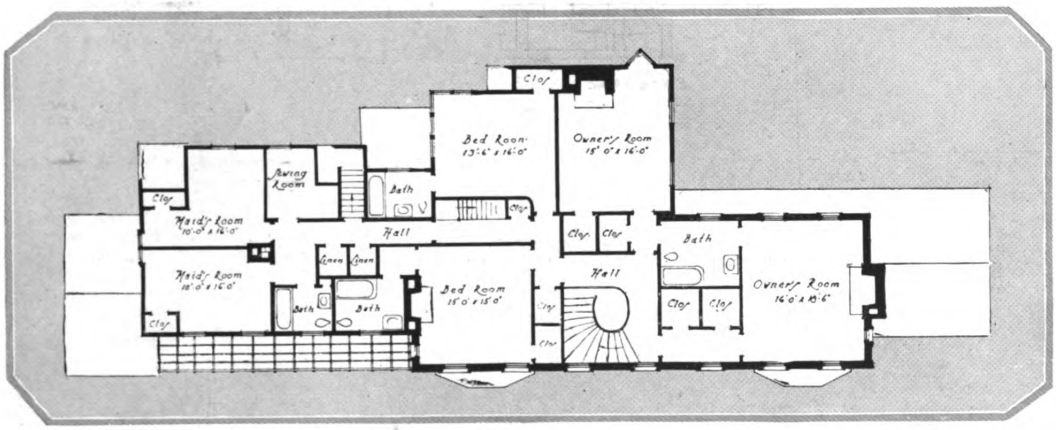
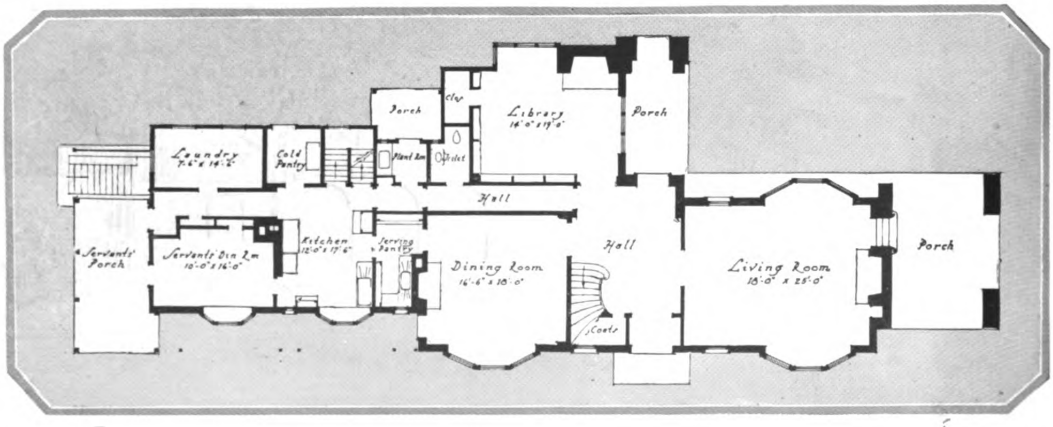
Kenneth Clark



A fine contrast in cream-colored textures has been obtained in this house at Silvermine, New Canaan, Ct., by the use above of hand-rived shingles and below of stucco, both in the same tone. The shutters, likewise, are cream-color, the chimneys of painted brick, and the roof of variegated brown shingles. A lean-to arbor shelters a path from the dining room to the servant's porch



Particularly in the main part of the first floor there is not the slightest sense of crowding, but one of unsparing spaciousness—a feeling that is helped along, perhaps, by the fact that the three principal rooms are connected so closely and openly with the hall. A significant feature is the plant room tucked in beyond the porch at the garden entrance. The second floor is a model of comfortable arrangement

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Kenneth Clark

A HOUSE IN SHINGLE *and* STUCCO

Clark & Arms, Architects

The view from the servants' wing towards the garden front of the house shows a striking difference in architectural character between this and the entrance front elevation. The latter, properly enough, carries more dignity and formality

The entrance doorway has the sort of freshness in its design which comes from the use of invention as well as convention. Like the hallway beyond, it has a fine quality of wideness and openness. Above it hangs a shallow arbor of lattice.

The most striking feature of this gable is the unusually sharp-pointed bow window poised above the stone arched doorway. The latter leads from the library loggia to the flagged path which meanders down into the informal garden. The planting here has been most appropriately carried out

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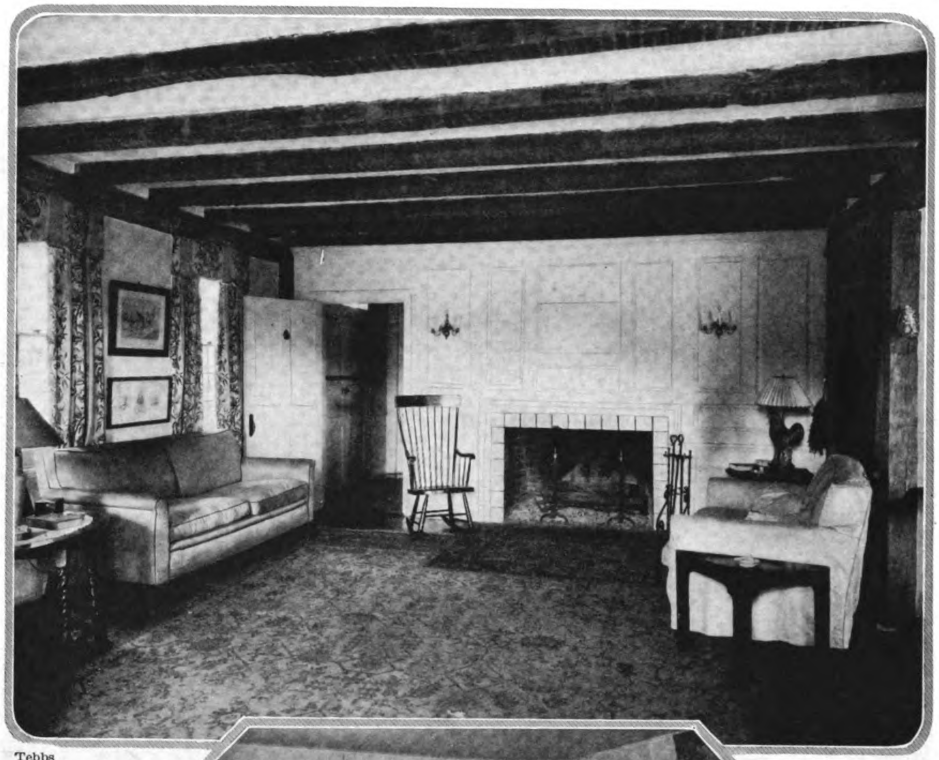

Tebbs

The dining room, with its white painted paneling and wrought iron hardware, occupies the whole lower part of the small rear wing, getting, thereby, light from three directions

While the living room is beamed with adz-hewn timbers and the primitive touch further emphasized on the side walls, the end of the room is paneled in white

The lintel over the fireplace is a great oak timber. It sets the character for the room, which is carried out by the beamed ceiling and old iron equipment

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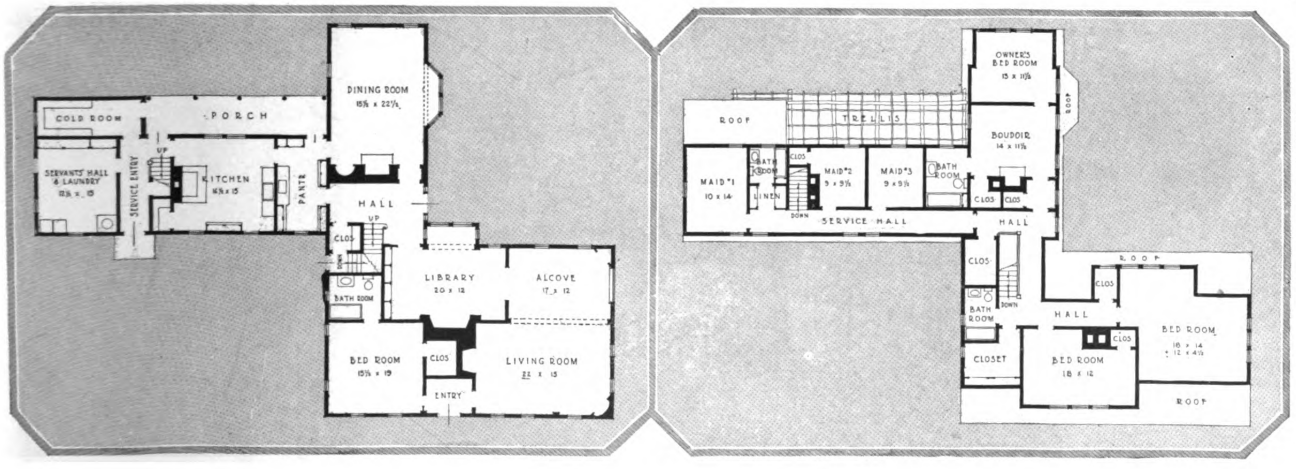
This low, rambling, shingled house, designed for Mrs. Hastings Arnold at Smithtown, L. I., by Peabody, Wilson & Brown, architects, is essentially a product of the architectural tradition of its Long Island locality. The interior, three rooms of which are shown on the opposite page, shows the same consistent use of a wisely chosen and skilfully handled style. The house melts easily and naturally into its site, and from this viewpoint, at least, gives no hint of its actual size

The living room, library and alcove have been so arranged that they might almost form a single huge room. The service wing has been designed for space and convenience

A DESCENDANT *of the* LONG ISLAND FARMHOUSE

Upstairs one finds a fine array of large occasional closets, placed to utilize to the best advantage the odd-ments of space which are bound to occur under low sloping roofs



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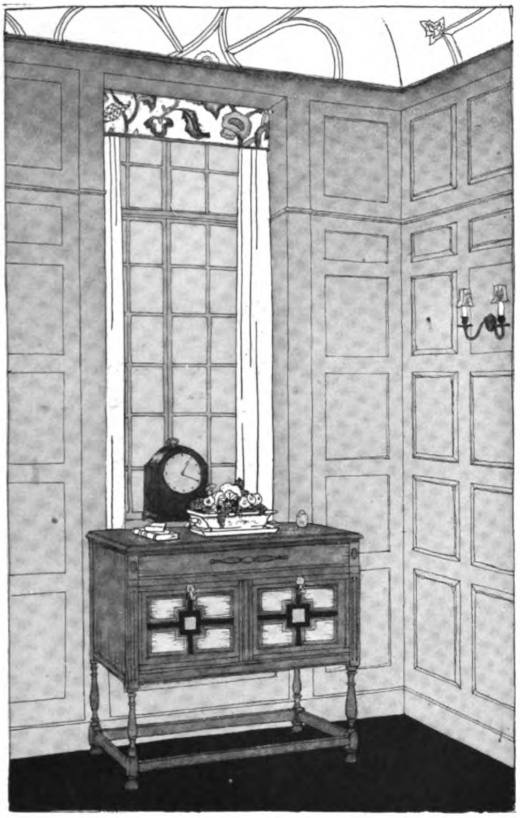
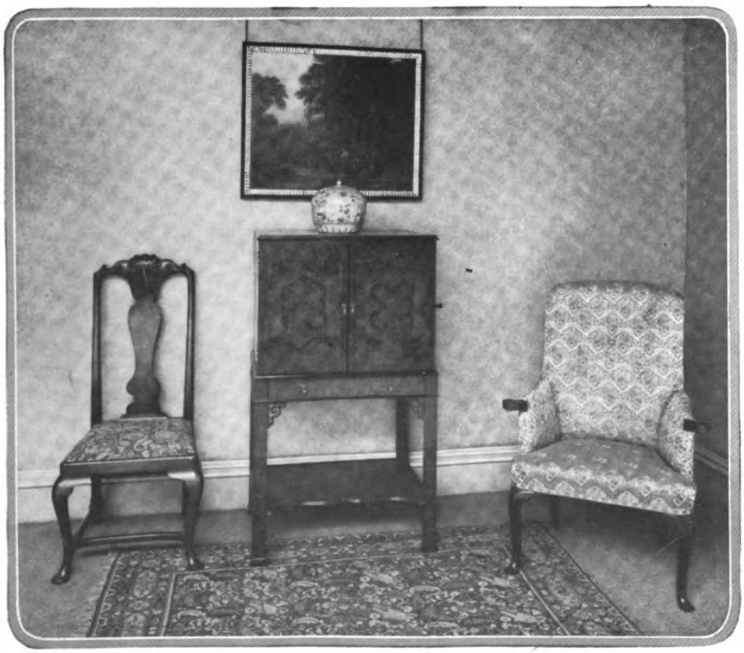
MUSICAL CABINETS *in* PERIOD DESIGNS



Cabinets for musical instruments are now designed to harmonize with various schemes of decoration. The Jacobean cabinet at the right is quite in keeping with the dignity of an English paneled interior. Courtesy of the Aeolian Company

The graceful piece of furniture above contains a phonograph. It is of walnut and would be effective in either an early English or Italian interior. Designed by W. & J. Sloane. Courtesy of the Aeolian Company

Above is a console type of phonograph case in antique walnut with marquetry panels in the doors and the trumpet leg turning and stretcher characteristic of William and Mary furniture. Courtesy of Sohmer & Company



One may now have a radio and a phonograph in the same piece of furniture. Half of the practical cabinet shown in the center is occupied by a radio outfit, the other space contains a victrola. Courtesy of the Victor Talking Machine Company

In a living room furnished with 18th Century English pieces, this handsome Chinese Chippendale phonograph cabinet in walnut would prove a happy addition. From Barton, Price and Willson

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A walnut chaise longue, dated 1700-1750. It has elaborate carving of shell and acanthus leaves with grotesque little animal heads. The cabriole legs and scroll feet are characteristic. From the Metropolitan Museum of Art

THE FURNITURE OF LOUIS XV

One of the Most Exquisite Periods in French Furniture History Lies in this Reign—1715—1774

MR. AND MRS. G. GLEN GOULD

WITH Louis XV we touch a period dear to experts, for they claim that some of the exquisite furniture classified as Louis XVI and drawing its inspiration for the classical ornament unearthed at Pompei was really made in the later Louis XV Period. Like much history that has so long been accepted that its title is established as valid, we shall follow the period of the cabriole leg in France as avowedly Louis XV and reserve the later straight legged type as characteristically Louis XVI. This is undoubtedly the most typically French of all the Periods, for the charm, the joyous exuberance, the delight in the work itself is so evidently Gallic. Artists of distinction worked with cabinet-makers in such close accord that a fine example of a Louis XV cabinet or a *chaise lounge* is a thing to make collectors secretly rave. Being Anglo-Saxon if they rave at all it must be in secret for the honor of our race of suppressed emotions.

The use of the boudoir to receive one's intimate friends and even acquaintances led to the development of such distinctive furniture for these rooms that a Louis XV boudoir has ever since become an established association in the thoughts of society.

(*Continued on page* 104)

A Louis XV beechwood caned arm chair. The rococo ornament is typical, as are the cabriole leg and the scrolled foot

Typical features of Louis Quinze—at top, a lock; in the middle row, a keyplate, a handle and a keyplate, all of leaf design; in the bottom, a cabriole table leg on a tapered foot and a cabriole chair leg with leaf foot

The well-known armchair, Bergere, with brocatelle upholstery, and carved oak frame. The carving of acanthus leaves is fine

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WHY ITALIAN HOUSES ARE ITALIAN

MATLACK PRICE

THE title, I must confess, offers an invitation to be obvious; to say that the answer, or the reason, is: Italian houses were built by and for Italians, in Italy. But this would not serve as an aswer to why we go on building things called Italian villas in America, or why there are so few that can be called Italian with any decent respect for the terminology of historic architectural styles.

There is something of a tendency in this country to consider architectural styles like wall paper patterns. You pick the pattern you like. Very few people honestly ask or answer the questions if they ask them at all : "Does this style mean anything to me? Does it mean anything in itself?"

If we are ever to possess real esthetic enlightenment in this country, every expression of creative art needs to mean a lot more than it does at present. The element of design, and of historic style in architecture, in furniture, in silverware and in textiles should mean definite things to us.

Looking up again at the title, and thinking *pari passu* with it, I can at the same time jot down, without pause for deep cogitation, six good reasons why American houses are not, and cannot be, Italian, not counting the really excellent reason that they are built for (and generally by) Americans in America.

An Italian mantel in an Italian house designed by Charles A. Platt. The design is authentic and carries with it the conviction of perfect sincerity and complete suitability

An exterior view of the loggia and cortile on the home of F. L. Steeken, St. James, L. I., designed by Henry Corse, Jr. Compare with the Italian example opposite

The loggia of an Italian house in America designed by Charles A. Platt. By comparing this and the view of the Steeken loggia with the Italian example shown on page 79, one can see how close, in these two cases, original types were followed

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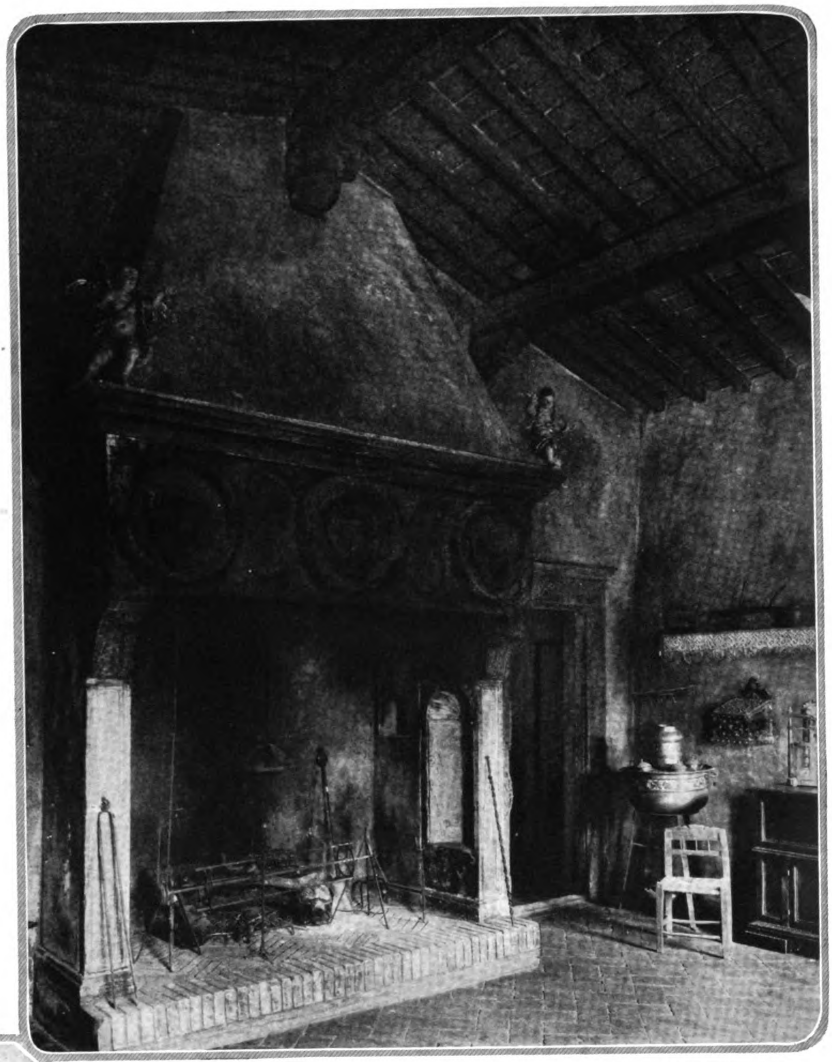
(1) There are relatively few environments in this country which are appropriate for the Italian villa. Florida, the Southwest, and the Pacific Coast are fairly enough right for the picture. And all three of these localities, incidentally, are going Spanish at present. In other localities the stylistic mastery of the architect is seldom great enough to transcend the inappropriateness of the environment. The conflict with local styles and ordinary common sense is very seldom justified by the intrinsic merit of the anachronistic Italian house. Charles A. Platt has done it, and a few other architects, but very few in proportion to the many who might much better have left the style untried.

(2) There seldom, if ever, exists enough, or any, racial affinity in temperament between the architecture of Renaissance Italy (reflecting as it does a special phase of another people) and the American house owner of today. Why should we, or the owner, or the architect expect it? If the owner, attired in tweed knickers, and standing on his Italian terrace waiting for his car (not even an Isotta) thinks he is a Borgia, or Lorenzo the Magnificent, his architect or some true friend ought to tell him that he isn't, and that he won't ever be happy trying to be.

(3) As a corollary to this, it is so seldom as to be negligible that the kind of country living we do today in America has even a remote similarity to the kind of country living that created the villas of Renaissance Italy.

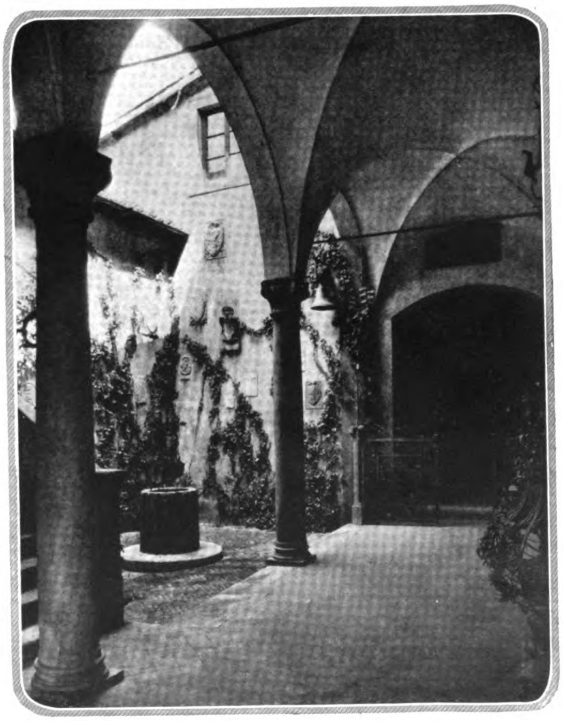
A country house, whatever else it is should be an appropriate background for the kind of life that is lived in it. No people can be so much at home in an English house as the English, or in a French house as the French.

(*Continued on page* 90)



The kitchen in the Villeta, Villa Palmieri, has a characteristic hooded fireplace. This is one type: another is shown opposite in the house by Charles A. Platt

Several features of Italian architecture and garden design are found in the south front view of the Villetta—the roof lines, the frescoed wall, the balcony, the windows, and the box parterre. From "Villas of Florence and Tuscany"



The loggia in the cortile of the Villeta, Villa Palmieri at San Domenico, Italy From "Villas of Florence and Tuscany," Courtesy of J. B. Lippincott Co.

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NEW FRUIT VARIETIES FOR THE GARDEN

The Amateur Fruit Grower Has Remarkable Opportunities To Create and Popularize New Kinds In All Localities

SAMUEL FRASER

THE commercial production of fruits in America is centered in certain well-defined areas which have proven best adapted to the particular fruit or to a particular variety of that fruit. Twenty years ago the movement of box apples from the Pacific Coast States was negligible, today it is half of the commercial crop, and the industry is built up on a few standard varieties which have become commercially profitable. The Newtown and the Spitzenburg are the varieties grown in the Hood River Valley, Oregon. Restriction of varieties tends to economy in management in growing, harvesting, packing and selling, because the growing and handling of a variety is a problem in itself; no two varieties are amenable to the same treatment.

John and Gold Miller, well known apple growers in West Virginia, are the sons of a man who was a born experimenter; he planted 150 varieties of apples in his orchard, all he could collect, and it was the training ground for his sons; they observed that two varieties possessed commercial possibilities, Ben Davis and York Imperial, and when they reached early manhood they planted these two varieties only, in large orchards, and both succeeded where their father—from a financial standpoint — made a failure. Their father was no failure; he spent a good part of a lifetime solving some of the problems which had to be solved in the interest of West Virginia horticulture. Some one had to do the work and there were no experiment stations in those days to do it. He did the work of the amateur. The amateur pioneered in Oregon for 50 years before Hood River went into commercial apple growing, and others did the same work in Washington and California. John Bartram did it in Philadelphia a century prior and their name is legion today who are quietly testing out and bringing in new plants.

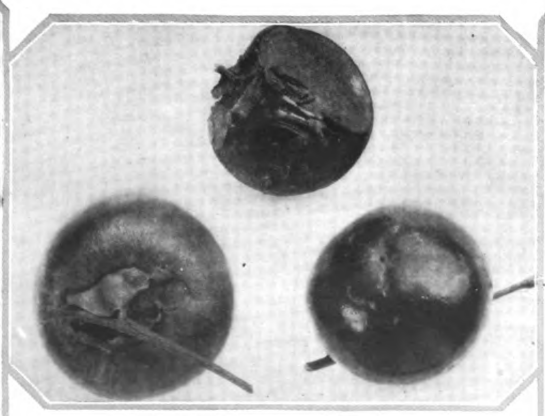
The strawberry was a wild plant until the advent of the Wilson about 1850, prior to that date almost all the strawberries were gathered wild and were on the market but a few days; now the strawberry is on the market every day of the year from some place and the work of the pioneer is done but the development of high quality varieties for local conditions is just begun.

The commercial grower ships his strawberries an average of 1,000 miles, the first requirement is that they shall ship; flavor is sec-

(*Continued on page* 108)

Fairchild

A fruiting branch of the Tane-nashi variety of kaki or Japanese persimmon. This is an early to mid-season variety in California, with light colored flesh and no seeds



Fujugaki variety of Japanese persimmon as grown in Florida. This persimmon has no pucker.

The yellow Cattley guava, grown in Florida, and palatable for eating raw

The Feijoa or pineapple guava, as grown by Wilson Popenol at Whittier, California

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CONCRETE IN THE HOUSE

One of the Most Ancient of Building Materials Is Coming Again Into Its Own as Its Beauty Is Recognized and Its Character Understood

ETHEL R. PEYSER

THE house built of concrete has permanence. By the nature of its construction it is insured against the evils of the elements; in fact, it is a veritable insurance policy, freeing your mind from the consequences of all hazards. If its first cost is a bit more than that of frame construction, then, for the reasons above, it is cheaper in the end. Like the women of Rubens it can be beautiful as well as substantial. Perhaps it may sound idyllic to add this, but it is both cool in summer and warm in winter.

Like brick, stone, or any building material, concrete has its own definite personality. This personality is formed by the way in which it is made. It is either poured into a mold which is actually the shell of the building, the mold being removed when the concrete has hardened, or it is cast in large blocks and slabs which are handled very much in the manner of stone masonry.

Whether it is used in the former, or monolithic method, or in the small-unit system, there is certainly nothing in the nature of the material to make it look like brick or wood or natural stone. However, there is something in the nature of the material to make it beautiful as concrete—in form, color and texture. Therefore, when it is used to imitate these other materials it loses not only its dignity and independence as a material with a quality all its own, but sacrifices its own peculiar loveliness.

Now as to concrete's practical side. First, it is a mixture of Portland cement broken stone or gravel, and sand. For different purposes the quantities of the ingredients are varied.

Portland cement is the finest quality cement and was first made in England in 1824. It is a calcination, or roasting, of a mixture of stone—the main ingredients of which are silica and lime—into clinker, and the clinker, to which gypsum is added, then pulverized into what is known as Portland cement. This was first called Portland cement because it looked like limestone quarried in Portland Isle, Dorsetshire; so even though it was not Portland, Maine, from which it took its name it has assumed the main position in cement all over the building world.

OTHER cements are more variable and less dependable. Even the Puzzolean cement which lasted 200 years in Roman construction work is not as enduring as Portland cement, properly used—but this of course is true of any good material

The cement comes in bags and is mixed with water, sand and gravel, and takes its initial set in about one hour—its final set in 10 hours. It is, however, in a solid mass when it has taken its initial set. It reaches its maximum strength in about 15 years—so really the older it gets the better—yet at the beginning it is the strongest of building materials.

Now the concrete—which is to a great extent cement—is strong because of the affection between the cement and the particles of sand and stone—it's like the strength of the family tie. The mixture, as in families, must be watched—for if too much water is mixed with it it weakens appreciably. Therefore, it is important that your concrete man be a good mixer.

Concrete has great tensile strength as well as compressive strength — but when it is reinforced with steel it becomes the very bulwark of our national building materials. Where the span or stretch over a space is excessively long, as in floors and roofs, reinforced concrete must be used.

To begin at the beginning and work up—logically enough—the cellar is the first thing that comes to our mind. Properly fostered and constructed the concrete cellar will save the householder a deal of trouble.

THE first "best thing" about the concrete cellar is that it saves the house and inhabitants from cellar-damp. Not so swiftly ominous as fire-damp in mines, but provoking perilous results when it is allowed to persist month after month, year after year. In many homes, colds and sore throats and rheumatism are the concomitants of the permanently damp cellar. Furthermore—if you have a laundry in a damp cellar—the health of the laundress is imperiled, and mold on your clothes is not as desirable as on cheese.

The jam closet, comfortable in the cellar of concrete, is anything but easy in a cellar attackable by dampness. And the coal kept dry will burn better and with higher fervor.

In some cellars of concrete, where there is an oil burning furnace or a furnace of becoming design and clean, the playroom is situated, and often the billiard table. In these cases rugs on the floor, safe from dampness, make an extra room possible where gaming and romping can be done with impunity.

The householder, in using concrete can go to the best contractor, one who knows his material and the problems underlying its mixture—for various mixtures meet varying purposes; or purchase the cement and other material and hire workmen who know the job of mixing, placing and finishing.

We are now living in a house where the floors are of concrete nicely curved where the floor and wall join. The rugs on the floor take from these floors any and all feelings of coldness which might suggest themselves in speaking of this. The rooms are delightfully comfortable—and oh, the feeling of cleanliness! Another desirable thing is that you never hear anyone next door and your conversation and parties are truly private possessions. For all these reasons we think all apartments should use concrete for walls, and floors.

SOMETIMES, due to faulty construction or carelessness, settling and other maladies cause more or less serious trouble. Sometimes the basement springs a leak owing to cracks in the floor or imperfect wall joints. This can be cured by filling in with concrete according to directions which you can get from the concrete manufacturers; or you can give it to your builder to fix.

Rats, vermin, and dust are kept out of cellars when concrete is used. Walls of concrete masonry shut out moisture and by arresting the passing of heat and cold they keep the temperature evener, and in this way help to lower the fuel bills.

You can get concrete sills and doorsteps ready-made like a coat. These can be painted and easily replaced when worn, are easily cleaned, and never splinter or rot. But you must be very careful to buy concrete paint. Paint for concrete is especially made, so don't fool with makeshifts. The sills are made with "drips" which let the water off the sills without staining the walls.

There can be, too, a very nice unity of the establishment when the concrete of the house is repeated in the walls of the garden, the paths, and the pottery in the garden.

In the modern concrete house construction you not only have all the conveniences of heat, water and light, but you can have them in abundance, and in the least wasteful way. For as we have said elsewhere in this article that this sort of house is warm in winter and cool in summer, you can readily see that you will neither waste nor want not of your heating, lighting or cooling machinery. You will conserve it all, you will get all the benefits without waste.

We do not mean to cry down other forms of house construction but we do want you to feel through these words of ours that concrete houses need be neither forbidding, nor cell-like, but they are charming, inviting, and lend themselves to any treatment you plan.

To return to the appearance of concrete, it may be argued that it is apt to have a cold and forbidding aspect. No judgment could be more thoughtless, for it is as susceptible to coloring as stucco, wherein the color is part of the mixture, and offers as good a surface for paint as brick and as good a surface for whitewash as ledgestone,

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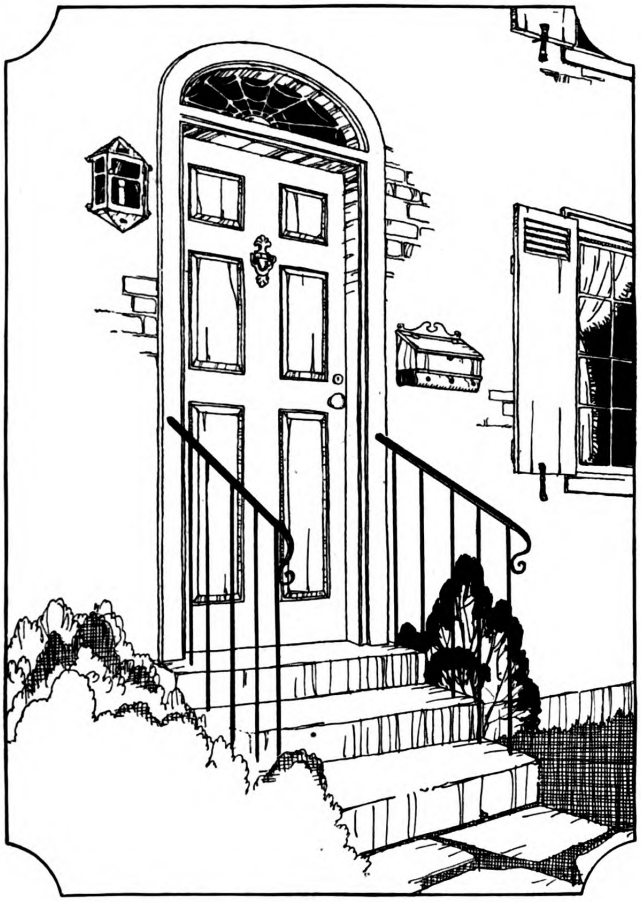
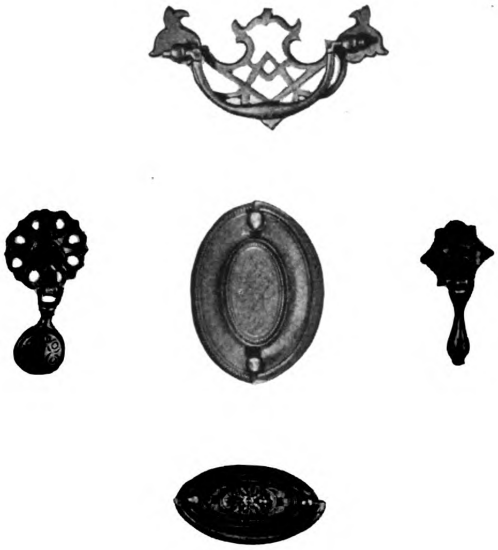
DECORATIVE HARDWARE FOR THE HOUSE

All the articles on these two pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City if not obtainable in the local shops. A service charge of 25c on articles up to $10 and 50c on anything over $10 is included in the prices



The hardware has much to do with the attractive appearance of a front door. Above is a heavy brass knocker in a graceful shell design, 8" high, $6.25. Brass wall lantern wired for electricity and fitted with antique marine glass, 14" high, $27.50. Brass mail box, 12" long with space underneath for newspapers, $15.50

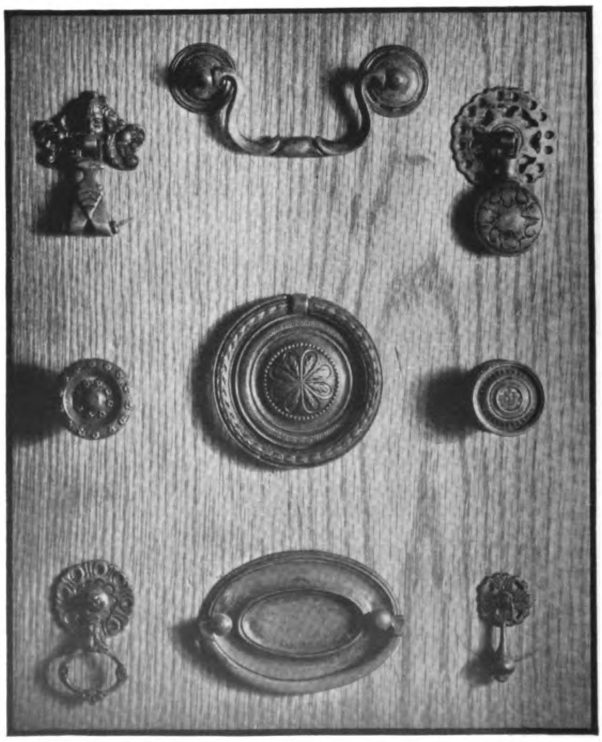


Frequently one acquires an old piece of furniture with the hardware missing. Above are some excellent reproductions of drawer pulls in antique finished brass that can be used on either reproductions or antiques. Beginning at the top and then reading from left to right—Queen Anne handle 4" wide, 74c; Jacobean pull, 2½" long, 55c; an oval mount suitable for either Hepplewhite or Sheraton furniture, 2½" wide, 80c; Jacobean, 2" long, 55c, and an oval mount with a classic engraved design, 2½" wide, 60c

This sturdy Colonial box lock and knob is heavy brass in antique finish, 7¼" x 4¼", $25.50. In a smaller size, 4½" x 3⅝", it is $22.50

The large coat hook above is St. George and the dragon in antique finished brass 5½" high, $1.50. Small brass hook 2" high, 60c

A better view of the knocker sketched on the door above. The shell design at top and bottom is both unusual and effective. 8" high, $6.25



(Right) Brass drawer pulls, reproductions of authentic English designs. Left to right starting with the top row—Elaborate drop handle $1.25 each. Loop, $1.75 a pair. Round drop with pierced plate, $1.50 each. Second row. Engraved knob, $1.10. Large knob with engraved design and ring handle, $1.75. Small knob, $1.10. Third row. Loop drop, $1.25. Oval handle, $1.50 pair. Small drop, $1.15 each

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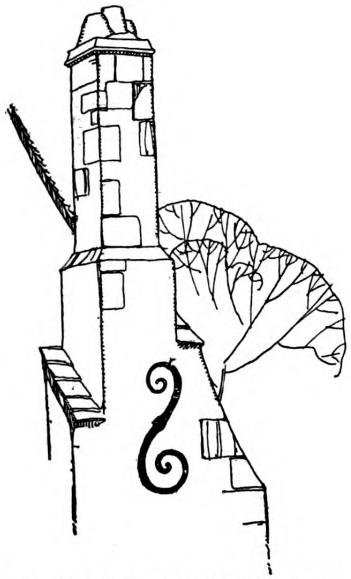
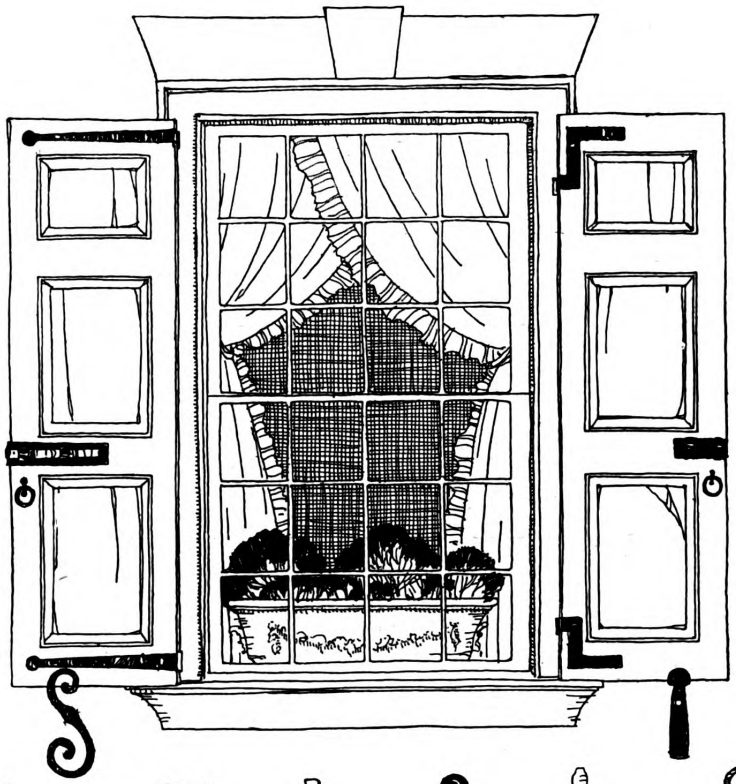
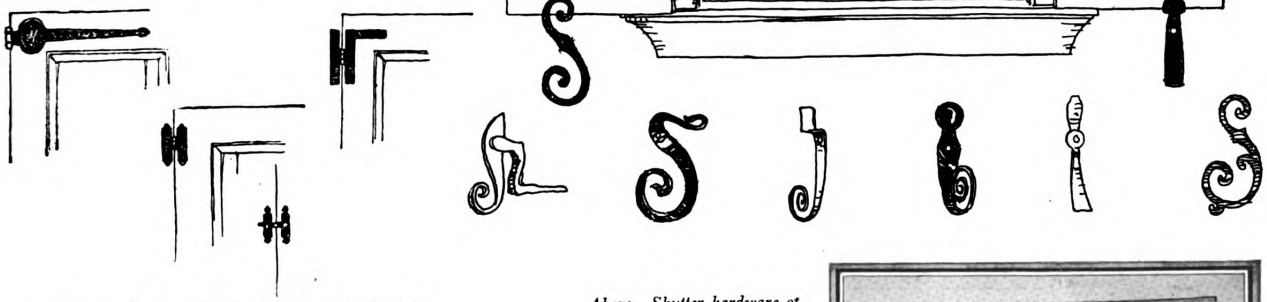


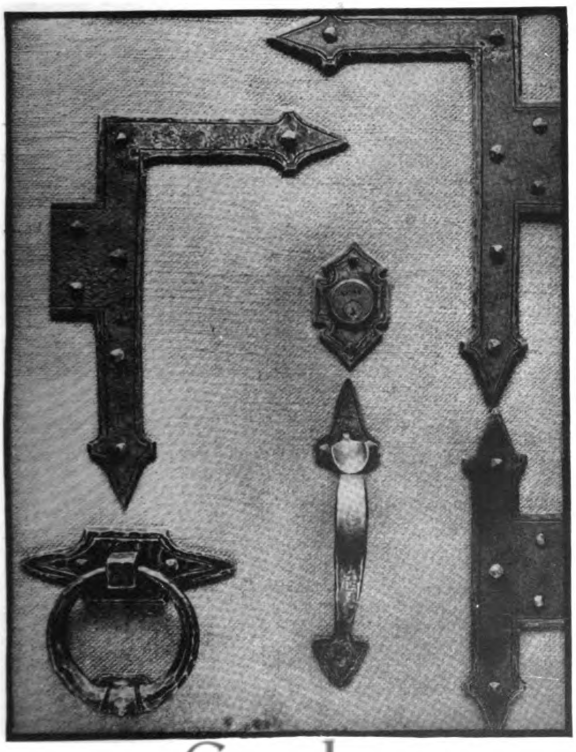
A decorative chimney iron is a picturesque note of contrast against rough stone, brick or stucco. The graceful S above measures 30" long. It may be purchased for $10.25

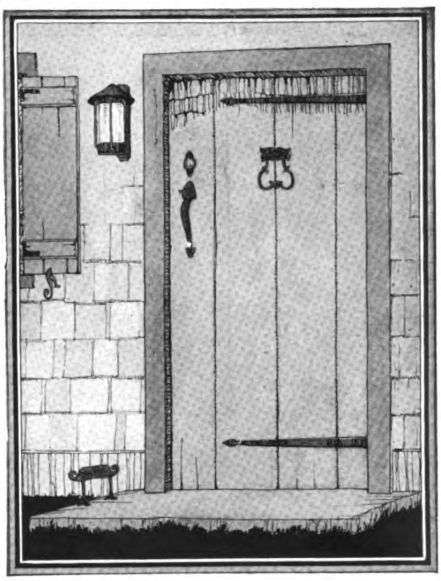




Above. Effective hardware for cupboard doors consists of a wrought iron hinge 14" long, $5.75 a pair. H hinge 3½" high, $2.65 a pair. H L hinge, 4" x 4½", $2.75 a pair and a throwover latch with a brass knob 3¼" high, $2.50

Above. Shutter hardware of hand forged iron in rust proof black. The hinge plates on the left shutter are made to fit the blind. $6.25 pair. The L hinges on the right are $4.25 a pair. Sliding bolt 6" to 8" long, $3.75. Ring handle $1 each. S shutter holdback on left blind, 8" long, $2.25 a pair. Another type on right shutter, $2.10 a pair. Bottom row, reading from left to right. Reproduction of first holdback used in Virginia, $9.25 a pair. S holdback 6¾" high, $3.15 a pair. Three loop fasteners $2.25 a pair. 2.55 a pair. $2.25 a pair. Decorative S $4.25 a pair





The hardware has much to do with the attractive appearance of this doorway. The thumb latch set alone is $30.50. Hinge plates $7.75 a pair. The knocker is $15.50 and the lantern, $25.50. Foot scraper, $9.25. All pieces in hand forged iron

Excellent reproductions of the hardware found in old houses in New England and the South are now available. A beautifully made door set is shown at the left. This consists of L hinges, a thumb latch, lock with which one may insert a Yale lock if desired, and a sturdy ring shaped knocker. This is of hand forged iron finished in rust proof black. $30.50 the set

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The GARDENER'S CALENDAR *for* JANUARY

JOHN C. WISTER

The president of the American Iris Society is a landscape architect as well as a garden lecturer of note and writer on garden topics

WINTHROP H. THURLOW

Mr. Thurlow, in addition to being president of the Peony Society, is a prominent Massachusetts nurseryman

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is designed as a reminder for his seasonal tasks. Though planned for the Middle States it should fit the whole country if for every hundred miles north or south garden operations be retarded or advanced five to seven days		1. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.	4. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.	3. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete.	4. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.	5. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw, then thoroughly watered.
6. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.	7. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control	8. The soil in the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.	9. Do not postpone the ordering of your garden seeds — make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.	10. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.	11. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.	12. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries and strawberries. It may be located at one side of the garden or entirely separated.
13. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.	14. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.	15. All hardy, hard-wooded plants such as lilacs, wistaria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings until the buds start to open along the stems.	16. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.	17. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.	18. Why not buy some houses for the birds, those never-tiring friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.	19. What about the pergola you have been considering so long. You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods may be scarce, and that orders are filled in turn.
20. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.	21. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc.? If not, better get them at once.	22. One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.	23. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.	24. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawn-mowers should be overhauled while you have ample time to do it right.	25. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.	26. Now is the time to order garden furnishings — a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.
27. Why not get the manure carted into the garden while the ground is still frozen. This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.	28. Pea brush, bean poles, etc., may be gathered any time now and stacked away for use at the proper time Their butts should be properly pointed with an axe to save work later on in the season when time presses.	29. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little later, cherry and apple can be forced.	30. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.	31. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.	*The upper skies are palest blue,* *Mottled with pearl and fretted snow:* *With tattered fleece of inky hue* *Close overhead the storm-clouds go.* ROBERT BRIDGES	

RICHARD VINCENT, JR.

As one of the most enthusiastic growers of that popular flower, it is quite proper that Mr. Vincent should lead the Dahlia Society

DR. E. F. BENNETT

The president of the American Gladiolus Society is the head of his town's (St. Thomas, Ont.) large and famous flower society

Showing the pictures of five flower society presidents gives us another chance to mention the profit and pleasure which come with membership in one or more of these organizations. It is only natural to suppose that if a flower has behind it an enthusiastic body of supporters, it will become more widely known, undergo improvements, and develop new varieties—all of which are bound to benefit the amateur in ways both practical and pleasant. And there are other flower societies than those represented here There are ones for the Sweet Pea, the Chrysanthemum, the Carnation, Ferns and Orchids

DR. E. M. MILLS

Dr. Mills has just lately received the presidency of the American Rose Society, an organization which is growing at a tremendous rate of speed

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Loosen the silken cords of SALMAGUNDI

The metal box is alluring—the name piques one's curiosity—the silken cord is enticing—and the chocolates! The chocolates were made, not to be described, but to be tasted.

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SALMAGUNDI is a worthy mate to THE SAMPLER, PLEASURE ISLAND, A FUSSY PACKAGE, NUTS CHOCOLATE COVERED and all the Quality Group that have made the name and fame of

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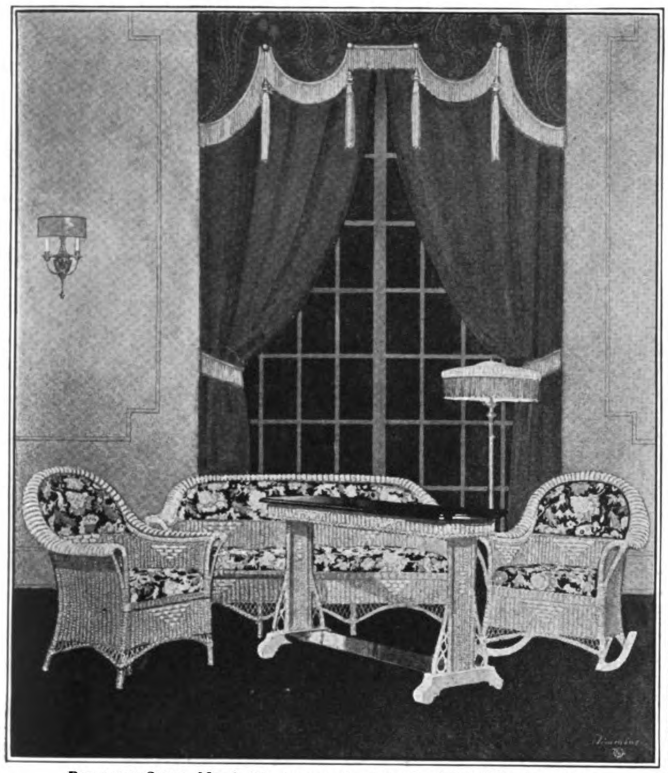

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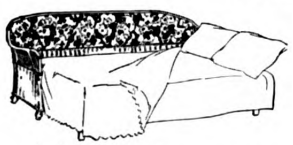

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Here an interesting experiment has been made in combining rock-faced stone with an unusual treatment of molded brick. L. K. Mallinkrodt, Guilford, Md., owner: E. L. Palmer, architect

Melichor

COMBINING MATERIALS

(*Continued from page 47*)

suitable for good stone-masonry. Stonework of round cobble stones belongs to no style of architecture and should belong to no practice of building.

The stucco house is not such a simple one to generalize on, because there are several kinds.

The house of wood frame, with stucco applied on wire lath should be regarded in terms of materials but little differently from the all wood house. It can conceivably have a roof of light slate or tile, though these seem a little out of character with the actual construction. And, as in the case of incidental iron work on such a house, there is a little sense of unfitness and pretension.

The house of stucco on hollow building-tile, however, or of stucco on stone is a quite different kind of house. Its roof properly should be of slate or tile, and its exterior door trim and window sills may well be of brick.

Wood, of course, may be used for the exterior trim of this type of stucco house, but it should be woodwork of a rather vigorous, or even rugged character.

For window sills in the substantial type of stucco, English architects have effectively used flat floor tiles, the familiar square, red variety, laid three deep, exposing the edges in wide mortar joints. A Baltimore architect made an interesting and unusual departure in using roughly shaped ledge stone to emphasize the door-head, these set with brick. Some of the bricks were hand-carved to effect a rough moulding, and horizontal courses of brick ends were projected from the face of the stucco to create lines of shadow on the wall. Bas-relief casts in cement, as well as rough Moravian tiles can also be used for incidental detail in masonry stuccoed walls.

Certainly brick is a characterful, as well as a suitable, exterior trim for the substantial stucco house, and so, too is ledge stone, as may be seen in several of the illustrations. Architectural imagination and skillful technique can utilize both brick and ledge stone for trim, and the addition of incidental iron work assures a house of unusual interest. Leaded windows, too, may be used, though they are not essential.

The usual brick house allows of a little less latitude, especially if it is of a formal type—Tudor or Georgian. Cut stone is the trim dictated for the formal brick house, and slate or shingle tile for the roof, or copper shingles. If it be a Tudor brick house, of course leaded windows are the thing; but this article is attempting to avoid the formal "periods".

The informal brick house allows of much greater latitude in materials and technique. It might, for instance, be a house of rough, clinker bricks, laid to express texture. Here the exterior trim could be of comparatively roughly hewn stone, of ruggedly worked timber, or, for window sills, red quarry tiles, as used by the English country house architects.

One New York architect has achieved some highly interesting effects by combining bas-relief panels and other details of cast cement with rough brickwork.

Add to such possible embellishments the use of incidental iron-work, in grilles and railings, and the informal brick house seems to offer as many possibilities for real individuality as any type of house there is.

Stucco may compete for predominance on a brick house, or brick may compete for predominance on a stucco house. They are materials that get on exceptionally well with each other.

With the informal stone house there are few rules—no rules at all, really, but a general necessity for exercising a sense of fitness. The formal house of stone is, of course, nothing but rules, because it is a thing of one or another or several period styles, and not to be trifled with.

The roof of the informal stone house may be of slate or of shingle tile, of roughness in scale with the architectural technique of the house, and the trim may be (and can very effectively be) of brick, or it may be ruggedly wrought timber. Incidental iron work will add much in the way of interest and leaded windows are entirely in character.

(*Continued on page 88*)

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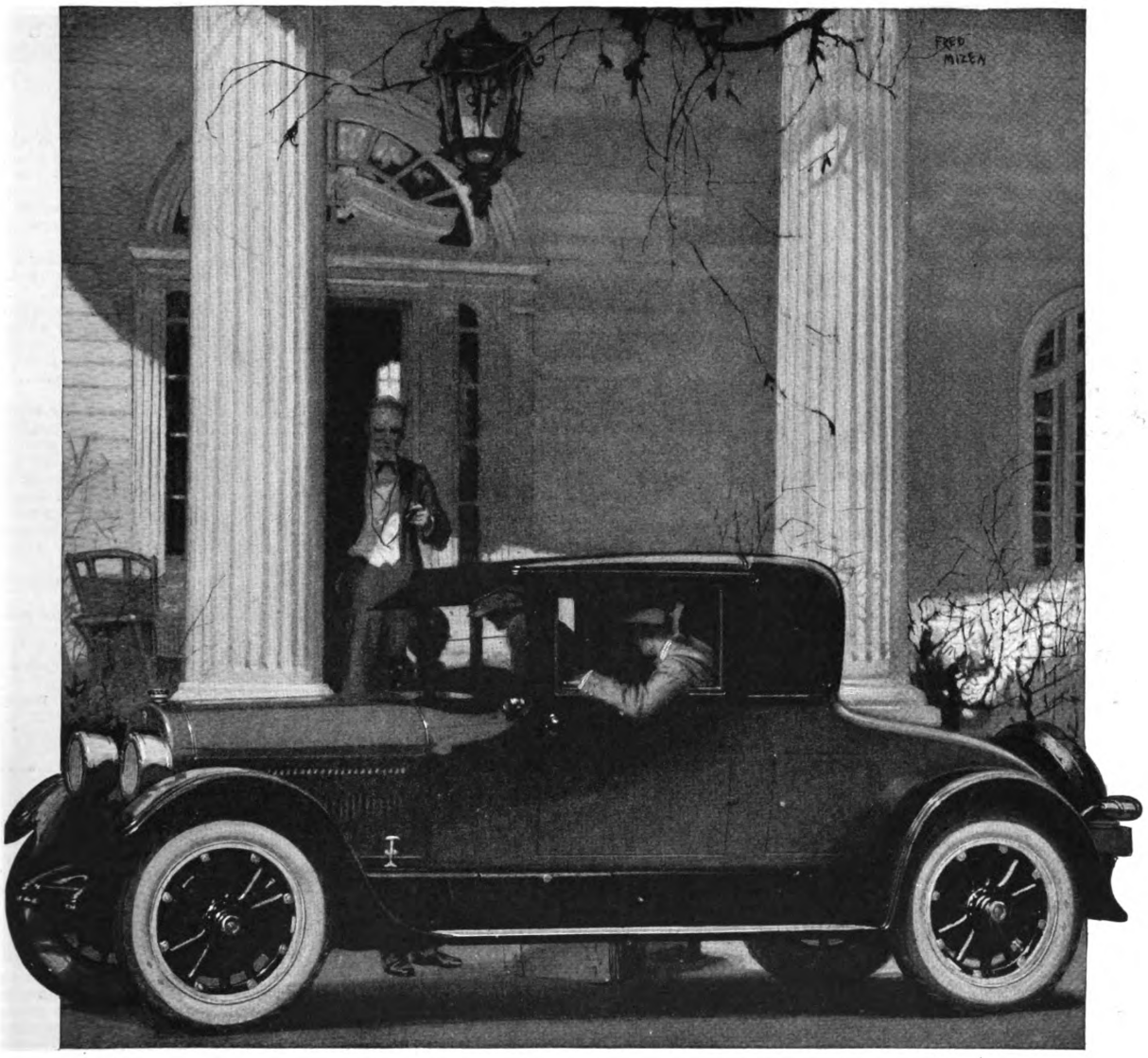

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COMBINING MATERIALS

(*Continued from page 86*)

In the realm of informal materials a happy sense of latitude should be felt, a happy absence of arbitrary rules. The origins of the conjoined uses of different building materials came not from arbitrary rules, but from the availability of certain materials locally, and from the natural ingenuity and instincts of untaught artisanship.

There are not a few building materials which have yet to find greater use, or new application. The structural use of rough slate, for instance, as a material for walls, is very new—and also very old, if we look back at the old world. Cast cement, used decoratively in conjunction with stucco, brick and stone is relatively seldom met with, though, it is very effective, and not difficult to handle.

The greatest of all opportunities for the use of varied materials, of course, is found in the true half-timber house. Here may be conjoined rugged wood, structurally used, semi-rough stone, informal brick-work and textured stucco. The range of color here is as interesting as the range of natural textures, and it is doubtful if any other combination of materials can effect a house which more entirely expresses the spirit, of *buildings*, or the meaning of true artifice in building.

The visible mark of the tool and the visible evidence of the hand of the artisan give to this type of house a peculiar quality of strength and reality.

It is the opposite type from the formal Georgian house, or the formal French chateau—from every artificial expression of architecture, and is not to be compared with them. The formal house, employing in its design formal traditions and in its construction formal materials, fulfills its own orbit of necessary requirements.

So, too, does the informal house, designed after informal traditions, and built of informal materials.

The house that is an architectural calamity is the result of a thoughtless use of one material in a manner that belongs to another. Consistency is as important in architecture as it is in any other human affair.

In place of some of the random and generally misleading "don'ts" which prospective builders too often get from their friends, we would like to append a few don'ts which will make the general advice in this article more specific:

Don't use formal, white-pointed "Colonial" columns (often erroneously called "pillars") with cobble-stone masonry.

Don't use cobble-stone masonry at all.

Don't add a brick or concrete porch to a frame house.

Don't use a formal front door, with bevel plate glass, on an informal bungalow.

Don't put informal, wrought-iron hardware on a formal door.

Don't use rock-faced cement blocks.

Don't use smooth bricks, of uniform color, with rough-wrought wood-work, or with ledge stone.

FACTORS *in* HEATING *the* HOUSE

(*Continued from page 64*)

Five—Humidity.

The human body loses heat in three ways—by conduction, by radiation and by evaporation, and it is the combination of these three continuously working together that strives to bring to the body what we term "Comfort."

The rate of loss in the case of conduction depends entirely upon the nature of the material in direct contact with the skin of our bodies. If this material is a good conductor of heat and has a high capacity for absorbing heat, then the rate of loss will be high. A good example of this is a floor made of stone, such as concrete, terrazzo, tile, etc. This floor may be at exactly the same temperature as the room, say 72° F., but still if we put our bare feet on it, we say it is cold. The facts of the case aret hat it is not the floor that is cold, but the skin on the soles of our feet. The stone floor is conducting the body heat away from the skin faster than the body can supply it.

The rate of heat loss in the case of radiation depends entirely upon the temperature difference between the surrounding air and the body. The higher the surrounding air gets in temperature, the less the rate of heat loss from the body by radiation.

The rate of heat loss by evaporation is the most important of the three and is dependent upon various factors. An increase in the temperature of the surrounding air blanket, an increase in the movement of the surrounding air or an increase in the degree of skin moistness on the body all act to create a loss of heat from the body.

During the summer months we wear more or less porous, loosely woven clothes Why? Because we have learned that, dressing in this fashion, brings us greater bodily comfort. As the surrounding air temperature rises, the body will start to perspire at a greater rate, thereby creating a greater moisture content on the skin surface. The surrounding air blanket passes through the clothes and evaporates part of this moisture. The process of evaporation requires heat and this heat is drawn in part from the skin surface of the body, thereby creating the effect of cooling. If the surrounding air blanket is already carrying a large amount of moisture (i.e., the relative humidity is high) then the amount of moisture that the air can evaporate and carry off is diminished and we complain of the heat.

Artificially heat the air in a room by some direct means, such as a furnace, direct radiation, etc., making no effort to add any moisture, and what is the result? The air in being heated has expanded in volume and the initial moisture content has had to redistribute itself through this expanded volume, resulting in a decrease in the amount of moisture in each cubic foot of air, i.e., decrease in the relative humidity. This heated air, with its low relative moisture content, immediately starts to absorb moisture from everything it touches, with resulting detriment to furniture, plants, etc., and also possibly to your bodily comfort.

It is a well established fact that a room temperture of 65° F., with a relative humidity of about 60%, gives comfort, whereas if the percentage of relative humidity should start to drop, the room temperature remaining the same, the occupant would start to feel the cold in direct proportion to the drop, In other words, the dryer the air at the higher temperatures, the greater the

(*Continued on page 92*)

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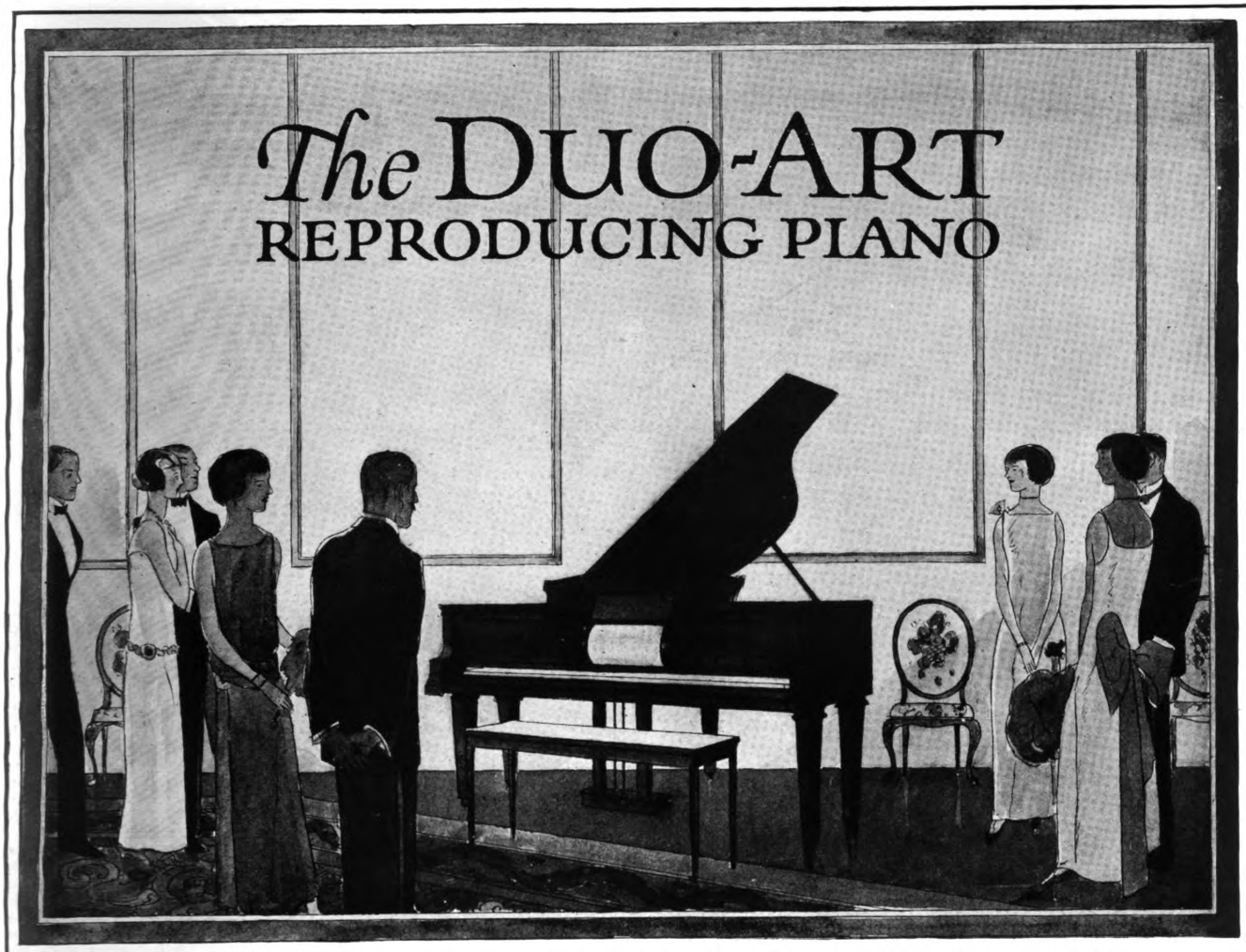

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The entrance court of Villa Ruspoli at Florence. The walls are painted buff and the shutters light green. Note the paved walk against the walls, a characteristic feature

ITALIAN HOUSES

(*Continued from Page 79*)

About Philadelphia there is a close enough approximation to English country life to make houses in the English mnaner there quite suitable and rational.

We are insistent enough, both vocally and through the printed word, on our identity as Americans, yet we seem to find nothing incongruous with this attitude in trying to be English or French or Italian or Spanish in our architecture. By which I do not mean to voice the familiar but inevitably futile "Plea for a National Style." If there is ever to be such a thing, it will evolve of itself, and meanwhile we should turn our best abilities to adapting, in terms of our own life and our own times, certain existing architectural expressions in country house design. This is a very different aim from the aim to produce an authentic model of a foreign style. The model cannot be really authentic, and the effort to create it is fraught with insincerity and compromise, whether conscious or unconscious.

(4) The model Italian house, for instance, cannot be authentic because there are too many modern requirements which must force the hand of the architect into a network of compromises. Sleeping porches and plate glass windows and various other things destroy the illusion. In the days of the Renaissance in Italy the Massimi, and the other best families, would no doubt have had gorgeous Baroque automobiles, and at least a five-car garage for each villa. And they would have had bathrooms which would far transcend ours in magnificence and luxury —if these innovations had existed then.

An inescapable limitation lies in the fact that we do not know just what sort of villas the Renaissance Italians would be building if they lived on Lake Drive, for instance, today. And we only think we know what sort of villas we would have built if we had lived in an Italian suburb in the 14th Century.

Our surmises, in either case, are all too likely wrong, and consequently most of our Italian villas of today are unconvincing. The racial background is so distant in years and miles that we do not see it and cannot properly understand it. So most of our villas inevitably miss being really Italian and do not stand a chance of being really American. In our interiors, especially, how far do we seriously mean to go towards surrounding ourselves with motion picture sets?

(5) It can fairly be said, moreover, and without intent of carping at the architectural profession, that the Italian Renaissance style is seldom fundamentally understood. For all its seeming method and scholarly aspect, it is a tricky style, and one full of improvisations as it was practiced by its originators. Its very appearance of reasoned planning is deceptive, because the Renaissance architects, besides being men of vision who could put things on paper, were even more men who did things with their hands, and who were so volatile that they often took a thing which was started and made something else out of it.

Italian Renaissance architecture is a style of detail, a style which depends upon a thousand subtleties of proportion and contour and modelling. It is not a style that can be put on paper and turned over to a contractor. It is more than a careless combination of plain plaster walls, tile roofs, a bit of iron work here and there—or anywhere—and two Strozzi lanterns (wired for electricity) stuck at each side of the door. It is a great deal more thaa this, and yet the essence of it cannot plainly be put in words or shown in a picture.

(6 and lastly) Any present-day rendering of the architecture of Renaissance Italy is foredoomed to failure unless the architect and client understand Humanism, and not only that, but the Humanism of another race and another age, They should read and re-read Pater and Symonds, the De Cameron, Benvenuto, and other contemporary Italian literature, or, even if they read none of these, unfailingly to read Geoffrey Scott on "The Architecture of Humanism." Most people, after reading this book, would think so well of Italian Renaissance architecture that they would decide to let it alone.

In Geoffrey Scott you get, for instance, such things as this: "Fra Giocondo, Alberti, Palladio, Serlio, and many others, not only built but wrote. But the style they built in was too alive to admit of analysis, too popular to requier defence. . . They had no need of theory, for they addressed themselves to taste." This really says something, and it affords a real clue to how we should view the present day manifestations of Renaissance Italian architecture in this country today.

How much taste enters into the average "Italian Villa" built in this country today? And taste, too, may mean architectural taste in the actual rendering of the style, and relative taste in electing to build an Italian house at all.

Italian houses are Italian because of

(*Continued on Page 92*)

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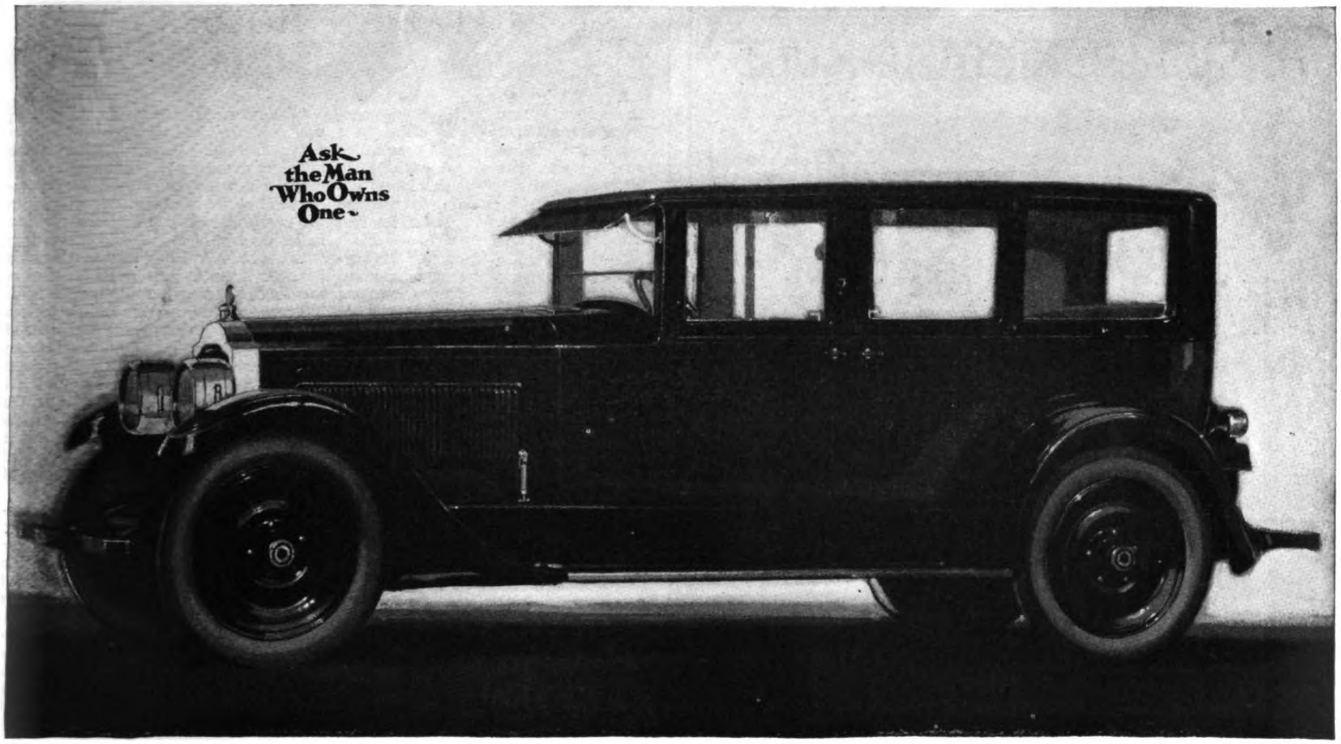

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ITALIAN HOUSES

(*Continued from page* 90)

that unique human and esthetic phenomenon that history has called "the Renaissance." It might have been called something else, perhaps somewhat more exactly descriptive of what it was, and "Renaissance," as a term, is used so frequently and so glibly that its real meaning is often lost.

It was more than a "re-birth." Its keynote was the thing called humanism, which was a point of view, a spiritual animation rather than a method of thought. Geoffrey Scott tells us that humanism was "the effort of men to think, to feel and to act for themselves, and to abide by the logic of results." Humanism is the opposite of dogmatism, so there were no rules for Renaissance architecture, or art, or politics or morals. Again Scott is definitive: "The Renaissance style . . . . is an architecture of taste, seeking no logic, consistency or justification beyond that of giving pleasure." This sounds easy and simple, which it is, as a characterization of what was, but as a working formula for re-creating Italian Renaissance art it is about as easy as writing a good dialect novel of a country you have never visited, or turning a neat epigram in the idiom of a foreign language. Small wonder that hardly any of our Italian houses are Italian.

To understand the curious human individuality of Renaissance Italian architecture is to realize the impossibility of transplanting it, and much more, of superficially copying it. It was an architecture of artists, and each example was an improvisation. The books, and the empty rules of Palladio and Vitruvius have been decoys which have wasted the ammunition of many a latter-day architect who has supposed that in them lay the whole scheme of the thing, and all the rules of the game. Here, they thought, is first-hand stuff by the very men who created the style. What could be easier than to follow it? But the books by the Renaissance architects were reflections not of the architecture of their time, but of the passion for scholarly erudition of their time. They published elaborate folios showing that a column should be so many diameters high—and promptly made one, on the next villa they built, in some improvised proportion.

The illusion that there is a formula for Renaissance architecture is effectively smashed by Geoffrey Scott, who is, on this point no less than in his whole interpretation of the style, eminently worth listening to:

"Pedantry, in that astonishing time, was an ideal; it was an inspiration; it was not a method. Vitruvius helped the architect to master the conventions of an art, of which the possibilities were apprehended but not explored. He wrapt it in the pomp and dignity of learning. But in Italy when he was found at variance with the artists' wishes, he was reverently ignored. Even the austere Palladio, when it came to building, permits himself much latitude, and the motive of his written work is far less to propagate the canon of Vitruvius than to make known his own original achievements, which he reckons 'among the noblest and most beautiful buildings erected since the time of the ancients.' Vignola's outlook is no less practical. 'I have used this often, and it is a great success: *riesce molto grata*.' And Serlio, the most ardent Vitruvian of all, admits the charm of novelty.

"These were the masters of the academic school. The other camp . . . . used the classical forms when and how they pleased, as mere raw material for a decorative scheme. They were consumed by a passion for originality that at times became a vice. Whatever their faults . . . . no one could accuse them of imitativeness. . . . . To the energy of Italian architecture, distracted as it was by insistent individualities, made restless with the rapid change of life, split by local traditions and infected always by the disturbing influence of painting, the academic code gave not a barren uniformity but a point of leverage, and a general unity of aim."

There is the picture. How are you going to copy it, or re-create it today, without copying or re-creating the complex elements that made it what it was?

Does not this answer the question, or affirm the reason "Why Italian Houses are Italian?" They are a part of their own soil and their own race. They are an expression of a peculiarly native art, and one which received its stimuli from sources not to be duplicated today.

The great villas of Italy, which have inspired a few great achievements in this country, and an infinitely greater mass of pathetic, inept, and sometimes vicious parodies, were a result of an intertwining of strands esthetic, racial, sociological and, above all, humanistic. How can anyone but an inspired architectural genius hope to weave a fabric today of anything like the same texture and color and pattern? The unfortunate thing is, for both architect and client, that the attempt is so often and so brashly made.

FACTORS *in* HEATING *a* HOUSE

(*Continued from page* 88)

evaporation effect and hence the greater the skin cooling effect. If the percentage of relative humidity should drop to say 25%, then the room temperature, which would be required to give equal comfort to the first condition cited above, would have to be 70° F.

This matter of maintaining a proper degree of humidity in spaces where the air is artificially heated is of prime importance, not only from standpoint of comfort to the individual, but also from the standpoint of health, as it has been pretty conclusively proven that many of the nose and throat infections get their start from dry air conditions. We have all heard the phrase, "dry as the Sahara." The literal truth is that in most cases our homes and offices are even *dryer* than a desert throughout the months of the year when artificial heating is required. It is enough to say that the average humidity in the Sahara Desert is 15%.

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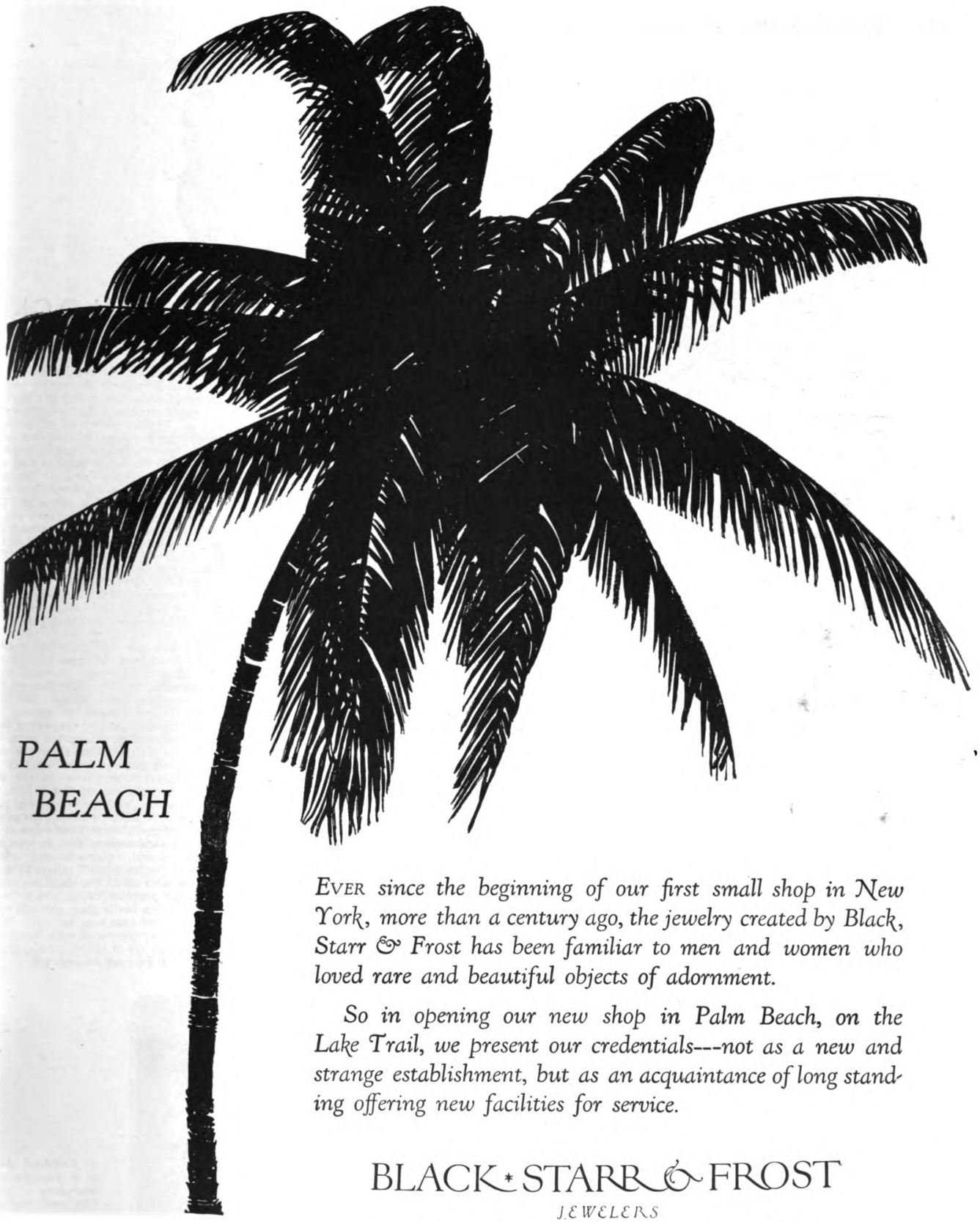

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A typical Ross clock of the time of Cromwell. It has only one hand, as was the style in those days

COLLECTING OLD CLOCKS

(*Continued from page 53*)

light curved bands of metal, with a ball, a cross, or some ornament to crown the apex. The oval was surrounded on three sides by fretwork, and the framework usually was all of brass; in height it varied from 4″ to 7″. An extraordinary similarity in shape, mechanism, and ornament marks the Lantern clocks of the mid-17th Century. The earlier Lanterns may be distinguished by the narrow hour-circle, and the short stout numerals on a dial heavily gilded. The fretwork varied, and usually there was a space left over the dial for some heraldic device; sometimes old-fashioned sundial plates were used to make the enclosing doors at either side. As the century advanced the numerals lengthened and the hour band widened in proportion, and about 1650 the well-known fret with the crossed dolphins first appeared, and was adopted almost universally. The only drawback to these charming little Lanterns lay in the smallness of their dial, which was rather troublesome to read at a distance. To remedy this the dial was enlarged till it stood out some two or three inches beyond the frame, an innovation which was the forerunner of the big moon-faced dials of a later period. The Lanterns of William III and Queen Anne's reigns show the projecting dial and they are known as Sheep-faced clocks.

Clocks made in Holland at this period—the mid-17th Century—are a blend of the contemporary Lantern and the Hooded Clock. The clock itself is not unlike the brass lantern, but the arched wooden bracket on which it stands gives the pronounced hooded character. Quantities were made in Friesland, the best specimens came from Zaandam, and the manufacture continued until the beginning of the 18th Century. Compared with fine Lanterns the Dutch clock is somewhat coarse in detail and finish, but it is exceedingly decorative, and it has that inestimable quality in a clock of looking at home and right wherever you put it. Already large—as clocks go—the bracket increases the size; it is gaily, evenly crudely, painted in oils, and corresponds to the bright-painted furniture of Friesland and Hindloopen. The back board is carved and colored into each workman's notion of a mermaid. The arch is decorated with fretwork corresponding to the fret which surrounds the dial, top, bottom, and sides, and on the upper edge of each enclosing door. The fretted designs which flank the dial are generally conventionalized figures of birds or animals. Cast lead was used for these frets, gilded and gaily colored, and a small landscape was often painted on the dial.

The long-case or Grandfather clock was evolved from the brass Lantern and the early wooden-case Bracket clock with hanging weights. The long wooden case was first added about 1660 as a practical improvement to enclose and save the pendulum and cords from damage. During the ensuing ten years (till 1670) the Grandfathers show the same outstanding features by which they are distinguished from those of the 18th Century. They are smaller in size, the head is square, and the square dial plate has a silvered hour-circle on a gilt ground with a winged cherub head—fine as filigree—in each corner, cast in brass and finally chased, pierced and gilded. Twisted "barley-sugar" pillars flank the dial on either side. The case has usually a rounded aperture, fitted with a "bull's-eye" of green bottle glass through which the bob-pendulum can be seen. When the cases are decorated with floral marquetrie they are of Dutch origin; the art

(*Continued on page 96*)

A Friesland clock of a primitive but interesting type. The metal work is in lead painted in polychrome, as are the wooden figures of mermaids on the case

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The Standard of Comparison

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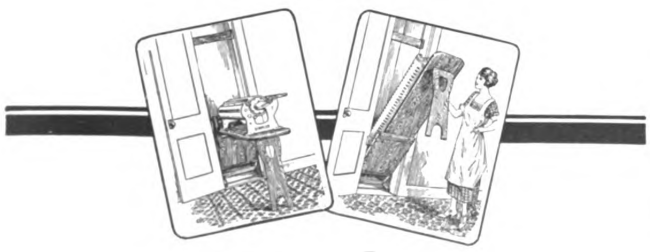

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COLLECTING OLD CLOCKS

(*Continued from page* 94)

of fine inlay and veneering was not understood in England till after William of Holland had come to the throne and brought his Dutch craftsmen to practise and to teach their art. Lacquer cases appear in the first quarter of the 18th Century; some are of English or Dutch manufacture and some were sent in the tea ships to China and returned with the true Oriental decoration two years later.

The arched top and the arched dial first appear in 1715 and gradually this became the accepted form. The arched or curved doorhead came a little later (about 1725), and by this time the "peephole" has entirely disappeared, and the marquetrie is superseded by exquisite inlays of satinwood, holly, pear, etc., on mahogany. The cherub heads in the dial corners are surrounded by scroll work and are highly elaborate. The arch over the dial usually shows the phases of the moon, and the maker's name is prominently displayed. Some Long-case clocks were made with intricate "Motions and Music," playing a variety of tunes each twice over at the hours of twelve, three, six, and nine, and the dial arch is used for a little marionette show. Here the stage is set, hidden by a curtain which rises when the hour has struck and the tune has begun to disclose little figures dancing in a rustic scene, with boats and swans moving on the river and traffic passing over the bridge. Eight-day clocks with the tunes changing according to the hours were plentiful; some have recorded ephemeral airs of which elsewhere no trace remains.

Among the Bracket and Mantel clocks of this period many were "musical"; it was a fashion that died hard.

These Bracket clocks which are contemporaneous with the Long-case, became exceedingly modish towards the end of the 17th Century when the "Grandfather" was already passing out of favor.

The Basket clock is the first clearly defined type of the Bracket. The dial was square, as in the early Grandfather's, and enclosed by a framed door, and the domed top is of wood, mounted in brass, or else entirely of metal finely pierced and chased. This rounded top section with its pierced decoration is reminiscent of the 16th Century table clock; a hinged handle completed the "basket" idea, and finely turned brass is used for finials. The basket top was succeeded by the bell top—between 1755 and 1766, and these two forms were made with variations until the end of the 18th Century.

At the time French clocks were much sought after; no traveller to Paris with any pretension to fashion omitted a visit to the horological shops, and fine delicate things of Sevres porcelain, crystal marble, and bronze were brought home. Porcelain clocks were fantastically beautiful—shaped like a vase filled with flowers or painted with designs after Watteau and Lancret, and other artists. Some were made in Worcester, Derby, and Chelsea china, but few good specimens remain to tell the tale. The hanging Cartel clock of carved wood painted and gilded, or of gilt bronze, was a novelty which was in keeping with the style of furniture and decoration in the time of Louis XV; the lyre-shaped Cartel came later, when the world was growing tired of the extravagances of rococo and rocaille. Some fine drawing room clocks in white marble and gold and bronze, were made with well-modeled figures grouped round the sphere of the clock, though too naturalistic perhaps to please modern taste. Base imitations of this style were seen in every mid-Victorian drawing room; sitting on the mantelpiece under a huge glass case, and revealing in gilding and bronze realistic scenes of hunting and sport. They were considered "handsome"; let us leave it at that.

THE RUGS OF SAMARKAND

(*Continued from page* 67)

This eight-petaled flower frequently appears in the medallion, or, in some pieces, the medallion is omitted and the flower, large, heavy and dominant, forms the chief motive.

Borders in the Samarkands are equally clear in their characteristics. They are wide in proportion to the field, and in this particular the Turkoman element prevails, Chinese borders being narrower and relatively of less importance. The stripes are usually three in number, rarely more, though sometimes two main stripes appear, of medium breadth. Each stripe is edged by a band of plain solid color, which is very often pink. For these borders there are four or five typical patterns, one or more of which is sure to be found in an authentic Samarkand. (1) The Swastika, in a running continuous pattern; (2) A lotus design with three flowers on a stem; (3) A curious device based on growing vines, stiff, angular, and at the same time graceful; (4) The Chinese fret used in several ways; (5) The barber-pole pattern; (6) The familiar device that is supposed to represent the sacred Chinese mountain emerging from sea-waves.

The Swastika figure goes back to remotest antiquity; three or four thousand years B. C. at the lowest reckoning; it is probably Aryan in origin and, whenever excavations have revealed traces of primitive peoples all over the world, the Swastika sign has been found. It symbolizes good luck and happiness, from the Sanscrit-Savasti, or abundance, prosperity, fertility. A debased reproduction of the form is familiar enough since it has been vulgarized into a "mascot." The four arms should turn in the direction of the hands of a clock. The knot of destiny is another ancient sign that is quite usual in Samarkands, Kashgars and Yarkands; this may be traced back to the time of Solomon.

The ground color is frequently in one tone of Bokhara red or madder; Chinese yellow always appears conspicuously in the pattern of border-stripes with soft tan color, blue, and white. In some, the field is blue, grey or brown, upon which the pattern stands out vividly in sharply contrasting yellows, reds or blues. Samarkands are gay, almost gaudy in comparison with the sombreness of a Bokhara.

The weaving of warp and weft inclines to be coarse and loose; the sehna knot is used, but the rows are not pressed firmly together, and the warp is visible at the back. Warp and weft both of cotton is quite common in Samarkands, though unknown in any other Turkoman rug. This may be due to natural causes; cotton fields flourish there with gardens, pomegranate and peach orchards, and vineyards, all watered and made fertile by the great river Zerafshan which is worthy of its name—"Strewer of Gold."

The term Malagran is sometimes applied to the rugs of Samarkand; the word is still used by Armenian rug merchants in the bazaars, and it has passed into a generic trade name for pieces of indifferent quality or doubtful grade. The origin of the term is curious; a tribe called the

(*Continued on page* 102)

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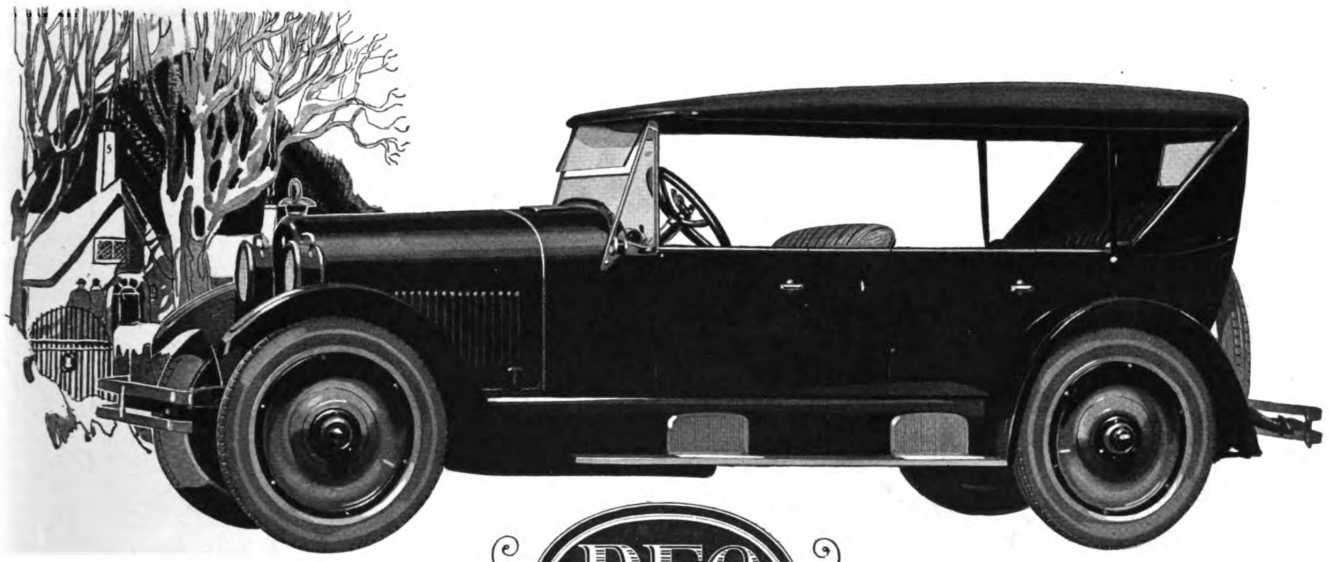

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In the hall the painted table with its Regency urn suggests the decoration of the French Empire

THE DECORATION *of the* REGENCY

(*Continued from page* 65)

mirrors were placed, door-wise, between curtains in order to reflect a garden vista; short vestibules were lengthened out to infinity; windows were doubled and trebled. Two sideboards (one at each end), and a whole range of Ionic columns were considered proper in dining rooms of consequence; so where there was but one sideboard and a single pair of columns, a well-placed mirror was the remedy. A pier glass stood between each of the tall windows and often a piece of looking-glass rested against the wall beneath the pier table as well; the charming convex mirror found a place in most drawing rooms and boudoirs. Mirror panels were inserted in doors; large pieces were framed in gold and hung up picture-wise; even the decoration of a four-post bed was sometimes completed by an oblong mirror framed and finished to match the bed. Long strips reaching from floor to cornice placed at regular intervals along the wall between draperies of satin was one of the most admired forms of decoration for a formal room.

It is impossible to exaggerate the rage there was for draperies of all kinds and the elaboration with which they were arranged. Folios of designs were produced for windows, lambrequins, beds, and walls; Sheraton's are intricate and ornate enough to satisfy the taste he strove to please, but they are unworthy of his own. Window curtains in these rooms where all was matched and balanced to a nicety, were often irregular and unsymmetrical. One side would be looped high while the other fell straight and lay in folds on the floor. The poles themselves were elaborate, often finished with carved heads after classic or Egyptian models. A single muslin curtain was sometimes used to draw against the sun.

Two or more contrasted colors were extremely fashionable—green curtains with an over-drapery of rose pink; a blue curtain caught high on one side, on the other side a white curtain edged with red and the whole arrangement framed with a flat band of green and yellow embroidery for architrave. Sometimes the draperies were held in place here and there by tie-backs which became a decorative feature; black tie-backs and knots were popular. Quantities of gold and silver silk and worsted fringe were used; black silk fringe and gold fringe would appear in one and the same set of window draperies, and a plethora of cords and tassels was seen. At the same time curtains and valances of formal stiffness and regularity were admired too.

Color schemes, in general, were of no great subtlety or variety compared with present-day ideas. Crimson, gold, pale blue, silver, lemon, rose pink and black, was the usual gamut with tints of cream, pale lavender, and greem, and a color they called maroon, which was a brownish purple. For "eating-rooms" scarlet and crimson held the preference. Light blue and silver and the pale tints for reception rooms; the gray was of a cold slatey tone; the soft clear neutral shades of our own times were not popular. Painted walls were extremely modish; this decoration generally took the form of panels painted in some delicate tint and bordered with a darker shade or with gold, and decorated with arabesques, conventional Greek patterns, or adaptations of Pompeian designs which at this time were the height of fashion. A vase, or a group of flowers usually formed the centrepiece of the principal panels and a table was often placed carefully just beneath, with the ornaments on it so disposed that the whole seemed a completion of the panel device. Door panels, gilt and painted, were popular; a scheme which included this embellishment had the walls covered with scarlet flock surrounded by gilt moldings; a gilded cornice led to the cloud-painted ceiling. The shutters and doors were "picked out" in ebony black, and on the gilt panels delicate arabesque were painted, and edged with a narrow scarlet line. The curtains and drapery were of scarlet cloth finished with appliques and bands of black velvet.

Plaster work was very fine and the Regency decorator loved to make of it a telling feature; the cornice and central "roses" were tinted and enriched in various ways. Pale lavender with the principal ornaments silvered, was correct in a room supported by scagliolo columns, in imitation of red porphyry, with silver capitals.

The most scrupulous attention to detail was observed at every point—the rosewood furniture of a sitting room would be "repeated" by a frieze painted to imitate rosewood and ornamented with a design of Grecian honeysuckle.

The renaissance of interest in Regency furniture has not been followed by a corresponding outburst of Regency decoration. The time has gone by for a wholehearted acceptance of all that full-bodied splendor—we are out of touch with the age that produced it. Our version of the period is one of selection and elimination. Few of the lovely old mural decorations

(*Contined on page* 102)

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✣

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THE DECORATION *of the* REGENCY

(*Continued from page* 98)

remain—(we have to thank Victorianism for that)—such as have survived are cherished and may perhaps be copied bye and bye for rooms where Regency furniture predominates. At the same time, plain wall spaces, the restraint and refinement of modern houses, make a beautiful setting for the old pieces, pleasantly time worn and tarnished as they are. The pier-glass has never quite disappeared from stately rooms nor is there any reason why it should; how better utilize the narrow dark space between windows? It is not inconceivable that the many-hued window drapery might be revived by the colorist to good purpose in a low-toned room. Lavender, green, and silver, with black ties and knots, in organdies, velvets, and fringes; why not? The old designs are available and much might be done with them in capable hands. Such attempts, however, are for the curious and the adventurous; without any such aid, the furniture, for the most part, blends easily with modern surroundings, and seems immediately quite at home.

THE RUGS *of* SAMARKAND

(*Continued from page* 96)

Malakan, or the Malagran, have, from time immemorial been the carriers of the country, and before the railway had been extended beyond Tiflis the rugs were carted on by these Malagrans to be shipped. In this way the name "Malagran" came to be applied loosely, whenever there was any doubt or confusion about nomenclature.

Any Eastern rug over fifty years old may be classed as antique, but few Samarkands of such an age survive. They are loosely woven, and, compared with some other kinds, they do not give good wear. Genuine antiques are almost priceless; these are wonderful in color and tone, with a short pile lustrous like silk. Modern pieces, of which quantities have been made to meet European demand, show considerable falling off. But even with the crudity which results from the use of anilines instead of the old vegetable dyes, they are infinitely preferable to faked "antiques." In these specimens colors are washed and doctored to soften them; the fabric is buried to give the look of age, and dug up to be sold, and the lustrous sheen that comes from generations of bare feet passing over the surface is achieved by glycerine. These and other treatments are skilfully carried out all over the East, and many have been deceived, especially when the transaction of buying and selling has been completed in a dim interior. All Eastern rugs should be brought out into the searching light of day and there examined.

On account of their distinctive coloring, Samarkands should be linked with the general color scheme of the room they are to adorn, and so become an integral part of the decoration; they rarely look well in indiscriminate surroundings; their individuality should be emphasized. A scheme based on pale lemon yellows, with hangings of pinkish mauve, would suit the Samarkand to perfection. They are lovely, too, in gray or neutral-tinted surroundings with touches of rhododendron shades. A drawing room, boudoir, or the delicately hued bedroom suits them better than a dining room, library or hall.

MODERNIST WALL PAPERS

(*Continued from page* 68)

In halls and passages then, the most brilliant of these may be hung without a tremor, though a little caution may be wise in the living room. Here all woodwork ought to be painted to match some dominant strong color in the paper; the curtains should be plain, and a quiet, self-colored carpet on the floor would be best. Thus arranged the room will look coherent, not noisy at all, and the usual furniture will be able to sit about in it quite comfortably. For bedrooms a Jacobean chintz paper looks quite well when the four-poster and window curtains are hung with an unpatterned silk instead of the popular antique reproductions. These papers are really better for the country than town. Some wall papers are more ephemeral than others, or, to put it brutally, some show the dirt more, and chintz papers, once their essential freshness has gone, are not pleasant to live with.

Style is another consideration which should, in some degree, influence the choice of wall hangings. A Chinese design, for example, is clearly appropriate to an interior that is markedly Chippendale in character. A red lacquer paper—shiny like the lacquer itself—with a straggling Oriential design in gold, looks beautiful in such a room. It might be arranged panel-wise, with the woodwork of brownish yellow, and the narrow wooden moldings which frame the panels painted red with a gold line, or a printed paper beading, in reddish brown, could be substituted for the moldings of wood. Flock papers, which in texture and pattern resemble old Venetian brocades, are proper only to stately rooms. Their magnificence would overwhelm the ordinary living room and they must be avoided, no matter how strongly their beauty appeals to the dweller.

These are a few fairly obvious illustrations of the fact that there's more in a wall paper than meets the eye, and of the importance of being earnest in your choosing. The choice offered is unlimited, and it is sheer stupidity to hang the wrong paper when the right one can be found.

Having realized the variety and extent of the material—velvet, silk, lacquer, chintz, tapestry, matting, leather, tempera, striped, flowered, checked, starred, gilt, and patterned papers in every conceivable device—we come to some of the less common ways of using it.

Thus, to paper a commonplace or a

(*Continued on page* 132)

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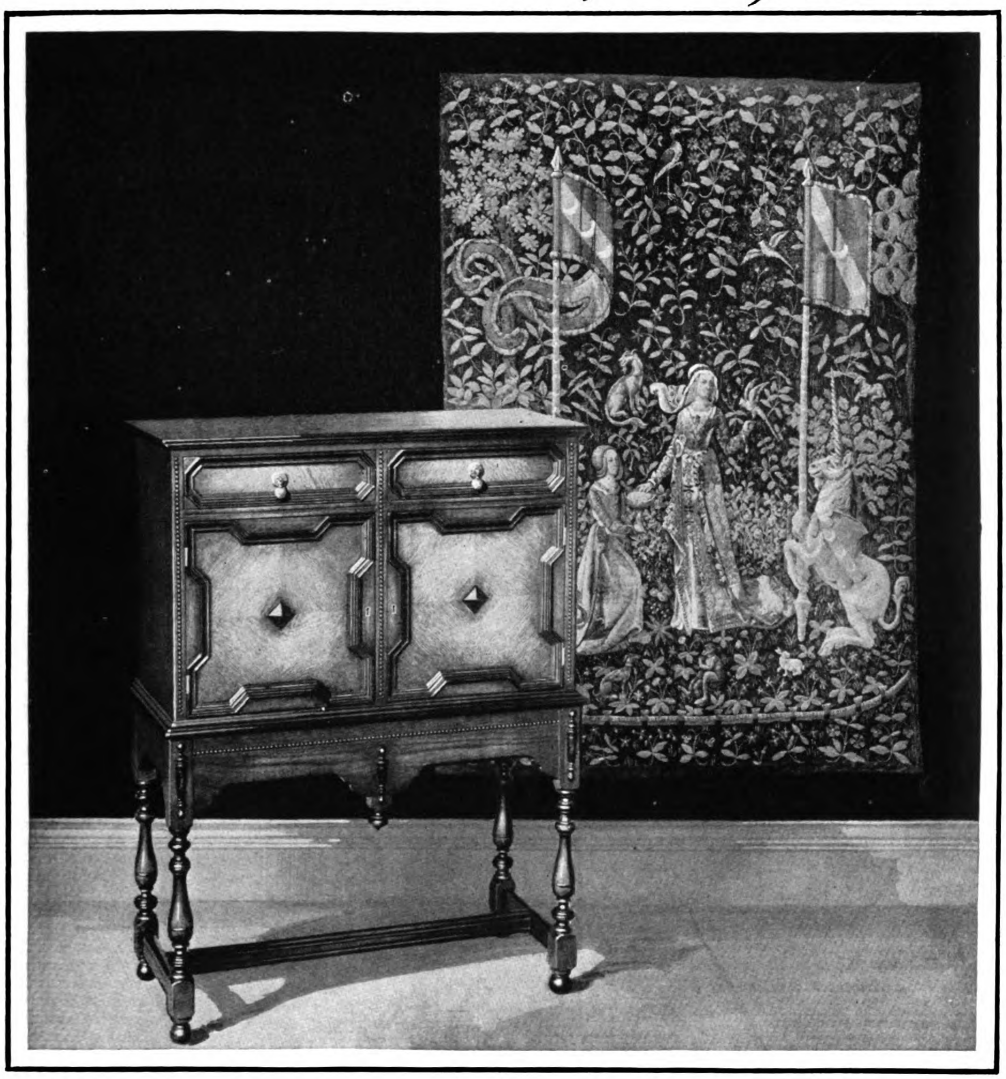

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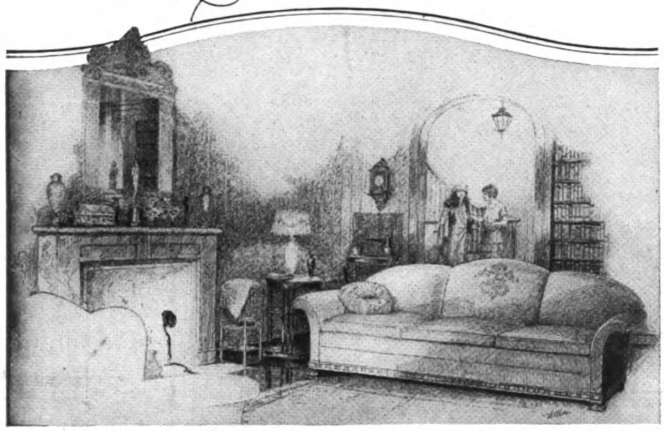
Makes a guest room of your best room



It was a very happy evening in many ways. There had been lively conversation regarding other days, other friends, of life and the business of living.

The guest from the other side of town had lingered luxuriously on the great Davenport Bed before the fire. Outside a raw north wind drove sleet and snow against the window with a roaring rattle.

The Hostess: (who had just looked out into the storm) "My dear, you simply can't go home through this blizzard. You're going to stay right here with us."

The Guest: "But, Marian, there's no place for me to sleep. You've no guest room and I certainly won't take your room!"

The Hostess: "You silly, you've been sitting on your bed all evening long. That Davenport Bed has a lovely bed in it, bed clothes and all; I'll open it out for you. Just look! It's ready in a jiffy."

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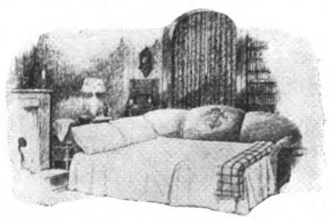


© 1923 D. B. M. of A.

The DAVENPORT BED
SERVES BY DAY AND BY NIGHT

This polished oak table is typical of the delicate, slender structure of much of the Louis XV furniture. The slight curve of the cabriole leg and the carved apron below the table top are characteristic. From the Metropolitan Museum of Art

THE FURNITURE OF LOUIS XV

(*Continued from page 77*)

Developing from the ornate and somewhat pompous and formal style of Louis XIV, with the Regency, design began to swing gracefully away from the upright line and accurate balance of side to side. With a charming disorder and disarray typical of my lady in her own boudoir, each side of a Louis XV design is often so varied as to avoid repetition; keeping however a sense of balance and proportion as strictly as the law of Mede and Persian. It is art on a frolic but never really self forgetful. As one lures the sophisticated with a buttercup, so the age took to its salads for its ornaments. Endive and celery from the kitchen garden often take the place of the classic acanthus.

Construction: Strong but light; outlines curved, bombé—swelling fronts and sides, and serpentine fronts Woods, mahogany, cherry, oak, with others for inlaying.

Ornament: Carving, veneer, simple inlay, painting and gilding. *Rococo* designs—combination of rock and shell motifs; endive and celery, acanthus and other foliage and flora scrolls; cupids and doves;

Top: Curved, carved.

Back: Broad and luxuriously curved to fit the human figure; carved framework; upholstered, caned. Winged sides typical.

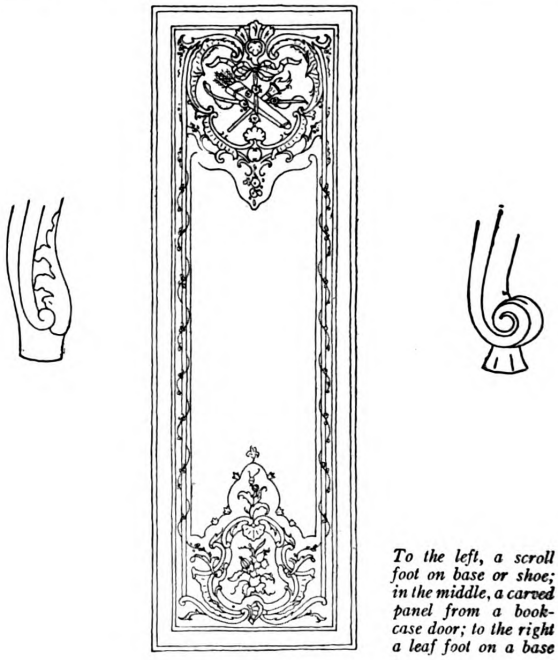
Arm: Shaped, flaring, often short on curved supports; upholstered, caned.

Seat: Curved front, broad, nearly square, narrowing toward back. Upholstered, caned.

Leg: Curved, cabriole, carved.

Foot: Scroll, leaf or dolphin's head, carved or moulded; straight.

A Louis XV room may revel in lovely ornament as feminine as it is fascinating. But a winged chair, a deeply comfortable *bergere*, a luxurious *chaise longue* invite a man to repose and ease, albeit swathed in a sense of beautiful calculation as insinuating as a du Barry.



To the left, a scroll foot on base or shoe; in the middle, a carved panel from a bookcase door; to the right a leaf foot on a base

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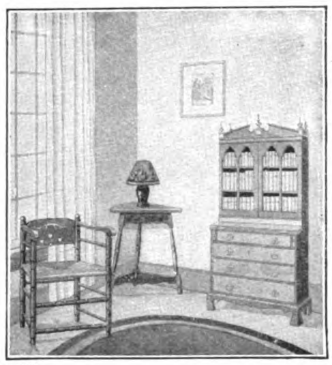

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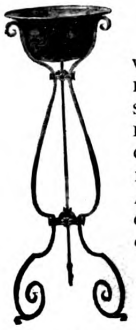

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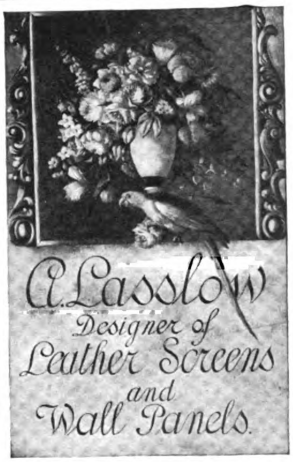

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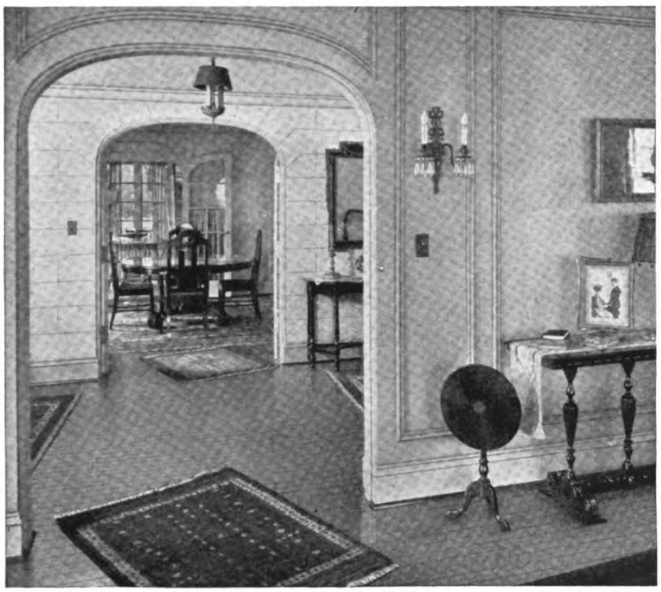

The floor which the years will make precious

One of the most popular principles of economics is the law of supply and demand. Gold is beautiful and rare. Therefore, it is precious. Radium is useful—and much scarcer than gold. Therefore, it is still more precious.

Or, take more familiar things. The ancient Aztecs used mahogany for fire-wood. Today it is used in costly furniture. Our grandfathers built rail fences of walnut. Today this wood is so scarce that its price is on a level with that of mahogany.

And, so it will be with Maple, Beech and Birch. Government forestry experts will tell you that the present supply of these three woods will be gone within twenty years—or at the most twenty-five, at the present rate of consumption.

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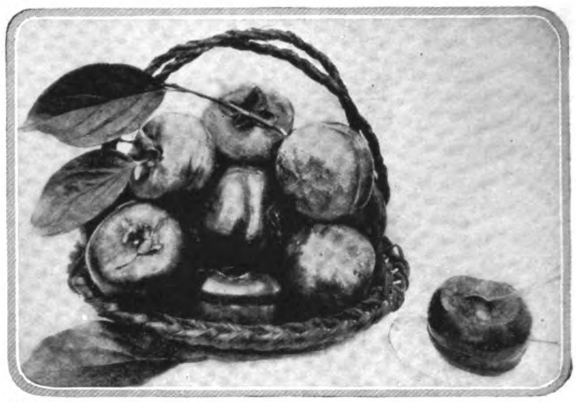

Dorsett

A basket of Tamopan kaki or Japanese persimmons. This variety produces seedless orange-red fruits which, when fully ripe, has no pucker

NEW FRUIT VARIETIES

(*Continued from page* 80)

ondary to their appearance on arrival. The box apple crop is hauled an average of 2,800 miles, not including the portion of the crop which is exported; California oranges move 2,500 miles and Florida oranges about 1,300 miles to market. The average haul of all our fruits and vegetables in the United States is about 1,500 miles. This explains why commercial growers place more emphasis on shipping quality than upon any other character and why, if certain high-quality varieties of our fruits which do not have good shipping character, are to survive, they must be saved by the amateur and those who grow for a home market and a fancy trade, and the latter are few. Unless there is a demand for these varieties from some one they are going out of existence and their loss will be serious, for some day, we shall need these high quality varieties for breeding purposes. Mediocrity in flavor and quality may exist for a time but it is doomed; on the New York market the records of the price of Ben Davis apples show that while the average of all apples was 9% higher in the decade 1903-1913 than it was in 1893-1903, the sale price of Ben Davis had actually declined. The inevitable finger of warning is already outstretched, and even the commercial growers are taking note thereof.

What a pity it is to waste care and luxury on a Kieffer pear when one might grow Lucy Duke, Marie Louise, Vermont Beauty, Dana Hovey and Glou Morceau! Hardly any of these appear in the average catalog; they are not known. The pear outranks the apple in Europe, but in America the crop is not 15% of the apple crop in volume and is actually declining. No one can boost a market on Kieffer or any such type of pear. We need renewed interest, an awakened and intelligent enthusiasm for pear breeding and more high quality pears which are not subject to fire blight, for this disease is one of the chief drawbacks in successful pear growing. Pear growing areas are found all over the country, but commercial production is in restricted areas.

The development of varieties of the blueberry is a matter of this decade; prior to that and even today, almost all the blueberries were and are gathered from the wild plants on the barrens from Pennsylvania to Maine. Today we have blueberries possessing flavors ranging from sour to sweet and in size up to that of a small cherry, and the plant is being tested from Florida to Canada. There are varieties suitable for all these climates. The amateur, the plant lover, the man and woman who like to fuss with new things, to pursue an uncharted course and see where they will land,—these are the ones who will do much to pave the say for the commercial development of the blueberry. It grows on acid soils, soils other plants are not anxious to live on and acres not now occupied will be used when necessary.

The blackberry was brought into cultivation first about 75 years ago. The plant is native over much of the United States and the types and varieties are abundant; some of the plants now found wild are little bushes and from one of these the variety Topsy was developed. Others trail on the ground and such gave rise to the dewberries like Lucretia, Mayes, etc. Then there are hybrids between these trailing types and those of more erect growth like McDonald and the possibilities are endless. The wild fruits vary in color from white to black. The loganberry industry of the Northwest was built on a red dewberry native to that region. In spite of the fact that the blackberry is distributed over almost all of the United States and has so many forms, the great drawback in its existence is winter injury. There are few hardy varieties; another trouble is rust—the orange rust—which appears on the foliage. We need a new lot of hardy, rust-resistant blackberries to put this fruit where it belongs. We are going to have them and we need a lot of people to test them. Varieties will be developed for each region, just as we are now developing strawberries.

Among strawberries, Echo is grown in the Falmouth district, Massachusetts—a restricted area,—but Dunlap is adapted to the northern states east of the Rockies —to a large area. Other varieties are strictly southern, as Klondike,—a commercial berry, not of the best quality.

The blackberry is an important fruit commercially in 20 states and is well adapted to garden culture. Eldorado and Erie are perhaps two of the best for northeastern conditions where many of the southern types are too tender to succeed.

The high bush cranberry is already being developed; it will give us a plant highly ornamental and useful at the same time. Named varieties are on trial. Instead of cranberries being grown on small plants in bogs, the high-bush types may be grown on uplands over a wide area.

A great future lies before the South. Florida and California have sensed the possibilities as perhaps few other states. The development of sub-tropical fruits

(*Continued on page* 110)

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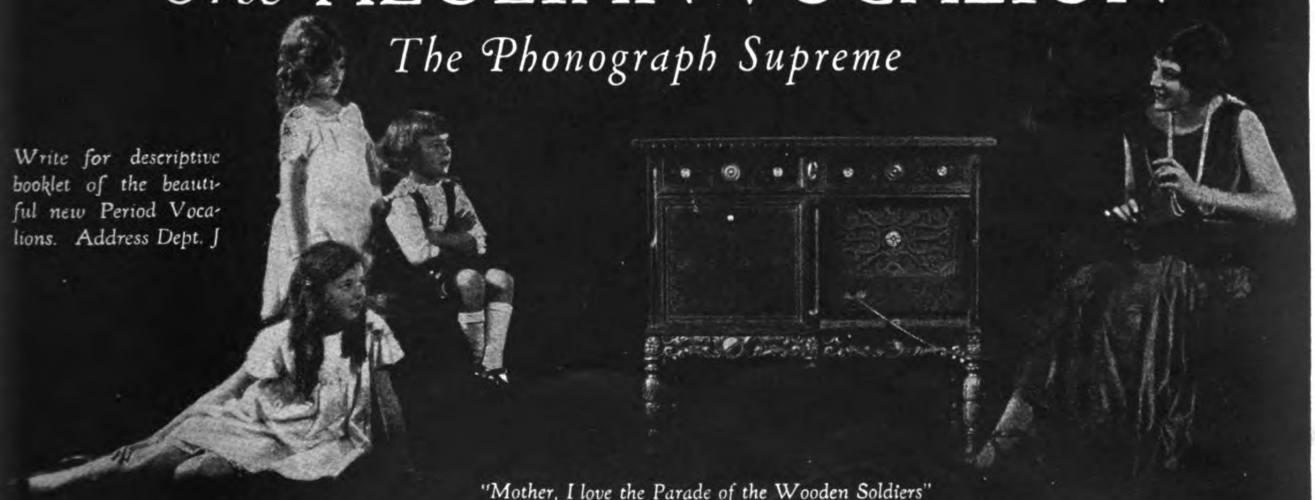

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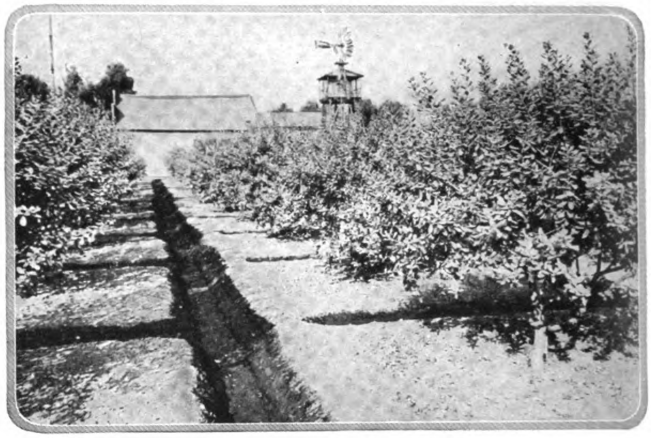

A plantation of Feijoa or pineapple guavas growing at Santa Ana, California. The irrigation ditches are necessary for successful horticulture in that section

NEW FRUIT VARIETIES

(*Continued from page* 108)

adapted to California conditions is one of the remarkable horticultural developments of the present time. The rise of citrus crops is but one item. California has shipped over 60,000 carloads, of which 45,000 carloads were oranges, almost entirely made up of two varieties—Washington Navel and Valencia. In Florida we do not find the same concentration of varieties; the Navel does not do well and the varieties introduced from Europe were so numerous that even the list of commercial oranges is greater. For home use the King is highly regarded. For planting in Northern Florida and along the Gulf Coast states the Dancy Tangerine and Satsuma are increasing.

The avocado is rapidly assuming importance in California and the varieties are in many instances of Guatemalan origin from elevated regions where frost may occur while Florida is developing a different type, the West Indian, which is too tender for California conditions.

The mango is thriving in Florida but not in California.

Dates are on trial in much of southern California and into the hotter regions of Arizona and New Mexico wherever the climate is hot, not too dry and water is available in adequate quantities. The list of varieties is long and the tendency is to commercial production. Of all gambles, that of date growing is probably chief. Cabbage is regarded as the great gamble in farm crops, lettuce in truck crops and perhaps dates in fruit crops.

We do not use figs, fresh figs, yet. They may be grown from Philadelphia southward and are one of our neglected fruits; Brown Turkey is one of the hardiest, it may be grown in a pot and if given protection indoors in winter may be grown in New York, being placed out of doors in the summer. The growing of Smyrna figs in California and the shipment of these fruits fresh is of rapidly increasing importance. It is just emerging from the amateur into the commercial stage, figs having been taken to California by the Spanish missions.

The kaki or Japanese persimmon, and the pomegranate may be grown over much of California and the South.

The feijoa or pineapple guava is subtropical and adapted to California rather than Florida, but in the latter state the cattley guava and guava requiring almost tropical conditions are grown.

It is impossible to do more than give a glimpse of the opportunities which await the hand of the plant enthusiasts of America. It is one of the most fascinating of pleasures, because the reward to intelligent effort is so eminently satisfactory, and there is always the prospect that one will find a bonanza which will be of inestimable value to all mankind.

WHAT TO KNOW ABOUT SOILS

(*Continued from page* 70)

that the depth of the first spade ("spit" is the technical term for this) is of one kind of soil, and the second quite different. If you are very fortunate, this top soil will be deeper than one spit—but then, some people have all the luck. The top soil is richer, darker and looser because of the decades and aeons of grass and leaves that have decomposed there season after season. The sub-soil will be lighter in color, packed harder and fairly sterile in appearance. None of the decayed vegetation and no air have penetrated to its depth, and, since decayed vegetation and air are necessary to most plant life, this sub-soil is incapable of sustaining growth.

Your purpose in manuring and cultivating is to increase the depth of this top soil, thus aerating it and affording drainage, so that the roots of plants will find nourishment all the way down. If they penetrate to the packed and sterile sub-soil, the ends will simply curl up and die.

It is also desirable that the top soil be enriched. Of course, any soil that will grow healthy grass and weeds will also grow flowers, and the best possible soil for a garden is meadow loam on which the grass has grown lush and strong. But if this meadow has been cut over year after year without any nourishment having been returned to the soil, it is obvious that the nutriment will have been exhausted. If we take a crop, we must give back to the soil the equivalent of the nourishment that the soil would have received had that grass and those plants died down, decomposed and created their own fertilizer. That return to the soil is the

(*Continued on page* 114)

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WHAT *to* KNOW ABOUT SOILS

(*Continued from page* 110)

office and work of manures and cover crops. They not only correct mechanical but chemical deficiencies as well.

In the opening paragraph we said that you may know a good gardener by the fact that he can mention manures casually. This is the veriest truth. Long before the spring seed order is sent in, you should be scouring the countryside for available barnyard fertilizers. In these days the search may be long and the price high; blessed indeed is the man who can keep livestock on his place!

Relative Values of Manures

While all kinds of animal manures are valuable, each has its own special properties. Their relative values are in the following order,—cow, horse, pig, sheep and chicken. Cow manure is cool and will not burn the tiny rootlets of plants. It can be dug into the soil directly it is procured. Horse manure is hot and will burn the rootlets, and it should be allowed to decompose for six months before it is incorporated with the soil where the plants are. Sheep manure is cool and chicken manure burning; the latter should be kept dry and not used too generously, and, above all, not mixed with wood ashes which counteract the action of the chemicals in chicken manure. Sheep manure, dried and sterilized and cow manure shredded and dried are procurable, at rather high prices, from any seedsman; they are condensed fertilizers and, being in that form, add but little to the tilth of the soil. That, of course, is one of the reasons why strawy stable manure is invaluable—it does add bulk to the soil,—it both increases the nutritive elements in the soil and mellows its physical composition, opening up clayey soils and filling the interstices of sandy soils. This purpose is served by cover crops also, which are raised for the purpose of being plowed under, and by leaf mold. Prepared humus also may be bought in bags where the humus condition of the soil cannot be produced in other ways. This commercial humus is well worth the price, particularly for valuable plants like Rhododendrons, which require so much vegetable matter to feed upon

Soil Chemistry

While it may seem an esoteric subject, you should know a few simple facts about the chemistry of soils and manures, and what effect manures have on the soils and on plants. In that way you will learn what kinds of manures to use and how to build up the soil so that your plants will thrive.

It is estimated that, of the substance of plants, 98% comes from the air and 2% from the soil. A great deal of this air and water are found in the soil. For the present we are concerned with that underfoot 2%.

Just as the human body requires carbohydrates, fats and proteins, so do plants require several chemical elements which the soil must provide. Of these the most important are nitrogen, phosphorus, potash and lime. If the soil does not afford these in sufficient quantities (for as a matter of fact, these elements rarely exceed 2% of the total weight of the soil) we add them in the form of manures, fertilizers and cover crops.

Nitrogen, which is the most easily exhausted of these elements, is required to make the leaf and wood growth of the plant above ground. It can be given the soil by plowing under cover crops of legumes—beans, peas, clover, etc. by nitrate of soda and by dried blood and tankage.

Phosphorus is found in basic slag, a by-product of the manufacture of steel from pig iron, in acid phosphates and gypsum. A certain percentage of phosphorus is also furnished by wood ashes. In 100 pounds of unleached wood ashes there are about five pounds of potash, thirty pounds of lime and three pounds of phosphoric acid.

Potash is given by cover crops and animal manures, by bones and bone meal and wood ashes.

Lime, which helps to give the soil a better tilth, corrects acidity, renders the nutriment in the soil more soluble and prevents some of the plant diseases, is furnished by ground lime stone and marl.

How Fertilizers Work

These nutritive elements are dissolved and carried through the soil by moisture and in turn absorbed by the root hairs of the plants in liquid form. The water is absolutely essential, in fact, 90% of most plants is composed of water. Consequently, fertilizers that are readily dissoluble and readily absorbed are quick acting, but they are also easily leached out of the soil. Under this head come most of the commercial fertilizers whose potency lasts a season. Solid fertilizers such as barnyard manure, broken bone, bone meal and wood ashes, being less easily dissolved, carry on the work of soil nutrition for more than one season.

Each of the barnyard manures contribute some chemical elements to the soil, but often the amount is not sufficient. In a ton of stable manure, for example, there are only about ten pounds of nitrogen, ten of potash and five of phosphoric acid, a meagre allotment considering the enrichment the average garden soil demands. Consequently commercial fertilizers, which are artificially balanced rations of nitrogen, phosphoric acid and potash, are added to complete the work.

Fertilizers such as blood and bone, tankage, sulphate of ammonia, superphosphate, nitrate of soda (the most active form of nitrogen for the garden) and the "complete" fertilizers, are scattered on the surface of the soil and raked in, so that their potency works down toward the roots. They stimulate and help maintain the growth of plants unchecked. Barnyard manure, the slower dissolving fertilizers and cover crops, being solid foods that both feed the plants and build up the structure of the soil, are forked or flowed into the soil. Both the quick-acting and the slow fertilizers are best used in spring, because even barnyard manure forked into a sandy soil in autumn, is apt to lose its values when winter rains wash it away.

Proper Quantities to Use

In this horseless age every procurable ounce of barnyard manure should be used. A wheelbarrow load to every two square yards is ample, scattered and plowed or forked under. Or you can figure the required amount by seeing that the manure lies 3″ deep before plowing. This amount applied three successive springs would bring the soil of a garden plot up to an excellent tilth. On the other hand, it is possible to over-enrich a soil so that its plants run to foliage instead of producing fruit and flowers, and it may also become sour. In that case it will be sweetened and corrected by applications of lime. The amount of commercial fertilizer to use in an open garden plot is generally figured at about five pounds to every 100 sq. ft.

(*Continued on page* 116)

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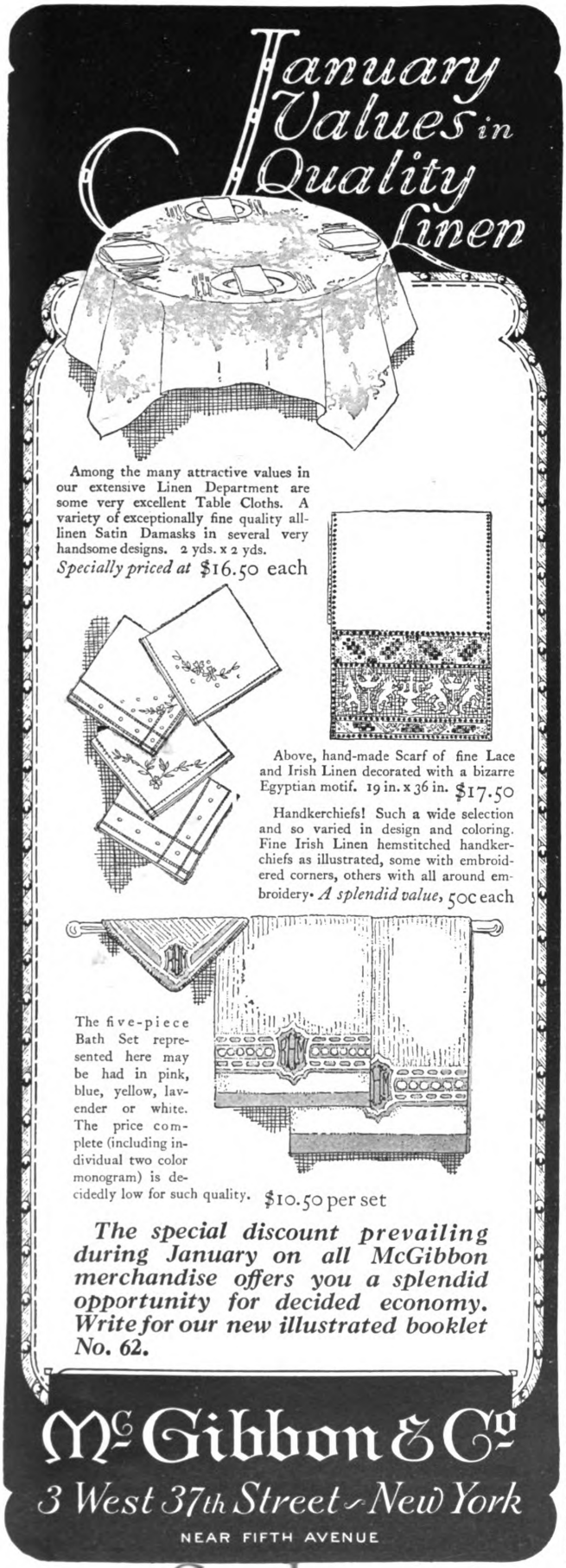

WHAT *to* KNOW ABOUT SOILS

(*Continued from page* 114)

In an established flower border stable manure is forked in carefully under the plants, at the rate of a forkful to a clump of plants. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump. Both barnyard manure and commercial fertilizers may be sown in the drill when flowers are grown in rows, as in the cutting garden.

Nitrate of soda, a quick-acting stimulant, should never come in direct contact with the plant lest it burn the foliage and roots. Scatter it three or four inches away and then water in. Or it can be diluted in water—a handful to a gallon of water—and this applied to the soil.

Manure water, another speedy stimulant, can be made in several ways—from the drainage of manure pits, by half-filling a gunnysack with manure and suspending it in a barrel of water or by taking a tablespoonful of commercial fertilizer and dissolving it in a gallon of water. Manure water should be diluted to the color of weak tea and applied regularly in the growing season. Before applying either nitrate of soda and manure water loosen up the soil around the plants and first soak them with clear water so that the solution will readily penetrate to the roots.

The Importance of Lime

Lime is an absolute essential in building up and enriching soil because it has properties that the other fertilizers have not and it can be depended upon when others are not available. It supplies a kind of food that strengthens the structure of plants, releases the other nutritive elements in the soil, helps hasten decomposition in compost, lightens heavy soils and binds light, in addition to sweetening the soil. In fact, lime, either in the form of pulverized limestone or hydrated lime, is so essential that a stock of it should be kept constantly on hand.

Acid soil is a condition against which most gardeners have to work. It is evident by the fact that certain weeds thrive in it—plantain, sheep sorrel, daisy and goose grass. While this is a reliable indication, the gardener had better make the litmus test, with strips of litmus paper procured from the druggist. Take a handful of soil, wet it and place the paper in the soil. It will turn red if the soil is acid. Correct this condition with lime. About fifty bushels to an acre is a good proportion for lime, or ten pounds to every one hundred sq. ft. On clayey soils twice the amount can be used. It should be sprinkled over the soil after the first rough spading or plowing and then raked or harrowed in. In the border it can be forked in around plants. Do not let it lie on the top and cake. It should never be mixed with manure.

Leafmold and Cover Crops

Since barnyard manure is at a premium, the average gardener must depend on leafmold and cover crops or green manuring for material to increase the humus in his soil. Where the uncovered soil area is restricted, as in a thickly planted perennial border, the cover crop is impractical, but it is perfectly feasible in the cutting garden and in annual borders that need renewing from year to year and in places where you plan eventually to make a garden and in the meantime wish to build up the soil.

Nature uses cover crops all the time, and her method is ideal because she nourishes the soil around a plant with leaf mold made by the decomposition of its own kind of leaves. To approximate this in the garden is practically impossible except in the vegetable garden where pea vines are buried to enrich the soil for other crops of peas. What we do approximate in cover crops is the chemical contribution to the soil, and in giving this the most generous are the legumes—peas, beans, clover—which absorb nitrogen from the air and convert it into nitrates which in turn enrich the soil. In the early spring, spring vetch can be used, field peas and spring rye; in the summer, soy beans, cow peas and Japanese buckwheat; in the autumn, winter rye, winter wheat and hairy vetch. Before planting these cover crops some fertilizer should be raked into the soil, because the purpose of this crop is to get a quick growth. The crop should be plowed under when the plants are quite young and tender, as they will decompose much more quickly than older and tougher plants. They add a sturdy bulk to the loam.

Cover Crops in Cutting Garden

In the cutting and annual garden a cover crop should be sown just as soon as the flowers have gone—in September and October. By the time spring plowing comes around the plants are in excellent shape for being turned into the soil.

In addition to green manuring by cover crops the other solution for soil enrichment is found in the compost pile. And it is just as easy to manufacture good soil as it is to manufacture good stockings, good clothes and good books. No place is so small but it can afford an obscure corner for a compost heap; no gardener so busy but he can attend to its simple requirements.

Compost consists of rotted turfs, leaves and other decayed vegetable matter piled up and turned over two or three times a season so that all the elements are well mixed.

To make a compost heap, start in the spring with the leaves that have served for winter covering on the flower beds. Dig up some turfs. Procure a little manure—horse or cow, it is quite immaterial. Lay down a double layer of turfs, grass side to grass side, then a layer of leaves and manure. Scatter in a handful of lime which will speed up decomposition and release the nutritive elements in the turf. Another layer of turfs and leaves and manure, and so on.

Compost Architecture

Build the heap as square as possible, because if you make a pile with sloping sides the rain will wash off; in fact, it is better to leave a hollow in the top of the pile to act as a basin for rain water. Some gardeners hold that the compost heap should be kept under cover because excessive rains will wash away most of the nourishment in the pile. However, moisture is necessary, and if you do keep the heap sheltered, empty a bucket of water into the pile once a week. As the season progresses heap on all forms of vegetable material—grass cuttings, the leaves and vines of crops from the vegetable garden; bury the garbage in it if the pile is far enough away from the house; pour in the sudsy water from the wash tubs, for the soda in the soap is beneficial, manure water when it can be spared, an occasional handful of bone meal, wood ashes, the spent manure from mushroom and hotbeds. All leaves gathered in the autumn can be added to

(*Continued on page* 120)

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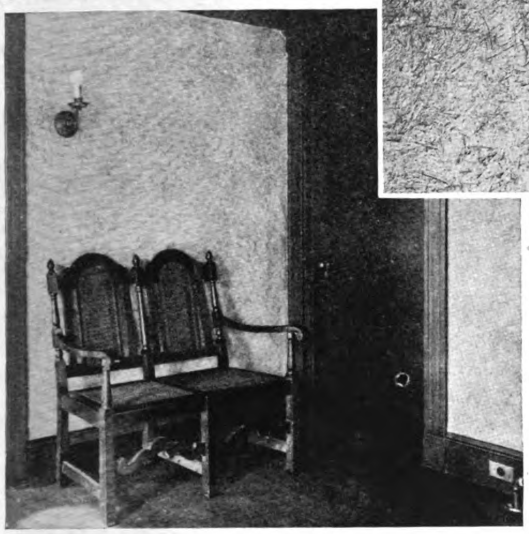

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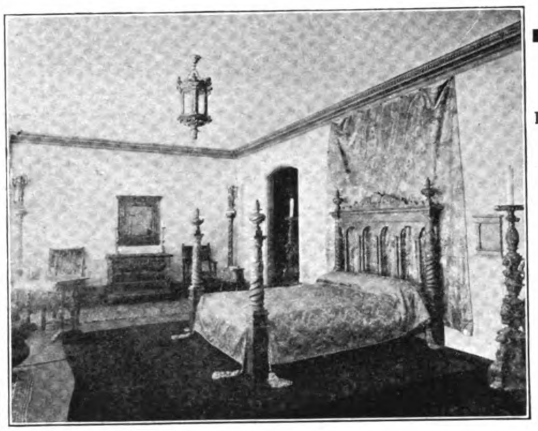

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WHAT TO KNOW ABOUT SOILS

(*Continued from page* 116)

the pile, no leaf should ever be burned. In short, everything decayable can go on the compost heap except the leaves and stalks of diseased plants, which should be burned, and woody twigs that are slow in decomposing.

The completed product of this soil factory will not be ready for the garden until the second year after the pile is started, as it requires two years to assure thorough and complete decomposition. At the end of that time the elements will be so mingled and broken up that the earth will pass through a garden. This is then ready to be dug into the borders, sown in the drills with seeds or transplanted seedlings, used for potting soil or for soil in cold frames, hotbeds, and seed flats. It will be a black, rich compost, almost pure leaf mold, and is readily incorporated with other soils.

As the compost heap requires two years to reach completion, the second year's heap should be made separately. The well-maintained garden has at least two compost heaps going at the same time—last year's and this year's.

On the Continent, a peasant's wealth, according to Tolstoi, is measured by the size of his manure pile. That is why the manure pile is generally kept in the front yard. In this country a gardener's worth can be similarly measured by the size of his compost heaps.

GROWING PLANTS *from* CUTTINGS

DR. E. BADE

EACH plant is a decentralized organism, and as such all organs are reproduced innumerable times in the individual. It is therefore possible to remove a large part of the plant's body without danger of killing it. Wounds, and even severe ones, heal quickly, while the parts which have been cut from it are able to produce an individual exactly similar to the mother plant. Based upon this tough hold on life, the gardener has perfected a method of propagating plants most successfully, the process being known as propagating with "cuttings."

Such cutting is from 2″ to 4″ in length usually one year old, so that it is partially woody and possesses leaves. These conditions are met in terminal and end twigs, which should be cut off with a sharp knife so that three, four, or five pair of leaves remain. Just below the last leaf the cutting is cut diagonally and the lowest leaf is cut off short closely to the stem.

Some cuttings produce roots if they are in contact with a moist soil, as for instance *Tradescantia*, some leafy Cacti, etc. Other cuttings are just placed in a medium sized pot containing a fertile type of soil; but here the cutting must not be placed too deep; it should just about cover the lowest leaf which has been removed. The shallower the cutting is placed, the more quickly will root formation take place. Then, too, the cutting must not be loosely placed in the soil, it should be firm. Moderate moisture. (if possible, cover the cutting with a glass dome), and a partially shaded place for the first two weeks, will surely make it grow. The best time for propagating cuttings is in the spring.

Every cutting should be cut as short as possible, care being taken that it is not wounded in any way nor foreign particles introduced. This hinders the formation of roots, sometimes even making it impossible. Some cuttings rot easily on their cut surface, especially if they are rich in sap. This can be prevented by simply dipping the end in collodion. It dries quickly and the cutting can be planted. Cuttings from plants containing a large quantity of resin are gradually cut deeper and deeper beginning about three weeks before the cutting is to be planted. The callus which is formed is cut in half.

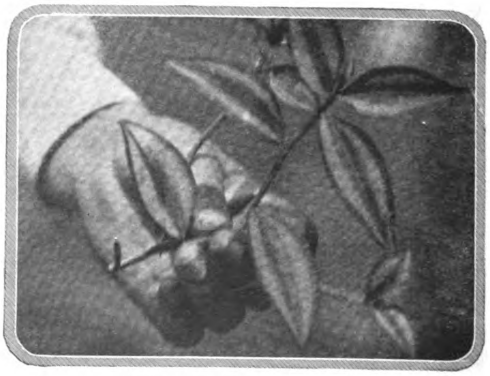
Propagation through cuttings are generally carried out with those types of plants which will not reproduce all their characteristics through seeds, where the cutting will quickly make roots, or where the cutting will produce a larger plant more quickly than through seeds.

Although a cutting is generally considered to be the growing shoot, any twig, a fragment of a root, or a leaf may also be so considered, if this part of the plant, which has been removed, is capable of forming roots when in contact with the soil so that a new plant is produced which is normal and possesses the same characteristics as the mother plant.

It is in this manner that the leafy begonia is easily propagated through its leaves. A leaf is taken, placed on moist sand, the veins notched, fastened to the soil with a stick or two, and covered with a glass dome. Then new plants will develop on the cut surfaces.

Cuttings can also be made to root

(*Continued on page* 122)



A sprig of Tradescantia, properly made, and ready for planting in a moist soil

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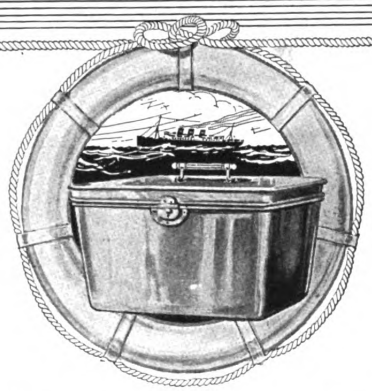

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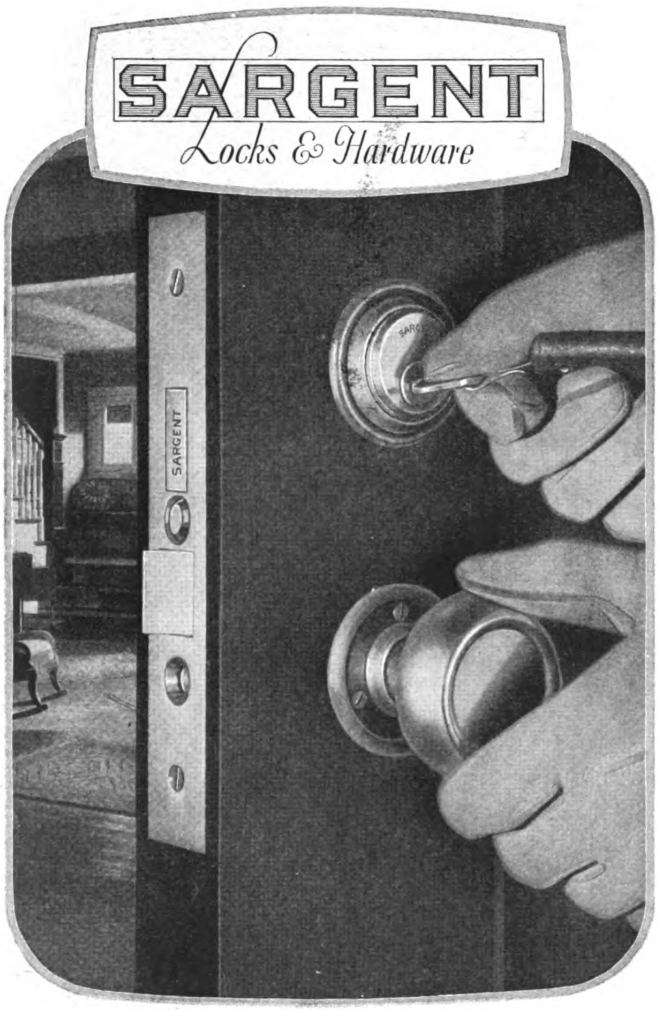

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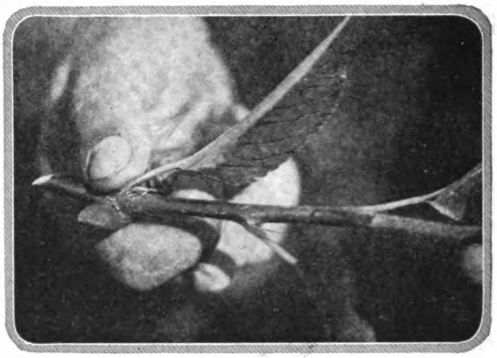


Plants having alternate leaves are made into cuttings by cutting diagonally just below the leaf

GROWING PLANTS *from* CUTTINGS

(*Continued from page* 120)

under water. If, for instance, the growing shoots of *Oleander*, of the rubber tree, twigs of *Coleus*, etc., are cut off with a sharp knife, and placed in a flask filled with water, roots will develop after a lapse of from 5 to 6 weeks. When a leaf of a Leafy Begonia is placed in a glass of water, the young plants will develop from the base of the petiol which is in the water. But before this occurs, months may elapse. The roots of plants developed under water are extremely brittle and great care must be exercised when planting these in the pot.

A cutting will grow most surely when it contains a comparatively large amount of reserve food material, and when it is planted as soon as practical after cutting. The exceptions to this rule are all those plants containing milky, rubber-like or resinous saps, or those which are succulent like Cacti. These must remain out of the soil until the sap has dried on the cut surface.

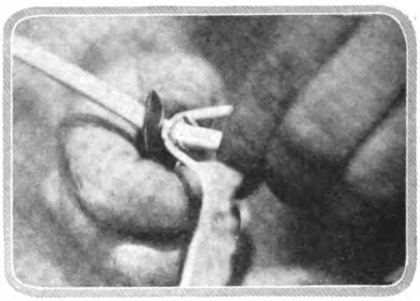
Vessels used for propagating cuttings are usually flower pots or flat trays which must be clean. A good foundation of potsherds must be provided, and upon this, clean, well washed sand is spread to within ½" of the top of the vessel. Sand never holds, nor contains a sufficient amount of moisture, to facilitate or induce rot.

The cutting produces, if correctly cultivated, a callus before root formation. At this time the cuttings are more hardy, and, after the roots have developed, the plant is gradually accustomed to fresh air, if they have been kept under glass. This is accomplished

(*Continued on page* 126)

When the leaves are opposite the cutting is made by cutting the stem straight across just below the two leaves

Privet cuttings can be propagated easily and quickly by planting in a shallow trench containing good light loam



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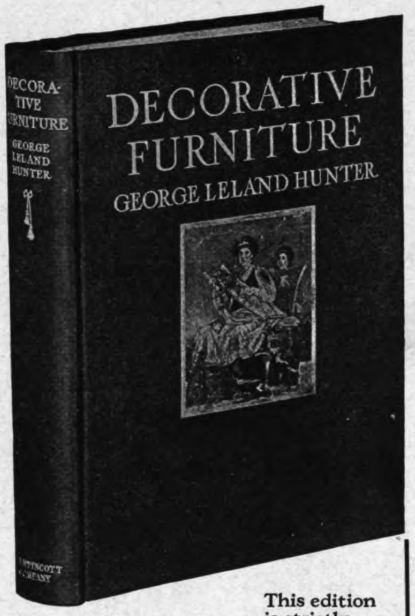

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THE charm of the old-fashioned perennial Lupines or "Sun Dials" has been marvelously glorified in this superb new strain by the addition of a wealth of perfume and soft, harmonious colors. They fill the borders, year after year, with fragrant spires of soft pink, glowing rose, white, lavender, sky-blue, purple, dainty fawn and amber; with many lovely pastel shadings and artistic bicolors. The three-foot spikes make magnificent cut-flowers. Frequent cutting prolongs the blooming period from May on to early fall. Hardy, thriving in full sun or partial shade; easy to grow from seed.

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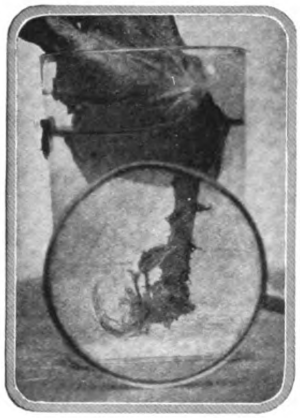

The Rex Begonia leaf when placed in water makes a young plant at the base of the petiol

GROWING PLANTS *from* CUTTINGS

(*Continued from page* 122)

by simply lifting the glass dome higher and higher until it is entirely removed.

When a cutting has been made from a plant containing a large quantity of sap, it is not necessary to cover it with glass, but it must, as has been mentioned, be thoroughly dry at the cut end when planted.

Cuttings from ornamental shrubs are taken in lengths of from 12″ to 14″, and a bundle made from them in such a way that the cut ends are all of the same height before they are tied together. Then a place in the garden is selected where it is possible to dig a shallow trench 4″ in depth. Here the various bundles are placed vertically, one next to the other. It is also possible to dig the trench at an angle, placing the cuttings one next to the other in an inclining position, and then covering with soil. Before this is done the cut ends are covered with an inch layer of moss over which a 4″ to 6″ layer of soil is placed. This latter method is especially valuable for the root formation of Privet cuttings to be later used for hedges. When the soil is dry, it must be watered. The cuttings are placed in the soil about March and here they remain until the end of May, or longer. When they are taken out they are to be placed in a pail of water so that the roots do not dry up. This is a precautionary measure, but the rooted cuttings should be planted immediately after they have been taken from the soil.

Other cuttings, when they have produced sufficient roots, are gradually brought to the atmosphere to harden. This is accomplished by placing them in a cooler situation and by exposing them, more and more, to the rays of the sun. When they are hardy, they are transplanted, but this should always be done with care for the roots are delicate. If the cutting is a window garden plant, it is placed into a small pot with a sandy soil mixture. As soon as the pot is filled with roots, and not before, can the young plant be replanted into a richer type of soil and into a larger pot.

ON HOUSE & GARDEN'S BOOKSHELF

GARDENS IN AND ABOUT TOWN, by Mrs. Minga Pope Duryea. E. P. Dutton & Co.

A great need has been met by this book in these days when the pull of the soil and of the open and of growing plants has become so very potent, with swift acceleration. It is a beneficent movement, to which many who feel the tug can not yield. And so they must endeavor, if they can not go to the country, to bring the country in. And how much of garden delights and refreshment can be enjoyed in even a small city backyard usually quite barren or cluttered up with unsightly rubbish this book shows;—and the amount is astonishingly great. The material usually required is not much, either, nor costly, while the labor can be done mostly or altogether by the one or two members of the family who get the incentive. It all depends upon knowing how; and this book tells exactly how.

No more skillful plan could be conceived than that whereby an architect in New York City has contrived to have a very comfortable dwelling for his family, an office and a drafting room, with places for his secretary and other helpers, and a pleasant garden, all upon a lot of only 18 feet and 9 inches frontage with a depth of 100 feet and 5 inches. All this is clearly set forth, as are a number of other plans for areas greatly restricted. Most of these plans are original with the author, while some excellent examples, well illustrated, have been borrowed from European cities that in this respect are in advance of the American. The general principle in fact is the one employed by the ancient Greeks, that most intellectual of all races the world has yet had, the one exemplified in the houses of Pompeii. The back is turned upon the street, which is not pleasing to look upon and from which it is thus made convenient to bring supplies into the kitchen; the living rooms face upon the courtyard garden or open space in the rear.

In the economical ordering of these open spaces, the limitations of which make their effective arrangement most difficult, in paving them and in planting them the book reveals keen observation and exceptional good sense, as well as resourcefulness and skill. In the selection of plants prudent di-

(*Continued on page* 128)

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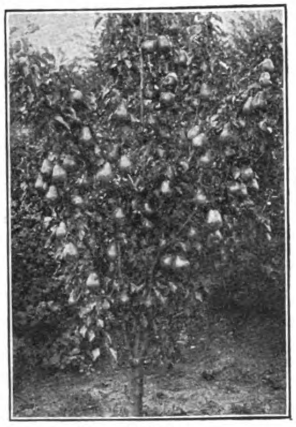

Planted 7 years

These trees not only fruit very quickly, but may be planted as close as ten or twelve feet apart; and though the trees are dwarfed, the fruit is generally finer and larger!

The following reports show what dwarf trees are doing: 32 peaches from a tree planted two years, 75 peaches the following year: nearly a bushel of Elberta peaches from a four year tree; two and one half bushels of Stayman Winesap apples from a tree planted five years; one barrel of McIntosh apples from a tree planted seven years; one four year quince matured 12 large fruit, the largest 14 ounces, besides 20 thinned out before maturity; 14 Bartlett pears from a three year tree; one and a half bushels of Clapp pears from a tree planted five years.

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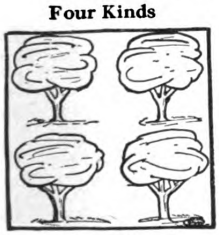

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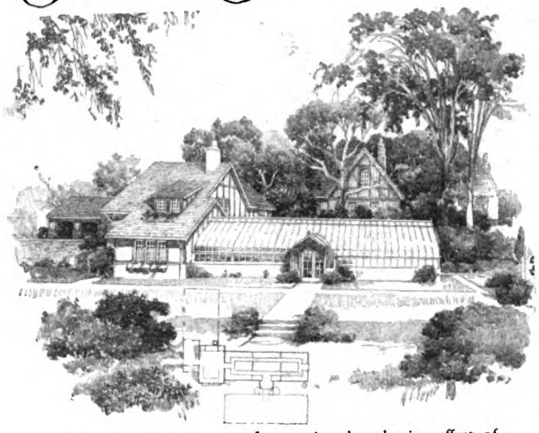

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Kunderd Gladioli are easy to grow and with proper care will reward you with a wonderful profusion of bloom. I have prepared, personally, cultural directions that will enable anyone to grow my gladioli successfully.

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ON HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 126)

crimination is revealed and an excellent service has been rendered, for the conditions that must be met, as every one who has tried to garden in a crowded city knows, are quite perplexing. By accepting the guidance of the lists in this book the city home-owner would save himself much disappointment and many a dollar of money. The nearly 100 plans, figures and pictures in black and white are appropriate,—excepting that the one occupying all of page 119 seems to have no meaning for the book, —are appropriate and have been reproduced with a fair degree of success.

F. B. M.

PEONIES IN THE LITTLE GARDEN by Mrs. Edward Harding. The Atlantic Monthly Press

In modern floriculture certain genera of plants are handled commercially in such astounding multiplicity of named varieties as to make all good monographs like this little essay on the Peony very valuable. One the of country's largest firms that through extensive advertising and through its superbly illustrated catalog sells seeds, bulbs and plants in enormous quantities all over the country, unblushingly boasts of its "modern peonies selected from the world's newest and best varieties." Yet only two of the forty varieties listed rank, according to the Symposium of the American Peony Society, as high as 90, with 100 as the mark of perfection; barely half are considered, by persons who make any approach to being connoisseurs as, worth growing at all, and though several are very good *not one is new.* It furthermore encourages to plant, for quick results, two-and three-year old roots undivided, without informing the purchaser that a large peony root after being transplanted will begin to rot at the center within a few years because only the outer portions of it can get into close contact with the soil and feed and begin again to grow properly.

In the case of a plant which, if good at the start, is good for a human generation undisturbed, it is particularly helpful to have available such a satisfactory treatise. So well has the author done her work that the reviewer, who has himself, with rather unusual opportunities, and for more than a dozen years, made an intensive study of the plant, is pleased to state that of the many horticultural books he has read none has been found more unqualifiedly satisfactory. It follows Mrs. Harding's larger book of several years ago; but it is particularly designed, as the title indicates, for the beginer and for gardens of quite limited area. No attempt has of course been made to discuss the merits of all of even the better peonies commonly known to lovers of this flower—those that figure in the Symposium run up into the hundreds; but in Chapters III and IV are presented the more meritorious of the new and some of the old, the use of any of which must certainly assure that the fortunate owner will be thoroughly pleased, so pleased that he will want more of them and all of them so far as his space and his pocket book allow. And there is the hitch, for some that are named can be had only for prices that to all but the genuine peony "fan" seem preposterously high; but, and herein lies one of the chief uses of the book, some excellent substitutions of cheaper varieties are suggested. In expressing her personal opinions, however, the author is eminently fair, while intimating that the high rating of some of the "top-notchers," in the voting of the American Peony Society, springs from personal bias that is not always disinterested. Not all the good ones could be mentioned in the brief space allotted. The only striking omission is that of Richard Carvel among the reds of pages 28 and 29; it is a less expensive and yet more valuable variety than either of the first two there named and, because of its earliness and its unique fragrance, it should be preferred to the third.

The work of the American Peony Society is given too little recognition in this volume, small though it is, for the bulletins are at least stimulativeof interest and the information frequently useful. For sound counsel, however, concerning the actual handling of the peony plant the treatment could not be surpassed, except possibly in the matter of cleaning the roots preparatory to planting them. The old stems would better be cut out of the roots clean, all deposits of rot removed and the crowns dipped into lime-sulphur, if there seems to be a chance that any decay may remain. Any surplus of eyes should be ruthlessly removed upon the principle of pruning in transplanting; two or three good stems will make for a better plant in following years than seven or eight growing from a root incapable of fully developing them. Broken ends of roots should be cut off clean and square and excessive length would better be shortened so that new feeding roots may be emitted into the best soil; but that depends upon the soil's depth, and so in a bed deeply prepared it does not give so much advantage.

There is wise advocacy of warding off ailments by maintenance of good health and vigor, while at the same time are given reliable prescriptions for the few diseases to which the "King of the Herbaceous Garden" is subject. There is sensible warning against the evils of too frequent division, an evil made prevalent by the greed for rapid multiplying of the stock of fine new varieties; it is thus that disaster comes, particularly in the case of certain varieties that do not well endure frequent division, rather than through making the divisions small. With patient waiting and intelligent management a small clean root will grow into a better plant than will a thick heavy mass of transplanted roots. Such a small division is helped in its infancy by a little shelter from the hot sunshine and the drying winds.

Though the volume is a small one its usefulness would have been promoted by providing it with an index.

F. B. M.

DWARF AND SLOW GROWING CONIFERS, by Murray Hornibrook. Charles Scribner's Sons

The subject is not the artificially dwarfed conifers distorted by the Japanese, but evergreen trees dwarfed by nature. Of these the number is greater than the average amateur thinks, for among no other general class of trees are sports tending to drawfness so frequent. But their place in garden design has been in more ways than one a small one until comparatively recent times when the growing interest in rock gardening has raised them upon a tide of popularity. To meet the demands of Great Britain and America the smaller Dutch and French nurserymen, by whom almost alone these slow growing pygmy trees had been kept, began to send a flood of indiscriminate forms with but little heed to exactness of nomenclature. Nor has the pernicious practice ceased even yet; a useful, though very brief

(*Continued on page* 132)

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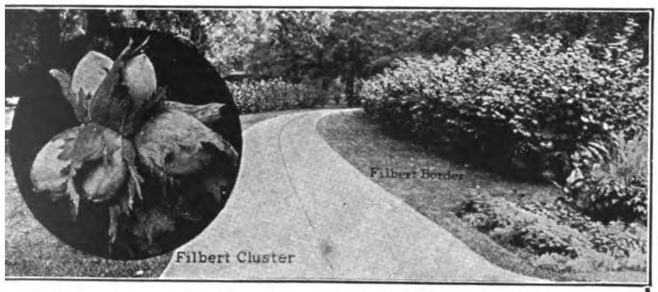

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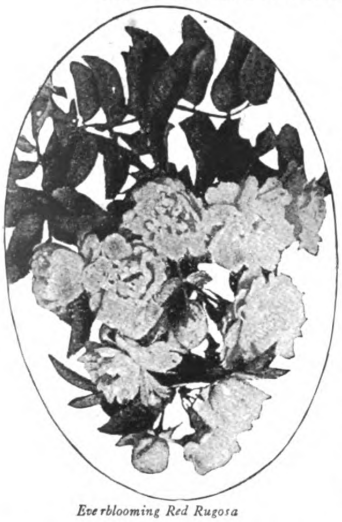

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ON HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 128)

table of common substitutes is given upon page 88. To straighten out the confusion is the effort of this new book, emanating, as have so many excellent works on horticulture, from the devoted application of hours outside the professional work of a British scholar.

Even without any allowance, however, for the difficulties under which the task has beer accomplished, it is worthy of high ecomiums. But it is primarily a reference book, and the list of 460 plants and sorts of plants might very well be bewildering to the American reader. No such quantity of plants is accessible in this country nor is likely to be for some time since the quarantine of the Federal Horticulture Board was put in effect. Though the author has had the sympathetic cooperation of Professor Sargent, who has sent him from the Arnold Arboretum specimen branches and photographs, yet for the American buying dwarf conifers it is not at every point to be relied upon. A number of plants sold freely in the nursery trade do not conform to the book's descriptions of them. *Juniperus virginiana schotti* and *J. v. cannarti*, described upon pages 78 and 77 respectively as a "pyramidal bushy dwarf form" and a "compact form, forming a broad crown" are commonly put out as tall columnar trees. Nor are all the pictures as serviceable as might be desired for purposes of identification. Furthermore it is to be regretted that so few illustrations have been attempted. Twenty-four pictures do not go far toward helping to visualize 460 plants or sorts of plants. More of precise information along ecological lines also would have contributed to the general value and usefulness of the work. The synonymy has been worked out with tolerable thoroughness in most instances; absolute exhaustiveness in such a subject was not to be expected. American gardeners, nurserymen and landscape architects all should find the volume invaluable until there appears a quite authoritative work, a revision of this one perhaps, if that can happily be arranged, for them upon this important subject.

F. B. M.

MODERNIST WALL PAPERS

(*Continued from page* 102)

badly proportioned room in ordinary up and down fashion will not do much to mitigate its ugliness. But such rooms can often be made interesting by dividing up the wall space—altering the proportion of dado, filling and frieze, and by using two or more different papers. A long, unbroken wall, for example is sometimes difficult to deal with in a room disproportionately high. A good treatment here would be an unusually deep frieze, say about 4′, meeting a dado of about 5′ 6″, here being no filling between. For the frieze a pattern of daffodil yellow and cream is suggested, with the stripes running horizontally around the room, and for the dado a tempera paper, in elephant-gray, a deeper tone of the gray for the woodwork, and pale daffodil yellow on the ceiling. A dining room planned on a large scale, but low and badly lit, might be hung with a beige colored flock paper, in a formal Italian design, from the cornice to meet a low dado from 2′—3′, painted apricot, cornice and ceiling repeating the apricot in a lighter shade.

For an irregular shaped room, much-doored and many-windowed, the following plant may be used and varied *ad infinitum* with excellent results. First hang the walls with a paper, speckled all over, like a bird's egg, in purple and yellow. Next cut borders about 6″ wide from a plain glazed violet paper, and paste them on so as to outline the shape of the room, under the frieze or cornice, down each side of every corner, along the dado, and around each door and window. This has the effect of dividing the walls into a series of irregular panels, a little difficult to describe, but easy enough to make, and entirely charming when made. It can also be sued for rejuvenating an elderly paper with astonishing success. Suppose the original paper to be a decent old-patterned one, dark in tone, but worn, as papers do get worn, at the corner edges. In this case the borders would look well cut from a black or deep blue paper narrowly striped with dull gold and applied in the manner described; this would give a fresh aspect to the paper and beautify the room at a small cost.

In many rooms there is a recess, or an arch in the wall, which can be made interesting and decorative by an independent treatment. For example, a small room is hung with a bright deep shade of sapphire blue, the frieze is a dull black thickly sprinkled with small patines of gold, and there is a black ceiling; a shallow arch in the wall facing the door is in plain, bright gold. Another example is a boudoir hung with a purplish gray pattern, and the deep recess is vermilion. For a book room, or wherever the walls are covered and show but little, the space over the mantelpiece lends itself admirably to some individual arrangement. Marble papers sound rather shocking and Victorian, but the 20th Century versions have another way with them. One such is in deep cafe-au-lait color, very vague and cloudy, with a little gold blowing about. Another is deep red turning to brownish purple, and either of these may be hung over the mantelpiece without the smallest fear that the eye will ever tire of them, or that they will unduly assert themselves. Some kind of frame or beading should surround these "over-mantels" to give just the slight emphasis that is called for.

Finally, let the chooser of wall papers lay to heart the old and vulgar adage, "there's no use spoiling the ship for the sake of a hap'orth of tar." It is a curious psychological fact that people who will spend lavishly on their floors and windows, and all the rest of it, will suddenly wax penurious when it comes to the walls. In nine cases out of a dozen they will hesitate and eventually reject the very paragon of perfection, and decide on the next best thing, all for the sake of a few dollars' difference in the cost "per piece." Bad economy, when the value of the right wall paper in the room can hardly be over-estimated.

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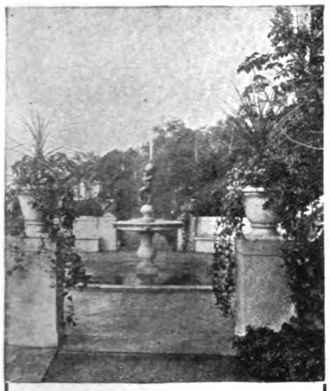

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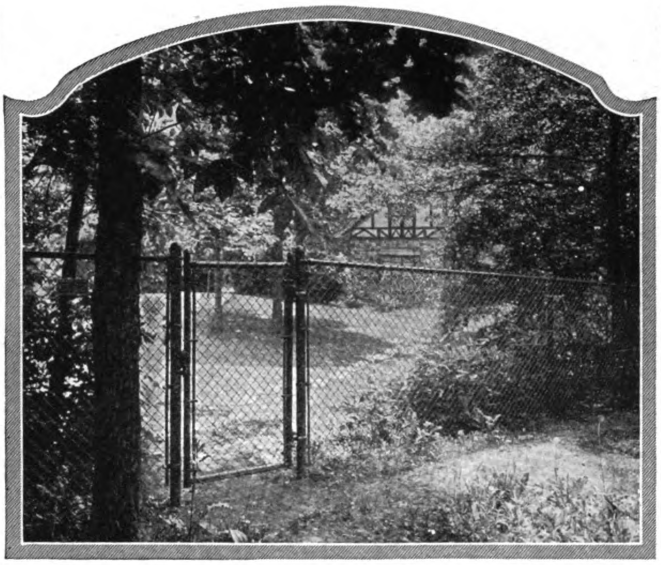

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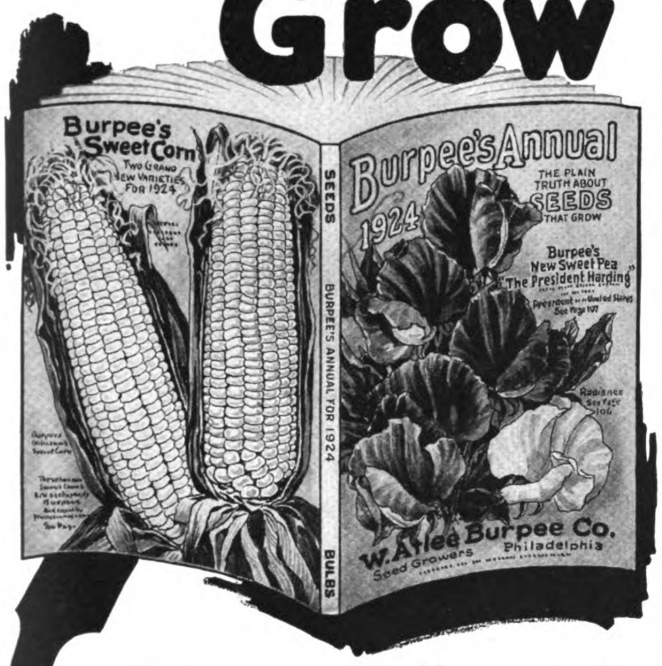

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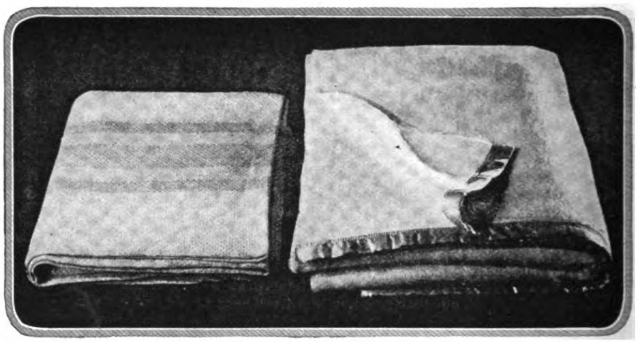

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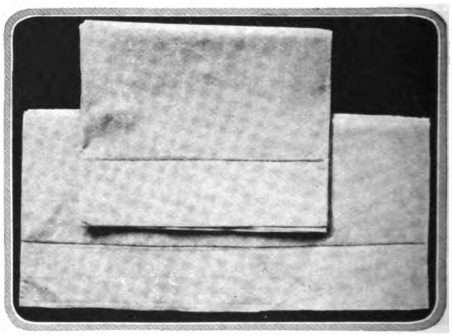

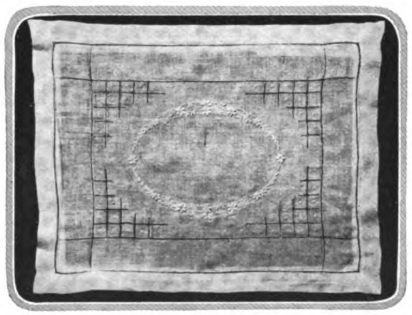

The pillow case at the left is of sheer handkerchief linen with a wreath of hand embroidery and hemstitching in an attractive block design. It measures 12" x 16" and may be had for $8.25

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The quilted comforter above is of figured sateen. It is wool filled and comes in rose, copenhagen, orchid, gold or green. 72" x 78", $15.50. A satin comforter quilted by hand and deliciously soft may be had in all colors for $45.50

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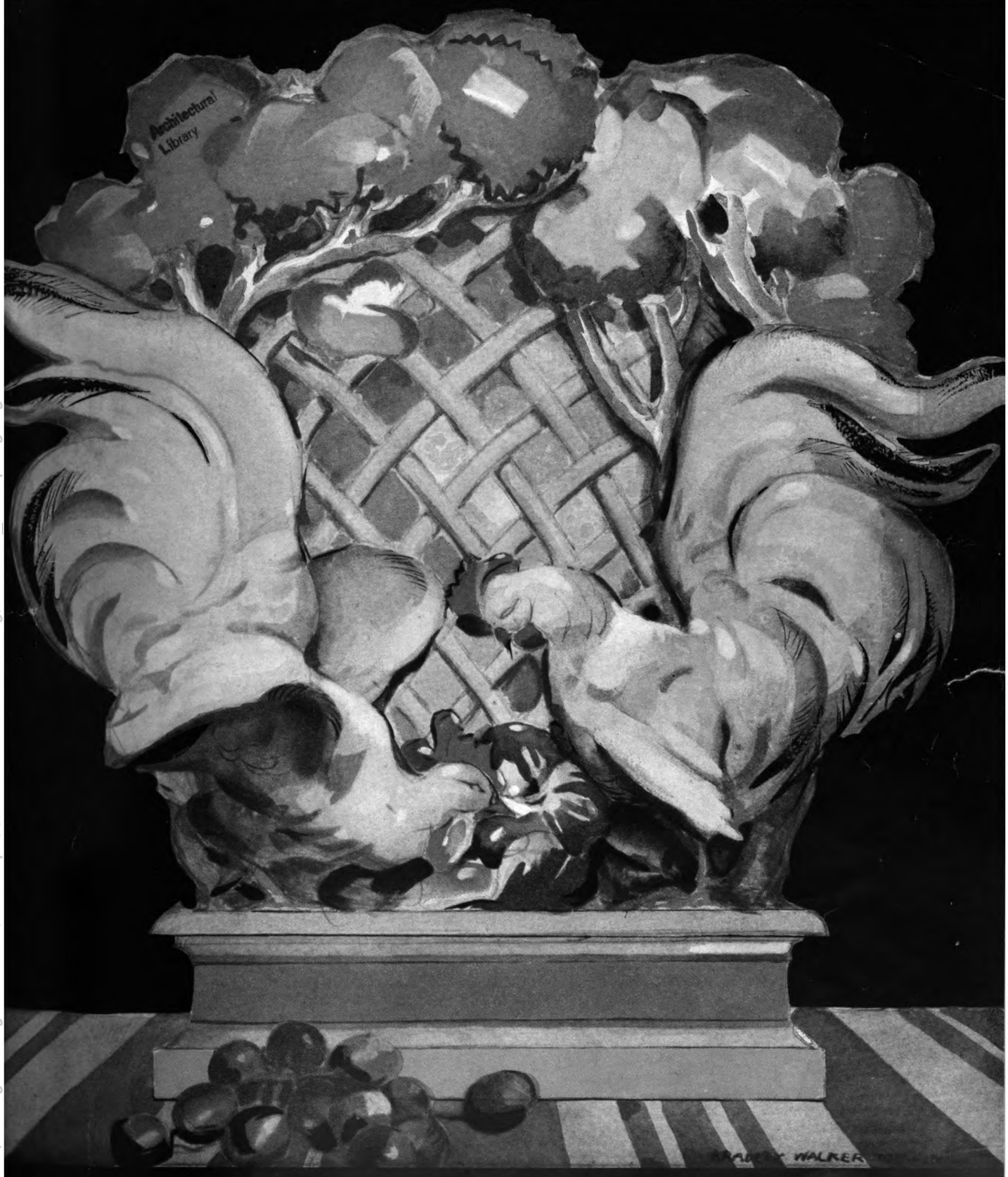

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House & Garden

A garden doorway, which will be shown in the March Gardening Guide

THIS magazine has been called many things—a nuisance, an inspiration, an expense and an invaluable guide. To all such comments we try to reply graciously and with modesty. But when, the other day, a reader walked in and said that HOUSE & GARDEN was a university, we were too proud to say anything. Being a constant reader, a reader of long standing, we listened carefully to his comments. "What's more," he said, "it's the sort of university where you neither care to nor dare to cut classes. You might miss something good."

That is one of the ideals we have always hoped to attain—that each individual page in the magazine would be so well done that not to see and read it would amount to a distinct loss. We have always tried to select material with only one person in view—the reader. To that person we are responsible. His or her interest is our compensation. Should we grow slack for one moment, should we let past this desk one page that had not his and her interests in mind, we would expect and we would deserve what would be coming to us.

Our idea of a university is a place where men and women are fitted, by the study of a number of subjects, for better citizenship and a larger life. In this HOUSE & GARDEN university the courses are limited to these subjects—the architecture and building of homes, the decoration and furnishing of rooms, the equipment of kitchens and the making and maintenance of gardens. There is an elective course on collecting. Read HOUSE & GARDEN for a year, study its courses from month to month, and by the end of the year, unless you are utterly beyond hope, you will have acquired a pretty good knowledge of architecture, building, decorating, furnishing, kitchen equipment and gardening. In fact, after one year's attendance at this university, you'll know a good house when you see it and know why it is good—you may even build one. You will know the essential facts of decorating and furnishing rooms—and doubtless will undertake some of that work yourself. You will have caught the enthusiasm for gardening and, undoubtedly, make a garden or improve the one you had.

While each of the lectures in this university is delivered by an authority, there is none of the professional droning about them; in fact, we limit the number of words these professors may speak. We would rather have pictures tell the story. We are convinced that you can learn more from one clearly reproduced, instructive or inspirational picture than from half a page of text. These professors say it with half-tones!

Nor are the classes long. You can never weary of them. They seldom exceed three pages at the most; most of them are only one page. Turn the page, and you are in another classroom! If you are not in the mood for beds, you make one movement and your eye is caught with a new and interesting house. If houses are not your ruling passion at the moment, you have only to turn the page and you find yourself entranced with a garden.

In other words, the courses are *really* elective. But it is only fair to warn the matriculating reader that it may be difficult for him to stick altogether to his first, favorite subject. We don't guarantee that other topics than his original hobby won't prove too alluring and provocative.

Before entering most universities you have to jump the hurdle of examinations; in fact, you are constantly jumping hurdles. What is amazing about this university is the ease of entering it. You have merely to send in a subscription to the Circulation Manager—a small matter of $3.50—or else walk to the nearest newsstand.

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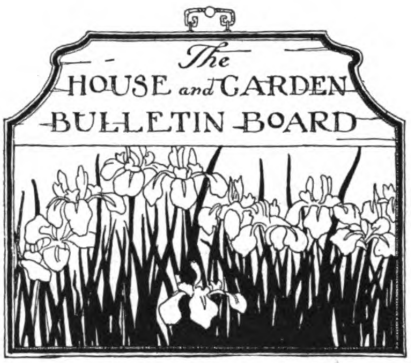


EVERY once in a while, in the dead of winter, comes a day that belongs to Spring. We've just had such a day—we've just been assembling the Annual Gardening Guide, the March issue of HOUSE & GARDEN. Even to speak of it makes us feel warmer, happier, more optimistic. It will bring to you the promise of Spring.

This issue sees the beginning of a series of articles by E. H. Wilson (otherwise "Chinese" Wilson) of the Arnold Arboretum. He writes on the Flowering Crab Apple Trees. Turn a few pages, and you find glimpses in the garden of Ellen Shipman, the nationally known landscape architect and creator of beautiful gardens. Turn again, and you find a Rose Garden that looks as though it were in England whereas it is on Long Island; following that an article for beginning gardeners on Equipping A Garden. Further along you encounter designs for Garden Fences, then a helpful article on Strawberries and, further still, the Gardening Guide, in which all the facts of planting and raising flowers and vegetables are set down in tabloid form. Further still, you reach a symposium on the Best Annuals, Perennials, Trees and Shrubs, in which the leading landscape architects and nurserymen of the country tell their preferences. The Shops pages will be devoted to objects for equipping a Garden Room. Finally the Gardener's Calendar brings up the last page. So much for gardening.

BUT gardening does not exclude other interests from this remarkable March number. You find, for example, Maps used decoratively, Chinese Silver, Unusual Windows, A Little Portfolio containing some remarkable rooms from Denver homes, articles on How To Make A Color Scheme, on how English Cottages are thatched and how it can be done here, on Heating Systems, on Wall Coverings, on the use of Domino Papers, on Soumak Rugs, on Directoire Furniture. There will be, of course, the usual three pages of livable houses.

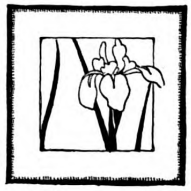
To assemble such a remarkable series of articles and pictures has been no small task. Enough material has been discarded to make three or four issues of some magazine. From the various sources at the command of HOUSE & GARDEN we have called on the very best writers and photographers to help make this March Spring Gardening Guide the best we have ever offered. You will enjoy it.

"LET us cultivate our garden," said Voltaire. And he might have added, "Let us cultivate our houses too." For happiness, like charity, begins at home. Happiness is not an expensive commodity, dear-bought and far-fetched. It is not to be found at Monte Carlo, in the South Seas, at New York or Los Angeles, or wherever your taste commands or your income permits you to go in search of it. It is to be found by your own fireside and among your own flowers and trees.

How many people there are who seek this true and intimate happiness in the midst of odious surroundings, wasting their physical and spiritual energy in a battle against unnecessary discomfort and ugliness! They are irritated by their surroundings. They live in badly contrived houses where daily living entails a continuous expense of spirit not easily calculated, but, nevertheless, enormous and exhausting. There is no need for one's environment to be uncomfortable and hideous. Men have lived and do live in environments that are beautiful and convenient—but they are an almost infinitesmal minority. And yet with the expense of a little initial effort, a little perseverance, a little money, almost everyone might live in such surroundings. HOUSE & GARDEN aims to point that way.

IN THE restoration of an old house—that pleasant occupation with which so many people are now engaged—it is not sufficient merely to preserve the dead bones of archaeology. What has to be restored is beauty, usefulness and comfort. As the house fulfilled the ideals and needs of our ancestors, so it must fulfill our modern ideals and needs. Anything that works towards this object may be considered as coming within the meanin of restoration. Even minor additions are a form of permissible restoration. In fact, what restoration should do is to conserve all that is beautiful and useful in all periods; it should modernize without destroying. It is no more necessary to sacrifice the idea of modern convenience to the fetish of age than it is to sacrifice the beauty of age to the fetish of modern convenience.

The principal enemies of old houses, the enemies against which the restorer has to fight, are time, with its powerful ally, neglect, and the perverted human zeal for improvement. Time causes an old house to decay and to become out of date and unsuitable for modern requirements. As for perverted human zeal, it should be restrained so that no incongruities of design and treatment enter.



WE HAVE just picked up three relatively old books on Roses—"The Book of the Rose," by Foster-Melliar, "The Book of Roses" by Francis Parkman and "A Book About Roses" by S. Reynolds Hole. Two of the authors—Foster-Melliar and Dean Hole were parsons. Francis Parkman, of course, was the historian, although few people associate him with Rose-growing or horticulture at all; whereas, in his day, he was an ardent and arduous laborer among flowers, trees and shrubs.

In some instances the observations of these Rose lovers are out of date, but in the main their experiences and suggestions are as fresh as though set down yesterday. Parkman's book was published in 1866, Dean Hole's in 1870 and Foster-Melliar's in 1894. Even if we never used their pages in our garden work, we would relish them for the beauty of their phraseology and the sincere love for Roses and gardening which they express. Dean Hole's opening sentences have long since become the ideal of all Rose lovers—"He who would have beautiful Roses in his garden must have beautiful Roses in his heart. He must love them well and always." Foster-Melliar was greatly upset whenever he had to leave his garden. "He would walk about, hours before the time fixed for his departure, looking the picture of misery in his best clothes. He hated his best clothes." That's the best description we know of a real garden lover.

ALTHOUGH the names of most of the contributors to this issue are well known to most of our readers, one or two are new. Frances Wilson Huard, who writes on Normandy furniture, will be remembered for her splendid war work. She is author of "My Home on the Field of Honor." Her home in Versailles, in which is her collection of French antiques, was originally the residence of Madame du Barry and later the home of the brother of Louis XVI.

Angelo N. Romano, who answers the questions to "What Do You Call That Piece?" is a New York authority on antiques. Hiss & Weeks, Wm. Laurence Bottomley, Walter K. Pleuthner and Prentice Sanger are New York architects. Albert D. Taylor is a Cleveland landscape architect, author of "The Complete Garden," and Parker, Thomas & Rice are architects with offices in both Baltimore and Boston.

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Harting

AN EIGHTEENTH CENTURY FRENCH CORNER

The effect of a room depends largely on the manner in which the furniture is grouped. Almost as important as the pieces themselves is where one puts them. A pleasing arrangement, quite as much as the beauty of the individual pieces, is responsible for the beauty of this corner. The furniture is 18th Century French and the walls and rug are a soft French blue. In contrast to their cool delicate colors are the hangings of red and white toile de Jouy caught back with old gilt tie-backs. Chapin, Harper and Dutel were the decorators

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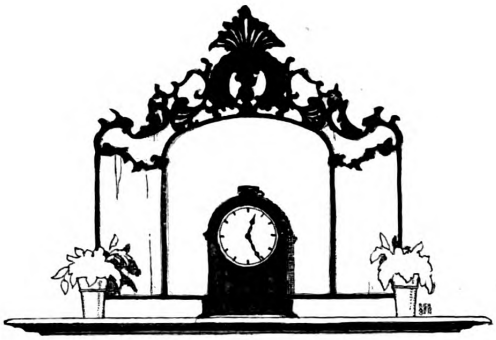

A VERY PERSONAL COUNTRY HOUSE

In this Home Furniture and Bibelots of Many Periods Create Interiors of Exceptional Distinction

RUBY ROSS GOODNOW

DOWN on Long Island, in the midst of a dense, uncleared wood, there is a rambling house that began as a white shingled farmhouse and has grown into a large but modest house full of surprises and ideas. It is a house in perfect sympathy with its furnishings. In fact, when one first wanders through its surprisingly personal and colorful rooms it is impossible to determine whether the house grew to hold the collection, or the collection grew to furnish the house.

When you enter the front door and find yourself in a low-ceiled hallway running straight through the house and opening on the garden beyond, you unconsciously think of the house in terms of two rooms on each side of the hall and a wing or two beyond. There is nothing to suggest surprising rooms that keep on opening one from another, each as personal as an old bouquet, each filled with beautiful things that seem to express the personality of their owner. The personal equation in decorating is a very elusive but important element. A room of good proportion, correctly furnished, will be cold and banal until it is touched, embellished, flavored by the life of someone with the right amount of courage and invention. Most dishes need sugar or spices to make them palatable. Most rooms need the softening touches that make for comfort, the audacious touches that make for surprise, to make them personal.

I sometimes think that the courage to do as one likes is the most essential thing in furnishing a room. We are so often discouraged by our friends or our advisors from doing the very things that would give our rooms character. If we have a profound conviction that we do not want cutains on the windows of our living room we should not allow anyone to persuade us that curtains must be used.

The woman who is responsible for the furnishing of this house had her own ideas, and one of them was a rather startling

In a small reception room the walls are paneled in grisaille paintings with borders in red. This note is again found in the red lacquer Venetian chairs, in the tole and porcelain vases and the Persian rug

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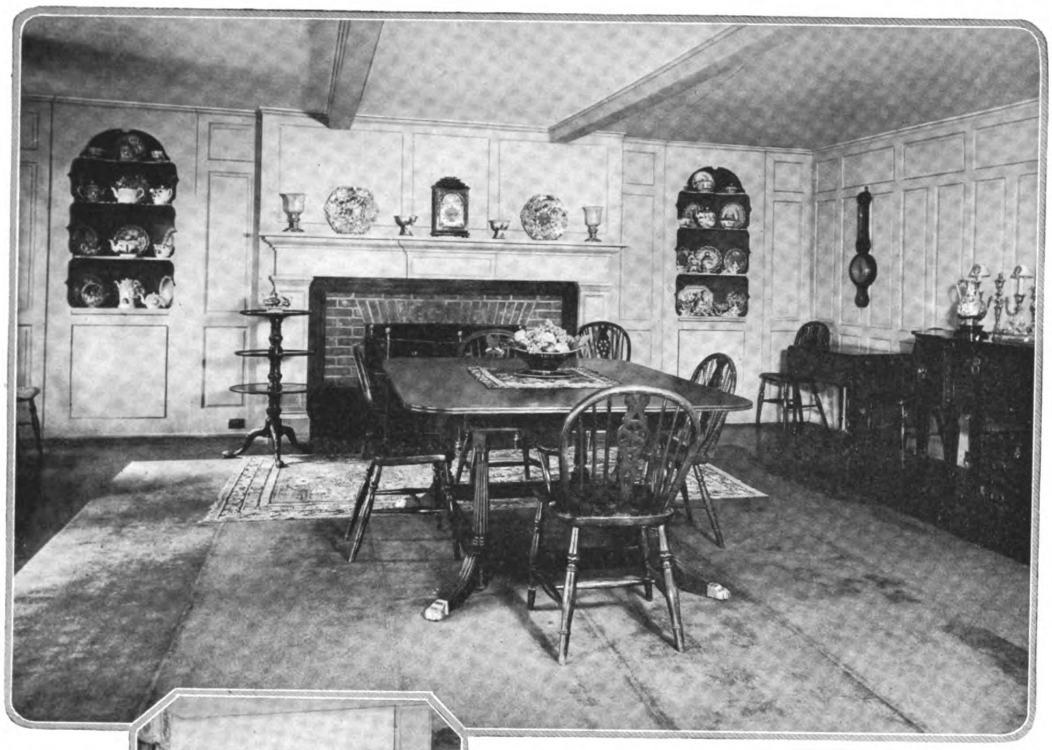
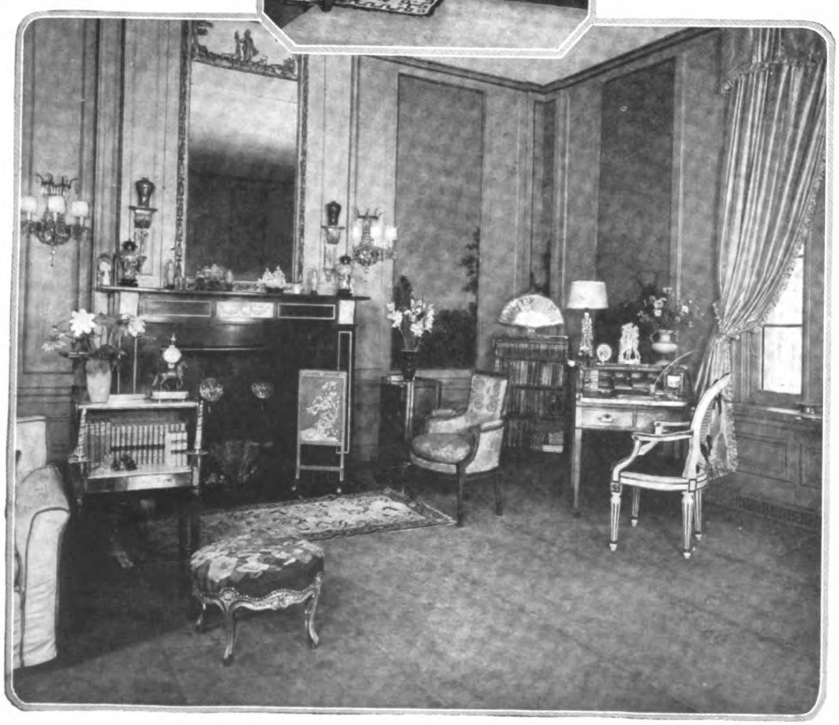


On each side of the fireplace in the dining room is a cupboard holding an interesting collection of English and American china The furniture is a mixture of mahogany, peaceful elm and oak

A small white paneled morning room has a delightful collection of small furniture, pictures and objects of art. By a window is a miniature secretary with sliding shelves for candlesticks



idea to have the finest room in the house as an upstairs sitting room accessible only through her bedroom. After the low-ceiled American rooms downstairs, you are amazed to go through a narrow passage and to find yourself in a room of lofty ceiling with walls paneled with a magnificent series of Dutch paintings. But we must return to the entrance hall and take up our wanderings from there.

This low-ceiled hall has its walls covered with cream colored paper painted in the Chinese manner by a local workman. A heavy oak chest to hold coats and hats, one or two small tables, and an old oak cradle filled with dozens of growing plants furnish this open passage. From the left you enter a little room which is paneled with an extraordinary collection of grisaille paintings with red borders. This combination of red and grisaille is very unusual. These paintings have been placed over the original white paneling of the room in a seemingly haphazard fashion. No effort has been made to incorporate the decorative painted panels into the old white paneling. A set of red lacquer Venetian chairs, some French tole vases in red, and quantities of red flowers and vases, and a Persian rug in which there is much red, add color to color. Things from every period and from every source are assembled cheerfully.

This room has no especial function except as a background for treasured belongings. It lies between the hall and

The sitting room, which contains a fine collection of French furniture, Chinese porcelains and rock crystal, has walls painted pale gray green with moldings in gold. The windows are curtained in soft yellow taffeta to intensify the sunlight

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On account of the view no glass curtains are used in any of the windows. Interesting features of the large living room are three magnificent Spanish rugs and a pair of chairs which once stood in Thackeray's library

In a corner of this dining room is a French console which holds a tole jardiniere filled with flowers. Above it hangs an Italian flower painting and underneath are a painted tray and old knife box.

dining room and sometimes a table is brought in and luncheon is served here, if one feels in the mood. Just beyond is the spacious low-ceiled dining room with characteristic white painted paneling of early American design. An interesting detail of this room is the floor which is made up of plain polished wood boards to within thirty inches of the wall and this thirty-inch border around the room is made of old red bricks waxed and polished. The brick border gives the room a cool and refreshing country air. The windows have no heavy side curtains to conceal the sturdy, emphatic note of their old black wrought iron hinges, but are softened simply with white sash curtains.

On each side of the fireplace there is a cupboard holding a collection of English and American china. The mantel has a formal garniture of clock, two old Georgian silver trays and small vases. The furniture is a mixture of mahogany, elm, and oak woods of English and American origin. There is also a French console which holds an enormous tole jardiniere of flowers. Above the flowers hangs a beautiful Italian flower painting. Under this console is an old knife box and a large painted tin tray on the brick floor.

Across the hall is a library where books wander around the walls and into a recessed corner. Comfortable sofas and chairs fill this room and a collection of

(*Continued on page* 98)

A tiny writing room has a delightful collection of Chinese things. The Chinese rug is in warm mauve and pink, the curtains are patterned with Chinese vases and flowers and a small lacquer cabinet is filled with Chinese porcelains

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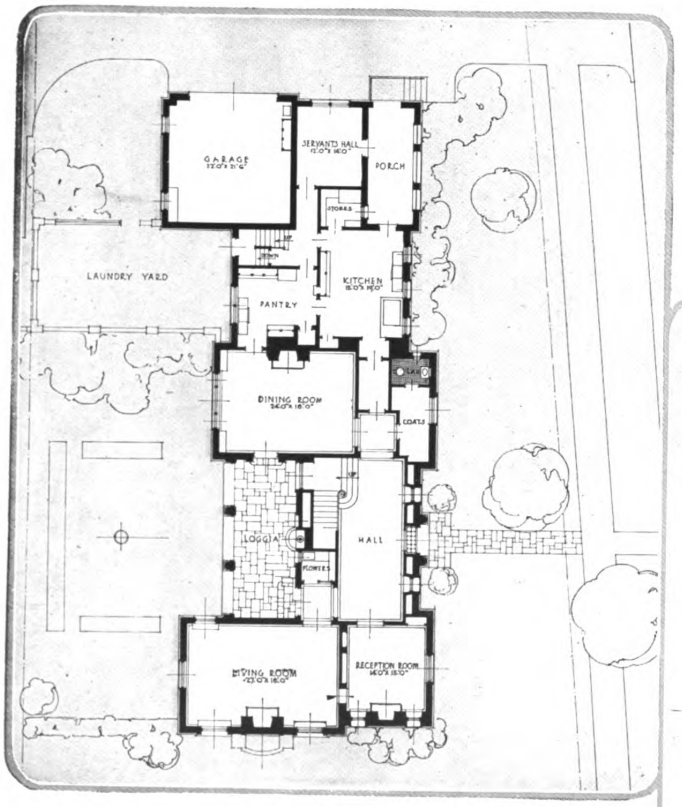
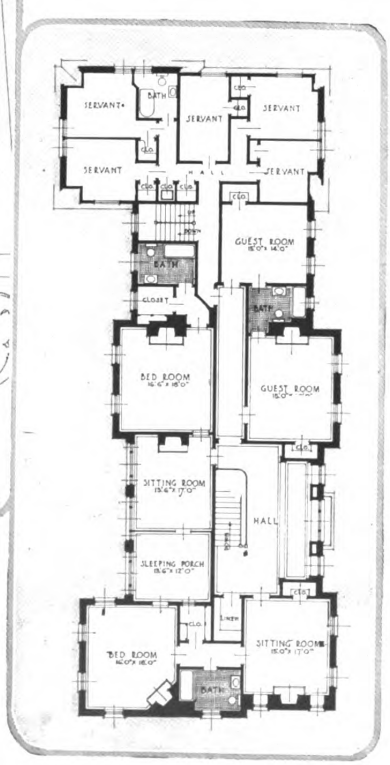
This house and the house illustrated on the opposite page present an interesting study in architectural relationship. They were designed for related families, and occupy the same corner plot, with a garden space between them. Both have been in a designed modified Italian manner, with gray stucco walls and blue-green slate roofs

The loggia, with sitting room and sleeping porch above it, seen across the garden space which lies between the two houses





The plans show a good practical arrangement of rooms for a long narrow house on a corner lot. The first floor plan provides for an unusually large coat room and lavatory, and an interesting provision is also seen in the "flower room," next the loggia vestibule

THE RESIDENCE OF MRS. NELSON PERIN

ROLAND PARK, BALTIMORE, MD.

Parker, Thomas & Rice, Architects

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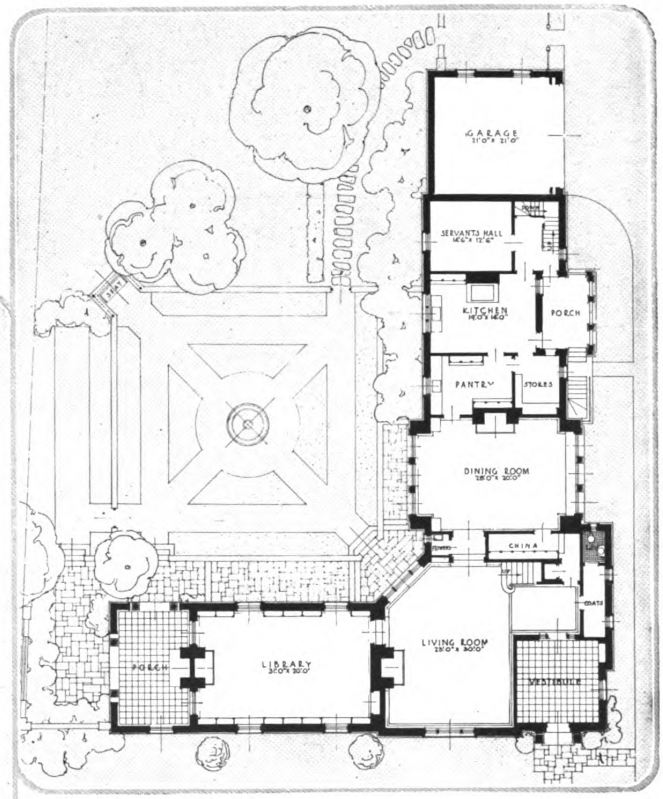
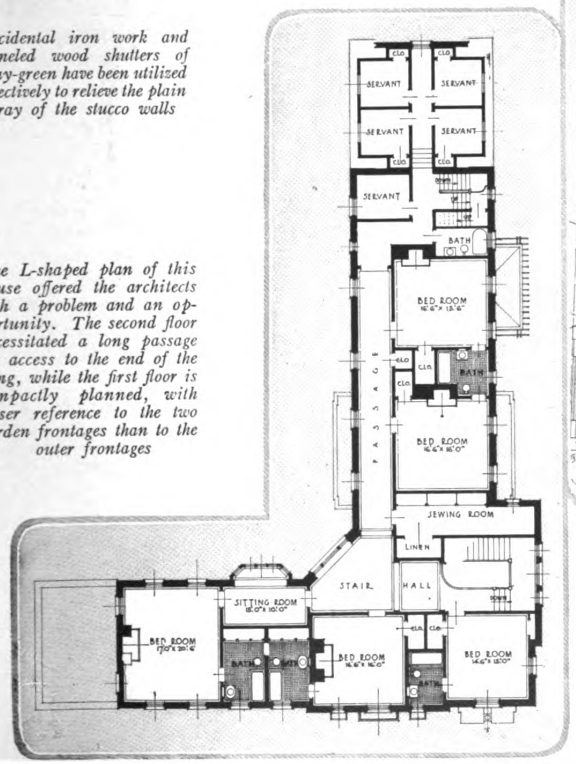
There is a well-designed architectural affinity between this house and its companion house illustrated opposite. Similarity of character has been effected without sameness, and the two houses, seen from whatever angle, quietly harmonize with each other. The details of doorways and windows are designed with restraint

Incidental iron work and paneled wood shutters of gray-green have been utilized effectively to relieve the plain gray of the stucco walls



The L-shaped plan of this house offered the architects both a problem and an opportunity. The second floor necessitated a long passage for access to the end of the wing, while the first floor is compactly planned, with closer reference to the two garden frontages than to the outer frontages



THE RESIDENCE OF WILLIAM WHITRIDGE

ROLAND PARK, BALTIMORE, MD.

Parker, Thomas & Rice, Architects

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ROOMS THAT ARE LIVED IN

New Rooms, like New Shoes, have to be Broken in Before We can Really Enjoy Them

ONE of the most desirable things to attain in the furnishing of a room is to give it the appearance of having been lived in. All too many of our rooms, fresh from the hands of the decorator or the furniture department, present not only the appearance of having not known human contact, but give the impression that human contact would spoil them. Chairs and tables and lamps and accessories are grouped together with a studied nicety to produce an effect; to move them about, to change them from their appointed places, would upset the entire scheme of decoration.

This strange condition is due to the fact that much of our modern furnishing and decoration is done with *things;* too little of it takes into account *people*. We make pictures with our furnishings instead of creating with them environments in which to live. To serve the needs and comfort of people and to entertain them—these are the two functions of furniture, of accessories of rugs, of a color scheme. The chair that cannot be sat in with comfort can never give the appearance of having been sat in; the room that cannot serve and entertain its occupants can never give the appearance of having been lived in. Comfort and entertainment, then, are the standards by which to select and arrange the furnishings of a room.

COMFORT, of course, is perfectly obvious. It connotes such objects as commodious chairs, convenient tables, lamps that give ample light both when and where it is required, a floor covering which is pleasant to the tread and a color scheme which does not protrude itself to the discomfort of the occupant's eyes. To select furnishings, accessories and a color scheme that are entertaining, is a more difficult, subtler and more personal affair. We had better begin with a definition of the word entertaining.

Among the eleven definitions of the word, Webster says that to entertain is to receive and to hold. The signboards of our old inns used to carry the line "Entertainment Provided," which meant that strangers were received there and so held by the hospitality that they felt at home. Mere amusement, which is the common understanding of the word, is the least of its definitions. To receive and to hold its occupants, then, is the purpose of a room's furnishings. Try the definition out in actual practice. Go into a room. If you have a feeling that the room is welcoming you, you will want to stay in it. You will know, so soon as you set foot across its threshold, whether or not that room is entertaining.

Being creatures of moods, men and women naturally are not all entertained by the same sort of things nor are we always entertained by the same things. The room that entertains us today may find us in a different mood tomorrow. However, the rooms which we most enjoy and live in most are those which appeal most constantly to the majority of our moods. Of the color scheme we never tire, we never weary seeing this chair and that table; the comfortable furniture group breeds in us a feeling of contentment.

YOU often hear it said that a room reflects the personality of the owner. This is a pretty phrase that is applicable to about one room in ten thousand. Few of us have such a definite personality that it can be reflected, and many who have a definite personality cannot express it in terms of furnishings and colors. We may have a notion of what we like, but in the majority of cases our likes follow the contemporary current of taste. If a blue dining room is the apparent style, then a vast number of people acquire blue dining rooms and thereafter flatter themselves with the notion that a blue dining room expresses their personality.

On the other hand, we would not suggest that you surrender yourself totally and without protest to the decorator or architect. Between the sheepish following of current taste and the complete effacement of one's personal likes and dislikes, lies a middle path along which all of us may walk. The most successfully decorated rooms are those in which both client and decorator work in accord, each respecting the wishes and tastes of the other.

THE room that reflects the personality of the owner, the room that looks as though it had always been lived in, is rarely the entire creation of a decorator or architect; or, if it is the work of a professional, the objects used in its furnishing are things which have been associated with the occupant—or should have been associated—in other places and states of life. In short, a room that looks lived in, has been lived in. The furniture or the pictures or the rugs have known human association before; they have taken on the warmth and genial friendliness of human contact.

But, you say, what shall we do to a newly furnished room to make it appear comfortable and entertaining? Do precisely what you do with a new pair of shoes or a new suit. You "break them in," by wearing them; gradually they will conform to your gestures and mode of action. So will a room. Its furniture should be moved about until it conforms to your convenience, so that it satisfies your desire for entertainment. You can only do this by living in the room, by making it a part of your day-to-day life. Gradually, as time passes, your personality, through its desires, its notions and its moods, will impress itself upon that room. When your friends think of you they will picture you against the background of that room; when you desire tranquility, when you want a safe harbor from the vexations of life, when you want most to enjoy yourself, that room will give you these things.

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LILIES ALL THE WAY

Part of an old canal, long since passed out of use, forms a Lily pond in this English garden, at Westbury Court in Gloucestershire. The banks are bordered by clipped Yew hedges and the water is covered in summer with Water Lilies that extend all the way from end to end. To reproduce such an effect in this country we might substitute clipped Hemlock hedges for the Yew. In such a protected canal, many of the beautiful tender hybrids might be wintered over without trouble. The only obstacle, of course, is first to find the canal

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MODEST AND SELF-ASSERTIVE BEDS

As a Third of Our Existence is Spent in Bed, This Piece of Furniture Should be Chosen for Beauty as Well as Comfort

JOHN BARCHESTER

IF THE importance of a piece of furniture depends on the frequency with which we use it, then of all our household possessions the bed must take the first place. For while some may sit long and glutinously at the dining room mahogany and others may be tied to the desk or the sewing table, all of us, whatever our profession, whatever our habits, must spend at least a third of our mortal existence in bed. Beds are perhaps the most necessary and indispensable of movables; one can cheerfully eat off the floor, one can write on one's knee, but one is very loth to sleep anywhere but on a bed.

It is with this essential piece of furniture that the present article deals, in no sense comprehensively or historically (for it is not our business in "HOUSE & GARDEN" to say how the Babylonians slept or describe the joinery of the ancient Hittites), but rather with a practical, discerning eye to what the ordinary householder of today will be likely to find convenient and comfortable, useful and beautiful.

An elaborate gray and gold Directoire bed with henna satin hangings trimmed with wood fringe. Chandler W. Ireland, decorator

For the purposes of the present article beds may be divided into two categories—the beds which are obviously and assertively beds, the beds which insist, in every feature of their design, on their essential beddishness, and the beds which, so to speak, deprecate their bedhood and are not forward in asserting their true character. In these days, when houses are scarce and expensive, and when many of us have to be content with few rooms and small, the unobtrusive beds of the second category have assumed a greater importance than they possessed in those more spacious days of before the war.

The simplest and most convenient type of these beds is the divan. This takes the form of a stout box spring surmounted by a mattress which forms the foundation on which the bed clothes are laid. During the day the divan is enveloped in an ample bed cover of a material whose color is in harmony with the established scheme of the room. Cushions are sprinkled over it, after the Turkish fashion, and it

(*Continued on page* 118)

(Below) Because of the pattern and color in the walls and curtains of this room, the bed hangings have been kept plain white

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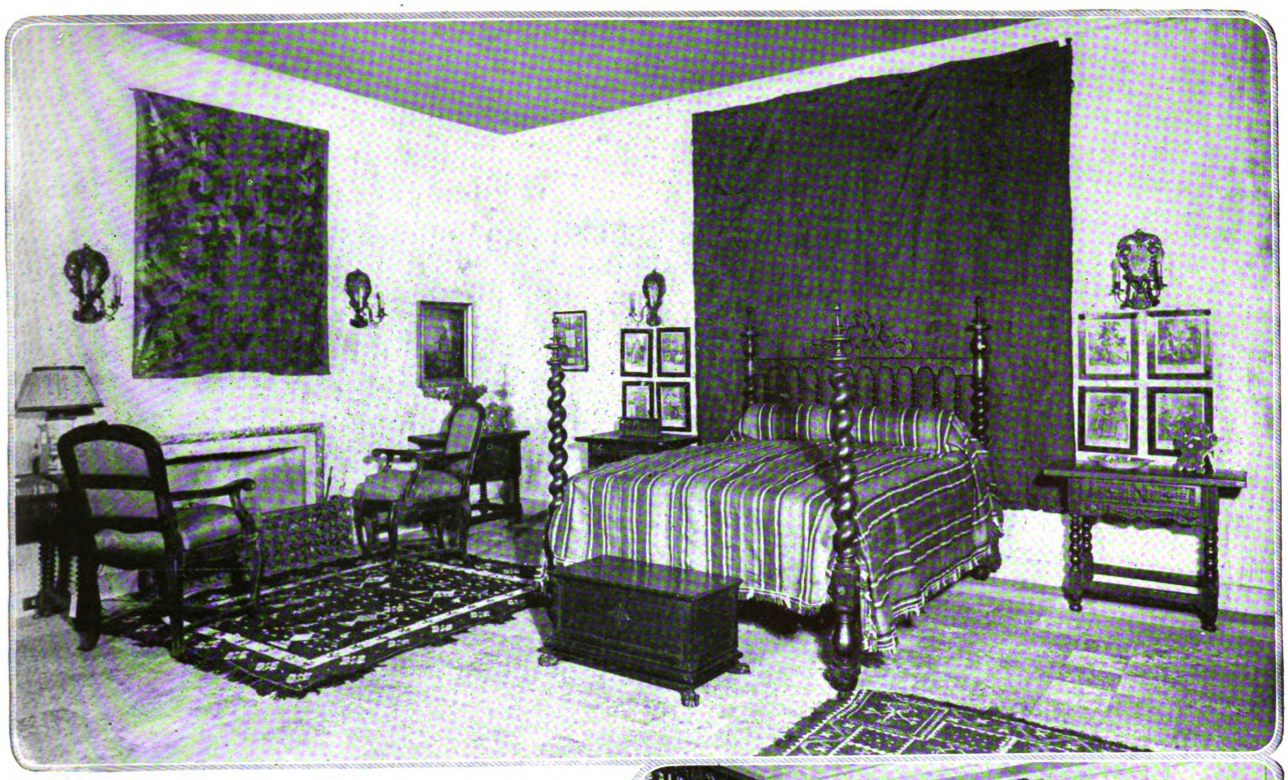
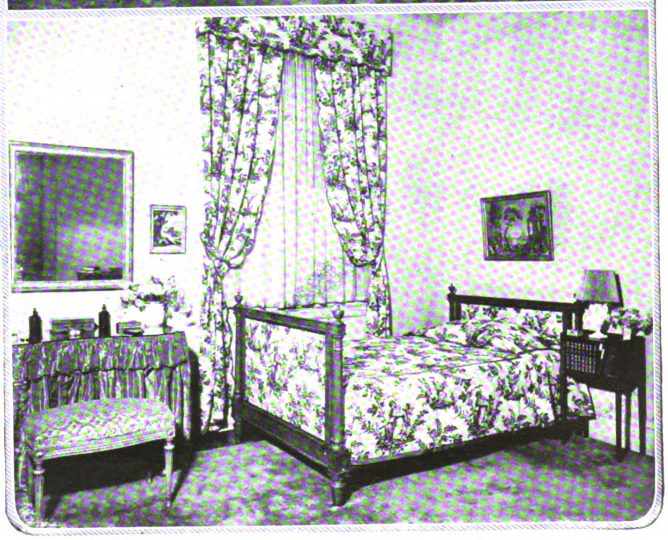


The ornamental Spanish bed in the picture above with its graceful twisted posts and smart striped spread is the dominant feature of this Spanish bedroom. Decorations by John Wanamaker

A charming bedroom in the home of Mrs. H. O. Hodges has a day bed covered and draped in blue taffeta, curtains of flowered linen. John G. Hamilton, Inc., decorator

The distinction of this bedroom is owing to the restrained manner of its furnishings. The simplicity of the French bed is in accord with the paneled walls. Ruby Ross Goodnow, decorator



Colorful Toile de Jouy has been used for the curtains and bedspread as well as on the head and footboard of this French bed. Diane Tate and Marian Hall, decorators

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THE STORY OF DR. WALL'S WORCESTER

The Origin, Development and Distinguishing Qualities of Worcester China's Earliest Period

T. HADLEY

THE history of Worcester porcelain falls into two unequal divisions. The first dates from 1751 (when Dr. Wall's factory was opened) and terminates in 1783, some seven years after his death, when the whole concern was bought by Mr. Flight for £3,000. The Flight, or Flight-and Barr, period marks the beginning of the second phase.

The term "Old Worcester" usually means the china that was made during the thirty-odd years of the first period.

Dr. John Wall, the founder, was an able and all-round man. Concentrating upon the materials of the china body, his experiments and his acumen resulted in the establishment of the first Worcester porcelain company. Contemporary writers, while lauding Dr. Wall as a genius, have surrounded his discovery with mystery, and, for the most part, have avoided detailed information concerning it. It was a time when all was experiment and discovery; the history of European porcelain was still at the first chapter. As yet the Western world was unaware that the true china ingredients—kaolin and petuntze—existed out of China; artificial substitutes were the object of all research. Chelsea, Bow, Fulham, Derby—each factory aimed at perfecting the body and glaze of their soft paste, and, with jealousy, each guarded its own recipe.

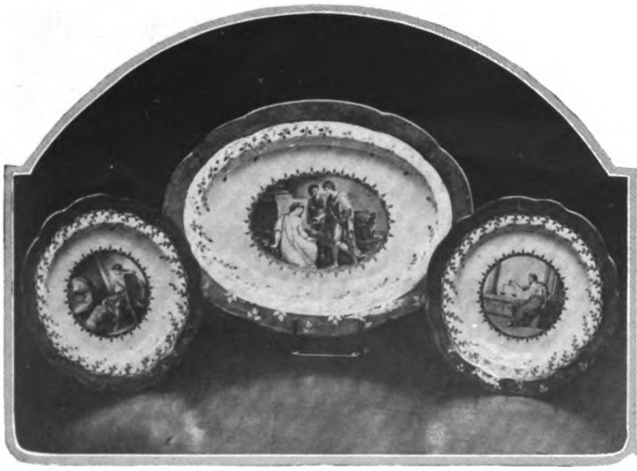
Above is an example of Dr. Wall's Worcester of the very best period, 1760, painted with subjects from Aesop's fables. The knife and fork are part of a famous set

The large jug with mask spout has Chinese landscape decorations on a canary yellow ground. The mug beyond it is decorated with a claret border and a chased gilding

The result of Dr. Wall's experiments was pronounced "A body of surpassing excellence," and the first Worcester Company was at once formed, and the new works were opened at Warmstrey House, on the Severn's banks, in 1751. The crescent, which was adopted as a mark by the company, was taken from the Warmstrey coat-of-arms, which still hung there. It appeared in connection with a "W," which may have stood for Worcester or for Wall.

Recent investigation has proved that the ingredient which from the beginning distinguished Dr. Wall's porcelain from the productions of Chelsea, Bow, and other contemporaries, was soap rock (steatite); further, that the value of the

(*Continued on page* 102)



Chamberlain Worcester, dating from 1815. The oval dish and two dinner plates are from a service made for George the Fourth while Prince Regent. Each piece is painted in medallions illustrating various subjects and bordered with dark blue

Above are some examples of the blue scale designs made by Dr. Wall in 1760. The group consists of a large oval dish, a pair of baskets, a very rare two-handled bowl with raised rosebud handle to the cover, and an unusual oval spoon tray

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Gillies

The V. F. Mulford garden at Montclair, N. J. is developed with perfect balance around the central pool, with sheared boxwoods serving as accent points. An unusual amount of pathway space fills the double purpose of providing easy access and keeping the beds small enough for the necessary care

Box edgings keep the beds neatly within bounds. A trelliage background and a little tea-nook that face the house help to complete the sense of seclusion which the surrounding evergreens and deciduous trees build up at the sides of the garden area. Hiss & Weekes were the architects

THREE PAGES *of* DISTINCTIVE GARDENS

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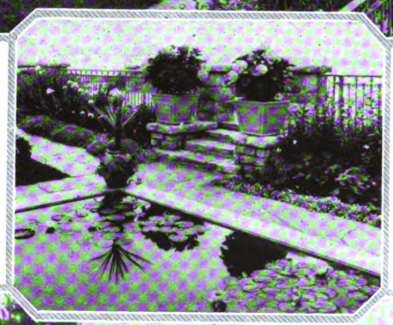
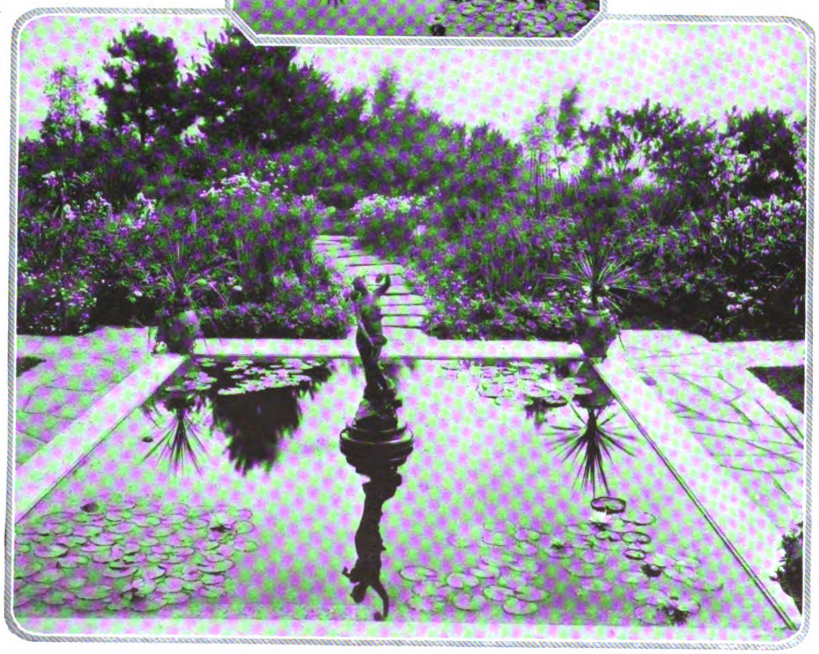
M. E. Hewitt

On Carigas Island in Long Island Sound, off the Connecticut shore near Stamford, is this garden designed for J. Percy Bartram by Charles Downing Lay, landscape architect. Its walls, steps and garden house are built of the native rock



The principal feature of the garden's formally planned section is the pool, set between two panels of turf and bordered by a raised coping of limestone. The water level of the pool is several inches above the surrounding flagged path



From one side of the garden centered upon the lengthwise axis of the pool, a rambling path of large slate slabs leads to higher ground where the planning and planting have been carried out with an appropriate informality

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M.E. Hewitt

In looking across the garden towards the house one gets no hint, and rightly enough, of the wildness with which this stretch of smoothness and symmetry is surrounded

From the flagged terrace, lying along the whole water front of the house, there is a sweeping view of the Sound, unbroken by nothing but an occasional tree

Hydrangeas, in tubs, form an important part of the decorative scheme of the garden, as they can be easily removed from their windswept positions in winter

A GARDEN IN THE SOUND

CHARLES DOWNING LAY, *Landscape Architect*

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THE FURNITURE OF NORMANDY

Because of the Beauty of Its Line and Its Substantial Structure the Simple Furniture of Normandy Warrants Our Attention

FRANCES WILSON HUARD

LEGION are the Americans who, returning from Deauville, have stopped at the Inn of William the Conqueror and have been charmed by its atmosphere. Hundreds are those who have made a halt at the "Hostellerie du Bois Joli," and have come away ravished by its spell. And innumerable are they whose motors have threaded their way through the neat little villages whose thatched roofed cottages border the main street, their windows aglow with brilliant geraniums, while behind them the gently undulating countryside is carpeted as with a snow of apple blossoms.

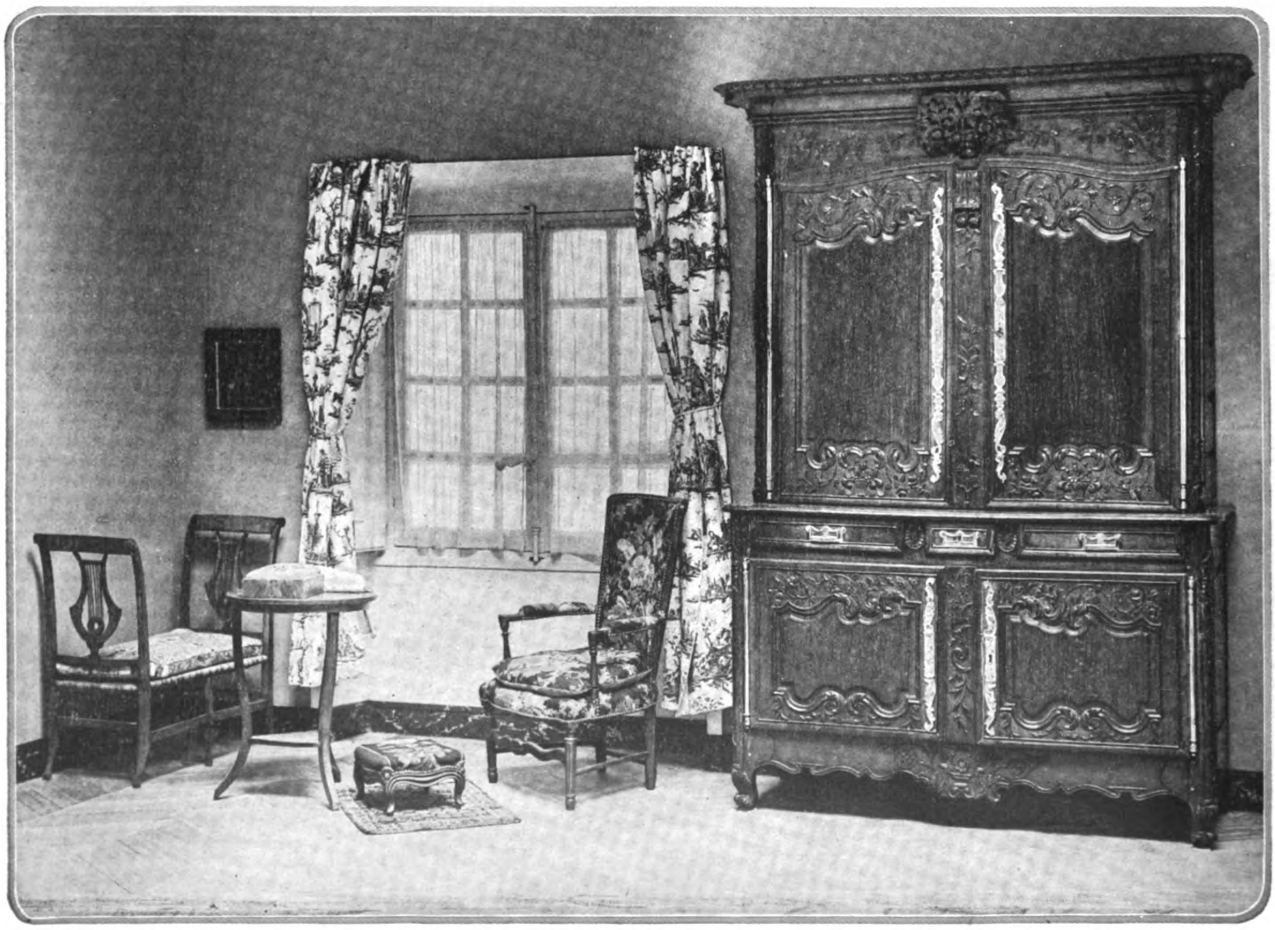
I have never met anyone who was not sensitive to the beauty of Normandy and it is therefore not extraordinary that the taste for Normandy interiors and Normandy furniture should come into vogue. In fact it is surprising that it should have been so long coming to the fore, and it will certainly be welcomed as a pleasing deviation from the Italian interior or the English cottage, encountered so frequently along the Jersey coast, the Boston Post Road or on Long Island.

The Normandy interior, invented for their comforts by an economical, enterprising, home-loving people, has the appreciable advantage of being durable in wear and modest in price.

It was, I think, a Norman peasant who, when questioned as to why he hauled stone to build his house when there was a

A croner in a Normandy kitchen showing the plate and pitcher rack and the long dresser. The lines of the latter are simple and dignified

A Normandy sideboard in red oak. Near it is a bergere of native design covered with brilliant chintz. From the collection of the author



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brick factory close at hand, replied, "Because brick only lasts eight hundred years!" It therefore stands to reason that in a country where such are the considerations, things like furniture are built with an eye to durability.

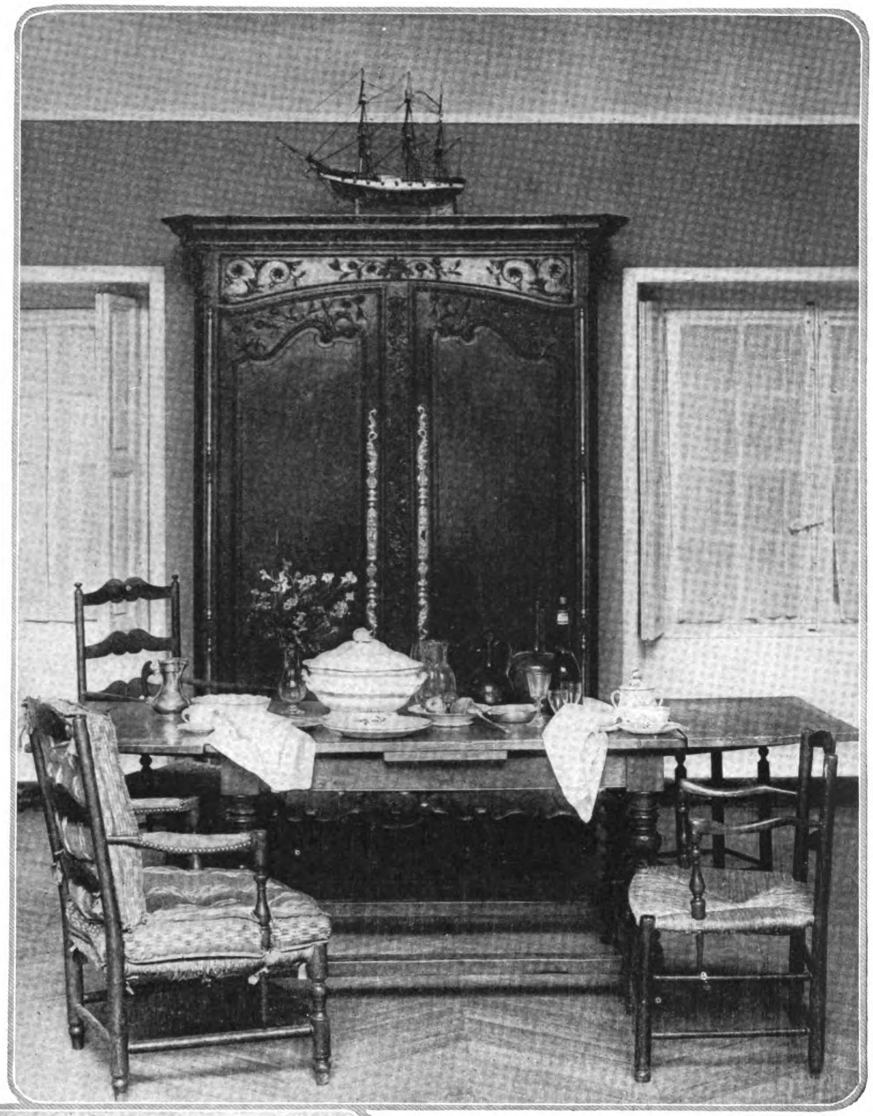
It used to be a custom to choose the finest oak trees, to fell them and split them up into planks which were carefully stored away in the garret to dry, years in advance, so that they would be in perfect condition to build the furniture when the youngster of the house should become a bride.

It is thus that we possess several admirable pieces, now more than two centuries old, and in perfect state of preservation; as sound and free from worm holes as the day they were made. The oak, from constant care and continuous polishing, has taken on a deep mahogany hue, and sometimes when I stop to admire it, gently rubbing my hand over the softened edges of the carving or the smooth satin-like surface of the panels, my husband exclaims: "Made from the trees off our own grounds; one of the finest sites, in what is still one of the most beautiful corners of Normandy!"

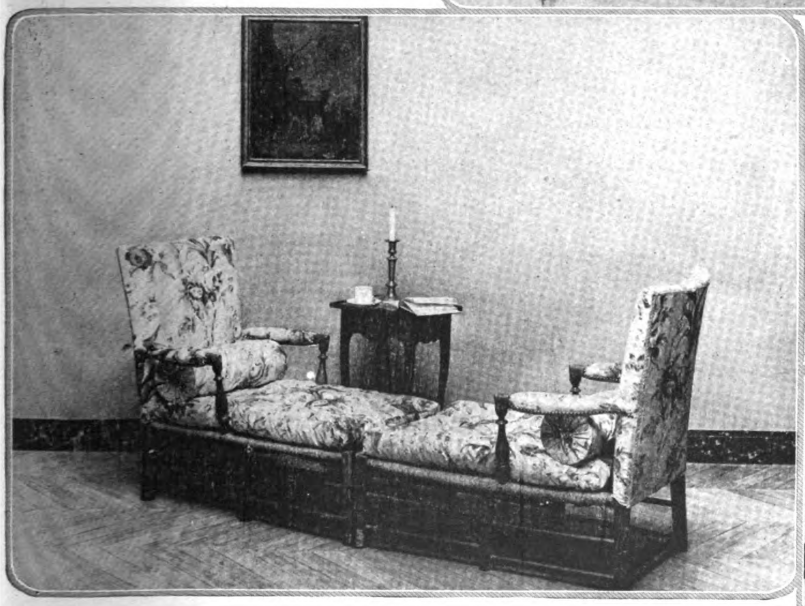
A true Norman statement. There is something, you know, in being convinced, and a great deal more in being content.

As far as designing and proportion are concerned one could not ask for better. Here we have to do with a people who really possessed what is known as "le grand gout"; the people of the most imposing cathedrals, the finest chateaux. Whether they manufactured pottery as at Rouen, cotton

(*Continued on page* 100)



A Normandy "armoire" in native oak, which time and constant polishing have given the appearance of mahogany. The extension table is in oak. The porringer is a white faience Pont-au-Choux



***A double chaise longue** from Normandy. This piece of peasant furniture is of oak and the seats have rush bottoms. The two parts together make a commodious resting place or each can be used alone with a stool at the end. The covering is a flowered chintz*

Normandy chairs are found in a great variety of designs. This lyre-back chair with a rush bottom is quite characteristic. The low oak table, native to Normandy, has a charmingly simple design

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Tapering legs, ornamental ankles, stretcher and a carved apron are characteristic features of this Louis XVI. console

LOUIS SIXTEENTH FURNITURE

An Outline of the Most Salient Features in This Remarkable Period of French Design

MR. AND MRS. G. GLEN GOULD

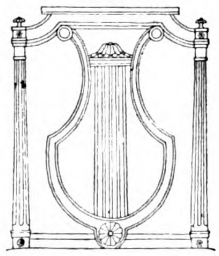
IN THE Louis XVI Period are grouped furniture designs of a quality to delight architects and artists of every sort. Those who plan and build for the insides and outsides of such structures as man needs for his home, his social, his intellectual, financial and political functioning, seem periodically to grow weary of the freedom of rococo or baroque detail and rest well content in a return to classic sources in Greek and Roman ornament.

It is difficult for us to dramatize for ourselves today the flutter that passed over Europe at the unearthing of Pompeii or the excavating among the hills of Rome. In comparison, the recent Tut-ankh-amen flurry is a mere puff of summer air to the strong northeaster on our coast.

The events which gripped the thought of the Adam Brothers in their architectural and decorative work affected no less vitally the artists of France.

Louis XVI design in furniture is but a single outcome of this revival, a second Renaissance echoing that of Italy in the

(*Continued on page* 110)

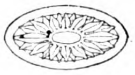


A lyre-back design from a Louis XVI chair, showing the delicacy of the design

A characteristic tapering table leg

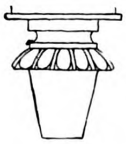
The ornamental foot of a Louis XVI chair

An ornamental ormolu mount. This kind is characteristic



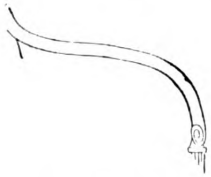
An oval knob for the drawer-pull of a desk

A keyhole mount for a desk of delicate and decorative design



A characteristic Louis Seize foot

An interesting ormolu decorative mount



One of the features is the downward sloping chair arm into the support

The rectangular construction of this chair is typical. Note fluted legs with ornamental ankles

A carved, painted and gilded arm-chair of another type showing the arched top and fluted legs

An upholstered Louis Seize chair arm with receding curved support

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A LITTLE PORTFOLIO OF GOOD INTERIORS

Wynn Richards

A FIREPLACE GROUPING

Because of the graceful and balanced arrangement of furniture and accessories, quite as much as the intrinsic beauty of the pieces themselves, the fireplace grouping is easily the dominant feature of this drawing room. The walls are a soft greenish blue, a delicate contrast to the stronger colors in the old painted screen, rugs and flower panel above the mirror. The mantel arrangement of flower vases, small flower paintings and a pair of old painted fans with flower decorations is especially pleasing. This drawing room is part of a tiny house that sits on the roof of a New York office building, the home of Mrs. A. F. Tiffany

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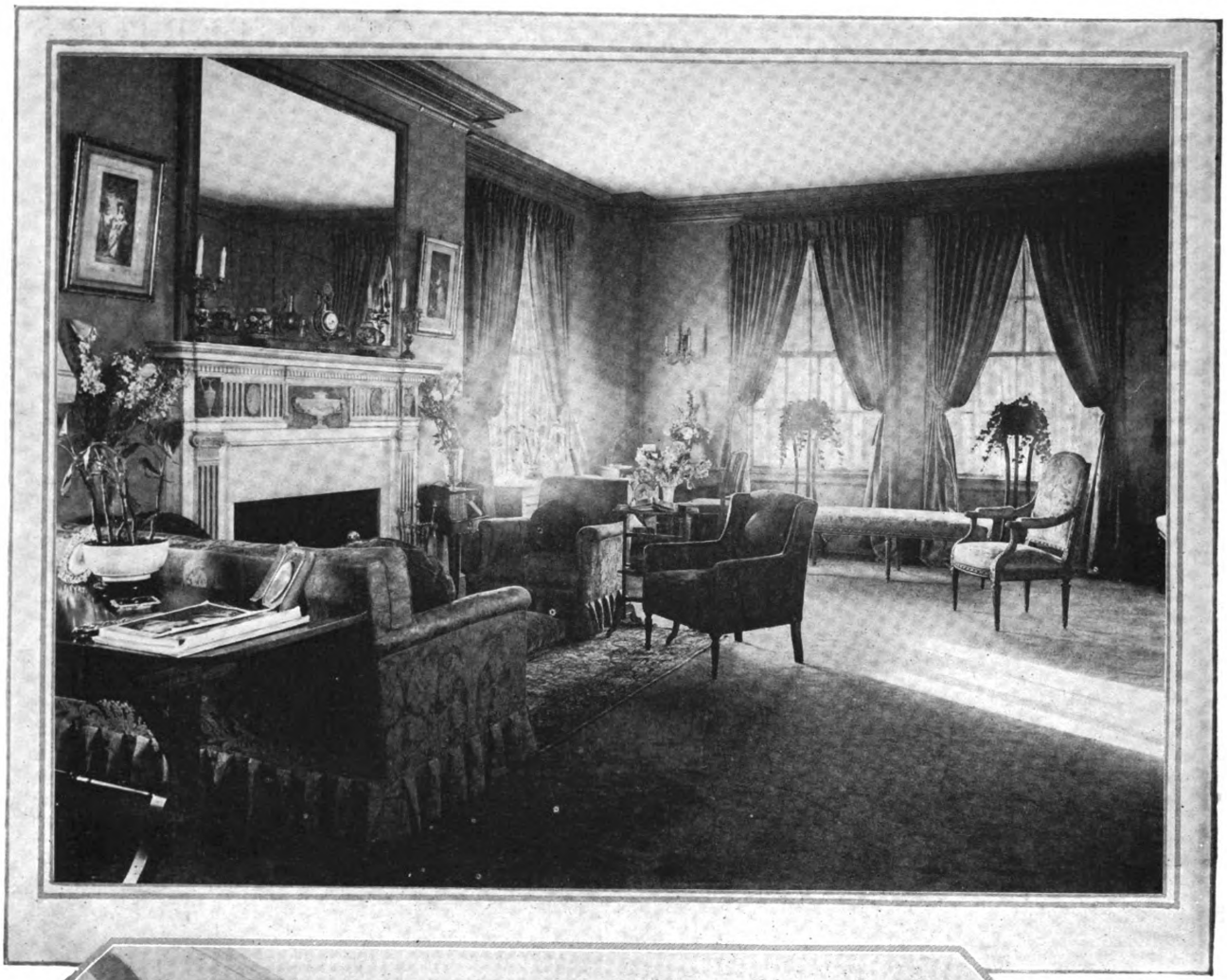

The furniture has been so well arranged in this living-room that although there is a considerable amount, one gets no impression of over crowding. There are three distinct groups —the window, the desk in the far corner and the fireplace. It is in the home of Mrs. George G. McMurtry. Mrs. Emott Buel, decorator

An air of architectural distinction has been given this living room by two circular top built-in bookcases and by the addition of a black and green marble mantel. The walls and curtains are gray green and the chairs are done in blue and pink toile. It is in the home of J. D. Sawyer. Mrs. Emott Buel, decorator

G. W. Harting

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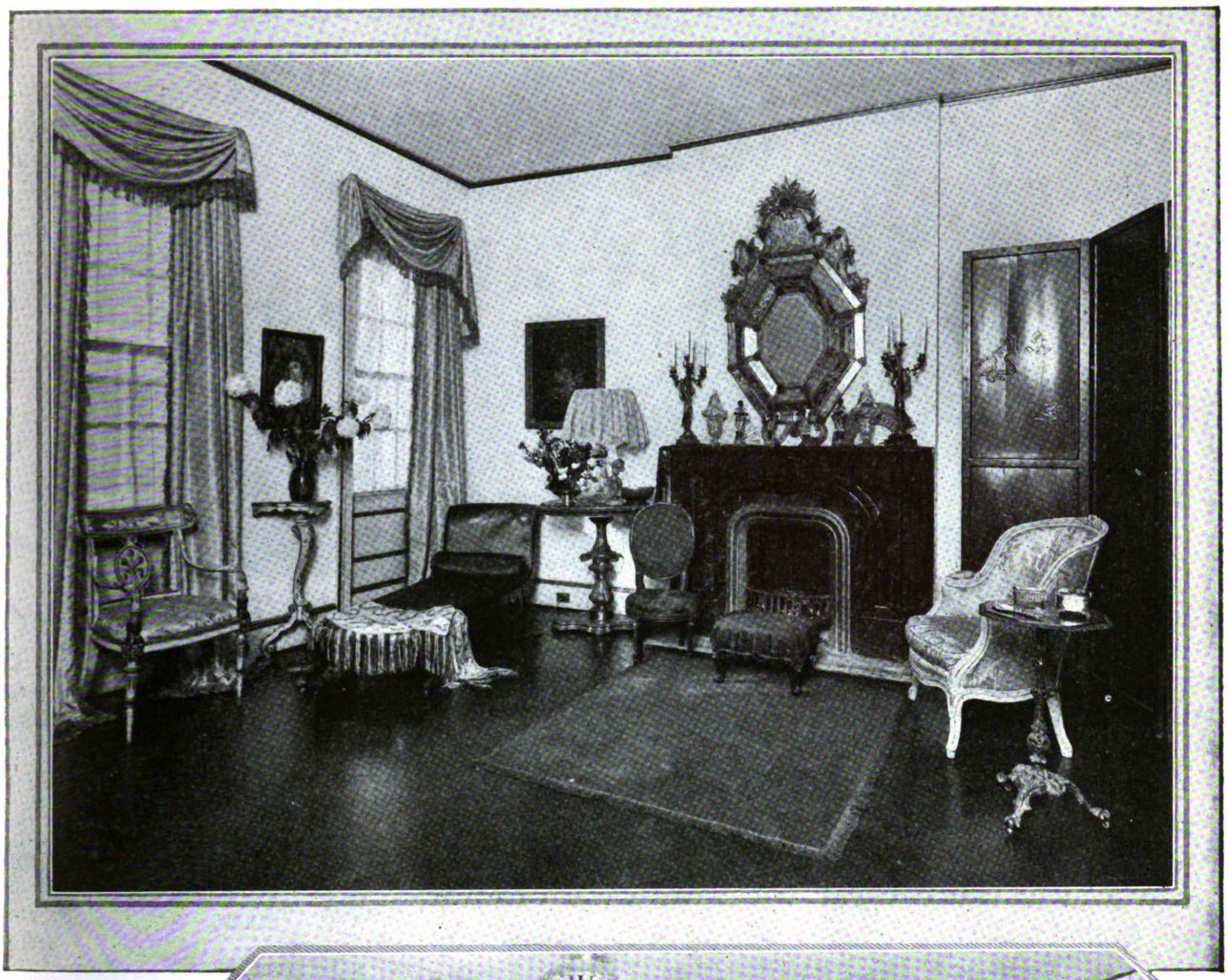
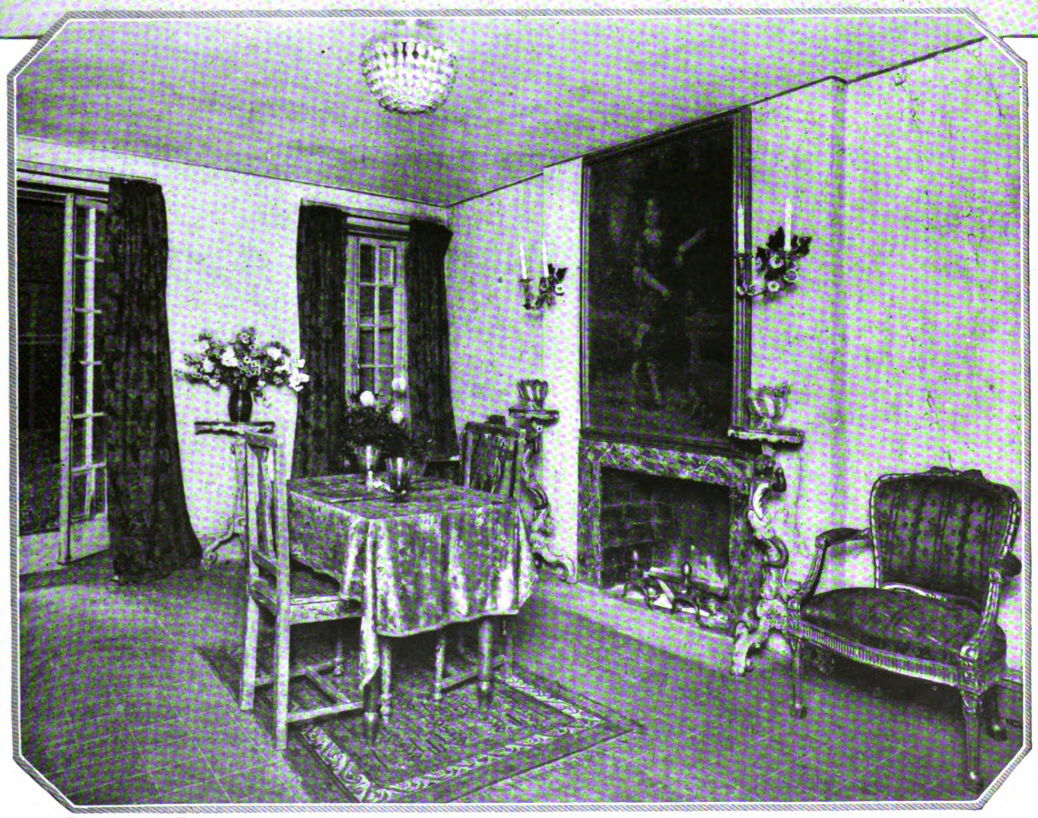


This fireplace end of a small drawing-room shows an interesting and livable arrangement of furniture. The black and gold Directoire day bed is charming against the oyster white taffeta curtains trimmed with gray lace ruffles. The walls are oyster white and the woodwork is painted deep cream and gold, an effective combination



An effective dining-room that opens into a garden has walls marbleized mauve pink with pink woodwork. Painted Venetian chairs and crimson damask curtains tone in with the walls and the odd Venetian consoles are painted black, gold and green. Both rooms are in a remodeled New York house and were decorated by Gertrude Newell

Drix Duryea

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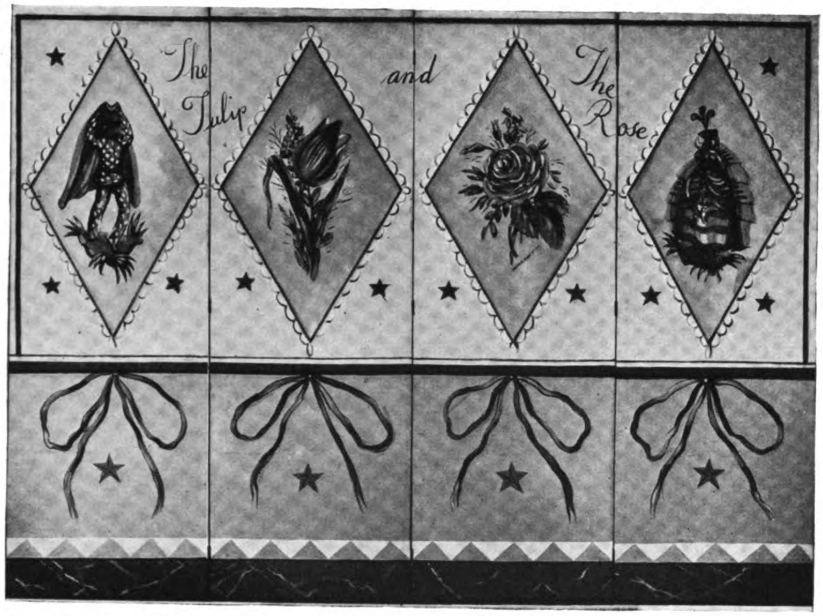
PAINTED SCREENS

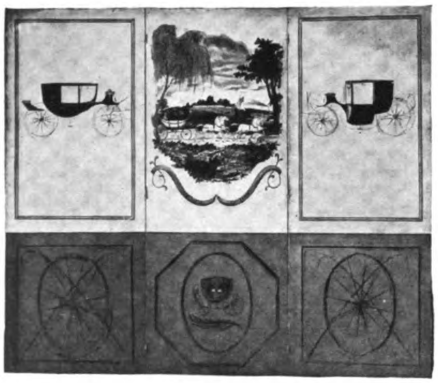
From

John Wanamaker

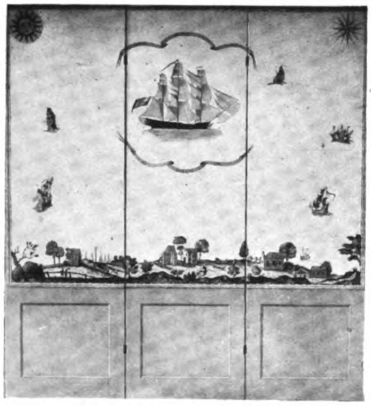


The four-panel Directoire screen above with its formal design like an old fashioned valentine was painted by Joseph B. Platt

The screen above would be charming in a bedroom or morning-room for its colors are delicate pink, blue, gray and a little black

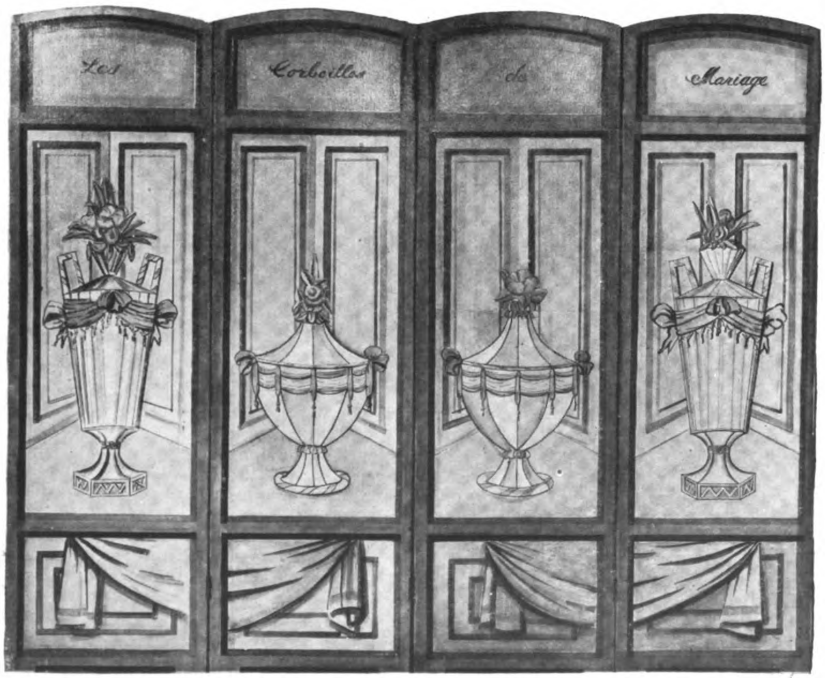


An old coach and four make a delightful design for a three-panel screen. The colors are gray, ultramarine, bright red and apple green. By Allen Sallburg



The colorful and effective screen above, suitable for an early American interior, is by Allen Sallburg

The figures on the striking screen above were inspired by Persian miniatures. They are in bright colors on a silver leaf ground. Painted by Victor White



A small four-paneled screen, Victorian in character, is done in bright tones of green, terra cotta, violet, yellow and brown. It was painted by George Sackier

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WHAT DO YOU CALL THAT PIECE?

A Glossary For Those Who Would Appreciate Funiture In Its Various Phases

ANGELO N. ROMANO

A bergere, a French upholstered armchair

1. APRON. A flat piece of wood extending between the tops of the legs of a table or chair, or at the base of a cabinet. It may be plain, shaped or decorated, flat or bombé.

2. ARMOIRE. One of the oldest words in the cabinet-maker's vocabulary and one of the most ancient pieces of furniture. A closet or cupboard solidly if rudely constructed of wood, furnished with locks to keep objects of value and one's personal effects. Mention is made of them in the 13th Century and a few specimens of those days, mostly church pieces, are still to be seen.

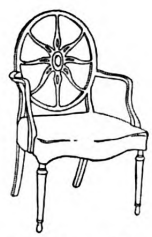
3. BERGERE. French comfortable arm chair with upholstered back and sides and squab cushion, made its appearance at court towards the end of the reign of Louis XIV when chairs lost something of their formality and began to be grouped about the fireside, thus facilitating the exchange of whispered conversations.

4. BLOCK FRONT. Term applied to a peculiar construction of drawer or door fronts which project instead of being paneled. First found in England about 1740 and which became very popular in some of the Early American furniture.

5. BOMBÉ. Past tense of the French verb "bomber" implying a convex or bellied effect. We speak of a commode with a bombé or swelled front. In great vogue under Louis XV and much featured by Chippendale.

6. BUTTERFLY TABLE. Small folding tables with splayed legs, generally turned, and with wing brackets to support small leaves on either side. These tables often made of pine and were popular in Early American days.

7. CABRIOLE. A cabriole leg is one that springs from the foot with an inward curve and terminates at the top with an outward one. This type of shaped leg, popular in England towards the end of the 17th Century, came to us from France *via* Flanders. It is one of the earmarks of Queen Anne's Reign.



A wheel-back chair of rather usual design

8. CANAPE. The French equivalent of our sofa. This piece of furniture, seating four or six persons, became fashionable in France during the last years of the 16th Century. The word sofa is of Turkish origin, being the name given to a sort of platform covered with rugs on which the Grand Vizier sits cross-legged while holding audience.

9. CANT. Synonym of rake, meaning when applied to furniture, the incline or slant of a settee or chair back.

10. CANTONNIERE. A bed hanging used in France from the middle of the 16th Century on outside the bed curtains to prevent draughts from penetrating at the corners. About 1750 they began to be made of needlework or tapestry and used as window or even door decorations.

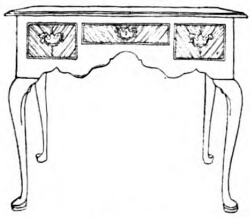
11. CHAISE LONGUE. French, as its name implies a long chair, a sumptuously comfortable, well-upholstered piece

(*Continued on page* 104)

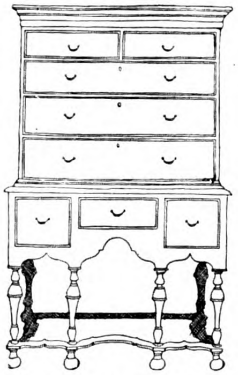
A ladder-back chair of American origin

The roundabout-chair, for corners

One of the variations of the spindle-back

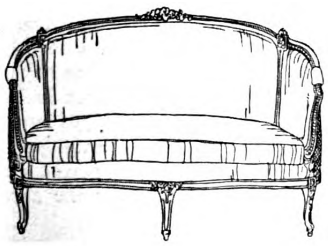


The lowboy is so called because of its size

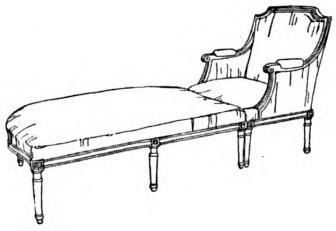


The highboy is a chest of drawers on a base

The leaf supports designate this a butterfly table



The canape is a French type of settee



The chaise longue is of French origin

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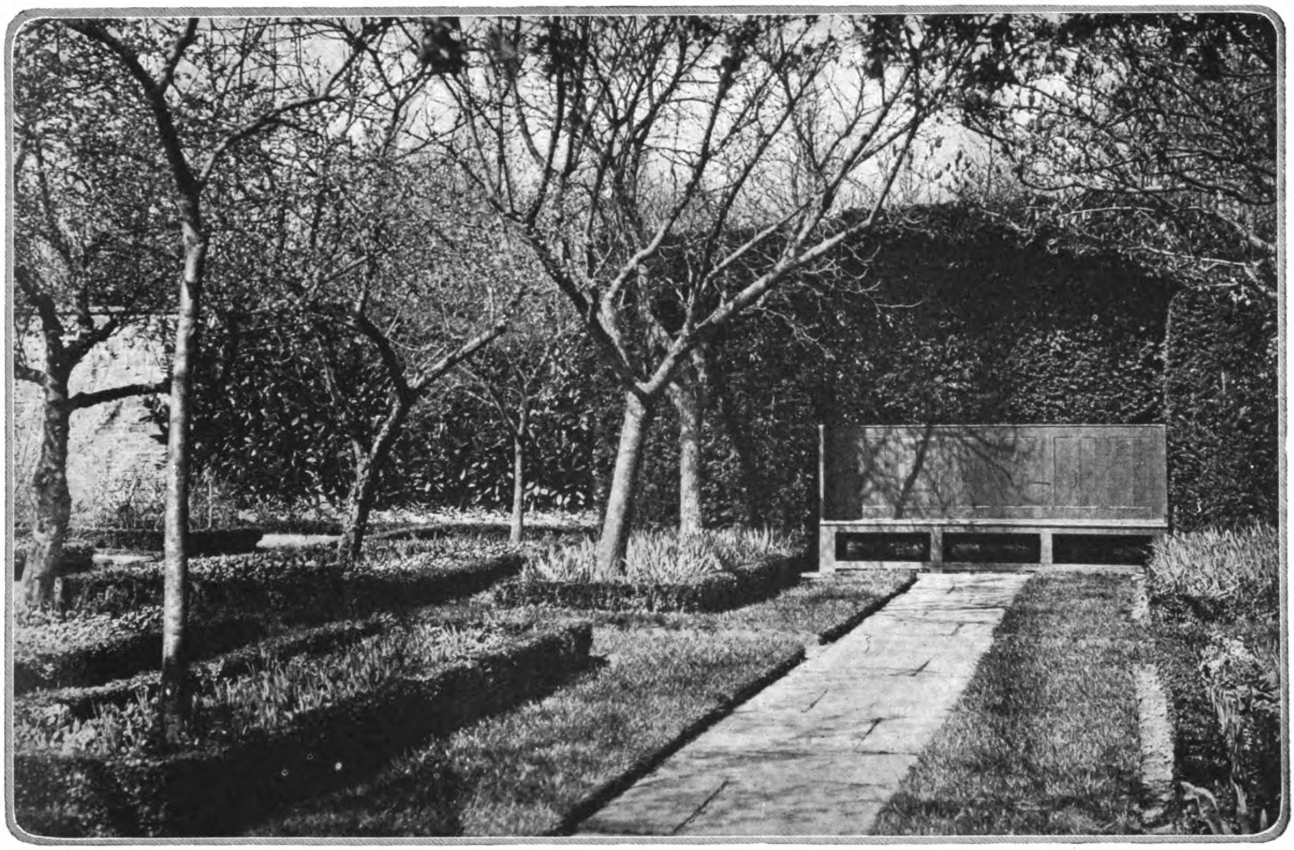


In this garden in Sussex clipped Yew has been formed into an arbor to shelter a long seat, and the clipped Box edgings further emphasize the formality of the foliage. Sir Reginald Blomfield, architect, was the designer

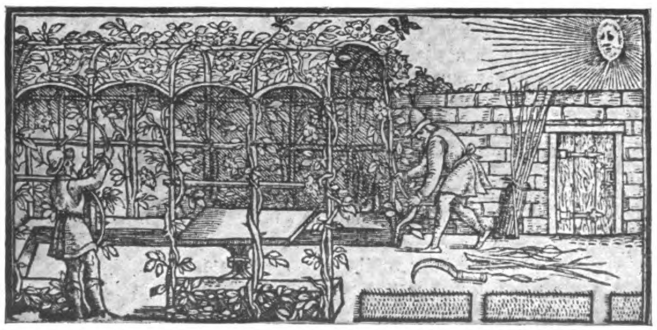
THE CLIPPED BOWERS OF ENGLAND

The Molding of Plants into Useful and Formal Shapes Gives an Effective Air and a Substantial Setting to the Garden

RICHARD H. PRATT

THE English gardener has always been a clever man with his shears. About the time Elizabeth was queen his virtuosity with the clipping blades was little short of amazing—often too amazing for the peacefulness of his garden. No tonsile plant, in fact, remained an ordinary plant, but became a bird or beast, a pillar, vase or pylon. During those extraordinary years the gardener's facility with his favorite implement led him on to so many feats in this gentle sculpturing that there arose in most gardens a surfeit of topiary work. A little of it had, and for that matter still has, a way of injecting a quaint sparkle into a garden. Too much made the garden a museum.

But the clipping habit was a good one to have acquired. When tastes became simpler less effort was spent on mere ornamentation, and more time was devoted to the shaping up of plants where the needs of the garden, and of the people who used the garden, really demanded it. Thus arbors of foliage came into being, hedges assumed an architectural character, and edgings were made neat to fill the requirements of a formal plan. Peacocks and pyramids in Boxwood and Yew disappeared from gardens because it was found that the plants of which they were made were actually more lovely in their natural state, if they were to be used as simply decorative specimens, than they could possibly be as clipped curiosities. In other words, gardens began to be comfortable.



With this tradition of clipped plant forms behind him, and with trees in his garden which would submit without much struggling to whatever shearing and training could do, the English gardener was in a position to devise arbors of foliage which were both pleasant appearing and serviceable. It might be argued against shelters of this kind that a shade tree set in the proper place in a garden could fulfill the same purpose as an arbor that had to be trained and clipped into shape; but the disadvantages of the freely growing tree are too great to make the argument

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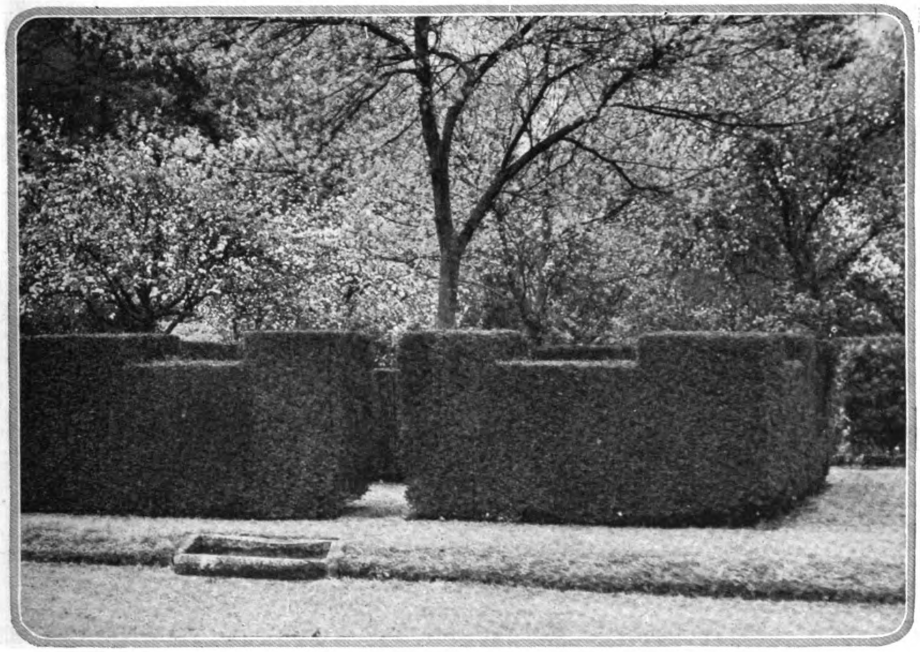
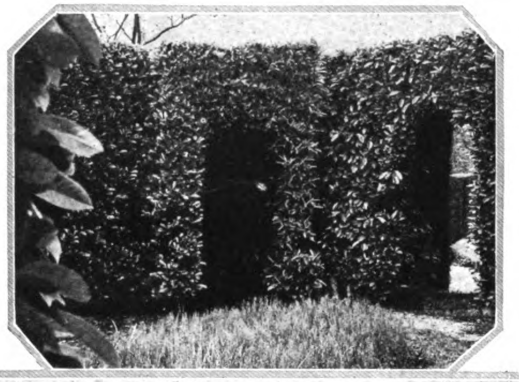


The walls of the Yew parlor in the garden of Martin Secker, Buckinghamshire, England, might be carried out thus in this country, not in Yew, but in Hemlock, with only a slight difference in color and texture

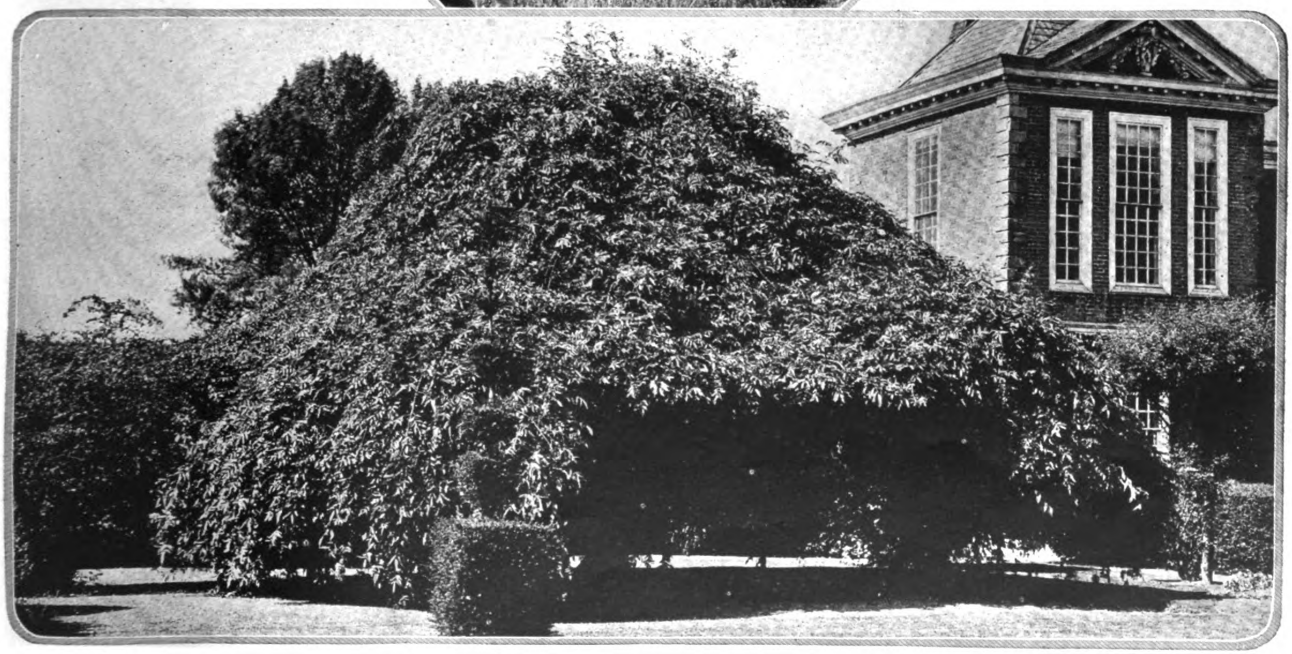
telling. The best shade tree, say a Linden or a Maple, is a difficult thing under which to grow grass; it is continually dropping something—seed, pods, sticky sap, catkins or dead leaves—on the seats arranged beneath it, and its ever spreading root system devours the nourishment from an area of soil which may be needed for less powerful plants. An arbor of Yew or Hemlock has none of these faults, or has them in an inconsequential degree. It can be kept within whatever limits the gardener desires, and, however small, it provides some shade for sunny days, and for windy ones effective shelter.

(*Continued on page* 138)



A Weeping Ash, in England, has been trained into this large and tent-like arbor

The climate of America offers little opportunity for an arbor of Portugal Laurel



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THE RUGS OF GHIORDES AND KULAH

One so Fortunate as to Possess These Rugs Should Give Them A Surrounding of Quality and Beauty

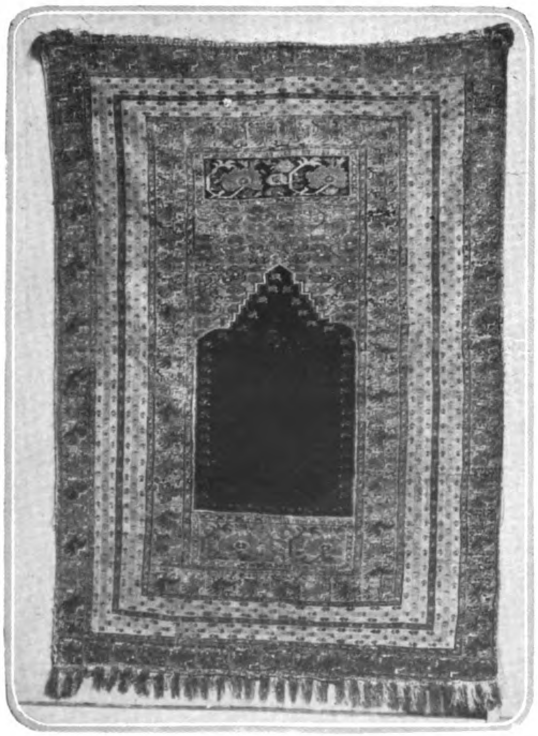
A. T. WOLFE

LONG before Persian floor coverings had appeared in the West, the rugs and carpets of Asia Minor were familiar in Europe. Illustrations of Turkey carpets, as they were called, can be seen in 15th and 16th Century paintings of the Dutch and Italian schools, and until the 17th Century, when Persian pile fabrics were first imported there were no others. Four or five hundred years ago Persia seemed incredibly remote from commercial traffic with the West, while the rug-making provinces of Turkey-in-Asia were excellently placed, with Smyrna, the great trading center, comparatively close at hand. Smyrna, with its huge harbor up to the city walls, would seem to have been planned by nature for one of the greatest trade emporiums between Asia and Europe, and to this day it is second only to Constantinople in that particular respect.

Among dealers, the term "Smyrna rugs" is quite commonly applied to the fabrics of Asia Minor. To the northeast of Smyrna lies Ghiordes, not more than fifty miles away, and here the far-famed Ghiordes rugs have been woven since remotest times in a land of classic story and legend—tall Troy, wooded Ida and the brave days of old. Of the many ways in which the name is spelled, "Yoordes" most nearly approximates to the usual way in which it is pronounced; some of the early authorities pronounce it as "Gordus." This may have been on account of the popular tradition that Gordium —where Alexander fulfilled the prophecy that he who undid the rope of bark would reign over all the East—is none other than Ghiordes. The old city has given its name to the knot used by Turkish weavers, as distinguished from the Persian, or so-called Sehna knot.

The difference between the productions of ancient and modern weavers is probably more conspicuous in the Ghiordes rug than in any other Eastern fabric. The trail of commercialism and Western influence is over all. The output is enormous—and the bulk of it is done to order for

(*Continued on page* 94)



A blue Kulah rug showing the characteristic tree of life design in the niche. The stripes are brown and the fringe is silk

(Left) This 17th Century prayer rug has a blue center on white· reds,' pinks, and pale blue appearing in the designs of the borders

(Right) A white niche, mellowed to cream, with blue candlesticks surrounded by a design of stars are in this Ghiordes

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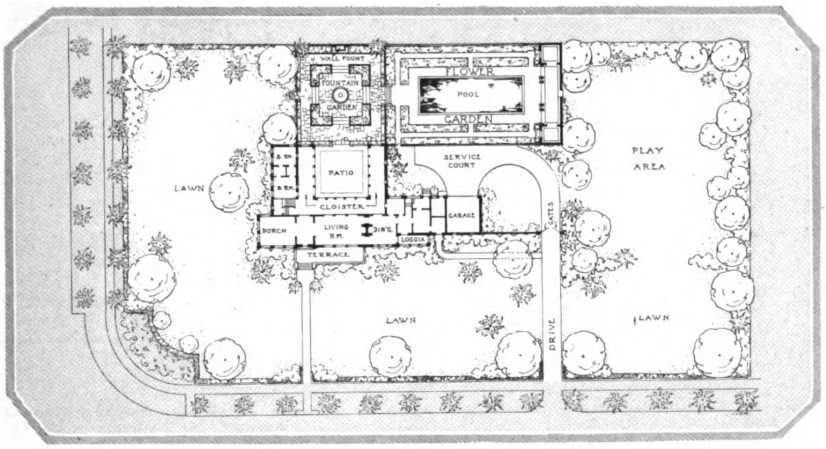
A FLORIDA HOUSE *and* GARDEN *in* MODEL

This model, from the office of A. D. Taylor, landscape architect, who designed the grounds and gardens was done by LeRoy Grumbine

It represents so realistically the house of Walter C. Hardesty, at Rio Vista, Florida, that it seems to be an actual place at first glance

After seeing the model there is little left for a plan to explain except the details of the arrangement, which here are beautifully worked out



The front elevation of the model shows the effect which will be obtained by the proposed planting along the entrance front of the house

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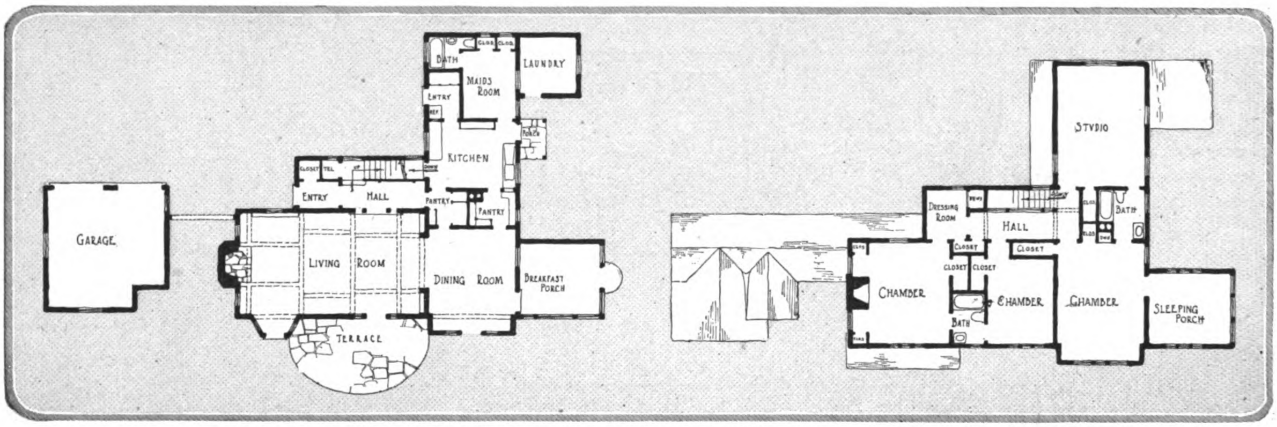
In this house at Scarsdale, N. Y., the architect, being the owner as well, has indulged his fondness for early building methods and craftsman-made materials. Most of the oak timbers were cut in the neighborhood in 1812



Wherever old materials could be used, and were obtainable, they were incorporated in the house; old leaded glass, old hardware from Southern France, old wrought iron from Spain

A glance at the beam indications in the living room on the plan gives a hint of the consistency between interior and exterior. In the dining room a small stage has been provided

The roof is laid up of hand-split and hand-stained shingles. Against it and against the old oak, the lead of the gutters and leaders is particularly effective in color and texture

A HANDMADE HOUSE

WALTER PLEUTHNER
Architect

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COLOR SCHEMES FOR FORMAL ROOMS

Characteristic Features of Four Types of Living Rooms with Reference to Their Chromatic Treatment

WINIFRED BREAMS

EVER since the gleam of the red and yellow apple caught our first mother's eye, the human race has been strongly influenced for good, bad or indifference by color and color combinations.

Racial and climatic conditions, ages of experience and travel have given a true knowledge and a trained color sense, so that today's homes and furnishings reflect the forms and colors of every period and nation, and adapt them according to individual taste and needs.

The sophisticated woman of this age uses her home as her background to enhance her type and individuality. Her bedroom and boudoir should reflect her personality. The formal rooms of the house whould be indicative of her type, her racial characteristics and tastes.

Below are listed a few color schemes for living rooms, which are neither difficult nor expensive to work out. Accessories, which, if carelessly chosen, spell disaster to your color scheme, can be found in out of the way shops and in department stores if one has the diligence to hunt for them. Auction rooms yield veritable finds in the way of odd bowls, mirrors, screens and andirons. The Sheffield plated bowl, which was made into a lamp, the Chinese screen and the sphinx andirons were picked up in a second hand shop. The bowl cost $3.00, the screen was dirty, broken and not appreciated, so it was sold for $1.50. The silver plated andirons were of such unusual a type that they had been in one shop six years, so they were let go for $5.00.

A room should be the gradual growth of years. Do not buy hurriedly, even if your means are unlimited. Also, it is apt to be fatal to the consistency of a room's arrangement if we ever allow ourselves to get "used" to its unfinished state. Select your furnishings with care, live with them and study their lines, then add others that harmonize and fit your present need, so that, however uncompleted your rooms may be, they will not be incongruous.

A Livable Directoire Room

WALLS: Warm gray rubbed with silver.
WOODWORK: Pinkish gray, silvered panels in doors.
CURTAINS: Sage green rep.
UNDER CURTAINS: Gray and blue changeable silk net.
FURNITURE: Painted dark leaf-green picked out in gold, upholstered in sage green and apricot striped satin. Sofa upholstered in apricot with self colored bolster pillows finished with a cluster of blue and gold acorn balls. Two small gray and gold console tables, yellow marble tops.
LIGHTING: Blue lacquered tin urns and Sheffield plated bowls wired for electricity with apricot silk shades lined with rose and bound with silver
FLOOR: Marbleized in yellow and gray in rays to center of room. Circular gray rug bound with sage green binding and short fringe.
CHIMNEY-PIECE: Marbleized gray and yellow, andirons silver sphinx, over-mantel of antique map done in colors mounted between two gilt columns.

An English Room in Rich Colors

WALLS: Gray.
WOODWORK: Black.
CURTAINS: Dull blue linen printed with lacquer red, mauve yellows and gray.
UNDER CURTAINS: Mauve silk net bound with lacquer red silk.
FURNITURE: Sofa and wing chairs upholstered in shaded dull blue and yellow velvet—cushions of jade satin bound with lacquer red. Desk and side chairs of walnut with mustard yellow woolen seats with needlepoint embroidery done in bright colors in center. Small red lacquer footstool with needlepoint top. Commode and tip-table of walnut.
LIGHTS: Amber glass and old blue ginger jars mounted on ebony stands wired for lamps with gray shades lined with rose and bound with black.
FLOOR: Dark red and waxed. For carpets two Shiraz rugs in dull blues and reds, or dark gray rug.
CHIMNEY-PIECE: Lacquer red with woodwork continuing to ceiling above the fireplace. The woodwork is divided into three panels, the wide center one contains an old piece of needlework and the two narrow end ones engraved mirrors fitted with candle sconces.

A French Room in Blue and Gray

WALLS: Robin's egg blue rubbed with sepia.
WOODWORK: Marbleized black with bottle green graining.
CURTAINS: Putty color bound with ashes of rose.
UNDER CURTAINS: Ashes of rose silk gauze.
FURNITURE: Chairs painted gray picked out with green blue, upholstered in gray brocade with design in putty, rose and blue. Small tulip wood tables, commode painted Chinese yellow with flowers and garlands in sage green, blues, pink and tans. Small sofa covered in deep tan satin cushions of ashes of rose and blue satin bound with robin's egg blue satin.
LIGHTS: Electric candle sconces with crystal and amethyst drops mounted on mirrored backs. Small lemon yellow vase in Chinese style wired for electricity with putty colored silk shade lined with rose and bound with blue.
FLOOR: Hardwood floor waxed—plain gray blue Chinese rug.
CHIMNEY-PIECE: Marbleized to match woodwork, overmantel small Chinese screen with yellow lacquer frame and gray panels painted in tan monotones, hung by heavy ashes of rose silk cord.

For an English Room

WALLS: A deep cream.
WOODWORK: Two shades deeper than wall and rubbed with sepia.
CURTAINS: Old gold lined with dull blue.
UNDER CURTAINS: Gold silk net shot with magenta.
FURNITURE: Sofa and side chairs upholstered in old gold linen block printed in formal flower units in rose, plum and purples, with taupe and green leaves and stems.
Formal day bed and wing chair upholstered in gold colored cut velvet matching curtains.
CUSHIONS: Small bolster-shaped cushions of old gold velvet matching covering with plum colored piping and oval dull orange satin pillows at each end of day bed.
Two square cushions of a deep marron satin and a long bolster cushion of striped rose-red and plum corded silk completes the formal day bed.
A long sausage-shaped cushion of the same material and color as the long bolster is on the linen covered sofa, and follows the curve of the sofa back and ends in large magenta tassels which hang over the ends of the sofa.
FURNITURE: Legs of sofa, chairs and day bed are mahogany, Adams style.
A small side table beside the wing chair, the oval table behind the sofa and the old secretary desk are walnut.
LAMPS: Antique brass bowls, wired for electricity with old gold shades bound with vergidris color. Bowls of Persian blue pottery and amethyst glass for flowers.
FLOOR: Painted deep marron and waxed, tete de negre heavy pile rug.
CHIMNEY-PIECE: Marbleized black with verdigris graining. Old architectural picture painted in dull greens and blues set flat on wall in plum colored lacquered molding.

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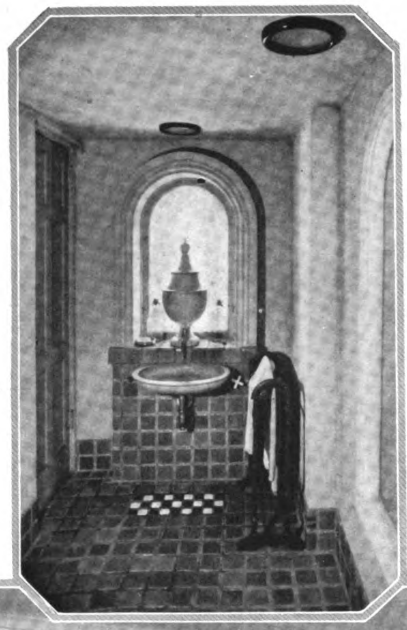
THE DECORATION OF BATHROOMS

The Sanitary Aspects of Tile Are Enriched by Decorative Mirrored and Painted Walls and Colorful Papers

MARGARET McELROY

PERHAPS it is the growing appreciation of color and design that has created the demand for more interesting bathrooms. Or it may be a reaction against too much appearance of sanitation, and a desire for something more than dazzling whiteness. Whatever the cause, bathrooms have never been so interesting and colorful as they are today. With a little ingenuity it is possible to make them charming, cheerful and different.

Wall paper offers the easiest solution for a colorful and individual background. There are many delightful papers suitable for bathrooms. A design should be selected with plenty of color in it, for a room of this kind should not present a neutral appearance. There is so little chance for decorative effects in furnishings that you should concentrate on the walls and choose a paper with not too large a pattern, one that contains some unusual color note. After the paper is put on it should be glazed for protection against steam.



Tiles and paper can be combined successfully. For instance, you may have a tiled floor and wainscot with papered walls above. The trim can be painted one of the tones of the paper, making an attractive note of color against the tile. A bathroom of this description is shown on the top of page 81. Here the paper above the tiles is a small Chinese design with a lovely soft yellow ground and a pattern in dull greens and gold. The woodwork, chair and chest of drawers have been painted the same yellow as the paper, and on entering you get the impression of sunshine. The bathroom at the bottom of the same page shows another combination of tile and paper. Here the paper, a striking pattern of slender trees with bright green leaves and white blossoms, continues over the ceiling. The wood

The picture above shows an unusual treatment for a small bathroom. In place of the usual washstand is a wide, shallow bowl into which the water runs from a graceful urn. Marshall Fry, decorator

A use for hanging shelves is to hold the bottles constantly in use in the bathroom. They are quite as convenient as the stationary glass shelf or the usual medicine closet and are infinitely more decorative

The walls of this bathroom are hung with painted blue canvas and then covered with units of window glass held together by gilt rosettes. This gives the effect of colored glass. A graceful console serves as a dressing table

Harting

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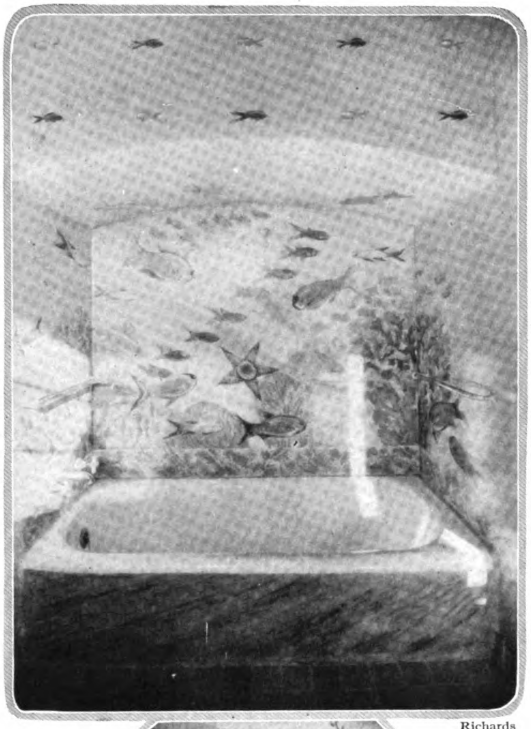
work is painted the same cool green.

Another bathroom that in its original state had a tiled wainscot with plain plaster walls above and woodwork painted cream color, was transformed into an utterly different and vastly more inviting interior by the use of wall paper and a few coats of paint. As this bathroom opened off a bedroom that had mauve walls, it was thought advisable to keep to this color. So a paper was found with a lattice design of graceful leaves in mauve on white. This was used above the tile and glazed. The woodwork was painted mauve, and the washable rug on the floor is mauve with prim little yellow flowers in it. At the window is a roller shade of plain mauve glazed chintz with a flowered, scalloped border bound in blue. With its decorative latticed walls and soft mauve coloring, this room is infinitely more interesting and restful than it was in its original white state.

Painted and mirrored walls offer delightful opportunities for colorful and individual effects and provide the most luxurious and decoraative of backgrounds.

The three bathrooms shown on this page are striking examples of the effectiveness of a painted background. The picture at the top shows a part of a bathroom designed for two small boys. Across the greenish white walls swim fish in brilliant reds and blues, and the design in the niche above the tub is especially full of movement — many gaily colored fish on a greenish white ground and a coral tree in the corner. The doors of this room (shown at the bottom of the page) are striped in red and blue with a picture of a ship painted in the upper panel, to further carry out the motif of the sea.



Richards

The bathrooms on this page were designed and painted by Joseph B. Platt. In the home of C. M. Woolley, Quaker Ridge, N. Y.

A charming and colorful bathroom for a little girl has pale pink walls and a painted arbor of delicate morning glory vines in the niche over the tub

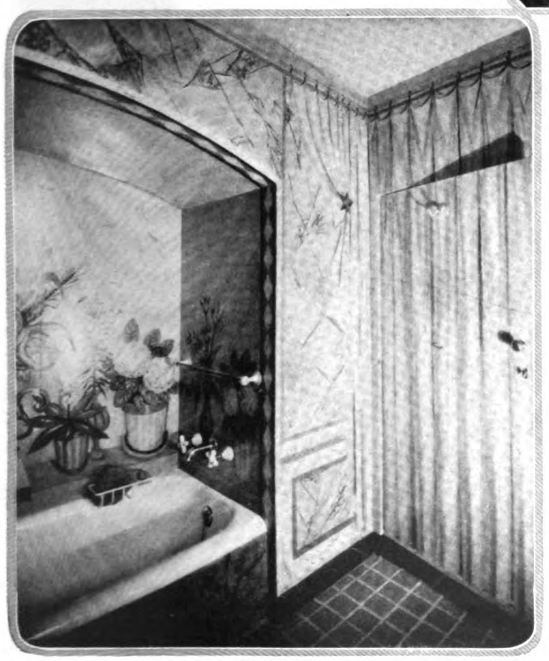
The walls of another bathroom, designed for a little girl, are a pale pink with delicate morning glory vines rising from small blue vases on a marble base. An arbor in soft grays and blues is painted on the walls of the niche over the tub and the door to the medicine closet is decorated to represent a bird in a cage.

More elaborate is the other bathroom. The walls around the niche are marbleized yellow with inlays of green, black and white marble. The space inside the niche is sky blue with various striped pots and vases of brilliant flowers. The other sides of the room are painted to represent a curtain. The bases of all the tubs are marbleized.

The furnishings and fittings for a bathroom should conform to the character of the room. Very elaborate fittings are quite out of place in the average tile and porcelain bathroom. Select them for their usefulness. It is poor economy to buy cheap fixtures. Unless you have a room unusual and elaborate in other respects it is best to keep to the standard type of fixture.

Curtains should be of some material that looks fresh and crisp and launders well. Marquisette and voile are durable, wash well and do not pull out of shape as easily as net. But they are apt

(*Continued on page* 116)



The small boys for whom this bathroom was designed will doubtless become fishermen, for myriads of brightly colored fish swim gaily over the white walls

At the left is an elaborate bathroom with yellow marbleized walls and a sky blue niche over the tub decorated with striped pots of flowers in various brilliant colors

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WHEN SLATE COMES INTO ITS OWN

It Will be Found that Roofing, Though in this Country Its Most Familiar Function, is Only One of its Many Accomplishments

ALWYN T. COVELL

SLATE as seen today, whether by architect or layman, is a very different looking thing from slate as seen by architect and admired by layman in the 1880's. During that decade of architectural depravity the idea of a slate roof was a roof laid as flat and even as though it were of tin. The slates were split as uniformly thin as their geological structure would allow, and were considered at their best when they were of absolutely uniform color. It was the same delusion under which the ideal of brickwork was an unbroken sameness like an oilcloth pattern. When variety in a slate roof was desired—in other words a "fancy" roof; the edges of slates were often rounded to produce a scalloped effect, and formal patterns made from red and light green colored slates enlivened the steep pitch of the inevitable mansard.

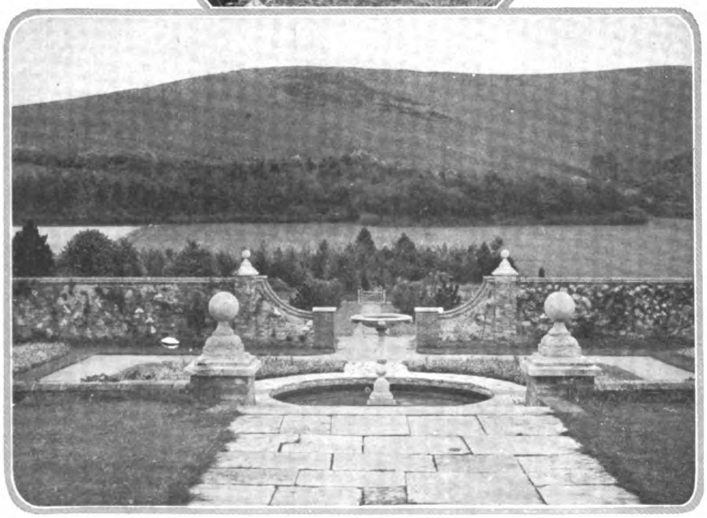
Here, with stucco and stone, the color and texture of slate are ideal. Harry H. Cuno, owner; Frank J. Forster was the architect

Today, fortunately, building materials mean something to us; their natural characteristics are coming to seem more beautiful and more interesting to us than any masquerade we can force them to perform.

Certainly the slate roof of today is scarcely recognizable as the same material from which were made the mansard roofs of the '80's — and when slate comes entirely into its own it will be found that roofing is but one of its accomplishments. Its wider, and no less picturesque uses we will survey in a moment.

The current idea of a slate roof pictures the material so utilized as to bring out the inherent ruggedness of its structure and the inherent beauty of its natural coloring. At the eaves the slates are large and thick, graduating almost imperceptibly to smaller and thinner units by the time the ridge pole is reached. And the range of color is one of a harmony which could not be achieved artificially, going from black through blue, brown, gray, green, sea green mottled purple and green, purple, red and yellow, with varying degrees of these different colors.

The watercolor above is of an old Cornwall inn done entirely in slate; in the English garden below slate makes the paths



For roofing, it is now common knowledge that slate serves us well—but to suppose its usefulness or beauty is limited to the roof is as unnecessary as to suppose that slate as a material could be used for nothing but the schoolroom accessory of earlier days.

As a matter of geological fact, slate is one of the most enduring structural materials the world has ever known, with its constituents more carefully chosen by nature than man could chose the elements of an artificially fabricated substance. Added to this "no hydraulic pressure humanly devised can approximate the mountain-building forces that compressed

(*Continued on page* 126)

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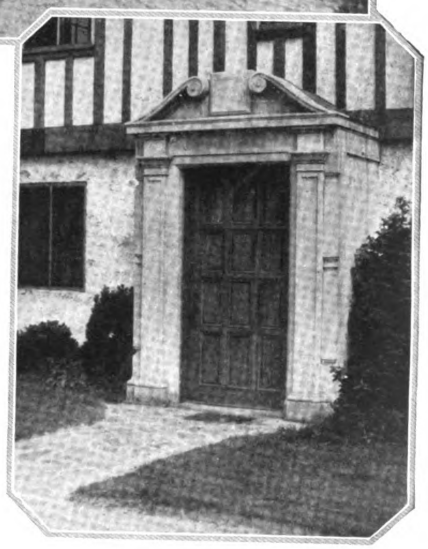
Van Anda

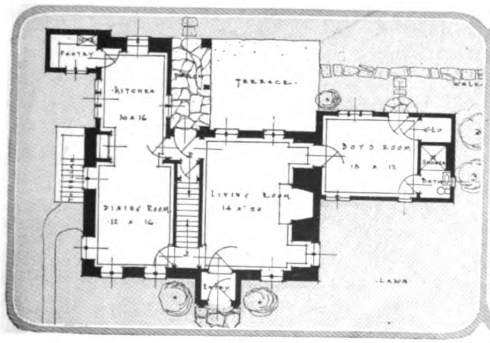
Among the buildings on the estate of Richard Sellers, at Bellevue, Delaware, is this cottage of whitewashed stone in the English style. The roof is of green and purple slate

The open porch on the kitchen wing is a detail native to the more southern sections of the United States

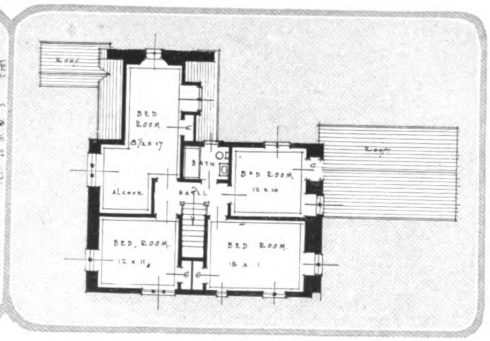
THREE PAGES OF HOUSES



The entrance, quite ornate in design, is of limestone, the door being of oak panels in natural finish



There is practically no hall. The dining room and kitchen make one large room, with the living room on the other side



Four bedrooms and a bath on the second floor make this quite a commodious house. The architect was Prentice Sanger

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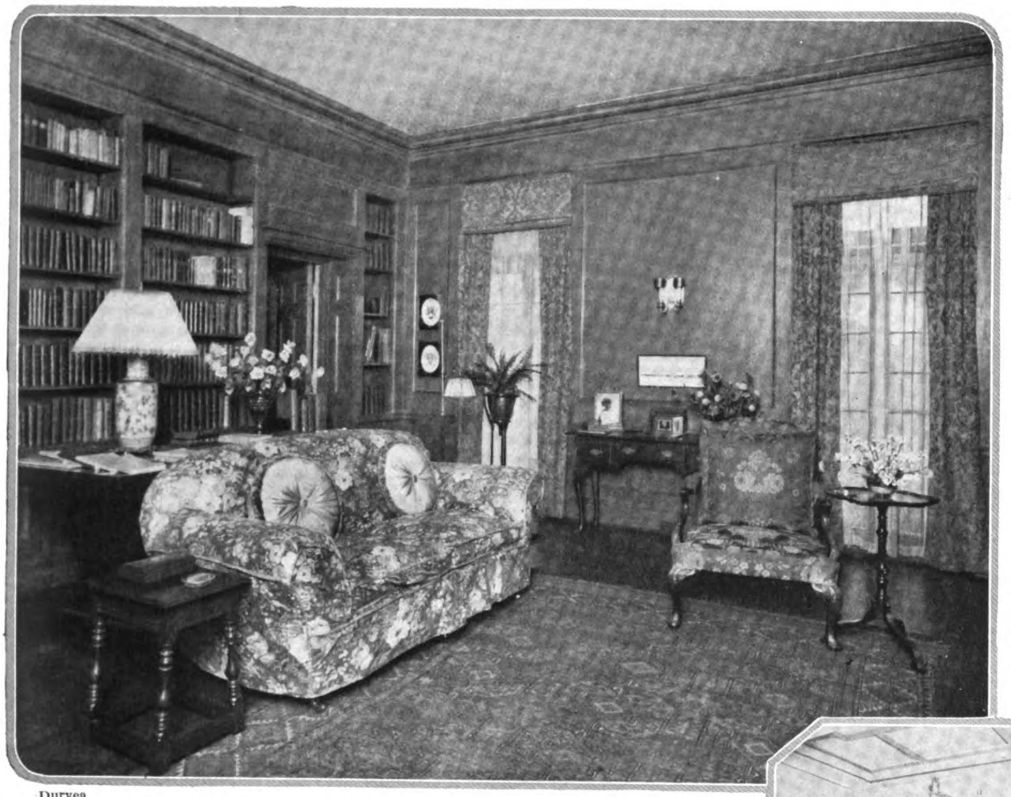
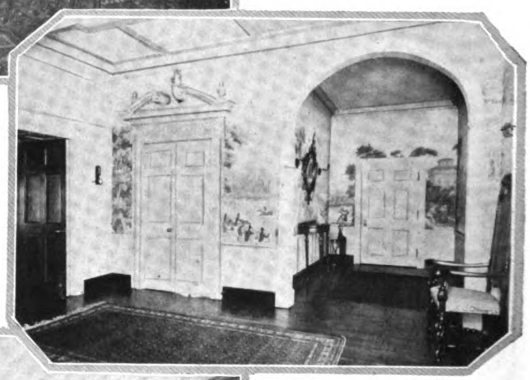


Duryea

The library is paneled in antique walnut colored wood. Against this background are set the curtains and sofa in brocade and in chintz in harmonizing tones of puce, mulberry and green. Further color is found in the chair covering which is green, cream and black. The old mezzotints are framed with oval black glass mats



A Georgian door ornately carved establishes the period of the hallway. The walls are covered with an old scenic paper in grisaille. The baseboard is black and other woodwork in the room is painted oyster white

The mantelpiece is a feature of the library. Above it is a map, done in the 18th Century style, showing the automobile routes out of Richmond and neighboring houses. It was painted on wood by Mrs. Benjamin S. Young

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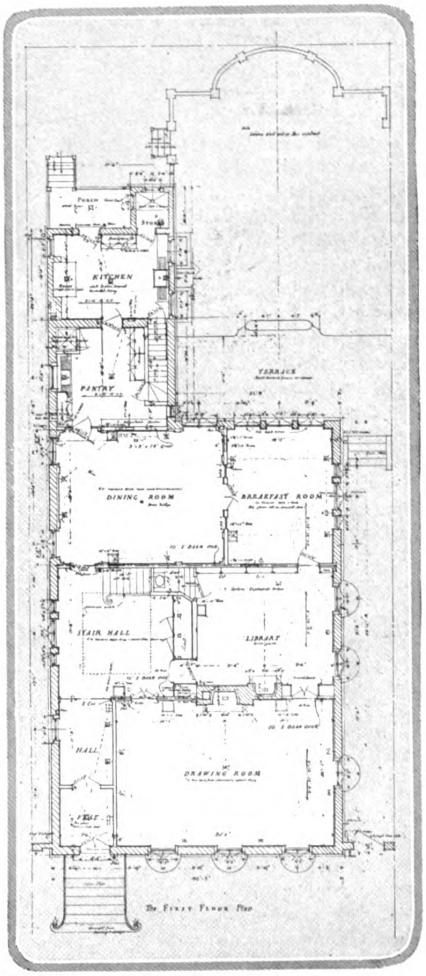
The style of the house is early Georgian, corresponding as a town house to such types as Tulip Hill, Westover and Brandon in this country. The windows have no shutters, although those on the lower floor are embellished with delicate cast iron balconies of an early 18th Century design painted in a dark green

The dignified Georgian door is painted dark green and furnished with a brass knocker and door plate. The brick work of the house is laid up in black headers with breaking joints. The roof is laid in blue and gray slate

The drawing room extends almost across the front of the house, with a breakfast room and dining-room opening behind the library and stair hall. These open on to a brick terrace that overlooks a little wall enclosed garden



THE RESIDENCE *of* MRS. RAMAGE GOLSAN, *at* RICHMOND, VIRGINIA

W. LAURENCE BOTTOMLEY
Architect

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PREPARING THE SOIL FOR A GARDEN

To Which Are Added Notes on Cultivating, Watering, Mulching, Weeds and Winter Protection

GIVEN a goodly heritage of pure blood, a baby has a fair handicap on life, but even the best blood may not be able to cope with subsequent poor and unhealthful surroundings. In the end the environment will win.

Start a garden with the best possible plant material, and unless conditions are made favorable for its continuing in health, those plants will never attain perfection of form and flower. The beginning of a successful garden, then, lies in getting healthy plants and in sufficiently preparing the soil to receive them.

Robust, dependable stock can be purchased from scores of dealers. That is the nurserymen's ideal. To sell dependable seed that will germinate and come to flower is the purpose of the honest seedsman. For them honesty is not only the best policy but the only policy. Consequently if you buy from a concern that has been many years in the business and has maintained its reputation for honest, true stock, you can be pretty well assured of starting the plants with a healthy heritage.

The success or failure of the garden environment depends on the gardener himself. He must see that his flowers have four things—nourishing soil, sun, water and cultivation. These four comprise the necessary factors in creating a right garden environment. They put the garden into condition, they are the garden equivalent of training.

From the soil comes two per cent of the plant's substance; the other ninety-eight are drawn from moisture and the air. In order to furnish that two per cent we enrich the soil; in order to furnish the remaining ninety-eight we plant our flowers in spots where they will enjoy the light and warmth of the sun, we cultivate the soil in order to let in air and, when natural moisture is inadequate, we water the garden. Each of these subjects has its practical phases, and we can now take them up in detail.

THERE are more plants that love the sun than plants that prefer shade; consequently the choice of a garden in the sun is made by the plants themselves. Practically all annuals and the majority of the perennials require full sunlight most of the day. So do people for that matter, and it is a wise coincidence that people and plants are so much alike, else gardening wouldn't be so enjoyable. A sunny spot, then, is the first choice. A spot removed from the proximity of huge trees is the second desirable feature, for such trees would not only shade the garden too much but draw off the nourishment in the soil through their vast root systems. A sunny, south gentle slope is the ideal spot—a gentle slope because the drainage will be effective. Lacking this, choose the spot first for sunlight.

The second desirable feature is so to locate the garden that it can be appreciated from the house, and, with the house and lawn, make a harmonious picture. Landscape architects lay out their gardens on an axis, a line drawn from one of the points of vantage in the house—a group of windows, a door, a terrace, a porch. Such a garden or border is located at a distance from the house and may be reached by a path or across a stretch of lawn. Close to the house, in many cases, is a foundation planting designed to give the house a pleasant and gradual relation to its immediate site. This is usually a shrubbery planting, with or without occasional pockets of perennials and bulbs to give seasonal color.

WHERE your property is measured in precious square feet, as in the usual suburban lot, there is little or no choice in locating the garden. It is placed along the property line to frame the picture and, unless you have a mania for raising vegetables, it is better to keep your horticultural endeavors restricted to raising flowers. On a larger place, with varying levels and different types of soils, the kinds of garden you can make need be limited only by your purse and your interest in flower growing. This word of advice, however—if you have plenty of space and plan to make a number of borders and different kinds of gardens, try to lay them out so that they are related to one another and to the garden picture as a whole, and you pass easily and gradually from one part to another.

While this falls into the province of landscape designing it is well to understand the fundamental relationship between the various parts of your garden, so that, should you employ a landscape architect you can cooperate intelligently with him or, if you do the planning yourself, you can give your garden a reasonably pleasant and livable design. It is also wise not to scatter the garden because, if you do your own work, it will save an immense amount of time and energy going from one unrelated part to another.

The cottage gardens of England owe much of their charm to the fact that their beauty is concentrated and that, with the cottage, they make a picture. This applies just as much to the development of a large place as to the garden design of a suburban lot. If the place is large, make a garden near the house, and this will be the house garden; whatever else your space and purse afford can be extra luxuries, but the house garden is essential.

The property that can spare space for a vegetable garden in addition to flower borders should also afford room for a cutting garden. Here flowers—annuals especially—can be grown in quantity in rows or orderly blocks, and they will serve for decorating the house and giving away to friends. But why not cut flowers from the border? You may, but the ideal purpose of a border is to create a succession of flower pictures. Flowers are grouped together according to color, height and season of bloom especially for that purpose and color schemes are carefully worked out for the succeeding weeks of spring, summer and autumn. Let a horde of flower-hungry visitors descend on such a border, and there won't be much left of the pictures.

The other types of gardens, bog, rock and shady, all depend upon the nature of the property and the kinds of flowers native to such environments. You may have a rock garden or a moraine garden, a pool or a brookside garden, a garden in dense shade or a woodland garden where sunlight penetrates in patches. The beginner, however, had better content himself for the first two or three years with a perennial border. That will be task enough, for to make a good perennial border capable of a succession of bloom is no sinecure.

SINCE the perennial border is intended to occupy one area for an extended length of time, and since, after it is planted, you cannot disturb the roots by seasonal excavations, the soil for such a border should be made permanently rich in the beginning.

If it must be placed in a spot where water settles, the first thing to do is to arrange for adequate drainage by laying down tile pipe to drain off the excessive moisture. Clayey soils which are too retentive of moisture, usually require drainage; sandy soils need no extra arrangement of this kind. In the average border

(*Continued on page* 140)

This is the second of a series of articles for beginning gardeners. The first, published in the January issue, considered the nature of soils. The next, in the March number, will take up the subject of Equipping a Garden.

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RASPBERRIES FOR EVERY REGION

Picking the Best and Growing Them for the Larget and Most Luscious Yield should be the First Desire of the Earnest Amateur

SAMUEL FRASER

A REMARKABLY variable group of plants is known in the United States under the name Raspberry. A few have been brought into cultivation, some are in process of trial for this purpose, others are still wild. The fruits are red, purple, black, white or yellow. Those in cultivation are usually spoken of according to the color of the fruit as red, purple, yellow or white and black Raspberries, and from time to time novelties of one kind and another are placed before the public for trial. The Wineberry, or Japanese Wineberry, introduced from the Orient in 1889, which bears small, soft, insipid, whitish berries, which turn cherry-red, has been spasmodically advertised. The plant is ornamental and may become one parent of an improved lot of Raspberries.

The Strawberry-raspberry is another Oriental introduction which is highly ornamental. It blooms throughout the season and bears bright scarlet berries.

The Mayberry bears large, sweet, glossy, golden, semi-transparent berries which ripen ahead of Strawberries, while most Raspberries follow Strawberries in maturing. It has not made any headway thus far.

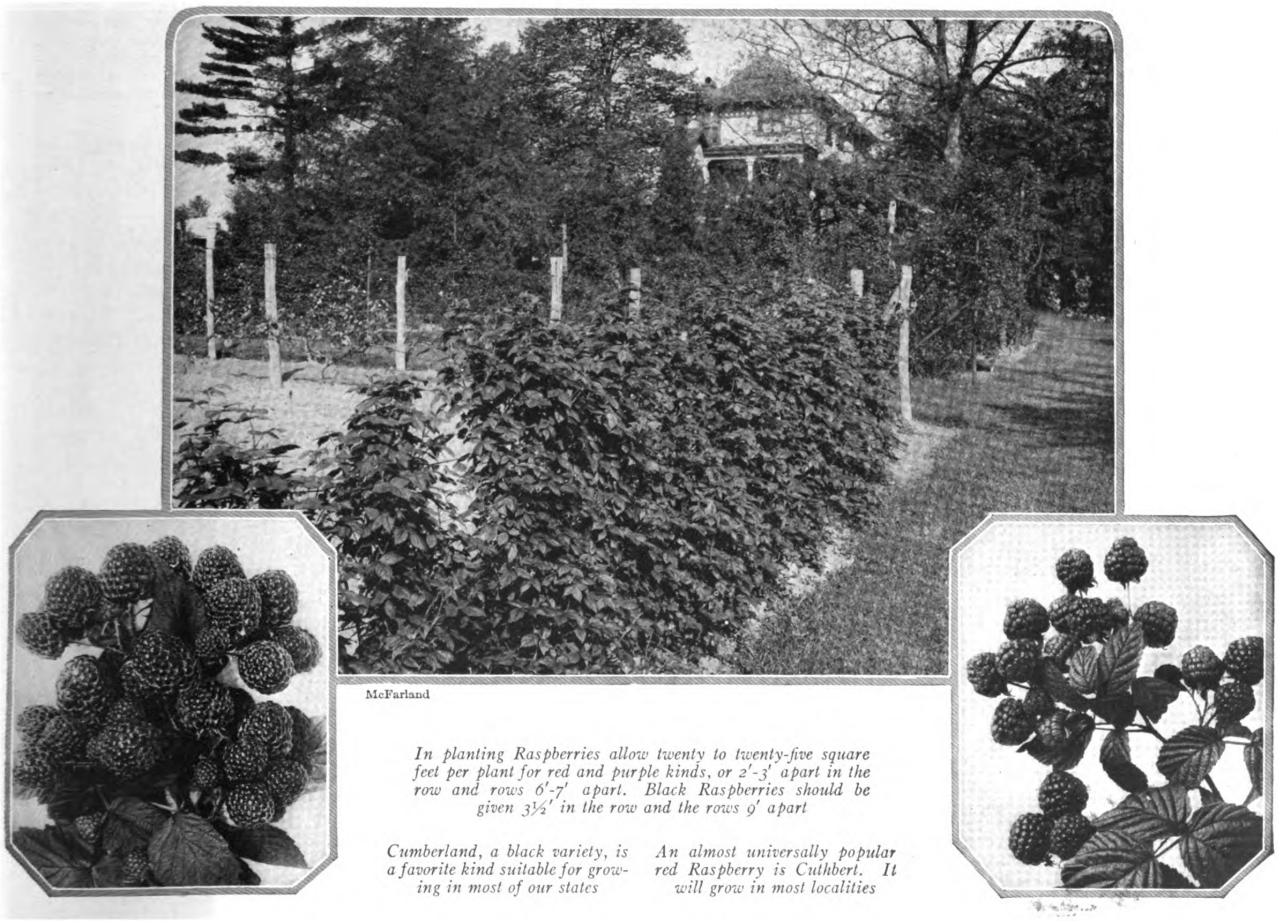
The Golden Evergreen Raspberry bears yellow fruits the size of the common Raspberry and is of value for covering pergolas in the extreme South. It is naturalized in Jamaica and is said to be the only Raspberry suitable for Southern Florida.

The Cloudberry or Yellowberry grows on peaty bogs and cool and rocky places from the Arctic to the Northern States and is one of the most promising fruits of this type for these regions, being better than the Arctic Raspberry. There are several other species which have been recognized as having merit, as the Rocky Mountain Flowering Raspberry, which bears purple or wine-colored berries; the Flowering Raspberry of the East which grows wild from Nova Scotia to Michigan and South to Alabama and can be easily cultivated, also the Rocky Mountain Thimbleberry and Salmonberry of the Pacific Coast, found from California to Alaska.

The possibilities of hybrids and the frequency of their occurrence among both cultivated varieties and wild plants further complicate the situation, so that while the ancestry of a plant may be in doubt, the possibilities for improvement are immense.

While red Raspberries may have been in cultivation in Europe prior to the Sixteenth Century, there is no record of them. European varieties occupied American gardens from Colonial days until about fifty years ago, when it began to be recognized that in the East, American wild plants offered possibilities that European plants did not possess, and today except on the Pacific coast and in occasional gardens all varieties are of American origin. The European varieties, Antwerp, Fastolf, Franconia, Vermont, Orange, are nearly all gone and in their place we have the more hardy, healthy, vigorous Cuthbert, Herbert, June, Marlboro, Sunbeam, Ohta, King, Redpath, Latham, Ontario and Cayuga. St. Regis or Ranere is one of the

(*Continued on page* 152)



McFarland

In planting Raspberries allow twenty to twenty-five square feet per plant for red and purple kinds, or 2'-3' apart in the row and rows 6'-7' apart. Black Raspberries should be given 3½' in the row and the rows 9' apart

Cumberland, a black variety, is a favorite kind suitable for growing in most of our states

An almost universally popular red Raspberry is Cuthbert. It will grow in most localities

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VARIOUS VINES IN THE PLANTING SCHEME

A Resumé of Leading and Less Known Kinds, Together with Practical Suggestions for the Effective Uses of Each

ELSA REHMANN

VINES seem one of the most delightful phases of vegetation, whether they be such kinds as the flowering Wild Grape of the May country-side trailing over shrub and tree, the beloved Sweet Pea gracing every cutting garden, or the Wistaria that with its decorative luxuriance is worthy of the stateliest setting.

So lovely are the many vines in this country at the present time that I cannot imagine even the hanging gardens that Nebuchadnezzar built 2500 years ago at Babylon—famous in antiquity as one of the seven wonders of the world—having been as fortunate in their possession as we. Grapes, no doubt, grew there, as they are almost as old as civilization itself. Ivy, too, they may have had for it was known in age-old Egypt. But what other vines, I wonder, hung over the walls and balustrades in that wonder garden of long ago, what vines festooned its marble pillars and hid even the precious stone of its palaces with their glorious blossoms, what vines tumbled over slopes and banks and covered the ground with trailing beauty? Could there have been any as fragrant as the honeysuckle, as exquisitely carved as the Akebia, as flamboyant as the Trumpet vine, or as precious as the great white-petaled, yellow-stamened Silver Moon Rose which even rivals in beauty the Cherokee Rose of the South?

I should like a whole garden of vines. Climbing roses would be there, of course, for these will always have the first place in vine assemblages. Some roses would be used solitary as choice jewels in a collection of precious things—a single Dr. Van Fleet trailing over the edge of a pool and mounding up its luxuriance at its side, a single Gardenia displaying its yellow blossoms entwined around a balustrade, a Silver Moon flinging its long streamers over the edge of house or terrace stairs. Such use of vines is altogether delightful. Many people, however, are afraid that this freedom and spontaneity of growth might

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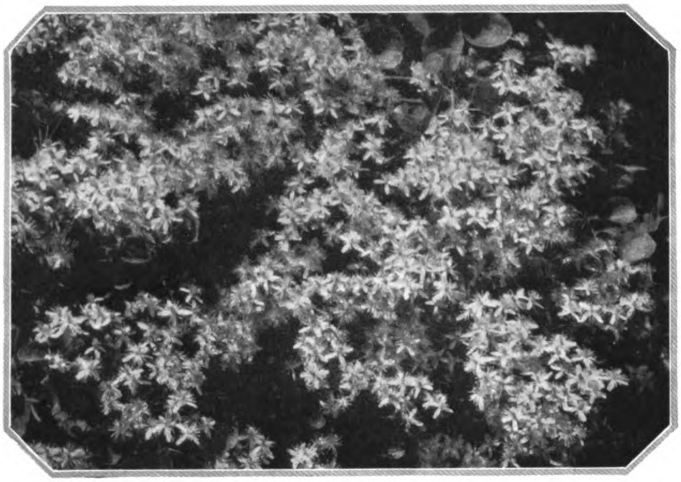

Perrett

Clematis, either the Japanese or native American kinds, is excellent in foliage and delicately beautiful in flower and fragrance. No garden can be without it

For the informal type of garden arbors and pergolas of rough cedar poles and posts are eminently suitable. On such a support can be grown most vines

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SPINNING CLOTHES CLEAN AND DRY

New Washers and Driers Perform One or Both Operations Silently and Swiftly

ETHEL R. PEYSER

IN THIS article we are going to take up the question only of wringerless washers. This type usually consists of a metal drum in which a perforated basket spinner or whizzer, when set for drying, whirls by electricity around an axis and dries by centrifugal action as the air reaches the clothes. In the best types there is nothing else in the drum or case of the machine except this basket which revolves in one way to wash the clothes and later in another to dry them until they have reached that state of dryness which precedes the ironing or, if preferred, complete drying.

These centrifugal whizzers or spinners are not new, for they have been used in industry for a long time. In fact, the clothes that you send to laundries and cleansers are, in many instances, spun, not sun dried. These spinners have always been popular in potato chip factories, laundries, hat manufactories, etc., but they are new for domestic use. Although they were introduced as domestic machines ten years ago, not until now have they become generally worthy of attention. For, as usual, with new mechanical devices for domestic use, good, bad and indifferent ones are forced upon the market and the unwary buy them and meet their vivid Waterloos.

There is nothing new to be learned in this method of washing. It is in the drying that novelty is born. But it is well to review some of the processes which can be eliminated.

Soaking is not necessary and constant watching of the wringer is not needed. When you use a wringer, the process has to be watched as each piece of clothing or linen passes through the wringer. If you do not watch, you are apt to injure something. Then, too, you must watch it or your clothes, decked with buttons or pleats, may stall the wringer, unless you have one of the best wringers with excellent safety devices, which instantly releases buttons, your own fingers, or clothes that lump. But no matter how good your wringer may be, you have to concentrate on its processes; you have to dip your hands into hot water to put each piece through the blue and you have to engineer the wringing dry of each separate piece of wash. In the case of the centrifugal dryer, you only have to handle moist warm, not hot wet clothes, and you need not be concerned with the individual piece, you are only concerned with the mass. You

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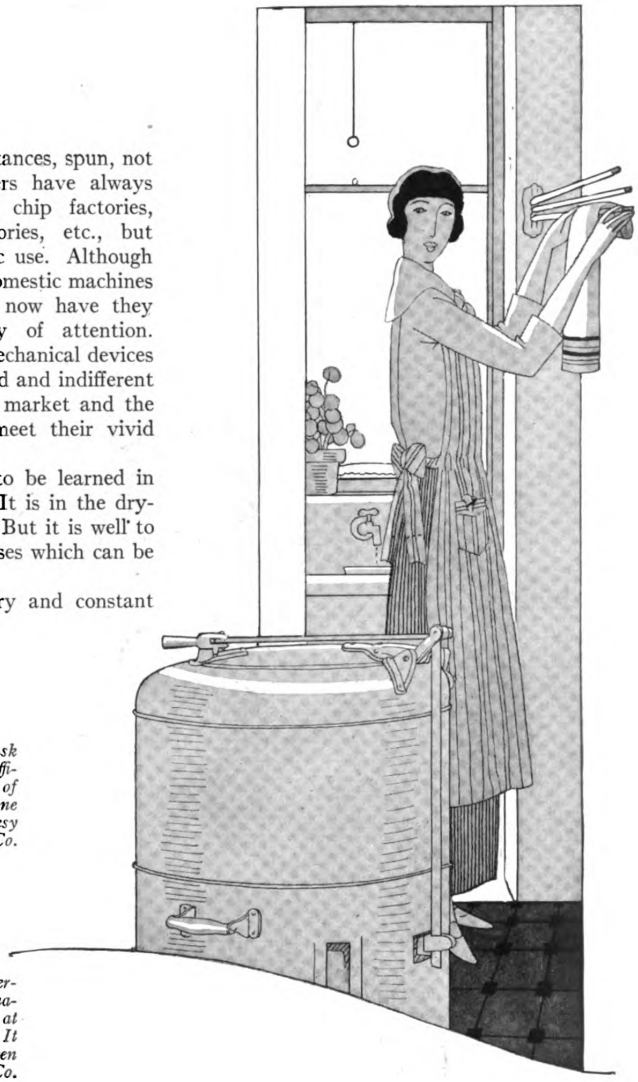
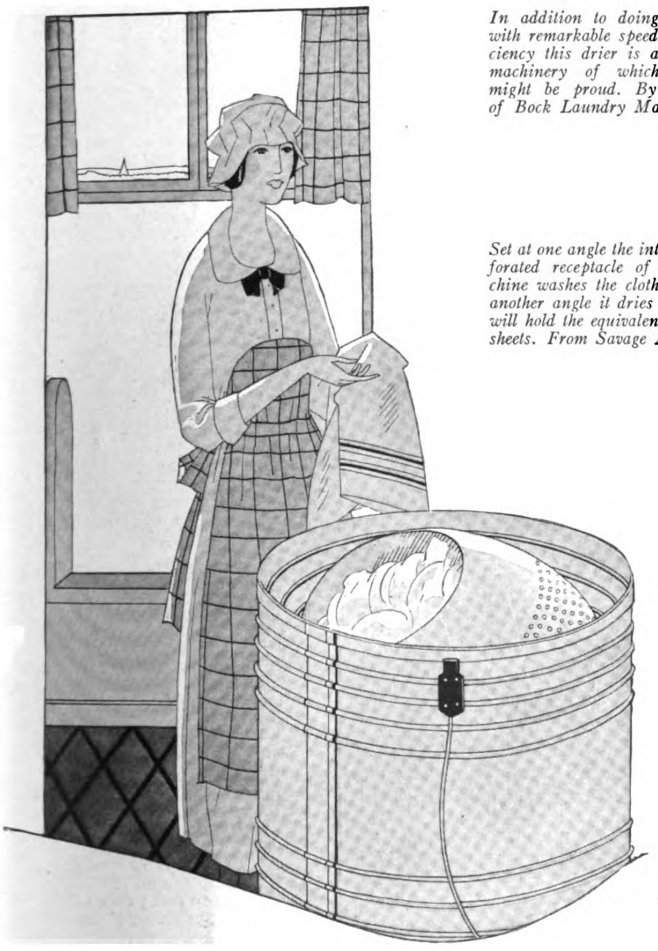


In addition to doing its task with remarkable speed and efficiency this drier is a piece of machinery of which anyone might be proud. By courtesy of Bock Laundry Machine Co.



Set at one angle the interior perforated receptacle of this machine washes the clothes; set at another angle it dries them. It will hold the equivalent of seven sheets. From Savage Arms Co.

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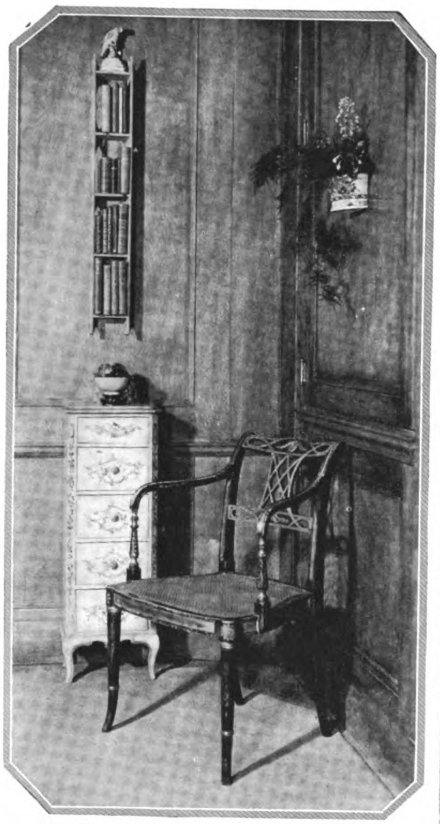
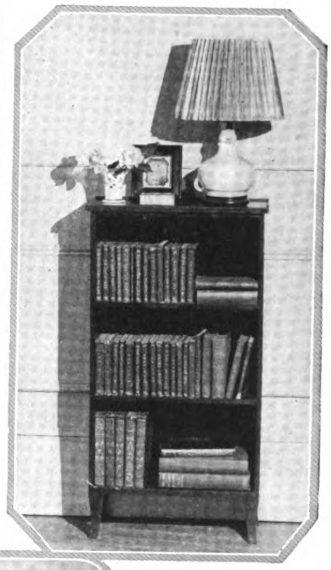
OCCASIONAL FURNITURE *for the* HOUSE

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City, if not available in the local shops



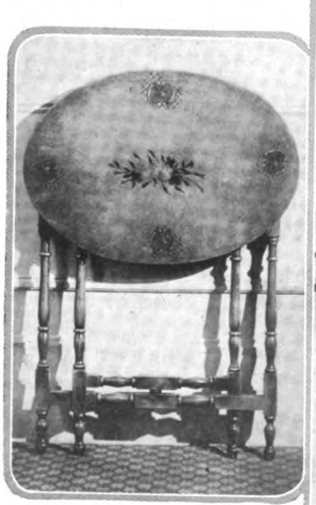
Hanging bookcase 5½" wide, 38" long, painted any color, $38. Small painted chest of drawers in any color, $100.50. Copy of an Adam chair in black and gold is priced at $95.50



The small maple bookcase above is 32" high, 16" wide, $40.50. Cream pottery lamp, pleated silver paper shade, $15.50, 15"

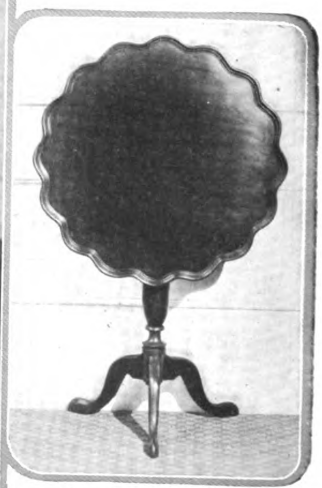
This graceful Louis XV walnut commode might be used in either a bedroom or living room. 28" high, 9" wide, priced at $45.50

Dana B. Merrill



A small gateleg table painted antique green and decorated in the Venetian manner is 23" high, oval top 20"x 14", $23

A Pembroke table in mahogany with line of inlay, $42.50 30" high. Round top open, 31". Leaves down, 31" x 12"



Above is a useful tip table in mahogany with a decorative piecrust top. 25" in diameter 29½" high. $25

Chair is $45.50 in muslin. In chintz, $55.50. Italian pottery lamp with yellow silk shade, $55.50. 21" high

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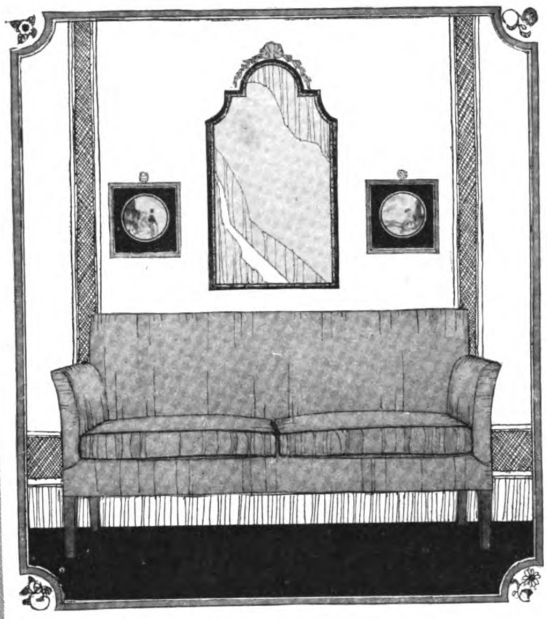
COMBINING USEFULNESS *with* BEAUTY

A service charge of 25c on articles up to $10, and 50c on any article over that amount is included in the prices which are quoted on these two pages



A small sofa with down filled cushions measures 4' 6". In muslin $95.50. Black and gold mirror 18" x 36", $45.50. Colored prints, black and gold frames, $25.50 a pair

The decorative lacquer gate leg table above is green with Chinese decorations in gold. 24" high. Top open 29" x 19" $60.50

This unusual Queen Anne walnut coffee table stands flat against the wall, when not in use, 22" high; top 21" x 15", priced at $30.50

One can never have too many small tables. Marble top and brass gallery, $20.50, 21" high. With a wooden top $13.50

The hanging bookshelves at the right are painted coral and gold. They come in any color for $38. 28" wide; 20" high

The small French peasant chair above is walnut with a rush seat. It would be charming in a breakfast room $18.50

At the left is a graceful Regency arm chair, walnut, in antique finish, with a cane seat and back, costing $125.50

G. W. Harting

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The GARDENER'S CALENDAR for FEBRUARY

SIR J. D. HOOKER
A latter day British botanist of note, son of the founder of Kew

CAROLUS LINNAEUS
This Swedish botanist was certainly one of the most famous of all

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Too quick despairer, wherefore will thou go? *Soon will the high midsummer pomps come on;* *Soon will the musk carnations break and swell,* *Soon will we have gold-dusted snapdragon,* *Sweet William, with his homely cottage smell,* *And stocks in fragrant blow* MATHEW ARNOLD		*This Calendar of the gardener's labors is designed as a reminder for undertaking all his tasks in season. Though it is planned for an average season in the Middle States its suggestions should fit the whole country, if it be remembered that for every hundred miles north or south garden operations will be retarded or advanced as much as from five days to a week.*			1. Chrysanthemums for next fall must be propagated now. If the space is available it is good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom well into the autumn.	2. Plant stakes are necessary evils; we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.
3. No one can garden well with dull or poor quality tools. This is the time to do any repairing that may be necessary. All edged tools must be sharpened; kerosene and grease will check the rust on all the metal parts.	4. Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practiced, so your labor will be well justified and repaid.	5. Better get out the sashes for the hotbed and cold-frame, and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather.	6. Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth; dampness with a low temperature is apt to cause decay.	7. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.	8. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes—all these make excellent border plants for the garden.	9. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spireas are best pruned after they have finished flowering along in the spring. This saves blossoms
10. Have you ever given a thought to the comforts of our greatest garden friends, the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.	11. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.	12. If you like golf you should have a practice green constructed on your grounds—some screened corner where you can practice when you want to. Sow it with fescue and creeping bent grass in equal quantities.	13. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be re-potted before their active growing season starts. Top dressing is the alternative to this.	14. Have you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse-proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage place until planting time.	15. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.	16. Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means that you are losing just that much pleasure.
17. No garden is complete without some well selected and properly arranged garden furniture. In normal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.	18. Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds, whether they be for fruit or flowers. Early planting means fewer errors.	19. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.	20. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use. If not, repair now.	21. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.	22. Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.	23. All dormant trees are shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.
24. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.	25. Start sowings now in the greenhouse of the hardy vegetables, such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.	26. Sprays of all the early flowering spring shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden oell, Japan quince, etc., can be forced in this way.	27. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.	28. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.	29. Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting soft and weak stemmed.	*Late lies the wintry sun a-bed,* *A frosty, fiery sleepyhead;* *Blinks but an hour or two! and then,* *A blood-red orange, sets again.* R. L. STEVENSON

C. R. DARWIN
This remarkable scientist devoted much time to botanical work

JEAN LAMARCK
A French botanist, a founder of the biological theory of evolution

NEHEMIAH GREW
An Englishman noted for his studies in vegetable anatomy

While it may seem a far cry from the scientific study of plants to affairs of practical horticulture and the appreciation of their beauty in a June-soaked garden, there would obviously be immense handicaps to horticulture and garden-making if sometime this fascinating study had not been made, or if ever it should cease. These seven men, from Theophrastus to Hooker, represent, perhaps, the greatest achievements to have been performed in botany throughout the ages

ULISSE ALDROVANDI
One of the greatest of the early Italian botanists (1522-1605), the author of a remarkable Natural History, is seen here in the act of presenting his work to the pope

THEOPHRASTUS
This Greek's botanical researches were standard for centuries

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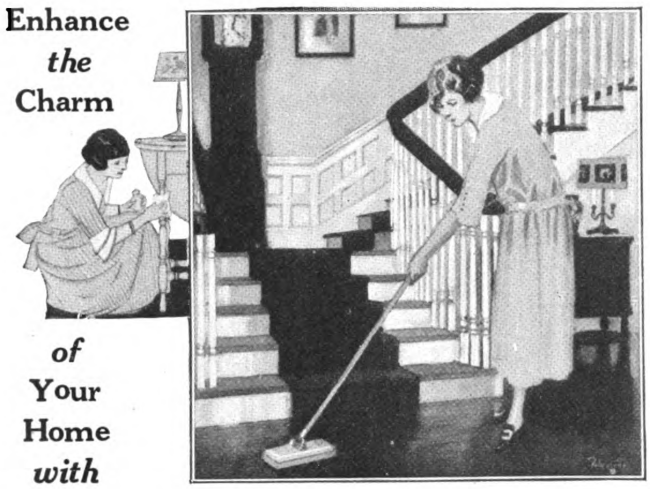

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RACINE, WIS.

A Ghiordes rug with a white ground, and soft faded reds and browns, blues and greens, in the border. The characteristic tree of life design appears round the niche

GHIORDES AND KULAH

(*Continued from page 76*)

European and American marks. "Hands" are paid at the rate of a sweated industry, and this speeding up of the naturally indolent Turk has been made at the sacrifice of all the old and lovely qualities. As floor coverings, they are quite adequate, they are made in an accommodating range of sizes, they wear well, and, for all their decadence, they still retain some of that Eastern feeling which we have not yet succeeded in reproducing.

An old Ghiordes ranks high among Eastern productions; some would place it beside the finest contemporary Persian pieces. The weaving is somewhat coarser, the pile is soft and deep, but lacks the velvety sheen and texture of the Persian, and is, by comparison, a little rough. The designs are composite as the workers were cosmopolitan; Arabian and Persian influences are marked; at the same time, it has unmistakable character and individuality. The colors and their arrangement on the pattern are balanced with a skill that is unsurpassed. Mastery of balance and the perfect harmony that results is, the keynote of an old Ghiordes.

Flowers and arabesques are the principal motives employed. The Turk's religious scruples will not permit him to reproduce any animal forms, such as the Persians, Indians and Chinese delight in; bird, butterfly, insect, fish—all are forbidden. The same designs are continually repeated, yet so cleverly that the result is never mechanical or monotonous. The general effect is a somewhat formal arrangement of borders and stripes usually surrounding a small central field. The border patterns are built up—blossom by blossom, leaf by

(*Continued on page 96*)

A 16th Century Kulah prayer rug showing exceptional design and coloring. The center is red and the surrounding design is blue. The border is in shades of old gold and yellow. A hanging lamp, columns, and jars are seen in the niche

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And Cadillac, in turn, has always paid careful attention to women's requirements in designing its product.

Never have the results been quite so fine as in the New V-63.

The New Cadillac-Fisher Bodies are a revelation of beauty and comfort; the car's absolute dependability, ease of handling, and the positive safety of Cadillac Four Wheel Brakes make driving more pleasurable than ever before; the smoothness and quietness of the new harmonized and balanced V-Type eight-cylinder engine are without precedent or parallel even in Cadillac manufacture.

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NEW YORK

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GHIORDES AND KULAHS

(*Continued from Page 94*)

leaf, fine and delicate as lace, yet broad and clear in effect. The flower forms are not naturalistic in drawing, like the Persian, nor are they severely geometrical as are the Turkoman; they are stiffened and squared in a characteristic Ghiordes manner and fitted with extreme precision into a delicate yet conventional pattern. The chief border stripe, for instance, often consists of flower, stem, and foliage arranged so as to form a series of little squares alternating and repeating with the utmost nicety of balance. The species of plant on which the design is based is not as clearly defined as in Persian motives; the hyacinth is a favorite with the Turkish weaver, but it is sometimes diffcult to recognize; a leaf form is constantly used which is uncommonly like a comb. Latch hooks are introduced freely, but the Herati design, which appears in practically every Eastern rug, is rarely, if ever, seen in the Ghiordes, and the pear design not often.

Blue, red (that sometimes shades to magenta), canary yellow, and a pale shade of Nile green, are the principal colors that go to produce the soft harmony of antique Ghiordes rugs. White is used sparingly; a pale yellow takes its place. The field is blue rather more frequantly than red, and the Nile, or sacred green, so rare in the majority of Oriental rugs, is typical of the Ghiordes. In genuine antiques which have been dyed with pure vegetable pigments the hues grow mellow with time; red, for example, gains intensity, whereas the later aniline red fades or alters to a tinge not far removed from pink. The modern weaver uses more colors and half-tones, yet fails to achieve the subtle gradations which were the result of blending and balancing.

The prayer-carpet—Namazlik, is a thing apart; in Turkey especially it differs from the Odjalik, or hearthrug, along with the highest technical and artistic excellence, a deep religious feeling is woven into its fabric. Turkish prayer-carpets are known all over the world; an old Ghiordes is the Mecca of every connoisseur's desire. Of late, dealers have been buying them up, and prices have advanced considerably within the last ten years. A prayer-carpet is necessary to the faithful; carefully rolled up, he carries it with him wherever he goes in order to have a pure undefiled spot to kneel on when the Muezzin calls to prayer from the tower. The idea of a mosque pervades the whole design; the prayer niche usually represents the doorway; a column stands on either side and a lighted lamp hangs suspended by chains from the apex over the field, which usually is a plain color—blue, red or green. Sometimes, instead of the burning lamp, a vase or a newer containing flowers hangs head downwards. The ewer, with spout and handle, symbolizes the ablutions which, five times a day, precedes the prayer. The architectural columns on either side in some rugs are represented by insubstantial traceries of flower, fruit and stem. In a Ghiordes the prayer niche is steep and high, often broken towards the top and at the base, and thus not sharply angular in the more usual way.

Kulah, Ladik (or Laodicea) are two other famous names among the rugs of Asia Minor. A curious feature which appears on some of the finest pieces is a silk fringe at each end, which has been sewn on after the rug was finished, instead of the usual fringe of warp threads.

Anyone who is fortunate enough to own a fine antique Ghiordes will take care to place it in a good light and out of the beaten track. The modern fabrics can be treated as ordinary floor coverings; they are useful and by no means exacting to accommodate. The antiques, on the other hand, are not at home in the ordinary every-day living room; they need fine surroundings, they accord with the rooms of a collector and amateur of fine, beautiful things. Eighteenth Century satinwood, Ming porcelain, Dutch paintings, Venetian glass—whatever has quality and beauty of its own will be enhanced by the beauty of a Ghiordes. Obviously, in the freak room, the ultra modern, or the experimental, it is out of place.

ON HOUSE & GARDEN'S BOOKSHELF

THE SPIRIT OF THE GARDEN, by Martha Brookes Hutcheson. The Atlantic Monthly Press.

In effect, Mrs. Hutcheson begins her book on garden design with *Broadly speaking*. Instead of using that particular phrase she says in the introduction that "The technicalities which can only be known through professional training and experience are by no means dealt with in this book, its topics only being sufficiently touched upon to arouse interest and insight in a broad conception of the creation and reason for the various arrangements." By following that plan she has written a book which does not fill the layman's mind with a confusion of terms and methods. She accomplishes this without falling into vagueness. Also, she feels the fascinating qualities of gardens and garden design without succumbing to the usual sentimentality.

We mention these things because they are distinctly refreshing. We believe that the reader who takes his garden seriously, but not too seriously, and who is really interested in the subject of garden design, will be attracted to *The Spirit of the Garden* partly on that account. Then there is a chapter called *The Importance of the Axis* which seems to us a particularly fine and illuminating bit of work, for it not only emphasizes the importance of the axis, the most vital abstract element of garden design, but presents in a very convincing manner the significance of formality in even informal design. Finally, it is written in a way which will make pleasant, if not pleasurable, reading.

LANDSCAPE ART, PAST AND PRESENT, by Harriet Hammond McCormick. Charles Scribner's Sons.

Mrs. McCormick's brief essay is a pleasant distillation of the history, aims and practice of landscape architecture. It is written with an affectionate regard for a subject which interested her deeply, both in the way it concerned her own surroundings at Walden and in the way it concerns the happiness of mankind everywhere. There are fifty or more plates, for the most part splendid illustrations, which act as a complement to the text. The book is an unusually handsome bit of printing and bookmaking.

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CREWEL EMBROIDERIES AFTER THE FAMOUS EMBROIDERED FABRICS OF OLD ENGLAND

EMBROIDERY seems to have been used for ornament almost as soon as there was sewing. The earliest actually known, however, is the embroidered linen dating back to about the fifteenth century B. C. which was found in the tomb of Tethmosis in Egypt.

In the western world the craft has always been most favored in England. From England in the eleventh century came the famous "Bayeux tapestry," which is not tapestry at all but the embroidered story of the Norman Conquest.

"De Opera Anglicano"

In the thirteenth century English embroideries were famous over all the western world. "De opera anglicano" is the qualifying phrase after the entry of many an embroidered object in contemporary inventories.

But it was in the sixteenth and seventeenth centuries that England began using embroideries extensively for hangings and furniture coverings. Then bold floral patterns were developed, and used for hangings, curtains, and coverlets.

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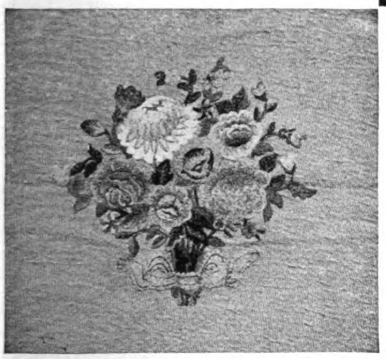
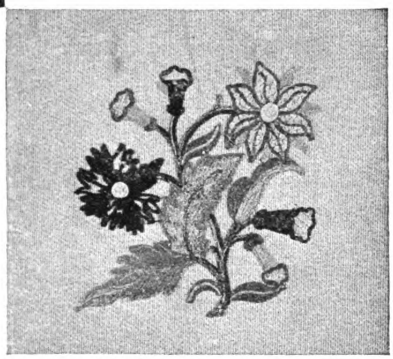
A Venice Bouquet with masses of colorful flowers



Bouquet with ribbons, after a French design, embroidered in gay charming colors

Jacobean design cleverly adapted to the chair's lines



Design taken from old Jacobean document, reproduced in machine crewel stitch

F. SCHUMACHER & CO.

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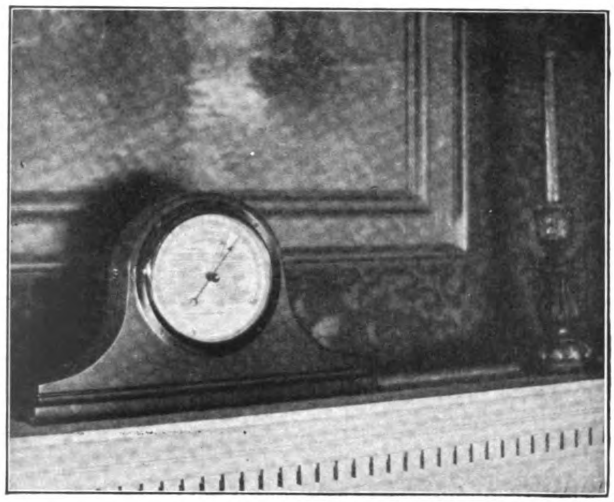

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A balanced grouping of furniture and a nice arrangement of articles on the mantel piece make this fireplace end of a morning room both decorative and restful

A VERY PERSONAL COUNTRY HOUSE

(*Continued from page* 55)

small English pottery is exposed in unusual Queen Anne cupboards. You wander off through an open door into an unexpected little writing room, which has adhered more closely to one taste: the Chinese. Here a rug with warm, violet-mauves and pinks covers the floor. Toile curtains figured with Chinese vases and flowers frame the windows and four beautiful old wash prints hang on the four principal wall spaces. A small black and gold lacquer corner cabinet hangs in one corner and is filled with Chinese porcelains. There are literally dozens of these little hanging cabinets in this house, in the bathrooms, in the bedrooms, everywhere. In fact, the two most definite hobbies of the mistress of the house are small hanging cabinets and clocks, of which she has dozens.

In order to reach the morning room you must go back into the library or the hall. This small room, again white paneled, is furnished with the most delightful collection of small furniture and small tables and pictures, objects of art and small cabinets. A miniature secretary is shown in one of these illustrations with the sliding candle shelves used as they were intended. The mantel is also shown with its very personal arrangements of pictures and small objects. From this room again one looks into an unexpected room, this time an enormous living room which runs out at a right angle to the house. This long room is a recent addition and has many wide windows which are simply framed by their curtains pushed back so that no light will be kept out of the room. There are no glass curtains used in any of these rooms. One looks out into the branches of the trees. The window shades are kept rolled up to the top of the windows so that one really seems to be in a room with three walls open to the forest. This delightful room is glorified by three magnificent Spanish rugs which run its entire length, a wide one in the center and a narrow one on each side. There are such choice things in the room as a pair of chairs from Thackeray's library and dozens of beautiful English occasional tables, each one a document of importance.

Upstairs there are half a dozen equally personal bedrooms and the large Dutch

(*Continued on page* 100)

The walls of a bedroom are covered in toile de Jouy. An interesting piece of furniture is the Queen Anne desk with its top portion lined with mirrors

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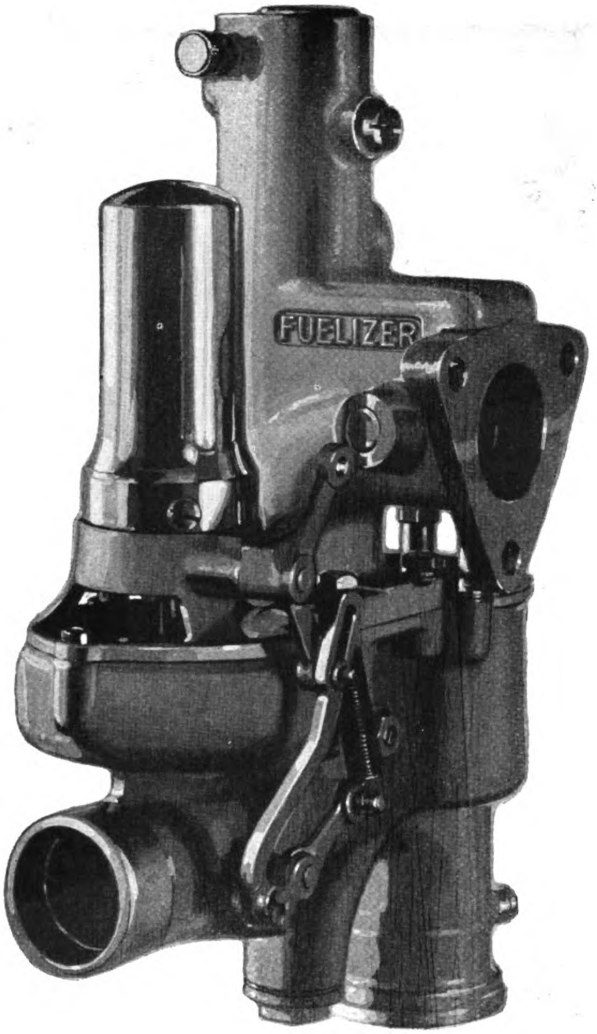
Only Packard owners know



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A VERY PERSONAL COUNTRY HOUSE

(*Continued from page* 98)

painted room. The bedroom of the mistress of the house, a detail of which is shown here, again is an example of the friendliness of unrelated things. The walls above the American paneling of white paint are covered with Toile de Juoy, the most characteristic of all French things. The four-post bed is American and a charming writing desk is Queen Anne. This little writing desk has the interior of its upper cabinet lined with mirrors and here a number of small pieces of Staffordshire and a Waterford vase of fresh flowers reflect themselves. Old French prints hang on the Toile de Juoy. A small Chinese rug lies beside the bed.

From this room a passage paneled with the most beautiful French woodwork and magnificent old doors leads to the sitting room beyond. Doors open from this passage into the clothes closet and bathroom, which are equally original. The bathroom walls are covered with a painted blue canvas and then covered with ordinary units of window glass, the corners being held together by gilt rosettes. The blue painted canvas under this glass gives the effect of colored glass. On these walls are hung old Chinese Chippendale hanging cabinets which hold the bottles and toilet articles.

The sitting room beyond, which is the most important room in the house, is painted a pale gray-green with moldings of gold. The windows here are curtained with great soft curtains of yellow taffeta. An extraordinary collection of small French tables, stools, and chairs is arranged here, and the most beautiful Chinese porcelains, rock crystals, and vases. A low sofa is drawn up into one of the large groups of windows where the breakfast table is placed every morning for the master and mistress of the house.

The main reaction you have after wandering through all these rooms is that you must go over them all again—at once. Nothing is repeated. You feel that you could spend hours looking at the small pictures alone, or the different vases so perfectly filled with garden flowers, or the quaint cupboards with their stock of treasures, or the little footstools. And yet nowhere is there a crowded, auction-counter atmosphere. You feel that all these old things have somehow come home to their right places.

THE FURNITURE OF NORMANDY

(*Continued from page* 67)

goods as at Vire, or copperware as at Villediue, they always attained the highest rank, thanks to the harmony of their line, their happy sense of proportion.

Beginning way back in the 8th Century the different corporations that took refuge in the shadow of the big abbeys where they found security, developed most marvelously. These rich communities assured them a constant amount of well-paid labor, demanding in return only the finest workmanship. The doors, doorways, chests, etc., that date from this early period are the highest expression of a new born art.

Later on during the 15th and 16th Centuries, schools of sculpture were founded at Rouen, Caen and Bayeux and it is to this admirable period that we owe the picturesque high gabled houses whose every timber is a work of art. All the furniture, even the most rustic was ornamented with wood carving, the material, almost always oak, demanding simple, severe designs. And it is well worth remarking that the changing tide of fashion had practically no influence on these Norman cabinetmakers. They chose from times past and present that which they considered would be most harmonious in line, most acceptable to their clientèle.

So it happens that a Normandy buffet or dresser of the late 18th Century may have a bead-and-dart Louis Seize cornice, Louis Quinze doors, and all of its moldings pure Louis Quatrorze. It is an erroneous belief that the egg-and-dart border is particularly characteristic of the Louis XVI period. It is to be found profusely in the Louis XIV style, probably an heirloom of the late Renaissance, which, if traced to its source, almost surely originated with the Greeks.

But to return to Normandy furniture. The pieces most characteristic of that province are the famous "armoires" or wardrobes, the cupboards, grandfather clocks, chests, benches and rush bottomed chairs of all kinds. And it is interesting to note that pegs, wooden pegs, not nails, were always used to assemble a piece of furniture.

With modern times and customs the chest or coffer has had a tendency to disappear, though in certain rural districts I know of several sculptured chests that are now serving as grain bins in the stables; great polished oak trophies which would drive the collector to distraction and that no money can purchase.

"L'armoire," improperly termed "wardrobe," was much less employed to hang one's clothes than as a linen closet. And what linen closets! And what quantities of linen! In Normandy it is far beyond a necessity, it is a hobby which ofttimes means a fortune.

In years gone by it was customary to bring the bride's trousseau to her new home on her marriage eve. (Let us be sure we understand the word trousseau in the French sense, which not only signifies linen and lingerie but also personal and household belongings which are part of the girl's dowry and will be noted on her wedding contract in minutest detail.)

There is a celebrated lithograph by Bellangé, representing the arrival of the trousseau, the "armoire" perched in the back of a two-wheeled farm cart, drawn by three tandem-harnessed dray horses, while on the front and only seat sits the future bride, holding onto her precious spinning wheel.

The more delicate articles, such as laces and fichus were carefully folded away in a little wooden trunk, naively ornamented with gay arabesques or brilliant birds, on bright colored backgrounds. These same treasure boxes, especially the larger ones, have appealed to many people who have wandered into the antique shops of Normandy. And now that the "boite à dentelles" has passed out, a new use has been found for these delightful "coffrets," and in the corner of many an American chimneypiece can be found the "petite malle normande," become an artistic receptacle to hold small logs and kindling wood.

"L'armoire" being the most important and imposing piece of furniture in the trousseau almost always bore carved

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Behind each of these famous stones and others that could be mentioned, is a long trail of romance and adventure.

Another historic jewel is the Black Starr and Frost diamond. It is a blue diamond, of a particular intensity of color, and weighs 127 carats—larger than the Koh-i-noor. More than that it is the largest blue diamond ever discovered, it is absolutely perfect in every way, and it is the largest diamond of any kind which is offered for sale. Size $1\frac{29}{32}$" *by* $1\frac{25}{32}$", *price* $300,000.

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THE FURNITURE OF NORMANDY

(*Continued from page* 100)

attributes, sentimentally symbolic, such as the torch of happiness, Cupid's quiver, hearts entwined, turtle doves, flowers, sheaves of wheat, etc.

The shelves were lined with red and white or blue and white striped linen, and a ruffle of the same material used to hang down over the edge of the shelf and thus preserve the snowy piles of "linge" from any dust that might filter through the cracks or the keyhole.

The "vaisselier" or china holder is one of the most ornamental and decorative pieces imaginable. In reality it is a tier of shelves, any number, with or without a back, that may be hung against the wall or stood on a low sideboard. In many cases it forms part of the buffet itself and when lined with gaily checked linen and set out with bright china plates and pitchers it gives an air of cheerfulness to the most somber or even dingy interior.

The real Normandy table is either long and narrow, with a bench at each side, or square with leaves that may be drawn from beneath it.

As to the chairs, there is no end to their variety. I became so enthused by them and found so many amusing models that I actually started a collection. But I soon had to stop; there were too many and my space too limited.

Thanks to their proportions and the purity of their lines even the most ordinary have a certain artistic value. They are almost always rush bottomed, and should be embellished by gay little ribbon-bound cushions, with streamers to attach them to each leg, holding them firmly in place on the seats. When the back is composed of other than a set of simple bars the wood is left apparent. But for comfort's sake a little head cushion is sometimes added. I have even known Normandy bergères covered with silk needle point!

Compared to the prices asked for what we know as "meubles de style" this rustic antique furniture is still to be had within the limits of reason. Disdained for a moment when marvels were to be had for a song, it has suddenly sprung into popularity, and with its vogue has risen its value. It is the thing, "par excellence" for the cottage at the seaside and yet on account of the warmth of its "patine" it is growing more and more in demand for the city residence. It harmonizes so pleasantly with the pretty peasant stuffs of Rouen, the checked linens, the red and white toiles de Jouy, the gayly decorated faience, copper pots and pewter mugs.

The minor household utensils have scarcely changed in Normandy, and sometimes by a piece of luck one can still pick up in a little country store enough to decorate a "vaisselier." At Evreux, Bayeux, Lizieux and Caen, but mostly at Evreux, in the lesser antique shops are still to be found many small trinkets, purchasable at most reasonable prices. It is thus, by patiently overhauling a load of what seemed to be trash that had been dumped on the counter of an open air local fair, that I unearthed an engraved brass waffle iron that is my pride and the envy of all my friends. It is true that I risked soiling a pair of new chamois gloves, but as the old adage goes, "Qui ne risque rien, n'a rien."

The day of "finds" is not yet over, but its twilight is rapidly approaching. The great thing is to be able to make one's choice before fashion takes up an idea and makes a hobby of it. For, strange as it may seem, the mode does not even respect the antique, and once she decrees her intentions the collector may consider his doom sealed.

Two years ago almost anywhere in Normandy you would come upon great piles of printed cotton handkerchiefs. They were infinite in design and could be had for two, three and five francs apiece. Some sportswoman having launched them at Deauville as neckerchiefs, the demand almost immediately exceeded the supply and a mouchoir that one would have disdained a year ago is now worth fifty and sixty francs.

The same thing happened in connection with those delightful, gay colored quilted linen skirts, long worn by the peasant women of the South. I forget just which "grande maison" set the fashion for sport jackets cut in the very latest style, but on every beach in France this last season one could see hundreds of these charming variegated quilted novelties. But alas for the woman who left the cushions of her dining-room chairs to be made in the Autumn! She will have to skirmish to find them; she will have no choice and more than likely will have to take what she can get at triple the price.

DR. WALL'S WORCESTER

(*Continued from page* 62)

magnesia it contains had been already discovered and used in a small and unimportant factory at Bristol, and that Dr. Wall learned the recipe from the workmen at Lowdin's China House there, and having tested and proved its value, made it his own.

"A body of surpassing excellence" was certainly an apt description. Much of the old *pâte tendre* of that time, lovely though it is, yet is now rare enough to prove its lack of fitness for everyday use; too dear for all save the wealthy amateur; too fragile for ordinary handling. But the Wall porcelain (though superficially resembling its contemporaries) was strong in comparison. The glaze was impervious to heat, the ware stood the test of time without discoloration. Journalists of the hour had a good deal to say about this new virtue. Crazing, or spreading all over into a network of tiny cracks, was a well-known fault in the Bow and Chelsea porcelain.

To attain the qualities of true China ware was the Mecca of every potter's desire; Worcester from the outset worked to that end; "The Worcester Tonquin manufactory" was the first idea for a name. Nankin would have been more to the point, since nearly all the early Worcester was modeled upon Nankin blue-and-white. At a time when Rococo decoration was at its height, Worcester porcelain was made on comparatively simple lines. Hexagonal and oval forms were characteristic, a flower-knob for the handle of a lid is the Worcester concession to the rocks and ribbons and frills of the period. Contemporary silver-work was

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Why did she leave him that way?

HE felt a strange, new, emotional thrill that evening. She had been perfectly enchanting. And before him floated visions—of—well everything he had dreamed of during the lonely periods of his bachelor days.

Yet he couldn't express himself. When he pleaded for permission to call next evening, her reply was a crisp, cool "No!"; and with scarcely a good-night she darted out of his car, up to her door and was gone . . So hurriedly, that she forgot her gloves. He was puzzled and discouraged and—hurt.

* * *

That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you.

Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle. It is an interesting thing that this well-known antiseptic, that has been in use for years for surgical dressings, possesses these unusual properties as a breath deodorant.

It halts food fermentation in the mouth and leaves the breath sweet, fresh and clean. *Not* by substituting some other odor but by really removing the old one. The Listerine odor itself quickly disappears. So the systematic use of Listerine puts you on the safe and polite side.

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Originally the girandole was a wheel-shaped candelabrum; eventually it was attached to a mirror

WHAT DO YOU CALL THAT PIECE?

(*Continued from page 73*)

of furniture. First used at the very end of the 17th Century where we find Saint-Simon referring to it in his Memoirs. The chaise longue in three parts was known as a "chaise longue Duchesse." With its use went a rich beflowered coverlet to throw over the legs.

12. CHIFFONIER. From the French word "chiffons"—finery. Narrow high chests of drawers, veneered and often with marble tops, used for stowing papers, jewels or finery. First became fashionable about 1750.

13. CLAW and BALL FOOT. Type of foot very popular from early Georgian times on. A decorative motif taken indirectly from the Chinese who have used it from antiquity. There are an infinite number of different kinds of feet used on furniture most of which are self explanatory, such as: bun foot, spade foot, webb foot, furred paw foot, scroll foot, bracket foot, splay foot, club foot, block foot, hoof foot, etc.

14. COMMODE. First used to designate a low chest of drawers with marble top about 1700. Until the end of the 17th Century personal belongings were kept in chests with the tops made to lift and consequently most inconvenient. Some ingenious person had the idea of dividing the space into compartments functioning independently whence arose the name commode.

15. CREDENCE. A cupboard-like piece of furniture well ventilated which during the 17th Century was used for the storage of provisions. It was also placed in the dining hall and served forthe display of pieces of plate and dressed meats.

16. CYMA CURVE. A compound curve often found singly or in combinations in early Georgian design. The cabriole leg is formed of a single cyma curve, while in its compound form it occurs in cabinet hoods or tops of the period. It is a curve full of graceful lines.

17. DRUNKARD'S CHAIR. An armchair of unusually capacious dimensions popular in the lusty Georgian times when three or even four bottle men were common. Chippendale designed several chairs of this type.

18. FAUTEUIL. French armchair. The name was first definitely used in 1632 in an inventory of Hilaire de la Chaussee. In those times it was a sumptuous piece of furniture, generally covered in the richest fabrics and found only in the houses of the great.

19. FINIAL. Name given to the decorative motif terminating an upright: as the carved and gilded acanthus leaf finials so often found on the backs of Italian Renaissance chairs or the turned vase shaped decorations on the tops of Georgian cabinets.

20. FLARE. The outward curve or bend somewhat on the order of a sleigh found in some designs. The daybeds of the Directoire Period were often made with a flared headboard and footboard.

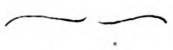
21. GALLERY. A raised or fretted rim either of wood or metal used on table tops. A feature which found great favor in France during Madame de Pompadour's time when tables with marble tops and bronze galleries were most fashionable, an effort was even made to name them after her. Chippendale was fond of using pierced or fretted galleries on his small tables, some of them being most elaborate. Galleries of metal bars or rails are found on the backs of sideboards of Sheraton design. They served as a support for the family plate and also for candelabra.

22. GIRANDOLE. From the Italian "Girandola," a sort of firework shaped like a wheel. Candelabra with arms, often ornamented with pendeloques of crystal, which when illuminated form a circle or cone of lights, became most fashionable towards the

(*Continued on page 106*)

The cyma curve, used to form a chair splat

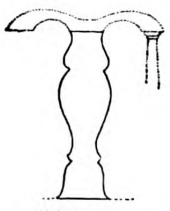
The cabriole leg, of French origin



The cyma curve, used to form an apron

The cyma curve, used to form a chair top

A ball and claw foot



Chair splat or middle back support

A William and Mary stretcher

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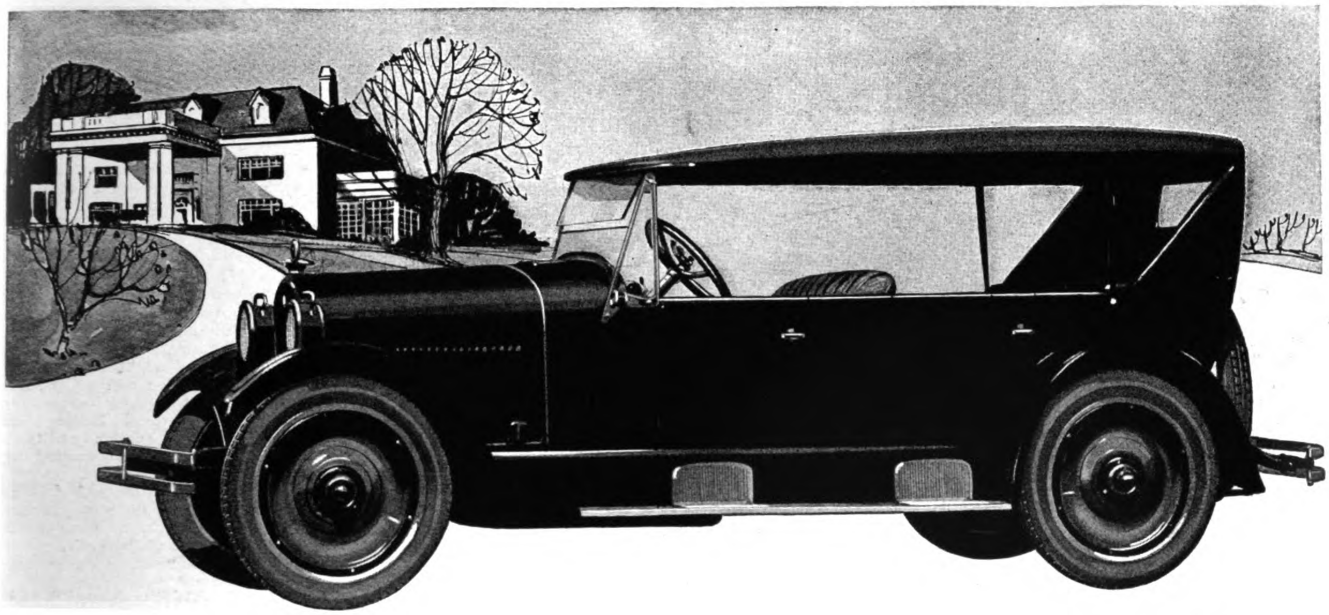

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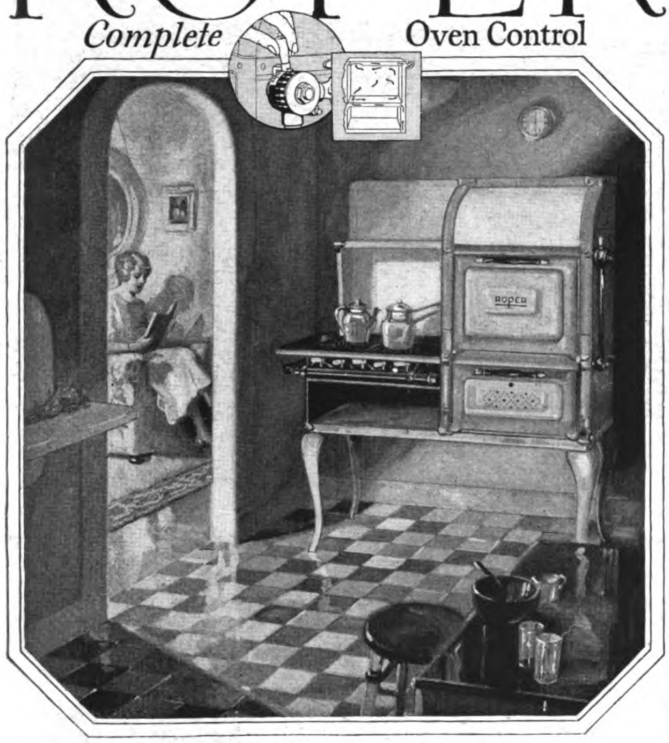

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WHAT DO YOU CALL THAT PIECE?

(*Continued from page* 104)

second half of the 17th Century. They were sometimes attached to mirrors.

23. GUERIDON. Pedestal with circular base and top used as candelabra or girandole stands. Popular in the 17th Century when they often assumed the design of Moorish figures supporting a tray. The word is used in France today to designate any very small occasional table.

24. GONDOLA CHAIR. Comfortable armchair with either upholstered or caned back and seat and rounded back, whence came its name. Often designed with legs in the center of the front and back similar to our corner chair.

25. HIGHBOY. A chest of drawers mounted on a stand with five or six legs, the upper part usually four drawers in height. First made in England during William and Mary's reign and introduced into America where it became very popular. This piece of furniture varied from 4′ to 6′ in height or even more. The table-like stand was often made with a deep drawer on either side and a shallow one in the center. One associates this friendly piece of furniture with every illustration of a Colonial interior.

26. HUTCH. An oak cabinet with doors, a variation of the French credence or armoire, used generally for the storage of provisions and common from Tudor and Jacobean times up to the reign of Queen Anne.

27. LADDER BACK CHAIR. A chair with back composed of curved horizontal slats between the uprights similar to the rungs of a ladder. This design was common in Georgian times especially in Yorkshire, where a sturdy, immensely strong farmhouse type of ladder back was made, generally with a plaited rush seat. A chair similar in feeling was made in Lancashire between 1730 and 1790 but with one or two rows of slender turned spindles or bobbins in the back; the armchair nearly always had three rows. These chairs are known as spindle backs. There are innumerable types of chair backs, such as ribbond-back, Gothic fret-back, strap-back, square-back of Chippendale design; the shield-back, hoop-back, interlacing heart-back, wheat sheaf-back, honeysuckle-back of Hepplewhite, the wheel-back and oval-back favored by the Brothers Adam.

28. LINENFOLD. Or parchment-pattern, was a favorite form of decorating panels of furniture. It was of Flemish origin, but became popular in England about the end of the 15th Century. As its name implies, in design it resembles a folded napkin or a parchment rolled on a rod. It was often utilized in paneled woodwork for rooms.

29. LIT de REPOS. Or daybed became popular after 1630, and was used for the siesta, which prior to this date was taken in bed. It seems to have been first popular in France and spread from that country, like most of the other refinements of life, to the rest of Europe.

30. LOVE SEAT. A small upholstered settee, about the size of a double chair, which was first made in Jacobean times and called a courting chair or love seat; it was the precursor of our modern sofa.

31. LOWBOY. Small table with drawers, similar in construction to the base of a highboy. Often used as dressing tables or desks.

32. MARQUISE. A large comfortable overstuffed easy chair with wooden frame showing, first used in France during the 17th Century when it was generally reserved for the head of the house. In the edition of La Fontaine's Fables illustrated by Fragonard there is one shown with fairly low back and high arms.

33. MOUNTS. Any ornamental metal work applied to a piece of furniture. The Empire Period particularly is important for the amazing beauty of its mounts and the furniture of the Louis was also most noteworthy.

34. MUNTINGS. The small vertical wooden divisions used to divide the doors of a piece of furniture into panels.

35. OPENTWIST. A later refinement of the spiral turning and which came into vogue under William and Mary. Spiral turning said to be of Indian origin, (see the native Indian stools of ebony), flourished mightily in England after the Restoration and up to Anne. The opentwist turning is composed of two intertwined spiral turning and was used on legs of cabinets and tables which were often richly veneered and embellished with marqueterie.

36. ORMOLU. A method of gilding brass or bronze with the aid of mercury which first seems to have been used in France in the 17th Century. The gilded bronze mounts so usual on French furniture are commonly called ormolu.

37. PEMBROKE TABLE. Rectangular tables with drop leaves, often made of mahogany or satinwood with decoration or inlaid and with square legs, stretcher and drawers. A design much favored by Hepplewhite.

38. POLE SCREEN. Or banner screen; a small screen of needlework, silk or lacquer, etc., mounted and made to slide on a pole, with tripod base. It was used to protect the complexions of the Georgian belles from the blaze of the fire and was very popular about 1760.

39. POUDREUSE. This piece of furniture was first used about 1679 by the great ladies of the court in France and was called "Table de Toilette." It was at first an ordinary small table on which the toilet set was laid out and later developed into a table with drawers and a mirror to contain the necessaries of embellishment. The name *poudreuse* appears to be quite modern.

40. ROUNDABOUT CHAIR. Or corner chair was a creation of Chippendale who introduced them about 1755 when corner chairs were often made to correspond with ordinary dining room chairs as part of a set. Although very practical and comfortable they seem to have gone quite out of fashion.

41. SABOT. Name given to a metal ornament in France used on a piece of furniture.

42. SPLAT. The flat piece of wood, often fiddle shaped, forming the center member of a chair back. Shaped splats were found from William and Mary's reign on as prior to that date comfortable chairs with wooden backs were not made.

43. SPOONING. The curve given to a chair back so as to fit the back of the occupant. Spooning is a refinement of the chair-makers' art first used towards the end of the 17th Century.

44. SQUAB CUSHION. An upholstered piece of furniture is said to have squab cushions when these are loose, otherwise it has a solid seat. The former is the more comfortable and luxurious method and the term is most commonly used in England.

45. STRETCHER. Name given to the piece of wood which serves to brace the legs of a piece of furniture; it may be turned or flat, carved or shaped. The front stretcher of a chair is said to be recessed when it is set back between the two side stretchers. It is upright when it springs from the back stretcher to the front of the frame, the last is more unusual. There is also the rising stretcher often found in tables of the Chinese Chippendale type, the saltire or X-shaped stretcher, the ogee or cyma curve stretcher and so on.

(*Continued on page* 108)

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The Six-Cylinder Five-Passenger Brougham Sedan
The Standard of Comparison

BUICK establishes a new style in motor cars with its five-passenger Brougham Sedan. Built both for luxurious touring and general family service, its design is of exclusive Buick origin. Its rich and comfortable upholstery and the unique accommodation it provides for a full size steamer trunk are refinements that women will particularly appreciate. Greater power and greater driving safety with its new Buick valve-in-head motor and the proved Buick four-wheel brakes are important among the many other features of this distinctive car.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

BUICK MOTOR COMPANY, FLINT, MICHIGAN
Division of General Motors Corporation

Pioneer Builders of Valve-in-Head Motor Cars Branches in All Principal Cities--Dealers Everywhere

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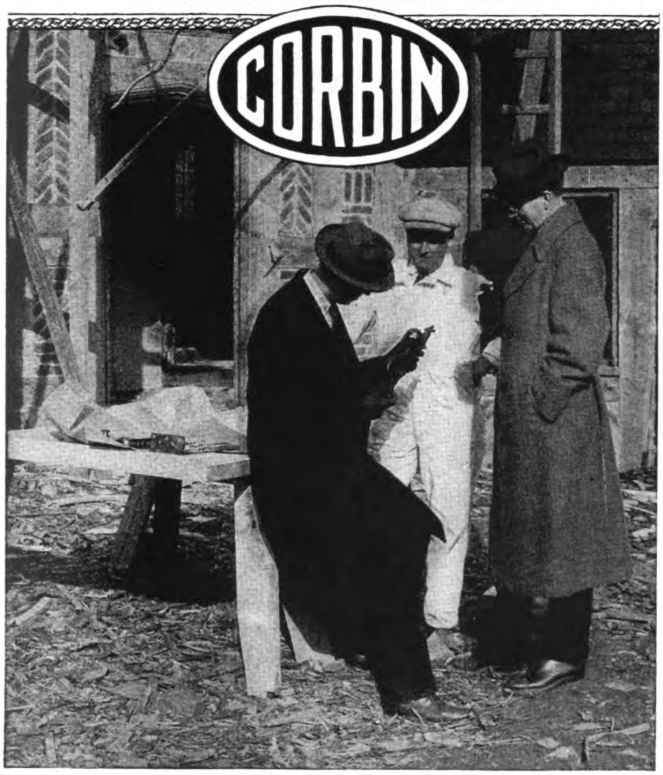
Good Buildings Deserve Good Hardware



Build now if you can build right

TO build or not to build. That is the question today with thousands of weary renters. People who are keenly desirous to own their own homes—who would build now, if they could convince themselves that this is a good time to build.

For those who are prepared to build *right*—to put good materials and good workmanship into their homes—this *is* a good time to build—no doubt about that. You could not make a sounder investment. Ask any banker.

But if you are willing to compromise with quality—to be content with "compromise" materials and "compromise" workmanship—then this is *not* a good time to build—and what is more, it never will be.

Economize if you must (there are plenty of places where you can) but insist on these five fundamentals:

Good Foundation **Good Roof**
Good Plumbing **Good Heating**
Good Hardware

The best house ever built is of little *use*, if the locks stick—the knobs work loose—the windows rattle. Temperamental hardware is as disagreeable to have around as temperamental people. *Good* buildings deserve *good* hardware—all through the house—not just on the front door.

Build now if you can build *right!*

To inform yourself completely concerning good hardware, write for booklet "Good Buildings Deserve Good Hardware."

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA

DR. WALL'S WORCESTER

(*Continued from page* 102)

the model upon which a good deal of the molded blue-and-white was based.

Though its manufacture practically ceased after Dr. Wall's death, there is still a fair amount of the blue-and-white to be found, and one sign of authenticity to look for is the faint green tinge which is due to the soap-rock in the composition. The blue is greenish and soft and the white varies from creaminess to a bluish tone. This variation is caused by cobalt, which was added in order to correct the tendency to greenness, and occasionally the bluing was overdone. The potting is exceptionally good, and the finish exquisite; on the whole, the Worcester blue-and-white is the best of the early factories. The little teacups without handles are of eggshell fineness and delicacy; each teapot had its hexagonal stand (an idea that might well be revived today), the sugar bowls each had a cover. A cabbage leaf was a favorite mold for jugs, pickle-trays, asparagus bowls, and other pieces of tableware. There were innumerable sauceboats, and the tea caddies were sent out with spoons and oblong trays.

The blues of old Worcester are famous, the four best known are (1) Salmon-scale blue; (2) Powder blue; (3) Mazarin blue; (4) Enamel blue. The first two are of Chinese origin; Scale blue, which is the most famous, was first attempted at the Bow factory before Worcester had made it peculiarly her own. French forgeries of Dr. Wall's blue-and-white very often use the dark scale-blue ground. Powder-blue was a skillful endeavor to get the curious Chinese effect, which was obtained by the powder being blown on, through a piece of silk gauze. At Worcester they sprinkled it on dry, and allowed it to dissolve and settle naturally; this produced the familiar stippled effect which is interesting though it is not Chinese. Mazarin was the contemporary trade name for the deep blue; Enamel blue was a Worcester invention; full and brilliant with a peculiar shiny luster it was used for bands and borders, stripes and flutings on tableware.

When the blue-and-white "Chinese" porcelain was well established, the Worcester factory got to work on the colors and designs of Japan; these in their turn were blended with the patterns and hues of Sèvres and Meissen and out of the medley the typical Worcester was built up, and a distinctive style arrived at. Colors were taken from every available source. On the Salmon, the canary yellow, and the bleu-du-roi grounds of Sèvres, panels were arranged beautifully with the Worcester version of an oriental bird or a Japanese plum blossom. The best painters from Chelsea were engaged by Worcester, and the plum colored crimson that appears with the other gay hues about 1769 is in frank rivalry of the famous Chelsea claret color. The Kakiyemon decoration was one of the most popular. The work of that old Japanese potter was imitated by potters all over Europe and the Partridge or Quail pattern was more widely known than any.

In the early Worcester version the original is very cleverly followed in the Japanese color scheme of soft red, yellow, blue, and green, with touches of gold. This "Find old Partridge pattern," as it was called, came back into fashion in the second period of Worcester, but the Worcester partridge of 1868 had lost the first fine careless rapture and was a poor and mechanical creature. The gray-blue "Imari" was also followed at Worcester—a heavier and less charming style of decoration in a dark indistinct blue, gold and Indian red.

The connoisseur of old Worcester lays great stress on the quality of its glaze. This should be of a perfect smoothness and evenness; glossy rather than brilliant; soft rather than of a high transparency, somewhat dry and inclined to shrink at the foot rim. Crazing or cracking all over is a certain sign of spuriousness.

WHAT DO YOU CALL THAT PIECE?

(*Continued from page* 106)

46. SWAG. A decorative motif, a festoon of leaves, fruit, flowers or drapery. Grinling, Gibbons, Cibber and their followers are especially noteworthy for their carvings in wood; the delicacy and refinement of their designs executed with unequalled skill in limewood or pinewood are without peer.

47. TALLBOY. A high piece of furniture composed of two superimposed chests of drawers, the upper generally slightly smaller than the lower. Often made with chamfered and fluted corners and bracket feet. Very popular in Georgian times.

48. TAMBOUR WORK. From the French word "Tambour," drum. Small slats of wood or moulded beads glued transversely to a stout canvas or other flexible backing. Sheraton used this feature in his pull-over or reed-top desks.

49. TESTER. The wooden canopy or frame on a four-poster bed and which served to support the valances and bed curtains. Modern sanitary ideas have practically done away with the tester but it is still found in remote parts.

50. TOLE. Painted and decorated tin which came into fashion in France about 1760. Clement, a master painter of the day, is credited with the invention of this innovation with which he endeavored to supplant Chinese and Japanese lacquer.

51. TORCHERE. From the French "Torche," torch. Originally large floor candlesticks made to hold one large wax candle or torch. Towards the end of the 17th Century they began to be made with several arms, thus becoming floor candelabra, still later developed into gueridons serving as stands to the extremely fashionable lights. This transformation from the primitive torch to the ultra-civilized girandole epitomizes the whole history of lighting and is of extreme interest.

52. TRUMEAU. Originally an architectural term given to the wall between two windows, decorated with painting or mirrors. It is now used to designate an overmantel or even overdoor. It sometimes is composed of a decorative painting combined with mirror.

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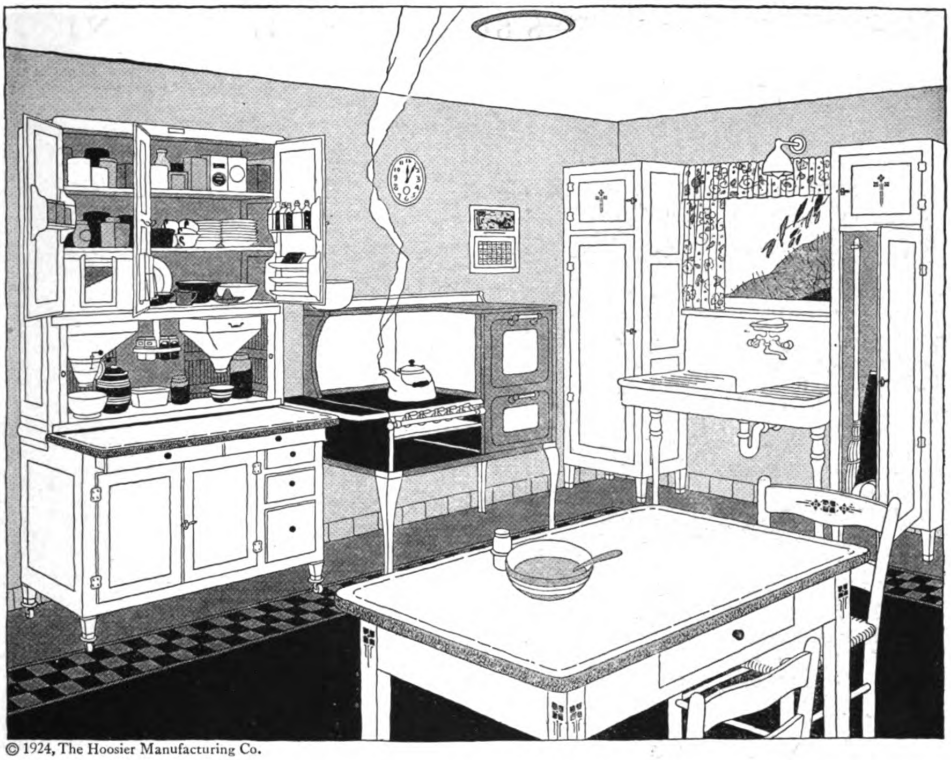


© 1924, The Hoosier Manufacturing Co.

HOW TO EQUIP THE MODERN KITCHEN

—making it well ordered and attractive at little cost

By Lois M. Wyse, Director Hoosier Test Kitchens

No longer do women believe that running water and a gas range make a *modern* kitchen. They know that even with these conveniences, it can still be a cheerless drudgery room.

The really modern kitchen must meet two great requirements. First, it must be attractive—an inviting, restful place to work. For *where* we work has so much to do with *how* we work! You know that dismal depression that engulfs you in a cluttered, unsightly kitchen. But in an orderly, cheerful room—how much more happily we work and therefore more easily!

Second, the kitchen must be convenient; *fully, completely furnished!* Of all rooms in the house, the one where you spend the most and hardest working hours, should be *planned* to the last detail. You need adequate equipment to route your work and save much fruitless effort and countless steps.

Now for the new-day kitchen —with Hoosier Kitchen Equipment!

And now you can have such a kitchen—fresh, inviting and efficient—with surprising ease and economy. In the test kitchens of the Hoosier Manufacturing Company at Newcastle, Indiana, domestic science experts have designed equipment that really furnishes your kitchen as completely and attractively as any other room in the house.

The first need to be filled is what no modern kitchen can be without—a working center! To serve this important purpose the Hoosier Kitchen Cabinet is designed.

Planned with scientific regard in every exclusive detail, the Hoosier provides a completeness not possible in any other working center that may be devised.

With the Hoosier Cabinet as the central unit, other Hoosier units are designed to complete the equipment. Every kitchen, of course, needs ample cupboard space in addition to that afforded in the cabinet itself. This added space, once supplied by the old inconvenient butler's pantry, Hoosier now provides in modern movable units, single or double size.

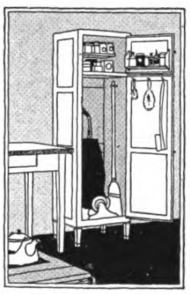
HOOSIER DOUBLE CABINET UNIT—*Provides extra storage space which every kitchen needs for utensils, dishes and food supplies. Very convenient for a bathroom cupboard. Also furnished as a single unit*

These units may be used in connection with the cabinet on either side or placed in other suitable spaces in the room. With any arrangement you have a complete kitchen suite, matching in finish and design—as uniform as if made to your own special order.

Another attractive Hoosier convenience is the Breakfast Set of table and chairs. Daintily finished in white enamel and decorated in bright colors, the table has a fine porceliron top and the chairs have cane seats.

To modernize old kitchens; to make the new complete

Perhaps you are worrying along with an old unsightly, inconvenient kitchen. You have refurnished the other rooms—now it is the kitchen's turn. Here Hoosier equipment ideally answers your needs, with no fuss or expense of remodeling. It is simply "out with the old; in with the new" —handsome and efficient!



HOOSIER SINGLE CABINET UNIT—*Fitted to hold brooms, mops, vacuum, brushes and a score of little cleaning day necessities. May also be had in a double unit—with the cupboard unit*

If you are planning a new house, of course you want your kitchen in keeping with your other rooms. You can make it so, more completely, more easily and inexpensively with Hoosier Kitchen Equipment than with any of your own devising and building. Ask your architect to figure on the Hoosier size and style for your kitchen.

Free to you!—A new book on modern kitchens

We have just published a new book on modern kitchens giving many plans and ideas which you can apply to your own kitchen. This book is free to every woman who is interested in making a better home for her family. We hope you will send for it and also visit the Hoosier store in your town to see the complete Hoosier equipment. Fill out the coupon and we will mail the booklet at once.

The Hoosier Manufacturing Company
224 High Street Newcastle, Indiana

The Hoosier Manufacturing Co.
224 High Street, Newcastle, Indiana.
British Address: Ideal Furniture Equipment, No. 9 Preston St. Liverpool.
Please send me free your new booklet: "Planning the Modern Kitchen."

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City.....*State*.....

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Imperial Tables

Beautiful Tables for your Living Room

IMPERIAL Tables bring the beauty of bygone centuries to your living room. The matchless designs of old world furniture masters are skillfully adapted to tables practical for the modern home.

Stately Renaissance tables, richly carved, breathe of old Italian days. Early English designs, sturdy and wholesome, recall the Tudor and Jacobean eras. The handsome Flemish, the carved Chippendale, the classic Louis XVI, the finely proportioned Duncan Phyfe—these suggest the wealth of furniture craftsmanship in Imperial tables for the enrichment of your home.

At the furniture stores you may view an inviting collection of Imperial tables by Grand Rapids craftsmen for nearly every home need. Note the rich beauty of the selected woods, and the enduring workmanship. On each appears the Imperial shield trademark, evidence of lasting worth.

"Heirlooms of Tomorrow" is an instructive booklet on the use of tables in the home. Write Dept. E for free copy.

IMPERIAL FURNITURE COMPANY
"World's Largest Table Factory"
GRAND RAPIDS - MICHIGAN

LOUIS SIXTEENTH FURNITURE

(*Continued from page 68*)

splendid 15th Century.

Encouraged by the royal patronage so thoroughly established under Louis XIV, artists turned their attention to the most minute details of household furnishings. The approval of the Queen was easily gained. We use her name today for the type of furnishing which resulted from the effort to please her. Combined skill of designers, painters and sculptors, cabinet-makers and weavers, resulted in lovely tapestries, hangings and exquisitely decorated furniture and ornaments expressive of delicacy and—if we may use the much abused words—of daintiness and refinement. Marie Antoinette herself had about as little to do with the styles that bear her name as good Queen Anne did with hers in England. Artistic diplomacy merely sailed under her colors.

An ornamental chair leg of the period

The style which we call Louis XVI. had become pretty well developed before this king and his queen, Marie Antoinette, came to the throne. Its most notable characteristics are:

Construction: Rectangular, occasionally curved, simple, light and graceful, but stable. Woods: walnut, oak, satinwood, mahogany and ornamental woods.

Ornament: Carving and moulding in delicate designs of classic origin: laurel wreath, swag or festoon, lyre, Greek band and various emblems. Upholstered in brocade and satin and in tapestry from the famous looms: Aubusson and Beauvais, designed by Boucher and Watteau in pastoral and other scenes. Frames seldom left in the natural wood, but gilded or painted. Ormolu mounts of classic design decorate the construction.

Top: Straight, crested, curved, with scrolled ornaments.

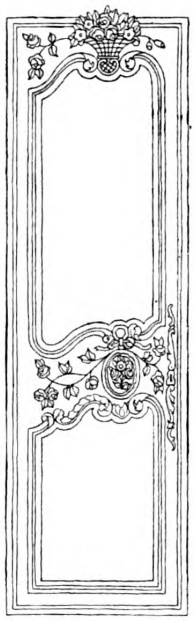
Back: Straight, raked, carved, square, oval, caned, upholstered.

Arm: Descending, curved or vase-shaped support; caned, upholstered.

Seat: Ample, nearly square, tapering toward back, curved front.

Leg: Straight, tapering, round, fluted, reeded; delicately and beautifully ornamented.

Foot: Tapering, plain, carved, moulded.



A carved panel for a Louis Sixteenth armoire

The console at the top of page 68 is of carved and gilded wood. The ornamental tapering legs with ornamental ankles; the underbracing with its naturalistic carved ornament of birds and oak branches; the carving on the framework below the top are all distinctive of this style.

Of the two chairs, that on the left bottom of page 68 is of carved and gilded wood upholstered in a striped blue and buff silk with a delicate design of floral sprays and shows the rectangular construction typical of the style. The upholstered downward curving arm on the vase shaped support, the leg of classic type, fluted with ornamental ankle, the chair frame carved in acanthus leaf scroll and other ornaments are all characteristic of the Louis Seize Period. The small mouldings are beautifully executed. A tiny water leaf motif is in the band surrounding the oval back.

The second armchair, with carved, painted and gilded framework, presents another type of Louis XVI chair. The rather short arms slope downward from the top of the chair back and end in receding curved supports. The chair top is arched, the side supports finished with an acanthus leaf ornament. The ornamental legs are straight and fluted. The seat is shaped, with curving front and narrower back.

English speaking people feel a certain "at-homeness" with Louis Seize furniture; for Adam, Sheraton and Hepplewhite models, very fashionable in their day, are often closely allied to it. These types have always fitted our tastes with a complete naturalness.

The salient details of Louis Seize design are shown in the sketches and photographs.

Note: This is the ninth of a series of articles on the salient points of the periods which have appeared in House & Garden. The previous articles were as follows: Italian Renaissance in April; Jacobean in May; William and Mary June; Queen Anne July; Adam Brothers, August; Hepplewhite, September; Chippendale, November; Sheraton December, and Louis XV in January.

SPINNING CLOTHES CLEAN *and* DRY

(*Continued from page 89*)

become a director of mass operations and not of special interests! Here again, you see the housewife becoming a more advanced person because more of the hand labor is taken away and the brain, plus the machine, is made responsible for the doing of a tedious, slavish job, and home work grows more dignified. This translation of hand power into machine power is what really makes the housewife the *lady* of the house.

So, in less time than you could wring out the clothes, carry them out in baskets and pin them on the line, the clothes are spun dry ready to iron. You save then: putting up and stretching the clothes line, carrying heavy baskets of clothes to and from the line; hanging them up and chapping your poor hands in the winter and making them rough and reddy in the summer; you save

(*Continued on page 114*)

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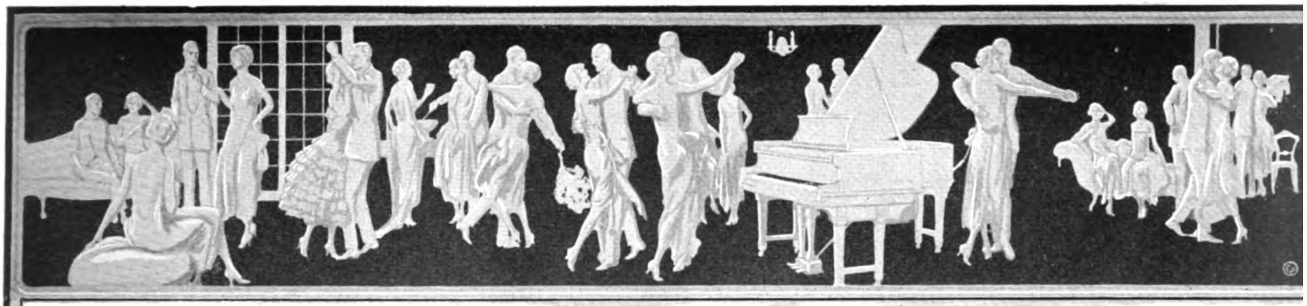

With the Great Pianists of the World—the Most Entrancing Dance Music—the

DUO-ART
REPRODUCING PIANO

Entertains Your Guests

WHAT kind of a party to give! How to entertain those non-bridge playing guests after dinner! How to fill intervals between arrivals or until dinner is served—puzzling, isn't it often—and difficult? Yet you can make your home so memorably attractive that every person you entertain from the cultured intellectual to the airiest butterfly of your acquaintance will acclaim you the most successful of hostesses!

Everybody is intrigued by music in some form or other. You cannot imagine what an asset a Duo-Art Piano will be to you. With its artistic perfection, its almost unbelievable versatility, it appeals to the most cosmopolitan tastes—it can be dramatic or gay—thrilling or frivolous as occasion warrants. No other musical instrument ever had so much to offer.

A Suggested Program for an Hour or so of Music

I. **LA CAMPANELLA** . . . . . *Liszt*
Played by FRIEDMAN
SONATA, Op. 27, No. 2 (*Adagio, Allegretto, Presto Agitato*) . . . *Beethoven*
Played by HOFMANN

II. **VIOLIN SOLO**
Thais (Meditation) . . . . . *Massenet*
Liebesfreud . . . . . *Kreisler*
Souvenir . . . . . *Drdla*

III. **LIEBESTRAUM, No. 3** . . . . . *Liszt*
Played by GANZ
VALSE IN A-MINOR . . . . . *Chopin*
Played by NIKISCH
MELODIE (Chant du Voyageur) . *Paderewski*
Played by PADEREWSKI

IV. **SOPRANO SOLO**
Yesterday and Today . . . . . *Spross*
Like a Rosebud . . . . . *LaForge*
To a Messenger . . . . . *LaForge*

V. **RHAPSODIE HONGROISE, No. 12** . *Liszt*
Played by GRAINGER
MARCHE MILITAIRE, Op. 51, No. 1 *Schubert*
Played by BAUER and GABRILOWITSCH

Dancing

Duo-Art dance music is wonderful. Played by leading artists in their field, it plays with a sparkle and rhythm which is irresistible.

Think of summoning six or more of the great pianists for one evening's entertainment—think of an instrument which will play these great, thrilling classics—accompany your soloists with taste and sympathy—then finish the evening with dance music that will set every foot a-tapping!

Come to Aeolian Hall or one of its Branches when next you are in the vicinity and learn how conveniently you may own one of these marvelous instruments.

For descriptive literature of The Duo-Art Piano, address Dept. NG, The Aeolian Company, Aeolian Hall, New York

Representatives in All Leading Cities

THE AEOLIAN COMPANY

NEW YORK LONDON PARIS MADRID SYDNEY MELBOURNE

Makers of the Aeolian-Vocalion—the Phonograph Supreme

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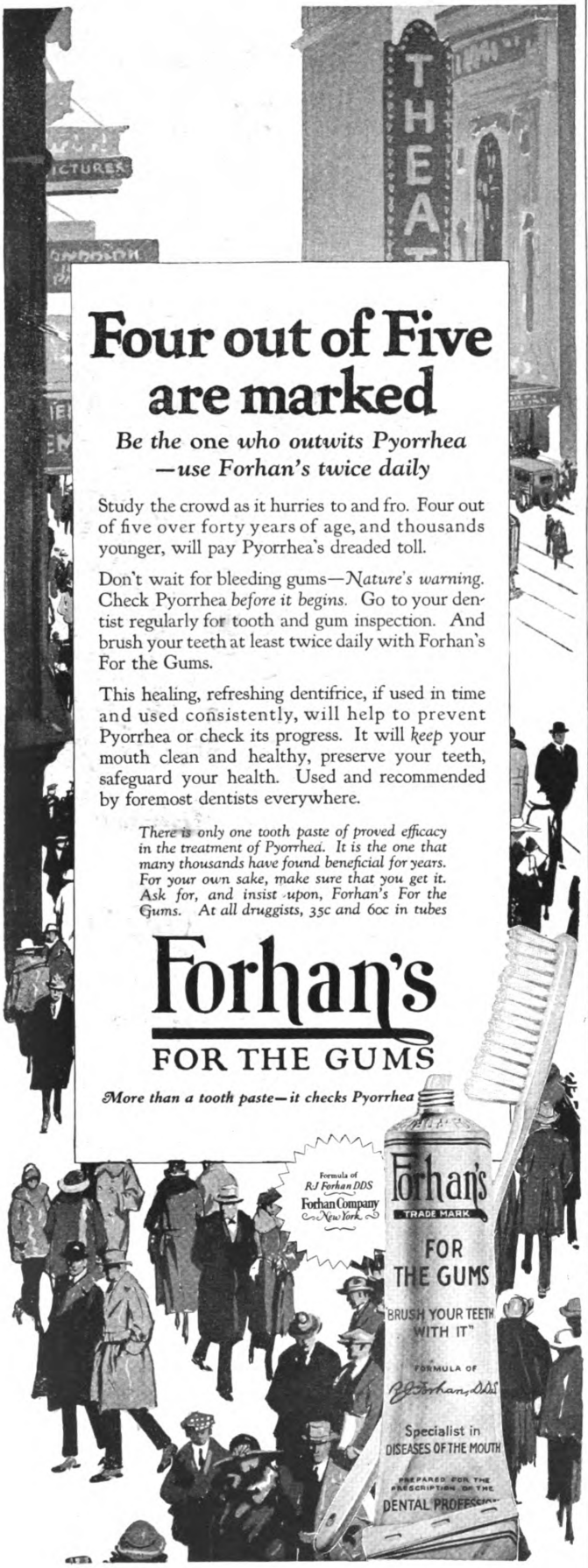

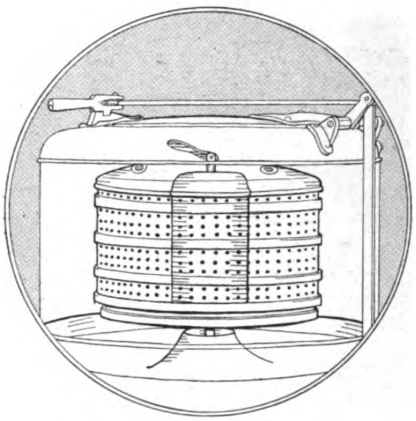

By giving the outer casing of this drier an imaginary transparency the "baskets," which rotate on their vertical axis, can be seen

SPINNING CLOTHES CLEAN *and* DRY

(*Continued from page* 110)

time in not having to sew on new buttons, new snappers, new buckles, new hooks on the spun dried clothes; you do away with the weathering of clothes dried outdoors, due to winds and strains; you save the re-wash necessary for clothes which may fall to the ground; you save the process of sprinkling by not having to sprinkle at all, as the clothes remain in the spinner until just moist enough to iron. All these processes are well to save, for it saves the clothes and the worker as well—and the new spinning wheel releases you instead of enslaving you, and so woman becomes again involved in spinning but—with what a difference to her!

The greatest thing that these dryers do is wringerlessly to dry draperies, curtains, feather pillows which regain their fluffiness because the air rushes through as they become dry. In this way, the cleansers' bills and the renovators' bills can be saved. So, even if you have the drying machine that is not a washer (see below) you will save time and money.

There always have been as we have said before, machines on the market that wash and dry clothes without wringers, but some of these promote creases. Furthermore, should you even have the best ironers, which swiftly and easily dispatch creases, eventually too much creasing of your fabrics will wear them out more rapidly than needs be. For this reason it is very essential that you know what spinning machine you are ordering before you weave it into the warp and woof of your home. It so happens in some of these machines that the arrangement of the clothes, due to the build of the basket, is such that they have not enough room and, what with constant motion and jamming, they become definitely creased.

The sort of machine that appeals to us is the type that can be used as a table when not in use as a washer and dryer; that eliminates vibration, so as not to make the home like a factory at full blast; and whose motor is out ofthe way. In this type of machine there are no extra bits of machinery to suck the clothes clean or rub them clean. The clothes are washed simply by swishing through the water entering the basket and whirring about in the basket after the water has been taken out until dry enough to iron. This drying should take about seven minutes per washer full. If the clothes are needed completely dry, it should take fifteen minutes per washerful (considering the seven-sheet size, the ordinary home size).

It's a far cry from the days when women bent over the near-by stream to wash their clothes! It's a far cry, too, from the wash tub over which women have slaved!

The casings of these machines are usually of copper, painted or lacquered. The outside of any washer case should be easy to keep clean. We do not favor the casing that has to be polished. A wet rag, soap and a dry cloth ought to be enough.

The day has gone by, we hope, when the articles in the home need extra grooming. "Easily kept clean" must be a slogan of use, not a theory.

In this sort of machine all that is necessary to do after washing is to remove the spinner and dry it off. But machines, human or otherwise, last longer with the more loving care that is given to them.

The whole thing is very simple: an electric motor, a metal casing in which is a spinner or basket revolving on an axis, tilted one way for washing and another way for drying. That's all! But . . . . there has been infinite experience dropped into this domestic, simplified, contrivance which, in the best instances, are made as nicely as rifles or telescopes.

To make your purchase of the wringer less machine then of utmost utility, you have the right to demand that it—

1. Can wash materials with buttons and dry them for ironing.
2. Can wash and dry rugs and fine fabrics without wearing them.
3. Can dry a tub full of wash in one minute to seven minutes ready for ironing and fifteen minutes perfectly dry.
4. Can wash thick, thin or medium fabrics without readjustment.
5. Can rinse, blue, etc., and needs no extra tubs.
6. Is easy to keep clean.
7. Needs no host of things to be taken out and readjusted.
8. Is easy to put the clothes in.
9. Doesn't stall because the spinner gets out of balance.
10. Hasn't too much vibration and makes the home a quiet place instead of like a noisy factory.
11. Needs motor oiling as a rare feast, rather than a daily chore.
12. Needs oiling but twice a year, if the lubrication system is good.
13. Takes only soap and water to keep the outside of the washer clean.
14. Has all motors and moving parts out of the way of operator.

(*Continued on page* 120)

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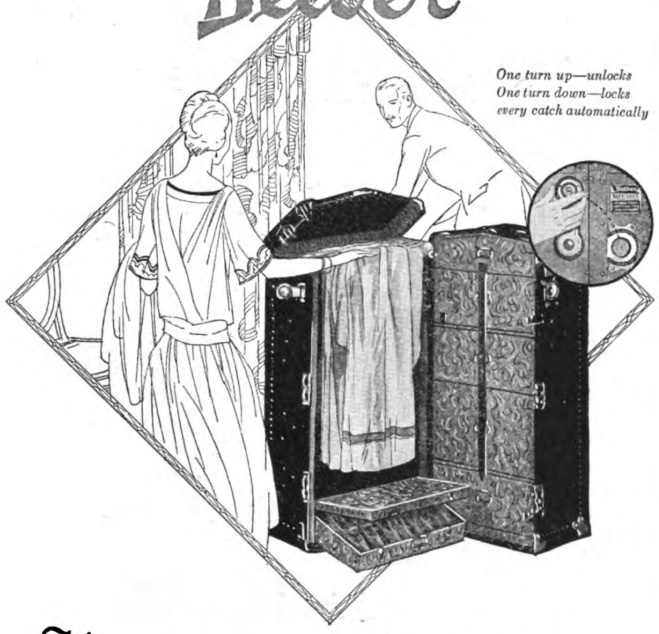

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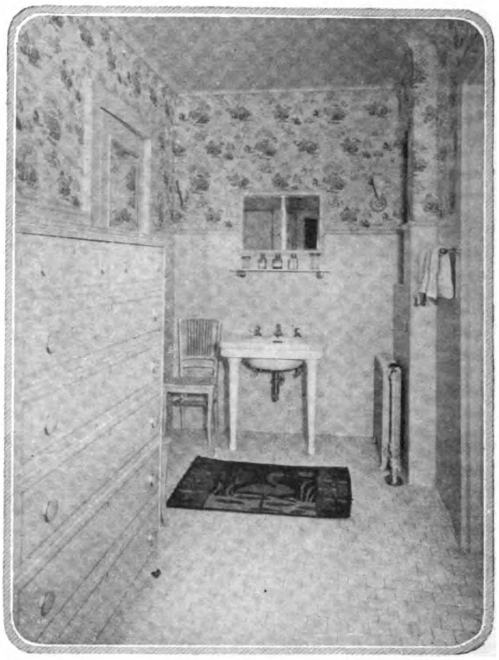

The attractive bathrooms on this page are in the home of E. R. Tinker at Syosset, Long Island. Diane Tate and Marian Hall were the decorators

THE DECORATION OF BATHROOMS

(*Continued from page* 81)

to get thick looking after repeated washings and have not the crisp appearance of dotted swiss, which is an ideal material for bathroom curtains. It can be trimmed with rick rack braid to match the color of the dots or simply hemstitched in color.

Rubberized taffeta which comes in many delightful colors makes effective bathroom curtains, and for a window too small for hangings, glazed chintz is the smartest thing to use, made into a roller shade.

A charming glazed chintz for a bathroom has a small lattice design and comes in rose, blue, yellow, lavender and green. If the room is large enough to use as a combination bathroom and dressing room, this chintz might be used to cover the top of the dressing table as well as make the curtains. It is attractive bound in plain glazed chintz to match.

In the room above, the woodwork is yellow to match the background of the paper. Here it is cool green, the color of the leaves in the design

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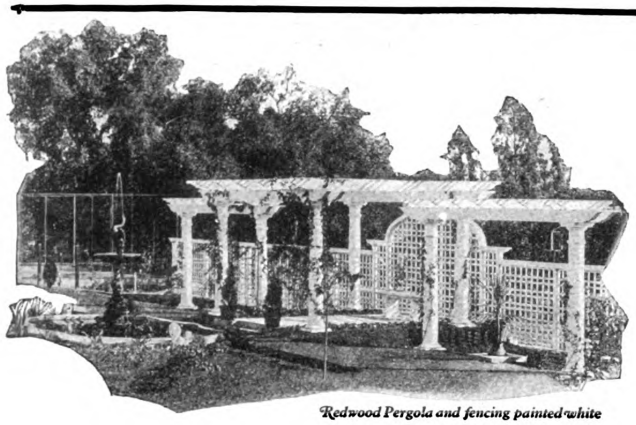

Redwood Pergola and fencing painted white

Exposure does not harm REDWOOD

Residence at Plainfield, N. J. Redwood siding painted white

Redwood, even unpainted, will outlast most paint-protected woods when exposed to the ravages of moisture and severe climatic changes. For this reason Redwood is particularly valuable for all sorts of exterior construction—for pergolas, summer houses, railings, balusters, columns, mouldings and trim, clapboards, shingles and foundation timbers, lattice work and greenhouses.

Residence at Baltimore, Md. Exterior of Redwood Shingles

During growth, Redwood is permeated with a *natural*, odorless preservative which protects it against all forms of fungus rot and decay and against insect activity. Properly seasoned Redwood does not shrink, swell or warp. It provides an admirable painting surface and contains no heavy resinous compounds to discolor paint. Because of its freedom from pitch or other inflammable substances Redwood reduces the fire hazard wherever used.

Residence at Des Moines, Ia. Redwood siding painted white

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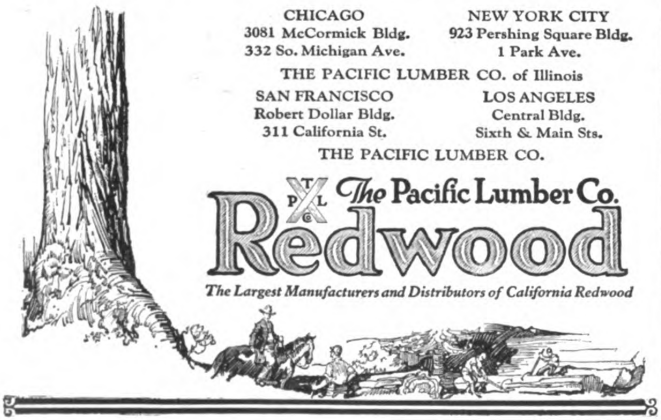

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An example of a draped bed without any foot board. The walls are mauve and the curtains and bed hangings sea green taffeta. Nancy McClelland, decorator

MODEST *and* SELF-ASSERTIVE BEDS

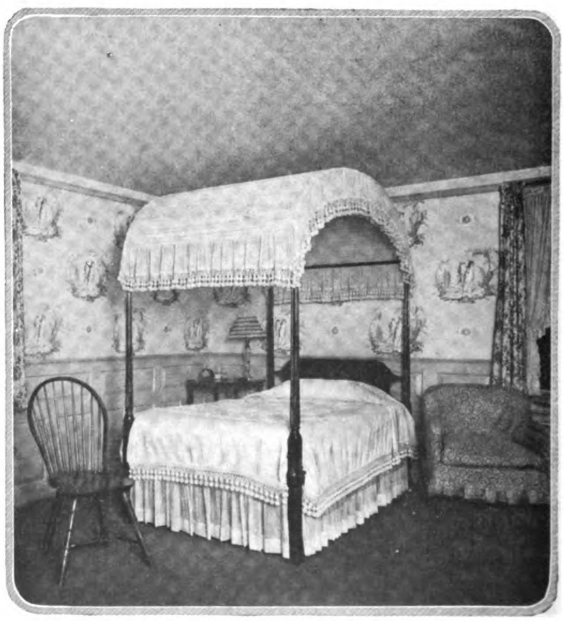
(*Continued from page* 60)

becomes the most convenient of sofas.

For those who do not like the somewhat unconventional appearance of the divan there are various alternatives. There is the day bed which is now made in styles and woods to conform with any scheme of decoration. This is a decorative piece of furniture in itself and when covered with a material to harmonize with the other furnishings gives no suggestion of a bed.

So much for the unobtrusive beds. We must now approach the much vaster subject of the self-assertive beds which are intended to stand in bedrooms that are unequivocally bedrooms. To mention every variety of bed made even within the last four hundred years would be an impossibility. From the floridly carved and gilded Venetian beds of the early 17th Century to the austerely classical couches of the Empire, from the beautifully wrought-iron beds of the Italian Renaissance to the monstrous Victorian machines of brass and mahogany, from the huge Elizabethan four-poster to the slender elegance of the

(*Continued on page* 120)



In a bedroom with figured paper and flowreed chintz window curtains, the bed hangings are white muslin trimmed with an old fashioned ball fringe

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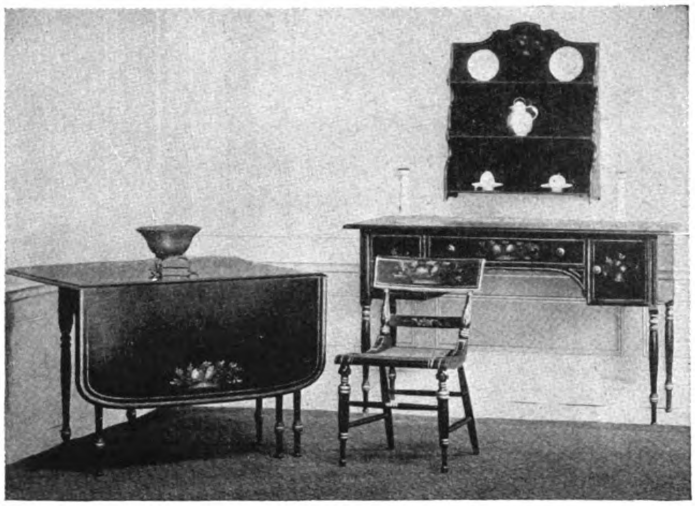
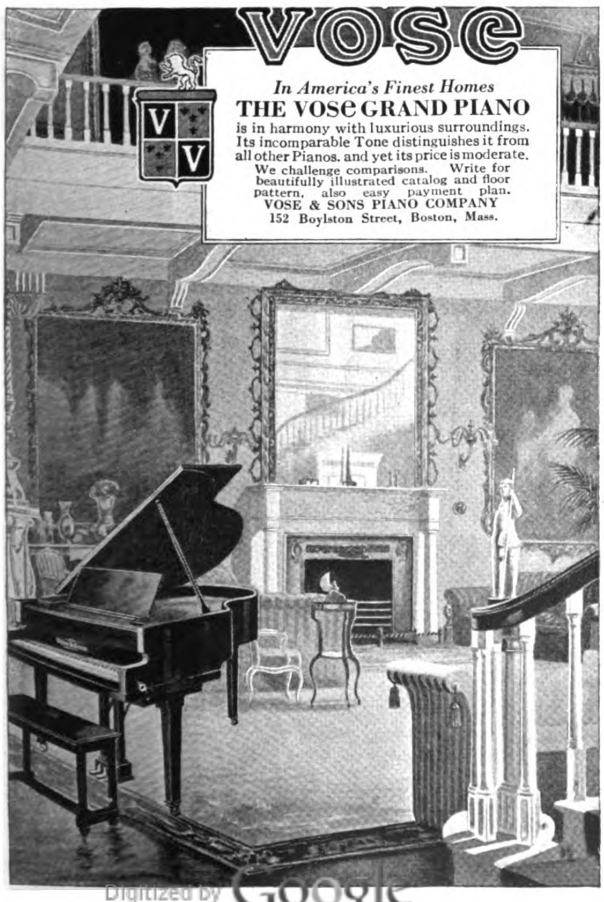


To all true Americans, there is no style of furniture that has the infinite appeal of the Colonial. The table of the Gibson suite is modeled after an old table from Connecticut, and the chair after a piece in the Minneapolis Art Institute. This suite, with its decorated and banded black enamel finish, will lend a quaint distinction to any breakfast room



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An example of the effect of beauty, dignity, solidity and endurance produced by Tudor Stone roof for this residence. Designed by George B. Post & Sons, Architects

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BOSTON PHILADELPHIA CHICAGO

SPINNING CLOTHES CLEAN *and* DRY

(*Continued from page* 114)

Now before we leave this subject of centrifugal dryers, we want to tell you of a more expensive dryer because it is being put on the market now and you should know about it. This is not a washing machine at all. It is simply a dryer. It is meant primarily for large homes where the laundry is voluminous.

After the clothes are washed, they are put "en masse" into this dryer and dried to that degree of dryness desired.

Because this dryer is just meant to dry, because it is a specialist, it is, of course, built amazingly well. There isn't a chance in the world of the spinner getting out of adjustment. It is so built on a gyroscopic plan that it will adjust itself should anything happen to force it out of position. It is expensive . . . . it is the Rolls Royce of centrifugal dryers. Yet not *nearly* as expensive as the dryers which all the newer home laundries have had built into the walls and which slide out like magic.

And, be it remembered that when you buy any of these washers or dryers, insist that there is a drain near the bottom of the drum for attachment to plumbing or bucket for outlet. These machines are all the more satisfactory when attached to the plumbing for the intake and outgo of water is simpler of accomplishment.

An opening around the lid of some of these machines is very expedient, for it admits of a continuous stream of fresh air circulating through the clothes.

So, you can have rinsing, bluing and drying in one set of motions. You can dispense with the wash tub and not have any, if you like, or if you prefer, you can use your tubs.

MODEST *and* SELF-ASSERTIVE BEDS

(*Continued from page* 118)

same kind of bed in Chinese Chippendale or Hepplewhite—there is no end to the different forms which beds have taken throughout the centuries. All that we can do here is to discuss the characteristics of a few of the principal types.

The two main categories into which the self-assertive beds can be divided are these: beds with canopies and hangings, and beds that have none of these things. This division has no historical value—for beds of both types have been made at all periods—but it has a decorative value. The addition of draperies to a bed or even a superstructure for carrying draperies is of vital importance to the decoration of a room. Beds with draperies have been made, as we have said, at all periods. The Empire did not go in for four-posters; but it was not averse to placing its beds under a domed canopy attached to the wall, from which draperies flowed down on either side.

Beds of this type with their falling draperies are inevitably the dominating feature of any room in which they are placed. They are always at their best in large, high rooms, where they seem to be of proportionable dimensions. A small room is dwarfed and stifled by one of these massive pieces of furniture. In a good spacious bedroom, however, nothing can be better. The valanced canopy and the drapery of these beds will be used to set the note of the color scheme. With regard to the bed itself, for most ordinary rooms the lighter 18th Century type of four-poster will generally be found more suitable than the massive earlier types, which require heavy furniture and paneling to go with them. Others will abolish the four-poster altogether and make use, for their effects of drapery, of a canopy attached to the wall above the bed's head.

Of the beds without draperies or superstructures there are, of course, countless models. Among the most elegant of these are the Empire beds, which are distinguished from other types by the fact that they have little or no footboard and a headboard that is not all pronounced. These graceful imitations of Roman couches are coming in today for a second phase of popularity, and English and French beds of the earliest 19th Century are frequently seen at the present time, while the type is often imitated in beds of modern manufacture. Much less common and in many respects more beautiful in design than anything produced in France or England during the Empire period are the beautiful Spanish beds of the same date. Made of mahogany and adorned with a beautiful design of rays, these beds have a solid dignity and originality of design.

THE MATTER *of* PLANT NAMES

FRANK B. MEYER

THE need of employing special scientific names for plants and flowers arises mainly from the desirability of having for a certain plant or flower a name that shall be understood everywhere in the world and from the fact that even in one country, particularly in different parts of that country, a plant may pass under various common names. There is incidentally, for those persons who are acquainted with Latin and Greek, from which the scientific names are derived, the additional advantage that the scientific or botanical name is, in its various parts, descriptive or informative in one way or another. It may be affectation and ridiculous pedantry to use by preference the botanical name when the common name would serve as well, as is amusingly described by the learned T. S. Lindsay, Archdeacon of Dublin, in a neat little book devoted to the subject. He pokes fun at the person who calls an oak *Quercus* and a daisy in the lawn *Bellis perennis* and quotes an old poet who long ago wrote,

"High-sounding words our worthy gardener gets,
And at his club to wondering swains repeats:
He there of *Rhus* and *Rhododendron* speaks,
And *Allium* calls his Onions and Leeks;
Here *Arum*, there *Leontodons* we view,
And *Artemisia* grows where Wormwood grew."

But there are occasions when it is not only desirable but actually necessary to use, in not only writing but also in speech the scientific terms. In pro-

(*Continued on page* 136)

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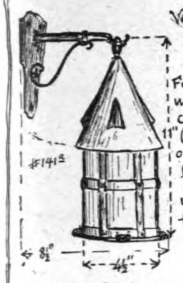

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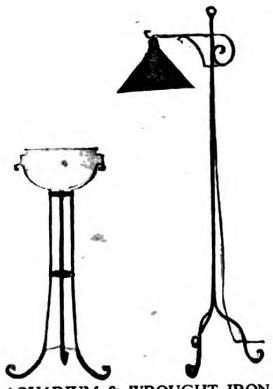

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The corner china closet with its arched and paneled doors is a feature of this hall

Open it reveals a decorative shell top and shelves filled with colorful pieces of china

DECORATIVE CHINA CUPBOARDS

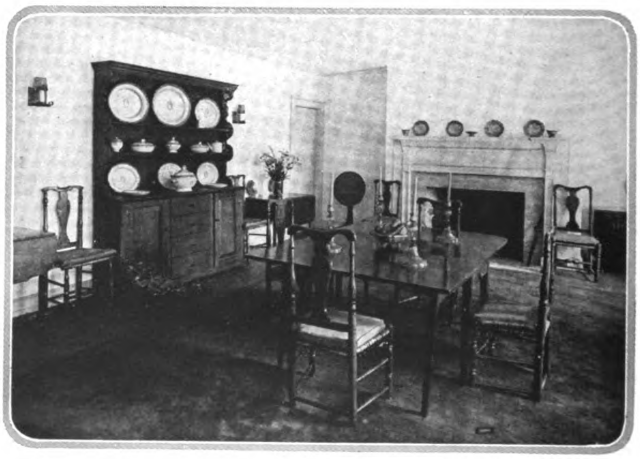
DOROTHY MEAD

IF ONE has a collection of interesting and colorful china there is no reason why some of it should not be shown to advantage. This does not mean that one should clutter up the room with a meaningless display of crockery; but a certain amount used here and there for decorative purposes is both interesting and charming.

The logical place for china is in a cupboard in the dining-room. Interesting small pieces may be put in a hanging cabinet or on the shelves of a hanging bookcase in a living-room or hall, while a row of plates often proves an effective mantel decoration.

The built-in china closet however, is the best place for the display of one's cherished pieces. An interesting effect can be obtained by painting the inside a different color.

Lacking a cupboard of the built-in variety, china can be attractively displayed on the shelves of an open dresser.



Lacking a decorative corner closet, a collection of rare old china or even some modern colorful peasant pieces may be displayed on the shelves of an open dresser

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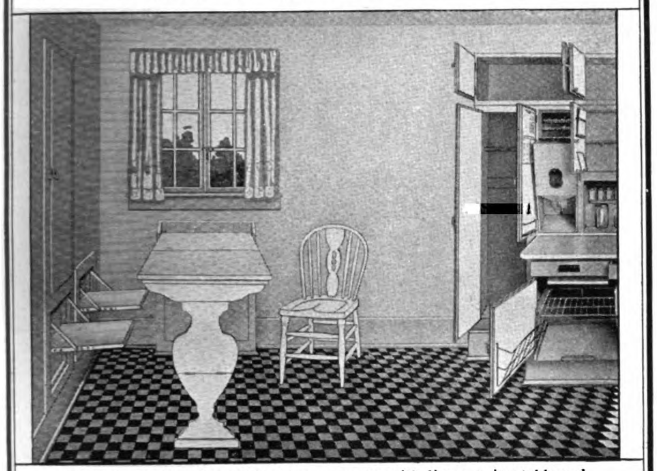
STANDARD KITCHEN UNITS



The Pulmanook can be installed in any corner with disappearing table and two disappearing chairs, as shown above. Also part of Combination 1-X.

An up-to-date kitchen
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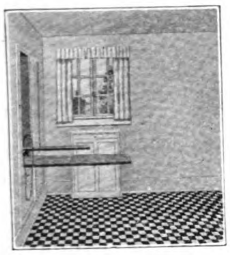
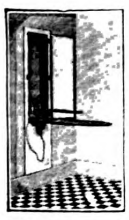


The Pulmanook closed, showing space used for ironing. The ironing board folds away above one of the chairs when not in use

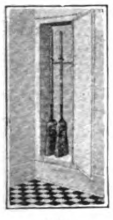
Here is an inviting breakfast corner, with table and seats which fold away during the day. At the right you see the broom closet, dish closets and a part of the Kitchen Maid cabinet—and that whole unit combines more convenience than you ever saw in a few square feet of kitchen wall space.

The Pulmanook can be installed with 4 chairs and table, as shown above, where space is available.

These are only a few of the Kitchen Maid units which put kitchen walls to work. Let us show you all of these space-saving fitments—built with the skill and beauty developed by the cabinet-makers who build Kitchen Maid cabinets. While they save money by saving space in the plan of a new kitchen, their actual cost is no more than the cost of building old-fashioned cupboards. They add beauty, convenience, modern style to your kitchen. Write for the book, illustrating all of these units which may be built-in or set into your new kitchen or your present home. Send for full information today.



The disappearing Ironing Board folds into the wall when not in use. Supplied as a separate unit or as a part of the Pulmanook. Can be installed in new or old homes.



The Broom Closet can be built in or set in any kitchen. It keeps brooms, mops and other cleaning equipment out of the way.

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McCRAY
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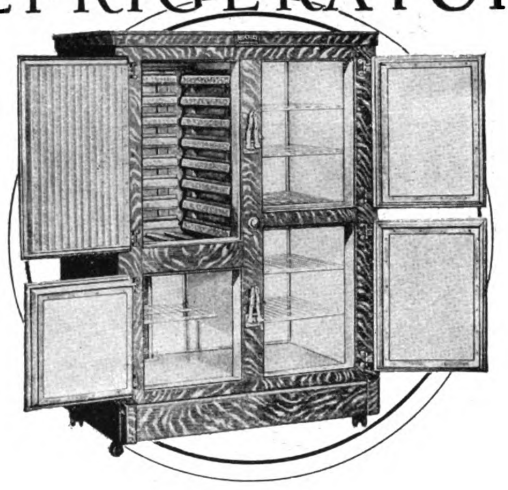

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For residences of every type, imposing town or country houses or for the modest bungalow, there is a McCray refrigerator of suitable size and style.

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A constant current of cold, dry air sweeps through every compartment like a refreshing north breeze, preserving the original freshness and flavors of perishable foods, and keeping every corner of the refrigerator sweet and perfectly dry. This is the result of the patented McCray construction.

The name McCray is recognized as the sterling mark on refrigerators, a distinction won in a third-of-a-century's devotion to the most rigid ideals of quality.

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McCRAY REFRIGERATORS - FOR ALL PURPOSES

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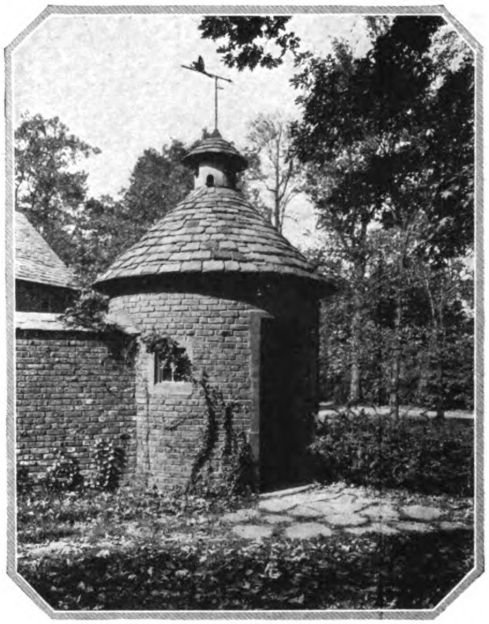

Slate, in graduated courses and variegated colors, is used here effectively to roof a circular garden house and cope a wall. The flagging here is likewise slate

WHEN SLATE COMES INTO ITS OWN

(*Continued from page* 82)

slate into its dense, compact form. The original clay has been completely altered by geologic forces, the resulting slate consisting chiefly of quartz, mica and chlorite, three of the most stable, insolvable and permanent of minerals."

Looking considerably back of the 1880's, when slate was used as thin as it could be split, early builders made more vigorous uses of it. One instance, seen in one of our illustrations, is the type of house represented by the ancient inn at Tintagel, in Cornwall, built entirely of slate—walls, chimneys and roof. Some of the oldest slate quarries in the world are in Cornwall and in Wales.

Slates were used to cover old castles in North Wales in the 12th Century. It was a local material, and its use as a building as well as a roofing material came quite naturally to the men of

(*Continued on page* 130)

In addition to its use in the roofs of this group, slate has been made to form the circular ledge of the pigeon runway on the tower

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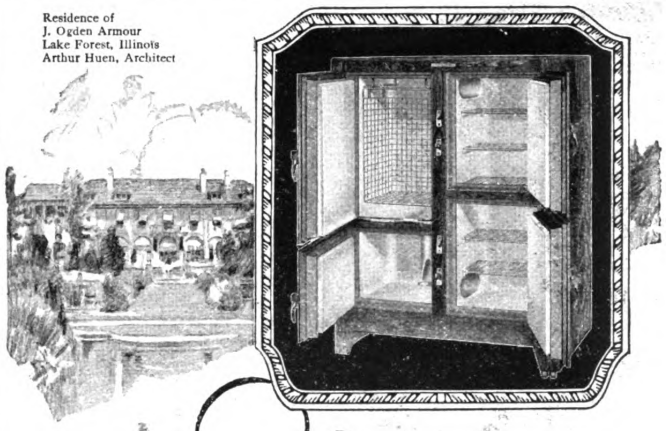

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Glistening white compartments of solid, seamless porcelain, 1¼" thick—safelike walls over five inches thick, heavily insulated with pure cork and perfect circulation and purification of cold dry air, maintain the contents of the Jewett in cold, clean, preservation always.

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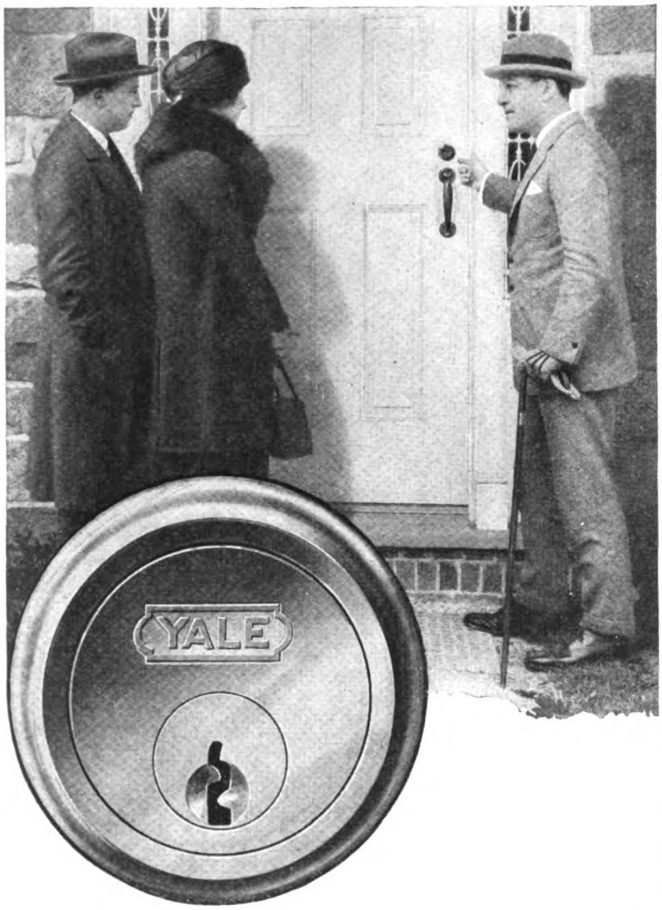

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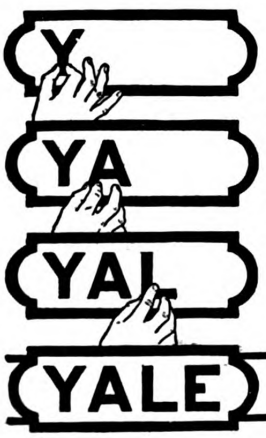

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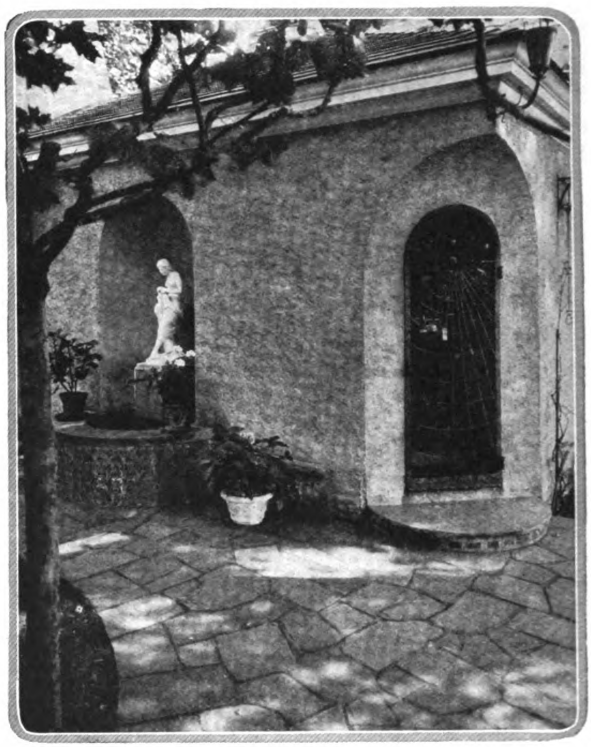

The slate flagging is here laid in a random pattern. Trimmed to a definite shape it serves also as a tread for the semi-circular step and for the pool coping at the niche

WHEN SLATE COMES INTO ITS OWN

(*Continued from page* 126)

Wales and Cornwall, whose unfamiliarity with advanced methods of working slate resulted in the picturesquely rugged technique of the old inn at Tintagel.

A building of this type is practically imperishable, because slate is naturally resistant to weathering. At Bradford-on-Avon, Wiltshire, England, stands a slate-roofed Saxon chapel which was built in the 8th Century, so that twelve hundred years of exposure to all kinds of weather have provided a rigorous test, and find the slates today still in good condition.

It is in the Old World, where slate was used as a structural material centuries ago, that suggestions are to be found for its more varied uses in this country today.

Heavy slate, set in cement, makes a floor of unusual character and distinguished color range—admirable for an entrance hall, or for a terrace, loggia or sun porch. It is equally adaptable for garden walls, and for much of the incidental architecture of a garden. If the garden is informal, retaining walls, steps, and copings, benches and pergola posts, as well as the walks can be made of heavy slate, split in slabs from one to two inches thick, with roughly squared edges. In a formal garden, carved slate finials and copings can be used effectively making the most of the natural coloring.

Architecturally there is much that slate can add, both inside and outside the house and the country house architects in England have been doing interesting things with it for some time. Used for chimney caps, for threshholds and lintels, for copings, for window sills and window heads, slate combines most harmoniously with any natural ledge stone, with brick or with stucco, or with any combination of these materials.

Indoors, the floor has been mentioned, and slate will also be found a material of unsuspected possibilities for hearths and mantels. In these new-old uses of slate, however, it should be apparent that the user must have very much the same sympathetic feeling that is required to successfully use natural stone. Slate can be worked down to a surface as smooth and even as marble, in which form it is found in laundries, kitchens and shower-bath enclosures, and for varied purposes in hospitals. It is very frequently used for sanitary bases, and in these uses it has been chosen for service rather than for beauty.

The beauty of slate is most apparent when it is most nearly in the form in which it was taken from the quarry. From the purely esthetic point of view, also, slate is monotonous and uninteresting unless the architect makes the most of its natural range of color, as is now the familiar custom in selecting the slates for a roof.

An instructive illustration of the ideal use of slate is seen in the old inn at Tintagel, and while little detail is visible in our reproduction from the water-color drawing, there is character and true feeling for the material in every line of the building, in every contour and profile.

Architect and layman alike will recognize at once the vigorous quality of craftsmanship and the indigenous structural quality expressed in this ancient building. Certainly it was the result of no schools or theories, a monument to no artificial cult of craftsmanship.

It was built entirely of slate because slate was the material most readily at the hands of the builders. The actual fashioning of the pieces and the technique of laying them up in masonry walls and

(*Continued on page* 132)

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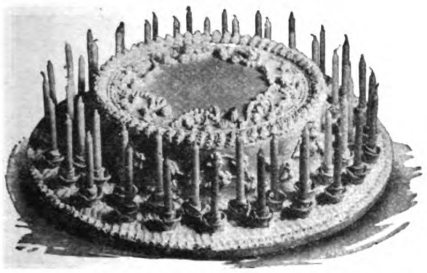

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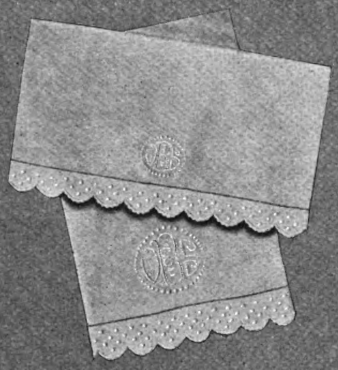

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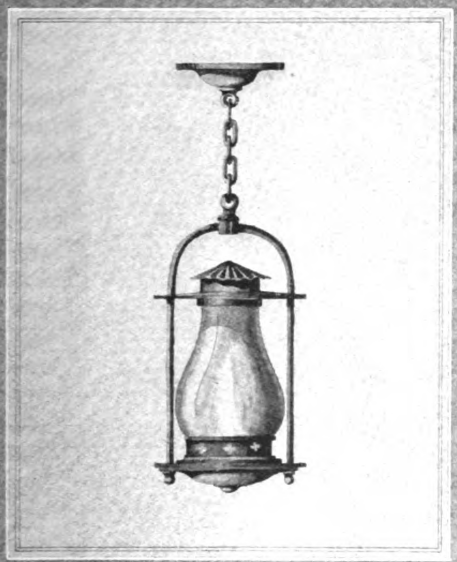

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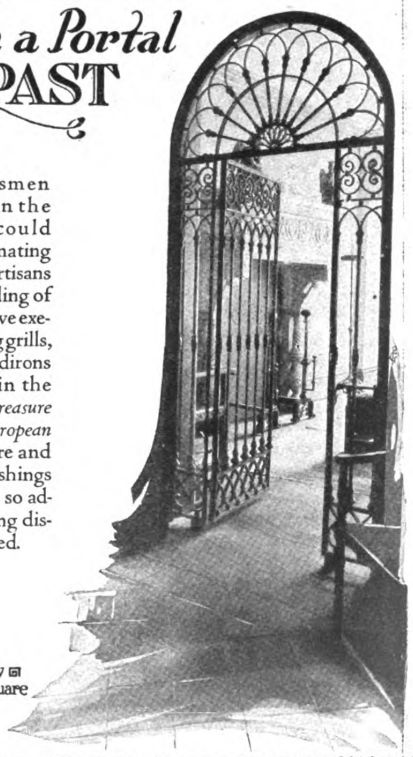

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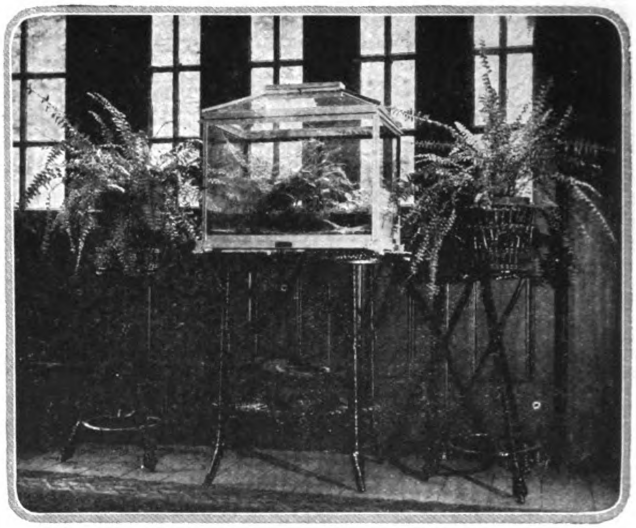

Because of its simple design this aqua-terrarium can be nicely fitted into the decorative scheme. It contains both fish and amphibians, as well as small tropical plants

A GARDEN AQUARIUM

A. T. DYE

THERE has been a long-felt want for a suitable receptacle in which to keep goldfish, one in which they will show to advantage and which will in addition be an article of adornment to the home. The conventional fish globe and the more recent derivation of it, the finely blown glass bowl (those instruments of torture to fish) soon become unsightly and it is only a matter of time when they are discarded.

An entirely new ornament for the home has been designed and is known to the naturalist world as an aqua-terrarium. To the unitiated it is a glass-enclosed water garden, combining as it does the beauties of the home aquarium with the added attraction of living terrestrial plants such as palms, ferns, mosses and others which are usually kept in the house. Its appearance suggests a miniature green house and such is its purpose, for in it the terrestrial as well as the aquatic plants will thrive the year round without regard to season. The system of ventilation and drainage employed in its construction insures the hearty growth of all terrestrial plant life. In the aquarium section a "balanced" aquarium may be established by stocking it with a sufficient number of growing aquatic plants to the size and number of fish. Once established the water need never be changed.

Its usefulness as a decoration for the home was discovered quite by accident. As the life history of many reptiles and amphibians, which live part of the time on land and part of the time in water, is practically unknown, these aqua-terrariums were designed to reproduce the natural habitat of these creatures so that their breeding habits might be studied with ease. In setting up aqua-terrariums for this purpose it was found that very artistic effects were obtained with little effort. The outcome of further developments along this line is shown in the model pictured here.

This aqua-terrarium is particularly adapted to the sun parlor and conservatory. One may observe the growth of terrestrial and aquatic flora and fauna even at night for there is an electric light bulb hidden in the skylight at the top.

WHEN SLATE COMES INTO ITS OWN

(*Continued from page* 130)

chimneys no doubt followed the methods that had been used by the earliest Cornish natives, in houses far more ancient than this venerable tavern.

There is, of course, no important purpose served by the use of a special building material if it be used unintelligently or if it be used in such a way that its special beauties of most interesting characteristics be lost in the process. The use of slate as a building material may want a little experimentation and demostration, but this stage of its development should not be protracted. Slate is neither a difficult material to secure, nor a difficult one to work. There are quarries in Maine, Vermont, Pennsylvania, Virginia, Georgia, New York, New Jersey, and in the West, the greatest quarries for structural purposes being in Pennsylvania. While slate is a fine-grained and very compact stone, it may be split and shaped readily, and it is not difficult to carve.

Slate can add a distinctly new element of charm to the country house, when there is a more full-grown appreciation of its many structural possibilities. This appreciation we feel safe in predicting as being close at hand, and await with interest the new applications, by American architects, of a material which the builders of certain parts of England and the Continent used with ready familiarity and lasting effect twelve centuries and more ago.

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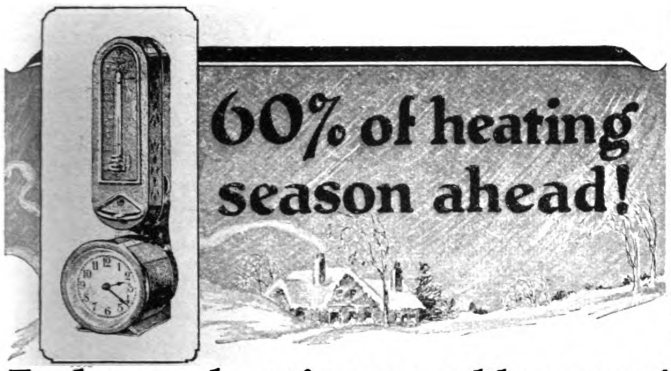

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Architect

It makes stucco walls absolutely damp-proof

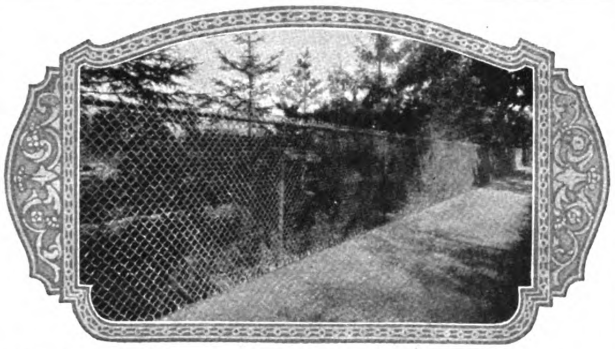
BAY STATE Brick and Cement Coating is the ideal finish for walls of stucco or concrete. Driving rain cannot work through a Bay State coated house. For Bay State Brick and Cement Coating creeps into the porous concrete and seals it—permanently.

Bay State Brick and Cement Coating is made by a secret formula. This super-coating comes in a complete range of tints and in pure rich white. Send for samples and color-chart.

Our new booklet No. 4, shows many beautiful Bay State coated homes. It's free. Write to-day.

Wadsworth, Holland & Co., Inc.
Brookline BOSTON *Jacksonville*

BAY STATE
Brick & Cement Coating



Life-Time Property Protection
with no upkeep costs——

Cyclone Fence sets your property aside for your exclusive use and enjoyment. It beautifies while it protects. Reduces the cost of caring for grounds and permanently ends the depredations of vandals, trespassers, etc.

RUST PROOF

Cyclone Fence is the rust proof metal fence. The new and exclusive Cyclone process, Heavily Hot Dip, Zinc-Coated Chain Link Fabric AFTER Weaving, provides a perfect armor against rust. Where other metal fence requires annual painting and attention, Cyclone Fence does not. And, it will last many years longer than ordinary fence.

Cyclone Service insures the correct solution of any fencing problem. Our experts will gladly study your requirements, make recommendations and furnish estimates of cost. Write nearest offices, Dept. 51.

CYCLONE FENCE COMPANY

The "Red Tag" The Mark of Quality

Waukegan, Ill. Cleveland, Ohio Newark, N. J.
Fort Worth, Texas Oakland, Cal. (Standard Fence Co.)
Portland, Ore. (Northwest Fence and Wire Works)

CYCLONE FENCE
Wire or Iron, Built for Any Purpose

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American Housewives Today Enjoy What Martha Washington Could Not

NO AMERICAN home ever offered a more democratic yet distinguished hospitality to its guests—native and foreign—than Mount Vernon when Dame Washington was its mistress.

GREAT men and great ladies, aristocrats and commoners, were everyday visitors; grand balls and other affairs were very frequent events. For the Washington mansion was the hub of the political and social life of the day.

WITH the many demands for her attention, how Martha Washington would have welcomed the labor-saving helps of modern homekeeping! For one thing, they would have saved her concern over the increasing dullness of her prized mahogany and other furniture—a dullness which grew in spite of a tedious rubbing, rubbing, rubbing with the beeswax of her time.

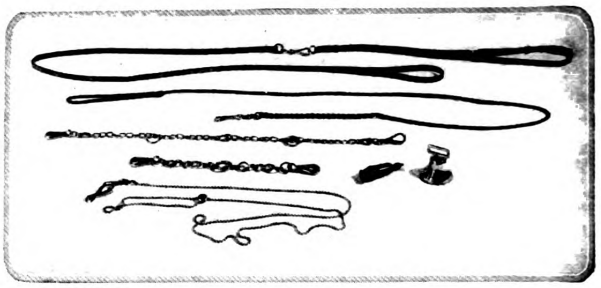
TO THE modern hostess, Liquid Veneer Polish means a simple and easy way to care for piano, furniture and woodwork—restoring to or preserving in them the original beauties of finish, grain and coloring.

AS PROOF of its merit, we offer a free trial bottle; and with it we give a rare print (7 in. x 10 in. suitable for framing) of Martha Washington for 10c to pay postage and packing.

BUFFALO SPECIALTY CO.
388 Ellicott Street
BUFFALO, N. Y.

Reliable hardware, drug, grocery, paint and house furnishing stores recommend

LIQUID VENEER
One of a Family of Quality Polishing Products



Beginning at the top, these excellent dog accessories are: Flat tan leather leash and slip-over choke collar, small $3.75, medium $4.75, large $6.25. Round tan leather leash with chain end, medium $2.25. Light weight, 19" bench chain, $2.25. Small dog coupling chain, $1.75. Toy dog steel beaded leash, pearl silver finish, $3.25. Sweet toned collar bell. nickel, $1.25. Call whistle, $1.00

WHERE THE DOG FITS IN

ROBERT S. LEMMON

IF you go back a few aeons in the world's history you will come upon a rather interesting fact. when man's abode was still in the semi-cave stage its owner possessed a dog. Not a pedigreed one, of course, nor even an animal of thoughtfully selected lineage; but a dog for all that, a four-footed, two-fisted canine about as crude as its master's mighty club.

Now, it was more than mere chance that led Old Bill Stonehatchet to possess this primordial Fido of his. He did it with purpose aforethought, for he knew that a good dog would assist him in the pursuit of food on the hoof, in protecting Mrs. S. and the children from encroachment of trespassing dinosaurs and hostile neighbors, and, for all we know, would afford a sort of amusement in the idle hours when war and hunting faded into a comparative background.

The significance of these facts in the 20th Century is clear enough; they simply go to show that a dog has fitted into the home picture through thousands of years. There is abundant justification for the belief that a dogless home today misses one of its most appropriate adjuncts, just as it did ages ago.

A good many people hesitate to add a canine member to the family because they have had little or no experience in dog keeping and do not realize what a really simple matter it is. Selection, general care and training are to them fraught with all the difficulties of the unknown.

As a matter of fact, the ghosts of all three of these subjects may be laid with four words: "Use your common sense." That's all there is to it—just the ordinary garden variety of brains. Thus equipped you can go ahead with no misgivings whatever.

As intimated in these pages last month, the only kind of dog to buy is one that comes from a reliable kennel that has a reputation for square dealing to uphold. Perhaps in no other class of livestock is there greater opportunity for the dishonest breeder to foist an inferior animal on the inexperienced customer, so you will do well to avoid the fly-by-night dog seller no matter how attractive his offerings may appear.

The general principles of successful dog handling and training are three: be calm, be firm, be just. Excitement in voice or manner is unnecessary, unpleasant and defeats its purpose by confusing the dog and lessening the respect in which he should hold you as a wholly superior deity.

Be self-contained, then, in all your serious handling of your dog, and once you give an order that you are sure he understands *insist upon immediate and*

(*Continued on page* 136)

The tailor-made kersey blanket in green and blue plaid, 10" from neck to tail, is $5.25: 14", $6.25; 16", $7.75; 20", $10.25. Round tan leather studded collar with lock tongue buckle, ring and name plate, 19"-25", $4.75. Round tan slip collar, 21"-25", $5.25. Very small round red leather collar, $2.25

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Guaranteed Floorings

The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trade-mark is for your protection. Look for it on the flooring you use. **MFMA**

If you but knew what's in this book

It would make your home more beautiful — help you conform the decorative scheme of each room to the modern style — open new and delightful possibilities of harmonizing your floors with your walls and woodwork, furniture and tapestries.

With Maple, Beech or Birch flooring, you can have a floor of "captive sunlight" — or a floor as dark as twilight — a conservative color, or a color which fits the requirements of the ultra modern school of interior decoration.

All the possibilities are interestingly illustrated in "COLOR HARMONY IN FLOORS" — ask your architect or retail lumber dealer, or write us and receive a copy with our compliments.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1076 Stock Exchange Building, *Chicago*

Floor *with* Maple
Beech *or* Birch

The Sheraton

CHARMING chandeliers and brackets—the work of skilled designers and craftsmen of long experience—can now be obtained at very moderate prices.

On the lighting equipment of the home depends, to a greater extent that most people realize, the effectiveness of the interior decorations and furnishings.

Wisely chosen, your chandeliers and brackets give to the rooms in which you live and entertain your friends a charm that will be a source of satisfaction to you.

In our brochure "Distinctive Designs for Home Lighting" you will find illustrations of Sheraton chandeliers and brackets suitable for each room in the home—a helpful booklet to have whether you are planning a new house, refurnishing an old one, or merely modernizing one or two rooms. We will gladly mail you a copy on request.

BEARDSLEE CHANDELIER MFG. CO.
222 South Jefferson Street
CHICAGO

TRADE MARK *Look for this trademark on the lighting equipment you buy. It is your guarantee of Quality.*

"Notice the Lighting Equipment"

Tobey-made Furniture

THIS chest of drawers is part of the new Puritan suite — simple in its Jacobean design — made in Tobey Shops of solid Cuban mahogany. Exhibited exclusively in our New York and Chicago stores. Send for brochure.

The Tobey Furniture Company
Wabash Avenue, CHICAGO
Fifth Avenue, NEW YORK

16 Models to fit any type of Hot Water, Hot Air or Steam Furnace; any type of coal or wood heater or cook stove.

New Way to Heat Your Home

Installed in Your Present Furnace— Does Away With Dirty Coal Forever!

B. M. OLIVER, the heating expert, has invented a new kind of fuel that does away with coal and wood forever in any type of furnace.

Three Times the Heat of Coal

Mr. Oliver's invention provides an inexpensive, simple, fool-proof and absolutely safe Burner—that is easily within the reach of every family. His device combines 95% air with 5% oil, the cheapest fuel there is — *three times the heat of coal.*

No Expensive Equipment

No noisy motors, no electrical connections, no moving parts. Yet this simple device maintains any desired heat in your home—automatically—in the coldest winter weather. It is installed without any change whatever to your furnace and will outlive the furnace itself.

Perfect Heat Guaranteed

The performance of the new oil Burner has been so thoroughly tested and proved in over 150,000 homes that Mr. Oliver gives any one the opportunity of using his invention under an extraordinary guarantee of complete satisfaction.

Low Introductory Offer

Tear out, fill in and mail the coupon below for full description and prices. By mailing coupon at once you will be entitled to the low introductory price offer whether you buy now or later.

OLIVER OIL-GAS BURNER

OLIVER OIL-GAS BURNER CO.
B-96 OLIVER BUILDING,
SAINT LOUIS, MISSOURI
Oldest and Largest Manufacturers of Oil-Gas Burners in the World
Canadian Distributor, B-96 Oliver Building, Toronto, Ont

DISTRIBUTORS and AGENTS
An established demand provides distributors with extraordinary opportunity for an extremely attractive income. Write or wire for full particulars.

OLIVER OIL-GAS BURNER CO.
B-96 Oliver Building, Saint Louis, Mo.
Gentlemen—Send me your Free book "New Kind of Heat" and your Special, Low Price Introductory Offer. I am interested in burner for a
☐ Coal Range ☐ Heating Stove ☐ Furnace
Specify whether steam, hot air or hot water
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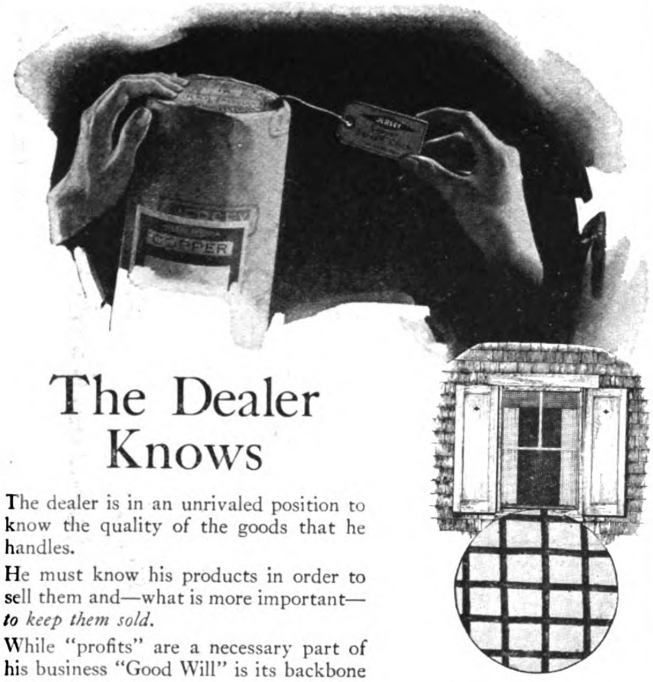


The Dealer Knows

The dealer is in an unrivaled position to know the quality of the goods that he handles.

He must know his products in order to sell them and—what is more important—*to keep them sold.*

While "profits" are a necessary part of his business "Good Will" is its backbone and he knows it.

Remember that a dealer is a *buyer* as well as a *seller.* And that the goods he buys from the manufacturer or jobber he must scrutinize and weigh upon the basis of *your needs.*

In this connection the following extracts from a few of many letters written us by Jersey dealers will interest you—

Priestley Hardware Co., Princeton, Ill.

"We want you to know that in our opinion Jersey Insect Screen Cloth is by far the best screen wire we have ever sold and we look forward to a large increase in the demand for it next year."

Daum & Helm Hardware Co., N. S., Pittsburgh, Pa.

"We have handled Jersey Copper Screen Cloth for the past seven years and have found it far superior to any other kind of window cloth and feel we are giving the trade good advice when we recommend the use of it for windows and doors."

Matlack, Kern and Co., Philadelphia, Pa.

"The aim of our firm is to sell only 'quality' merchandise and this is the reason that for several years we have sold only Jersey Copper Insect Screen Cloth. We believe it to be the best on the market."

Go to your hardware merchant—ask him about Jersey Copper Insect Screen Cloth. If he does not carry it write us and we will send you samples, an interesting booklet and tell you how you can get it.

The New Jersey Wire Cloth Company

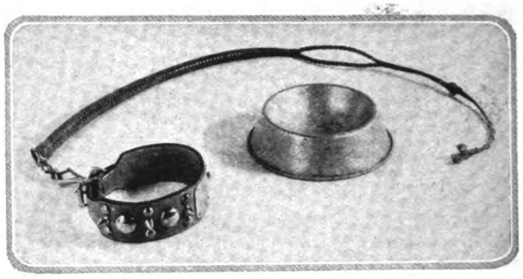
628 South Broad Street Trenton, N. J.

Copper Screen Cloth (enlarged 3¾ diameters) made by The New Jersey Wire Cloth Company which has been subjected to the action of salt air for more than twelve years.

JERSEY

Copper Screen Cloth

Made of Copper 99.8% Pure



Tan harness leather spiked collar for bulldogs, 2″ wide by 19″, 21″ or 23″ long, $5.75. Combination heavy braided leash and whip, 36″, $3.75. Non-upsetting food or water bowl of zinc, 7¼″ across base, $1.50

WHERE THE DOG FITS IN

(*Contined from page* 134)

complete obedience. Provided your command is within reason there is no justification for compliance not following promptly. Let your words go unheeded even once, and you give your dog an idea that he will be sure to utilize in the near future. If he thinks he can "get away with" anything, don't imagine for an instant that he will let the opportunity go by without a trial. Besides, the dog that obeys only when he happens to feel like it is one of the world's most violent exasperations.

Justice is essential on practical as well as humanitarian grounds. You should no more punish a dog severely for unwittingly doing that which he should not do than you would a child. It is only the wilful disobedience that merits more of a reprimand than a sharp word or two.

It is seldom possible to give a dog the elementary education necessary to fit him for household life by the moral suasion system alone. You do not need to be brutal—far from it; but now and then a moderate application of the rod is virtually a necessity if the dog is to be unspoiled. Two or three sharp cuts with a switch or light whip, so long as they are not delivered around the culprit's head, will have a salutary effect without risk of injury to either body or spirit. Of course, they must be so tempered as to fit the crime—that is where your sense of justice will come in.

Above all, *never lose your temper, whatever the provocation.* Such a blunder would seriously impair your dog's respect for you, which is a condition of much greater import than the inexperienced might imagine.

Your personal questions on matters pertaining to dog selection, purchasing and care will be gladly answered by the Readers' Service of The Dog Mart, House & Garden, 19 West 44th Street, New York City. In writing, please be as specific as possible. The Dog Mart does not itself undertake to purchase dogs, but will be glad to forward the addresses of reliable kennels which specialize in particular breeds.

The accessories which illustrate the foregoing article may be ordered through the Shopping Department of House & Garden, 19 West 44th Street, New York City. The prices quoted include service charge.

THE MATTER *of* PLANT NAMES

(*Continued on page* 120)

nouncing these names it is desirable, as in social practices generally, to be in fashion. A brief statement of the more important rules that guide English speaking people in pronouncing these words of Greek or Latin origin may be of service. Comfort may be derived from the fact that absolute uniformity does not exist and the main rule is only that in general the names are spoken as are common English words similar to them in their different parts.

Before *e* or *i* (or *y*) the letters *c* and *g* sound as in "receive," "city," "generation" and "gist," so that *racemosus* is spoken as though there were an *s* in place of the *c*. But *ch* is always taken as the equivalent of *k*, even before *e* or *i*, as in *Cheiranthus;* "spinach" is not of the class of words here being considered and is not even of Latin origin. Final *es*, as in *Abies*, is made to sound like "ease." Before a vowel *ci*, *si* and *ti* all are equivalent to *sh* of ordinary English words, with a little of the sound of the *i* retained, as in *Artemisis*. After a vowel and before another vowel *i* has the effect of consonant *y*, as in *Buddleia*. Of a diphthong it is regularly only the second vowel that is sounded, as in *coerulea* or *caerulea*, and *Paeonia*, which in the anglicized form is even spelled without the *a;* but to *oi* is assigned the sound found in "boisterous;" the British family name Veitch, found in one form or another in the names of plants, is pronounced as it is in England, with the *ei* given the sound found in "weird." The great exception to the rule for diphthongs is that *au* has the pronunciation familiar in "Australia."

Concerning the so-called length of single vowels there is less certainty. Usually the vowel is long if it receives accent, as in "Lonicèra." But in this word, formed from a modern name, the accent is more frequently placed upon the syllable having the *i* and then the *e* is sounded shorter. Euphony, however, sometimes sanctions a long quantity in an unstressed syllable as in *coerulea* and as in final *es* cited above. A vowel is short before another vowel, as in *roses*, unless it be the result of the reduction from a diphthong, as in "peony" or "althea." Before two consonants the vowel is short, as in *cercidiphyllum.*

Accent falls upon the syllable next the last if it has a long vowel or a vowel followed by two consonants; otherwise it falls upon the syllable third from the end of the word.

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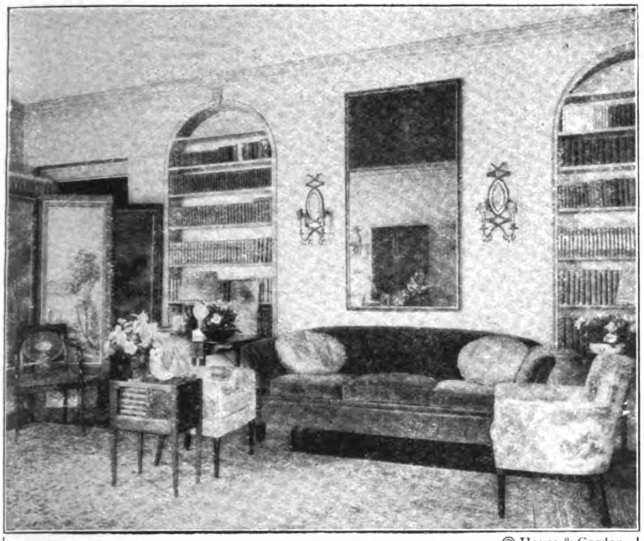

© House & Garden

Do You Like to Live in Your Living Room?

That's what it's for, you know, to live in. Not just to look at. That's why you want a color scheme that invites you to linger there, that satisfies your subconscious sense of harmony. That's why you want chairs and couches that are comfortable to sit on, and arranged in friendly groupings. That's why you want lamps well placed behind the chairs—and books within easy reach—and little tables convenient to hold the teacups.

Of yes, it's an art. It needs more than good taste or a long purse. It needs *experience*. That's what few householders can have. And what House & Garden has nothing else more than. That, in fact, is the whole reason for our Information Service. Use it—not only for your living room, but for every room in the house.

There's no charge for our advice, of course—except your intelligent co-operation in giving us all the information that may be helpful. If it's a color scheme you ask about, tell us all about the room and its lighting, and any furniture and hangings you may already have. If it's furniture grouping, send a plan of the room and the size of the pieces to fit into it.

If it's a new lamp that you want, or a chair, or a table, tell us where it is to go, and what it has to go against. If it's curtains, describe the windows and the color of your walls and rugs. If it's—well, whatever it is, put yourself in our place, tell us what you think we'll need to know, and help yourself by helping us to help you! Write to the

Information Service

HOUSE & GARDEN

19 West 44th St. New York City

RICHARDS-WILCOX MFG. TRADE MARK

This house "the most perfect in America" is now being featured in the motion picture film "The Great Idea." Watch for it!

Make Yours a Perfect House, Too

When Mr. C. A. Rehm, of Glen Ellyn, Illinois, set out to build the most perfect house in America, he determined to provide it with the most modern conveniences obtainable. Therefore it's not surprising that among the many notable features which distinguish this model home are to be found such ***R-W*** innovations as—

AIR-WAY

Multifold Window Hardware

Air-Way equipped windows slide and fold inside without the slighest interference from either screens or draperies. They may be thrown wide open on sunny days, or sealed tight against the weather when it storms. Ideal for sun rooms and sleeping porches, as well as for all other rooms.

Slidetite

Garage Door Hardware

Garage doors hung on ***Slidetite*** slide and fold inside, flat against the wall, leaving a wide, unobstructed opening. The doors move smoothly, with little effort, and cannot possibly blow shut on windy days. ***Slidetite*** equipped doors fit tight and snug, and are absolutely weather-proof.

R-W Vanishing Door Hardware

When hung on ***R-W Vanishing Door Hardware,*** the door to any room-closet or pantry disappears easily and silently into the wall. The adjustable ball-bearing hangers prevent sticking, and thus avoid annoyance and after-expense. Vanishing doors not only insure greater privacy but vastly improve the appearance of both rooms and doorways.

Before building a new house, or remodeling the old one, write to Dept. M for literature describing R-W hardware for the modern home. Most hardware and lumber dealers sell R-W hardware or will order it for you from our nearest branch.

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

Philadelphia Chicago Kansas City New York Indianapolis Los Angeles
Minneapolis Boston Omaha St. Louis Cleveland San Francisco

RICHARDS-WILCOX CANADIAN CO., Ltd.
Winnipeg LONDON, ONT. Montreal

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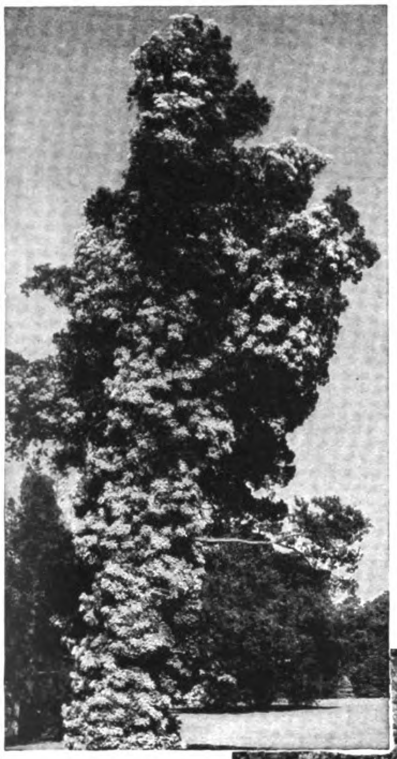
TWO VINES OF RARE BEAUTY



Climbing Hydrangea

(*Schizophragma hydrangeoides*)

Wonderfully effective. It climbs up tree trunks and covers stone, brick or stucco walls, with dense, handsome, bright green foliage from early spring to late fall and with great showy clusters of white blossoms, resembling Hydrangea, in midsummer. Clinging like Ivy, it will eventually reach a height of 30 feet or more. Grows well in partially shaded places; vigorous and unusually free from pests and diseases.

Special Introductory Offer. Strong pot-grown plants, $1.00 each 3 for $2.50

Chinese Fleecevine

(*Polygonum Auberti*)

Quick-growing, free-blooming, unusually hardy and reliable under all conditions, this ornamental climber from Western China twines about any form of support, growing with great rapidity to a height of 25 feet and covering a large space. Covered in September with graceful sprays of snowy white flowers. Follows and is better than Clematis paniculata. Clean, healthy foliage, attractive all season.

Special Introductory Offer. Strong plants, 75 cts. each, 4 for $2.50

Free —Elliott's Spring Nursery Book—a complete guide to Hardy Flowers, Tree Shrubs, Evergreens, Roses and Bulbs for spring planting, with full directions and hundreds of interesting suggestions for beautifying home and grounds. Write today

ELLIOTT NURSERY CO.

Established 1889

541 Magee Bldg. Pittsburgh, Pa.

This small Yew arbor for an occasional seat is set against a background of fruit trees in an English orchard

THE CLIPPED BOWERS *of* ENGLAND

(*Continued from page 75*)

The principle of clipping plants to useful and convenient shapes is the same with hedges as it is with arbors, only we have been accustomed here for such a long time to shear these enclosures that we do it now as a matter of course. We do it continually in gardens where it would not occur to us to cut and train small trees into shelters. A small architectural structure has been a simpler way than the naturalistic to get shade and seclusion, but a wall, fence or lattice has not always been a simpler matter (at least not always a less expensive matter) than a hedge. While Privet and Hawthorn and Arborvitae might be planted in rows along some out-of-the-way boundary and allowed there to grow naturally and without even a clipping, such an uncut course could not be pursued in a garden, where space is at a premium, and where we want particularly to find neatness and regularity. The clipping of garden hedges is therefore the intelligent thing to do; likewise the trimming of evergreen edgings. We might, and very often do, make edgings of stone, brick or tile, just as we build walls and fences instead of planting hedges; but the use of plants for both purposes is so soft and delightful in its effect, furnishes backgrounds and borders so pleasantly green, that when we have patience and a particular fondness for plants in those places as against inanimate forms we make the choice as easily as if we were choosing between a white or a tan interior.

If we happen to like the sheer surface of clipped plants for our garden much more than something of wood or brick or stone, then there is no reason why we shouldn't indulge one personal preference to the further extent of making arbors of square-cut foliage. If we consider the essential habits of the plants we use, and if we avoid distorting them to the point of absurdity, we will get something quite as satisfying in every way as a bit of good architecture.

We will have our difficulties. We will find, if we don't already know, that even some of our hardiest evergreens winter-kill in this climate of ours. For it is a climate that thinks nothing of freezing up tight one hour and thawing out the next, then freezing up tight again. Under such a treatment the sturdiest young Hemlocks occasionally succumb. Perhaps that would not be too serious a disaster if the tree stood alone. Such a one could be replaced, and if the new one were smaller at first, or of a slightly different shape than its predecessor, the effect would not necessarily be bad. But consider the case of a single tree dying out of a group that forms a straight-sided, flat-topped, smoothly clipped arbor, such as the one shown at the top of page 74. Here the individual tree is merged into the mass. Through clipping and training and the intertwining of their branches the trees in the group have become almost a unit. Now one is dead. It is easy enough to take it out, but it is something else again to fill the gap and make a not too glaring patch. Of course, it can be done, but the whole incident is something against which precautions might very wisely be taken.

If an arbor is to be made of evergreens (the type of plants susceptible to alternate freezing and thawing) it should be protected from too much sun in winter and from the prevailing winds. Until the trees have become well established they should be given the additional winter protection of some straw, boughs or brush.

There is not a great choice of material among the evergreens. Hemlock and Pyramidal Arborvitae occur to me now as the only ones entirely suitable. Their foliage is finely cut and tight, and when it is sheared it shapes up nicely into a smooth flat surface. It is heartbreaking to be denied Yew, the plant that is more responsible than any other for the clipped bowers of England—dark, rich and lustrous. Hemlock, however, is our most similar substitute, and a remarkably fine one.

For hedges we have a few broad-leaf evergreens that will submit nicely to clipping—Box, Evergreen Privet, Pyracantha, and Japanese Holly; but for arbors, with their height and bulk, we have nothing that will thrive beyond the gentle climates of the far South and the lower Coast. The English arbors of Holly and Portugal Laurel would be a hopeless risk here.

Among the deciduous shrubs and shrubby trees there are a number which answer the purpose of arbor-making;

(*Continued on page 140*)

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HENDERSON'S FAMOUS TESTED SEEDS

New 1924 SEED CATALOGUE

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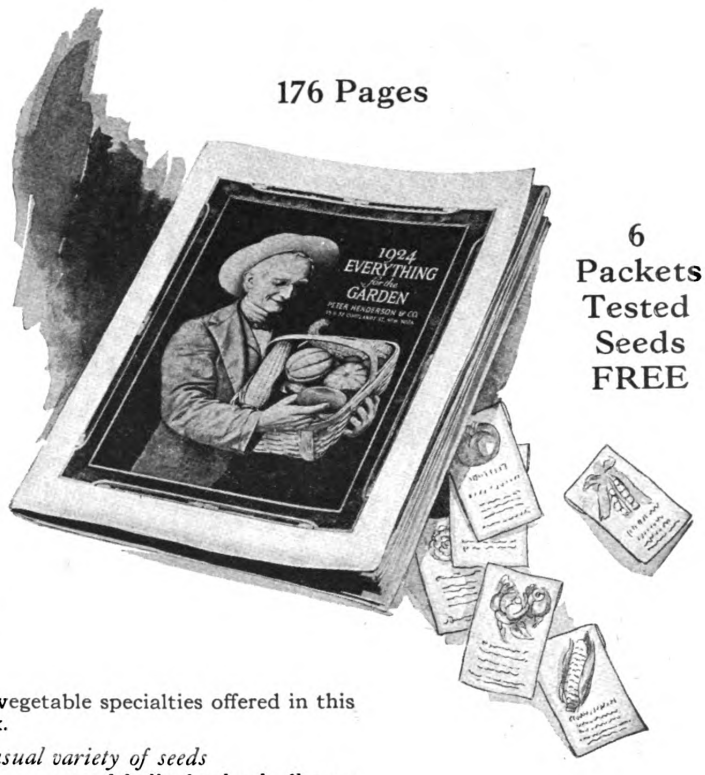

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IT IS well known that the House of Burpee has introduced more distinct new vegetables and flowers that are now in general cultivation than have any three other American Seed Houses combined.

For 1924 we are offering some of the finest new varieties that have been introduced in recent years. Amongst the Burpee Novelties is our wonderful **New Sweet Pea, The President Harding,** which was named by special permission of the late President of the United States.

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THE CLIPPED BOWERS *of* ENGLAND

(*Continued from page* 138)

some that answer it passably and others that respond with an air of distinction. Privet, for instance, is good without being thrilling, while an arbor (or hedge) of European Beech is something to see.

Sturdy but flexible shrubs like Privet can be made into arbors quickly and simply. Their branches being easily bent they can be turned and trained at the proper height, and held in place, to make a horizontally growing roof. By providing at the outset a light framework of wire the arbor can be done in the form of an arch. The old wood cut, a reproduction of which is shown at the bottom of page 74, illustrates the methods used in training an arbor into shape. The process is not difficult, and with fast growing plants it is far from tedious. The stems of plants on opposite sides of the arbor are brought together at the top and fastened to make an arch. As they develop, as they put out branches and foliage, they are clipped into the exact shape desired.

Perhaps it is fortunate in many ways that arbors of foliage are generally not what could be called simple things to execute. There would be a danger, otherwise, that small architectural forms for the garden would be neglected; and that would be a pity. Arbors like those which illustrate this article are for the elect, for the gardener with not only skill but patience; and with not only skill and patience, but an extraordinary fondness for plants and a sympathetic and understanding touch. Anybody can love the sight of a naturally growing tree or an unclipped hedgerow—hardly anything else holds such universal beauty; but there is a very special connection formed between man and nature when, without destroying loveliness, trees are made into formal bowers and rows of plants into well-ordered enclosures.

PREPARING *the* SOIL *for a* GARDEN

(*Continued from page* 86)

sufficient drainage can be arranged with broken stone, brick, etc. These will be put in place when the border is "trenched."

Trenching is a very simple matter. Mark out the area to be occupied by the border, skin off the turf and pile it on one side. Below this will be top soil, from three inches to a foot deep. Take this out and pile it on the other side. The next layer is sub-soil. Here's where your troubles begin. It is packed hard and is yellow or gray and sour. A pick will probably be required to break it up, but break it up you must, because one of the reasons this soil is sterile is the fact that air has never been circulated through it. Fork it over, break up the lumps and, if you have plenty of time, leave it broken and exposed to the elements for a few days. Its nasty yellow or gray will soon assume a more healthy color. Some of it, if the top soil is very shallow, should be dug out and hauled away to make room for a good depth of loam. In the meantime you can occupy yourself hauling leaf mold and manure to the edges of the trench. If drainage is necessary, rocks and broken brick can go into the bottom. Over this scatter some of the top soil and then lay the turfs in grass side down. They will eventually rot and form a layer of good soil down there at the bottom. After this, put in successive layers of manure, leaf mold and top soil until all the good earth has been put back. Scatter in lime and occasional handfuls of broken bone. See that the manure is well buried or you'll grow a fat crop of weeds; weed seeds persist in even well-rotted manure. In the top course—which will now be above the level of the ground—rake in lime, bone meal and wood ashes and the finer sifted soil from the compost heap. Then go away for two or three weeks and let it settle. If you leave it in this condition over the winter, so much the better. The cool days of autumn are ideal for trenching.

Where the garden space is limited the top soil need not be piled on the sides, but can be thrown behind you as you work along the border, and the drainage material and mixtures of soil, leaf mold and manure filled in in sections.

This soil preparation will suffice a thickly planted border for five or six years, after which the border should be dug up and more manure and leaf mold forked in. By that time the average border needs thinning out anyhow, and the two jobs can be done at the same time.

Whenever any section of the border has to be dug up and the plants lifted and divided—as in the case of Phlox and Michaelmas Daisies which need this attention every two years—take advantage of the opportunity to enrich the soil with well-rotted manure and leaf mold before the divided plants are returned.

Top dressing, which is practised by all good gardeners, is an annual tidbit laid out for the shallow-rooting plants. Bone meal, wood ashes, sifted leaf mold and lime are mixed in equal parts, scattered over the soil and forked in with a hand cultivator. This top dressing will not supplant the initial preparation, nor is it designed to do the work of those special stimulants that you apply to special plants just as they are about to bloom; it is merely a reimbursement of the top soil.

As annuals last only one season and are, in the majority of cases, shallow rooted, there is no necessity for such elaborate and permanent preparation as those accorded the perennial border. A good sandy loam with well-rotted manure forked in deep will answer the purpose. The soil should be deeply dug and well broken up. Lacking manure, you may use a good commercial fertilizer and bone meal and lime. When you prepare for an annual border a year ahead, the spot can be forked over, planted to a cover crop in the autumn which can be turned in early in the spring. This can also be done in the cutting garden where the cover crop is planted so soon as the flowers have finished blooming in the early autumn.

When the annual border or bed is planted to bulbs in the autumn and the bulbs lifted after they have flowered in the spring, to make room for summer bedding plants, the soil should be enriched between these two regimes with some quickly soluble fertilizer, bone meal or one of the commercial fertilizers.

In the last analysis, the difference between perennials and annuals is this—annuals have a short life and a merry one and require plenty of quick-acting nourishment to keep them going on their speedy and floriferous course;

(*Continued on page* 142)

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President of an institution which has supplied beautiful Evergreen trees to planters for nearly 70 years

Evergreens are the living notes which help to make homes of the houses. How much of its charm the home shown here owes to Evergreens!

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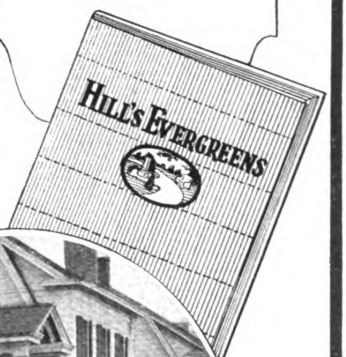

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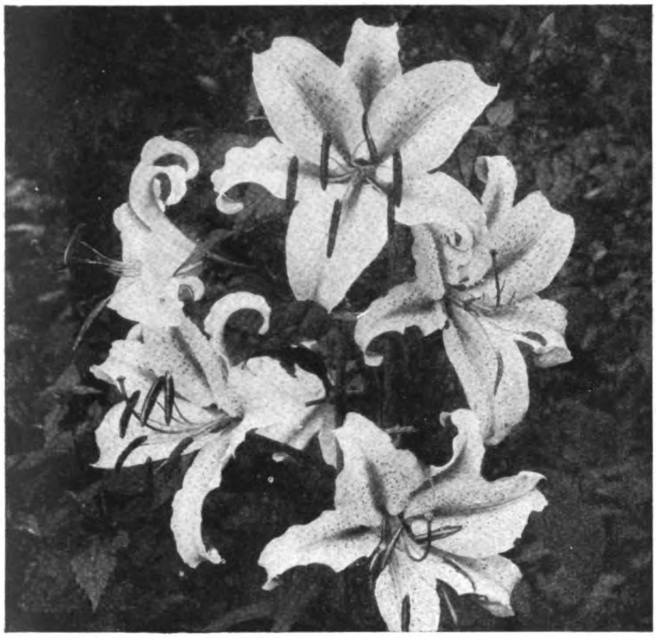

The Breath of Spring

The loveliest and most delightful flowers of the whole year—the flowers of most delicate bloom and fragrance—may be planted in very early Spring. A timely suggestion just now is one of these superb assortments.

Japanese Lilies

Auratum (Ivory white with yellow band and purple spots). Auratum Platifyllum (A giant flower. Coloring much like Auratum). Speciosum Rubrum (White with rose tinting and brilliant red spots). Speciosum Album (Pure white with green band. Exceedingly fragrant). Speciosum Melpomene (Carmine, richly spotted with deeper red). Speciosum Magnificum (largest of the Speciosums, Rose tint. with crimson spots).

A dozen of each (72 bulbs) $25
Half dozen each (36 bulbs) $13
Half dozen each any two kinds (12 bulbs) $ 6
Canada or west of Mississippi, add 10%

Other Bulb Offers

Ismene (Large, pure white, very fragrant, resembling amaryllis). Hyacinthus Candicans (White, bell-shaped flowers on tall, candelabra spikes). Gladioli (Beckert's "Superb," rich variety of tints and shades). Oxalis (Summer blooming. White and rose-tinted).

A dozen of each (48 bulbs) $3.50
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Choice, carefully selected, perfect bulbs, specially low priced, to dispose of them quickly. Lilies just arrived from Japan, delayed by the earthquake but in good time if ordered now. Should all be in the ground soon as heavy frosts are over. Order at once.

Write for free Catalog, Dept. H.

Beckert's Seed Store

Established 1877

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PREPARING *the* SOIL *for a* GARDEN

(*Continued from page* 140)

perennials lead a slow life and a steady one, flower in their appointed season, take their appointed months of rest and prefer their nourishment fed them constantly and without stint. Perhaps the most amusing phrase common to catalogs and works on flowers is that so-and-so is a "gross feeder." One has visions of Garguantuan appetites, of obese men gorging themselves. And that picture is generally true. The annual is a quick eater, the perennial, however, u ually Fletcherizes.

Plants require sun and air. Why? Because from the air they take carbon dioxide which, mixed with the water from the soil, forms carbohydrates on which the plant cells live. Light is necessary to produce this chemical change, and you will notice that leaves are so arranged on the majority of plants that they catch the greatest possible amount of sunlight. It has also been proven by ample experiment that this process (which bears the ponderous name of photosynthesis!) is quickened by warm temperatures and decreased by cold. So leaves breathe—they take in air and water, working hardest at it in daylight and on warm days, and laying off at night. The waste product, oxygen, passes off through the leaves to the air again.

LIGHT AND MOISTURE

Since this is the way the plant assimilates its three meals a day, it is obvious that for healthy growth it requires sunlight, an agreeable temperature and an abundance of water. Consequently you place your gardens where they can receive the light and warmth of the sun and, when rain does not supply enough moisture, you water the garden.

To understand how dependable plants are on the air, look into any city garden where they are poisoned by vitiated and dirty air, where gasoline fumes and soot clog the pores of the leaves. On the other hand, this does not mean that a flower garden should be subjected to destructive winds.

Where a garden is so located that it faces the prevailing winds and there are no buildings or groups of trees to lend protection, it is often advisable to plant or build some sort of wind break. The walled gardens of England and France are ideal in this respect; in this country where a false sense of democracy often prejudices us against walling in a garden, hedges and irregular shrubbery borders serve the windbreak purpose. At the same time they serve to make a back ground for the flowers in the border. Full many a flower is born to blush unseen and waste its sweetness in the desert air without a contrasting green wall behind it. However, caution should be exercised in the choice of material for such a background, because many of the shrubs are robbers and they draw off the nourishment in the soil. The flower border should not be planted directly up against them, but set in protected pockets of the shrubbery.

CULTIVATING THE GROUND

Thus far we have touched on air above ground. Air below ground is quite as important. And that leads us to the subject of cultivation.

In the days when the Garden of Eden fable was accepted in its entirety, Adam's original sin had to bear the blame for digging and delving. Perhaps it was the primal cause of it, although we have discovered that there are perfectly simple reasons for cultivating the soil in the sweat of one's brow.

You cultivate the soil to keep it open, so that water, air and nutriments can penetrate it to effect the necessary chemical changes whereby the food in the soil is conditioned for absorption by the roots. We also dig and cultivate the soil in order to keep on breaking it up into smaller particles. Subsoils, to which little or no air and nutrition penetrate, are incapable of sustaining healthy plant life because they are caked and hard. In addition you cultivate the soil to keep down weeds, which take their toll of the nourishment that should go to the plants, and also to create a dust mulch which preserves the moisture in the soil in hot weather. Cultivation is effective shortly after a rain, but not when the soil is wet and sticky.

FINE POINTS OF CULTIVATING

Having prepared the soil for a garden or a flower border, you must needs keep working—fork over the ground around plants, run the wheel hoe between the rows and break up the lumps with the rake and the hand cultivator. All flower borders should be gone over at least once a week preferably toward the end of the week so that they will appear tidy for Sunday visitors. They should also be cultivated directly after a heavy rain, so that the dust mulch can be formed on top.

However contradictory it may sound, it is true that a mulch of dry dust lying on top of the soil will preserve the dampness underneath better than a soil that has been left to bake and cake in the hot sun. Around some special plants which require a great deal of moisture during their growing and flowering seasons—Sweet Peas and Phlox and Roses after their first flowering—a mulch of leaves or grass clippings can be applied; it will keep the soil underneath damp. This is called summer mulching.

And then weeds.

After your first summer in the garden you grow philosophical about weeding. It is simply one of those things have *have* to be done. Weeds are a dog in the manger. Leave them to their own devices, and they will snatch all the food and moisture in the soil, grow to enormous proportions, shade, strangle or crowd out your flowers, and harbor insects and fungoid diseases. Their presence is also a tel.-tale evidence of slatternly gardening.

WEEDS AND WEEDS

Like all the good things in the garden they have their annual, biennial and perennial kinds. The annuals include Ragweed, Chickweed, Crab Grass, Purslane, Nettle, Pigweed, Shepherd's Purse and Russian Thistle. The biennials, which include Burdock, Wild Carrot, Mullein and Teasel, spend the first year of their ignominious existence making root and foliage growth and the second by forming flowers and setting seed to perpetuate their kind. The perennials grow by roots or root stocks, bulbs, tubers and creeping roots; in this class are found Milkweed, Bind Weed—the strangler!—Sheep Sorrel, Thistle, Quack Grass and Poison Ivy. Dandelion, Rib Grass and Curled Dock are known as crown weeds because they have a deep, long root, and produce shoots around the top when cut off close to the ground. Weed seeds also have great vitality. And for that matter, the weed plants themselves are like a cat with nine lives. Conditions which would kill the ordinary flower do not even annoy some of the weeds. They are the pariahs of the garden. Centuries of fighting and persecution have toughened them; they have developed the highest efficiency in reproduction and dispersal of seeds. Take the dandelion, for example. Cut

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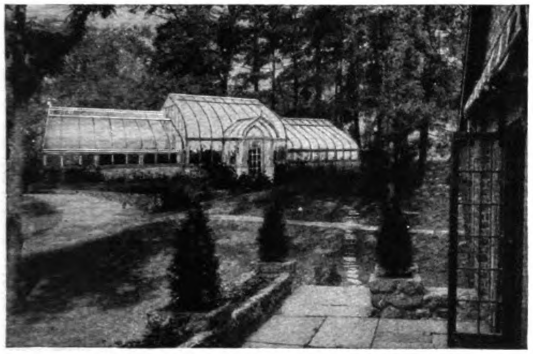
Hitchings Greenhouses



A Suggestion for You

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Schling's Flower Novelties for 1924

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Indian Summer

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Indian Summer is a snapdragon whose flower stalks rival the gladiolus in height and vigor with individual flowers over a third larger than other so-called giant snapdragons, and as for color—a rich velvety copper-red, **never before seen in snapdragons** and indescribably beautiful. You really **must** have this remarkable novelty in your garden this season.

1 pkt. $1.00

Other Novelties for 1924

Absolutely New

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2. **Amaranthus Sunrise**—Most brilliant of the family. Foliage a rich bronzy-crimson with crown of scarlet. A striking accent in bed or border	.35
3. **Single Aster Helvetia**—Like a giant Shasta daisy. Long-petaled. Rich and luminous as a crimson star	.35
4. **Erysimum Rupestre Aurantiacum**—A wonderful bedding or border plant. Flowers from early April to July in profuse clusters of golden-yellow borne above its lustrous green foliage	.50
5. **Erysimum Orange Beauty**—Dense spikes of orange-yellow blooms—easily grown and blooms continuously. Equally effective in the garden or in a vase	.25
6. **Godetia Azaleaflora**—A charming novelty remarkably similar to the azalea in colors and habit—flowers all season	.35
7. **Nemesia Blue Gem**—A truly remarkable plant of columnar growth, whose charming forget-me-not blue flowers form a pillar of blue about 18 inches tall—as odd as it is beautiful	.25
8. **Digitalis Gloxiniaflora Isabellina**—A foxglove of purest yellow when expanding, changing to tan later on. Stalks about 5 ft. tall, bearing often 10 to 12 flower-spikes per plant	.50
9. **Myosotis Isolde Kratz**—Largest of the Forget-me-nots—Splendid for pots or outdoors	.75
10. **Armeria Feilbach Beauty**—A new gem for the rock-garden. Ball-shaped, bushy plants with large flowerheads of soft lilac-rose. A lovely new color	.50
11. **Eryngium Heavenly Blue Azureum**—Very attractive perennial covered with many beautiful thistle-like flowers. Steel blue in color	.50
12. **Cosmos-Extra Early Double-Crested**—As early as the single and just as beautiful as the late flowering varieties	.50
13. **Schling's New Giant Hyacinth-flowered Larkspur**—A new strain excelling all others in size and vigor—Often 5 ft. tall	.35
14. **Aquilegia Glandulosa Superba**—Dark or violet-blue with pure white corolla, delicately beautiful	1.00
15. **Schling's Hybrid Senecios**—Long dense sprays of lovely chrysanthemum-like flowers often 2 in. in diameter. Five charming colors	1.00

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2. **Schling's New Viscaria "Loyalty,"** with flowers resembling in miniature the wild single rose, of a beautiful rich cornflower blue, plants 8 inches high, bushy and literally covered with flowers	.50
3. **Schling's New Viscaria "Innocence"**—Pure white, forming a lovely contrast with "Loyalty"	.50
4. **The Wodnerful Blue Lace Flower** (Queen Anne's Blue Lace)—Finely laced flowers of an exquisite blue shade, borne on long stems	.50
5. **New Single Star Cactus Dahlia "Stella"**—Remarkably attractive, like a starfish in shape, beautiful tints, fine long stems	.50
6. **New Bedding Petunia Violet Queen**—A rare gem! A real deep velvety violet blue, blooms as freely as "Rosy Morn." Blooms throughout the summer	.50
7. **New Bedding Petunia Purple Queen**—Exquisite, rich, clear purple, overlaid with a velvety sheen. An entirely new color	.50
8. **Cynoglossum Heavenly Blue**—A rare gem for your blue garden, 18 inches high, bushy, just one mass of lovely, brilliant blue forget-me-not-like flowers from May until frost	.50
9. **Clarkia Double Ruby King**—Rich ruby-red flowers resembling apple blossoms, thickly studded along the stem. Exquisite for cutting and bedding	.50
10. **New French Double Marigold "Dawn"**—Flowers of perfect shape resembling the most perfect Double Pompon Dahlia	.75
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13. **Siberian Wallflower**—Clusters of bright orange-yellow flowers, borne in masses above glossy dark green foliage—very showy and handsome. **Extremely hardy**	.50
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PREPARING *the* SOIL *for a* GARDEN

(*Continued from page* 142)

its stem, and the root forthwith develops a large family of new and healthy sprouts; cut up its root, and each piece and sprout from either end or both ends at once. It develops seeds without pollination. It can stand the moisture of a bog and the arid soil of the sandy plain; it has accommodated itself equally well to high mountain tops and the low lying seashore areas.

The best way to get rid of weeds is to discourage them when young. Do not permit them to go to seed. Fork them up root and branch, and throw them on the compost heap or dig them into the soil, where they will rot, thereby turning them from their nefarious practices to actual benefit. The time to start this work is the first thing in spring. When the flower beds are uncovered after their winter's rest and when the plants have come up sufficiently to differentiate between a weed and a flower, all beds should be gone over thoroughly. Since at this season beds are usually top-dressed with bone meal, lime, compost or rotted manure, they can be cleared at the same time of weeds and grass.

THE IMPORTANCE OF MOISTURE

Rainfall is the ideal means of getting moisture into the soil, but, even the Water Bureau acknowledges that, in growing seasons, when it is most needed, rain is an undependable quantity. Certainly in the far West and in California it can't be depended on at all and irrigation must take its place. In the Middle West, southern and eastern parts of the country atmospheric conditions are a little more generous, but even these should not prevent the gardener from making the proper preparations for watering.

Having had your soil examined, which is the first step in making a good garden, you should next look into the water supply. Is it adequate? Are pipes laid to convenient points in the garden? Is there enough pressure for a good stream or for overhead irrigation.

Nothing so test's a man's or a woman's love of gardening as that discouraging, arduous and back-breaking business of lugging water by hand to a parched garden. It has probably caused more gardeners to take up golf than any one influence. To prevent this (the work, not golf!) see that enough pipes and outlets are provided so that a hose can be attached at convenient points. Where water pressure is low, an electric or gasoline pump can stimulate the force sufficiently for overhead and ground irrigation. There are several excellent overhead irrigation systems on the market.

WAYS TO WATER

In addition to these overhead systems are numerous portable watering devices—their name is legion—which can be attached to the end of a hose and which spray water in either one direction or over an extended area.

For the watering of individual plants you should also have a good five-gallon watering can, either French or American model, and these should be equipped with both fine rose nozzle and one with larger holes. The fine rose, which delivers very small streams, is useful for watering flats and rows of seedling plants and seeded soil in hot beds, cold frames and trays.

Watering should be done either early in the morning or late in the afternoon and in the evening. The afternoon and evening rule applies to everything but Roses, which are apt to develop mildew if watered in the evening. You should be generous with the water, in fact, profligate at least once a week. Do not merely waggle the hose over a flower bed, fasten it in a position and go away and leave it for a while—take a walk or read a book; and after a time come back and change the position. If the entire garden can't be watered in one morning or one night, do it in sections. After a good watering or a good rain it is also advisable to stir the soil around the plants to create the mulch which will preverse the moisture beneath.

From this pleasant prospect of a combined course in reading and watering it is a wide leap to the subject of winter protection. I have spoken of summer mulches; now winter mulches. Just what do plants do in winter time and why are mulches necessary?

THE WINTER PERFORMANCE

That process, learnedly called photosynthesis, whereby the plant makes its own food from the air and the soil elements, is arrested on the coming of cool weather and it virtually ceases when the temperature drops to the bottom of the thermometer. Annuals, of course, die off, their work of setting seed is done. Biennials, which have not yet accomplished their purpose, live on for another year. Herbaceous perennials die down; their leaves, so necessary in inhalation and transpiration, have ceased work. The plant is not dead nor is it wholly dormant, for the business of feeding the cells must go on, but it is in a state of reduced vitality.

Now plants in a state of reduced vitality cannot stand sudden changes of temperature, any more than can human beings. The purpose of the winter mulch is to maintain a fairly constant temperature. It is not to keep plants warm, but to keep them cool. At the slightest rise in temperature they respond, and you don't want them to respond; it isn't good for them! The occasional warmish days of winter have the same effect on dormant plants that restlessness has on children who are supposed to be asleep. Then, too, these occasional warmish days cause thawing and heaving of the soil and the plants are rooted up—just as restless children kick off the covers.

PROTECTIVE MULCHING

In some instances winter protection is a direct safeguard against extreme cold, which would kill the plant. This is especially true in the case of Roses, which are surrounded by mounds of earth in winter, and in such types as climbing Roses which are sometimes laid flat on the ground and covered with leaves or sacking. Another type of winter mulching is that which protects ornamental Evergreens from the destructive weight of the snow; the bushes are wrapped with burlap and straw.

There are several variations in the method of winter protecting certain plants. After the killing frosts have reduced the plants to a withered chaos, go over the bed with a sharp sickle and cut all foliage off above 4″ above ground; this should be burned lest it harbor diseases. Then wait until the ground freezes hard. After that it is safe to put on the mulch which will keep the ground frozen.

The mulch may consist of leaves (those from hard maples and oaks are considered especially desirable) straw, strawy manure, marsh hay or evergreen boughs laid over the beds to the depth of 8″-12″. Boards, boughs and corn stubble can be thrown on top to keep the mulch in place. In the spring, after severe frosts have ceased, remove the mulch. Then the warmth and light of the sun rouse the plant to put forth leaves and to go to the work of making food again.

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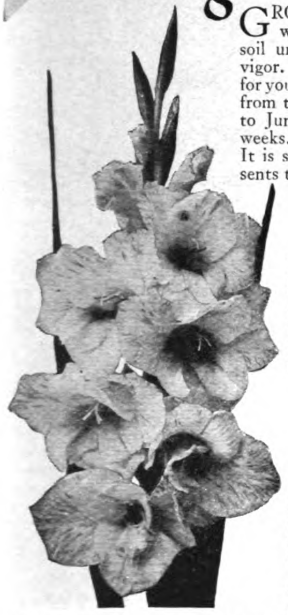
A Rainbow Garden of Vaughan's Gladioli



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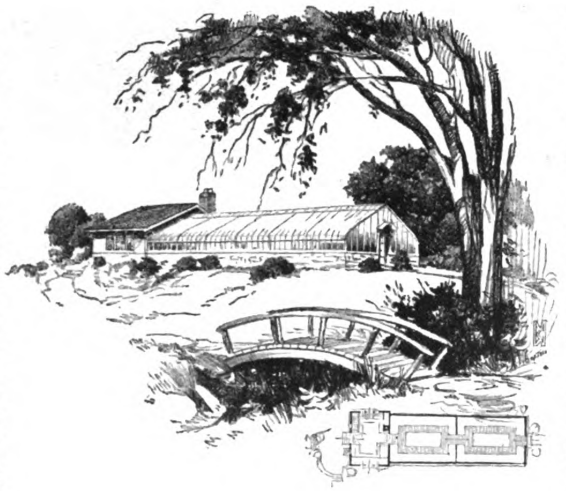
Glass Gardens



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VARIOUS VINES

(*Continued from page* 88)

be mistaken for untidiness. When they begin to clip and shear such a vine into trim borders and stiff bands they not merely destroy the beauty of its natural and carefree growth but deprive it of its flower and fruited wealth.

In planting roses upon a wall, do not limit yourself to one variety. Endless festoons of ramblers make vulgar display; one variety produces deadening monotony. With the intermingling of varieties comes the joy of change. Our hearts respond to a fresh thrill each time we catch the significance of a new variation of shade or color, of single or double blossom. Better still is the use of roses when they are mingled with other vines, for then their blossoms can show to best advantage amid the varied foliage.

NOT TOO MANY ROSES

The quantitative use of roses is the frequent pitfall of over-enthusiasm. A few roses may, through very choiceness, be more beautiful. Any overemphasis of June bloom, too shows a neglectful forgetfulness of the garden in other months. Therefore, we should have Clematis and Grape, Wistaria and Trumpet-vine, Akebia and Turquoise Berry, Honeysuckle and Actinidia for our wall coverings. First we should have this host of vines for the flower display in all varied loveliness, then, for the foliage effectiveness in suble variety of texture and shade and shape, and last for fruiting charm. Do you know the shining black berries of the Honeysuckle, the curious little bishop caps of the Evonymus, the large orange-toned hips of the Gardenia Rose, the Bittersweet, the wondrous blue of the Turquoise Berry which is loveliest of all?

Do not forget to put *Rosa wichuraiana* in your vine garden. Plant one at the top of a high, high retaining wall, for so I saw it once when its white blossoms fell in a veritable cascade from the top to the very bottom. Then, too, there are places where many Wichuraianas can be gathered together. No vines, I believe, trail over level ground and slopes quite as lovingly as the Wichuraiana, nor is there another vine quite so happy for such usage in and out of flower. Its small leaves are very attractive. When I use Wichuraiana Roses on a terrace slope I like sometimes to use the Scotch Rose. *Rosa spinossissima*, as a hedge at the top, for the two are charmingly similar in flower and in foliage. For the joy of contrast I like to plant a Silver Moon with them along the side of the terrace steps.

VINES ON WALLS

This use of vines by the side of steps so that they fall over the edges in tumbling masses is not limited to Roses, to be sure. When the steps have copings, the vines have a way of decorating them with growing traceries. Often, however, when vines trail over the sides, copings seem quite unnecessary and can be happily omitted. This is particularly true for dry laid steps of field stone or flagging. It is best, then, to make the steps quite wide—wider than the walk—to allow for this naturalistic coping.

For this usage, it is best to plant the vine at the top of the slope and let it trail downward. Whenever it is possible, for walls as well as slopes you will find that vines are very much happier when they are allowed to tumble and trail at their own sweet will than when they have to be trained upward. This is particularly true with vines that have no way of fastening themselves.

Of all the ground covers, Honeysuckle is the most luxuriant, for it builds itself up upon its own wood in tumbling masses and starts new little plants wherever its stems touch the ground. On the other hand, Myrtle is a delicate ground cover, happy in shadiest places, while the Matrimony-vine tumbles luxuriantly in more rugged ones.

Ivy seems a vine in a class quite by itself. Few vines have such decorative foliage. Small wonder that the Cathedral builders often twined the capitals of their slender and aspiring columns with Ivy leaves of stone and perpetuated their beauty for future generations. The glossy texture and evergreen quality of its foliage fitted it to be twined in to the poet's laurel wreath in Italy.

Ivy is a very old plant. In Egypt it was sacred to Osiris, the god of the underworld. Even now it is sacred to death, spread solemnly over graves. I like better to think that Ivy was also sacred to the wine god of Greece, where he was the God of joy and merriment. His staff was twined with Ivy. So I like to see Ivy used in gardens today merrily intertwined with Myrtle and Violets and Christmas ferns as a ground cover under Laurels and Rhododendron, under Azaleas and Birches, Dogwoods and Pines. It is happiest in the shade. In England we find it growing wild in the woods just as we find the Virgin's Bower in ours, and in Versailles I have seen it planted as a ground cover in the wood enclosures of the gardens.

THE LOVELY CLEMATIS

Next to the rose, the most distinguished vine is the Clematis. What a hobby it would be to collect its many kinds! How precious is the wild Virgin's Bower of our woods. How luxuriant is the commoner white *Clematis paniculata* of our late summer gardens. I think I like it best when its wealth of starry blossoms has turned into gracious silvery fruit. The great Jackmanni is too familiar except for a passing comment on its great purple blossoms. It is a noteworthy forerunner of many beautiful varieties of its kind. There is, too, the wondrous *Clematis montana* with such delicate and precious blossoms. To be the most wonderful of them all is Clematis Henryi. I saw it but once and yet each recurring memory of it has a thrill. It was in a garden beside of border of blue flowers. Forget-me-nots crept over the gray stone walk, *Linum perenne* was scattered lightly through the foreground in soft filmy masses. In back, there were occasional spikes of light blue Larkspurs and every now and then groups of Anchusas. The tints of the flowers were ever so light and soft, their modeling ever so delicate, the play of light and shadows ever so elusive as if the border were but a delicate suggestion of color. And, as if to show how really ethereal this effect was, a *Clematis Henryi* had flung a branch of great star-shaped white blossoms over the balustrade near by. Such assembling of flowers and vines shows the finest understanding of garden loveliness.

LETTING VINES GROW

There are some places where the very abundance of vines is a veritable joy—cottages embowered in rose climbers; summer houses wreathed in vines; walls whose very existence depends upon the vines that grow over them. The more vines the merrier, with all the many kinds wreathing and tumbling, climbing and soaring together in intermingled masses. The flowers make delicate patterns amid the encircling green. Then, too, the foliage has a chance to exhibit its special characteristics amid contrasting leaf shapes and textures.

On the other hand, it is especially worth while to understand that there are

(*Continued on page* 150)

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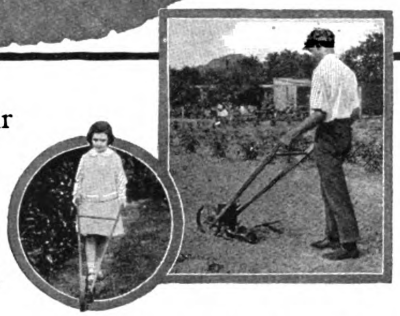

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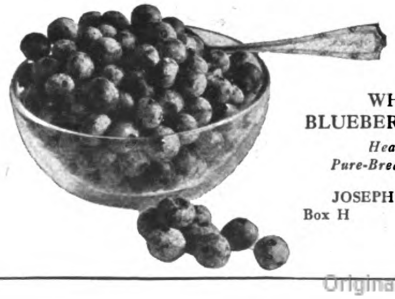

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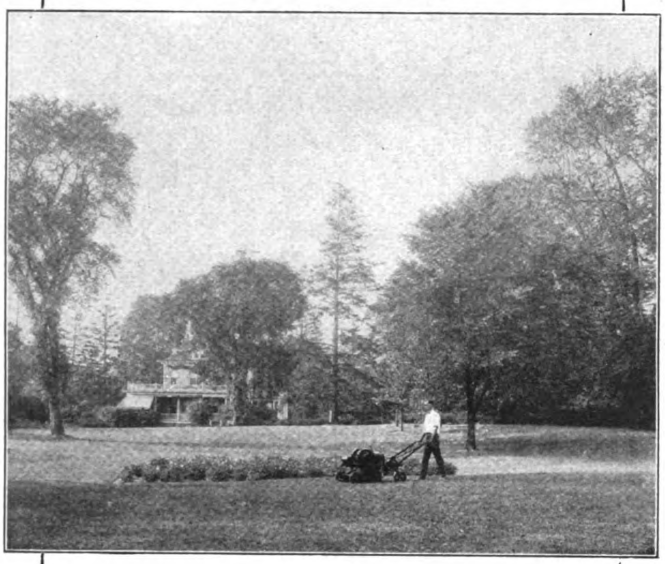

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VARIOUS VINES

(*Continued from page* 148)

vines particularly adapted for every structural requirement. When a structure is architecturally interesting in itself, then the vine should be considered as a decorative element of its beauty. A balustrade will be all the more gracious for the delicate vine that trails over it, a column will be all the more beautiful for the climber trained about it, a lattice or trellis all the lovelier for the plant traceries upon it, while pergolas and great stone walls love the heavy leaved, strong growing vines like Wistaria and Actinidia, Polygonum and Grape that cover them.

THE DANGER OF OVERGROWING

To emphasize the vine, however, at the expense of the structure is wilful indeed; to spoil the architectural beauty of a wall, for instance, for the sake of its covering, or to obliterate a beautiful house portico or entrance porch with even as glorious a vine as a Wistaria—as I have seen it done all too often with ruthless thoughtlessness—is surely playing false to appropriateness, that highest axiom of proper planting.

Quite the very best vine for heavy structures is the Grape with it many flowering varieties. Quite the most useful for this purpose, is the common Concord, when it is allowed to grow for its foliage instead of being pruned for its fruit.

The most interesting of all the heavier vines is, surely, the Wistaria, whose gracefully drooping floral beauty wins our admiration. For a really picturesque and oriental effect it should be trained horizontally so that its falling racemes are arranged in unbroken linear masses. Then, the delicate charm of its flower color shows against the subtle gray of its still leafless stems. It is often seen in this fashion in Japan where it is trained along the eaves all around the house. I have seen it twice used with especially fine effect in this country. Once it was trained horizontally upon a gray stucco retaining wall with a Boxwood hedge above and luxuriant green below. Again, I saw it trained along a simple sturdy support where its wondrous blue was silhouetted against the delicate traceried boughs of pink Dogwood blossoms in company with Lilacs and lavendar Irises in a great and beautiful old garden.

FORMS OF WISTARIA

Wistaria is sometimes found trained as a standard in bush form when its rampant growth is kept in check. So it is sometimes found in fine gardens making admirable accents. We find it more often, however, with one thick main trunk knarled and twisted, clambering up three full stories and over the roofs of old houses. There is a wonderful intimacy about such a vine despite its exotic characteristics and foreign birth. Few can resist its fascinations even at the expense of the house itself. When I once saw one removed from a picturesque shingled house where it had grown really quite out of bounds, it seemed like a veritable sacrilege and I have never quite forgiven the people for this desecration. The oldest Wistaria I have seen was at Norwich, Conn. How rugged and twisted it was! Its great arm had taken hold of a wooden column and like a great boa constrictor had wrapped itself around it and drawn it from under the porch roof and away from the floor. It held the column even then within its firm embrace, for the hearty octogenarian who planted it had a new column put up in place of the old.

A less familiar vine of arresting beauty is the climbing Hydrangea. There are two vines with this common name. One is *Hydrangea scandens*, the other is *Schizophragma hydrangeoides*. The latter is the more interesting of the two. It is a strong growing vine and will cover an entire wall surface in a short time. It is most effective when the vine is carefully trained and when its rich green foliage is spread out flat against the wall. Its flowers are decorative, too, for the vine seems studded in its season with large flat cymes of white blossoms.

For years I have thought of *Jasminum nudiflora* as a delicate and tender vine, for so I have usually seen it as once when it was blooming untimely in a warm December against a sunny wall in Providence, Rhode Island. This spring I saw it again against the wondrous gray of university buildings at Princeton—an altogether surprising and unexpected sight, for great sheets of delicate yellow blossoms held an entire side of a building in a fascinating effect as if it lay in mottled sunlight all through the day.

A CLIMBING SHRUB

Plants have a way of surprising you in the way they will grow. This reminds me of a *Forsythia suspensa* I saw this spring. It was climbing quite in the manner of vines, two stories high over an entrance porch. It was in dense shade—a spot that had been the despair of its gardener owner and yet it was the most fascinating shower of golden blossom wealth.

Of special interest is the *Evonymus vegetatus*. Of all the many varieties of the genus, this is the best in every respect. It is very happy for nice usage—appropriate for the most dignified brick house, for instance. On the other hand, it makes fascinating ground covers; it will grow rampantly over rugged walls or climb triumphantly high upon a chimney, flinging out its woody branches in numerous tiers of glossy foliage. I saw the Evonymus growing so upon a chimney somewhere in Brookline, Mass. years ago, and at every mention of its name the memory of it comes back with renewed interest.

Brick, stone and stucco houses, especially those that are informal in character, lend themselves best to vine coverings. I always remember with special charm a house near Philadelphia. It was suggestive of the large English houses with its long irregular plan, its series of mullioned windows and its many-gabled roof. All along the front was a hedging of clipped Boxwood with a few unclipped Boxwood bushes in the corners. Honeysuckle, Ivy and Evoymus crept up its stucco walls, and a pink climbing Hybrid Tea Rose reached the second story window above the rough stone that formed the stair well.

VINES ON WOOD

White clapboarded houses of Colonial traditions seldom adapt themselves to vines, but shingled houses of clumsier proportions and more rugged appearance sometimes welcome vine coverings. Their stair rails can be wreathed in vines, the porch railings festooned with them, even the columns can be garlanded with vines. When these older houses have high cellars with lattice enclosures, intermingled vines make better effects than if the foundations are smothered with shrubbery. I had such a problem once and I was surprised at the effect, for intermingled Honeysuckles and pink Ramblers, Grapes and Clematis and Bittersweet with a few shrubs in special positions molded the house into its garden setting. The Bittersweet was particularly successful in dense shade. One set of stair rails, in the sun, was garlanded with Dr. Van Fleet Roses and Polygonum with its feathery white summer bloom, while the other pair, in the shade, had Turquoise Berry vines on them.

(*Continued on page* 152)

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of delicious quality for table or preserve shelf—

Flowers

to beautify and improve the home grounds—

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Catalog

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The Rochester Nurseries
Service Dept. K
Rochester, N.Y.
Sixty-seventh Year

They Come from Farr

NEW ENGLISH IRISES
The Latest Creations

I wish that you could have seen the new Irises in bloom in my nurseries last summer. They are the best of those originated by Bliss, Hoyt, Denis, Yeld, Vilmorin and Dykes. The wonderful creations of these men are the aristocrats of the modern Iris.

I Imported More Than 150 Varieties in 1920-21

which have increased sufficiently so that I can offer a few plants of each at very substantial reductions, many at 10 per cent of the original high prices. Every Iris lover will want them; no Iris garden will be complete without some of them. Send for a list of varieties available for distribution.

These new varieties will be described in the new edition of *Better Plants by Farr*, which also describes the more desirable perennials and shrubs, particularly the Iris, Peony, and Lilac varieties—it's free to garden lovers.

BERTRAND H. FARR, Wyomissing Nurseries
106 Garfield Avenue **WYOMISSING, PENNSYLVANIA**

BETTER PLANTS by Farr

BETTER PLANTS BY FARR

Spring Surprises in the Garden

It won't be long before you will be looking for the first flowers of spring—pussy willows, snowdrops, forsythias. You will have some joyous minutes, too, when you find that the new plants and shrubs set in winter are full of life and breaking into leaf and bud—*particularly happy will you be if these new plants are from Hicks Nurseries.*

A recent visitor, who has carefully studied our list of plants, told Mr. Hicks that we had *more rare and unusual plants* than any other firm of his acquaintance. So we began to check up the list—here it is:

New type of *Yew* (Taxus cuspidata Hicksii), *Berberis* aristata, B. gagnepanii and B. verruculosa (Evergreen Barberries), *Cotoneasters* in variety, *Lonicera* Henryi (which Prof. Sargent says is the best hardy evergreen vine), *Galax* aphylla, *Cornus dunbari* (Dunbar's Dogwood), *Enkianthus* (Japanese Bellflower), *Evodia Styrax* obassia, *Symplocus* (Turquoise Berry), *Ledum* (Labrador Tea), *Kurume Azaleas, Abelia*—but why go on? Wouldn't it be better for you to come to the nursery and see these rare plants?

Drive Out Some Day
Over Snow-clean Roads

All evergreen vines, shrubs and trees are just as beautiful in winter as in summer, and almost any day you can get about the nursery without difficulty. Long Island is warmer than the mainland.

Our catalogue comes next to a visit. This describes all the rare plants named, tells about Hicks' big shade trees and evergreens and how they can be moved at any time. Plan to visit the nurseries—but get the catalogue anyway.

Hicks Nurseries

Box H, Westbury, Long Island, New York

Bigger Crops, Finer Flowers, with—

"ADJUSTO" PLANT SUPPORTS

Buy "Adjusto" at a garden-supply store or write direct to us

An absolutely indispensable appliance for the up-to-date garden either vegetable or flower. A sturdy, hard wood stake ⅜-inch square, 3, 4, 5 or 6 feet long, with a strong wire support instantly adjustable to the required height, with no tool except the hands. Stake and wire painted green, making them inconspicuous.

The "Adjusto" saves space in the garden. Keeps plants in the air and sun. Enables you to cultivate close to the plant. Increases growth and fruitfulness. "Adjusto" supported tomatoes ripen to perfection "Adjusto" supports bring out the full beauty of Dahlias, Chrysanthemums and all slender, tall-growing varieties.

They will help you to grow premium grade blooms, either for your own enjoyment or for exhibition.

The Forrest Seed Co.
Cortland, N. Y.

SUPERIOR House Plant Food

"Makes Them Grow Like Magic"

Only $1.00 for a Year's Health Treatment for Your Plants

—That Brings Out All Their Lustrous Beauty

YOU'VE heard of auto insurance and fire insurance—well, here's *beauty insurance* for your potted house plants!

Strange idea? Not at all. We will positively insure the continued beauty and health of your ferns, begonias, hydrangeas, etc., if you will but put a bit of SUPERIOR House Plant Food in the water when you water them, as per plain directions on the can, because SUPERIOR House Plant Food contains all the essential elements of plant life.

Just try it—and watch results. You'll begin to see the difference within 6 weeks and—in a few weeks after that you'll hardly believe your eyes—the deeper richer color, the luxuriant growth, the glow of health to foliage and flowers!

And the cost is a mere trifle—the price of a box of candy. A dollar can contains 600 treatments—enough for 12 months at least. Write or pin a dollar bill to the coupon below—we *guarantee* you'll be pleased—or your money refunded *without question.* Just try it on your favorite plant—at our risk.

Trial Package 10 Cents

The STADLER PRODUCTS CO., 950 Denison Ave., Cleveland, Ohio
Specialists in High Grade Fertilizer for 69 Years

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Gentlemen:—Here's my dollar. Please send me the tin of SUPERIOR House Plant Food containing 600 treatments on your Money-Back Guarantee offer.

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The New SIBERIAN WALLFLOWER

A Rare and Delightful Perennial

THIS beautiful, new *emigrée* from a land of mystery and romance has been welcomed with open arms by the few who have seen it and is destined to be a highly prized permanent resident in the hardy-perennial bed of the flower-lover.

Its golden clusters of an *exquisite orange yellow* are borne in profusion all summer above a crown of closely tufted, glossy dark green foliage and when massed against a harmoniously contrasting color background such as Delphinium Belladonna or Phlox Miss Lingard, the effect is gorgeously beautiful—a true highnote for your garden! Blooms the first year; averages 15 inches in height, and will survive the severest winter—What more could one ask?

"A word to the wise"—We have just 2000 of these rare plants for distribution this season. When these are gone . . .!

One dozen $5.00. ½ dozen $2.75. (Postage and packing included.)

DANBURY ROAD **Outpost Nurseries** RIDGEFIELD, CONN.

N. B.—May we put you on the list for our New Spring Bulletins?

VARIOUS VINES

(*Continued from page* 150)

What a rich store of vines there is and how they adapt themselves to every place and use! I seem to have just begun my mention of them all. I would not want to forget, for instance, the annuals vines, the decorative Morning Glory, the delicate Cobea, the gay Nasturium the brilliant Scarlet Runner. I should not want to overlook the Gourd, for this seems to me the clown of vinedom, imitating as it does in grotesque manner other fruits.

But, there are still other vines, the Woodbine and Virgin Bower, the Grape and Bittersweet that like the woodsy places, and even the shiny Catbrier and the Blackberries that run riotously in still wilder spots. One spring I saw the Blackberry in joyous tangles, overlaid with gray-white blossoms, and I do not know when I have seen any vine that seemed to me more refreshing more luxurious, more picturesque, more appropriate to the wild, untramped countryside. I should like all vines as luxuriant and as appropriately placed.

RASPBERRIES FOR EVERY REGION

(*Continued from page* 87)

so-called everbearing sorts; it produces as much as 15% of its crop in the fall under favorable conditions. Among European varieties, Surprise does well in California, and Syracuse is being advertised in the East but lacks hardiness. The list of desirable red Raspberries is small.

When it was discovered that black Raspberries could be dried, about 1850, and with the advent of the Doolittle named by its discoverer, H. H. Doolittle of Oaks Corners, N. Y., the black Raspberry industry began. Prior to this in 1832 Nicholas Longworth of Cincinnati transferred a wild plant to his garden and named it the Ohio Everbearing; it was long a standard. The black Raspberry grows wild over much of the United States and no plant possesses greater possibility of improvement. It has one great handicap: it is subject to disease, especially Anthracnose, and the hunt must be for plants possessing immunity to this disease.

Black Pearl is one of the hardiest and most productive early black Raspberries and is of good quality. It endures cold climates and droughty conditions. It was discovered by chance by Herman Krumris, St. Joseph, Mo., in 1905 Cumberland is an excellent, hardy good quality berry but is so subject to Anthracnose that it is losing favor. Gregg is too tender for Northern climates and is subject to all the ills to which black Raspberries are heir. Plum Farmer is highly regarded for Eastern conditions. Scarff is described as producing the largest of berries and of excellent quality. Diamond, Doolittle, Eureka, Kansas, Ohio, Soughegan and Tyler are all passing from one cause or another.

The Purples and Yellows are hybrids between red and black Raspberries, and while there have been some thirty varieties in cultivation, Columbian is the one outstanding sort. A wild plant, found near Philadelphia in 1835 and named Philadelphia, was the first variety in cultivation. Cardinal, originated in 1895, is of value in the Central West mainly on account of its ability to adapt itself to variable climatic conditions. Royal Purple is worthy of trial for a late variety.

Yellow and white Raspberries are found growing wild in many places, but Golden Queen is the leading variety. It is a yellow Cuthbert and was found in a field of Cuthberts by Ezra Stokes, in Camden County, N. J. in 1882.

By this time the reader will be impressed by the fact that most of the varieties in cultivation have been "finds." There has been little systematic work in the breeding of Raspberries until recent years, but the work now under way at some of our Atricultural Experiment Stations, as the one at Geneva, N. Y., is so well started that the future is most promising and an entirely new list of varieties may be looked for in the next two decades.

Red Raspberry plants are suckers which come up from the roots of the parent plant. A piece of the horizontal and fibrous root should accompany each plant.

Black Raspberries are usually propagated from tip-layers; that is, the tip of the cane is bent down to the ground in August and covered with soil. It roots by fall, when the plants may be taken up and held until spring.

Purple Raspberries may be propagated from suckers or by tip-layers depending on the variety.

New varieties are usually secured from sowing seed.

For planting, select strong plants, in either fall or spring. In the North, spring planting may be advisable unless the plants are covered with soil for the winter. In the case of red Raspberries, suckers may be planted when in full leaf if a dull, damp day be taken and the plants handled carefully, but usually early spring planting is advised. Red and purple berries are usually set out in rows 6′ or 7′ wide with plants 2′ to 3′ apart in the row. Some prefer to plant in hills 5′ x 5′, which produces the finer fruit; in other words, 20 to 25 square feet of space per plant. Black Raspberries are given more space, often 30 square feet, as rows 9′ and plants 3½′ apart. A rich, sandy loam is the soil usually preferred, although they are grown on all soils from sand to clay, provided they are rich enough and free from weeds.

As soon as planted, cultivate. Let tillage be shallow at all times, that is, less than 2″ deep. If roots are cut suckers may start on red Raspberries and these drain the energy from the plant and reduce the yield of fruit. Truck crops such as lettuce or other vegetables may be grown between the plants during the first year. If one is short of manure, tankage is an excellent fertilizer to use, as much as 500 to 1,000 pounds per acre or 6 ounces to 12 ounces to a plant, and nitrate of soda may be applied when the berries come into bearing, applying two to three ounces per plant as soon as the berries have formed. Scatter the fertilizer over all of the land, for the roots soon fill the soil.

Remove all the old canes as soon as they are through fruiting. This will eliminate a lot of disease. In the case of red Raspberries, thin out surplus canes to 3 to 5 per plant or about one per foot of row early in spring and shorten them back to say 4′; if the soil is poor, cut back to 3′.

In the case of black Raspberries pinch the tips off the new canes when they

(*Continued on page* 154)

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Green's Trees Shrubs, Vines

The Careful Planter's First Choice

C. A. Green and his Nursery Company has for nearly 50 years enjoyed en enviable reputation for fair dealing. Green's stock grows because it is hardy, vigorous, full-rooted, Northern grown. Only the best varieties offered. Guaranteed true-to-name. Sold direct at money-saving prices. That's why they are the careful planter's choice.

Green's 1924 Specialties

McIntosh Red Apple: beautiful, early winter apple of finest quality. Tender, crisp, juicy, rich in flavor. Dwarfs or standard. Should be in every garden.

Dwarf Bartlett Pear: Big, luscious fruit with melting, buttery flavor. Generally bears the second year. Fits in any size garden.

Caco Grapes: "The finest of them all," say growers. Of Catawba-Concord parentage with the good qualities of both. Bunch of good size and form. Vigorous grower, prolific bearer. Rich, red, sweet wine with abundant bloom.

Get Green's 1924 Catalog

Contains the best of everything for fruit garden and home beautiful; city lot or big estate. A valuable hand-book of interesting information on growing things. Write today.

GREEN'S NURSERY CO.

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Bobbink & Atkins

VISIT

NURSERY

This year our descriptive New Rose Catalog, revised and enlarged, is more complete than any rose catalog which we have ever offered to Rose Lovers. It is replete with illustrations and descriptions of the largest and most complete collection of Roses in America. Seventy-five varieties of Roses are portrayed in color.

A copy of this complete Rose Catolog will be mailed to those who intend to plant roses. Ready to mail in February.

We grow and have ready for delivery several hundred thousand rose plants in several hundred varieties. All are two-year-old, low-budded, field-grown plants.

In our 500 acres of Nursery, we grow everything for the complete planting of every style of garden.

LILACS
EVERGREENS
JAPANESE YEW
HARDY AZALEAS
RHODODENDRONS
TREES AND SHRUBS
ROCK GARDEN PLANTS
FRUIT TREES AND BUSHES
BROAD LEAVED EVERGREENS
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GIANT FLOWERING MARSHMALLOW

The above are described and priced in our Special Pamphlets. Please state in what you are interested.

Let us have your list of wants for prices.

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Rutherford New Jersey

ONE of the greatest garden joys is a pool or tub of fragrant Water Lilies. From June to early autumn you can revel in their marvelous colors—crimson blue, lavender, yellow, white. From mid-day to mid-night the lily pool is the magnet that draws all garden visitors.

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Without them the garden is bare indeed. They are so little trouble that even the tiniest yard can have one or two in a tub—water, sunshine, and a little soil is all they ask.

My 1924 catalog will tell you how to have these charming plants and flowers; names the best varieties of day and night bloomers, and those that are hardy and tender. Send today for a copy.

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G & R Hardy Roses

On their own roots. Sure to bloom. True to name.

RAINBOW COLLECTION

5 Hardy Roses. Different Colors.

Radiance—brilliant rosy carmine
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Mailed Postpaid to any address. Guaranteed to reach you in good growing condition. All G. & R. roses are grown in large quantities, which enables us to sell them at moderate prices. Over four million roses sold by us last year. **$1**

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8 Hardy Chrysanthemums, embracing all colors.... **$1.00**
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Largest Rose Growers in the World

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Flower Grass Vegetable **SEEDS**

You may depend on the High Quality of our Flower, Vegetable and Grass Seeds. They come only from the most reliable sources in Europe and America.

Send for Catalogue

Eighty pages of valuable information about Seeds, Bulbs, Plants, Tools, Fertilizers and Insecticides—with Planting Table and Planting Calendar.

SPECIAL A collection of 10 Best Varieties Sweet Peas, Spencer Type, Orchard Flowering Sent on receipt of 75 cents.

HOSEA WATERER SEED AND BULB IMPORTER

626 Chestnut Street, Philadelphia, Pa. *"Everything for Garden and Greenhouse"*

You Can Give Your Garden Added Charm

if you include in it examples of our Concrete Granite sun-dials, fountains, bird baths, benches, flower pots and boxes, etc. They are new and artistic in design, guaranteed not to check in any kind of weather, and the bench seats are smooth as marble. Eight cents in postage brings you samples of material.

Write for literature and prices.

ORNAMENTAL CONCRETE CO.
559 Garfield Avenue Aurora, Ill.

Now Is the Time

to make arrangements for the planting you intend doing this spring. We have a large stock of hardy New England grown evergreens, trees, shrubs, roses, and perennials from which to select plants that will fill your requirements. If you are looking for well-grown plants dug and shipped properly, we know that we can serve you to your satisfaction. A copy of our "1924 Handbook" will be mailed upon request.

The Bay State Nurseries
W. H. WYMAN & SON, *Proprietors*
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A Garden Full of Gladioli for $2.00

The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower—it is as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For **TWO DOLLARS** we will send **50 Bulbs** of our **Grand Prize** Mixture, which covers every conceivable shade in the Gladiolus kingdom.

Each year we sell 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 in package

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid to any point in the U. S. east of the Mississippi. **For points West and Canada add 25c—($2.25)**

Our 1924 Spring Seed Annual sent on request

Stumpp & Walter Co

30-32 Barclay St., New York City

Flowering Shrubs Will Brighten Your Lawn

YOU can brighten your lawn with a shower of blossoms from early Spring to Autumn frosts with a selection of Flowering Shrubs. In this display Golden Bell, Dogwoods, Lilacs, Snowballs, Weigelias, Rose of Sharon and Hydrangeas are but a few floral possibilities.

Flowering shrubs have a utility value in addition to their beauty. When arranged about the house foundation they soften the bare angles and form a connecting link between the house and grounds. Along the borders of the lawn they are effective in giving privacy and comfort to your "Out-door living room." They screen unpleasant views, too, and improve your outlook.

"On Beautifying the Home Grounds" is our special booklet designed through photographs and text to help you get the most enjoyment from your lawn. Ask us to send you this booklet and our fully illustrated complete catalogue H ready February 10th.

Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.

RASPBERRIES FOR EVERY REGION

(*Continued from page* 152)

have reached a height of 3'. This causes them to send out laterals which are cut back the following spring one-half, although if grown in hills this may be omitted. Purple Raspberries are handled as outlined for blacks. A small crop is borne the second year and a full crop may be looked for the third year. The plantation may last 6 to 10 years under favorable conditions and 3 or 4 years if unfavorable. New plantings then should be made every 3 to 7 years and the old bed dug up.

In northern climates some winter protection may be needed. After loosening the plant on one side the canes are bent over and covered with soil. Much winter injury is due to lack of vigor among the plants.

Among insects the raspberry beetle and the sawfly may necessitate a spraying with arsenate of lead to save the foliage from being eaten. The red spider may be treated by dusting with sulphur or spraying with nicotine.

Mosaic causes stunted plants; the only remedy is to eliminate affected individuals. Anthracnose is most often seen on black Raspberries. Secure plants from a clean patch, give plenty of room and remove the old wood as soon as possible. Spraying with Bordeaux mixture (4:4:50 with a sticker of molasses 1 gallon to 50) may aid. Orange rust is another trouble easily recognized by the rust on the under surface of the leaves. A plant once affected never recovers. Dig up and burn. Blue stem is a serious trouble both East and West. Selection of plants free from disease will do much to eliminate these troubles.

One-and-a-half quarts of fruit may be expected from a plant. In the case of Columbian purple berries, under favorable conditions, four quarts per plant may be secured as easily as two quarts of Cuthbert. These yields may be used for estimating the number of plants to set; it is well to provide plenty. High-class raspberries are always acceptable either fresh, canned, preserved or for making into beverages. For the latter purpose it is doubtful whether Americans realize what they are missing by not making greater use of these fruits.

This list will show the reader that the raspberry is most generally grown in the Northern States and where the climate is relatively equable both on the Atlantic and Pacific seaboard.

NEW ENGLAND

MAINE
Red—Cuthbert, Herbert, St. Regis

VERMONT
Red—Marlboro, Cuthbert. *Yellow*—Golden Queen. *Purple*—Columbian, Royal Purple.

MASSACHUSETTS
Try as for Connecticut.

NEW HAMPSHIRE
Try as for Vermont.

CONNECTICUT and RHODE ISLAND
Red—St. Regis, June, Cuthbert, Latham, possibly Herbert. *Purple*—Columbian. *Black*—Plum Farmer, Cumberland.

NORTH ATLANTIC STATES

NEW YORK
Red—June, Cuthbert, Empire, Ontario, Herbert, Cayuga, Owasco, Latham Redpath. *Purple*—Columbian. *Black*—Plum Farmer. *Yellow*—Golden Queen.

PENNSYLVANIA
Red—Cuthbert (standard), King. *Yellow*—Golden Queen. *Purple*—Columbian. *Black*—Cumberland, Plum Farmer.

NEW JERSEY
Red—Ranere, Cuthbert, Donboro. *Purple*—Columbian. *Black*—Cumberland, Uncle Tom.

MARYLAND
Red—St. Regis, Cuthbert. *Purple*—Columbian; crown gall and other diseases are serious obstacles. *Blacks*—grow well—Munger, Kansas, Cumberland, Diamond.

SOUTH ATLANTIC STATES

VIRGINIA
Red—Cuthbert. *Purple*—Columbian. *Black*—Cumberland with Plum Farmer and Kansas in western part of state.

KENTUCKY
Red—Miller Red, Cuthbert. *Purple*—Columbian. *Black*—Kansas, Plum Farmer, Cumberland.

TENNESSEE
None grown to any extent; try as for Kentucky.

NORTH CAROLINA and SOUTH CAROLINA
Red—Cuthbert, St. Regis. *Yellow*—Golden Queen. *Black*—Cumberland, Gregg.

GEORGIA
Red—Cuthbert. Not grown to any extent.

GULF COAST STATES

FLORIDA
Not grown; try the Golden Evergreen Raspberry.

ALABAMA, LOUISIANA and MISSISSIPPI
Red—Cuthbert, St. Regis. *Black*—Gregg, Cumberland; not grown to any extent.

TEXAS
Red—King, Loudon, Brilliant. *Yellow*—Golden Queen. *Purple*—Cardinal, Haymaker. *Black*—Kansas.

NORTH CENTRAL STATES

MINNESOTA
Red—King, Cuthbert, Herbert, Sunbeam, Ohta, Redpath, Latham (best); all need winter protection in most places. *Purple*—Columbian. *Black*—Cumberland, Plum Farmer, Gregg; need winter protection.

WISCONSIN
Red—Latham, King, Cuthbert with Marlboro and Herbert in some districts. *Purple*—Columbian. *Black*—Kansas, Cumberland, Plum Farmer.

NORTH DAKOTA
Red—Minnetonka Ironclad, Sunbeam, Latham (best of all). *Purple*—Cardinal (fair). *Black*—Shepperd (hardy). Plum Farmer, not hardy.

SOUTH DAKOTA
Red—Ohta, Sunbeam.

INDIANA
Red—Cuthbert leads; King, London, Herbert with June promising. *Purple*—Columbian subject to crown gall. *Black*—Plum Farmer, Cumberland, Gregg.

CENTRAL STATES

KANSAS
Black—Kansas, Black Pearl, Cumberland; no others recommended.

MISSOURI
Red—Cuthbert (best) King, but yield is low on all. *Purple*—Cardinal. *Black*—Kansas, Cumberland, Gregg.

OKLAHOMA
Black—Kansas, Gregg.

PACIFIC & MOUNTAIN STATES

IDAHO
Red—Cuthbert, Antwerp, St. Regis; *Yellow* and *Purple*—little grown. *Black*—Cumberland, Gregg, Kansas.

WASHINGTON
Red—Cuthbert.

UTAH
Red—Cuthbert, Marlboro. *Yellow, Purple, Black*—little grown.

CALIFORNIA
Red—Surprise (Everbearing), Antwerp, Ranere, Hailsham (Everbearing), Superlative.

COLORADO
Red—Marlboro.

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HOUSE & GARDEN

Spring Gardening Guide

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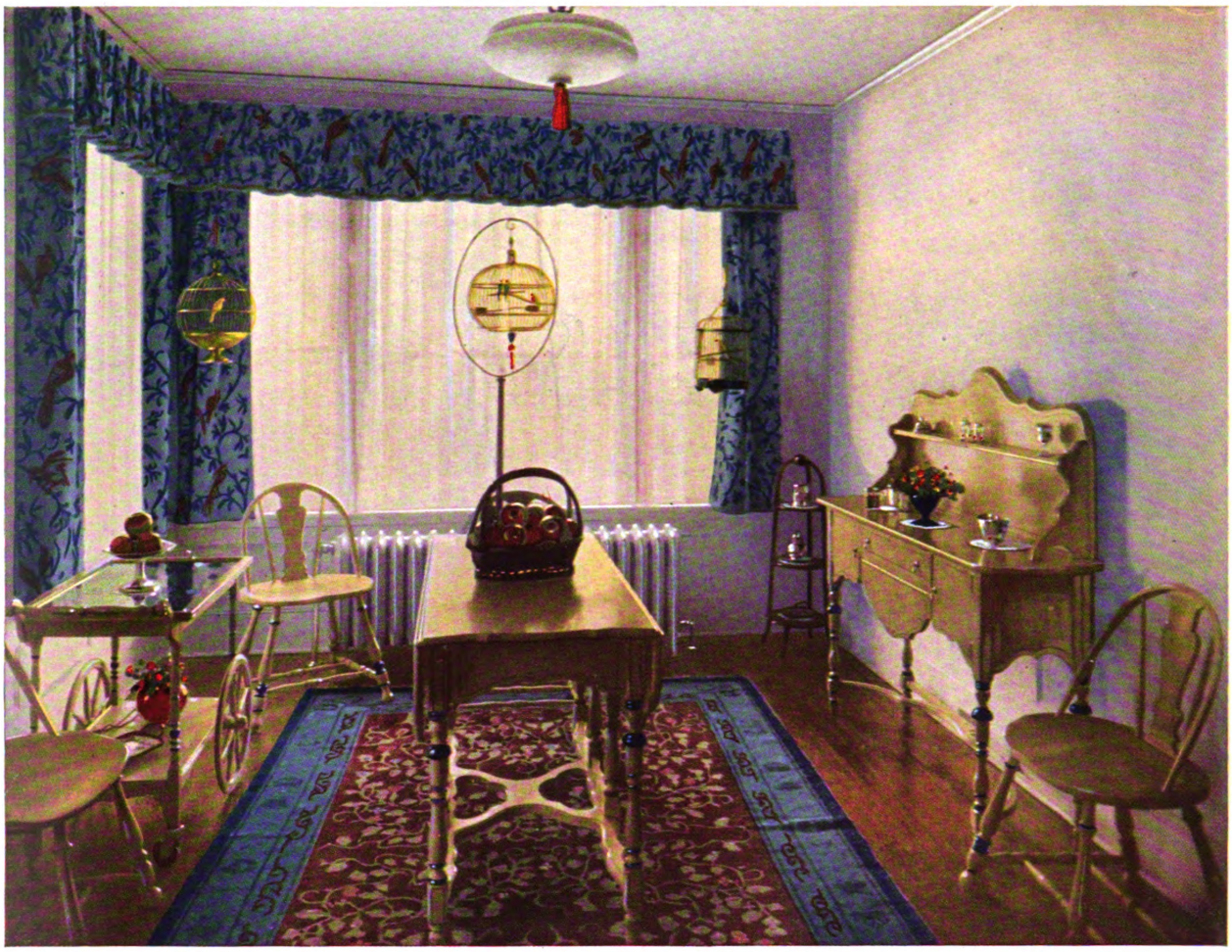

BREAKFAST—*the zero hour*

A VERY intelligent observer of modern life says that many domestic tragedies start at the breakfast table.

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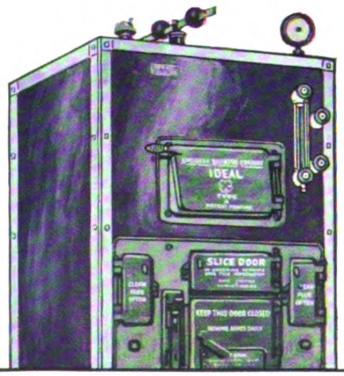

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House & Garden

Hanging pictures is one of the subjects considered in the April issue, and this will be one of the many illustrations

THERE is a strange theory, held by some, to the effect that thin people can accomplish more than stout. We are advised to take daily reducing exercises, to eat only such foods as will not add to our avoirdupois, to resist spirituous liquors—all this bother and deprivation in order to keep thin. The fallacy in this prejudice is that it judges the value of a man or woman by the contour of the body. It fails to take into account the activity of the brain. Some of the brainiest men and women in history have been corpulent.

Obesity is one of the charges leveled against HOUSE & GARDEN. It has grown rotund. This March issue which you are reading is the largest in its history. It is said to be the largest magazine ever issued by the Condé Nast Publications.

For ten years now we have watched the waist measure of HOUSE & GARDEN grow, and month by month we have cut new notches in its belt. We knew it when it was a mere shadow, a little thing of fifty-six pages, mostly text and scarcely any advertising. Those lean days are interesting to look back upon, but we hope they never return. Slimness limits the range of one's activities. The lean horse may be good for the long race, but for heavy pulling you choose a stout beast. HOUSE & GARDEN's function is not to run a race; its purpose is to deliver large loads of service to its readers.

Of just what does this load consist? Editorial matter—text and pictures—and advertising matter. The editorial pages instruct and inspire; the advertising pages do precisely the same thing. Since this is a practical magazine its function is not alone to tell people how to do things, but to show them where a great variety of things can be acquired. Only half the service would be rendered you if we only told you how. Gardening, for example. We tell you how to make a rose garden; the advertisers show you where to purchase the roses. You see a house in the editorial pages and desire to build one like it; the advertisers tell you of the materials required. You need curtains. In the editorial section you find how to make them; from the advertisers you learn where to procure the fabrics. So both of these parts of the magazine are necessary. Each complements the other; together they represent the brains and the girth of this publication.

Being a large body, the stout man moves more slowly than the lean. And, here, alas, is one of the disadvantages of such an obese issue as this. It requires more time to set up and to print than a thin issue. It is apt to move slowly through the press and the mails. Readers may worry lest it be a day late. Let us assure you, we are making every effort to move to our destination with speed and dispatch; if through some inadvertency, we are not exactly prompt, we crave your indulgence and patience.

Another thing in favor of the stout is that they are considered to maintain a better humor than the lean and hungry. Everyone, we are told, loves a fat man. His very size radiates generosity. It gives the atmosphere of one who enjoys good living, who is tolerant, who looks upon life with a kindly eye. Some of these estimable qualities, we hope, have crept into this rotund magazine. To acquire it you need only to step up to the nearest newsstand. You will recognize the magazine by its cover. The April cover is an inside view of a dining room, with French doors that look out to a garden where a tree is in its glory of spring blossoming.

Of May and following issues we shall not discourse here. However, we shall try to fulfil our readers' anticipations.

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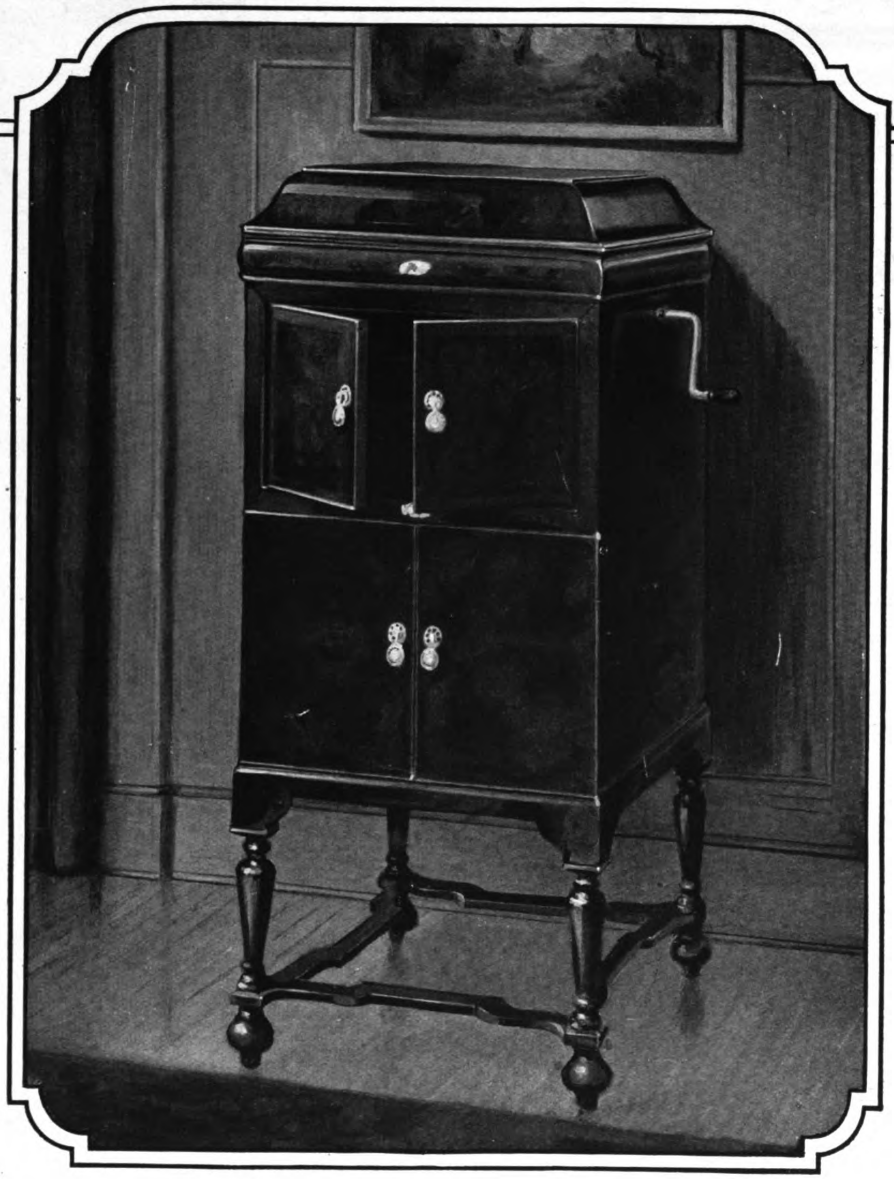

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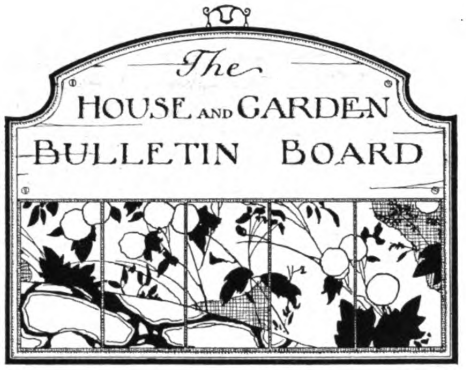

LIKE a conjurer, we have always something up our sleeve. Scarcely do we produce this large and exciting March issue than you see our sleeves bulging with an equally large and exciting April number. Until you see it, you'll have to take our word for it—and our word is this—

April is the Interior Decoration issue, and to it contribute a number of our leading decorators. Frances Wilson Huard writes on bergeres, those delightfully commodious French chairs. Eight well-known decorators suggest the color schemes for the eight important rooms of a house. These eight are John Hamilton, Elsie Cobb Wilson, Miss Gheen, Agnes Foster Wright, Olive W. Barnewall, Rose Cumming, Elsie Sloan Farley, Diane Tate and Pierre Dutel. Elsie de Wolfe shows her living room, Mr. and Mrs. G. Glen Gould write on Directoire furniture. Aldous Huxley suggests ways for hanging pictures effectively. There will also be a page of unusual corners and this issue will see the beginning of a series of articles on the uses of different fabrics in decoration. You will find, in addition to these, two pages of closet suggestions, two pages of amusing painted shutters for the inside trim of windows, and a beautiful portfolio of good interiors. The shop pages will exhibit new and unusual lighting fixtures.

WHILE decoration is the major topic of interest in the April issue, gardening and building have their prominent places. "Chinese" Wilson continues his series by writing on early flowering trees and shrubs. Herbert Durand, author of "Taming The Wildings", starts a new series—on native wild plants, and explains in the April issue how native trees, shrubs and evergreens can be used on the home grounds. The article in the series for beginning gardeners tells you how to equip and manage a garden. (Incidentally, this series of articles form part of a book to be issued early in the spring by J. B. Lippincott & Co. under the title of "The Practical Book of Outdoor Flowers". The author is the editor of HOUSE & GARDEN, Richardson Wright.) The garden of Charles A. Platt, architect, will be shown. In the Gardener's Calendar we plan to show photographs of the men and women who edit our popular gardening publications.

Of houses in this issue there are six pages. The Marquis de San Francisco also describes the old homes of Colonial Mexico. Matlack Price discourses on the virtues and varieties of shingles and, to make the building measure full to overflowing, we show before and after views of a Connecticut farmhouse.

HAVE you ever noticed that in small towns and country districts the local cabinet-maker or the local upholsterer carries on a side-line of undertaking? To create comfort in this life is a laudable ambition worthy of any good upholsterer. To create fine and lasting furniture is the aim and ideal of every cabinet-maker who respects his craft. To carry their work beyond the limits of this mortal life is, doubtless, the expression of a desire to serve humanity to the bitter end; it is the manifestation of a straining toward immortality.

SOME remarkably interesting names will be found among the contributors to this issue. The achievements and pedigree of Ernest H. Wilson are found together with his photograph on the Gardener's Calendar on page 100. Aldous Huxley who writes on maps is, in addition to being author of "Antic Hay", "Lehda", and other books which have brought him quite a following, a member of the editorial staff of the British HOUSE & GARDEN. Hartley Clark who contributes the articles on Japanese silver is an English collector. A. P. Milne, author of the article on thatching, is an English architect. Of the other architects contributing to this issue, Reginald C. Johnson practices in Pasadena, Merrill & Burnham Hoyt in Denver, Colorado, Walter Bradnee Kirby and Peabody, Wilson & Brown in New York and A. Percival Starkey in London.

Several leading landscape architects show their work here—Vitale, Brinckerhoff & Geiffert of New York, Ellen Shipman of New York and E. C. Stiles of Pittsburgh. To the symposium contribute such well-known garden authorities as Mrs. Francis King, Henry Hicks, Grace Tabor, Ernest H. Wilson and Bertrand H. Farr, James L. Greenleaf and Albert D. Taylor, landscape architects, John C. Wister, president of the American Iris Society and J. Horace McFarland, editor of the American Rose Annual. Minga Pope Duryea, who writes on a twin rose garden is author of "Gardens In and About Town". Mrs. Torrance, author of the article on decalcomania, is a New York decorator.

EVERY now and then we find a bit of verse that appeals to home lovers. It is not always great poetry but it is pleasing. From the *Spectator*, some years ago, we clipped these verses by Florence Bone:

A PRAYER FOR A LITTLE HOME

God send us a little home,
To come back to, when we roam.

Low walls, and fluted tiles,
Wide windows, a view for miles.

Red firelight and deep chairs,
Small white beds upstairs—

Great talk in little nooks,
Dim colors, rows of books.

One picture on each wall,
Not many things at all.

God send us a little ground,
Tall trees standing 'round.

Homely flowers in brown sod,
Overhead, Thy stars, O God.

God bless, when winds blow,
Our home, and all we know.

IF we were putting titles on these paragraphs we would call this one "The Factory Next Door". It was inspired by visiting several small towns and seeing how they were being ruined by the lack of zoning regulations. Zoning is an old story to cities; the restrictions of residential real estate have long since been a factor in the buying and selling of home sites; but what is being done by our small towns to prevent the old-time resident waking up some morning to find a factory being built next to his house?

The movies recently showed pictures of a volcano eruption in Italy. You saw the terrible mountains boil over and the red hot flood creep down the hillsides engulfing trees and houses and filling the streets. Many of our small towns are in precisely that same position. The residential districts, because they have not been restricted and because business is not being held to a zone, are gradually being engulfed. Fine old stately homes are being crowded out by shops and show rooms. The wide stretches of lawn, the trees, the shrubbery borders, give way to asphalt pavements and cement walks. And it all comes under the head of "Progress"! Here is something that Rotary Clubs and local Chambers of Commerce might well begin to work on. The small town is worth—and needs—saving.

SINCE threatenings, in our December issue to make an index of HOUSE & GARDEN, we have followed the impulse and made it. Indices printed and ready to be bound into a volume of HOUSE & GARDEN are now available for the years from 1919 to 1923 inclusive.

Robert S. Lemmon of the HOUSE & GARDEN editorial staff has just begun the day happily for us by putting on our desk a copy of his new endeavor, "The Puppy Book". Mr. Lemmon has already written a popular and well-selling book called "Training the Dog". We defy you to resist this new one on puppies.

Regular readers of the articles on household equipment by Ethel R. Peyser need not feel alarmed about her absence from this month's issue; she will appear again in April. The article on Household Mechanics, by D. M. Forfar, also scheduled for this issue, has been held over for a later number.

We notice that one of the young members of the Nast family has changed her name. She used to be called *Children's Royal*, now she goes under the elegant and smarter title of *Children's Vogue*.

Well, the enemy is upon us! The seed catalogs are beginning to arrive. Although we have been reading them for years, each spring's new army of temptations appears fresh and more inviting to us. When we come to the pass when we can no longer enjoy these assaults on our purse and imaginations, it will be time for our heirs to order mourning.

APROPOS of the paragraph on upholsterers and undertakers in the column opposite, we encountered the story of Dr. John Gardner. A London wag of the 18th Century, he caused to be cut and erected in a churchyard a tombstone bearing the inscription, "Dr. John Gardner's Last and Best Bedroom". His friends had a good laugh over this, but the public thinking him to be dead no longer sought his services, so he had to interpolate the word "Intended". This gravestone is still preserved.

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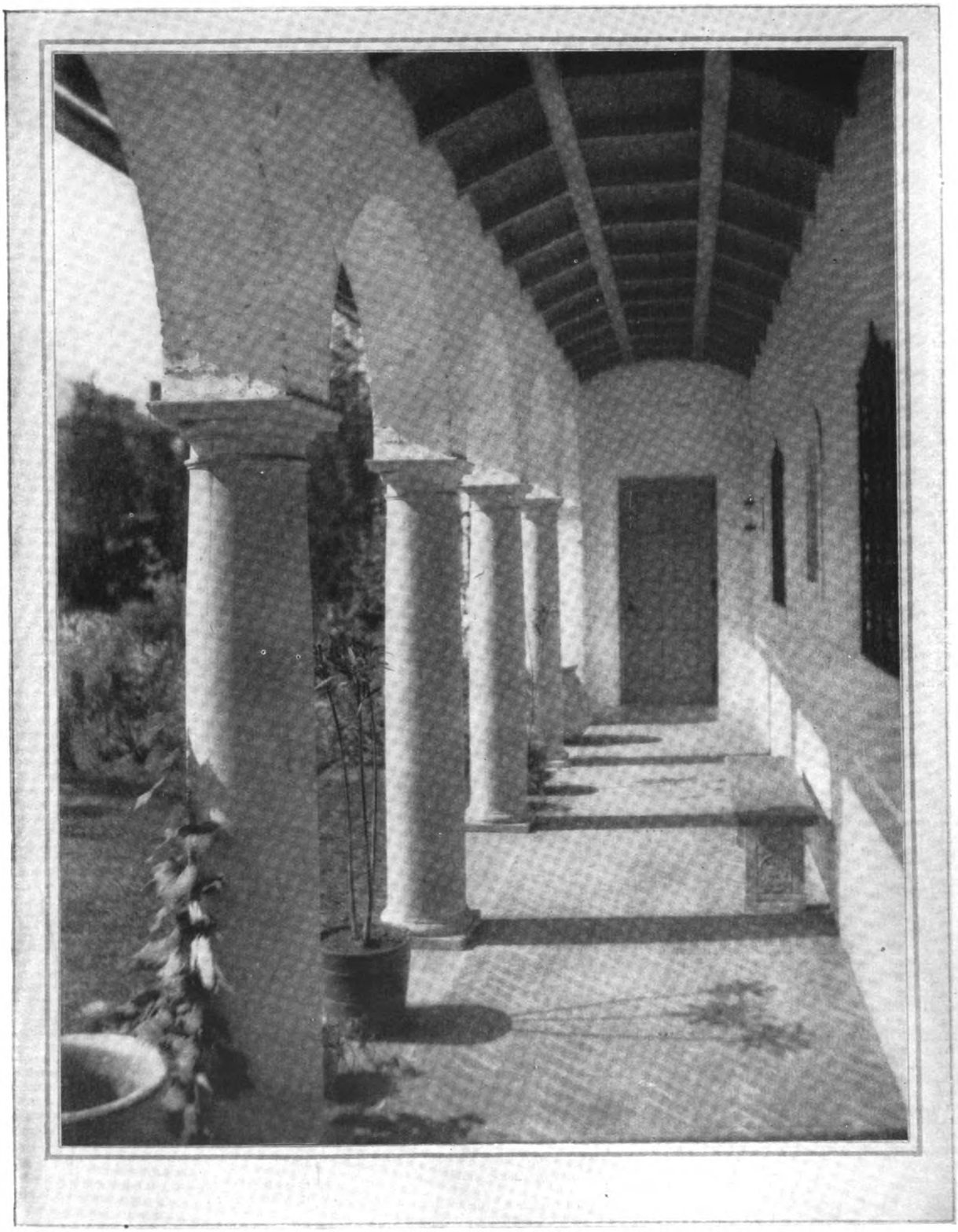

Toloff

A CLOISTER IN ILLINOIS

You generally associate cloisters with Italy and Spain and those fortunate sun-baked parts of this country that can use the Mediterranean style of architecture. To find this cloister in an Illinois home, a cloister that transports you back to Spain and Italy, deserves comment. It forms one side of a group of buildings in the home of Fred P. Warren, at Evanston, Illinois, and, as will be seen by the illustration, serves as a pleasant sun-trap as well as an architectural feature, with its graceful, glistening Doric arcade. The architect was Reginald C. Johnson

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THE ROYALTY OF SPRING

For Regal Splendor, for Brilliant, Disturbing Beauty, the Crabapple, of all Small Trees, Stands Unexcelled

E. H. WILSON, V. M. H.

THE Crabapples are not exceeded in beauty and hardiness by any tribe of plants and yet they are comparatively rare in American gardens. A few sorts like Hall's Crabapple (*Malus Halliana*), Bechtel's Crabapple (*M. ioensis* var. *plena*) and the Oriental *M. floribunda* and *M. spectabilis* are fairly well known, while here and there in city parks, like those of Rochester, New York, several others may be seen in all their beauty. But really there should be no garden, even a suburban garden, without its Crabapple-tree. When I think of the popularity attained by certain plants of much less value I am convinced that it is want of knowledge and not want of appreciation that has kept from general usage in American gardens these and many other ornamental plants. If any HOUSE & GARDEN reader will visit the Arnold Arboretum in May when the collection of Crabapples is in bloom he will depart hungry for them and will not rest content until one or more be growing in his own garden.

EDITOR'S NOTE: *With this article on Flowering Crabapples, describing many new and unfamiliar varieties, "Chinese" Wilson becomes a monthly contributor to* HOUSE & GARDEN, *writing about those types of plants on which he is one of our greatest authorities. In April it will be Early Spring Flowering Trees and Shrubs. His portrait will be found upon the Gardener's Calendar Page*

MALUS FLORIBUNDA *is well named, for how could one small tree contain a more abundant bloom? In the bud the flowers are bright pink, changing, sometime after they open, to white. But the effect of the shrub in full flower is not pure white because the buds open in succession*

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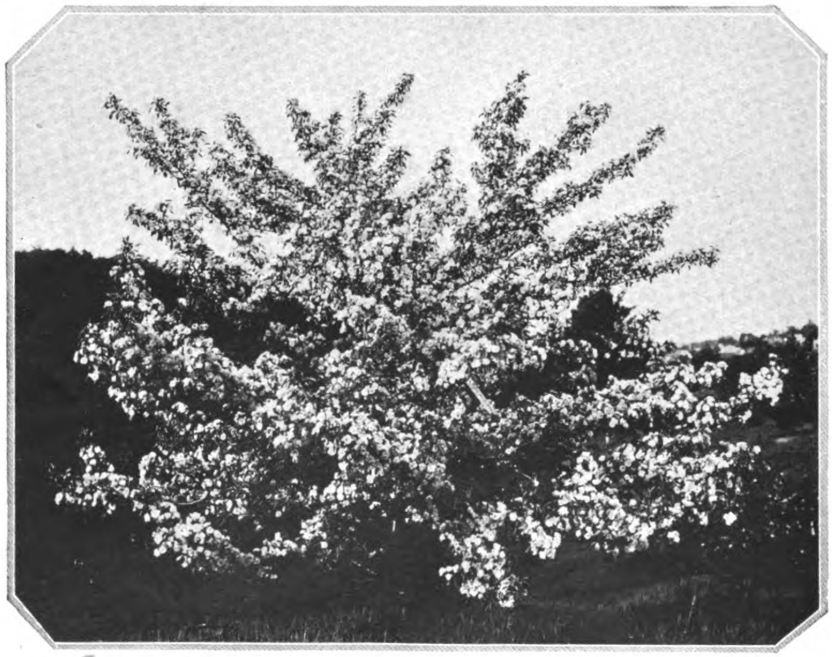
The Tea Crab, MALUS THEIFERA, *is the very quintessence of Crab-apple loveliness, with graceful wands of pink to white blossoms. It was discovered and introduced by E. H. Wilson*

Lovers of breeze and sunshine and rugged of constitution, Crabapples are well suited to the rigorous climate of northeastern America. Wherever the Common Apple can be grown its brothers and sisters will flourish and many of them are able to withstand greater cold than our favorite fruit-tree. A good loam, rather on the stiff side, is ideal for Crabapples, and they do not by any means object to lime. As to site, provided it is open and exposed, they are not particular though a hillside or slope is preferable. Their common pests are scale-insects and a white woolly aphis known as American blight. The former may easily be kept down by spraying in late winter with lime-sulphur or Imperial Soap (one gallon to eight gallons of water). The blight is destroyed by spraying in summer with Imperial Soap (one gallon to thirty gallons of water).

Did we ask our feathered friends the season of the Crabapples they would certainly answer the fall. And beautiful are these plants at that season laden with myriads of small brightly colored fruits. But in reality they claim and must be granted two seasons: late spring for their blossoms, autumn for their fruits. The abundance of flowers and fruits produced by these plants is truly astounding and no tribe gives greater returns. Near the house no small tree could be more attractive than the shapely *Malus Halliana* with clustered rose-pink, pendent, more or less double flowers; on a bank, with its bottom branches hugging the ground the low broad, white-flowered *M. Sargentii* is a jewel above price. For the flower garden many sorts are good, none more so than the old favorite *M. spectabilis* with pink semi-double blossoms and the new *M. theifera* with white flowers, rose-pink in the bud. As a flowering tree in the park *M. baccata* var. *mandshurica*, with an oval crown full 50′ tall, the lower branches sweeping the ground, and with pure white, fragrant flowers, cannot be excelled. This and other tall kinds may also be planted with advantage on the edges of woods, especially where Oak trees predominate. An occasional Pine, Fir or Spruce well to the rear, by providing a dark-toned background, adds greatly to the landscape effect.



For its fragrance alone, Bechtel's Crab, M. IOENSIS PLENA, *deserves a special place in the garden. But it has other splendid attributes in spring, a mass of double, rose-like pale pink flowers*

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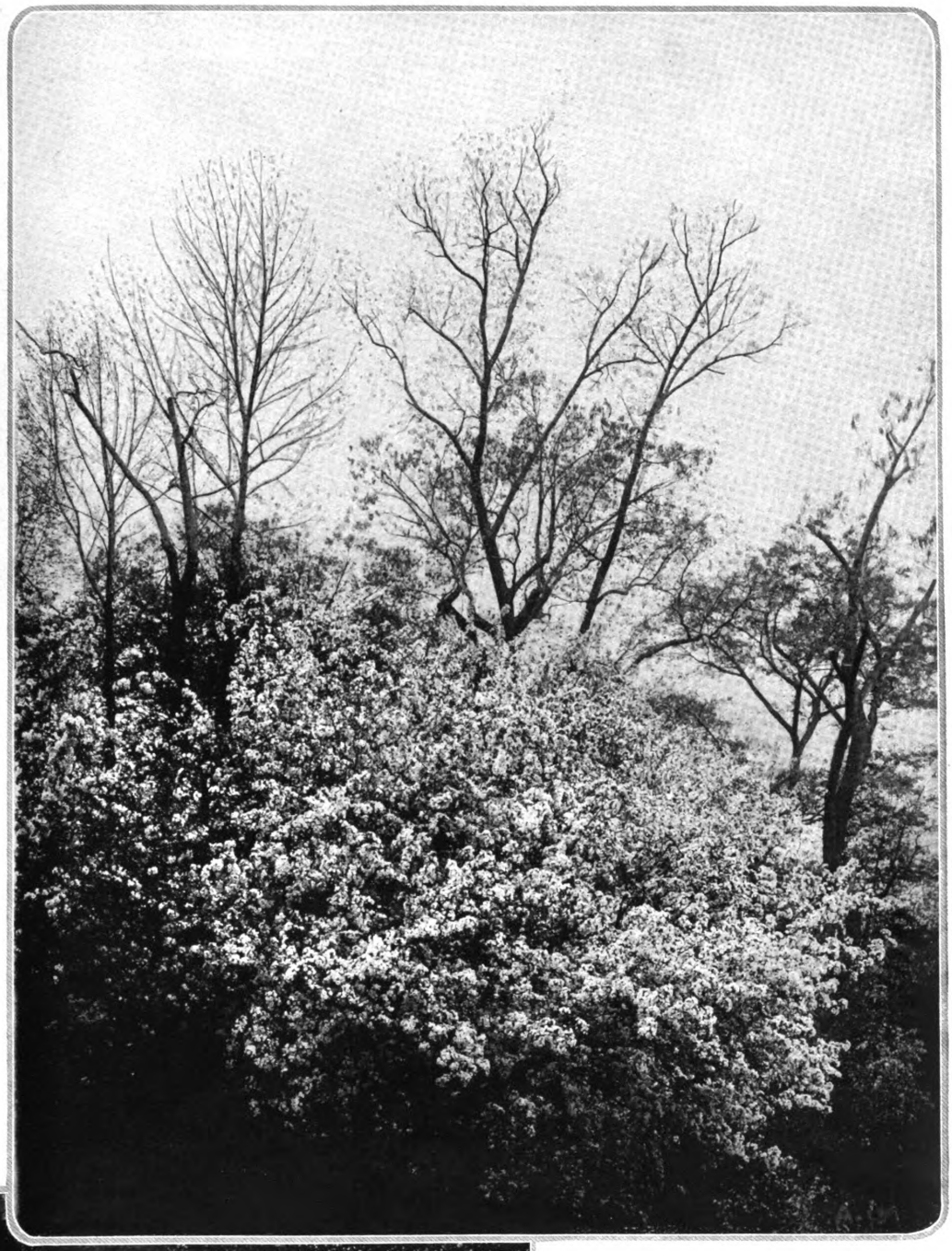
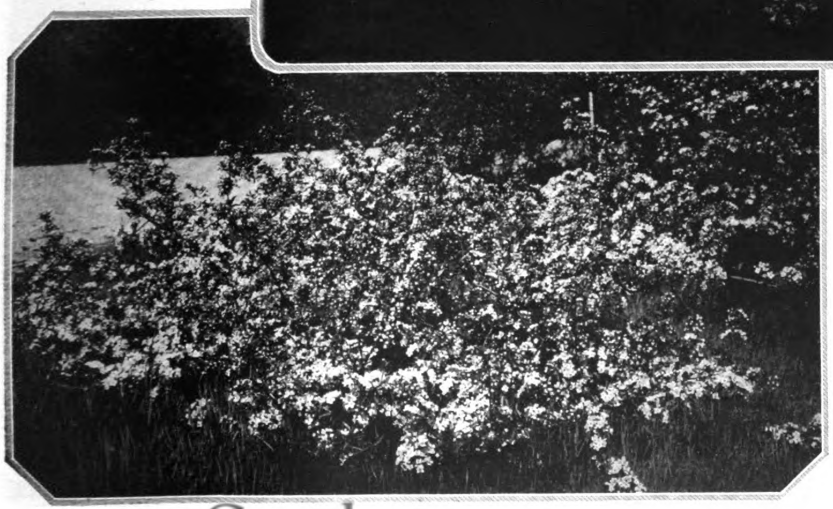


One of the first known Oriental Crabapples is the appropriately named MALUS SPECTABILIS, *a spectacle indeed, with flowers from the purest to the palest pink*

Introduced by Prof. Sargent of the Arnold Arboretum, M. SARGENTII, *wonderful for hillsides, is the finest of the low growing, pure white flowering crabs*



The different species of Crabapples are found wild in this country, in Asia and in Europe. All lose their leaves in winter, many of them open their blossoms in spring before the leaves unfold, while in others flowers and foliage appear together. The first to bloom are those from northeastern Asia, the last those of North America, the full flowering season being about six weeks.

The American Crabapples have pale- to rose-pink flowers with the delightful odor of violets which do not open until the leaves are partly or nearly full grown. The fruit, except that of a western species (*M. fusca*)

(*Continued on page* 116)

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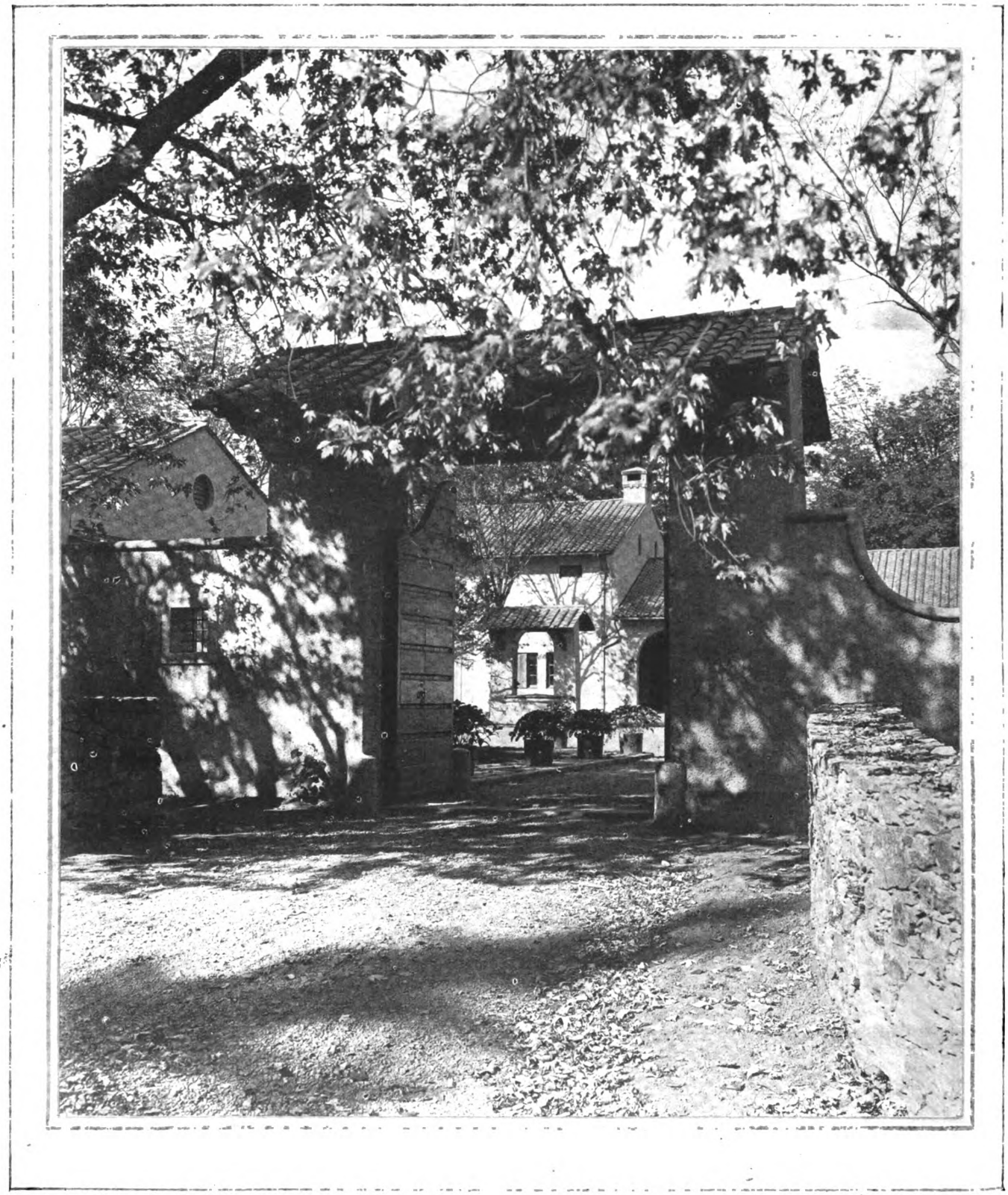

Thomas Ellison

As Italian as Tuscany is the quadrangle of pink stuccoed farm buildings which lies within this gateway with its massive dark green doors. Walter Bradnee Kirby was the architect, and Vitale, Brinckerhoff & Geiffert were the associated landscape architects

A FARM GROUP IN BROOKLINE, MASS.

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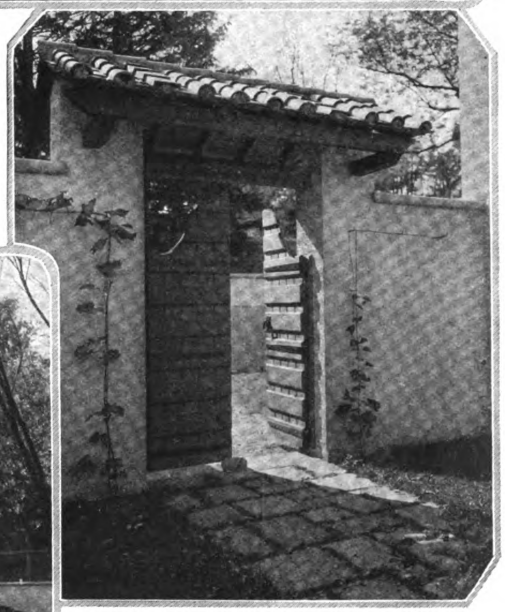
The building above is the gate lodge which stands at the estate entrance, some distance from the farm group. Its color and its architectural style, however, are similar to the other buildings

A detail of one of the smaller gateways in the group shows the typically Italian manner of its construction—the interesting beam work supporting the tile roof and the heavily battened gates



In the gardener's cottage, with its graceful double arch and splendid proportions, can be seen the effectiveness of the method used in laying the tiling. One row of flat tiles is laid between every four vertical rows of half-round tiles, giving an unusual texture to the roof

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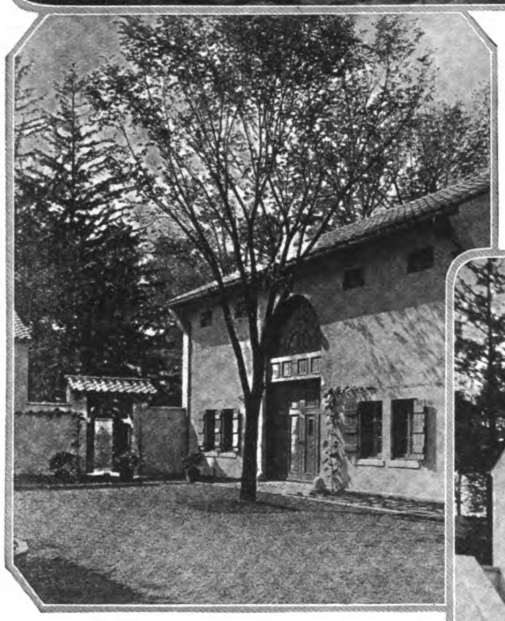

The remarkable fidelity with which the Italian spirit has been caught is one of the most fascinating features of this group. The stucco is a vibrant pink, the tile roof red, and the trim deep green

To get the main floor of the building below even with the ground level outside the quadrangle it has been raised above the courtyard grade and is reached there by well arranged exterior stairways

The huge doorway of the garage is a beautiful piece of work, a bold and extremely successful contrast in scale against the small windows below and the still smaller ones under the wide overhanging eaves. Grape vines have been trained against the walls

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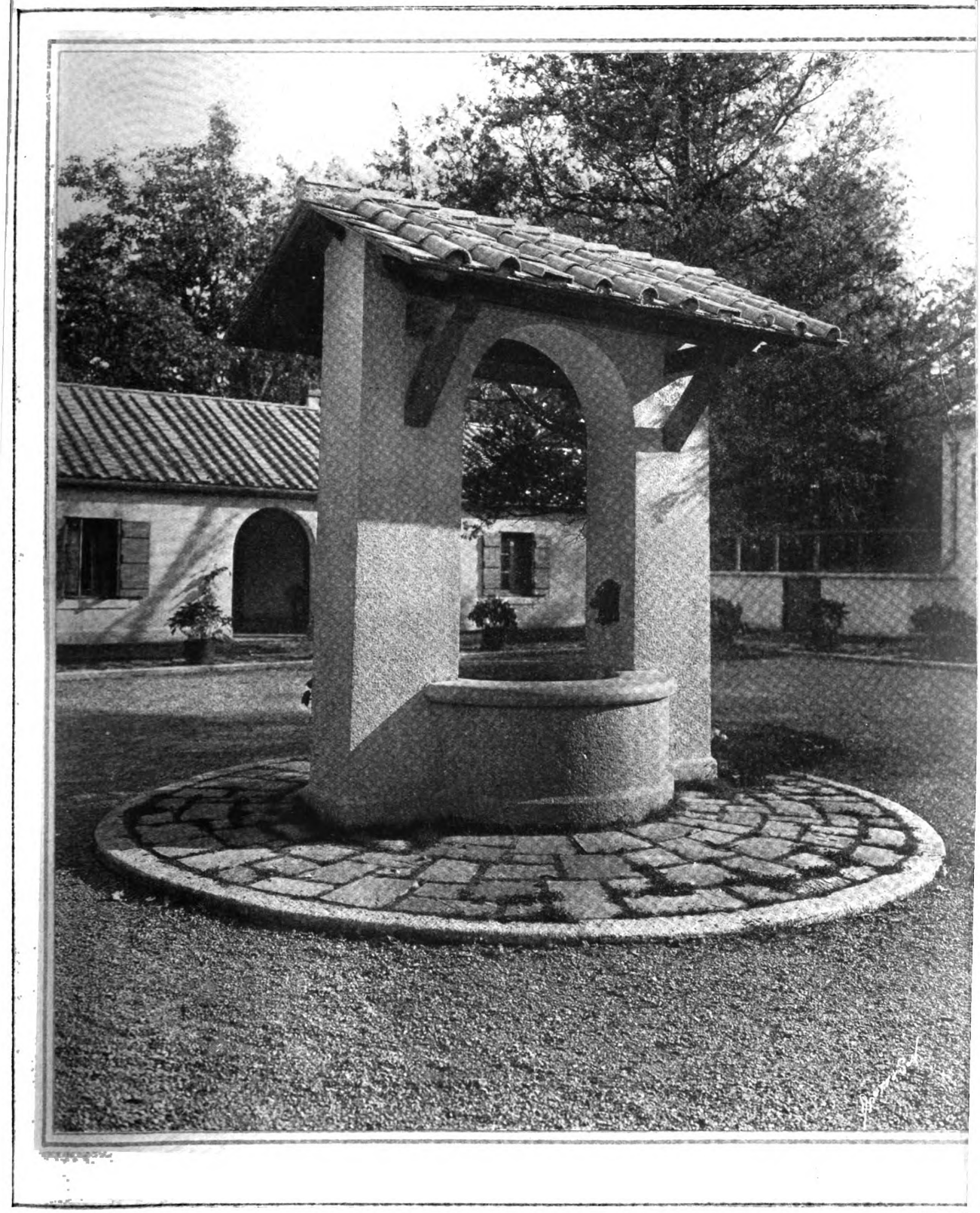

Thomas E

The well head is the finishing touch to an almost perfect group. The arch, like the buildings, is of brick stuccoed; the actual well head is of white concrete chipped to obtain the same texture, as the stucco paving is made of iron-stained Weymouth granite flags.

A BIT OF TRANSPLANTED TUSCANY

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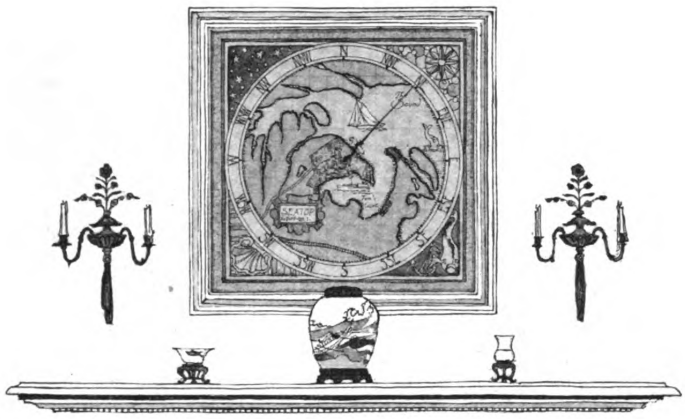


An effective over mantel decoration for a country house consists of a map of the estate with a wind indicator. The house appears in the center of the map and the rod of the wind indicator is geared to the weather vane fixed at the chimney top

DECORATING WALLS WITH MAPS

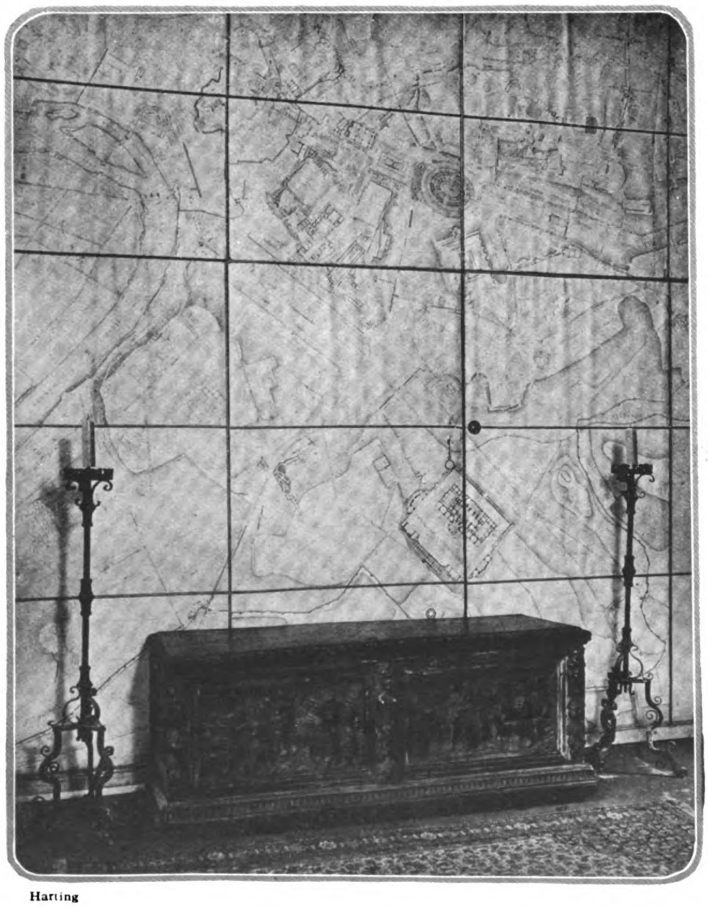
Cartography Old and New and its Place in the Decorative Scheme

ALDOUS HUXLEY

VISITORS to the Vatican and the Uffizi will remember in those palaces certain rooms and galleries, the walls of which have been painted in fresco with large scale maps of Italy. As representations of the country these maps are, it is true, singularly inaccurate—surprisingly so, indeed, when we remember that, in the 16th Century, when these were painted, there existed for the use of mariners charts in which the whole Mediterranean and the countries bordering it were delineated with a remarkable precision. But if these painted maps cannot claim to rival in scientific accuracy the "Portolani" of the Mediterranean mariners, they are, at any rate, extremely picturesque. Painted in predominating tones of blue and green—blue for the sea, green for the land—they are lettered in gold and adorned with conventional representations of cities, mountains, forests, and the like. In one corner a handsome windrose in gold indicates the orientation, and the monotonous flatness of the sea is relieved by a few ships and fabulous dolphins.

The Italian princes of the Renaissance were men of taste and artistic invention; these maps painted on their walls served not merely to remind them, flatteringly enough, of the extent of their own dominions; they were also admirable decorations, not as distracting as a fresco of animated figures, and less monotonous than a blank or symmetrically patterned wall.

These 16th Century examples might advantageously be followed today. To be able to introduce cartography into the decorative scheme, you need not be the owner of a palace, you need not be a Pope or a Grand Duke; a map can be made to blend with the decoration of a country cottage just as well as with the grander surroundings of a Palazzo.



Harting

In this room the principal decoration is an old map of Rome which completely covers one side wall. It is in the home of Eric Gugler in New York City

The Medici dukes had maps of their own dukedom of Tuscany painted on their palace walls. Following their example the householders of the present day will probably like to decorate their homes with maps of their own property and of their own district. Patriotism as well as charity begins at home, and we are all more interested in our village and its doings than in the most romantic and exotic countries and the affairs which, in the great world, make history. So that it will, naturally, be with maps of our garden, our town, our county that we shall start in decorating our houses.

It is possible to make a charming decoration out of the most accurate and efficient of modern maps. The Topographic Survey maps issued by the government are beautiful to look at, and one can imagine a panel or a whole wall of a study richly and interestingly adorned with them.

For the collector and the antiquarian who is interested in the topography and ancient monuments of his locality, there are always old maps, which can be used with admirable decorative effect. We have no intention, in the present article, to write anything like a

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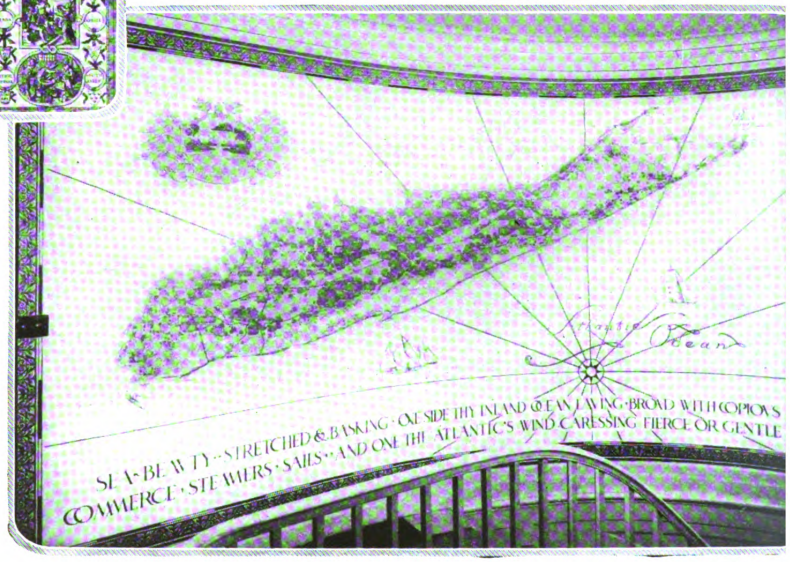
In place of wall paper the walls of the office above are covered with a map of the world that makes an unusually decorative background. It is in the New York office of Brown Bros. & Co.

Two old maps with vermillion colored frames, ship model and bronze Chinese candlesticks make a pleasing mantel group in the study of Richardson Wright, New York City. Agnes Foster Wright, decorator

This map of Britain in Saxon times, published by John Speede in 1611, is particularly rich in decorative possibilities, being bordered by a portrait gallery of the Saxon kings, each depicted in lively action



In the Long Island home of Meredith Hare the walls of the stairwell are decorated with two maps painted by Barry Faulkner The one above of Long Island has a picture of the owner's house in the upper left hand corner

Drix Duryea

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GARDENING AS A SPORT

More of a Gamble Than Racing, More Expensive Than Golf, More Violent Than Tennis, Gardening Appeals to the Sporting Instincts of Men and Women

RICHARDSON WRIGHT

IS gardening a sport or an art?

Recently I had occasion to correspond on this subject with Mrs. Francis King, that delightful garden author and garden lover. As mother superior of American women gardeners (I use the term with real affection) Mrs. King contended that it is an art. As a mere man, I contended that it is a sport, the finest sport I know—more of a gamble than racing, more violent that tennis, more expensive than golf, more of an exercise than baseball and more exacting on the whole man—on his strength, his brain, his five senses, his aspirations and his dreams—than all these other sports put together.

This correspondence and the friendship of diverse garden lovers, both men and women, have led me to make a distinction between men and women in gardening: Women consider gardening an art; they are interested in the effect of gardening—in the arrangement of plants; insofar as they are engrossed in the actual work of caring for plants, it is rather a manifestation of the maternal instinct. Men consider gardening a sport; they are interested in the act of gardening and in plants themselves, in the individual specimen, its habits and career. Women pride themselves on color combinations, on broad effects of this and that. Men pride themselves on the individual Rose, Dahlia or Delphinium.

Obviously plant arrangement is an art, for it is the creation of a series of pictures with plant material. But the practice of gardening—the physical labor of soil cultivation, of raising plants from seeds or cuttings, of growing better plants each year—that, if I may say so, is a sport. And as a sport it should appeal to men.

What in a man can it appeal to? To his taste for games and gambling, to his need for physical exercise, to his weakness for hobbies, to his innate love of beauty.

THE games of the average modern American business man are games of speed; they are played speedily and reach a speedy decision. The Englishman may be content not to know the outcome of a cricket game for three days; but the outcome of a baseball game must be decided in three hours. Few Americans, caught as they are in the hectic rush of their lives, can find any excitement or amusement in things that require patience, care, and slow decision. Acknowledging this, the American business man replies that, did gardening furnish the day-to-day, minute-to-minute competitive impulse of popular sports, it would doubtless have hosts of devotees among men.

The mind of the gardener is, in a way, the mind of the chess player. He makes a move after having thought out what the ultimate effect of that move may be. He visualizes the end of the game. The gardener plants a certain established variety of bulb, and he knows what its flowering will be. In my orchard I recently naturalized several thousand Narcissi—across the gentle slopes and under the reaches of the old apple trees to the rear wall the bulbs were spattered, as the stars are spattered across the Milky Way. I have a pretty definite notion what that orchard will look like this spring and in countless springs to come. When the elms begin to throw out their reddish gauze my day-to-day excitement will begin, and it will continue until the last of those flowers has faded in the tall grass growing above them.

Do you desire to gamble? Try then hybridizing Dahlias, Gladioli, Roses, Delphiniums or any other garden flower. What the result will be Heaven alone knows. It may be a gem, it may be a monstrosity. It may never be seen, or it may carry your name down through the generations. Do you desire to gamble? Stake your tender flowers against the coming of frost, or the beating of rain or the lashing of summer winds. Constantly the gardener is gambling—gambling against the elements, against blights and disease, against the outcome of the seed sown in the soil and the bulb buried in it.

Do you demand excitement from day to day? I beg you make with your own hands a Rose garden—trench the beds, plant the bushes, spray and prune them—and then in Junes watch the buds swell and uncurl. You not only have the excitement, but you also have the Rose!

The test of the true sportsman, of course, is that he plays the game for the game's sake. This is the ideal. How many of our games are played for the game's sake? A hole of golf without a bet makes the playing tame; to watch a baseball or football match without a wager makes you a mere spectator. No, we are not such idealists that we play for playing's sake. We play to win, and the result of winning is to be awarded a bet or prize.

The gardener makes no bones about it; he's in the game not only for the fun of it—but for the material prize that rewards his labors—the huge Melon, the perfect Rose, the healthy flower border, the colorful mass of shrubs. And his prize is such that, no matter how hard he tries, he needs must share it with others to really enjoy it. It is humanly impossible for him to keep it to himself—the Clematis will clamber over the highest wall, the Phlox will fling her perfume to the passerby, and certainly no gardener by himself can eat all the vegetables that he raises.

ALL too many of our games fail to relieve the monotony and diseases of civilization. Golf, baseball, polo, tennis, football, as they are played today, are definitely associated with modern life and business. We have made a business of our sports and they have ceased being games. We think we play them for exercise, as a relief from business. They may be exercise, but are they particularly health-giving exercise? Do they actually relieve the pressure of our lives?

One of these days some learned physician will determine just what there is in the soil and in the act of working in the soil which has such remarkably curative properties. And when that is discovered more doctors will prescribe gardening to their patients. Imagine what would happen if a specialist should say to a patient, "I prescribe one hundred hybrid tea Roses, two fifty-foot rows of Zinnias and Asters and a miscellaneous collection of Irises and Peonies." The physician would probably be considered mad, but he patient would doubtless recover. I know of one able doctor who

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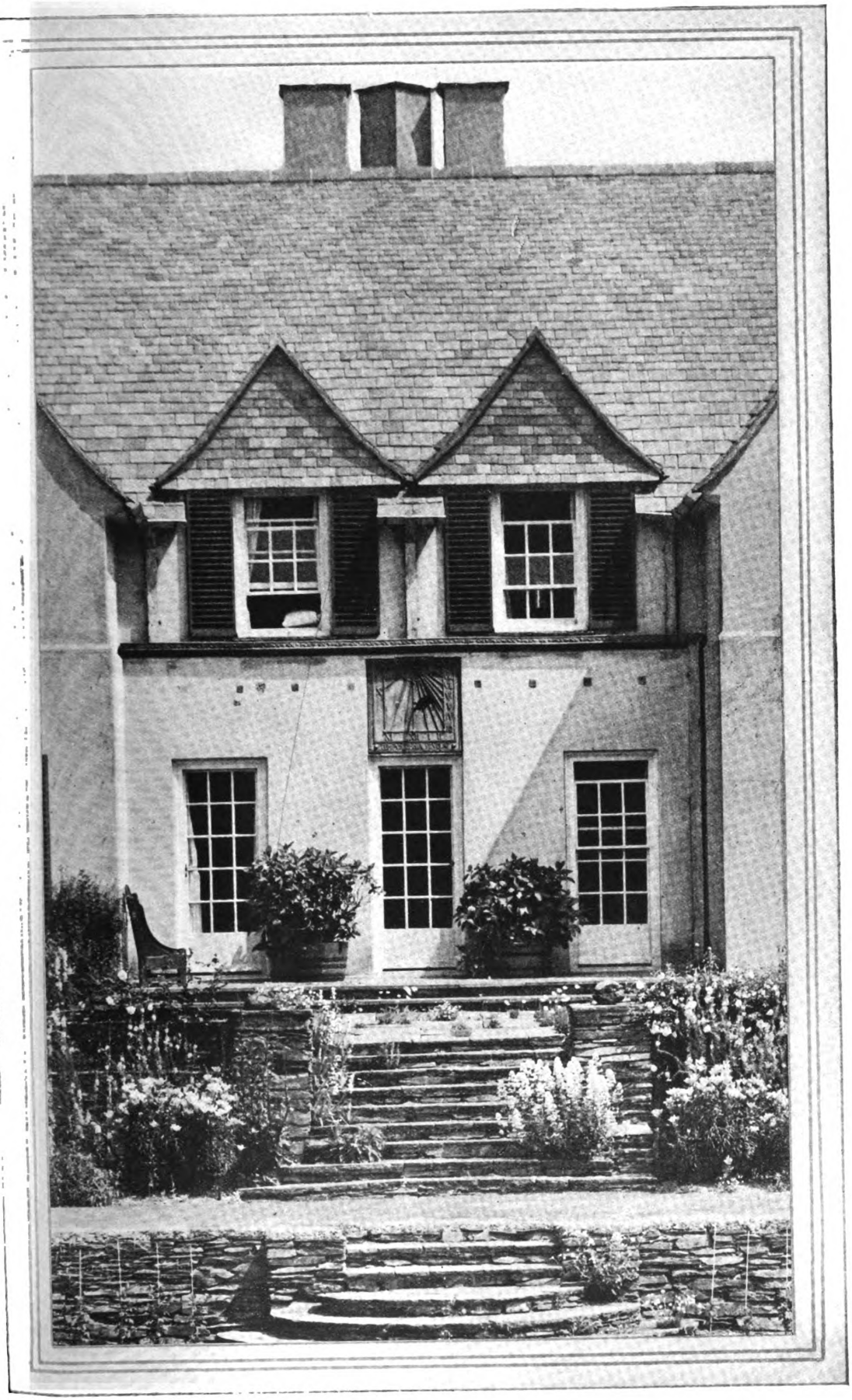

THE GARDEN FRONT

On the garden front of the country house there is often opportunity for decoration and amusing detail that might not be appropriate on the more public front façade. The introduction of the vertical sundial over the middle of the three sash windows on this English country house illustrates the point. The house is at Rhowniar, North Wales and was designed by Oswald P. Milne and Paul Phipps

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THE FINE OLD ART OF THATCHING

A Method of Roofing, Now Being Revived, Which Once Flourished in England and on the Continent, and Which should be Seriously Considered in America

OSWALD P. MILNE

THATCHING is a very old traditional method of roofing and was extensively used in England in olden times. So serviceable is it, and so lasting if occasionally repaired, that even now it is not uncommon in that country to find whole villages with their cottages and barns all roofed with thatch. And perhaps more than anything else, it is the restful appearance of the thatched roofs that gives to rural England its indefinable charm of homeliness and settled comfort.

There is much to be said for the old traditional methods of building, especially for the country. The old builders of cottage and farm house were well versed in building lore; they knew the local materials and local conditions of climate and they suited their building to it. They learned by time and experience to what uses the material to their hand could be put. Transport was difficult and so it was imperative to use materials that could be obtained near by, and it is this that gives the English hamlets and villages their local color. The flint and brick walls and red pantile roofs of Norfolk, the cob walls and thatch of Devonshire, the stone wall and stone slab covered roof of the Cotswolds and the timber and plaster building and tiled roofs of Sussex and Kent were the natural outcome of the resources of the neighborhood.

In these quicker moving times, when transport has become an easy matter, thatch has been neglected for other materials, but it has so many good and, withal, so many practical qualities, that it would be a pity if it disappeared altogether as a roof covering. Certainly in cities and districts where houses have to be crowded together, it is better replaced by forms of roofing that are fireproof, but for isolated houses or cottages in the country it is eminently practical.

Esthetically it has everything to recommend it. It weathers more quickly than any other type of roofing, and even when new gives to a house a comfortable appearance that is very attractive. It has a softness of line and pleasantness of color that takes away the bald appearance even from a new house; and a thatched roof always seems to harmonize and fall happily into place with the landscape of the countryside.

Practically it is a perfect form of roofing, in that it keeps a house cool in summer and warm in winter. In first cost it holds an advantage over slate or tile roofing.

(*Continued on page* 102)

Twin cottages, with a connecting roof, forming an estate entrance, offer a splendid example of straw thatching on a bit of century-old architecture

One of the great beauties of thatching consists in the ease with which it can be fitted to an irregular line on the ridges or eaves. Oswald P. Milne was the architect

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The thatching of this XVth century English cottage gives evidence of the extraordinary and unexpected durability of this sort of roofing

No other roofing material seems to have the fine flexibility of thatch, as in this delightful cottage by Basil Oliver

Used with stone masonry and informal architecture thatching is particularly effective. P. Milne & Phipps, architects

A modern English example of thatching shows how the material is held along the ridges and eaves by hazel "swais".

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THEIR FAVORITE PLANTS

Ten Experts Pick the Best and Most Useful Varieties for the Garden and Grounds of the Average American Home

IN your opinion what five plants in the eight important groups are the best and most practical varieties for use in the garden and on the grounds of the American home of average size, and under average climatic conditions; easily obtainable and of comparatively simple culture?

This was the question HOUSE & GARDEN asked ten of our most prominent men and women connected with horticulture and garden design. The recipients of the query were Bertrand L. Farr, the Pennsylvania nurseryman, who is such a successful grower of Peonies and Irises; James L. Greenleaf, president of the American Society of Landscape Architects and the designer of some of the finest estates in the country; Henry Hicks, the Long Island nurseryman; Mrs. Francis King, whose writings are familiar to almost every garden amateur; J. Horace McFarland, who is an enthusiastic amateur himself, and a writer and publisher of garden subjects; Wilhelm Miller, garden author, landscape architect and horticulturist, Grace Tabor, garden writer and landscape architect; Albert D. Taylor, landscape architect and author of "The Complete Garden"; E. H. Wilson, the country's greatest plant explorer, and John C. Wister, garden writer, lecturer, landscape architect and Iris specialist.

How closely these ten experts agreed, and how closely their choices as a whole agree with your own, can be seen from the list at the right in which the five most mentioned plants out of each group are given with the number of votes each one received.

The individual lists of each participant in the symposium are given below, together with whatever comment they made on their selections.

BERTRAND L. FARR

ANNUALS: Snapdragon; Petunia; Nasturtium; China Aster; Verbena.

PERENNIALS: Peony; Iris varieties; Phlox varieties; Delphinium varieties; Chrysanthemum varieties.

DECIDUOUS SHRUBS: Mockorange, *Philadelphus virginal;* Winterhazel, *Corylopsis pauciflora;* Forsythia, *F. spectabilis;* Lilac varieties; Winged Euonymous, *E. alatus.*

BROADLEAF EVERGREEN SHRUBS: Azalea varieties; Mountain Laurel, *Kalmia latifolia;* Box, *Buxus suffruticosa;* Rock Cotoneaster, *C. horizontalis;* Box (2).

DECIDUOUS TREES: Scarlet Oak, *Quercus coccinea;* American Elm, *Ulmus americana;* White Birch, *Betula alba;* Sugar Maple, *Acer saccharum;* Silver Linden, *Tilia tomentosa.*

CONIFERS: Japanese Yew, *Taxus cuspidata;* Pfitzer Juniper, *J. chinensis;* Douglas Arborvitæ, *Thuja pyramidalis douglasi;* Nikko Fir, *Abies homolepsis;* Serbian Spruce, *Picea omorika.*

VINES: Silver Fleecevine, *Polygonum baldschuanicum;* Wistaria, *W. multijuga;* Hall's Honeysuckle, *Lonicera halliana;* Clematis, *C. paniculata;* Boston Ivy, *A. tricuspidata.*

ROSES: Mrs. John Laing; Frau Karl Druschki; Caroline Testout; Duchess of Wellington; Richmond.

THE FAVORITES

With the number of votes each received

ANNUALS
Sweet Alyssum (3)
China Aster (3)
Petunia (3)
Verbena (3)
Zinnia (3)

PERENNIALS
Iris (7)
Peony (6)
Phlox (6)
Delphinium (4)
Chrysanthemum (3)

DECIDUOUS SHRUBS
Lilac varieties (7)
Japanese Barberry (4)
Bush Honeysuckle (4)
Van Houtte's Spirea (4)
Forsythia (3)

BROADLEAF EVERGREENS
Mountain Laurel (9)
Rhododendron (6)
Euonymous varieties (5)
Boxwood (4)
Andromeda varieties (4)

DECIDUOUS TREES
American Elm (5)
Scarlet Oak (4)
Sugar Maple (4)
Flowering Dogwood (4)
Sargent's Crab (3)

CONIFERS
Japanese Yew (8)
Red Cedar (6)
Canada Hemlock (6)
White Pine (5)
White Fir (4)

VINES
Wistaria varieties (8)
Clematis paniculata (5)
Evergreen Bittersweet (4)
Honeysuckle varieties (4)
Virginia Creeper (3)

ROSES
Frau Karl Druschki (4)
Gruss an Teplitz (4)
Kaiserin Augusta Victoria (3)
Mrs. John Laing (3)
Radiance (3)

JAMES L. GREENLEAF

ANNUALS: (Omitted).

PERENNIALS: (Omitted).

DECIDUOUS SHRUBS: Bayberry, *Myrica cerifera;* Highbush Huckleberry, *Vaccinium corymbosum;* Viburnum varieties; Bridal Wreath, *Spirea Van Houttei;* Lilac varieties.

BROADLEAF EVERGREEN SHRUBS: Box, *Buxus suffruticosa;* Holly, *Ilex opaca;* Mountain Laurel, *Kalmia latifolia;* Rhododendron varieties; Euonymous *carrieri.*

DECIDUOUS TREES: Sugar Maple, *Acer saccharum;* American Beech, *Fagus americana;* Pin Oak, *Quercus palustris;* Dogwood, *Cornus florida;* Sassafras, *S. varrifolium.*

CONIFERS: White Pine, *Pinus strobus;* Douglas Fir, *Pseudotsuga douglasi;* Red Cedar, *Juniperus virginiana;* Colorado Spruce, *Picea pungens;* Slender Hinoki Cypress, *Chamaecyparis obtusa gracilis*

VINES: English Ivy, *Hedera helix; Euonymous carrieri;* Virginia Creeper, *Ampelopsis quinquefolia;* Wild Grape; *Vitis vars;* Climbing Rose varieties.

ROSES: (Omitted).

HENRY HICKS

ANNUALS: (Omitted.)

PERENNIALS: (Omitted.)

DECIDUOUS SHRUBS: Bayberry, *Myrica cerifera;* Bridal Wreath, *Spiraea Van Houttei;* Japanese Barberry, *Berberis thunbergi;* Bush Honeysuckle, *Lonicera Tatarica;* Beach Plum, *Prunus maritima.*

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel, *Kalmia latifolia;* Holly, *Ilex opaca;* Drooping Andromeda, *Leucothoe catesbei;* Rhododendron, *R. catawbiense;* Scotch Heather (Broom), *Cytisus scoparius.*

DECIDUOUS TREES: Scarlet Oak, *Quercus coccinea;* Swamp White Oak, *Quercus bicolor;* Norway Maple, *Acer platanoides;* Silver Linden, *Tilia tomentosa;* Wild Cherry, *Prunus cerasus.*

CONIFERS: White Pine, *Pinus strobus:* Pitch Pine, *Pinus rigida;* Hemlock, *Tsuga canadensis;* Red Cedar, *Juniperus virginiana;* Japanese Yew, *Taxus cuspidata.*

VINES: Virginia Creeper, *Ampelopsis quinquefolia* Clematis, *C. paniculata;* Hall's Honeysuckle, *Lonicera halilana;* Evergreen Bittersweet, *Euonymous radicans;* Chinese Wistaria, *W. chinensis.*

ROSES: (Omitted.)

NOTE: Mr. Hicks does not offer his selections as the "most practical" varieties. He suggests them as the best for the soil and climate of central Long Island.

(*Continued on page* 162)

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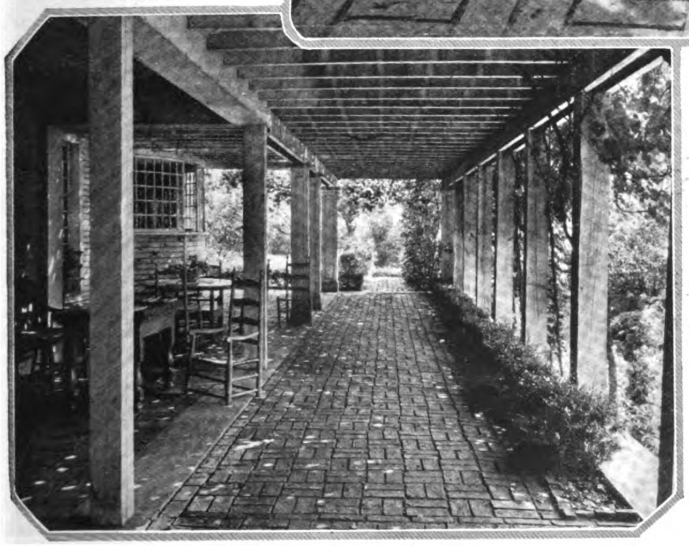
M. E. Hewitt



On this page and the two following is shown the garden of Mr. and Mrs. Louis Evan Shipman at Cornish, New Hampshire, designed by Mrs. Shipman. Here is a glimpse of the garden from the terrace, with clipped Hemlock standing out against the herbaceous riot

A NEW HAMPSHIRE HOUSE *and* GARDEN

ELLEN SHIPMAN
Architect and Landscape Architect

The terrace is a happy combination of garden and house. It is 100' long and varies in width from 10' to 20'. Part of it is completely sheltered from above, and serves as living and dining porch. Sunlight filters through the open beams and vines which cover the rest

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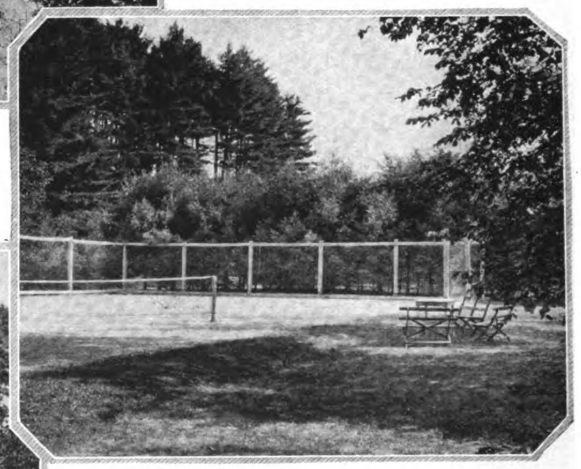
BROOK PLACE
at
CORNISH, N. H.

M. E. Hewitt

This main cross-path of the garden leads from the covered terrace of the house to an arched doorway in the high garden wall on the opposite side of the garden. In the center, where it intersects the lengthwise axis of the garden, the juncture is marked by four ball-capped pylons of clipped Hemlock



The tennis court was placed in an old apple orchard. It runs north and south, so that the onlookers are shaded and the players shielded from the direct glare of the sun although the court is in full sunlight until late afternoon

Looking back along the same path that is shown at the top of the page there is seen the intimate connection between house and garden: a short flight of steps, and then the long, shaded terrace. The path, bordered by massed perennials, is lined with heavy planks set on edge

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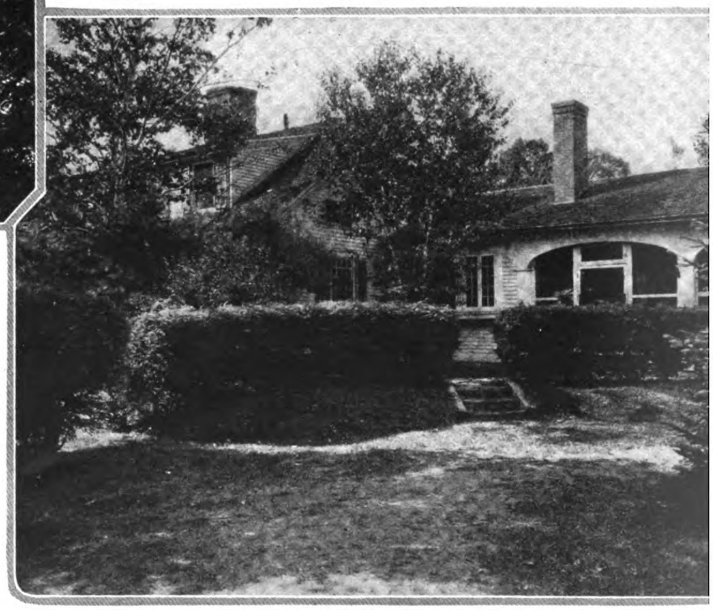
THE HOME of LOUIS E. SHIPMAN

M. E. Hewit

The stone retaining wall is just visible in the background which separates the garden from the roadway. Trees planted below the wall and along the road help to complete the seclusion of the garden. Note the luxuriance of flowers and foliage in the beds, of Peonies, Phlox and Larkspur

The brick-paved entrance terrace is close to the road, but it is so splendidly screened by the planting at the right and by a hedge and stone wall beyond that it lies, pleasantly protected, in complete privacy from the view of passersby



In this view of the service wing and drive can be seen the excellent use which has been made of White Birches and Pines, two trees whose beauty is shown to perfection in such a combination. The additions and alterations to the old farmhouse were designed by Mrs. Shipman

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THE STORY *of the* SOUMAK RUG

Although the Most Individual of Orientals,
The Soumak Makes a Satisfactory Floor Covering

A. T. WOLFE

THE Soumak is more markedly individual than any other Oriental rug; it has certain peculiar characteristics, its identity is unmistakeable. Except the Khilim, it is the only pileless rug woven in the Orient, but the flat diagonal stitch of the Soumak is not in the least like the "gobelin" quality of the Khilim's, and this, with the loose ends that are left at the back, places the Soumak in a class by itself. The patterns are exceptionally distinctive, and so also are the arrangement of the design and the coloring. Yet a good deal of confusion has surrounded the name; in the first place, Soumak is not correct—properly, it should be Soumaki, or Shemaka after the Caucasian market town which once was a distinct Khanate (or province), and is now the capital of Shirvan. The old town stands near the Persian frontier, where the South Caucasian mountains slope precipitously towards the Caspian shore. It has passed through troublesome times and many vicissitudes; by turns it has been Turkish, Persian, and Russian territory.

The term Soumak, by which the rugs are known, is merely an abbreviation of the ancient Khanate's name, Soumake or Shemaka. This explains itself; but the rugs are also called Turkish, Persian, and Kashmir by the trade—especially Kashmir, so that many people believe they have indeed been made in the valley of Northern India celebrated all the world over for the peerless shawls woven there years ago. It is true that the Soumak weaver leaves loose ends of colored yarn at the back, as in the Kashmir fabric, and from this resemblance the famous name has come to be applied to the rugs. Dealers are well aware of the value of a name, and Kashmir rug sounds a good deal more costly and attractive than Caucasian; but Caucasian they are, and in spite of the cold-sounding word, the Soumak has more of the true Oriental spirit than some that are made in Persia itself.

The pattern falls into geometric lines,

(*Continued on page* 158)

(Left) A typical Soumak, with geometrical designs in dark blue and vivid orange on an effective red ground

(Right) Medallions in dull red and blue and a floral design cover the field of this particularly attractive Soumak

(Below Left) The Mohammedan year 1293 (1870) is woven in the center of this yellow-bordered Soumak rug

(Below Right) The orange, red and yellow of this design stand out in contrast against the soft ground

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This group includes silver plates, a censer in the form of an elephant, and an elaborate silver model of three fishermen finding a turtle

JAPANESE WORK *in* SILVER *and* GOLD

For Collectors of Oriental Antiques This Is an Unfamiliar Field Which Offers Many Rare and Interesting Possibilities

HARTLEY CLARK

IN estimating the merit of Japanese metal work the first thought of the Western dilettante is for the decorative design. For a Japanese the quality of the chiseling decides the rank of a given specimen, a sharp distinction being rightly drawn between the design and its technical execution.

The Japanese metal sculptor uses some three dozen different classes of chisels and, since there are several sub-varieties to each principal class, his aggregate of tools amounts to about two hundred and fifty.

The preparation of the field to which the chisel work is applied is of first importance in Japanese eyes. The style of highest merit was known as *namako* (fish roe), and *namako* making came to be considered one of the highest technical achievements of the sculptor.

The Japanese have three principal methods of relief carving, in one of which, *Uata-kiri-bori*, the chisel is used as an artists's brush, giving every line its proper value, the chisel performing its task in one

(*Continued on page* 114)

This silver stork, balanced on a lacquer stand, has a removable back under which is a cavity for burning incense, the fragrance of which escapes through slits between the feathers at the top of the back

The two teapots both show the Tokugawa badge, of three asarum lilies, and are the work of members of the Goto family, as are two of the plates and the small pedestal tray

The large jar with four feet was made to take as its lid the fine tsuba, or metal sword hilt guard, seen on the right. Two saki jugs and the small oval jar bear the Tokugawa badge

The teapot at the back, believed to date from the 13th Century, fits into a green lacquer case. Two vases of fish design, a small teapot, and a saki jug are also shown

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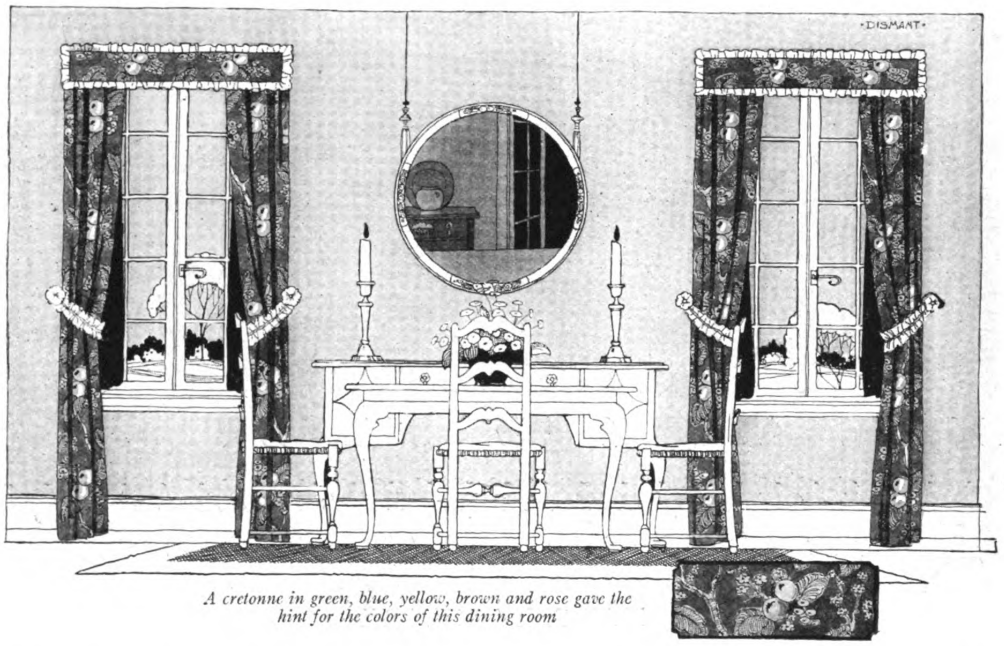

A cretonne in green, blue, yellow, brown and rose gave the hint for the colors of this dining room

INSPIRATIONS *for* COLOR SCHEMES

How to Make a Bowl, a Picture or a Length of Fabric Furnish the Color Selection for a Room

ETHEL DAVIS SEAL

SOME rooms are so beautiful in their color plan that a mere amateur at home furnishing pauses in amazement at the knowledge and genius that must lie behind their making. And, of course, in most instances knowledge and genius do lie behind, though the beginner should not feel discouraged at this, but rather rejoice that there are some to point out to all those desiring beautiful homes the easiest and most practical way to successful decoration.

Of the many little secrets that assure success in the planning of decorative color schemes, nothing is more effective than to select some bit of color and design as the inspiration for a room that will duplicate these colors on a larger scale.

This principle is a sound one, and put to the test every day by many artists. When an artist contemplates painting a picture that is to be really worthwhile and permanent, usually he first makes a little sketch that pleases him enough to use as a working inspiration for the more important piece. In the large picture he tries to achieve the same charm and color, the spirit and line, of the small one. Thus we may see, in the simplest way, how the matter of room furnishing may be achieved from the same inspirational standpoint of a smaller object that suggests a delightful color scheme and which may be duplicated effectively in a larger scale of color.

A bit of cretonne or printed silk, a hook rug, a picture, a plate or vase, in fact anything that may act as the inspiring guide toward creating that most intangible of pictures, a room.

Have you a picture the color of which delights you? Perhaps the tawny red of autumn trees, the old gold of autumn fields, the turquoise and mauve of the sky? This may give you just the idea you have been longing for as a means toward achieving the most alluring of breakfast rooms. You may decide to do your furniture in old yellow backgrounded by walls of cream, and you may place an old gold rug on the floor; window curtains of cretonne in tawny autumn tones, plain china of turquoise, accented by some pieces of plain mauve, thus finishing out a charming scheme just suggested by the picture.

Perhaps you have a rug that intrigues you: a Chinese oriental in magic yellows and blues, or a Persian prayer rug in marvelous tones of rose, or just a hooked rug that is as quaint and colorful as a zinnia garden. In the same way you may analyze the colors that make these what they are, and you find the beginning of a successful color scheme for a room right there before you.

In analyzing it you have your method of procedure rather well marked out. The palest and most neutral tone should be used for the walls and very probably the woodwork, the darkest note should be used for the floor; the richest and most colorful deep tones should

(*Continued on page* 138)

From the overmantel painting of cockatoos was taken the inspiration for the colors in this little dining room

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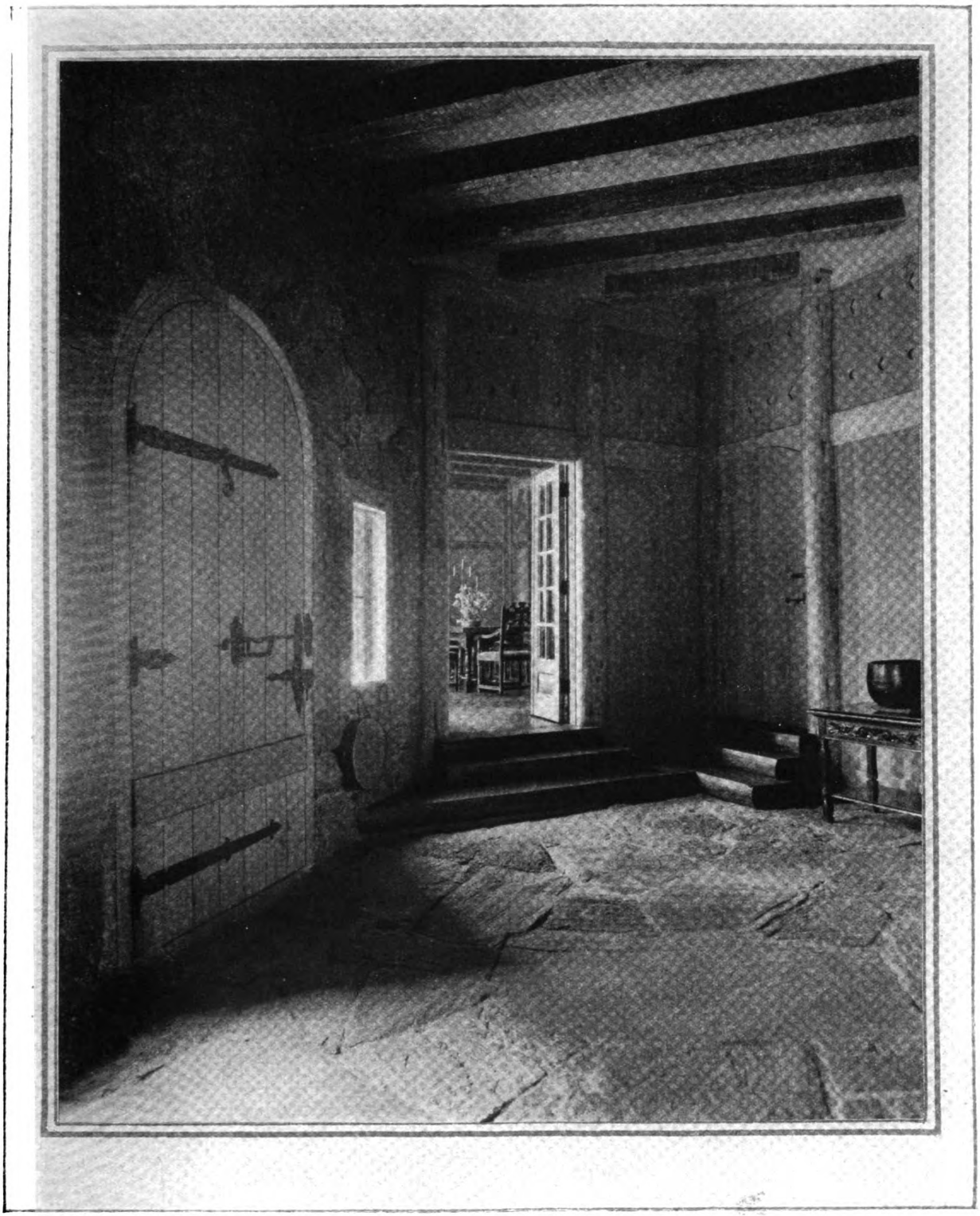
A LITTLE PORTFOLIO OF GOOD INTERIORS



Theo. M. Fisher

The picturesque hall above is in a house in the mountains forty miles west of Denver, Colorado. It was built entirely of local materials, native stone and timber, and the hall is a splendid example of how effective an interior of this kind can be when these materials are combined intelligently. Particularly pleasing is the contrast of texture afforded by the rough stone of the left wall and the timber and wrought iron work of the arched door. Through the doorway one gets a glimpse of a dining room that is quite in keeping with the simplicity of the hall. It is in the home of John Evans. The architects were William E. and Arthur A. Fisher

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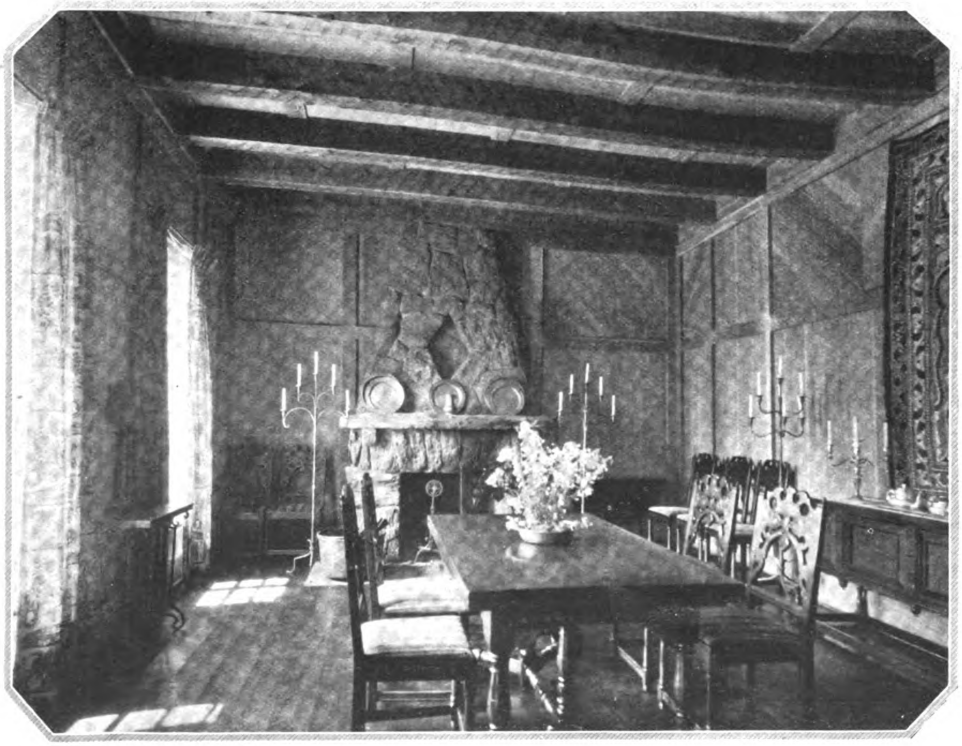
It would be hard to find a more attractive living room than this one in a mountain house. It has an informal, livable quality—so important to an interior of this kind, and the sturdy, comfortable furniture, bearskin rugs and colorful linen upholstery are entirely in keeping with the simplicity of the stone walls



Quite as interesting is the dining room with its paneled walls, beamed ceiling and massive stone fireplace. This room is given color by the printed linen curtains and the wall hanging above the sideboard. In the home of John Evans, near Denver, Colorado. William E. and Arthur A Fisher, architects

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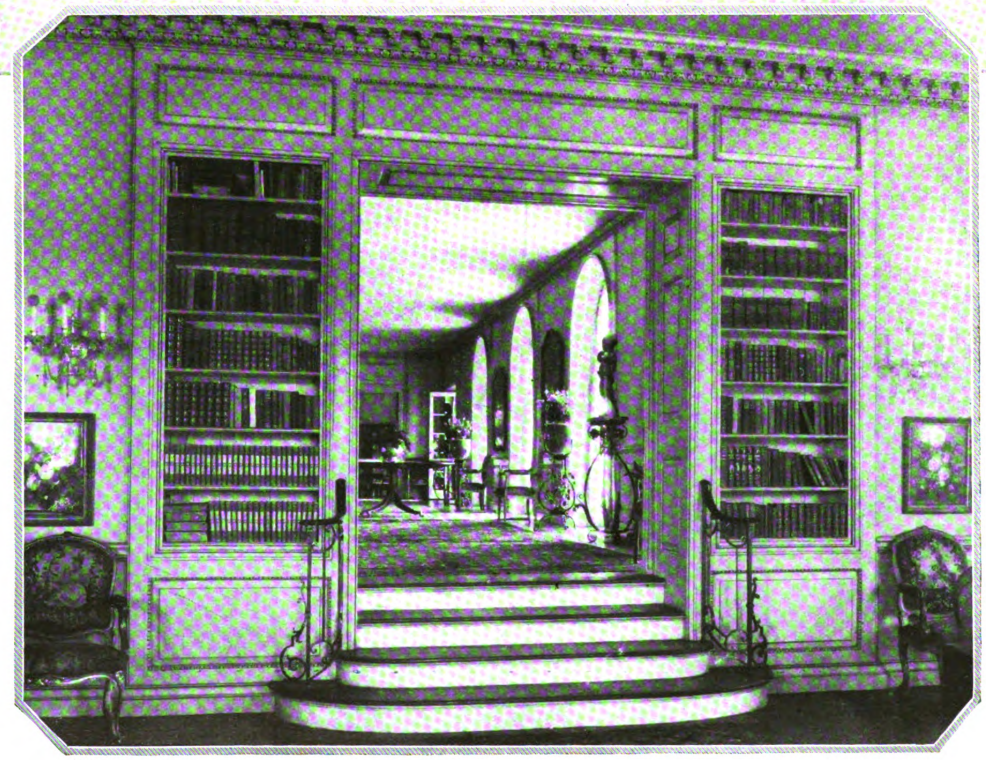
Theo. M. Fisher

This music room in a Spanish house near Denver, Colorado, is made effective by a nicely balanced arrangement of wide arched windows and doors. The center doorway with its decorative iron grill leads into a walled garden. It is in the home of Harold Kountze. Merrill and Burnham Hoyt, architects



Tebbs

It is nice to come upon books in unexpected places. Here the built-in bookcases flanking a doorway leading to an imposing hall on another level are an attractive feature of the living room in the home of H. A. Murray, at Westbury, Long Island, of which Peabody, Wilson & Brown were the architects

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A French 19th Century oak commode. Its rectangular structure, side supports of an animal head surmounting a leg and paw foot, panels outlined in conventionalized laurel branches, and a laurel wreath inclosing a metal medallion are characteristic of the Empire design. From the Metropolitan Museum

FURNITURE OF THE "STYLE EMPIRE"

This Period, With its Suggestions of Banners and Warlike Affairs, Reflects in its Designs the Military Triumphs of Napoleon

MR. *and* MRS. G. GLEN GOULD

FURNITURE under Napoleon's Empire, for his it personally seemed to be, was as radically changed as the French form of government. Napoleon himself led the way, demanding that everything about him reflect his military success and its triumphant splendor. He turned quite naturally to the days of the Roman Empire, but unlike the classic revivals of the Italian Renaissance and the charming and delicate revival of Louis Seize in France and the Brothers Adam in England, this classic revival was bent solely on the glorification of war with its feats of arms, and of empire with its victory and power. All of these are spread with childlike simplicity over the strong, heavy structure of furniture and over the triumphant textiles draped like tent, canopy and banner on the walls, as if intended for a temporary decoration to celebrate a national holiday.

A mount combining the typical palm branch and cornucopia is characteristically Empire

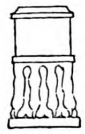
That some of these effects are magnificent cannot be denied. We could hardly spare them from the decorative

(*Continued on page* 150)

The classic anthemion or honeysuckle motif is on this chair leg

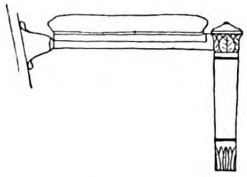
On this rounded chair foot is outlined a lotus bud and leaves

Two mahogany side chairs, upholstered in Beauvais tapestry in an Empire design of a Roman roundel in which a large initial N indicates its Napoleonic origin. Made in France during the Empire. The sweep of the chair-back and back legs is typical. From the collection of the Metropolitan Museum of Art

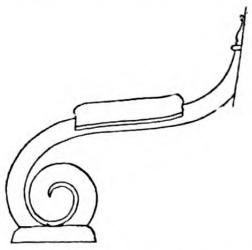


The paw foot of an Empire cabinet often takes on a square look

This solid chair leg has the inverted lyre indicated in outline



A horizontal upholstered arm is typical of many Empire models. This one joins the support instead of resting upon it



Many upholstered Empire chair arms end in a scroll. This one is elaborately carved along its upper curved side

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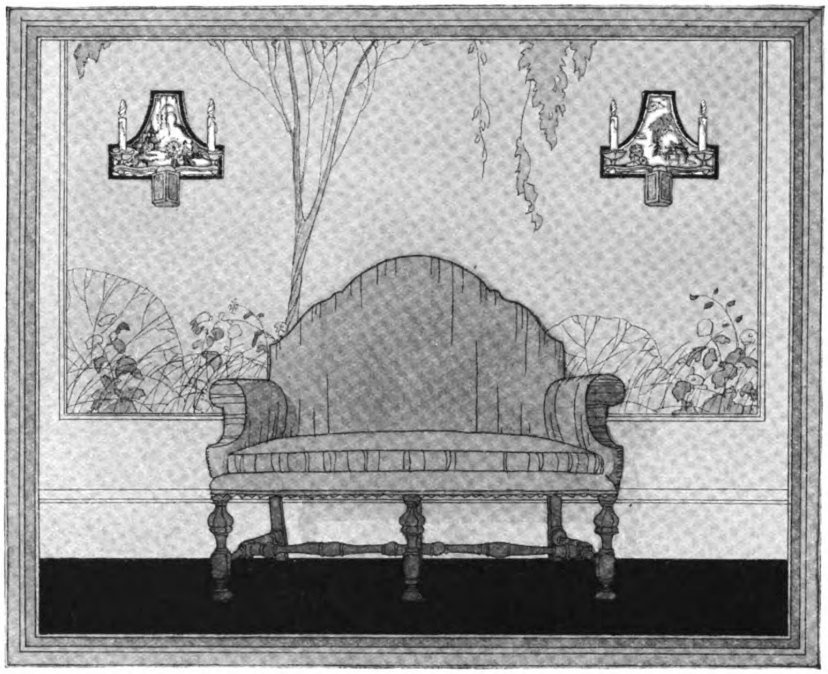
GLORIFIED DECALCOMANIA

LUISE TORRANCE

WHEN the period of elimination and simplification arrived in Europe, the hand-painting of walls and furniture gave way to many interesting substitutes. Colorful fabrics took the place of painted panels, the grandeur of brass and bronze inlay was succeeded by painted lines of gilt and color which achieved something of the same effect, and much of the decoration on furniture, screens and cabinets was done in pasted paper application embellished by flowers and arabesques of paint, the whole then given a coat of lacquer.

Découpure France called it, Italy *decalcomania*, or domino work. It had no relation to any particular art or school and flourished but for a very brief period.

(*Continued on page* 106)



The glass door of a corner cabinet has been silvered and then decorated with Chinese motifs that were cut out of paper and pasted on

Unusually decorative brackets in the Chinese taste have black and gold frames and mirror backgrounds decorated with tiny figures, landscapes, pagodas, etc. Old pewter cannisters are used effectively as supports for the horizontal candle arms

A charming example of the effectiveness of this pasted paper decoration is shown on the old French box above. Inside are two small boxes done similarly. From Mrs. Torrance

Above is an Italian domino paper. These papers were printed in outline and then colored by hand and were used to decorate furniture, screens, boxes, etc.

A simple fireplace in a country house is decorated with miniature figures and trees cut out of an old Italian domino paper. Mrs. Torrance was the decorator

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VARIATIONS *in* WALL COVERINGS

There Are Many Other Treatments Beside Natural Wood and Plaster Finishes and Wall Paper

MATLACK PRICE

INTERIOR decoration is only one of the concerns of life which people would find a new ability to deal with if classification were a natural mental habit. Classification is an old and accepted trick to science, and one which scientists could not do without, yet it is surprisingly seldom utilized outside science. Most people have a distracting way of trying to think of everything all at once, and of attempting to make decisions as though all things were of the same kind and of equal importance.

It is easy, for instance, to decide what kind of paneling you will have in your hall after you have first decided to use paneling. But it is very difficult to decide what kind of paneling if, at the same time, you are thinking you may paper the hall, and wondering what kind of wall paper you will select.

In considering wall treatments, then, the first essential is to classify them in a few broad divisions.

As integral treatments, there are those in which the effect of the wall depends upon the texture and color of the material used, and under this head come all the varieties of rough plaster finishes, with or without added coloring, and in a wide range of textures.

As architectural treatments, there is wood paneling, in all its varieties and historic styles, and there are paneled treatments formed by applied wooden moldings on plaster walls, or paneled treatments made all in plaster.

As applied wall treatments, there are wall papers and variations in fabrics and other special materials, and it is with these variations that the present discussion concerns itself. There is, as a matter of fact, a good deal of popular misapprehension as to the present status of wall paper. Because of the growing popularity of plaster finishes, many people have supposed that wall paper has become old-fashioned and out of date. Nothing could be more erroneous, and wall paper is today and will probably always remain, one of the greatest resources of the interior decorator, amateur or professional.

Occupying a place between paper and textile wall covering is Japanese grass cloth, which is woven like a fabric but is as thin as paper. Grass cloth provides both color and texture, and its colors are nearly all of an ideal sort as backgrounds for pictures and for contrast with woodwork. There are silver greys, tans, buffs, greens, blues, browns and mixtures, and where the wall is to be rather an important decorative factor in itself there are grass cloths richly shot with random strands of metallic gold and silver.

The vogue of burlap as a wall covering is almost extinct except in certain special instances, though it is inherently as good a substance as ever it was in its "mission" days of wide popularity. It "went out," probably, because of two things. Too often it was made—and used—in atrociously crude colorings, especially a violent red, an equally violent green, and several raw and unpleasing tans. Then, too, it suffered from its associations. We cannot help thinking of it in "dens," with college pennants, steins, and all the rest of the old clap-trap stuff we used to think was the real thing. Or we think of burlap in one of those many dining-rooms that were popular when the chafing dish first inspired the "bohemians" of the mid-nineties to all kinds of exciting emancipation. Those dining-rooms were based, stylistically, on the mission and art-craft idea, but too often derived more from a fourth-rate rathskellar. They are mostly gone, but not forgotten, those dining rooms—black woodwork, inevitably a plate rail, strips forming the panels of violent-hued burlap—and the placques of jolly friars, or Indians, the copper mottoes of hospitality and cheer, the daring "toasts," hand-lettered on black-stained oak—and all the rest of the familiar decorations of the period.

Some decorators have created interiors with distinguished effects in buckram and linen, in the grades

(*Continued on page* 126)

A legacy from the decorative splendor of Renaissance Italy is the use of deep red Roman velvet for wall covering. This corner, with its authentic Italy cassone and chair, is from an interior by Stanford White

Japanese grass cloth is a fine wall covering which gives the wall both color and texture, in a wide of really esthetic shades range

A wall covering on a cloth base is as decorative as wall paper. It can be cleaned. From the Standard Textile Products Co.

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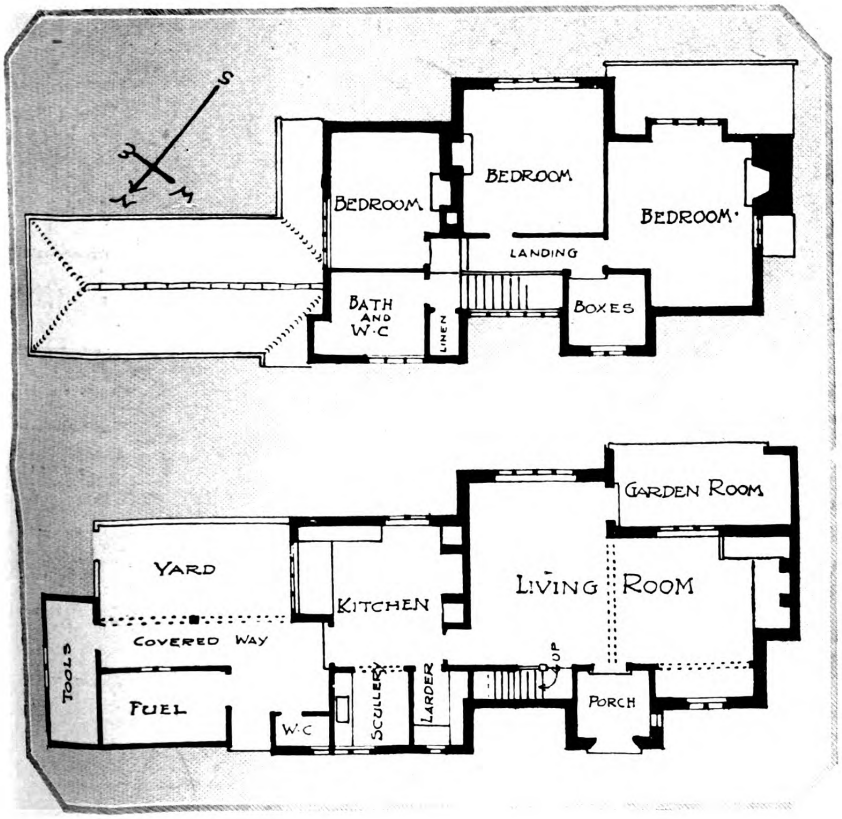

Three hundred years ago Abraham Cowley prayed that he might "a small house and large garden have," and in Bentley Cottage, Great Missenden, England, he would find his wish fulfilled. The site, which was an ordinary grass field, now contains a house, flower and kitchen gardens, lawns, and orchard

A large living room occupies most of the first floor and from the kitchen a covered way leads to fuel and tool sheds. The floors are of oak and the hardware of wrought iron locally made. Upstairs are three bedrooms, each with an open fireplace, a bath and a box room for storage. A. Percival Starkey was the architect

THREE PAGES *of* INTERESTING HOUSES

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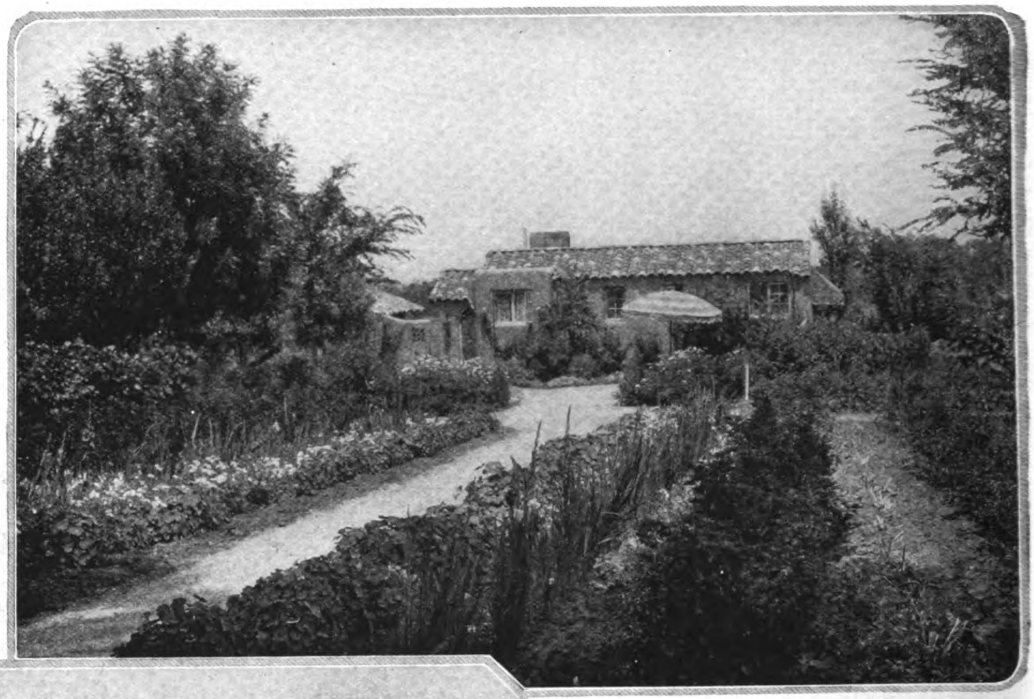
EL PORVENIR
THE HOME OF MISS EMILY KEENE

DENVER

COLORADO

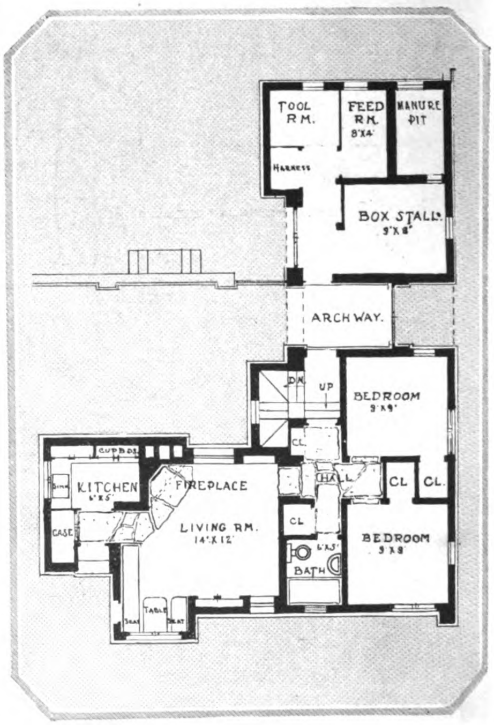
M. H. *and* B. HOYT

Architects



In this little garden house there is more to declare it at once Spanish than architects usually attain in modernizing and adapting the type The Spanish house achieves its best expression through the architect's restraint

A closer view, showing the picturesque possibilities of the kitchen door, reveals no conspicuous details, but does reveal the architects' excellent appreciation of the colloquial traits of the style of the Spanish Missions of California



The archway between house and stable affords a striking illustration of the rich possibilities in design that may be obtained with plain masses, plain walls, and arches as the elements

The plan possesses an attractive quality of informality which practically comprises the impossibly primitive adobe dwelling of early days and the conveniently modern bungalow

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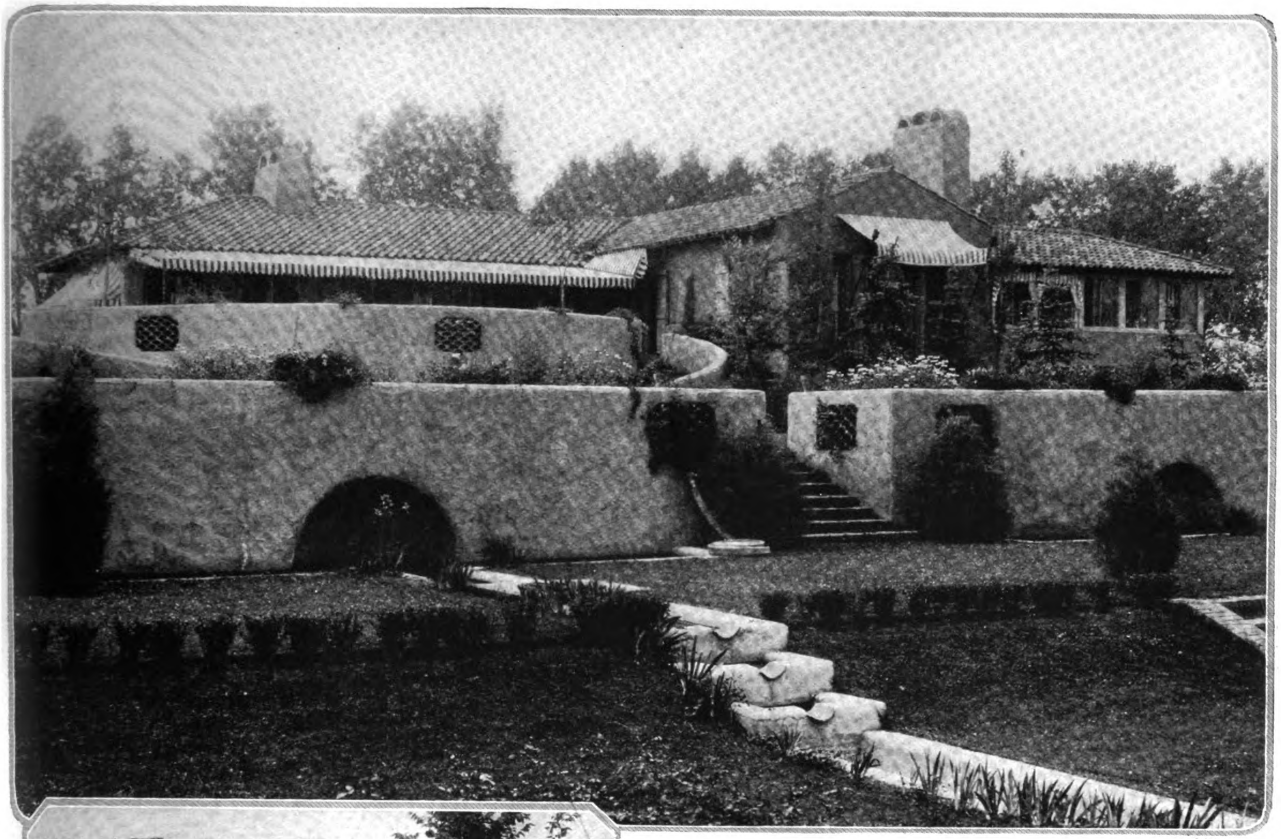
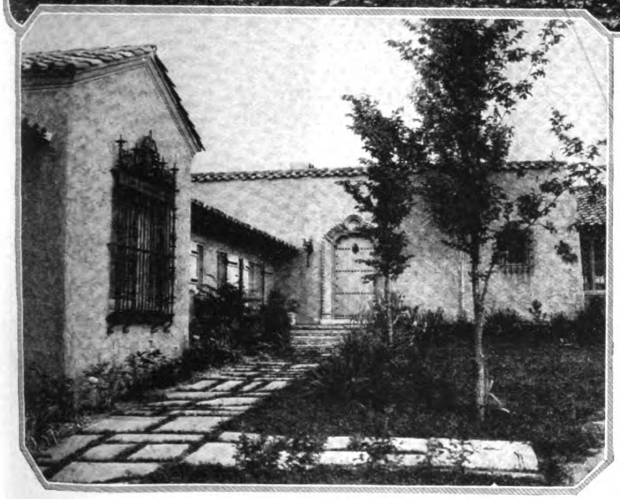


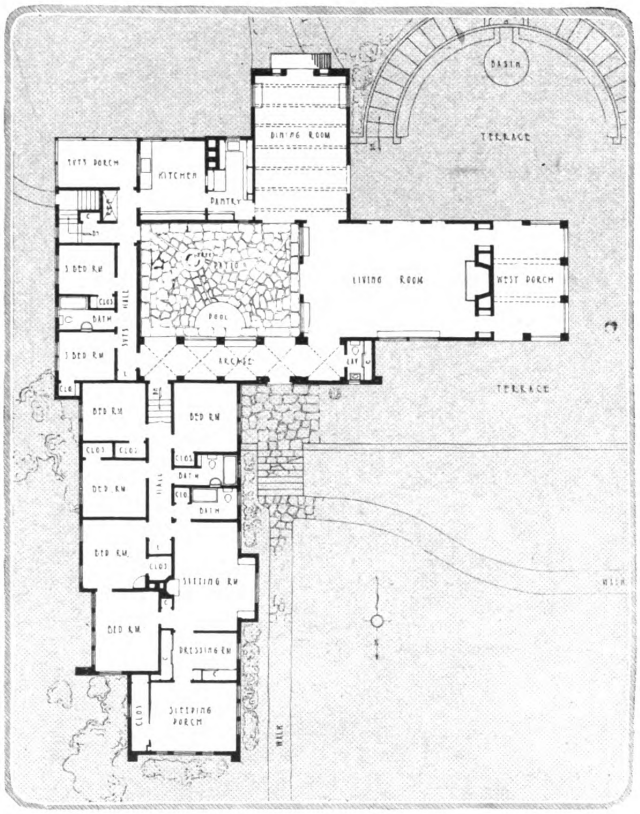
Fisher

This view of the house, taken from the terrace, shows the dining room extension with the kitchen on one side and the living room and west porch on the other. Retaining walls broken by tile inserts and cascades leading to the garden pool are of cement



Carrying out the Spanish idea in its architecture, the house has stucco walls and a red tile roof. The sitting room window is enhanced by a decorative grille and the door into the arcade by a decorative frame in the Spanish style

Though rambling, the plan of the house is convenient and generously commodious. Sleeping quarters are in the long wing; service and servants' rooms on two sides of the patio and the living and dining rooms each in an extension



ELMARNA
THE COUNTRY RESIDENCE OF HAROLD KOUNTZE NEAR DENVER, COLORADO

M. H. *and* B. HOYT
Architects

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STRAWBERRIES FOR ALL

Sun, a Little Space, and Well Selected Varieties, These Are the Essentials for Growing Your Own

SAMUEL FRASER

THE English word Strawberry is derived from the Anglo-Saxon "Streowberie," spelled in modern fashion by Turner in 1538. It is said to imply the spreading nature of the runners of the plant, and to have come originally from the observed "strewed" or "strawed" condition of the stems; the word read as if written "strawed-berry" plant. Lidgate in the 15th Century called it "Straeberry." There is nothing to indicate that the plant was in cultivation prior to the 15th century, and during the 16th century directions for cultivation were given in various herbals and botanies. The European varieties are of several species, but many of those in cultivation in this country are our native *Fragaria virginiana*. The Chilean Strawberry bears fruits of good size and has produced some excellent hybrids. Both among the European and native American plants we find individuals which bear white as well as red or scarlet fruits, while *Fragaria collina* a European type, bears green fruits with a reddish tinge and a musky rich pineapple flavor. The Alpine Strawberry of Europe is the source of the everbearing varieties. The Pilgrims and pioneers of New England wrote freely concerning the merits of our native Strawberry. Roger Williams says "this berry is the wonder of all the fruits growing naturally in these parts. It is of itself excellent; so that one of the chiefest doctors of England was wont to say, 'that God could have made, but God never did make a better berry'." In the United States the Strawberry was not grown commercially until 1840, and it was the advent of one variety (Hovey seedling in 1834 or 1835 that made it possible. Since 1855 developments have been made with great rapidity.

The Strawberry has no season in America; there is always some part of the United States where it is being harvested

The Strawberry has no season in America. It is on sale every day of the year. There is always some part of the United States where Strawberries are being harvested. In parts of California the same plant may continue to bear for ten months of the year; in other places the period of harvest may be but three weeks. On the Atlantic Coast harvest begins in December in Florida and gradually moves northward, reaching New York the end of June, while in Nova Scotia it takes place in July. With the advent of the fall bearing varieties it is possible to extend the harvest in New York, say, from June to November, and by removing the blooms of the first crop to secure a relatively heavy fall crop from these plants.

One of the most remarkable developments in horticulture is the commercial production of Strawberries in the Southern States. At the present time the major portion of the Strawberries produced for commercial use in America are grown south of the Mason-Dixon Line in a district not formerly considered suitable for their production, and perhaps 90% of all the varieties grown are the product of one plant breeder, Albert F. Etter, now of Briceland, California. Some of the newer varieties sent out by Mr. Etter pick without the hull, just the same as Blackberries. He has produced berries for table use and berries primarily

(*Continued on page* 122)

Hill planting is one of the best systems of arrangement for strawberries in the home garden. The straw keeps the berries dirt free

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Drix Duryea

From the pool-set tapis vert which separates the two rose gardens the house stands above its broad terrace with the unmistakable air of the 16th century England, though it is new and its site Long Island. Hobart Sherman is the owner and James W. O'Connor the architect

TWIN GARDENS *in a* TUDOR SETTING

Many Wise and Lovely Suggestions are Made by This Double Rose Garden Whose Accent Is Early English

MINGA POPE DURYEA

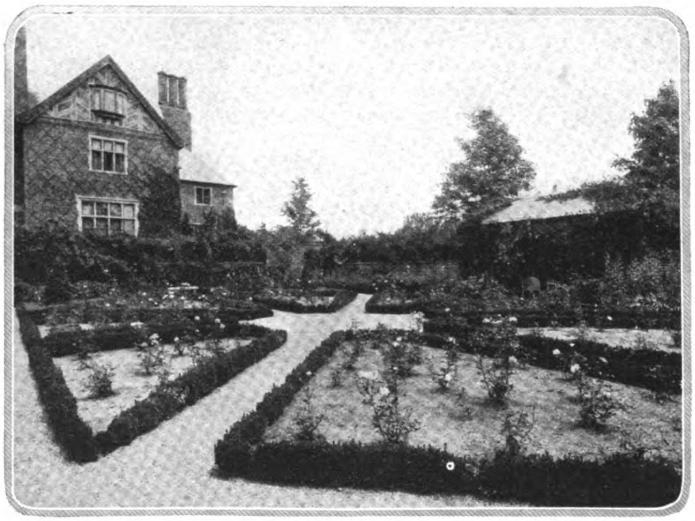
ROSE gardens rarely find, as they have found here, the prominence they deserve. From few but the most enthusiastic fanciers do they rate the finest situations, the places of honor. And the real reason for this cannot lie far from the fact that rose gardens which are simply and solely rose collections lack the luxuriant beauty that is found in the individual blossom. They very much need "design". There must be interest and beauty in the shape and arrangement of the beds, a pattern must exist to satisfy the eye when flowers and foliage fail. Where an herbaceous garden could reach extraordinary heights of loveliness without having any particular plan, a rose garden, without the same body and brilliance, needs to rely upon neatness and precision and an interesting disposition of its parts.

When a rose garden gets this sort of treatment, intelligently and with taste, then it can assume its rightful importance. It can be *the* garden. It need no longer be something to visit at certain hours in certain seasons when the bloom is on the bush. Always it will shine. And no other flower merits as much such a careful setting.

In every rose garden there is apt to be a considerable amount of exposed earth in the beds. The wide spacing desirable for most types and varieties makes this necessary, and while it is possible to mask this bare earth with some ground covering plant like Forget-me-not or Horned Violets, such a practice, however lovely its effect, interferes naturally with the cultivation of the soil. It is generally a better plan to leave the ground uncovered and make it attractive by keeping it immaculately smooth and well raked. The plants themselves should be set in exactly regular lines, the outside line being kept always an even distance from the paths.

Almost more than in any other type of garden the paths in a rose garden should be emphasized, for they actually create the design. Their color should contrast with the color of the earth

(*Continued on page* 124)



Each of the gardens is a box-lined rose parterre of the period set in a colorful herbaceous border. In every other respect like its mate, this garden sports a shaded arbor

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HOW TO RAISE PLANTS

Seeds and Seedlings—Their Treatment and Germination—The Uses of Hotbeds and Cold Frames—The Making of Layers, Slips and Divisions.

THE mother with her first baby, the lad with his first copy of King Arthur, the incipient golfer with his first ball, the beginning gardener with his first packet of seeds—all are on the threshold of great dreams and mighty endeavors. The mother dreams of a fine, up-standing man, the lad of becoming a hero, the golfer of a fabulously long drive, the gardener of huge plants with abundant blossoms. And in most of these cases the dream can eventually come true.

From the tiny seed, lost in the palm of your hand, grows a comparatively gigantic plant, generous with blossoms. The marvel of this is one of the greatest incentives to gardening. However many springs you may have planted seed, you can never become hardened to the mystery and wonder of it all. In the seed lie the vast potentialities and rare beauties of a garden.

But—between that lowly seed and the realization of those emotional heights stretches a long path, in some cases very long, in others comparatively short. It is the plant's life history from seed to seed. So, then, begin at the seed; or, better, at the seed catalog.

YOU have to be very gullible to believe everything you read in some of the catalogs.

What catalogs can you believe? Those issued by reputable firms. The fly-by-night dealer depends on exaggeration to catch his trade; the reputable dealer knows that the truth pays. Such a dealer is more than a mere retailer of seeds and plants; he is retailing his reputation—behind his catalog stand years of work and investigation, of seed testing, of plant growing, of hard, unflagging effort to furnish his customers the best possible line of horticultural goods. What many beginning gardeners take for exaggeration in the catalogs is really the truth, the difference being that in the nursery seeds and plants are given every advantage to grow and flower abundantly, whereas in the average garden these advantages are not always possible or are not maintained throughout the growing season.

Buy good seed, buy healthy stock from reputable firms, and the remainder of the game of gardening is up to you.

The seedsmen and the nurserymen can go no further; that is why, in making their sales, they use a non-warranty clause. It reads something like this—I quote from Mr. Burpee—"Most of the failures with seeds, plants and bulbs are due to causes entirely beyond our control, such as unfavorable weather or soil conditions, too deep or too shallow planting, etc., which renders it impossible for us to guarantee success, and although we take all possible care to supply only such goods as will, under proper conditions, produce satisfactory results, we still give no warranty as to description, quality and productiveness of the seeds, plants or bulbs we send out, and will not be in any way responsible for the crop." To ask the seedsman to do more would be like asking the sporting goods man to guarantee you a low score if you buy your golf balls from him.

THAT part of seed catalogs which is devoted to flowers is generally divided into two parts—the old stand-bys, which form the bulk of the offerings and the "novelties", which occupy a relatively small space. The same proportion should obtain on seed orders. Novelties are the sweet that follows the more substantial food; they can never take the place of the entrée. Try novelties by all means, but do not expect them all to give the same satisfaction that the old, tested varieties would.

Of course the beginner will "plunge" in seed, order far more than he can ever germinate or bring to flower. And there isn't any use warning him not to. For that matter, there isn't an amateur gardener in this country—unless he or she is phenomenally tight-fisted—who does not order each spring more seed than is absolutely necessary. The seed waste is appalling perhaps, but then Nature is generous and seeds are cheap in comparison with supplies needed for some other hobbies. For example, a good golf ball costs $1.50; for that sum you can buy a packet each of Snapdragons, Sweet Alyssum, Columbines, Arabis, Asters, Calendulas, Canterbury Bells, Candytuft, Shasta Daisy, Cosmos, Delphinium, Pinks, Foxgloves, Gaillardia and Hollyhocks—fifteen different kinds which, if all brought to flower, would make a display no beginning gardener need blush for. Like the manufacturer of condiments who boasted that he made his money not on the mustard people ate but on what they left on their plates, so the seedsman doubtless makes a large margin on the profligate waste of seeds by amateurs. But he is welcome to it—has he not furnished the gardener the seeds of great dreams?

It is advisable for the beginner, before he orders, to find what will thrive best in his soil and climate. Any local gardening friend will tell him. It would be senseless for a gardener in Atlanta to waste money on expensive Delphinium seed (and it can be quite expensive) when Delphiniums will not grow successfully in that climate. Nor should the beginner try his hand at those types which even experts find difficult to germinate—some of the alpine plants, for example. Let him start with a list of good, substantial annuals and perennials suitable for his section of the country; having tried his apprenticed hand at these he can go on to harder things. Wisdom will be added unto him.

As the years pass you become attached to certain flowers and are quite satisfied in repeating them summer after summer. If you have learned the knack of growing Sweet Peas, Verbenas and Zinnias well, keep on growing them. Stick by your old friends. The test of a good gardener is not how much he attempts to grow, but how well he grows what he attempts.

SEED may be planted in flats, pans, pots, coldframes, hotbeds and the open ground. As each of these represents a slightly different process, we shall take them up separately.

A flat or tray is a shallow wooden box, generally 12″ by 18″ by 3′ to 5″ deep. These proportions make a tray convenient to handle and not too heavy to carry around when filled with earth and seedlings. It can be made by sawing a soap box into slices and then fitting on bottom boards, or it can be built up. In making a flat, the important thing is to have the two end pieces of fairly substantial wood, the rest can be lighter. In the bottom either bore holes or leave cracks between the boards, to assist drainage.

Making flats is a winter occupation; they should all be made and piled away ready for use by the time the seed order is sent in, say February 15th. Made of sound wood, flats should last three seasons at least. When you are finished with them, knock out the soils and stack away in a dry corner for next season's work.

Into the bottom of the tray goes some drainage material—little pieces of sod laid face down, leaves or bits of broken pots or gravel—and on top of this goes the earth into which the seeds are to be sown. Pack the earth down with a brick and give it a good soaking. Never sow seed in soil that is very wet, because the seed might "malt" or rot before it germinates or can send down rootlets.

One advantage of sowing seed in flats is that you can do the sowing in orderly drills, marking each variety with a small wooden label. Labels 4″ long suitable for this purpose come at 25 cents a hundred, and you should keep a supply of them on hand.

Pot and pan planting is equally convenient, using either the ordinary flower pot or

(*Continued on page 102*)

Note—This is the third of a series of practical articles for amateur gardeners. In January we considered Soils and in February, Preparing The Soil. The next article, in the April issue, will contain advice on equipping and managing a garden.

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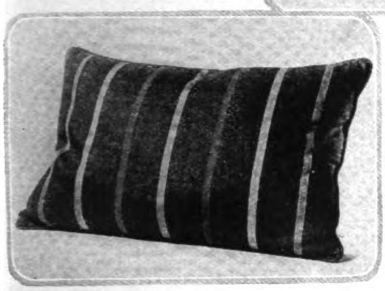
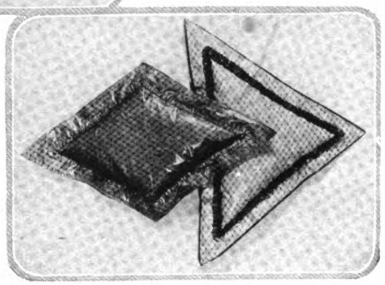
A VARIETY *of* CUSHIONS

An attractive cushion covered in French blue taffeta has a pleated box edging 3" wide. 22" x 15", $24.50. The oval pillow is yellow taffeta with green and yellow fringe. 19" x 14", $20.50. Other colors

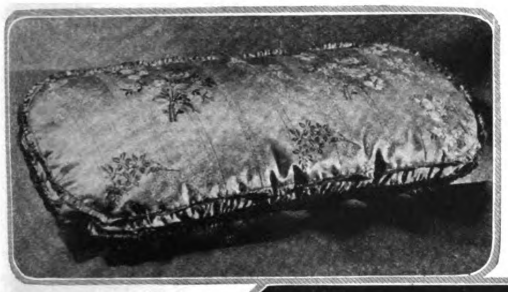
The pillows shown on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. A service charge of 25c on articles up to $10 and 50c on anything over is included in the prices



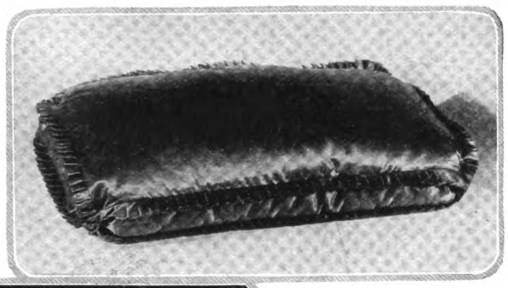
The pillow above may be had in any color linen trimmed with tape in three contrasting shades. It measures 28" x 18" and is $15.50. It combines very effectively with either a plain or flowered material



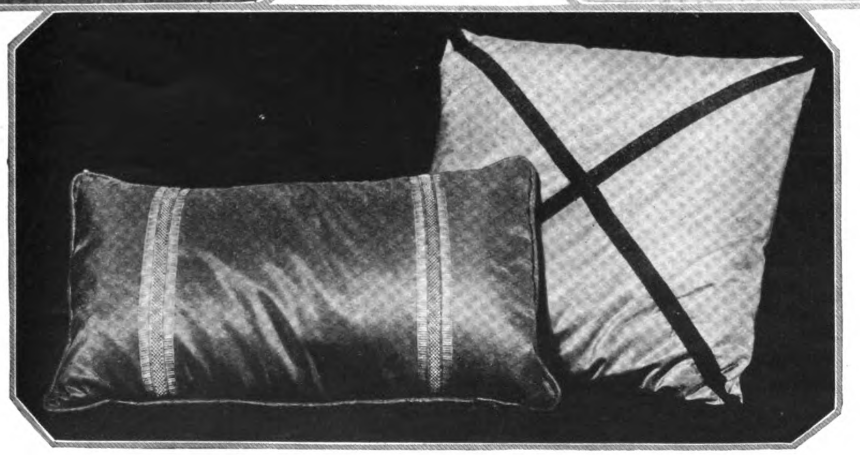
The lattice glazed chintz on the pillows above comes in rose, orange or bluish mauve. The narrow ruche is in a plain contrasting shade. Each cushion measures 30" long and may be had for $15.50



If a sofa is covered in a plain material, a figured cushion provides an interesting contrast. The one above is mulberry and white toile de Jouy. It is 23" long, 16" wide. $20.50 Other colors



A graceful oblong pillow covered in delicate antique brocade in shades of old rose is trimmed with three rows of French tinsel ribbon. 21" x 10". $40.50



A pillow that would add comfort to any sofa is covered in heavy satin trimmed with a pleated ruffle, 1" wide. It comes in all colors. 24" x 11". $40.50

The oblong pillow at the left comes in any color taffeta trimmed with contrasting French ribbons. 18" x 10", $13. The square one is trimmed with black. $13

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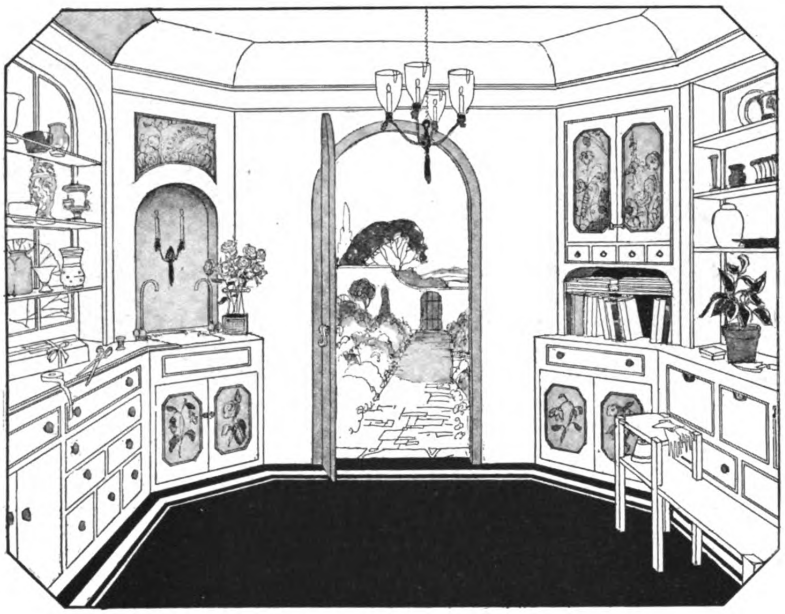


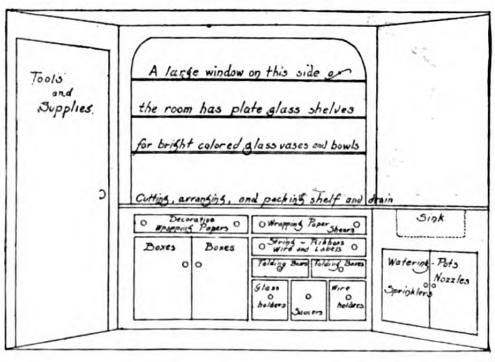
FOR a FLOWER ROOM

A small room opening into a garden might be fitted up as a flower room with shelves and cupboards to hold all the vases and other equipment

Amber or blue glass vase for one flower 8" high, $2.75 a pair. Glass vase in amber, green, blue or amethyst color, 10" high, $4.25. 6" high, $3.25 a pair

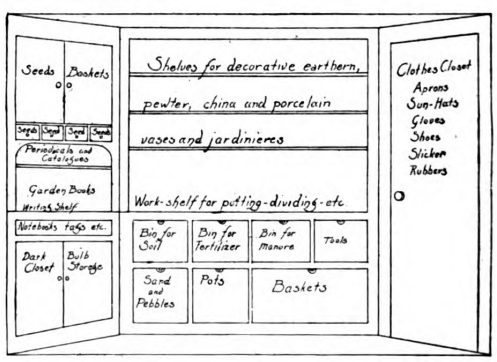
An Italian pottery wall pocket 7" high comes in white, green, blue or yellow for $6.75 In white it is particularly effective filled with laurel leaves

A graceful flower bowl in amethyst, green or amber glass, 8½" high is $6.75. The small size, 5" high, comes in the same soft colors $2.75



Pottery bowl with yellow and green decoration, 7" wide, $3.75. Pale green or light blue opaque glass vases, $8.25 a pair, 9" high. Cream colored pottery bowl, 10" wide, price $14

Two elevations of the garden room shown at the top of the page Above the drawers is a sliding shelf at the left of the sink to cut and arrange flowers on. Old flower prints decorate the doors, $2.25 each



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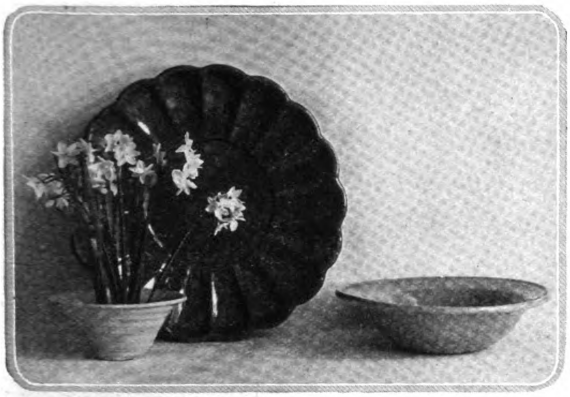
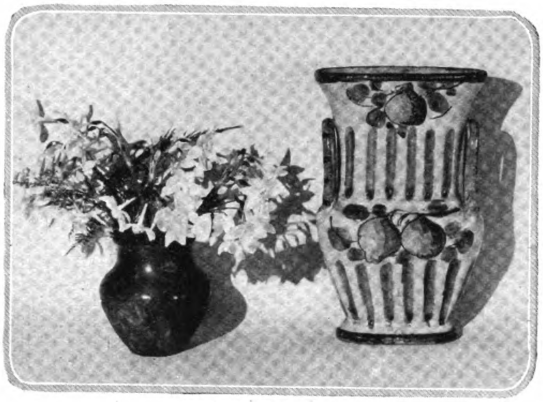


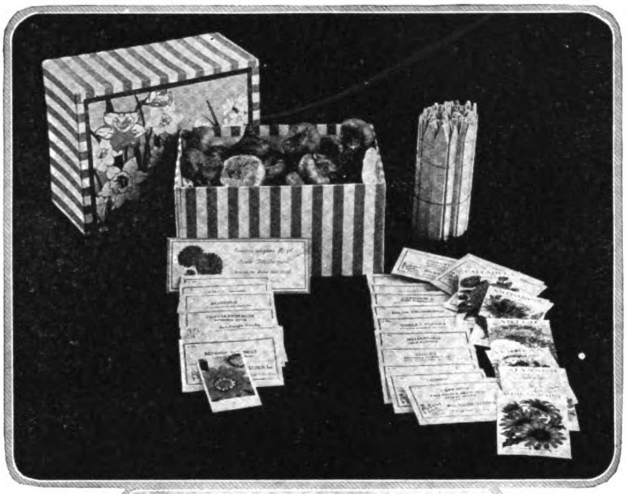
Flat fluted potterydish, yellow, green, pink or blue, $6.25, 16" wide. Flower bowl, white, yellow, blue or lavender, 10" wide, $2.50. 6" $1.50. Low bowl, 12" wide, mauve or blue, $3.25



The low vase above is of alabaster in a yellowish cream color, 4" high, $3.25. Flat cream colored urn with blue and yellow decoration, 10" high, 3" deep, and is priced at $7.75

A decorative wrought iron wall bracket for ivy or flowers. 24" over all. Complete with metal lining $18.50

All the articles shown on these two pages may be purchased through the House & Garden Shopping Service, 19 West 44th. Street, New York City. A service charge of 25c on articles up to $10 and 50c on anything over $10 is included in the prices. Other things will be found on pages 146 and 148



An assortment of fifty giant Gladioli $3.25. Left. A collection of flower seeds, the novelties of 1924. Twelve varieties are priced at $5.25. Right. Thirty quick growing annuals for the cut flower garden, $3.25

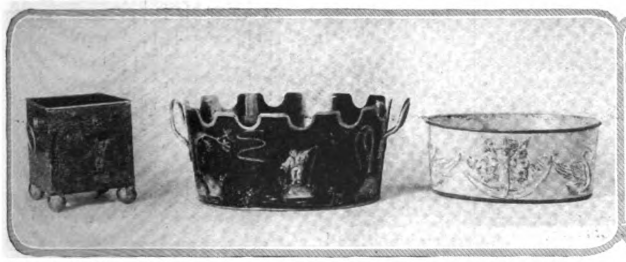
The melon shape of this Porto Rican gathering basket is unusually graceful. It is tan with brown trimmings. 18" wide, $3.75

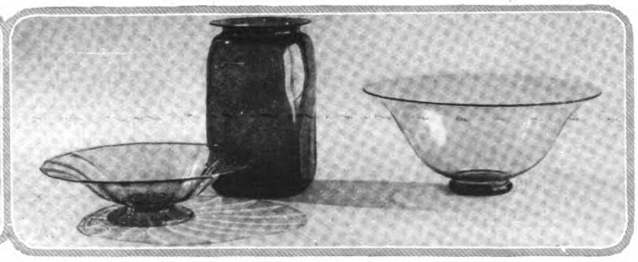
Cream colored pitcher with rose decoration, holding one quart, $2.25. Watering can pink, red, yellow, blue or green, $3.50. Six quarts. Rubber plant sprinkler, $1.75

A commodious Philippine scrap basket for a flower room has an interesting checker board decoration in black and white, $4.50

Square tin holder 6" high, $13 a pair. Oval jardinière 10" long, $13 each. Colors, red, black or yellow. Yellow tin jardinière with Directoire decoration, 8" long in pink, priced at $7.75

(Below). Glass bowl (left) in amethyst or blue. 3" high, 10" wide, $7.75. Venetian glass jar, pink or blue, 9" high, $10.25. Bowl 6" high, 12" wide, amber, green, blue or amethyst $7.75





Dona B. Merrill

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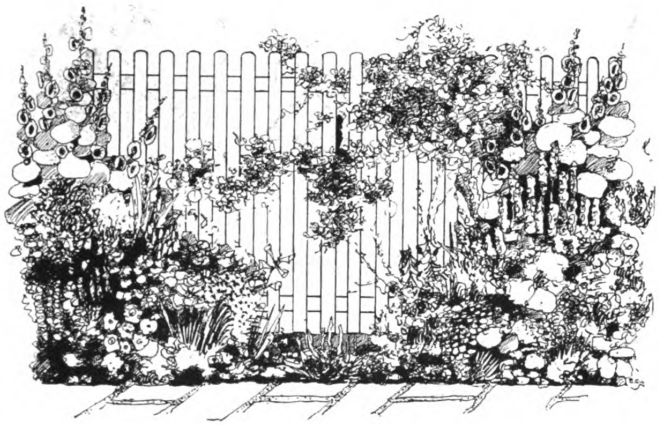
SOME SIMPLE TYPES OF FENCES

As the Fence Returns to Popularity We Should Make Use of Certain Fine and Unaffected Designs

E. C. STILES

THE board fence as our forefathers knew it, which reached its highest development in the village of old Salem and other New England coast towns, had become several years back pretty much a thing of the past. Perhaps this was due to what we liked to call our "modern conditions". At any rate the fence as an element of garden design languished and it has only been lately that with the increased interest in early American details it has begun to come back into its own.



The artistic value of the simply designed fence becomes apparent when it is seen as a contrast in color and shape to the irregular masses of flowers and foliage against it

It is a welcome return, for there is a real need for suitable types of the board fence to enclose garden areas; and this includes the backyard gardens of our suburban communities, the flower gardens of our modern village properties, and even the more extensive flower and vegetable gardens of some of the larger estates. The reasons for this are obvious. A fence gives immediate protection to our gardens against small boys, stray dogs and cats, and even inconsiderate older people. It shows for something as soon as it is put up, which appeals to many people who hate to wait for a hedge. And finally, a fence offers a certain definite note of form and color both to the immediate surroundings and to the garden areas which it encloses. These needs, however, though sufficient to bring back the fence, will undoubtedly bring back slightly different types of fences than those of the Colonial period. They will be plainer in design and less complicated in construction. And this is readily to be expected when one considers that they will not be built to ornament the front of our properties or to be observed in close detail without being partially covered with vines or screened with plant materials of some nature. They will be viewed mostly in the mass and will be enclosing useful and not merely decorative areas, hence, their probable simplicity. There will also be found a marked tendency to spend as little on their construction as possible beyond the amount necessary to make them substantial and serviceable.

The designs shown here are of the almost simplest types imaginable. But it happens that simplicity in fences is quite a virtue, for a fence in a garden is in effect a formal line of a contrasting color drawn across a mass of informal foliage, and the simpler the fence the more telling the contrast. An intricately contrived fence in a garden may be a stunning thing as a fence, but it is really no rival to the other kind as a helpful bit in the garden's makeup.

While these fence types here tell their own stories (there is actually no part of the simple grounds and garden layout for which any one is not suitable) as far as appearance goes, and as far as above-ground construction is concerned, something might very well be said about their color treatment and the methods used to give them solid support.

If fences are going to assert themselves in the garden they should be allowed to form a contrast with the prevailing notes of green. Several colors do this nicely, and if you are a daring spirit you may try them. A not too brilliant yellow is the safest, but only with white can we be sure of no chromatic disturbance—white or some weathered stain. So many colors arise in a garden that only with white or a neutral color in our fence can we rest easy. A good white can be obtained by means of paint, stain, or whitewash. The choice may depend upon climate, cost or the wood used. White wash is certainly the least expensive, and in many ways, while it lasts, as lovely as any. A white creosote stain generally requires several coats on raw wood, but it is lasting and effective. The paint used should be a serviceable flat-tone. When a natural color creosote stain is used, one coat—at most, two—is apt to be enough. It should be understood that whether a fence is to be white or of a weathered tone may depend upon how closely it is linked up with the house, and the color of the trim on the house. Consistency in this direction is always satisfying to the eye.

As to the setting of fence spots there is a comparatively simple method which

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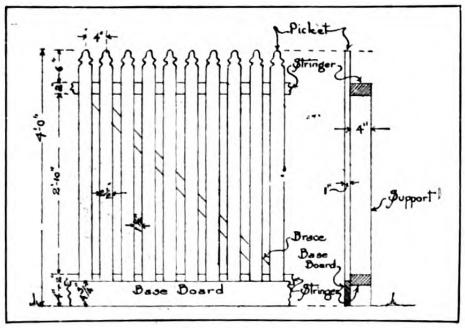
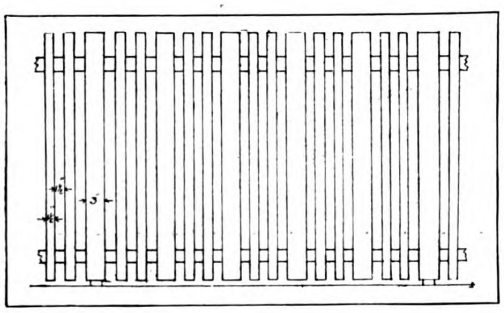
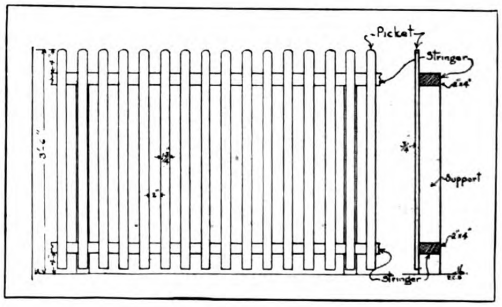




One of the most familiar types is the paling fence with its flat pickets cut at the top

By alternating a wide paling with every two narrow ones an effective design is obtained

An effect of lightness is got by concealing the posts behind the palings, as at the right



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HOUSE & GARDEN'S GARDENING GUIDE

In the first of the following lists the perennials and annuals are alphabetically arranged. The directions refer to methods of planting and propagation, and to the most suitable soil and exposure. The lists comprise leading species and varieties.

ANNUALS AND PERENNIALS

COMMON NAME	BOTANICAL NAME	COLOR	HEIGHT	SEASON OF BLOOM	DIRECTIONS
ANNUALS					
African Daisy	Arctotis	Blue and white	24"	July to Nov.	Sow seeds in warm soil in Spring; transplant to 18" apart
Amethyst	Browalia alata	Blue, white	3'	June to Oct.	Sow seed in warm soil; thin to 6" apart
Butterfly Flower	Schizanthus	Blue	24"	June to Oct.	Sow in late Spring; transplant 18" apart with ball of earth; stake
California Poppy	Eschscholtzia	Various	12"	June to Nov.	Sow in Fall or Early Spring; thin to 8" apart; transplants poorly
Calliopsis	Coreopsis drummondii	Yellow	18"	June to Oct.	Sow directly in the border; thin to 10" apart; sun
China Aster	Calistephus hortensus	Various	18"	Aug. and Sept.	Water seed before sowing and cover with sand; set out 16" apart; sun
Clarkia	Clarkia elegans	White, rose	18"	July to Oct.	Sow outdoors in early Spring, or in Fall with Winter protection; sun
Cosmos, vars.	Cosmos	Various	60"	Sept. to Nov.	Start in hot-beds in March; set out in warm soil; stake; sun
Floss Flower	Ageratum, vars.	Blue	12"	August to Nov.	Sow seed in warm soil outdoors; pick faded flowers for more bloom
Four o'Clock	Mirabilis	Red	24"	August to Nov.	Sow seeds thinly in rows in warm soil; thin to 18" apart
Garden Balsam	Impatiens balsamina	Various	18"	July to Sept.	Sow outdoors in May; rich, sandy soil; sun
Gilliflower	Matthiola, vars.	Various	18"	June and July	Sow indoors and out, for long bloom; transplanting beneficial; 12" apart
Lobelia	Lobelia erinus	Blue	6"	June	Sow the fine seed indoors in March; plant outside 7" apart
Love-in-a-mist	Nigella damascena	Blue, white	18"	May to Oct.	Sow seeds in Spring or Fall; thin to 10" apart
Marguerite	Chrysanth. coronarium	Yellow	36"	August to Nov.	Sow seed in open in April; set 12" apart; pinch back; sun
Marigold	Calendula	Orange	12"	June to Nov.	Sow seed outside in early Spring; thin to 12" apart
Mignonette	Reseda, vars.	Pinkish white	10"	June to Oct.	Sow seed in open; thin to 8" apart; will not transplant readily
Moss Verbena	Verbena erinoides	Blue, white	8"	July to Sept.	Sow seed indoors in March; outside later for continuous bloom
Orange Daisy	Dimorphotheca, vars.	Orange	18"	May and June	Sow outside in warm soil; thin to 12"-18" apart
Painted Tongue	Salpiglossis	Violet blue	24"	June to Sept.	Sow the fine seeds carefully in warm soil; set out 6" apart; sandy
Petunia	Petunia, vars.	Various	12"	June to Oct.	Sow best grade of seeds outside in May; thin to 9" apart
Pincushion Flower	Scabiosa atropurpurea	Various	30"	June to Nov.	Sow seeds outside in May; transplant to 8" apart; remove seed heads
Prickly Poppy	Argemone grandiflora	White	24"	July to Nov.	Sow seeds thinly to avoid transplanting; will re-sow itself
Rock Speedwell	Veronica rupestris	Purple	4"	May and June	By seed or division in good sandy soil; sun
Sanvitalia	Sanvitalia, vars.	Yel. and purple	6"	June to Nov.	By seed in Spring, thin to 8" apart
Satin Flower	Godetia grandiflora	White, rose	8"	June to Oct.	Blooms better in poor and sandy soil than in rich loam
Seven Sisters	Portulaca, vars.	Various	5"	May to Oct.	Rake seeds lightly into soil; thin to 4" apart
Snapdragon	Antirrhinum, vars.	Various	18"	June	Sow outdoors in warm soil; transplanting seedlings to 12" apart
Sweet Alyssum	Alyssum maritimum	White	10"	May to Oct.	Sow seed month apart for continuous bloom; thin to 7" apart
Tassel Flower	Emilea flammea	Orange	18"	June	Sow seeds in early Spring; thin to 4" apart
Wishbone Flower	Torenia, vars.	Yel. and lav.	12"	June to Nov.	Sow indoors in late March; transplant into warm soil
Zinnia	Zinnia elegans	Various	30"	Aug., Sept.	Sow seed in cold frame in March; transplant to shallow boxes; set out 18"
PERENNIALS					
American Senna	Cassia Marylandica	Yellow	60"	July, August	By seed or divisions; cut down after blooming; moist or dry soils; sun
Avens	Geum Heldrechii	Orange	12"	May and June	By seed or division; in moist soil; sun
Baby's Breath	Gypsophila paniculata	White	30"	June to Sept.	By seed, cuttings, or divisions; dry; sun
Balloon-flower	Platycodon grandiflorum	White, purplish	30"	July to Nov.	By seed or division; in sandy, well drained soil; sun or part shade
Balloon-flower	Platycodon Mariesi	Blue, white	18"	June to Oct.	By seed, or less easily, by division; cut stems to ground in Fall
Beard-tongue	Pentstemon barbatus	Orange	48"	June, July	By seed or division; sandy soil; sun; use plenty of well rotted manure
Blanket Flower	Gaillardia grandiflora	Various	24"	June to Nov.	By seed, cuttings, or divisions; will generally not come true to parent seed
Bleeding Heart	Dicentra spectabilis	Rose	24"	April to June	By division; in rich, light loam; partial shade
Blue Bonnet	Scabiosa caucasica	Lavender	20"	May to Oct.	By seed or divisions; protect in Winter; rich soil; sun
Bugle	Ajuga reptans	Purplish	10"	May to June	By seed or division; not particular as to soil; sun or shade
Butterfly Weed	Asclepias tuberosa	Orange	24"	July and Aug.	By divisions; prefers dry soil; full sun; cut down after blooming
Candytuft	Iberis sempervirens	White	10"	April and May	By seed, cuttings or divisions; one of the best foreground plants
Canterbury-bells	Campanula medium	Various	36"	June, July	Set out young plants in May; treat as biennials; sun
Cape Hyacinth	Galtonia candicans	White	48"	July, Aug.	By offsets or seed; in light, rich soil; sun; protect in cold sections
Cardinal Flower	Lobelia cardinalis	Various	24"	July and Aug.	By seed, cuttings, or divisions; moist, rich soil; sun or part shade
Carpathian Hare-bell	Campanula carpatica	Blue, white	10"	June to Oct.	By seed, cuttings, or divisions; rock-garden; rich soil; sun
Chickweed	Cerastium tomentosum	White	8"	May and June	By cuttings or divisions; for dry, sunny places in foreground
Chinese Larkspur	Delphinium sinense	Blue, white	24"	June to Oct.	By seed, cuttings, or divisions; deep, rich, sandy soil; sun
Chalk Plant	Gypsophila repens	Rose	5"	June and July	By seed, cutting, or division; dry; sunny
Chrysanthemum	Chrysanthemum indic.	Various	30"	Sept. to Nov.	By seed and cuttings; in rich, light soil; sun; protect in Winter
Columbine	Aquilegia caerulea	Bluish	16"	May and June	By seed; easily affected by nearby varieties; sandy soil; sun
Columbine	Aquilegia vulgaris	White	30"	May, June	By seed or seedlings; rich, moist, sandy, well drained soil; sun
Cone-flower	Rudbeckia speciosa	Orange	30"	July, Aug.	By divisions or cuttings; not particular as to soil; sun or part shade
Coral-Bells	Heuchera sanguinea	Red	12"	May to Sept.	By seed or divisions; in sun or partial shade
Coreopsis	Coreopsis lanceolata	Yellow	24"	May to Sept.	By seed or divisions; not particular as to soil; sun
Cowslip	Primula veris	Yellow	10"	April and May	By seed, or by division immediately after flowering; partial shade
Double Sneezewort	Achillea ptarmica	White	24"	May to Oct.	By cuttings or divisions; in rather moist soil; sunny exposure
Dropwort	Spiraea filipendula	Yellow	6"	June	By seed in Spring, or division; dry; sunny
Dwarf Aster	Aster alpinus	Bluish purple	10"	May and June	By divisions; will grow best in partial shade
Dwarf Iris	Iris pumila	Various	8"	April and May	By divisions; spreads rapidly; good foliage; sun or partial shade
Dwarf Starwort	Aster ptarmicoides	Red and yellow	18"	July and Aug.	By seed or division; not particular, but appreciative of good soil; sun
Early Peony	Paeonia officinalis	Various	30"	May, June	By division in early Fall; cover with manure over Winter; sun or part shade
Early Phlox	Phlox suffruticosa	Various	24"	May to July	By divisions; divide every three years in late Fall; rich, moist soil; sun
English Daisy	Bellis perennis	Pink, white	6"	April to June	By seed in Spring, or by division in Sept.; moist; sunny
Evening Primrose	Oenothera fruticosa	Light blue	20"	June and July	By seed or cuttings; in dry sandy soil; sun
Evening Primrose	Oenothera macricarpa	Yellow	10"	June to August	By cuttings or divisions; for the foreground; dry; sun
False Camomile	Boltonia latisquama	Rose	60"	July to Oct.	By division; prefers moist soil; sun
False Dragon's-head	Physotegia Virginica	White, rose	36"	June to Sept.	By division in Spring; rich, moist soil; sun
False Indigo	Baptisia australis	Deep blue	36"	June	By seed or divisions; for the back of the border; any soil; sun
False Goat's-beard	Astilbe davidii	Pink	60"	June, July	By divisions; not particular as to soil; partial shade
Fern-leaved Yarrow	Achillea filipendula	Yellow	48"	July	By seed, cuttings, or divisions; dry soil; sun; requires staking
Flax	Linum perenne	Blue	18"	May to Aug.	By seed or division; light, rich soil; sun
Forget-me-not	Myosotis palustris	Pale blue	10"	May to Oct.	By seed, cuttings, or divisions; will spread very rapidly
Foxglove	Digitalis purpurea	Various	36"	June, July	By seed; best treated as biennial; light, moist soil; sun or part shade
Gas Plant	Dictamnus fraxinella	White	30"	June, July	By newly ripened seed in open ground, blossoming three years later; sun
Garden Heliotrope	Valeriana officinalis	Lavender	36"	May to Aug.	By seed or divisions; any sunny location; spreads quickly
Gay Feather	Liatris pycnostachya	Purple	54"	July, Aug.	By Fall sowing or by divisions; rich, light soil; partial shade
German Iris	Iris germanica	Various	30"	May, June	By divisions immediately after blooming season; rich soil; sun
Giant Daisy	Chrysanthemum max.	White	18"	June to Nov.	By seed, cuttings, or divisions; mulch and water well while growing
Giant Daisy	Pyrethrum uliginosum	White	54"	Aug., Sept.	By seed, cuttings, or divisions; rich, moist, heavy soil; sun
Golden Columbine	Aquilegia chrysantha	Yellow	36"	May to August	By early sown seed or division; deep, moist, sandy loam; sun
Golden Marguerite	Anthemis tinctoria	Yellow	24"	May to Oct.	By seed or division; plant in large clumps; any soil; full sun
Hairy Sunflower	Helianthus mollis	Deep yellow	48"	July to Sept.	By seed or division; thrives in any soil; sun
Hardy Phlox	Phlox paniculata	Various	36"	June to Oct.	By division; rich, moist soil; sun; cut back
Hardy Sunflower	Helianthus rigidus	Yellow	60"	Aug., Sept.	By divisions; light, dry soil; sun; transplant often for good development
Hollyhock	Althaea rosea	Various	60"	July, Aug.	By seeds and cuttings; deep, rich soil; sun; may require staking
Hoary Speedwell	Veronica incana	Blue	10"	July and Aug.	By seed or division; prefers sandy soil; sun
Iceland Poppy	Papaver nudicaule	White, red, yel.	12"	May to Oct.	Sow seed early in rich soil; sun; re-sow every other year
Jacob's Ladder	Polemonium caeruleum	Various	24"	May to Aug.	By seed sown in Fall, or by divisions; moist, rich soil; part shade

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HOUSE & GARDEN'S GARDENING GUIDE

ANNUALS AND PERENNIALS—CONTINUED

COMMON NAME	BOTANICAL NAME	COLOR	HEIGHT	SEASON OF BLOOM	DIRECTIONS
ıpanese Iris	Iris laevigaga	Various	36″	June, July	By divisions immediately after blooming; water well; rich soil; sun
ıpanese Primrose	Primula japonica	Various	18″	May to July	By newly ripened seed, or by division immediately after flowering; shade
rusalem Cross	Lychnis chalcedonica	Red	36″	June, July	By seed or divisions; light, rich soil; full sun
ırkspur	Delphinium belladonna	Blue	36″	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
ırkspur	Delphinium hybridum	Blue to purple	60″	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
ad-wort	Plumbago larpentae	Purple	10″	Aug. to Nov.	By division; light soil; sun; light protection in Winter
opard's-bane	Doronicum plantaginum	Orange	30″	April, May	By divisions; in rich, well drained soil; sun
osestrife	Lysimachia clethroides	White	30″	June to Aug.	By seed or divisions; prefers moist soil; sun
ıpine	Lupinus polyphyllus	Various	40″	May, June	By seed or division; do not disturb after planting; any soil; sun
eadow Sage	Salvia azurea	Blue	40″	Aug., Sept.	By seed or divison; light, sandy soil; slight protection in Winter; sun
eadow Sweet	Spiraea astilboidcs	White	14″	June	By seed, or better, by divisions; prefers moist soil; part shade
ichaelmas Daisy	Aster grandiflorus	Purplish	30″	Sept. to Nov.	By seed or division; rich, moist soil; the best of the hardy asters
ist Flower	Eupatorium coelestinum	Blue purple	20″	Sept. and Oct.	By cuttings; any soil; sun; protect in Winter
onk's hood	Aconitum napellus	Purple	48″	Aug., Sept.	By divisions; rich, moist soil; partial shade; requires staking
ountain Bluet	Centaurea montana	Yellow	20″	May to Sept.	By seed or seedlings; any soil; sun
ountain Pink	Phlox subulata	Various	10″	April and May	By seed, cuttings, or division; will spread; dry soil; sun
w England Aster	Aster Novae-Angliae	Rose, lavender	48″	Sept. to Nov.	By seed or divisions; in any soil; preferably moist; sun
w York Aster	Aster Novi-Belgii	Rose, lavender	48″	Sept. to Nov.	By seed or divisions; in any soil; sun
ental Larkspur	Delphinium formosum	Purple	36″	June to Nov.	By seed, cuttings, or divisions; seed sown in August blooms in June
ental Poppy	Papaver orientale	White	30″	May, June	By newly ripened seed or by division in August; do not disturb; sun
-eye	Heliopsis laevis	Orange	36″	July, Aug.	By division; divide fairly often; dry soil; sun
nk Meadow Rue	Thalictrum aquilegifo	Rose	36″	May to July	By seed or division; well drained soil; sun or part shade
ume Poppy	Bocconia cordata	Pinkish	60″	July	By seed or by suckers; apt to spread vigorously; any soil; sun
ppy Mallow	Callirhoe involucrata	Red	10″	June to Nov.	By seed, or by cuttings; light soil; prefers sun
rple Cone-flower	Echinacea purpurea	Purple	36″	June to Nov.	By seed or divisions; rich, sandy soil; full sunlight
rethrum	Pyrethrum hybridum	Various	18″	June and July	By division in Spring; in rich, sandy, well-drained soil; sun
d-hot-Poker Plant	Tritoma pfitzeri	Orange	30″	Aug. to Nov.	By division; protect south of Philadelphia; take up rhizomes in North
d Sneeze-weed	Helenium autumnale	Red	54″	July, Aug.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphis
ck Madwort	Alyssum saxatile comp.	Yellow	12″	April and May	By seed, cuttings, or divisions; cut back first blooms for second
se-campion	Agrostemma Coronaria	White, crimson	30″	June, July	By seed; not particular as to soil; sun
se Loosestrife	Lythrum salicaria	Rose	36″	July, Aug.	By division; unparticular as to soil or exposure
sy Meadow-Sweet	Spiraea palmata	Pinkish	30″	June to Aug.	By seed or divisions; moist, rich soil; partial shade
otch Pink	Dianthus plumarius	Various	10″	May and June	By seed or divisions; divide every three years; sun
a Lavender	Statice latifolia	White	18″	July and Aug.	By seed sown in Spring; do not disturb after planting; sandy; sun
rubby Clematis	Clematis davidiana	Blue	36″	July, Aug.	By cuttings or divisions; mix lime in soil; water well; sun; stake
erian Iris	Iris sibirica	Various	30″	May, June	By division; plant deep and water well; rich soil; sun
eeze-weed	Helenium autumnale	Yellow	54″	Aug., Sept.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphis
eedwell	Veronica longifolia	Blue	24″	July to Sept.	By seed or divisions; in rich soil; sun
iderwort	Tradescantia virginiana	Blue	24″	May to Sept.	By cuttings or divisions; any soil; sun or part shade
ring Adonis	Adonis vernalis	Yellow	12″	April and May	By newly ripened seed, or divisions; sandy soil; shade
ke's Aster	Stokesia cyanea	Blue	18″	June to Nov.	By division; sandy soil; sun
amp-rose	Hibiscus	Various	60″	Aug. to Oct.	By seed or division; in moist soil; partial shade
ring Windflower	Anemone sylvestris	Pink	16″	April to June	By division; in rich soil; shade
eet William	Dianthus barbatus	Various	14″	May and June	By seed sown in July for next year's bloom; poor soil will do; sun
ee Peony	Paeonia moutan	Various	48″	May	Plant roots after August; prepare deep, well manured soil; the largest peony
ifted Pansy	Viola cornuta	Blue	6″	April to Nov.	By seed, cutting, or division; in sun or partial shade
hite Rock-cress	Arabis albida	White	10″	April and May	By seed, cuttings, or divisions; will grow well in poor soil, sun
indflower	Anemone japonica	Various	30″	Sept. to Nov.	By seed or divisions; should not be disturbed; protect slightly; shade
ooly Yarrow	Achillea tomentosum	Yellow	10″	May, June	By seed, cuttings, or divisions; in poor, dry soil; sun
llow Day-Lily	Hemerocallis flava	Yellow	30″	May, June	By division; thrives best in rich, moist soil and partial shade
llow Foxglove	Digitalis ambigua	Yellow	30″	June, July	By seed or divisions; light, moist soil; part shade; keep cut back

SUMMER FLOWERING BULBS

old-banded Lily	Lilium auratum	Cream to purple	36″	July, Aug.	Plant on layer of sand in well prepared soil, 6″ below surface; mulch; sun
ite's Lily	Lilium elegans	Apricot	30″	July, Aug.	Do not let manure come in direct contact with any of the lilies; same as above
adonna Lily	Lilium candidum	White	36″	June, July	Plant 4″ below surface in well drained soil; except for depth, same as above
unberg's Lily	Lilium thunbergii	Orange	24″	June, July	Bulb should be covered with light soil mixed with leaf mould; 6″ below surface
nry's Lily	Lilium henryi	Spotted orange	72″	Aug., Sept.	Same as above
panese Lily	Lilium speciosum	Spotted white	36″	Aug. to Sept.	Same as above
rk's-head Lily	Lilium superbum	Spotted orange	60″	June, July	Same as above
ger Lily	Lilium tigrinum	Spotted orange	48″	July, Aug.	Same as above
berian Coral Lily	Lilium tenuifolium	Scarlet	24″	June	The base of the bulb should come 4″ below the surface of the ground
mmer Hyacinth	Hyacinthus candicans	White	42″	Aug., Sept.	Set out in well drained soil mixed with leaf mould; may require staking; sun
adiolus	Gladiolus, vars.	Various	36″	Aug., Sept.	Set pips out in light, friable soil, mixed with peat; succession of plantings
ow Foot	Ranunculus	White, yellow	18″	June	Single and double forms; easily grown; good for cuttings
ary Lily	Zephyranthus	White, pink	10″	June to Sept.	Plant in clumps in the foreground of the border; store in warm place
ant Asphodels	Eremurus, vars.	Various	72″	June, July	Plant in rich, well drained soil; may require staking
azing Star	Montbretia crocos.	Red	36″	June to Oct.	Plant in rich, well drained soil; sun

ANNUAL AND PERENNIAL VINES

COMMON NAME	BOTANICAL NAME	CHARACTER	DIRECTIONS
		ANNUALS	
ıp-and-saucer Vine	Cobea scandens	Light violet, bell shape flowers	Place seed in moist earth, edge down
yacinth Bean	Dolichos lablab	Tall and twining; purple and white flowers	Plant from seed
p. Morning Glory	Ipomea hederacea	Flowers from white to lavender	Plant seedlings
oon Vine	Calonyction aculeatum	Fragrant white and purple flowers	Start from seedlings; needs a long, warm season
orning Glory	Ipomea purpurea	Flowers from white to lavender	Plant seedlings
arlet Runner Bean	Phaseolus multiflorus	Purple and white flowers; purplish beans	Plant from seed
ild Cucumber	Echinocystis lobata	Rapid growing; greenish white flowers	Grow in rich soil in an out-of-the-way place
		PERENNIALS	
cebia	Akebia quinata	Fragrant rosy purple flowers in early Spring	Propagate by layers
iatic Creeper	Ampelopsis heterophylla	Splendid for stone and brick walls	Propagate from cuttings in sand
ttersweet	Celastrus scandens	Shrubby in growth; decorative fruits	Use nursery grown stock
ston Ivy	Ampelopsis tricuspidata	For masonry walls	Propagate from cuttings in sand
t Leaved Vitis	Ampelopsis aconitifolia	For masonry walls	Propagate from cuttings in sand
tchman's Pipe	Aristolochia sipho	Robust vine for dense shade	Propagate from cuttings
glish Ivy	Hedera helix	Practically evergreen; on walls and ground	Propagate from cuttings in sand
onymous	Euonymous radicans	Oval evergreen leaves; a splendid vine	Use nursery grown stock
neysuckle	Lonicera, vars.	Rapid grower for covering slopes	Plant seedlings
p Vine	Humulus lupulus	Vigorous; beautiful when in fruit	Propagate by division or seed
panese Clematis	Clematis paniculata	Covered in Summer with small white flowers	Use young nursery stock
notweed	Polygonum bald.	Vigorous; sprays of rosy-tinted flowers	Graft on pieces of its own roots
dzu Vine	Pueraria thunbergiana	A very vigorous grower	Plant from seedling
emone Clematis	Clematis montana, vars.	White, rose, lavender flowers	Use young nursery stock
atrimony Vine	Lycium halimifolium	Shrubby; purple flowers; red fruits	Use nursery grown stock
ver Vine	Actinidea, vars.	White waxy flowers	Plant in rich soil from seed; shelter
umpet Vine	Bignonia radicans	A well known favorite	Plant from seedlings
rginia Creeper	Ampelopsis quinquefolia	Heavier growing than other varieties	Propagate from cuttings in sand
isteria	Wisteria, vars.	Fragrant lavender clusters in Spring; long lived	Plant healthy nursery grown stock

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VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	VARIETY	FIRST PLANTING		SUCCESSIVE PLANTINGS WEEKS APART	AMOUNT OR NUMBER FOR 50′ ROW		DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15		2-3: to Aug. 15	1 pt.	15″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20		2-3: to Aug. 1	1 pt.	18″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Lima	Burpee Improved	May 1		3-4: to July 15	1 pt.	24″ x 6″	Plant with eye down, when there is prospect of d weather.
Bean, pole	Golden Cluster	April 25		June 15	¼ pt.	4′ x 3′	Place poles before planting in rich hills; thin out.
Bean, pole, Lima	Early Leviathan	May 1		June 15	¼ pt.	4′ x 4′	Eye down in slightly raised hills; thin to best two.
Beets, Ex. Early	Early Model	April 1		3-4: to Aug. 15	1 oz.	12″ x 2″	First planting shallow, about ½″ deep and thick.
Beets, main and winter	Detroit Dark Red	May 1		3-4: to Aug. 15	1 oz.	12″ x 3″	In dry weather, soak seeds; firm well; for winter use sc about three months before harvesting.
Brussels Sprouts	Dalkeith P	June 15		July 15	35	24″ x 18″	Transplant at four to six weeks; same treatment as la cabbage; pinch out tops when "buttons" are formed
Cabbage, Ex. Early	Copenhagen M'k't	April 1	P		35	24″ x 18″	Set out well hardened off plants as soon as ground can l worked; fertilize in rows.
Cabbage, summer	Succession	May 1	P	June 1	30	30″ x 18″	Light applications of nitrate of soda beneficial; to kee mature heads from splitting, pull enough to loosen root
Cabbage, late	Danish Ball Head	July 1	P	July 15	30	30″ x 18″	Transplant from seed sown June 1st; use water in botton of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15		3-4: to Aug. 15	½ oz.	12″ x 1″	First planting thick, ¼″ to ½″ deep; thin early.
Carrots, main and winter	Danvers	May 15		July 15	½ oz.	12″ x 2″	Select rich, deep soil to get smooth roots; for storing plai about 90 days before the harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10	P	4: to July 10	35	24″ x 18″	Enrich rows; protect from cutworms; plenty of wate when heading.
Celery, Early	Golden Self-Blanching	May 1	P	June 1	100	24″ x 6″	Enrich rows; plenty of water; hill up to keep stalks u right; blanch two weeks before using.
Celery, late	Winter Queen	June 1	P	July 15	100	36″ x 6″	Sow seeds six to eight weeks before transplanting; hill u store in cellar for winter.
Corn, Early	Golden Bantam	May 1		3: to July 15	½ pt.	3′ x 2′	First planting in dry soil; cover only 1″ deep; give pr tected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1		4: to July 1	½ pt.	3′ x 3′	Thin to 3 or 4 stalks in hill; plant 3″ deep in dry weathe cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1		June 15	¼ oz.	4′ x 4′	Enrich hills; thin to 3 or 4 plants; protect from stripe beetle.
Cucumber, for pickling	Ever-bearing	June 1		July 1	¼ oz.	4′ x 4′	Gather fruits while quite small; keep them a picke for continuous bearing.
Egg-plant	Black Beauty	May 20	P		25	30″ x 24″	Enrich hills; give plenty of water; protect from potat bugs.
Endive	Giant Fringed	June 1		4: to Aug. 1	½ oz.	12″ x 12″	Culture same as for lettuce save that leaves should b tied up to blanch for use.
Kohlrabi	White Vienna	April 10		4: to July 10	½ oz.	15″ x 4″	Treatment similar to turnips; thin out as soon as possible begin to use while small, 1″ or so in diameter.
Leek	American Flag	April 15		4: to June 15	½ oz.	15″ x 3″	Transplant at size of lead pencil to deep, well enriche
Lettuce, loose leaf, for spring	Grand Rapids	April 10	P	3: to May 20	50	12″ x 6″	trenches, hill up to bleach. Sow seed when plants are set out, and for successio plantings, thinning out early.
Lettuce, spring and fall	Big Boston	April 10	P	3: to May 20	50	12″ x 8″	Thin out early; for fall, plant July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15		June 15	¼ oz.	12″ x 10″	Give plenty of water; top-dress with nitrate of soda; thi out as soon as possible.
Melons, musk	Netted Gem	May 1		June 15	¼ oz.	6′ x 4′	Enrich hills with old compost and wood ashes; add san in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1		June 15	¼ oz.	4′ x 3′	Same as for musk melons; pinch out tips of runners a 5′ or 6′.
Melons, water	Halbert Honey	May 15			¼ oz.	6′ x 6′	
Okra	White Velvet	May 15			½ oz.	3′ x 15″	Give warm, rich soil; nitrate of soda during early growth treat like corn; use pods while young.
Onions, "sets"		April 1			½ pt.	12″ x 2″	Mark out drill; insert up to neck.
Onions, globe	Yellow Danvers	April 1			½ oz.	12″ x 2″	Keep clean; top-dress with nitrate of soda; do not thi until well along.
Onion, large Spanish	Gigantic Gibraltar	April 10	P		150	12″ x 3″	Start seedlings and transplant to rich soil; give plenty o water.
Parsley	Emerald Curled	April 15		June 15	½ oz.	12″ x 4″	Soak seed for twenty-four hours; cover very lightly; thi out early.
Peas, smooth	Alaska	April 1			1 pt.	30″ x 2″	Cover first planting about 1″ deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gradus	April 10		3: to May 20	1 pt.	36″ x 2″	Dwarf varieties 22″ x 2″: make first plantings in light soil or on slightly raised drill ½″ to 1″ deep.
Peas, wrinkled, main crop	Alderman	April 15		3: to June 15	1 pt.	36″ x 2″	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Ruby King	May 15	P		40	24″ x 15″	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Coral Gem Bouquet	May 15	P		40	24″ x 15″	Top-dress with nitrate of soda during early growth.
Parsnips	Improved Hollow Crown	April 10			¼ oz.	18″ x 3″	Select deep, loose soil or trench before planting.
Potatoes	Irish Cobbler	April 10			½ pk.	28″ x 13″	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Quaker Pie	May 15			¼ oz.	6′ x 6′	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Crimson Giant Globe	April 1		2: to Sept. 15	½ oz.	12″ x 1″	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy root not used.
Radish, summer	Chartiers	May 1		3: to Aug. 1	½ oz.	12″ x 2″	Thin out early; plant in finely prepared soil.
Radish, winter	White Chinese	June 15		4: to Aug. 15	½ oz.	12″ x 3″	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Golden Necklace	May 1		4: to July 1	½ oz.	15″ x 4″	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10			¾ oz.	15″ x 2″	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1		4: to Sept. 1	½ oz.	15″ x 4″	Sow in rich soil; thin first to 2″ apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crook-neck	May 1		June 1	¼ oz.	5′ x 4′	For bush 4′ x 3′; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Hubbard	May 15		June 15	¼ oz.	6′ x 6′	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Lucullus	April 10			¾ oz.	18″ x 8″	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3″ or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	P		25	4′ x 2′	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15			18	4′ x 30″	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	Amber Globe	April 10		4: to Sept. 1	½ oz.	12″ x 3″	Sow thinly and thin out as soon as possible.
Turnip, winter	White Globe	June 1		Aug. 1	½ oz.	12″ x 4″	For winter use do not sow too early, two to three months before harvesting, according to variety.

NOTES ON VEGETABLES

"P"—plants from frames or seed-beds

First figure under Directions indicates distance between rows; second between plant in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3 or more—each way.

Thinning consists in putting out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems, often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper and storing accomplish this result.

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The GARDENER'S CALENDAR for MARCH

How beautiful and fresh the grass returns!
When golden days decline the meadow burns;
Yet autumn suns no hidden root have slain,
The spring winds blow, and there is grass again

PO CHU-I
(From the Chinese)

This calendar 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 the season is generally advanced or retarded from five to seven days. These dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1. Changes of all kinds where the moving of plants, sod, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.
2. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now from good roots.	3 Chrysanthemums for next fall must be propagated now. If the space is available it is good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom well into the autumn.	4. All the necessary pruning must be attended to now. Foliage-trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds, require attention.	5. All the exotic plants, such as kentias, dracaenas, cocos, arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.	6. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 47 for detailed information on this work.	7. All new plantings of hardy stock must be set out. The earlier in the planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.	8. Make a habit of heeling in your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.
9. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.	10. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be re-tubbed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.	11. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bean poles and tomato supports are a few essentials.	12. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted	13. Cannas, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.	14. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.	15. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.
16. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.	17. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this coming summer.	18. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.	19. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.	20. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.	21. The covering on the strawberries should be removed and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.	22. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.
23. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.	24. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.	25. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the summer months.	26. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.	27. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.	28. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.	29. Boards, straw, burlap, cornstalks and other winter covering materials for boxwood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this important operation.
30. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time	31. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.					

This month appear seven of our most illustrious living botanists. They represent almost every phase of what must be the most engaging science in a scientific world; from the pure philosophy of the subject, in which Drs. Coulter, Trelease and Cowles deal particularly, to plant experimentation, such as the blueberry culture that has been carried on under Dr. Coville, and to the enthusiastic collecting, testing and exploiting being done by Sargent and Wilson

CHARLES SPRAGUE SARGENT

The Director of the Arnold Arboretum, and one of the most important men in Botany in America

F. V. COVILLE

Chief Botanist of the Bureau of Plant Industry in the U. S. Department of Agriculture at Washington

JOHN M. COULTER

Head of the Department of Botany at the University of Chicago; a delver in fundamental theories

ERNEST H. WILSON

Otherwise, and because of his fruitful expeditions to the Orient, known as "Chinese" Wilson; one of the most famous experimenters and collectors living, and now a regular House & Garden contributor

HENRY C. COWLES

Professor of Botany at the University of Chicago, and one of our greatest scientific botanists

WILLIAM TRELEASE

The dean of American botanists, botanical author of note, and professor of botany at the Univ. of Illinois

N. L. BRITTON

The leading spirit in the New York Botanical Garden; founder of the American system of nomenclature

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By its big projections at the eaves thatch roofing is able to protect the walls from the weather. The material on these cottages at Rye, England, is straw

The FINE OLD ART *of* THATCHING

(*Continued from page* 72)

Not only is the thatch itself somewhat cheaper to put on than tile, but in the accessories of the roof there is a distinct saving. Thatch being light in weight, less timber is required in the rafters and purlins, and also the battens can be spaced further apart. In addition, it is desirable to cover a roof under slates or tiles with sheathing—a precaution that is quite unnecessary under thatch, which in itself makes a really warm covering. It is also unnecessary to put gutters and down pipes to a thatched roof, the thatch itself projects so far from the wall that it throws the water clear. This means not only a saving of gutter and down pipe, but that rainwater drains are avoided—an item of considerable cost. Sometimes a stone or brick course is laid flat on the ground against the wall of the house to take the drip of the thatch. This protects the footings, throwing the water outwards and away from the wall. If it is desired to put gutters to a thatched roof they should be of wood, and elm is the best for this purpose. A V-shaped gutter of two boards is fairly simple to make and the down pipes may be of the same material.

THE TRUTH ABOUT THATCH

Thatch is popularly supposed to harbor vermin and insects but there is no real ground for this fable. Any old house that has been neglected may become subject to these pests, whether tiled or thatched, but if kept in good order the thatched house will be perfectly clean and healthy. Another objection raised to thatch is on the score of fire, and this criticism is not so easy to combat. Once a fire has started, thatch is undoubtedly food for it, but the very great number of thatched cottages existing which are hundreds of years old will show that there is nothing unduly dangerous about them. As a matter of fact, with a properly designed roof of reed thatch the danger is almost negligible. This thatch is laid so that only the butt ends project and these are very hard and woody and not easily ignited. Old thatch, too, is not liable to fire, whether of reeds or straw. Many a thatched roof has been blamed as the cause of fire, which has really been due to defective flues. In olden days the builders were not particularly careful about their chimneys, and the end of a beam, as often as not, was allowed to run into the flue. Of course, if one is using thatch, one should take every reasonable precaution in the design and construction to minimize the danger of fire. The roofs should be set at a steep pitch. The flues should be carefully built and rendered with a cement on the outside where they pass through the roof. The chimneys would be better carried to a fair height above the roof and should, if possible, be placed on the ridge, and the thatch should be tightly packed—the loose ends being well trimmed. Electric wiring should not be run in proximity to the thatching.

In England the art of thatching, which was falling into desuetude, has of late happily been coming back into favor, and it is not uncommon to find new country houses of considerable size, as well as cottages, that have a roofing of thatch.

THATCHING MATERIALS

The usual materials for thatching are reeds, straw or heather. Reeds make by far the best roof. Of straw thatching, rye straw is the best, but not often obtainable, and wheat straw is better than oat straw. In any case, the straw should be long and unbroken. Straw from wheat, threshed by hand, is better for thatching than that obtained when the threshing is done by machine, because the machine is inclined to break the stem.

The method of laying reeds is very different from that of thatching with straw. Straw is tied to the battens with creosoted twine, and after the straw is laid it is raked down to a smooth surface and the verges and eaves are cut with a knife. Reeds, however, after being secured are "knocked up" to a smooth surface, and no cutting is done except to the ridge. The tool used for "knocking up" is known as a "legget". The reeds are handed up to the thatcher in bundles, he spreads them out and partially secures them with reed bands which are pinned down with hazel staples. The work is then dressed up with the legget and is finally tied down to the rafters with hazel "swais". When the whole roof has

(*Continued on page* 104)

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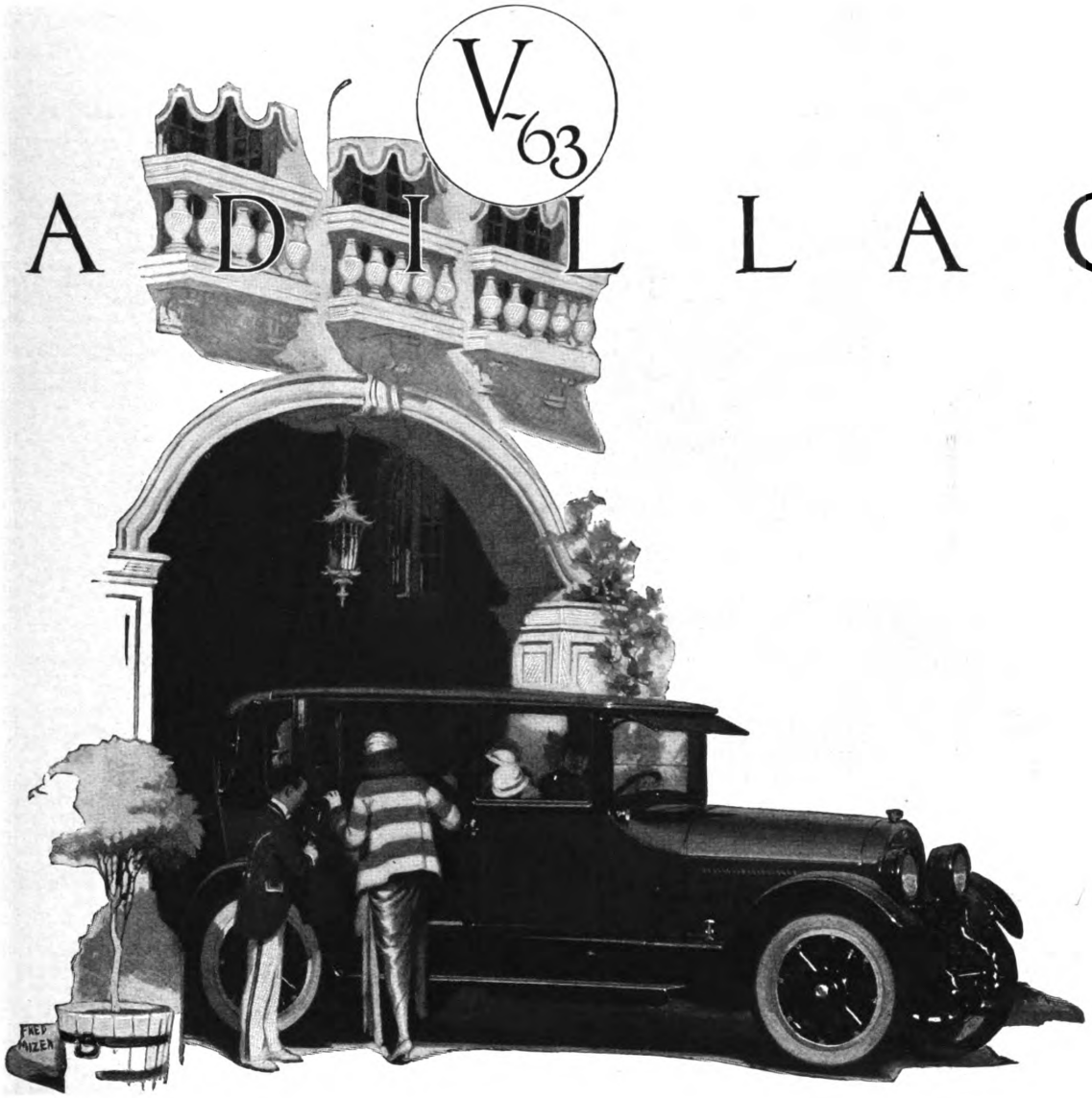
CADILLAC V-63



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GARDENING AS A SPORT

(*Continued from page* 70)

was summoned to the bedside of a women with whom specialists had tinkered for years. Having examined her, he promised to bring the required medicine. The next morning he walked into the sick room with a rake, a spade and a hoe! The woman now not only has excellent health but a remarkable garden. The famous Ferral Gardens at La Grange, Georgia, were made by a girl to whom the doctors gave only a few more months of life. She said she guessed she'd make a garden. She made it, outlived her doctors, died at an advanced age, having improved and enjoyed her garden for seventy-five years. The Magnolia Gardens, near Charleston, unquestionably the most beautiful of their kind in the world, were the direct outcome of a man's search for health through gardening.

I could quote countless examples of the power gardening has to restore health, but why consider it merely as a restorative? Why look on it merely as a harmless pastime for people in broken health? Why not take it up as necessary to the maintenance of health—for its exercise of both the body and the mind?

Spade up a patch of ground honestly deep, sow it and cultivate it, and you'll find more actual play of muscles in one season than in a season of golf or any other sport. There isn't an obesity but will melt before the arduous work of setting out seedlings, hoeing and weeding. There isn't a brain so fagged by business but it will quicken at the sight of seeds thrusting up through the soil, at the urgent and robust growth of plants, at the perfection and color of the flowering.

GARDENING AS A HOBBY

A hobby is a governor on the engine of a man's endeavors. It is quite different from a sport; it calls for some intellectual knowledge; it has, generally, an educational value. Collecting boat models or stamps, or carving wood, presupposes a taste for and requires a knowledge of the respective subject. Its reward, apart from the sense of possession, lies in the fact that the more a man collects or carves, the more he learns. In precisely the same way gardening is a hobby. It presupposes a love for green growing things, it requires a knowledge of them and its exercise brings a man, in addition to the flowers, vegetables or fruits he gathers, a still greater knowledge of them. It offers to him an opportunity to arrive at more truths. He may begin the season knowing merely that the Cosmos is an annual and the Phlox a perennial, but at the end of the season he will know a great deal about both annuals and perennials; his appetite will be whetted for further explorations into the vast world of flowers.

And then there is that innate love of beauty in men, that desire to create beauty, and to enjoy it intelligently and unashamed. It is relatively strong in some and weak in others; but in all it exists, and in all it can be awakened.

My closest garden friends, men with whom I enjoy most to talk or correspond about gardening, include a factory mechanic, a life termer in Sing Sing, the editor of a New York weekly, an artist, a retired British army captain, and a colored butler. All of them garden because deep down in them is a love for beauty, a desire to express beauty. Not that they rhapsodize, not that they speak of beauty in bold terms, but these men—all of different ages, experiences, educations, irrevocable pasts and available futures—each of them possesses that quality which finds satisfaction in the color and form of flowers. The mechanic is fighting a touch-and-go battle between the ill health consequent on factory work and the good health brought by gardening. The life termer, although he may not realize it, is making reparation as far as is humanly possible by giving happiness to others for the happiness he took. The editor enjoys it as a huge sport—although he is getting no thinner. The artist sees it as a pure art. The British army captain gardens from tradition and inherited love of it. And the colored butler, well, he finds it "jes' happiness."

In countries older than ours—in England and on the Continent—it is common experience to find the average man intelligently and devotedly interested in gardening. The National Rose Society of England figures that of the commuters from Surrey who pour out of Waterloo Station every morning, one in every five grows Roses. Imagine being able to say the same of those who step out of the Grand Central every morning! Imagine being able to say that even one in every ten had the slightest interest in gardening!

THE BALANCE OF LIFE

There may be a dozen reasons for this, but I'm inclined to pin my faith to one—namely, that men in these older countries, through generations of experience, have arrived at the right balance of living. They do not permit business to become so engrossing as we do; they allow themselves more time for leisure and they use their leisure more in the exercise and appreciation of beauty in its various forms. Having so wide an appeal to the sense of beauty, gardening is universally adopted as a pastime.

Eventually we, too, may attain that wisdom. But we must go at it slowly.

Gardening should not be taken up in a hectic rush; it should be entered by slow degrees. A garden and its work should be so planned that its master is always master and never its slave. It should always be a game, new and fresh and more stimulating as the days pass.

The FINE OLD ART *of* THATCHING

(*Continued from page* 102)

been made it is finally "knocked up" with the legget. Only the ends of the reeds are exposed and the whole surface is beautifully smooth and prim.

The round reed used for thatching grows in many parts of England, and is found in various sections of this country. The Norfolk (England) thatcher, who is perhaps as great an artist in reed thatching as is to be found, will say that the reed from the Broads has a longer life than any other. The reeds are cut after the first frost has killed the leaves, and cutting goes on all the winter. Well laid reed thatch will last for a very long time, and often goes thirty years or so before any repairs actually become necessary.

The reed is so woody and hard that birds cannot nest in it or pull it out. Nest makers often cause a good deal of damage to straw thatch. Their inroads can be stopped by pegging wire netting on the eaves and verges, but this does not enhance the appearance of the roof. Repairs should always be made to thatch as soon as the roof shows the first signs of wear. If once holes or weak places where wet can lodge are allowed to go unattended, the decay increases with rapidity. "A stitch in time" is a proverb peculiarly applicable, literally and figuratively, to a thatched roof.

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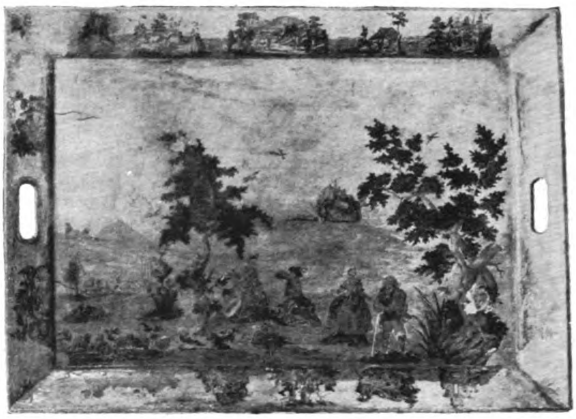


An old French wooden tray has a charming decoration of castles, cavaliers and shepherds. These are cut out of colored paper and then pasted on

GLORIFIED DECALCOMANIA

(*Continued from page* 85)

The first printed papers appear to have been made in Holland. The term domino was used in Italy in the 15th Century in relation to small sheets of paper, roughly 12″ x 8″ in size, done in imitation of marble. French taste introduced arabesques, and finally figures, and the manufacture continued steadily and developed eventually into papers of large size, and we have record in 1586 of marbled papers and papers printed in all colors with flowers and figures.

French travelers returning from Milan and Naples brought back these so-called domino papers. These papers, used at first by the humbler classes and later universally, were printed in black outline then colored by hand in distemper colors. The subjects, all of course in miniature, were fruits, flowers, birds, figures and buildings. The colors were simple and clear with a small amount of silver glimmer called cat silver. In 1700 these papers had become so popular that there was scarcely a fine house in Paris that did not utilize them as decoration on walls, screens, furniture and boxes.

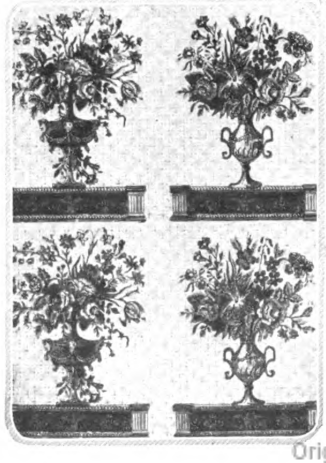
Why this fanciful and delightful mode languished can possibly be explained by its simplicity, for taste soon became stiff and these decorative little paper motifs of cavaliers, pagodas, chariots and miniature gardens and fountains gave way to painted effects more elaborate and formal than the quaint paper designs.

Today with the many reproductions of old papers, particularly the Chinese miniature designs both abroad and in our own factories, there is a vast amount of material with which to revive this fascinating work of paper application. It might well be considered by our producers of decorative objects large and small with no loss to their dignity, for though it sounds somewhat like child's play, it was brought to a real fulfillment of beauty by the serious artists of the period in which it flourished.

The illustrations show various ways of using these decorative little cut-out paper motifs. On page 85 is a small hanging corner cabinet the glass door of which has been silvered and then decorated with Chinese figures, pagodas and bridges, all cut out of paper. The wooden frame is painted green and the whole effect is one of unusual gaiety and grace. This bit of color would be an effective touch in a dark hall or living room.

(*Continued on page* 108)

Modern papers offer delightful opportunities to practice this ancient art of découpure. Sheets of paper with a flower design measure 20″ x 16″. The Japan Paper Co.



The stairway and pagoda of the green and white wallpaper above might be cut out and applied to a small silver screen or fireboard. From Thomas Strahan

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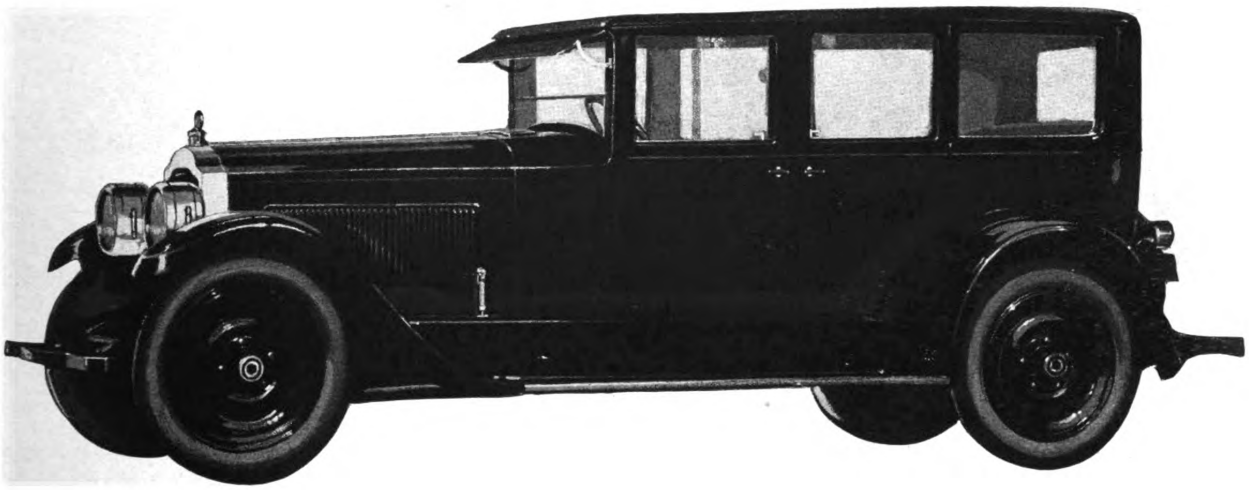

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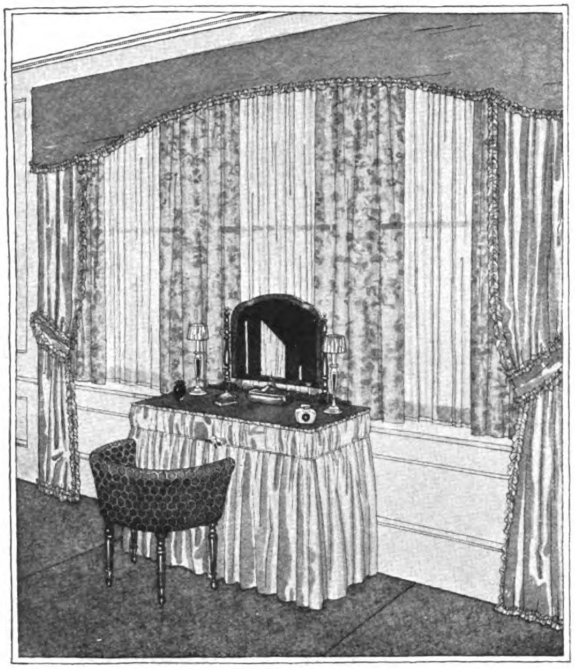

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Neither washing nor sun affects in the least the colors in these Orinoka materials. Washing but renews their freshness, and not even the strongest sun can make them change. That is because of the Orinoka special process of hand-dyeing the yarns before they are woven into cloth. If the materials fade, the merchant from whom you bought them is authorized to replace the goods, or refund your money. Orinoka guaranteed materials offer you an almost unlimited choice of both plain and patterned materials in weaves, colors and designs appropriate for any type of window.

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May we send you a copy of "Color Harmony in Window Draperies"? A prominent New York decorator prepared this handsome booklet, which is decorated in color. It is full of valuable suggestions for draping your windows, doors and for bed coverings. Send your address and 20c.

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A commode can be made effective and different if painted some gay color such as lacquer red or green blue and then decorated with cut out paper designs

GLORIFIED DECALCOMANIA

(*Continued from page* 106)

The lighting fixtures above the settee are treated much in the same manner. They are also in the Chinese taste. The frames are painted black and gold and the Chinese figures are pasted on to mirror backgrounds. The whole is then shellaced and the shellac is rubbed from parts of the mirror with alcohol, giving an antique effect in keeping with the old pewter cannisters used as supports for the candle arms.

There are many small pieces of furniture that will be enriched by this gay art such as low coffee tables, boxes, trays and children's furniture. Beware of belittling this work; well done, it joins hands with things of beauty far away from the commercial, and charming effects can be achieved without overwhelming cost.

HOW TO RAISE PLANTS

(*Continued from page* 92)

a shallow nurseryman's earthenware pan. This method is generally employed when some special variety or a limited number of seeds are being planted or when, as in the case of fine seeds such as petunias, the seed cannot be successfully sown in drills and is scattered lightly over the soil. Pots and pans require the same drainage as trays. They can be readily carried about also, and in that they share the advantage of the flat over hotbed, coldframe and open soil sowing: the seeds can be sown in spring early in the house and the work can be done at night, whereas out of doors in hotbed, coldframe and open garden, work must stop at nightfall or be done only after danger of frost has passed.

The hotbed is really a miniature greenhouse in which the heat is furnished by manure instead of a stove and pipes. Being small, it is much less expensive to build and operate than the smallest type of greenhouse, is easier to take care of but has none of the greenhouse advantages of size and permanence.

The desirable situation for both hotbeds and coldframes is a southern slope protected from prevailing winds.

The ideal foundation for a hotbed is a pit with 3″ concrete walls, sunk to a depth of 3′. The rear wall should be 12″ to 15″ above the surface of the surrounding soil and the front 6″, this giving the glass sash a slope to carry off winter rains and to catch sunlight; inside dimensions should be 15′ 2″ long and 5′ 3″ wide. These dimensions will make a hotbed capable of holding five sections of 3′ by 6′ hotbed sash, space generous enough to serve a large garden; smaller hotbeds can be made to accommodate one, two or three sections. In filling this concrete frame, let the soil be not less than 8″ to 10″ below the top of the frame where the glass is to rest. This will afford headroom for growing plants.

The wooden frame for the sash is placed on top of the concrete rim and bolted into position with staples sunk into the rim when it is built. See that the sash is complete and well puttied and that seams between the frame and the concrete rim are caulked either with soil or by stacking manure around the outside of the frame.

Into the bottom of the pit is placed a 12″ layer of fresh horse manure, which is a hot manure capable of generating a great heat. In colder regions 24″ of manure may be required. Pack this down tight, put on the sash and allow the manure to ferment for two days. After that open up the bed, spread a layer of straw on top of the manure and then a deepish layer of sifted garden loam. The straw and depth of the loam will prevent the roots of the seedlings from reaching the manure, for this manure is placed at the bottom not for fertilizing but to generate heat. The bed should be closed again and the whole thing allowed to cook for three days. A soil thermometer should now come into the picture. These range in price from 75 cents to $3 and can be had from any well-equipped seed store. When the temperature has cooled down to 70°-80°, the seeds may be planted in the soils in drills or broadcast—drills are better—or in flats set on the soil.

Simpler hotbeds can be made by excavating the earth 2½′ deep and the

(*Continued on page* 110)

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HOW TO RAISE PLANTS

(*Continued from page* 108)

required dimensions for the frame, filling with manure and straw and then proceding as in the concrete frame. The outsides should be banked with manure. A still simpler method is merely to make a flat bed of horse manure and soil and set the frame on top.

The cost of a hotbed depends on the method used and the size. Good sash is an important item. There is no economy in buying poor sash. Get the best you can afford. Two kinds are on the market: the single glass and the double, the latter so arranged that a cushion of warm air lies between the two panes of glass.

There is nothing difficult about the management of a hotbed. All that it requires is daily attention. The temperature should be maintained at about 75°, the temperature required for the germination of most seeds. If the outside temperature threatens to take a big drop, cover the frames with old blankets or mats. These straw mats retail at about $1.75 each for the size that covers one sash and, with careful handling, should last several years. On bright days water the bed and ventilate by lifting the sash a little at the bottom. Close down the sash in the afternoon. As the seedlings grow and the nights become warmer, harden off the plants by gradually exposing them to the air—by pushing up the sash a little more each day until it is finally taken off.

Apart from temperature there are two conditions to watch for in handling a hotbed—aphids, which can be killed with a spray of nicotine solution and "damping off", a fungus caused by sudden changes in temperature and too damp a soil—proper ventilation will prevent this. An occasional light sprinkling of clean fine sand warm from a metal bucket that has been over a fire will prevent this damping off.

The coldframe is, as its name implies, an unheated frame. Such heat as the plants inside receive come from the sun shining through the glass sash. It is made with a frame and one or more sashes set directly over a prepared seed bed.

The uses for a coldframe are many: in it can be hardened off seedlings that have been raised indoors or in the hotbed; it can be used for late spring sowing of seed; for summer sowing of perennials which require some protection from direct sunlight in their early stage, for storing tender perennials and biennials over the winter, and for the fall planting of annuals of which the seeds can be sown in the autumn in the coldframe and left ready to germinate when the first warmth strikes the glass.

Coldframes are easily managed. On very warm days—and such do come occasionally in late spring— the frame should be ventilated by raising the sash a little. The soils should be kept damp but not too moist. Seeds can be sown either directly in the soil of the cold frame or in flats placed in the frame.

GARDEN SEED BEDS

The final method of seed sowing is in the open garden and this is done after the earth becomes warm and night frosts are no more. This bed can also be used for the fall sowing of annuals. It is essential that the seed bed be well prepared—thoroughly dug, all lumps broken up and the surface raked until all stones and coarse material are taken off. If the soil is too clayey dig in some well rotted manure and leaf mold. As a special help, the seed bed should be given a surface coating about 3″ deep of finely sifted compost or commercial humus. Water this before planting. Likewise scatter some tobacco dust over the soil to discourage insects. The seed bed should be located in a protected corner where cats, dogs, chickens and other garden "varmints" do not intrude.

It is not at all advisable to sow the seed of flowers in the heat of summer. But if seed or seedlings are to be exposed to much hot sunshine they should be protected in the frame by a canopy of lath. This is made by fastening laths together by means of pieces that will hold them an inch or an inch and a half apart. A piece of coarse burlap may be laid over the seed bed to retain moisture and to keep the ground from calsing. But it must be taken off as soon as the seedlings emerge from the ground.

GERMINATING THE SEED

Reading thus far, you have discovered that three things are necessary for the proper germination of the seed—soil, water and heat. Some of the heat comes from the heat of the greenhouse or the house and the sunny window when the flats are planted indoors early in the season, some comes from the heat of manure in the hotbed, some from the sun's heat pouring through the glass sash of the frame, some from the heat of the soil when it has warmed up and by the sun when seed is planted in the open ground.

Moisture is applied in several ways—by direct application and by condensation. Thus, after planting a seed flat, except in summer, it is advisable to cover it with a sheet of glass or a piece of newspaper; the latter to prevent the soil from drying up too quickly and the former to help generate heat. Seed trays, pots and pans should be watered gently either with a syringe or a watering pot equipped with a fine rose nozzle. This gentle application of water will not wash out the seeds or pull the seedlings from the delicate mooring of the tiny rootlets when the plants are in the infant stage. Very careful gardeners water their seed trays by setting them gently in a big pan of water and letting the soil soak up the moisture from the bottom.

The soil for sowing must be in such a mechanical state as to assist germination. It should be sifted and free from all lumps and stones, and it should be friable, *i. e.*, when you squeeze a handful of it, it will retain the marks of your fingers and yet easily fall apart. A good proportion is equal parts of sifted leaf mold or rich garden loam and clear sand, with a sprinkling of lime to keep it sweet. Lacking leaf mold you may use a commercial humus. This soil should be mixed and stored away early in the year, ready for dumping into hotbed, trays and pots. If you plan early planting, it is advisable to bring some loam or leaf mold indoors in the autumn and store it in the cellar.

Having prepared the soil in the trays, you are ready for sowing. With a ruler or stick make shallow parallel drills in the soil, about 3″ apart. Sow the seed thinly. When all the drills are planted, cover them with some sifted loam and press down with a brick. Seeds should be covered about twice their diameter; small seeds, such as those of the Petunias, are merely broadcast on the soil and pressed down without any covering.

This treatment applies to the average seed of annuals and perennials, but there are some seeds that should be given a hand to help them out of their hard shells, like old gentlemen with heavy overcoats. Seeds with shells, such as those of Moon Vine and Sweet Peas, can be soaked in tepid water for twelve hours before planting. Or, as in the case of such case hardened seeds as of Cannas, file the seed to break the coating. Some gardeners even soak their Delphiniums seed for a few hours to hasten germination. The seed of Sweet Peas which are legumes and

(*Continued on page* 114)

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Buick Four-Cylinder Touring Car
The Standard of Comparison

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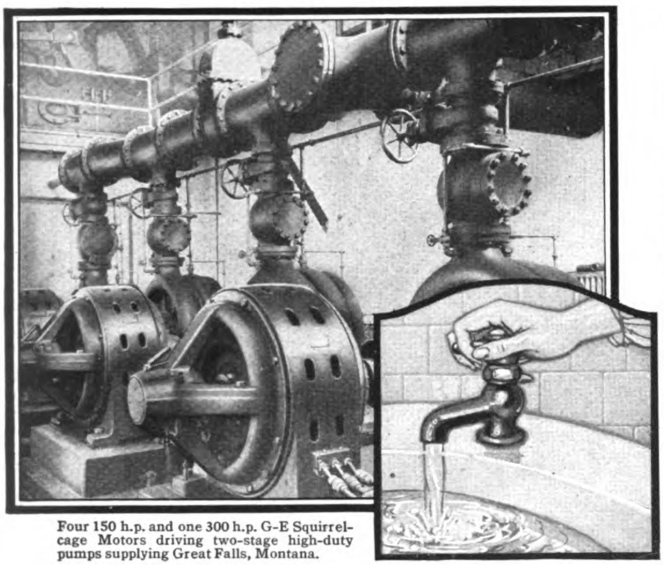

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This monogram, which you see upon electric motors, generators, fans and lamps, is the symbol of a nation-wide organization for the service of every community which wants to make electricity do more and better work — the General Electric Company.

GENERAL ELECTRIC

HOW TO RAISE PLANTS

(*Continued from page* 110)

attract nitrogen, can be treated with nitrogen-fixing bacteria, which increases the speed of growth and general thriving of the plant.

Although seeds have a period of rest immediately after they are set, fresh seed will germinate quicker than old, and seed should not be more than a year old if you expect perfect germination. Some seeds are best planted as soon as harvested. Do not make the mistake of saving old seed from year to year. Throw it away—in some field or flowerless spot, and buy fresh each spring.

The time to plant annual seeds ranges from March to early June, all depending on the facilities at your command and the flowering season desired. The perennial seeds can be planted as late as August, but where you have the space and the time they should be planted earlier.

In addition to increasing plants by seed, you may use cuttings or slips, layers and root divisions. One of these processes is often necessary because there are any number of plants that, being hybrids, either do not set seed or do not come true from seed, and, in other instances, these processes are a short cut to a plant of flowering size. Practically all the perennials can be increased by a division of the plant; gently pull the mass of roots apart, if possible, use a spade or other tool only if you must, employing a knife for a sharp cut, as may seem advisable. Plants that do not form a mass of roots, such as Oriental Poppies, can be propagated from pieces of the root.

This leads us to the second method—propagation by cutting or slips and by sections of root and leaves. There are two kinds of slips, depending on the nature of the plant and the part of it from which the slip is taken—soft wood cuttings and hard. To increase perennials that can be propagated by slips cut off a piece about three inches long at the end of a stalk. Strip off all except the top leaves, plunge into a bed of sand, cover and keep well watered and shaded until roots form. The sand must be packed down tight; its office is merely to sprout roots. The slip must be shaded lest the heat of the sun wilt it. When the roots have appeared, transplant the cutting to a bed of loamy soil, where the rootlets will have something to feed on. The slip with its roots constitute a new plant. For the average perennial or biennial the process will take about three weeks from cut slip to rooted slip. There is enough food stored in the cells of the slip to maintain life, but it must not be drawn on too heavily, for that reason only the top leaves are left on the cutting. Just as soon as roots are formed, the cutting can assimilate a new store of food and life can go on as usual.

The perennials which can be increased by slips are: *Arabis, Cerastium, Chrysanthemum, Clematis, Dahlias, Eupatorium, Helenium, Hesperis, Heuchera, Hollyhock, Iberis, Delphinium, Lobelia, Loosestrife, Sunflower, Phlox, Pinks* and *Potentilla*.

Those plants which do not form a mass of roots but have rather thick, fleshy roots, can be propagated by root cuttings. Cut a root into pieces an inch or so long, put into a flat half filled with good soil and cover half an inch with soil. Keep watered, keep shaded, and in a week or more the pieces will send out rootlets. Achillea, Japanese Anemone, Oriental Poppy Plumbago, etc. are treated this way.

JAPANESE SILVER AND GOLD

(*Continued from page* 79)

effort without any appearance of subsequent extension, deepening, re-cutting, or finishing.

Kebori, or hair carving, in which the lines are uniform in depth and thickness, is also practiced, and in the third method, known as *Niku-ai-bori*, the effect of projection is obtained by recessing the whole space immediately surrounding the design.

The predominant note in Japanese pictorial art is impressionism. They have frequent recourse to a conventionalism so perfect and so free in allurement that both motive and treatment appear to be suggested by nature.

Every leaf, petal, and stamen of their flowers, though perhaps not botanically correct, shows a truth to nature, and an admirably minute observation. Their birds, though perhaps ornithologically faulty, show that patient study has been devoted to the delineation of each feather.

The Japanese have an especial predilection for the portrayal of birds, flowers, and fishes. On the other hand, the modeling of animals is, as a rule, indifferently executed. The beauties of the human form are practically ignored, probably on account of the association of the nude with the performance of menial tasks.

The Japanese abhors the monotony of repetition and uniformity. He attains symmetry by the balancing of corresponding parts. By differentiating those parts he ensures variety and freedom from formality.

Some forty to forty-five years ago, when the collection from which our illustrations are taken was formed, Japan did not encourage foreigners to penetrate, and she had not long withdrawn her embargo on foreign trade.

During the Tokugawa times (1603 to 1867), for some 250 years previous to the modern opening up of the country, the system of feudal Government crippled trade. Internal trade between the various fiefs was stifled and the Central Government punished with death anyone who attempted to trade with foreigners.

At the time when these specimens were acquired, however, the Tokugawa shoguns had fallen from their high estate almost to the position of the Russian nobility of today, and were reluctantly parting with many of their cherished possessions and works of art.

The badge, or crest of the Tokugawas, was three asarum lilies pointing to the center within a circle, and this device can be seen engraved on many of the pieces here illustrated, each of which is signed by the artist who made it. The majority of the pieces illustrated are by members of the Goto family, which originated in the 15th Century, and has worked steadily for fourteen generations, its nineteenth century representative, Goto Ichijo, being one of its finest experts.

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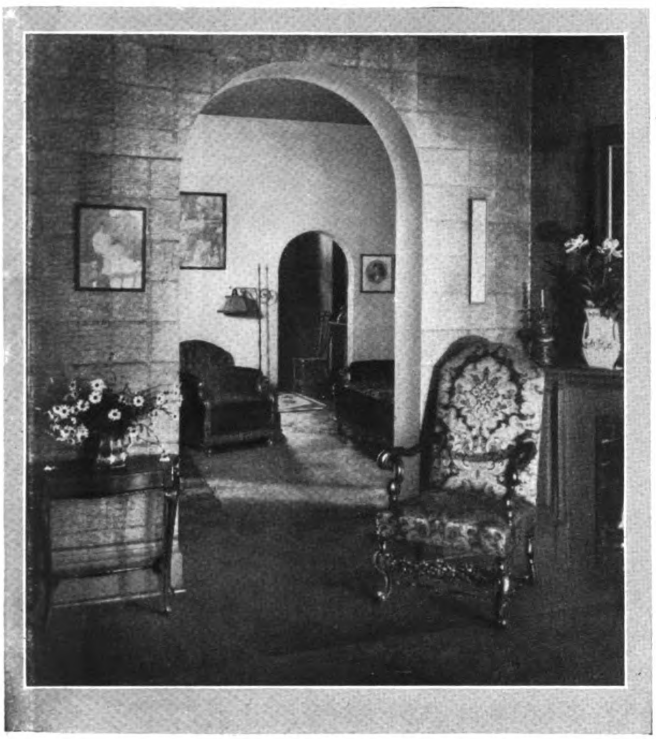

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KARPEN Guaranteed Construction FURNITURE

When all the other Crabapples have shed their flowers, the Southern Crab, MALUS ANGUSTIFOLIA, *unfolds its leaves and light pink blossoms*

THE ROYALTY OF SPRING

(*Continued from page* 63)

which is oblong, is from 1″ to 2½″ in diameter, depressed globose in shape, green or pale yellow in color, fragrant and covered with a waxy secretion, and useful for making preserves.

The flowers of many Oriental Crabapples are bright rose-pink in the bud changing to white as they expand. Such are those of *M. floribunda* and *M. theifera*. Some like *M. Sargentii*, *M. toringoides*, *M. baccata* and its forms are pure white. In *M. spectabilis* the flowers are pink fading to nearly white and in *M. Halliana* they are bright rose-pink becoming slightly paler as they age. The flowers are followed by an abundant crop of small fruits, in most species scarcely larger than a good-sized marrow-fat pea, either crimson, wine-red, yellow or red and yellow, but in a few dull greenish red. The flowers last about a week, the fruits for several months; indeed, in several species they remain fresh in appearance throughout the winter. In spring the branches from tip to base are plumes of posies; in autumn they are brilliantly jewelled with fruits. To those who love birds, Crabapples have treble value, since to the esthetic qualities of flowers and attractive autumn fruits they add that of providing winter food in quantity for feathered friends.

One of the best known Crabapples is Bechtel's, *M. ioensis* var. *plena*, with double, rose-like, pale-pink fragrant flowers. At its best this is a tree 25′ tall with a wide-spreading, shapely crown of branches, and when bowered in garlands of blossoms its loveliness is irresistible. For its fragrance alone it is worthy of a place in every garden and especially beneath my lady's window. Nurserymen have unfortunately grafted this plant on Common Apple stock on which it is neither happy nor long-lived. This and all other American Crabapples should be worked on the native species, the best for the purpose being the Iowa Crabapple (*M. ioensis*).

Of the Oriental Crabapples, *M. Halliana*, *M. floribunda* and *M. spectabilis* are not particularly difficult to obtain. The Japanese and many people in eastern North America consider *M. Halliana* the finest of all Asiatic Crabapples. Certainly it is the most handsome of all with colored flowers. It is a tree-like shrub sometimes 15′ tall with a broad bushy crown of ascending-spreading branches and twiggy branchlets and rather sparse, comparatively thick, dark green leaves deeply tinged with bronze-color when they unfold. The flowers, each on a long slender stalk, are borne in clusters and are bright rose-color, but the pea-like fruit, which ripens late, is greenish red and unattractive. The flowers vary from nearly single to semi-double and the central one of each cluster is usually male.

Perhaps the best known and by some considered the finest Crabapple of the East is *M. floribunda*. This is a broad, round-topped tree sometimes 30′ tall, and more in diameter of crown, with a tangle of branches and masses of slender, arching and pendent branchlets. The clustered flowers are white when fully expanded and bright rose-pink in bud, and as they open in succession the contrast is singularly beautiful. A cascade

(*Continued on page* 118)

Cutleaf Crab, MALUS TORINGOIDES, *with fruit like a White Heart Cherry, is the most beautiful in fruit of the lesser Crabapples*

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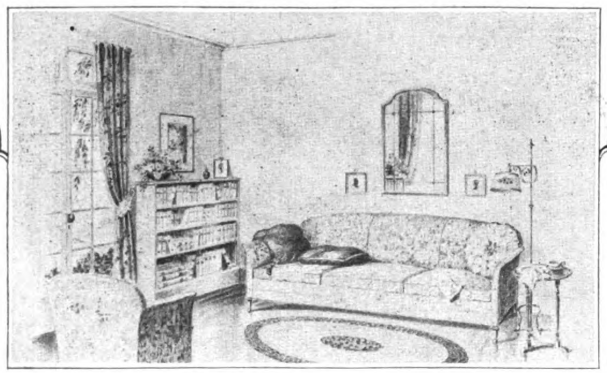

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"So you see we have two guest rooms although only one of them is visible in daytime. I'm going to put you here tonight, for the Martins are driving over later on so that we'll all be together and ready for an early start in the morning."

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First to burst into bloom, with its large white flowers, is the fragrant, Siberian Crab, MALUS BACCATA MANDSHURICA

THE ROYALTY OF SPRING

(*Continued from page* 116)

of myriad flowers symbolizes this Crabapple when in full bloom. In 1883, there appeared in the Arnold Aboretum among some presumed seedlings of *M. floribunda* a very distinct plant which has since been named *M. arnoldiana*. It has the habit and abundant flowers of *M. floribunda* but the flowers and fruit are nearly twice as large and it really is magnificent.

The first known of the Oriental Crabapples is the well-named *M. spectabilis* with flowers of pure to pale pink and more or less semi-double. The fruit is yellow, sometimes reddish on one side, and about ¾″ in diameter. This is a tree of moderate size with a vase-shaped crown of numerous rigid ascending-spreading branches and short branchlets. It has been in cultivation since before 1780, having been introduced into English gardens from Canton, but its origin is still unknown. Years ago I saw fine specimens in the garden of the Summer Palace near Peking, and in the fullness of its blossoms this old favorite was right worthy of an Emperor's garden.

Now these four beautiful Crabapples are admittedly princes of a very large family but there are many other members whose merits are deserving of the widest recognition. Space does not permit of an exhaustive list but the following are real princesses which ought to be widely known and planted freely in American gardens.

First of the Crabapples to burst into bloom is the fragrant *Malus baccata* var. *mandshurica*, native of northeastern Asia. This tree is one of the largest of its tribe and produces an abundance of pure white flowers, each rather more than one inch across and more fragrant than those of any other Asiatic Crabapple. In a wild state it is often more than 50′ high with a short thick trunk and a broad bell-shaped crown, the lower branches of which sweep the ground. Its fruits, each no larger than a good-sized pea, are yellow or shining red.

The pigmy of the Crabapple family is the exquisite *M. Sargentii* with umbellate clusters of saucer-shape flowers of the purest white in which nestle a tiny group of stamens tipped with clear yellow anthers. It is a low densely branched shrub which hugs the ground and is pre-eminently suited for planting on banks. The fruit is wine-red, covered with a slight bloom and long persistent. From the salt marshes of Hokkaido, the northernmost island of Japan, came this gem, discovered and introduced by and fittingly named for the man who brought the Arnold Aboretum into being some fifty years ago and who, happily, still controls its activities.

Rigid of branch with wands of blossoms often 15′ long the Chinese *M. theifera* is the very quintessence of Crabapple loveliness. It is a small tree, seldom exceeding 20′ in height, with sparse upright and spreading rather zigzag branches which are densely studded from base to tip with short flower-bearing spurs. When in blossom the whole branch is transformed into a floral plume into which it is impossible to thrust a finger without touching a flower. The petals are reddish pink with the folded bud, white or delicately stained with pale pink when fully expanded. The fruit is tiny, dull greenish red and not showy. Its specific name is derived from the fact that in central China, where it is a feature of the thickets and margins of woods on the mountains, the peasants collect and dry the leaves and from them prepare a palatable beverage which they call red tea. I have told of its splendid plumes of flowers and will only add that among the many plants it has been my privilege to add to gardens I count this the most beautiful of the deciduous small trees.

Like a Hawthorn in foliage, the leaves being deeply incised and lobed, though some of them are quite entire, and fruit like a white heart cherry is *M. toringoides*, a newcomer from the mountain fastnesses of the Chino-Thibetan borderland. With its clusters of white flowers produced with the unfolding leaves this small, rather thorny, tree is less attractive in blossom than many others, but in fruit it is considered by some people the most beautiful of all the lesser Crabapples. It and the similar but somewhat smaller *M. transitoria* are the last of the Asiatic species to bloom.

When all other Crabapples have shed their flowers and the fruit of many is developing *M. angustifolia* unfolds its leaves and bright pink blossoms. This species is a native of Virginia and other southern States, and is a tree sometimes 30′ tall with wide-spreading rigid branches and spiny branchlets forming a flat or rounded crown. The flowers, each about an inch across, are freely produced and more fragrant than those of any other Crabapple.

There are other Crabapple species of merit and several fine hybrids that have originated in Europe, such as *M. scheideckeri*, *M. atrosanguinea* and the new *M. purpurea*, *M. eleyi* and *M. aldenhamensis*, but my tale must end with mention of *M. sublobata*. A hybrid of uncertain birth this tree grows to a large size and has bright yellow fruit 1″ in diameter. Whatever its origin this is in the autumn the finest of the larger fruited Crabapples.

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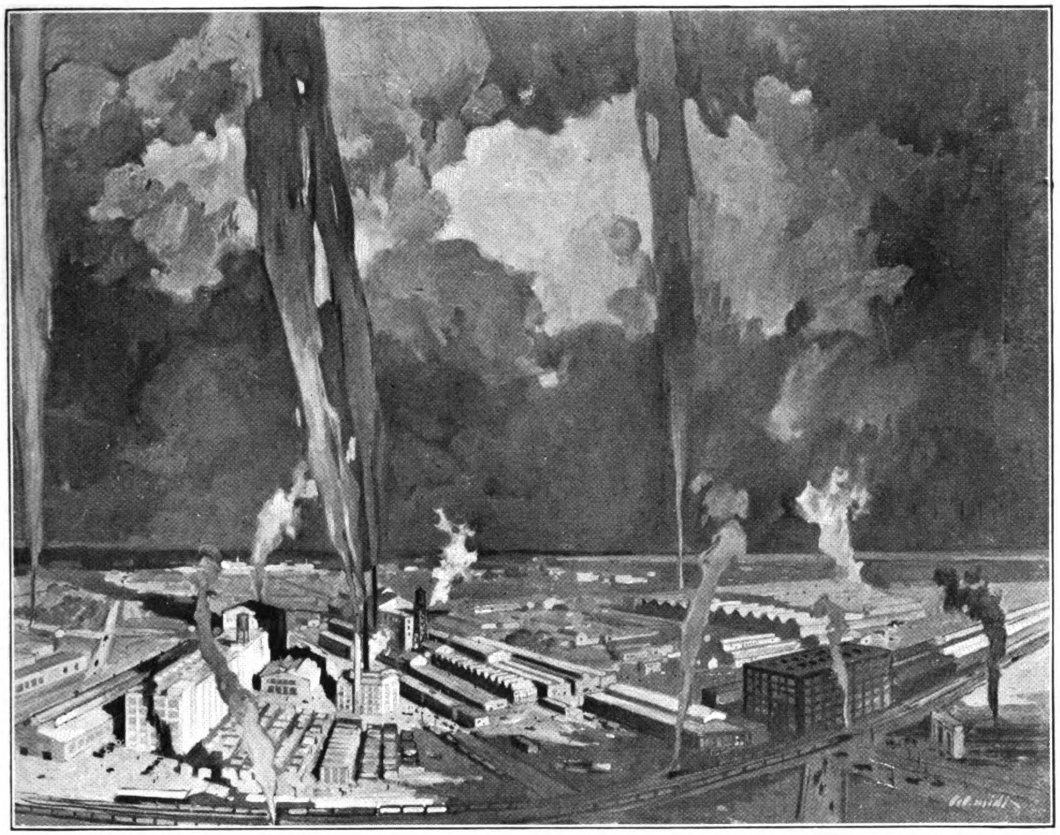

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STRAWBERRIES FOR ALL

(*Continued from page* 90)

for canning purposes; one of these latter, Ettersburg Trebla, has produced 40,000 pounds of fruit per acre, while 9,000 pounds is an excellent yield and 7,500 pounds a heavy average yield under Eastern conditions. The ability to harvest Strawberries without hulls is a remarkable saving to the canners, for the fruit can be processed as fast as received.

There are few places where Strawberries may not be grown. In the extreme south they are planted in late summer or early fall and mature their fruit in winter, and the life of the plant may be but six or seven months. Under favorable conditions in New Jersey, individual plants have been retained for ten years, each plant grown in a hill, all runners being cut off as fast as they form and such plants grow so large that a bushel basket will not cover them. Yields of two quarts per plant of excellent berries have been secured. For home use, over much of the United States, hill cultivation is to be favored. The distance apart the plants are to be set will depend upon the soil type and the variety.

All kinds of soils are used, from light sandy loams to clay. The variety adapted to the soil type should be planted. The soil must be well drained and well supplied with organic matter. The Strawberry is not a hot weather plant. It is so shallow rooted that high temperatures tax its ability to transpire water enough to keep cool, and when the water supply fails the foliage either wilts or the margins of the leaves scorch and the plant succumbs to some malady, or if it recovers the yield is reduced. Irrigation, therefore, is of value during hot weather in many places.

If manure is available it may be applied to the crop prior to the Strawberries, sometimes as much as a ton to a space 20 yards by 6 yards. If half this amount is used, fertilizers may be applied in addition just prior to planting, as: 1 pound dried blood, 2¼ pounds tankage, acid phosphate or bone meal and 1 pound muriate of potash, to each 3 square yards. When the plants are growing, they may be aided by an application of nitrate of soda, and this is often of value just prior to the maturation of the fruit; a pound to every 50 square yards is enough. Apply when the foliage is dry or it may burn it. If too much is used the berries will be too soft and not keep well.

POLLINATION AND PLANTING

Some varieties are female, others are bi-sexual. If a variety is female or pistillate, a perfect flowered variety should be planted near it, say, two rows of each to furnish pollen. Pollination is accomplished by bees and other insects. Rain, low temperatures or frost may injure the bloom and cause partially developed fruit or "nubbins."

For the home garden, hills are best, although the plants may be grown in single rows if desired. Plants may be set in rows 2′ by 18″ and the runners cut off, although in the extreme south where the life of the plant is short, 12″ apart in the row may be enough. As soon as the plants are received, unpack and if not ready to plant, set them in a trench singly and cover the roots with soil. When ready to plant, trim off a third of the roots if they are long and, making a hole with a spade, spread the roots thinly in the opening and then firm the soil to them with the heel. Leave the crown just level with the top of the soil. No roots should show and the crown from which the leaves develop must not be buried. Cultivation begins as soon as planting is finished and is maintained throughout the season. A hand cultivator is most useful. In Florida, planting goes on from June to November. On the Pacific Coast and in the States from Virginia southward it is done in the fall. North of this it is done in spring.

WINTER TREATMENT

In the central and northern states the plants may need winter protection. A mulch of wheat straw, pine needles, meadow hay, cut corn stalks or spent hops may be put over the plants, after the first freezing weather. From Virginia southward mulching is not practiced, nor is it in use on the Pacific Coast where irrigation is employed. The mulch is usually put on about 2″ deep, although in Minnesota and the Dakotas as much as 6″ may be used. The mulch protects the roots from freezing and thawing, holds the moisture in the soil, and retards growth in spring, which is an advantage when late spring frosts occur. In the spring, as soon as the plants start the cover is rolled off the crowns and may be left between the rows or hauled off to permit cultivation.

There are several fall bearing or so-called everbearing varieties. To make sure of a crop in the fall remove all the blooms until the middle of July. This tends to increase the late crop. These plants are of value for the home garden; perhaps Superb and Progressive are two of the most generally successful varieties.

There are several insects which are apt to cause trouble. The Strawberry weevil in the larva stage feeds on the pollen, and dusting with sulphur 85%, arsenate of lead 15% at the rate of 1 pound to every 60 square yards is advised. Three dustings at weekly intervals while the plants are in bloom may be needed. The leaf roller which rolls the leaves is controlled in the same way. Diseases are usually best avoided by keeping the plants growing well.

An average yield in the Northern States (as New York) is about two-thirds of a pint from a plant. In California with a longer growing and harvesting season it may be double or even more, and under the best of conditions in hills it may reach two quarts.

SOME SUGGESTIONS REGARDING VARIETIES OF STRAWBERRIES TO PLANT

New England	
Maine	Dunlap, Glen Mary, William Belt
Vermont and New Hampshire	*Early*, Abington; *Midseason*, Dunlap; *Late*, Chesapeake
Massachusetts	Abington, Echo. Also see Conn.
Connecticut and Rhode Island	*Early*, Howard 17 or Premier; *Midseason*, Glen Mary, Chesapeake; *Late*, Abington, Sample (imperfect bloom), Dunlap, Gandy worthy of trial.
North Atlantic States	
New York	*Early*, Excelsior, Bederwood, Beacon (new), Premier; *Midseason*, Sample, William Belt, Bliss (new), Dunlap; *Late*, Gandy, Stevens Late, Boquet (new), Marshall, Chesapeake Glen Mary in places.
Pennsylvania	*Early*, Premier; *Late*, Sample; *Everbearing*, Gibson. Also as for New York.
New Jersey	*Early*, Campbell Early, Howard 17; *Midseason*, Glen Mary, Sample, Joe, Success; *Late*, Lupton, Gandy, Chesapeake, Nettie.
Delaware and Maryland	*Early*, Premier; *Midseason*, Big Joe; *Late*, Chesapeake, Ford, Gandy, Mascot.
North Central States	
Minnesota and Wisconsin	*Early*, Progressive; *Midseason*, Dunlap most generally grown; *Late*, Glen Mary, Sample.

(*Continued on page* 124)

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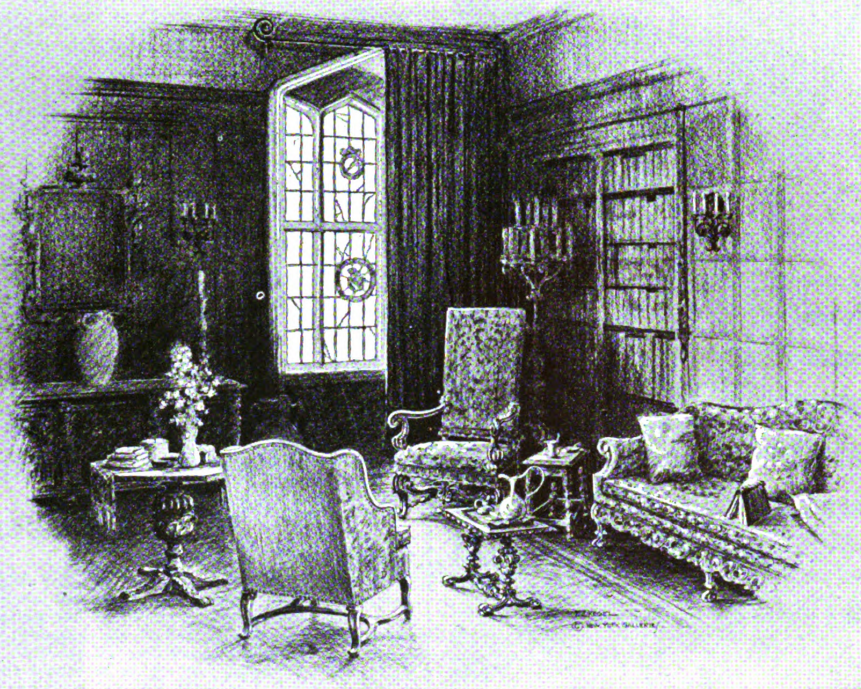

During the long reign of the Tudors, greater luxury became general among the English nobility. ¶ By 1650 the Renaissance had fully flowered and spread its culture throughout Europe. ¶ In admiring the Tudor treatment here shown one sees the Gothic character of that time evolved out of the Northern temperament, enriched and brightened by Southern influences. ¶ Today this gracious spirit is recaptured by our community of master cabinetmakers at historic Fort Lee atop the Palisades.

The Galleries of Suggestion

THE successful room not only harmonizes with its architectural background but leaves the impression that it was created to be lived in.

Thus, the planning of any interior is a matter of discriminative selection rather than extravagant expenditure—which may account for even the simplest room remaining an unforgetable picture in one's memory.

The suggestions freely offered to visitors; the complete Decorative Service; the reasonable attitude toward cost—all are essential features worthy of consideration, and a stroll through the galleries should be very convincing.

New York Galleries

INCORPORATED

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Forty-eighth and Forty-ninth Streets

Furniture Reproductions Decoration

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Two Helpful Books free

"Immaculate Distinction" gives attractive suggestions on finishing Colonial interiors,—also inside information on distinguishing quality enamels from cheap enamels and on applying enamels for best results. "Modern Floors" similarly covers varnish.

Name and Address

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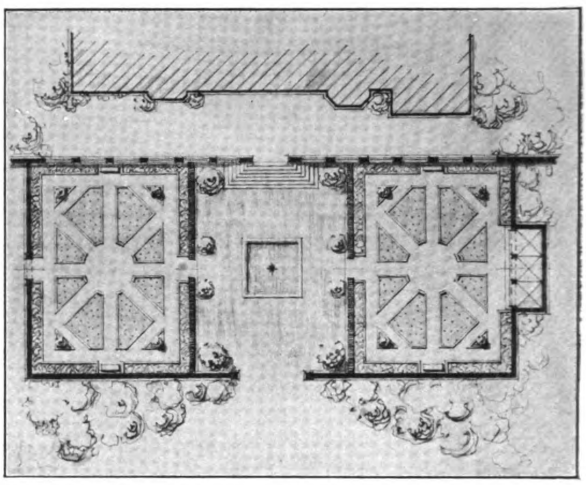

Geometrical designs are generally more effective for rose gardens than simpler shapes, because the outlines of the beds must assert themselves when flowers and foliage fail

TWIN GARDENS *in a* TUDOR SETTING

(*Continued from page* 91)

in the beds, and their edges should be sharply defined. If the paths are made of some loose material, such as gravel, an edging of brick or tile or plank on edge should be given them in order that the juncture of bed and path may always be clean-cut. Dwarf Box, kept low and neatly clipped, makes a splendid dark emphatic edging. With paved paths most of the edging problems vanish, for their own line is always crisp and certain.

The plan of this twin garden above makes these points clear. And because every detail has been made interesting and beautiful they sit effectively in their fine positions. In each garden a wide perennial border, massed from spring to fall with color in flower and foliage, extends about the four sides. It is hardly practical to combine Roses and herbaceous plants in the same bed, but where they are kept distinct, each acting as a complement to the other, then something has been done to add materially to the continuous beauty of the rose garden.

STRAWBERRIES FOR ALL

(*Continued from page* 122)

North Dakota and South Dakota	*Early*, Premier; *Midseason*, Dunlap; *Late*, Minnehaha (very large).
Illinois and Indiana	*Early*, Early Jersey Giant, Early Ozark, Premier (very promising); *Midseason*, Dunlap, Haverland, Warfield, William Belt; *Late*, Aroma, Gandy, Sample.
CENTRAL STATES	
Kansas and Arkansas	*Early*, Excelsior; *Midseason*, Dunlap; *Late*, Aroma.
Missouri	*Early*, none satisfactory, Premier most promising; *Midseason*, Dunlap in north, Aroma in south; *Late*, Gandy around St. Louis.
Oklahoma	*Early*, St. Louis, Dunlap; *Midseason*, Missionary (suitable for Central Oklahoma), Klondike; *Late*, Gandy, Aroma (commercial) *Everbearing*, Progressive, best reset each spring. Superb does best second year and may be kept over.
SOUTH ATLANTIC STATES	
Virginia	*Early*, Chipman, Missionary; *Midseason*, Glen Mary, Heflin, Klondike, Premier; *Late*, Aroma, Gandy.
Kentucky and Tennessee	Premier, Klondike, Aroma (rots badly in wet weather).
North Carolina	Missionary, Klondike (commercial kinds).
South Carolina	*Early*, Lady Thompson; *Midseason*, Klondike; *Late*, Aroma.
Georgia	Missionary, Lady Thompson, Klondike.
GULF COAST STATES	
Florida	Missionary, Klondike, Nich Ohmer.
Alabama	*In order of ripening*—Excelsior, Lady Thompson, Klondike, Missionary, Aroma. Brandywine a favorite for home use. Chesapeake worthy of trial.
Mississippi	*Early*, Early Ozark; *Midseason*, Klondike, Missionary; *Late*, Big Late.
Louisiana	Klondike.
Texas	*Early*, Lady Thompson; *Midseason*, Excelsior; *Late*, Brandywine.
PACIFIC AND MOUNTAIN STATES	
Idaho	
Northern	Parson's Beauty, Clark Seedling, Superb.
Southern	Superb, Dunlap, Clark Seedling.
Washington	Clark, Oregon, Sharpless, Magoon.
Utah	Marshall leading kind with the following in small amounts; Chesapeake, Premier, Dr. Burrill, Johnson, Fendel, Wm. Belt, Aroma, Sionilli.
California	
Northern and Central	*Early*, Marshall; *Midseason*, Oregon, Dollar; *Late*, Nich Ohmer.
Southern	*Early*, Excelsior; *Midseason*, Klondike; *Late*, Brandywine.
Colorado	Jacunda (see as for Wyoming)
Arizona	Arizona.
Oregon	Clark, Gold Dollar, Oregon, Sharpless, Magoon.
Wyoming	Gardner, Bederwood, Dunlap, Jessie, Sharpless, Gandy, Warfield, Superb, Progressive.
Porto Rico	Missionary.

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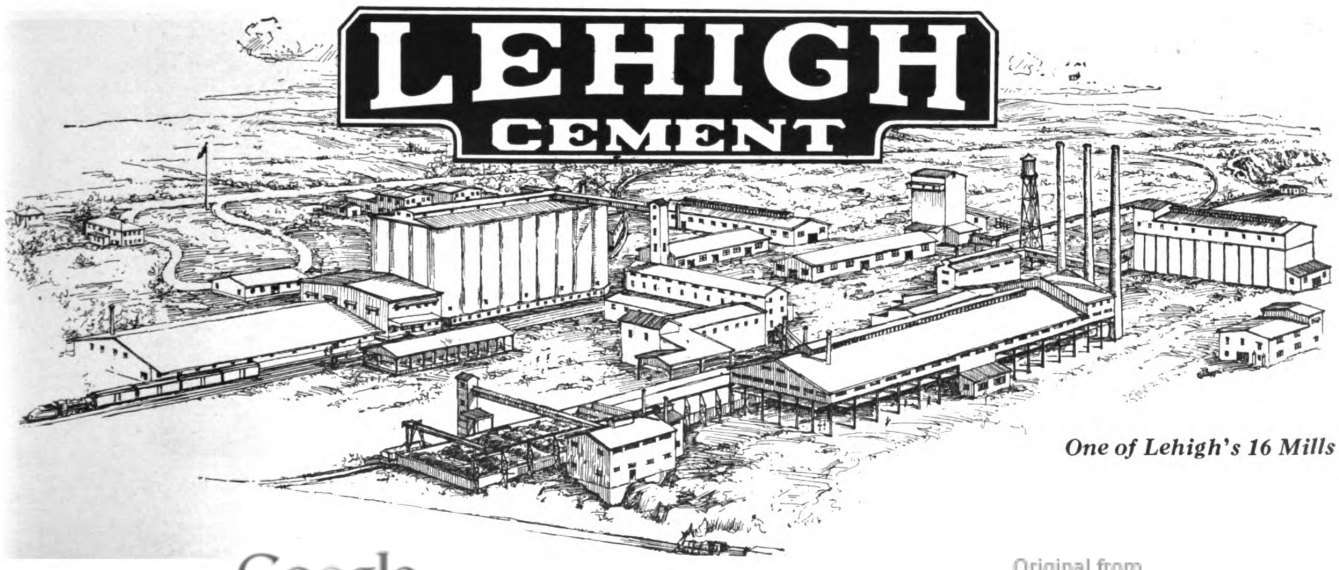

One of Lehigh's 16 Mills

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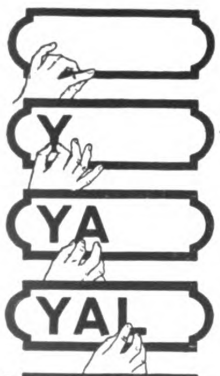

YALE Yale Made is Yale Marked

Embossed and illuminated leather, an ancient Moorish art of Spain, is seen here in a 17th Century Dutch example. Courtesy of Charles R. Yandell & Co.

VARIATIONS IN WALL COVERINGS

(*Continued from page* 86)

as used by bookbinders. Buckram provides a more pronounced texture than linen, but both provide colorings which differ from those of usual wall coverings, as well as the distinction that goes with anything that is both fine and uncommon.

In the days of the Italian Renaissance "Roman velvet" and rich brocades were often used as wall coverings, and the practice has been utilized by decorators in the treatment of formal and rich interiors. Silk and satin damasks, usually defined in panels by moldings, were popular in French interior decoration of the time of Louis XV and XVI. The only exception to the formal use of satin or silks as used for wall decoration today is found in such special and rather unusual interiors as the boudoir with hand-painted *chinoiseries* on silk. There is obviously a limited amount of this kind of interior decoration, because there are relatively few people who are willing to go to such lengths for the sake of the unusual, and relatively few silk painters who are capable of creating exotic rooms of silk or satin. The possibilities, however are limitless, in this direction, in the fields of both decoration and art, and there are painters whose embellishment of silk would unquestionably surprise those who are unfamiliar with the effects which are obtainable.

Less precious and exotic than the painted silk interior, but no less decorative or individual, is the interior where painted canvas has been applied to the

(*Continued on page* 130)

A rich field of decorative possibilities exists in panels or entire wall coverings of hand-painted silk, as in this boudoir painted by Charles Thorne

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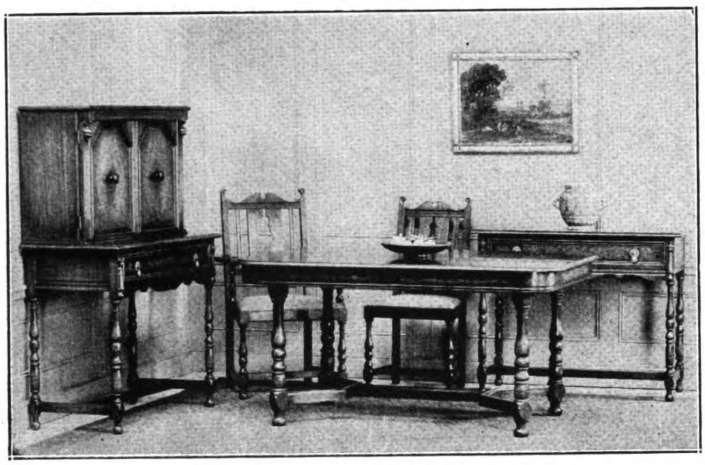

Our Sussex dining suite is an excellent type of the Jacobean refined by a persistent Italian feeling The Jacobean split turnings and mitred mouldings around the panels, the refinement of the turnings, the exqusite workmanship of the Jacobean hardware and fine shaping of the finials on the chair backs which show a definite Italian influence all contribute to the making of a finished example of this period which echoes the spirit of Renaissance Italy. The soft texture of the walnut used in this suite together with the enriching influence of the burl panels and the velvety patina produced by the French hand rubbed finish all do their part in enhancing a suite already excellent in line and proportion.

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is still the supreme event, and cherished customs are followed. In many families one of these customs, handed down from mother to daughter, is to have Dean's Wedding Cake. For 85 years Dean's has made a specialty of Weddings.

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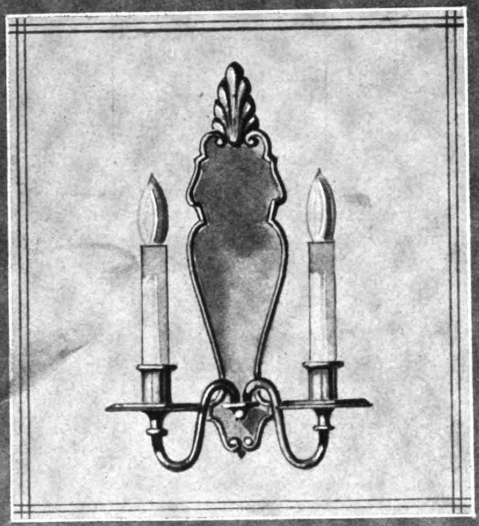

Georgian Sconce Bracket of pleasing simplicity nicely proportioned for the room of medium size

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When you use Old English Wax you have floors as beautiful as floors can be. You have floors that every home can have, for its cost is a third of other floor finishes—measured either by money or by work.

Old English Wax goes farther, lasts longer. It prevents heel-marks and scratches. It has the softest lustre imaginable. What is more, you have the easiest floor in the world to keep up—just a touch or two on the walk-spots when they need it.

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But whether you use this proved Waxer-Polisher or a soft cloth, as many do, you will find Old English Wax matchless for lustre, matchless for beauty, and quite unequalled in the economies it always effects. Sold at paint, hardware, drug, housefurnishing, and department stores.

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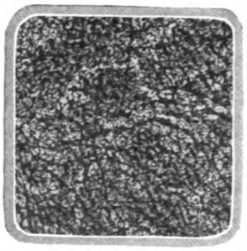


A manufactured wall covering made on a cloth base to imitate leather, with a cleanable surface. From the Standard Textile Products Co.

VARIATIONS IN WALL COVERINGS

(*Continued from page* 126)

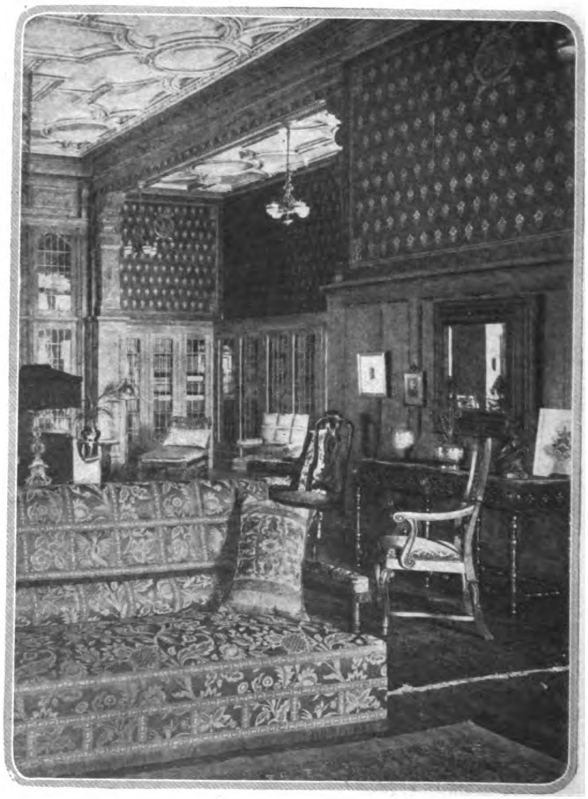
walls. This type of painted decoration is of endless scope as to variety, ranging from formal *grisaille* landscapes to the most colorful and fantastic *chinoiseries*. The result, as in any utilization of individual creative art in decoration must depend entirely upon the innate artistry of the painter—and the problem is so closely akin to mural painting that it enlists and inspires the best efforts of any but the most unimaginative artist.

To some may occur the use of tapestry panels as applied wall decorations, but the only point which comes very forcibly to the writer's mind in this connection is to deplore the hopelessly inartistic practice of stretching tapestries tightly against a wall and tacking strips of molding about them, like a frame. Such a misapplication of tapestry contradicts the whole nature of tapestry as a decoration, for it was intended always to be hung loosely, with slight natural folds and undulations.

Especially in Spain there was a fashion for richly embossed leather as a wall covering. The embellishment and application of leather was always one of the most distinctive arts of Spain—originally an ancient Moorish art which crossed from Mohammedan Africa into Spain early in the Middle Ages. Cordova had the greatest reputation for fine leather work of any of the cities of Spain, and there the art of the *guadamaciero* reached its height in the carving, stamping, coloring and gilding of expertly prepared skins. Leather, as illuminated by the Spanish craftsmen was used "not only as wall coverings, and as carpets for floors of palaces, but for table covers, counterpanes, draperies, cushion covers and for chair backs and to cover chests."

The fashion for rich leather work was one to which the Renaissance Italians were naturally attuned, and it was taken up widely, attaining the greatest popularity in Venice, where palace walls were hung with gilt and colored leath There are many evidences in contemporary paintings that leather also becam popular, later in the Renaissance interiors of the Flemings, and it is recorded that Rubens had a room in his house done in green leather, embellished with

(*Continued on page* 154)



A library richly done in gold-tooled leather above the wainscoting, each panel containing an embossing of the old devices of Aldus, Plantin and the other early printers. Courtesy of Charles R. Yandell & Co.

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RICH simplicity of decoration, combined with graceful design, makes this Sheraton pattern one of the most popular dinner sets ever developed.

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FRANCE

The Sheraton is a beautiful service. White with a narrow border and line of gold, it harmonizes with any table decoration. Always in good taste, made of the finest china, it is

an investment for a lifetime.

Theodore Haviland China has an extraordinary hardness of body and depth of glaze—pledges of its durability and *quality*. Behind it are all the traditions of fine china-making.

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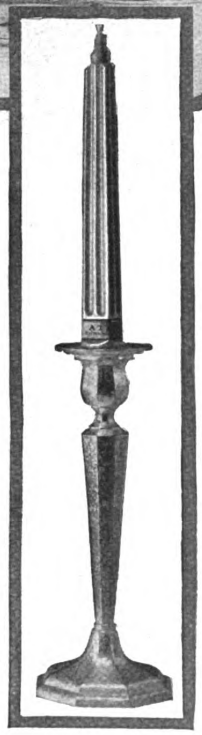

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TABLE set . . . side lights dimmed . . candles lit! Mellow, wonderful candlelight! How gently it touches everything! How soft is the glint of the silverware; how satiny the sheen of the napery; how charming the complexions of hostess and guests under its subtle, changing radiance!

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HASTINGS TABLES
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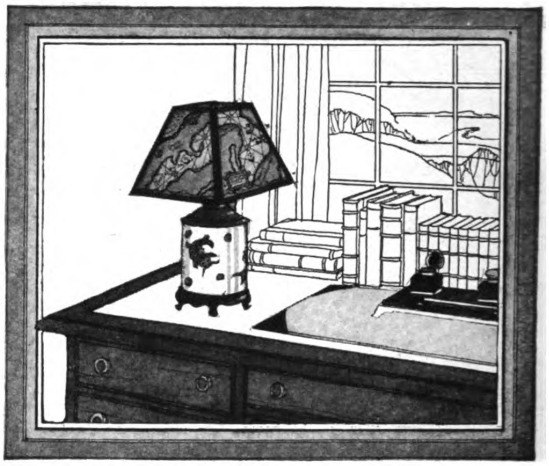


The shade of the Chinese lamp above is made of an old map with the framework painted blue to match the design of the porcelain base

DECORATING WALLS WITH MAPS

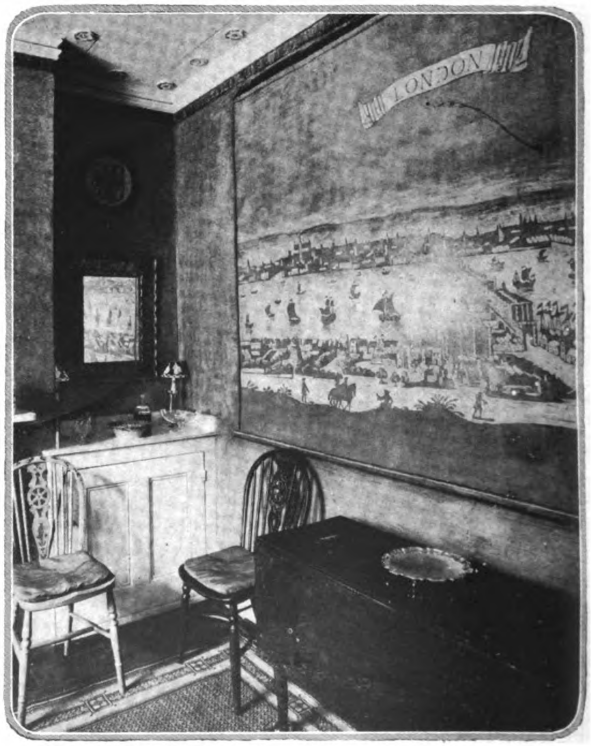
(*Continued from page* 68)

history of map making. The subject is an enormous one and so interesting that it deserves to be studied with care. Vivien de Saint Martin's "Histoire de la Géographie" is, perhaps, the best comprehensive work on the history of maps.

In the 16th and 17th Centuries the greatest cartographical centers of the civilized world were Antwerp and Amsterdam. In the 17th Century cartography began to flourish in France and during the 18th Century that country enjoyed an undisputed primacy in the production of maps in which the world was delineated, not merely with beauty and elegance, but with a high degree of scientific accuracy. English map-makers, during the same period, were not nearly as active as their foreign rivals, even in the production of local atlases of their own country. We must notice, however, Christopher Saxon, whose County Atlas of England and Wales was issued in 1575. Better known is John Speede, who published his "Theatre of the Empire of Great Britain" in 1611. This work consists of a series of fifty-four maps of different parts of England with descriptive matter attached to each. At the same period (1608) Timothy Pont, son of the well-known Scottish reformer, Robert Pont, produced a map of Scotland.

With the 18th Century English cartography begins to look up. The increased,

(*Continued on page* 154)



In this room the main decoration is an old pictorial map of London which occupies almost the whole of one wall. It is amusingly reflected in the mirror over the built-in cupboard

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Three Ways to put Frigidaire in your home

1 **By obtaining a complete unit—a combination of the Frigidaire mechanism with the Frigidaire cabinet made by the Delco-Light Company especially for this purpose.**

2 **By installing one of the many models of Frigidaire in your present icebox.**

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THE Frigidaire method of electrical refrigeration offers these distinct advantages:

It banishes forever the muss, the nuisance and the disappointments attendant upon ice and ice delivery.

Frigidaire provides a constant, dry cold—a far healthier method of preserving food, that better safeguards the health of the entire family. The United States Government and many scientists state that for proper food preservation a temperature constantly below fifty degrees is necessary.

This can not be obtained by melting ice.

The Frigidaire cooling unit is always colder than ice and never melts. It operates automatically on any home electric current.

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DELCO-LIGHT COMPANY, DAYTON, OHIO
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DELCO-LIGHT PRODUCTS

Home Electric Plants—Pumps—Washing Machines and Frigidaire Electric Refrigeration

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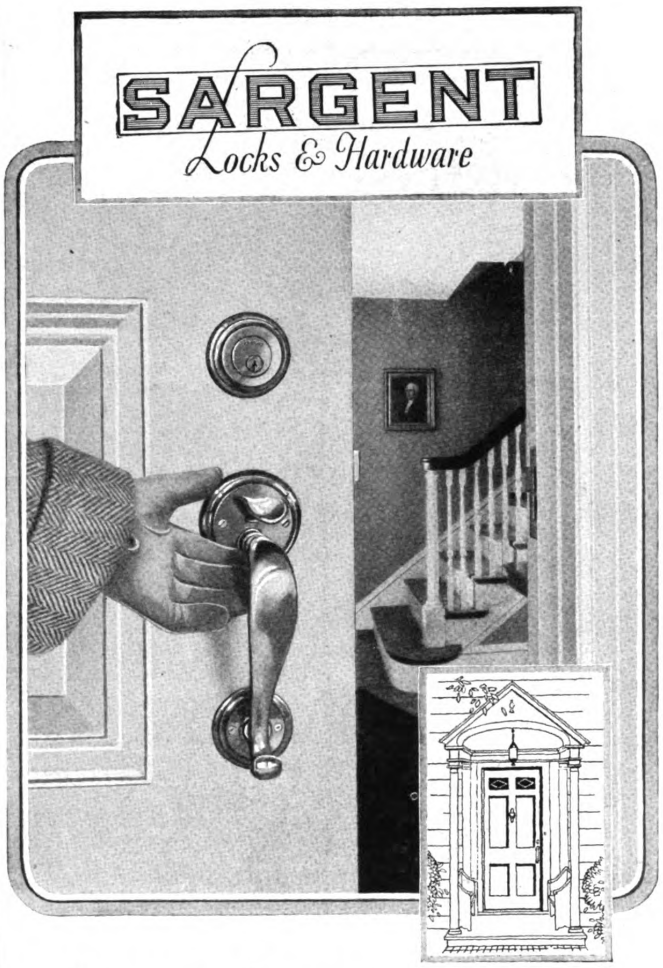
SARGENT
Locks & Hardware



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For every door and window throughout your new home, there is appropriate Sargent Hardware. It is always dependable, harmonious, secure! Send for the Colonial Book, or the Sargent Book of Designs, which illustrates many fine patterns of other periods. Then select Sargent Hardware with your architect.

SARGENT & COMPANY, *Hardware Manufacturers*
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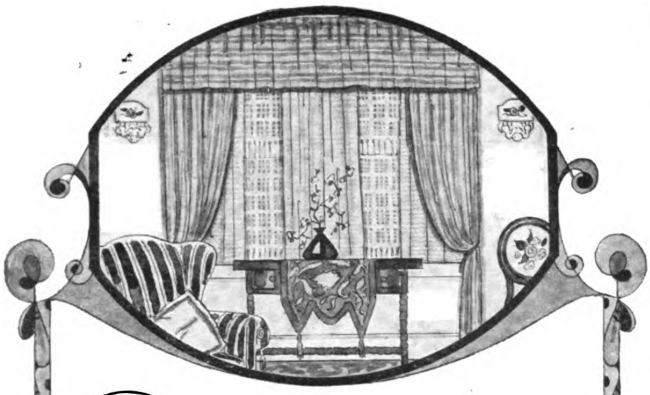

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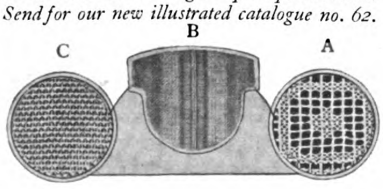

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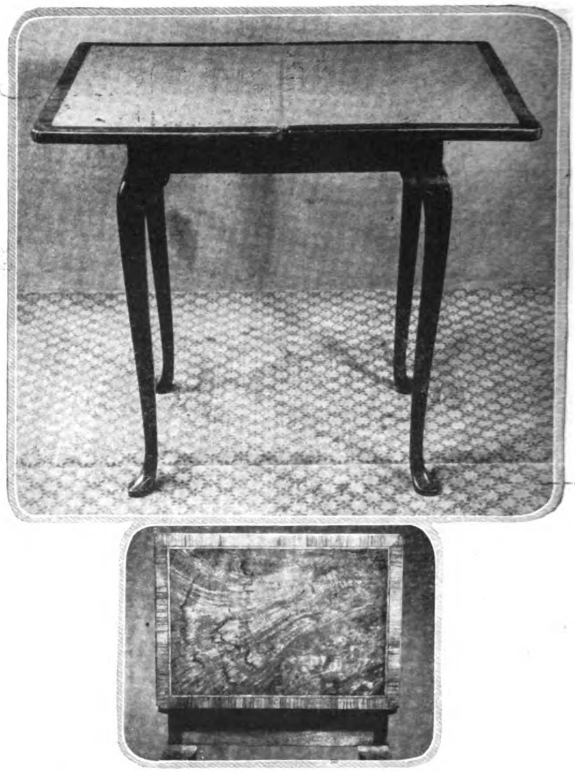

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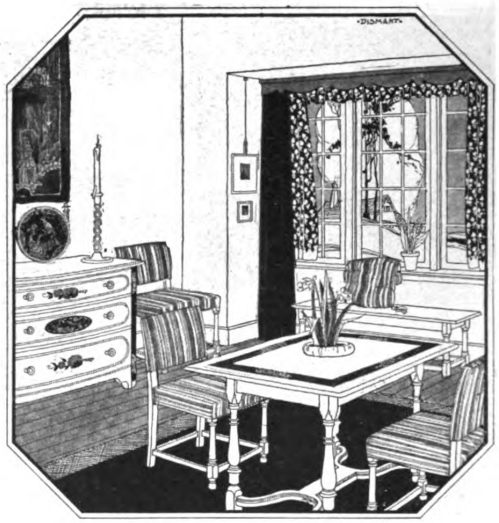

A Chinese bowl with pheasants and peony and peach blossoms furnished the colors selected for a dining room in rose, blue, lavender, black, yellow and green

INSPIRATIONS *for* COLOR SCHEMES

(*Continued from page* 80)

furnish inspiration for larger pieces of furniture, upholstery and so on; and the startlingly brilliant splashes of color should be duplicated in the room accents, those which are particularly responsible for its character and individuality.

Nearly any decorative object, if it has a sufficient blend of colors, may be eligible for selection as the inspiration for a room color scheme; but it is well to note in passing that almost anything that is really beautiful will have the requisites suggested in the last paragraph: tones pale and neutral enough for walls, tones deep enough for the floor, others rich enough for the solid masses of color, and the very necessary touches of brilliance. This scale of gradation may be keyed as high or as low as you like.

One of the most alluring ways to achieve a room color scheme is to select a cretonne for its inspiration, at the same time planning to use this material for the window drapes. This was done in the dining room showing the tied-back floor-length curtains. The cretonne had a deep lavender background on which was a design of apples, leaves, stems, and blossoms; the fruit was of a vivid apple green, the leaves blue, the blossoms yellow and rose, the branches a soft brown. As in any cretonne, there were faint shadings toward gray and ivory mixed in with the design, and these were duplicated in the walls and woodwork, the walls being pale gray, the woodwork ivory.

The buffet, a chest of drawers, and the dining room table were of walnut wood; the rush bottomed chairs were painted apple green; the rug was a deep mauve. The curtain valances were finished with a doubled frill of apple green drapery taffeta, and the side drapes were tied back with this same material. The draw curtains were of yellow and green changeable silk gauze. The mirror above the buffet was framed in apple green decorated with pink and yellow blossoms on mauve panels. Pewter candlesticks, bowls, and plates were used in this room, and there were two yellow pottery bowls in which were placed great clumps of pink flowers when possible—pink zinnias, foxgloves, or chrysanthemums.

Very simple, also, is the color inspiration furnished by a certain kind of a picture, one that is simple and direct in its color presentation, such as a decorative subject suggesting a poster treatment, or one of the new and popular wood cuts that show flat vivid tones cleverly handled. "The Cockatoos", by Hall Thorpe, was singularly successful in inspiring a most original dining room, which may be seen in one of the drawings. The picture is set in above the fireplace, and is a mixture of neutral backgrounds and brilliant colors. The background of the picture is a deep ivory, with a flat, unbroken mass of foliage silhouetted at the top, and printed in the most vivid of jade greens, the tree trunk and branches are of dark taupe, and the squirrel is chocolate color, with white nose and paws. But the cockatoos make up for all this restraint by being almost impudently gay of plumage: One bird is old yellow, with ultramarine blue back and tail that also shows some mauve feathers; another is in crimson, orange, jade and mauve; and the third is white with rose colored feathers and crest. All have gray beaks.

To work in any quantity of these brilliant colors, the background of the room must be very quiet, so the walls and woodwork were painted gray, and the quaint furniture was painted taupe; the floor was gray, and the rug was taupe and brown. The first amusing note of gaiety made itself manifest in crimson moldings above the fireplace, and in a crimson cornice above the window curtains. The fireplace bricks were a soft rose red, fitting well into the scheme of the shallow overmantel of gray with crimson moldings. The narrow molding panels of crimson on each side of the picture framed gray of a deeper tone than the walls. The baseboards were tipped with a crimson beading. The second note of vividness was to be found in the curtains, which were of cretonne showing a design of blue, orange and crimson on a jade green background. Dishes of orange luster were used and the bowls for flowers were of ultramarine, old yellow, mauve and jade.

Who has a Chinese bowl they would like to build into a color scheme? One that was picked up for a very few dollars, and of the type so frequently used for the serving of salad, furnished a surprisingly interesting scheme for a dining room that has been very much admired. The bowl did not give any startling impression of color, but in this small space there were any number of gay tones combined on a

(*Continued on page* 154)

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THE 1923 IRIS SEASON

JOHN C. WISTER

ANOTHER Iris season has passed and Iris lovers are asking themselves what varieties old or new have proved of outstanding value. The following notes are fragmentary but at least touch upon some of the high lights of the Iris year.

With me the season was the latest since 1917—the Pumila types which in Philadelphia usually begin early in April not being at their best until the first week of May; by the middle of May only the Intermediates were open and the height of the season for tall bearded sorts was between May 28th and June 3rd, the terrifically hot weather rushing the flowers by very quickly. The later varieties like Lord Grey and Mozart bloomed between June 5th and 10th and Raffet was still good on June 14th. The Sibericas were not as tall as usual owing to the extremely dry weather. The Spurias began to open on June 10th and continued until the 20th, while the Kaempferis were at their height between June 21st and June 28th.

THE SMALL IRISES

Among the Pumila types Azurea, Orange Queen, Chamaeiris, Socrates, John Foster and Statekkae again proved among the best of the older sorts. The Millet novelties which I liked so much in Europe did not bloom well and some proved not true to name so that additional importations will probably have to be made to get them straightened out. Two new introductions of Mrs. McKinney looked promising. Black Midget is a small flower of blackest purple, probably the darkest in this section, and Glee is large good light yellow standing 8"-15" in height, coming with the second earlies and continuing in bloom a longer time than any of the early varieties. Before recommending it too highly I should like to have it tested alongside of Lutescens the type (not Statellae); but as I remember Lutescens, Glee is a distinct improvement on it and seems to deserve a prominent place in every collection of early varieties.

The Caparne and G. & K. Intermediates again demonstrated their great value as garden flowers. My favorites are Ingeborg, Empress, Fritjof and Prince Victor, but Halfdan, Diamond, Dolphin and others are probably equally good. All my plants of Royal did not bloom but those that did seemed to be identical with Prince Victor and I noticed this same confusion in other gardens. My recollection of Royal in other years was that it was a distinctly redder and more royal purple than Prince Victor and not close enough to be confused. Etta which had not impressed me before was taller than any of the other intermediates and seemed distinctly fine. It is unfortunate that there are so many of these intermediates that are so much alike for it is hard to choose between them.

For convenience in the garden I classify the Germanicas and some of the Cengialtis with the Intermediates as they bloom more or less together, Germanica, germanica alba, Florentina and Kochi were fine, as usual, and, contrary to the check list, Midnight seems to be a little darker than Kochi and not a synonym. My plants of Firmament were not large enough to be fairly judged but the flowers were commonplace and did not seem to contain promise of distinction. Rose unique as usual flowered with this section as did Bluet, King George V and Perry's Favorite and these three Cengialti hybrids again proved of the greatest garden value for earliness and beautiful mass effect.

Sir Michael Foster's Oncocyclus hybrids bloomed more freely than ever before and were much admired. Parvar, Dilkush and Giran are still my favorites. M. Denis' Zwanenburg continued to have both praise and censure heaped upon it, as usual it continued in bloom a long time.

When Brionense begins to bloom I usually consider that the Tall Bearded Iris season is with us in earnest. I cannot spare this old variety from my collection nor can I do without its close relative Mandraliscae. They will be grown and appreciated when many of our over praised novelties have been forgotten, and as the stream of novelties or so-called novelties becomes larger and more confusing I place more and more reliance on some of the older things. The true Pallida Dalmatica or Princess Beatrice is still unequalled for majesty of garden effect and refinement and individuality of flower. Flavescens, Aurea, Mrs. H. Darwin, Queen of May, Ma Mie, Mithras, Loreley, Jacquesiana, Rhein Nixe—what novelties have we to displace these favorites as good all round garden sorts? Let it not be thought that praises bestowed on novelties in the following pages mean that these older sorts are any less important than they have been.

European novelties have descended upon us so fast that it is hard to keep track of them; of the French varieties Souv. de Mme. Gaudichau and Ambassadeur are easily and undisputably at the top and now that they are cheaper no gardener should be without them. Col. Candelot, Corrida and Delecatissima, which I have now seen in six successive seasons, seem to get better and more important each year on account of their freedom of bloom, color and adaptability to garden conditions. Opera, Ambigu, Ballerine, Magnifica, Moliere and Cluny continue to make friends as they become better known and Raffet is valuable for its lateness. These varieties should in a few years be as widely grown as the older Vilmorin introductions. Mlle. Schwartz has been greatly admired but I fear this Ricardi hybrid will not prove a good garden sort in the east and expect to see greater popularity achieved by Troost, Mme. Baze and Mme. Chobaut.

THE ENGLISH NOVELTIES

English novelties are endless, high priced and often very disappointing in our climate. Of Sir Arthur Hort's earlier seedlings which have been in my garden four full years, only Miranda has proved of outstanding value and might be called a glorified Mandraliscae. I hope the Hort novelties I imported last year will make a better record. The Bliss seedlings while not as disappointing have been far from satisfactory. Dominion continues to sulk with me, but others have apparently learned its requirements for it has appeared at several shows in good condition. Of the much vaunted Dominion race Cardinal has been the best with me and produced several fair sized flowers of wonderful rich coloring. Titan also seems to grow well but its flowers have been undersized and as its value lies in its form and size rather than in its color it has not impressed those who saw it for the first time. Beryl is smaller and did not excite me nor did Canopus and my general impression is that these varieties are all closely allied to Lent A. Williamson and that the distinctions between them are too small.

Of other Bliss seedlings, Argonaut, Benbow, Cretonne, Dora Longdon, Dusky Maid, Roseway, Sweet Lavender, Tristram and Tom Tit were more satisfactory than I had seen them since my visit to Colchester in 1919. Sudan and Patrician are newer and pleased me greatly but most of the plicatas and variegatas were disappointing.

Of all the novelties in my garden Mr. Yeld's Prospero was undoubtedly the finest and impressed me even more than

(*Continued on page* 142)

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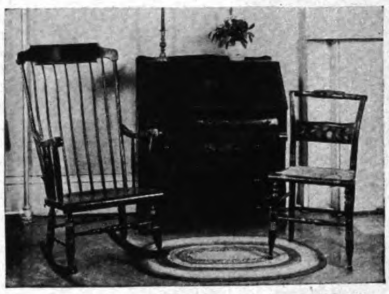

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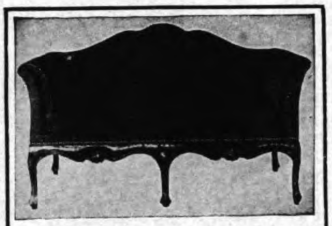

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THE 1923 IRIS SEASON

(*Continued from page* 140)

it did in England. Large, tall, strong growing and free blooming, it at once attracted the eye. The color while on the order of Lent A. Williamson has much more life to it and this makes it a better garden plant. It needs longer testing of course but on this year's performance seems to be the greatest acquisition in several years, and strangely enough is reasonably priced. I had but one spike of Asia but it was very fine. I still like Lord of June in spite of its floppy standards and enjoyed Halo, Sarpedon, Oporto and Dawn as much as ever.

The G. & K. novelties bloomed for the first time in my garden but did not give typical spikes. I believe Rheintraube will live up to the claim of being an improved Perfection, for the flower for a small plant was remarkable. I have faith also in Flamenschwert but our judgment must wait until these varieties have been seen in masses.

More recent European novelties did not bloom for me and were not in evidence in the gardens that I visited. Many of the older but little known European varieties were to be seen at the Bronx Park Test Garden and it is evident that many of them deserve important places in our gardens. Prominent among these is Wm. Marshall which impressed me so much in Europe last year and which towers even above Juniata in height. Nothung (G. & K. 1913) is of the same general effect as Afterglow and Mady Cariere and for that reason may not become important. Nine Wells, Lady Foster, and Crusader were seen in good condition in many gardens and well repay the extra care necessary to keep them at their best.

MR. FARR'S FINES.

In spite of the great quantity of worthy European varieties, new and old, American varieties are gaining, rather than losing, in importance. In considering them we naturally mention Farr's varieties first, for what other breeder can refer to as many thoroughly good garden sorts as Mr. Farr has in Juniata, Mount Penn, Wyomissing, Minnehaha, Navajo, Pauline, Montezuma, Pocahontas, Quaker Lady, Mary Garden, Shrewsbury, Paxatawney and Swatara. These are too well known to need praise or description. I hope it will not be long before some of the newer things may be added to this standard list. Among the finest of his novelties now available are Seminole, Georgia, Mary Orth, Brandywine and Mildred Presby. Two of his newest ones are Apache and Mohawk, and they look very promising.

Another year's experience with Miss Sturtevant's varieties deepens my conviction that Afterglow, B. Y. Morrison, Queen Caterina and Shekinah are the best of the older ones and that these four are enough to keep her name famous for many years. Cordon Bleu, Primier, Sherbert, Sindjkhat and Mandelay while not as sensational are almost of equally high quality. Of her newer things Cygnet again impressed me as did Glowing Embers, Old Ivory and True Delight. Hope, Nancy Orne, Naushon, Merlin and many others are worthy of places in even a small collection.

Mrs. Cleveland's varieties are becoming better known and Moonstone, Pink Pearl, May Rose and Taffeta are worthy of important places in the garden. A number of her other varieties are good but too close to existing sorts, particularly Cavalier, Autocrat and Toreador. Mrs. McKinney's varieties do not seem to be known at all and the lover of Iris has a treat in store when he first sees Simplicity, May Morn, My Lady and Whim. They are distinct and worthy in every way.

We have heard much of Fryer's seedlings and it is a great pity that some of the good ones have been overlooked in the great number of varieties he has introduced which were not distinct enough from existing sorts. C. A. Pfeiffer is thoroughly good and so are Mrs. W. E. Fryer, Rev. Wurtelle, Kathryn Fryer, and Gov. Hughes but in general his things are so close to some of the G. & K. and Farr varieties that they are not needed in large collections. Now that Mr. Fryer is learning the American and European novelties we may expect that he will be more careful in the naming of new things and I shall hope for many good varieties from him.

THE EARLIEST PLICATA

Mr. Koehler's Belladonna seems valuable because it is the earliest of the Plicatas and helps lengthen the season. Red Riding Hood is distinctly redder than Rose Unique and lacks the purple tone which mars that variety. Prof. Seeliger's is another red sort and he has some fine things still unnamed.

Mr. Shull's Virginia Moore is one of our best yellows when well grown but unfortunately is apt to show streaks that mar its beauty. Morning Splendor and Nimbus are fine distinct novelties and Maori Princess is a taller Maori King which will have to compete with Marsh Marigold, Flamenschwert and Inca. Mr. Presby's Harriet Presby still looks very promising and so do a number of Mr. Sass's seedlings and some of Mr. Williamson's numbered sorts. Mr. Scott's Steepway also impresses me as being worthy as do some of the seedlings of Dr. Kent, Mrs. Cumbler and Mrs. O'Connor. There seems no end to these new things and judging becomes more and more difficult. I have in my garden now seedlings from Dunphe, Neely, Wettengel, Riis, Mohr and others but am not yet ready to report on them.

I can report on two Siberica novelties, Peggy Perry and Red Emperor, as being very fine and worthy of general planting. With the increasing number of persons growing seedlings it is becoming more and more difficult for any one person to give an intelligent review of the season's novelties and we must rely more and more on symposiums from various parts of the country. This is a slow method but only by taking the testimony of many growers can we avoid the disappointments that must come to those pioneers who are willing to lead the way by trying out every new variety.

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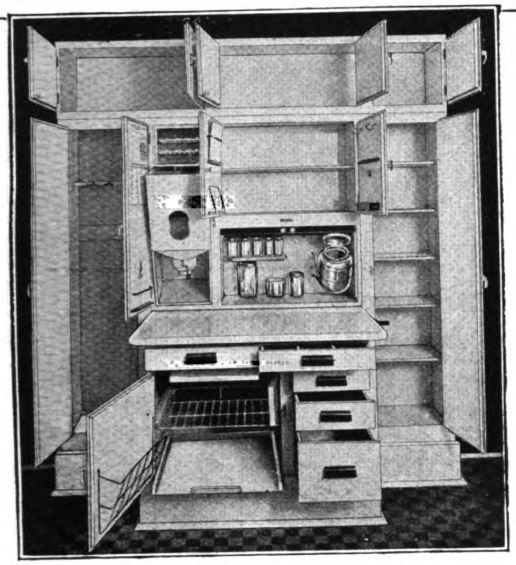
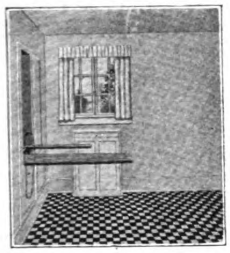
KITCHEN MAID

STANDARD KITCHEN UNITS

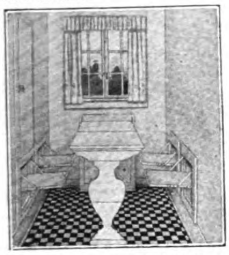


Think of the shelf space

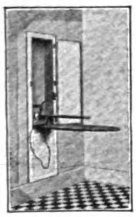
these units bring to your kitchen!



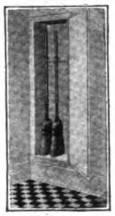
The Pulmanook closed, showing space used for ironing. The ironing board folds away above one of the chairs when not in use.



The Pulmanook can be installed with 4 chairs and table, as shown above, where space is available.



The disappearing Ironing Board folds into the wall when not in use. Supplied as a separate unit or as a part of the Pulmanook. Can be installed in new or old homes.



The Broom Closet can be built in or set in any kitchen. It keeps brooms, mops and other cleaning equipment out of the way.

Did you ever wish for a better place to keep dishes? Did you ever think how helpful it would be to have a neat, compact place to put brooms, mops and all cleaning apparatus out of sight in a jiffy? Did you ever want more space for kitchen towels or table linens? Did you ever realize that the ideal place for all of this added space would be right in connection with a kitchen cabinet—where everything you could want for your kitchen work could be collected at one handy place against one wall?

All these desires are answered by Kitchen Maid units. You see above, Combination IX, built around the Kitchen Maid Cabinet. But you can get these units separately, as few or as many as you need—all built with the skill and beauty developed by cabinet makers who build Kitchen Maid kitchen cabinets.

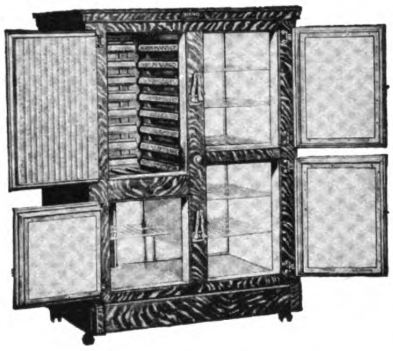
Investigate all the Kitchen Maid units. The Pulmanook—the disappearing ironing board—and many other conveniences which give you better kitchens. You can buy this equipment for no more than the cost of old-fashioned cupboards.

Write today for complete information

WASMUTH-ENDICOTT COMPANY
1230 Snowden Street
Andrews *Indiana*

"Let the Kitchen Maid Be Your Kitchen Aid"

KITCHEN MAID
STANDARD UNIT SYSTEMS



In America's finest Homes

Below is pictured the residence of J. M. Studebaker III, at Sunnyside, South Bend, Ind.; Austin and Shambleau, Architects. This is one of the many residences—including the finest town and country houses in America—equipped with a McCray refrigerator.

Wherever you see the McCray nameplate on a refrigerator, it is assurance of food kept fresh, wholesome and palatable.

When you Build Install a McCray

THE McCray refrigerator matches in construction and service, the finest home you can build. When you install a McCray, you are assured of wholesome, palatable meals—for the McCray keeps perishable foods perfectly. And it gives you satisfactory service over a long period of years.

Efficiency is built into the McCray by the use of highest grade materials—each proved best for its particular purpose—expert craftsmanship, rigid adherence to the highest ideals of quality and the McCray patented system which assures a constant circulation of cold dry air through every compartment.

You will find McCray refrigerators—not only in the finest homes—but in the foremost hotels, clubs, hospitals, institutions, florist shops, grocery stores and markets. McCray builds refrigerators for *Every Purpose.*

Outside icing feature, originated by McCray, available if desired. The McCray is readily adapted for use with mechanical refrigeration. *Write for Complete Information.* We'll gladly suggest equipment for your particular needs.

McCRAY REFRIGERATOR COMPANY

2413 Lake St. Kendallville, Ind.

Salesrooms in All Principal Cities
(See Telephone Directory)

McCRAY
REFRIGERATORS
for all purposes

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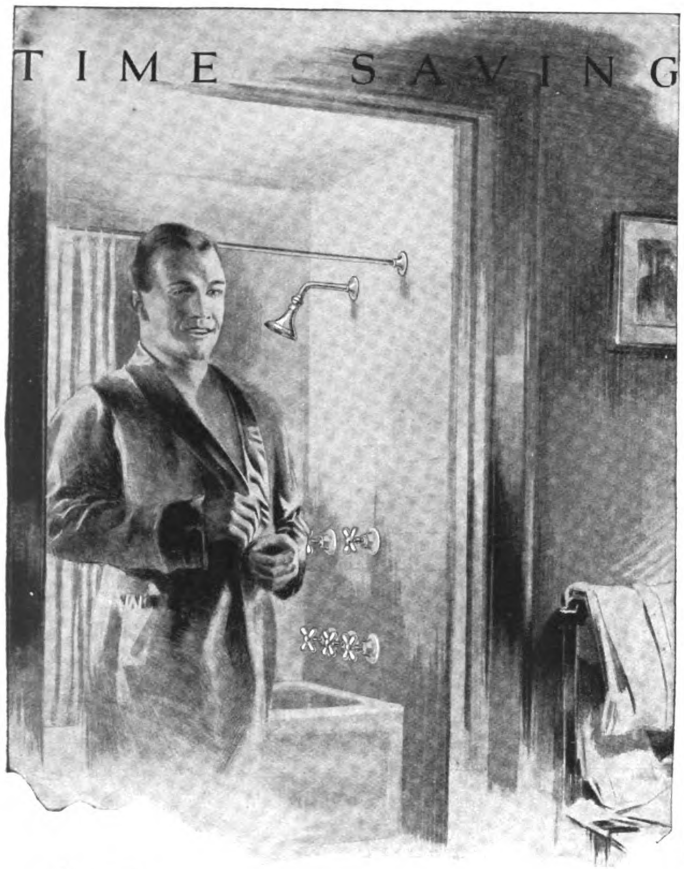
TIME SAVING



"Just had my shower—feel simply great"

"HAVEN'T missed my morning shower bath since the shower was installed—matter of fact, there's no need to miss it—the shower takes only a couple of minutes. Afterwards I surely do feel on my toes, full of pep. Why, when I get to the office I am two hours ahead of the clock."

But then he is not the only member of the family who enjoys the shower—everybody does—the children, too, soon learn to take *cold* baths, especially when you allow them to regulate the water themselves.

Cold baths incidentally build up a resistance against colds.

And for mother the shower means, among other things, the elimination of that back-tiring bending over the tub.

We have a booklet "Once-Used Water" showing showers for all homes and incomes. In sending for this booklet we will appreciate it if you mention your plumber's name.

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

THE MODERN BATH ROOM HAS A SHOWER

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The black glass bowl above has a silver print border. 12" wide, $5.25. The pottery urn comes in green, yellow, blue or white. 8" high. $3.25

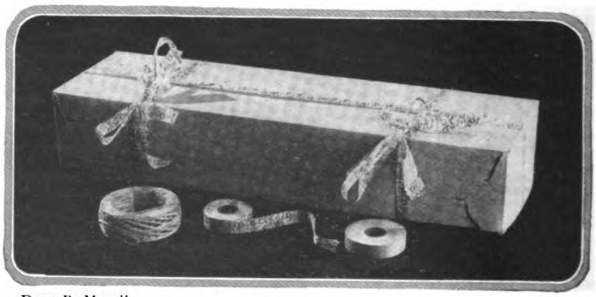
FOR A FLOWER ROOM

(*Other suggestions will be found on pages 94 and 95*)

Reproductions of old glass. Clear glass vase with raised rose design, 10" high, $8.25. Pale green glass with pressed design 16" high, $4.25

A practical scrap basket for a flower room is this Chinese one 12" high, 12" wide, $3.25

An apron of unbleached muslin; pockets of checked gingham with an appliqué design, $3.75



Dona B. Merrill

Cardboard flower boxes, 28" long, $3.25 a doz. Japanese twisted paper twine, rose, mauve, yellow or blue. Flat tape, red, yellow, jade, blue, pink, lavender or flowered. An assortment of four rolls of either style, $2.50

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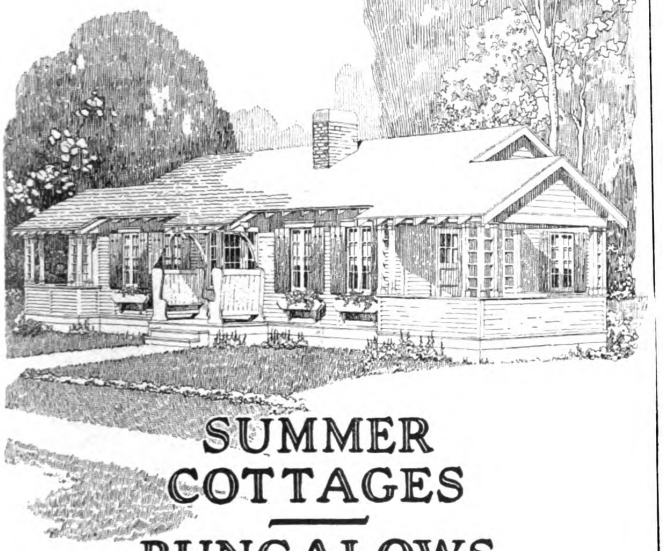
ANNOUNCING

New Models

TOGAN

READY-MADE BUILDINGS



SUMMER COTTAGES

BUNGALOWS

GARAGES

Send 15c in stamps for new catalog showing popular models and floor plans for 1924.

Elmwood, Conn.
Wallace B. Goodwin Co.

New Haven, Conn.
Lampson Lbr. Co., 167 Water Street

Fall River, Mass.
Lambert & Davol, Rm 125 Granite Block

Falmouth, Mass.
Wood Lumber Co.

Holyoke, Mass.
Casper & Ranger Co

Lawrence, Mass.
E. A. Dick Co.

Revere, Mass.
Pope & Cottle Co., Revere Beach Parkway

Taunton, Mass.
L. M. Witherell & Sons, 29 Court St.

Worcester, Mass
E. Whitehead Co., School & Union Sts.

Baltimore, Md.
Jno. H. Geis & Co., So. End of Hanover St. Bridge

Buffalo, N. Y.
Secured Mortgage Corp., 15 West Eagle

New Rochelle, N. Y.
Chester O. French, Inc., 335 North Ave.

New York, N. Y.
A. S. Ainsworth, 253 Broadway

Syracuse, N. Y.
Syracuse Radiator Co.

Columbus, Ohio
Factory & Building Supply Co., 40 W. Gay St.

Painesville, Ohio
Carroll & Carroll Realty Co.

Pittsburgh, Pa.
E. M. Diebold Lbr. Co.

Philadelphia, Pa.
Sun Realty Co., 6134 Market St.

Washington, Pa.
Wigmans-Iams Lbr. Co., 295 West Beau St.

Milwaukee, Wis.
John Schroeder Lbr. Co.

Detroit, Mich.
Togan Stiles, Inc. (Branch Office) 13501 Grand River Ave.

TOGAN-STILES, INCORPORATED

GRAND RAPIDS, MICHIGAN

Send for this booklet

Do you know that you can escape the dirt and noise of the congested city without sacrificing those comforts that have made city life so desirable?

Modern plumbing—bathroom with hot and cold water, shower, lavatory, toilet—may be yours in the suburbs as well as in the city.

Any home—any where—may have running water under pressure—just like city water service—with a Duro system. No longer are you restricted to the limits of the municipal water mains.

DURO Water Systems

Just like City Water Service

Are built in many sizes—for a bungalow or a country club; for cisterns, for shallow wells, for deep wells. They may be either electric motor or gasoline engine driven. They are compact, powerful, automatic—nothing to attend to or watch.

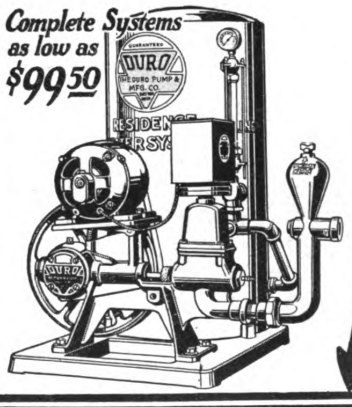
And to make it easy for you to select the best water system—the one that will give you the most service for the least money—we have prepared the booklet "How to Choose a Water System." It takes the guess-work out of buying a water system. Send for it today.

THE DURO PUMP & MFG. CO.
303 Monument Ave., Dayton, Ohio
Largest Manufacturers of Water Supply Systems, Water Filters and Water Softeners

DURO Water Softener

The latest Duro product. Rapid-rate, upward flow—no packing of mineral. Easily regenerated. Saves cost of cistern and double plumbing. Catalog on request.

Complete Systems as low as $99.50



Tear off and Mail

The Duro Pump & Mfg. Co., 303 Monument Ave., Dayton, Ohio.

Please send me the booklet "How to Choose a Water System."

Name.....

Address.....

City.....

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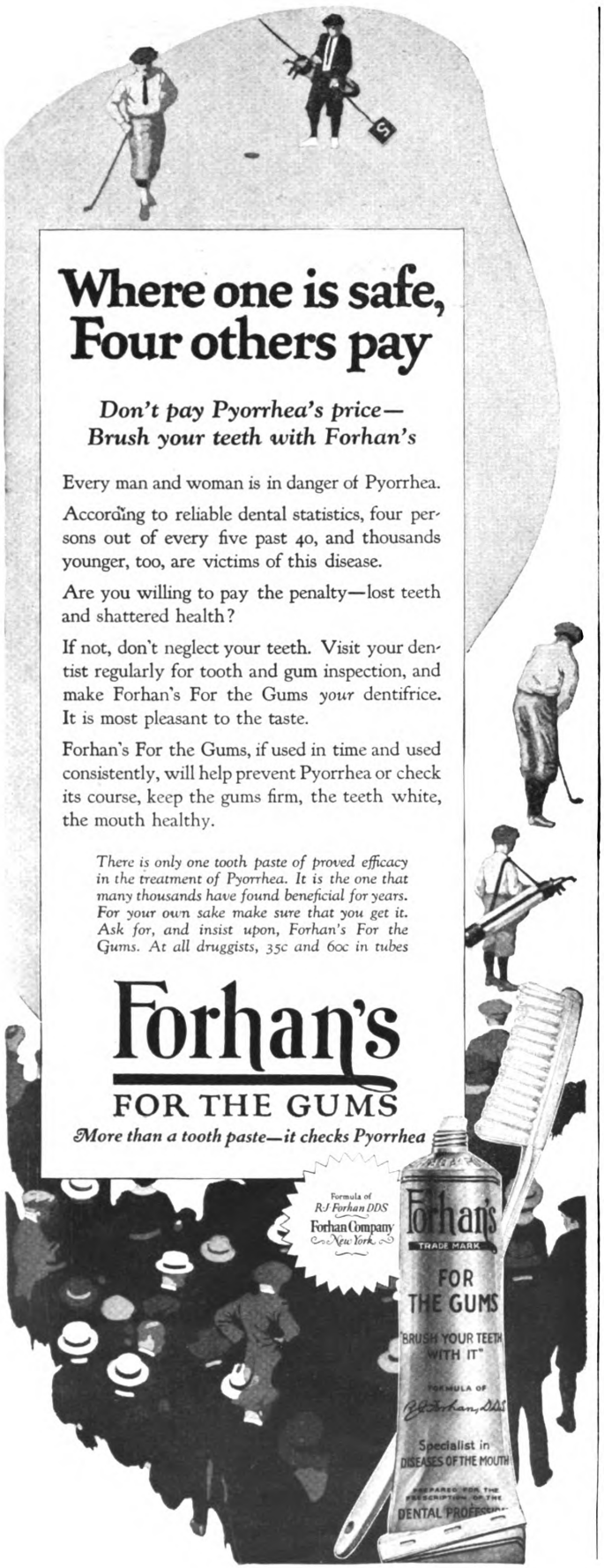


Where one is safe, Four others pay

Don't pay Pyorrhea's price—
Brush your teeth with Forhan's

Every man and woman is in danger of Pyorrhea.

According to reliable dental statistics, four persons out of every five past 40, and thousands younger, too, are victims of this disease.

Are you willing to pay the penalty—lost teeth and shattered health?

If not, don't neglect your teeth. Visit your dentist regularly for tooth and gum inspection, and make Forhan's For the Gums *your* dentifrice. It is most pleasant to the taste.

Forhan's For the Gums, if used in time and used consistently, will help prevent Pyorrhea or check its course, keep the gums firm, the teeth white, the mouth healthy.

There is only one tooth paste of proved efficacy in the treatment of Pyorrhea. It is the one that many thousands have found beneficial for years. For your own sake make sure that you get it. Ask for, and insist upon, Forhan's For the Gums. At all druggists, 35c and 60c in tubes

Forhan's
FOR THE GUMS

More than a tooth paste—it checks Pyorrhea

Formula of R.J. Forhan DDS
Forhan Company New York

Forhan's TRADE MARK FOR THE GUMS "BRUSH YOUR TEETH WITH IT" FORMULA OF R.J. Forhan, DDS Specialist in DISEASES OF THE MOUTH PREPARED FOR THE PRESCRIPTION OR THE DENTAL PROFESSION

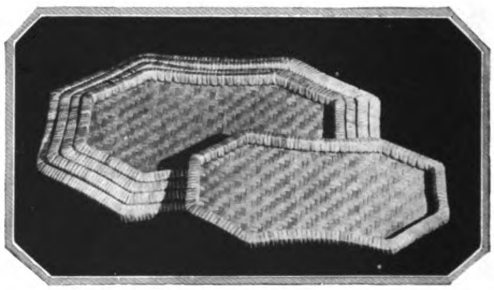
A tin wall pocket with a Chinese design comes in lacquer red, black or yellow. 15" high, $5.75

An effective wall pocket of pale green Japanese pottery, 7½" high may be purchased for $2.25

FOR A FLOWER ROOM

(*Continued from page* 146)

Jars for pot pourri. Cream colored crackle ware, 12" high, $15.75. Jar with a flower design in soft colors, 9½" high, $10.75. Red Bohemian glass jar, 4" high, $8.75



A set of five rattan trays to hold flowers, the smallest measuring 14½" and the largest 20", is priced at $15.50 the set

Black pottery flower holder 3½", $2.75 a pair. Blue or amethyst glass block, $2.25 each. Round glass block 4", $2.25 for four. Round block in two sections, $3.25 a pair

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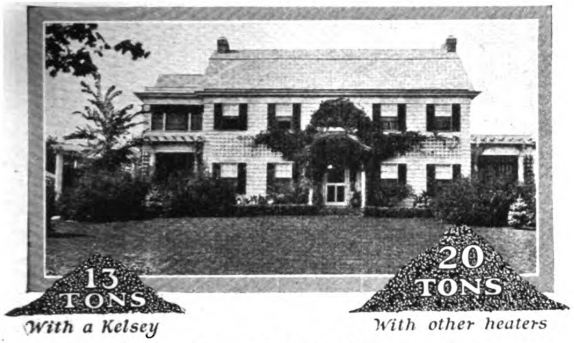


With a Kelsey *With other heaters*

Residence of Mr. W. L. Huber, Syracuse, N. Y.

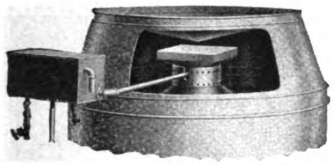
More Heat With Less Coal

Mr. W. L. Huber, owner of the above residence, writes us as follows: "As you will know, I installed a No. 30, which is the largest size furnace you make, anticipating I would have some difficulty in heating the house on account of its size, but on the contrary I find that consumption of coal annually has been remarkably low, and in order to check up against the figures which were available, had Kelly Brothers also refer to their books to be sure my estimate was correct. I see that in the five years I have consumed approximately 65 tons of coal, making an average of 13 tons per year.

"This record is so completely satisfactory to me, and so remarkable in itself, that I cheerfully give you these figures, believing that they will be of use to you in selling your heater.

"I can assure you that the Kelsey heater has been most satisfactory in every respect, and if I were to build again I would buy no other than the Kelsey, in fact would not be willing to consider anything but a heater of your make."

To heat such a house as this by any other system would have taken not less than 20 tons of coal per year, and probably more, which shows that the Kelsey Warm Air Generator practically pays for itself.



Automatic Humidifier

Write for Kelsey Achievements, and any heating information you desire

THE KELSEY
WARM AIR GENERATOR
(Trade Mark Registered)

237 James Street, Syracuse, N. Y.

Sales Offices
Boston and New York

Dealers
Principal Cities

KELSEY HEALTH HEAT

Three Hundred Years this Ancient Sign Has Promised Welcome, Meat and Wine To All the Folk of Bruges

THREE hundred years ago there lived in the city of Bruges, in Belgium, a smith famous for his skill in the artistic working of metals. His name is forgotten, but an example of his handiwork may be seen to this day in the wrought-iron sign over the door of the Raskam (Currycomb) Cafe in the rue de Fil.

That sign, exposed to the rains and snows of three centuries, still preserves its delicate tracery work, almost as if it had been put up last year instead of five years after the Pilgrims landed in America. It is a monument not alone to its maker, but to the remarkable rust-resisting qualities of wrought iron.

Just how long the average piece of wrought-iron pipe will last, it is difficult to say. We know that Reading Pipe made as far back as 1848 is still in service. In innumerable instances wrought-iron pipe, as good as new, has been salvaged from old buildings in the course of being torn down.

When considering building or replacements specify Reading Genuine Wrought Iron Pipe. As between the lasting qualities of "Reading" and steel there isn't any argument. The only question to be decided is whether the slightly lower cost of steel pipe justifies the risk of serious property damage and a big repair bill when the steel pipe has rusted through.

EST. READING 1848
"'Reading' on every length"

READING IRON COMPANY
READING, PA.

World's Largest Manufacturers of Genuine Wrought Iron Pipe

Boston	Baltimore	Chicago
New York	Pittsburgh	Seattle
Philadelphia	Cincinnati	Los Angeles

READING
GUARANTEED GENUINE
WROUGHT IRON PIPE

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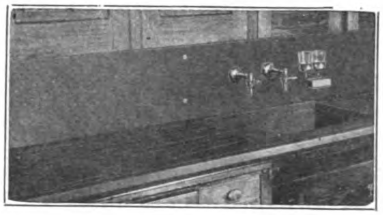
The diversified uses of slate are illustrated by the three photographs. Slate roofs are economical for cottage or mansion. Slate walks and floors are most serviceable as well as beautiful, while for sanitary usage such as sinks, toilet partitions and table tops, slate is unsurpassed.



The Stone of Everlasting Cleanliness

You can well be proud of the beauty of your slate roof or walk. Visitors will admire your slate floors. But day in and day out the thing which will please you most about slate is its cleanliness.

Slate's cleanliness is based on non-absorbent qualities which exist in slate roofing as well as in sinks. Let the elements beat against your roof for a hundred years, they cannot wear it out, or deface the beauty of its surface. A slate floor will serve for generations and remain fresh, unstained and easily washed.

Wide as is the diversity in sanitary and structural uses of slate, there is a common virtue—cleanliness. Slate sinks, laundry tubs and trays, toilet or shower partitions, stairways, or bases are easily maintained, do not stain and are unaffected by chemical action.

When you select a building material ask yourself, "Is it as beautiful, permanent and clean as slate?"

Write for booklet telling of the many uses of slate

Roofs	Stairs	Bathrooms	Toilet Enclosures
Re-roofing	Risers	Laundry Trays	Vats
Chimney Tops	Landings	Sinks	Blackboards
Hearths	Vestibules	Work Benches	Electric Bases
Mantels	Porch Floors	Switch Bases	Kitchen Slates
Thresholds	Areaways	Fuse Blocks	Shelving
Sills	Garden Walks	Septic Tanks	Filters
Wainscoating	Benches	Switch Boards	Table Tops
Bases & Plinths	Coping	Shower Stalls	Drain Boards

SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA

This arm chair of a type known in France as fauteuil gondole or gondola chair, is a 19th Century French piece

FURNITURE *of the* "STYLE EMPIRE"

(*Continued from page* 84)

periods of interior decoration without loss. The common tendency to decry all that does not appeal to our individual taste is as bigoted as a red-handed revolutionary. The very fact that we took it wholeheartedly in America, even absorbed it, if you will, shows its primitive appeal.

While execrable things in furniture have been made in the name of Empire on both sides of the Atlantic, some notable and admirable achievements must be accredited to the "Style Empire". This period, incidentally, may be said to have dated from 1804 to 1815.

Its characteristics are clearly evident in—

Construction: Rectangular, strong and often heavy; massive columns, pillars, pedestals, pediments and heavy mouldings. Woods: mahogany, solid or veneered, occasionally ebony and rosewood.

Ornament: Carving often excessive; painting, gilding; moulding, paneling, turning; veneer. Classical motifs in carving, in mounts of brass or ormolu, and in upholstery: acanthus, leaf, wreath, Greek key, Athenian bees, letter N, star, sword, shield, torch, Roman fasces—a bundle of rods and axe bound with a thong; lion and other animals, eagle, swan; Egyptian lotus, winged disk, sphynx; triumphal figures.

Top: Straight, crested, curved.

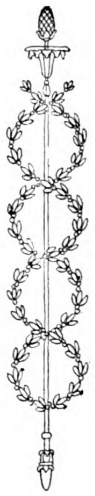
Back: Square, round, straight or raked, curved, rolled backward, shaped; horizontal splats—broad top-rail and middle cross-rail; lyre-back; caned, upholstered.

Seat: Broad, nearly square, narrowing toward back, round; upholstered, caned.

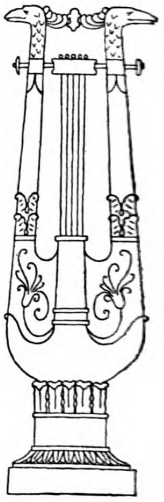
Leg: Straight, column, curved backward and forward like Roman chairs, curved sidewise; turned, twisted rope effect and spiral with carved acanthus.

Foot: Claw, wing, winged claw, ball, scroll, carved, plain.

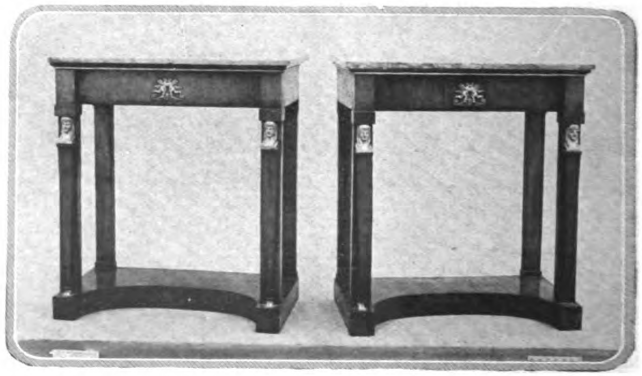
Few American families lack traditions of Empire furniture in their grandparents' homes. Some of us still have it and are deeply thankful. Lacking the resources of Paris, we used fewer metal mounts by way of ornament. Imbued with the charm of the Georgian Periods the outlines are shaped to our own taste. Though some makers, such as Duncan Phyfe, handled it less happily than other types, we can still smile back on the Paris craftsmen with the confidence of having beaten them at their own game.



This mount combines the torch and wreath, both much used



The classic lyre carved in mahogany supports a table



A pair of mahogany tables of simple Empire design. The rectangular construction, the columns: the solid standard on the floor with recessed front, the metal heads used as capitals on the columns, the elaborate metal keyplate, all are characteristic. From the Metropolitan

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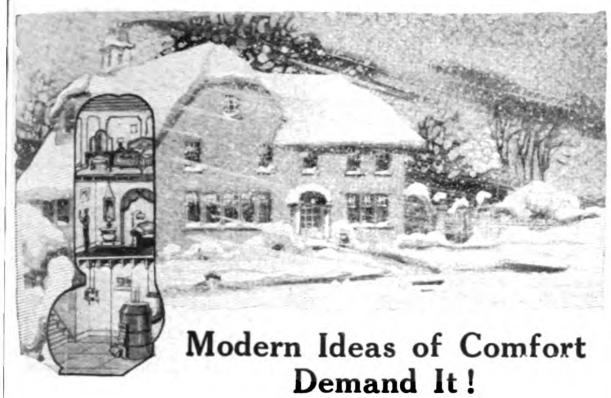

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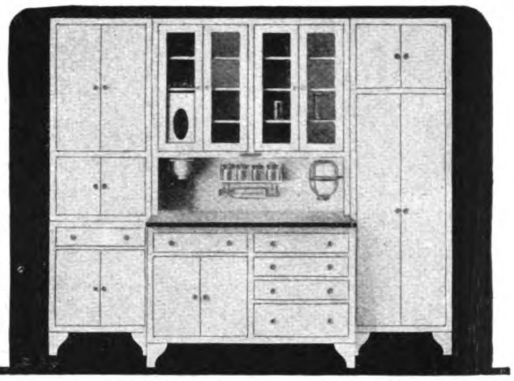

Combination of our No. 50 Dresser with Broom Closet and Side Unit.

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THE White House equipped kitchen is beautiful when it is new, and years later is just as beautiful.

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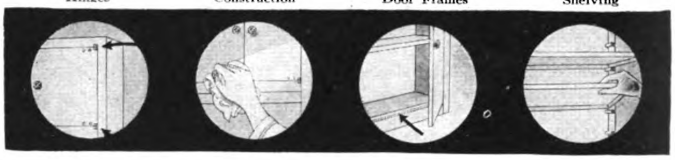

Redwood shake roof and timbers stained with Cabot's Creosote Shingle Stain; walls with Cabot's Waterproof Stucco Stain. Witmer & Watson, architects, Los Angeles.

Cabot's Creosote Stains

Cost 50% less than paint. Soft, velvety, lasting colors. Thoroughly preserve the wood.

Cabot's Stains —not only cost less, but the cost of putting them on is also less than half as much as painting. If skilled workmen are scarce you can easily apply them yourself.

Stained Woodwork—showing the beauty of the grain and texture—is truly artistic woodwork. Cabot's Stains bring out this beauty in deep, rich tones that are a "joy forever"; on shingles, siding or boards, on residences or bungalows.

Cabot's Stains—have proved their wearing qualities by forty years' use all over the world.

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As cool and brilliant as fresh whitewash, and as lasting as paint, but doesn't look "painty." The Stain White. Whiter and softer than paint.

CABOT'S DOUBLE-WHITE

The new white. Two coats cover as well as three coats of lead paint, and it is whiter.

You can get Cabot's Stains all over the country.
Send for stained wood samples: free.

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525 Market Street, SAN FRANCISCO 24 West Kinzie Street, CHICAGO

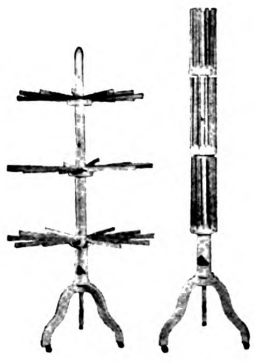
Cabot's Quilt, Waterproof Stucco and Brick Stains,

Instead of 40 feet of clothesline

The Pease Clothestree provides 40 feet of hanging space over a bit of floor less than three feet wide!

It has 36 arms, fitted to revolve to save steps. Folded, the tree stands in a corner or a closet. It is white-enameled except for the arms which are of seasoned wood, and it rolls on casters. It cannot warp, rust or stain.

Mail the coupon and we will send you the Pease Clothestree at once. If you want to know more about it, ask for a folder.



The Pease Clothestree of seasoned wood. Forty feet of hanging space. $10.

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"A Houseful of Housewares"
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Send me ( ) a Pease Clothestree (express collect); ( ) a folder about it; ( ) your booklet "Household Equipment."
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ARISTON—
MADERA SILENT
K-2900

White Vitreous China Non-Soiling Silent Action Syphon Jet Closet with extended top inlet, floor outlet, extended front bowl and cut-back flushing rim. Equipped with white celluloid-covered seat, flush pipe cover and white vitreous china tank with heavy brass, silent acting fittings.

THE difference between inherent refinement and superficial refinement is reflected most conspicuously in the selection of furnishings for the home. Thomas Maddock bathroom appointments are peculiarly appropriate in the homes of those whose good taste is instinctive.

THOMAS MADDOCK'S SONS COMPANY
Trenton, New Jersey.

DECORATING WALLS WITH MAPS

(*Continued from page* 132)

naval activity of the period is reflected in a series of fine marine charts and atlases of India, Africa, Asia, and the western world. The most eminent English cartographer of the later years of the 18th Century was Aaron Arrowsmith, who opened his professional career by publishing a fine large chart of the world on Mercator's projection in 1790. Setting up in business he published a large number of maps and atlases of great merit, of which the most celebrated are the maps of North America (1796) and Scotland (1807). His sons and nephew continued the business. Of these, the nephew, John, was the most eminent. His London Atlas (1834) was deservedly famous at the time. Among the local mapmakers of the 18th Century, Dowet, H. Moll, and Senex may be mentioned.

Many of the old maps are real works of art, and a number of them in frames can have all the charm of a series of etchings.

Best placed over the fireplace is an estate map with a wind indicator. The house appears exactly in the center of the map with the indicator hand superimposed directly upon it. Mechanically the weathervane at the chimney top is geared to a rod leading down the chimney which in turn is geared through the wall to the indicator hand. For an estate on the water a chart of the home waters and surrounding inlets etc. makes an interesting decoration. Beware of making it look old by the introduction of old time ships. It is much smarter to show modern sailing yachts and the owner's motor or steam yacht if he has one. For the house situated in the hills an aeroplane map highly colored, showing all the roads and the checkerboard design of the surrounding estates is fully as interesting as the chart affair. Such a map might be made from a photograph taken from the air.

INSPIRATIONS *for* COLOR SCHEMES

(*Continued from page* 138)

background of black: the pheasant, peony, and peach blossoms were in various tones of rose; the pheasant also showed quite a bit of blue; the tree trunk was in lavender and brown; there was a little green in the foliage; and the background was black with some bits of bright yellow. All of these colors, on a larger scale, wove wonderfully well into the third dining room to be described.

The colors available for use were, as we have seen, rose, blue, lavender, brown, black, with a bit of yellow, and the veriest speck of green. Not much inspiration yet; but if we detach the rose from the color scheme and make it into the most prominent color, painting the furniture a soft ashes of roses, and decorating it with black bands and medallions ornamented with the bright colored bowl motifs, we immediately get a glimmer of the final effect of the scheme. The chairs were upholstered in a striped material in rose, blue, black, gold and green, but predominantly soft rose color; the rug was ashes of roses, with a dull blue border. The window treatment was very effective. From a cornice of rose color, dull blue velour drapes were hung, with inside draw curtains of black grounded, rose-sprigged chintz, with scalloped false double hems of buttercup yellow organdy. On the cream colored wall a Chinese panel was hung, in lavender, blue and brown. The dishes used in this room were of lemon yellow glaze, and the candlesticks were of lavender glaze, holding yellow candles.

One final point in the discussion of inspirations for color schemes. These choice bits of color and design need not depend upon great cost to be worthy of serving in this capacity, since it is only their beauty and effectiveness that count. A priceless Persian rug is a noble possession, and one that undoubtedly brings much joy, but it would not be guaranteed to sponsor a more effective color scheme than would a yard of humble cretonne. Two 17th Century saucer-shaped dishes of Chinese porcelain, at a thousand dollars a pair, would be possessions to dream over, but I doubt if they could accomplish a more charming dining room than did the three dollar salad bowl with the background of black.

VARIATIONS *in* WALL COVERINGS

(*Continued from page* 130)

gold. And when the ships of the Dutch East India Company returned from strange ports with Chinese lacquers and porcelains, the Dutch artisans produced leather wall decorations in quaint *chinoiseries*, done in gold and colors.

With such an ancient and colorful past it is not surprising that leather is still used in ambitious interior decorative treatments for modern rooms, especially for libraries, with walls done in leather taken from old palaces and castles of Europe, or embossed and illumined by craftsmen of our own.

It is not a surprising development of the age of machinery that embossed wall-coverings should be produced in many varieties for more general use than would be possible for such decorations as hand-illumined leather.

The chief of these machine-made decorative wall coverings are made from heavy paper, die-stamped in high relief, and from oil colors applied smoothly and evenly over a strong cotton fabric. The effect of the latter material is not unlike wall paper with a slight texture, but its conspicuous advantage is that it can be easily cleaned with a damp cloth. From its structure it is, of course, stronger than wall paper, and is made in patterns and colors designed for any room in a house, including the kitchen, bath and laundry, for which the oil colors are brought to a high, smooth finish

The die-stamped wall covering is made of an extremely hard fibred paper stock, under great pressure and its special characteristic is the high and clean-cut relief of its patterns.

There are so many different ways of treating walls, so many varieties of wall coverings that it is difficult to suppose there is any wall, or any scheme of decoration for which a decoration does not exist which will be both suitable and effective.

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Shipments made anywhere, carefully crated to insure safe delivery.

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Columbus Caravel Plaque modeled in five inch relief and having an approximate diameter of 26 inches. It is suitable for an insert over the mantel or in other places, and can be had in colored glazes to meet special requirements.

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Old Hampshire Stationery

Its popularity proves its worth

Bond—a strong, crackling sheet.

Vellum—a kid-finished paper

Lawn—a fine, linen-finished surface.

A usable packet of Specimen Sheets and Envelopes will be sent you on receipt of 10c.

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An Historic Door Knocker

Blended with the memories of stirring Colonial days, gives an added interest and stately appearance to the entrance of the home.

Artbrass Knockers are faithfully reproduced from the originals made famous by the heroes of history.

Placed upon the front door of the home, a historic knocker is an emblem of culture and hospitality that offers a cheery welcome to the visitor.

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Send for free Door Knocker booklet illustrating fifty-four famous historic designs.

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Made for those who really appreciate fine furniture and exemplifying the rare beauty and dignity of the old Colonial craftsman. A faithful copy of the old original desk, custom built of selected, genuine mahogany by skilled cabinet makers. It has a beautiful, hand-rubbed finish; dust proof drawers; two secret drawers and solid brass fittings. Absolutely correct in every detail. Nothing finer made. Guaranteed exactly as represented or money refunded. Sent upon receipt of price or C.O.D. with $20.00 deposit. Carefully crated for safe delivery

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Genuine Mahogany
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Enjoy Color While Dining

The pleasant anticipation of dining in your own home is enhanced by tasteful surroundings. Pinkham Home-Braided Rugs are individually designed to complete the color scheme of your dining room.

Pinkham Rugs are made of selected new woolen materials. The strands are fast-dyed in our own work-shops and home-braided to your individual order by Maine weavers. In rounds or ovals, in buttercup yellow, cornflower blue, old rose, or any combination of colors, Pinkham Rugs contrast cheerily with window draperies and lend atmosphere to fine furniture.

At leading stores or send sketch of furniture layout and samples of hangings and our artists will submit (free of charge) a color plate to harmonize. Pinkham Rugs are priced from $9.00 upward, according to size.

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Luxurious Comfort is reflected in the unusual Model here shown. This Design may also be had in a complete Suite.

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Distinct new color in Sweet Peas

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THE PRESIDENT HARDING, the greatest new Sweet Pea, is exclusively Burpee's and cannot be purchased elsewhere.

Pkt. (15 seeds) 25¢; 3 pkts. 60¢; ½ oz. $2.75; oz. $5.00.

BURPEE'S SWEET PEAS have a reputation as the finest Sweet Peas in the world. The first Spencer or Orchid-Flowered Sweet Pea in existence was introduced to America by Burpee. Nearly all the leading varieties planted today in America are Burpee creations and introductions.

Our collections of twenty varieties listed below represent a wonderful assortment of the best colors. With each collection we send free one full size packet of our new **Sweet Pea, "The President Harding."**

Constance Hinton A magnificent pure white flower.
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Hope Outstanding light cerise flowers of large size.
Dainty A fine waxy white, delicately edged pink.
Valentine Beautiful light blush lilac of largest size.
Bridesmaid A fine rich cream-pink of exquisite form.
Hawlmark Pink Magnificent flowers of bright rose-pink.
Picture A combination of pink flushed with cream.
Hebe The flowers are clear pink. Large and well waved.
Mrs. Townsend Large white flowers edged bright blue.
La France The flowers are rich deep pink throughout.
Florence Nightingale A lovely bright lavender shade.
Mrs. C. P. Tomlin Rich and intensive fiery scarlet-red.
Royal Scot A most appealing deep cerise variety.
Robert Sydenham Bright glowing orange self flowers.
Jack Cornwell This is an appealing shade of dark blue.
Royal Purple A warm, glorious shade of rosy purple.
Sparkler The standard is rose and the wings creamy rose.
Prince George A pastel shade—rosy lilac with rose veins.
Loyalty The flowers are white, flaked with violet-blue.

One packet each of the above 20 varieties and one packet of **The President Harding** mailed, postpaid to your door, for **$1.00**

One-half ounce each of the above 20 varieties and one packet of **The President Harding** mailed, postpaid, for **$3.50**

One ounce each of the above 20 varieties and one packet of **The President Harding** mailed, postpaid to your door, for **$6.00**

TEAR HERE

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GENTLEMEN: Enclosed I am sending you $ for which please send me the following Sweet Pea Collections, together with one free packet of The President Harding for each Collection ordered:

	9-3	Check here
One pkt. each of the 20 Burpee Sweet Peas	$1.00	☐
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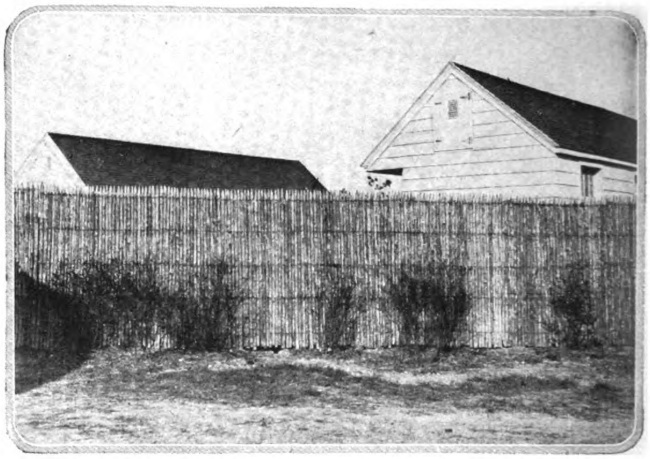

A strong, serviceable and attractive sort of fence is this made of split and pointed palings, woven together with wire, and sold by the roll in varying heights. From the Robert C. Reeves Co.

SOME SIMPLE TYPES OF FENCES

(*Continued from page* 96)

is satisfactory, and a somewhat more complicated method which practically insures permanence. The first is merely to set the post in a hole in the ground, fill in the earth, and tamp it firmly. The other is to set the post in a sufficiently large form, then fill around it with concrete. In each case the sunk portion of the post should be well soaked in creosote before it is imbedded. Locust survives underground as well as, if not better than, any other wood, so when it is not possible to make the whole post of locust it is a good plan to dowel the upper portion of the post into a locust section below.

An English variation on these rigid types of fences, and one that has deservedly become very popular in this country is that illustrated at the top of the page. It is the simplest thing in the world to erect, as it comes in rolls of fixed lengths, and is merely attached to the posts.

ON HOUSE & GARDEN'S BOOK SHELF

(*Other Book Reviews on page* 172)

GARDENING FOR THE TWENTIETH CENTURY. By Charles Eley, M. A., F. L. S. E. P. Dutton and Company.

For at least the American reader the ambitious title of this book is misleading and to him it must seem hardly justifiable. The aim is declared to be "to interest beginners in the most satisfying form of gardening, and, if possible, to induce the migratory occupier of a garden to leave behind him in every case some lasting memorial of his passage." And so, omitting all reference to producing vegetables and edible fruits, to flowering bulbs, to annual flowering plants, to herbaceous perennials and even to garden roses of the kind usually thought of under this term, he goes on, in a chatty and, it must be confessed, very entertaining and lucid style, to tell about trees and shrubs. He does this in the professed desire to help the owners of property adjust themselves to after-war conditions. By that he seems to mean that since labor is now more costly the thing to do in the present century is to use in gardening only those plants that when once set are good for a man's lifetime or beyond and require practically no care; in other words, if you plant an oak tree, one of the many kinds enthusiastically described, in your back yard you don't need to worry about weeding, cultivating, spraying, pruning and replanting,—nor about picking flowers, it might be added; and all this bother will be spared your successors also. But for flowers there are the shrubs, Mr. Eley would reply. True; yet we moderns can not limit our ideas of gardens thus, even though the word mean yard or enclosure.

The book is well worth while, however, and to some people worth more than its high price. The chapter on Rhododendrons, in particular, apart from its introductory poetical quotation, which, like most of the others in the volume, seems to have no relation to the subject, merits the attention of all who can financially afford "to garden finely", even after all that has been written concerning this rich and princely genus by Mr. Wilson. Then the treatment of Cotoneasters also can be calculated to make many an aristocrat among gardeners wish to specialize in this altogether too little known and appreciated plant. *Cotoneaster humifusa*, for example, is for probably the first time in garden literature given the recognition it richly deserves; although it has been growing in the Hodenpyl Arboretum on Long Island for many years, no nurseryman in this country, it seems, yet offers it. Somewhat similar must be the comment on *Berberis stenophylla*. Other plants mentioned are some that our American nurserymen ought to "get after", namely, *Prunus cerifera var. blireiana* and *P. c. var. moseri*, a double-flowered form of the Purple-Leaved Plum., *Pyrus aleyi*, concerning the excellency of which we should be glad that the author's modesty did not prevent his writing, *Chionanthus retusa*, or the Chinese Fringe Tree, and *Vitis henryana*, a beautiful vine, one of Wilson's introductions. But he leaves out some that are not so rare and new and which are very desirable for the purpose he is discussing, such as *Cercidiphyllum* and *Cryptomeria*.

For evergreens in general he has little liking, for he thinks them too sombre and too apt to tend toward monotony in the excess with which they are too often used; effective interspersing among more lively deciduous and berry-producing plants is advocated.

F. B. M.

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Queen Anne Martin House

Made with 48 rooms for the beautiful martins who colonize. The martins devour mosquitoes! Scientific porch. Pure white and green trims. Of pine, copper roof. 22-foot easy raising pole house 36 x 26 x 37 inches.

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Sexangular Flicker House

Places with trees should have these houses. The woodpecker family save millions of dollars in trees annually, destroying moths, ants and tree pests. Lovely design. Brown to match tree trunk. Norway pine. 26½ in. high, 12 in wide.

$7.00

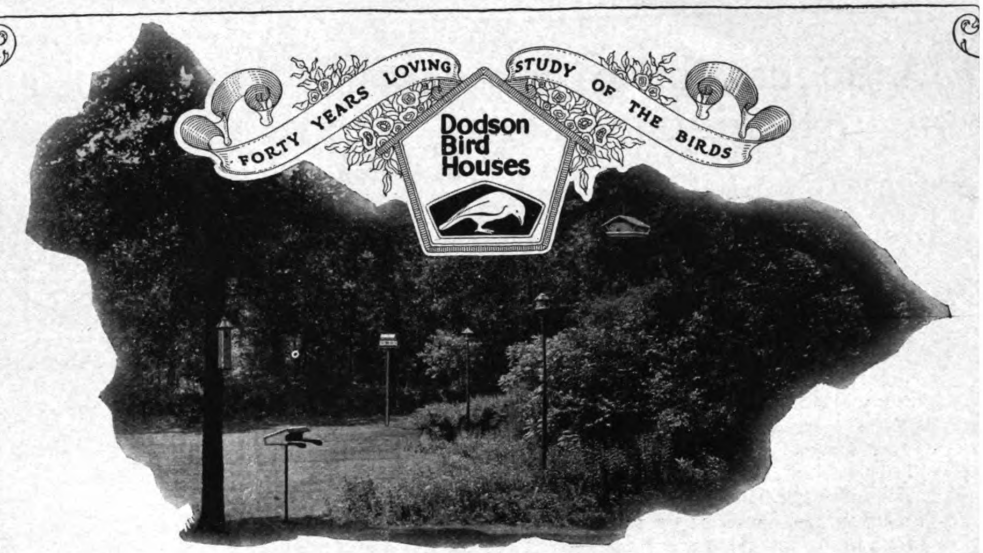
Scientific Wren House

It brings the silver-throated wrens! A 4-compartment house satisfying their habit of changing nests for each succeeding brood. Beautiful design, to hang from tree, eaves or elsewhere. Green. Of oak, with cypress shingles, copper coping. 28 inches high, 18 inches diameter.

$7.00

See what the birds eat!

Government research has disclosed the song birds' value to America. See here one bird's daily diet! Just attract the songbirds to your grounds! Dodson Famous Sparrow Trap removes the harmful English Sparrow. 36 x 18 x 12 in. $8.00



Don't miss the greatest delight of the spring!

DID you ever put up a Dodson bird house just outside the window . . . when, tho chill winds still blew, folks were thinking of spring? And then, heigh-ho, some morning . . . the martins, the wrens, the other song birds arrive. Give them a perfect home! Watch them raise successive broods of little songsters . . . merrily feeding to their hungry young the injurious bugs from your greening trees and garden. Wonderful little birds . . . happy, useful songsters who WORK for us and toss in a song besides!

Without the song birds, all our gardens, trees and crops would be completely destroyed, and even now 12% are lost thru insects every year. That's why we need the song birds, that's why it's our mutual duty to help increase their numbers.

More Dodson houses are sold each year—green and white signs of hospitality. They're sold for a song. They're scientifically correct, and bring the birds back year after year . . . Get started now! Let the houses weather. Good folks everywhere insist on Dodson Bird Houses. Just order right from this page. They come promptly to you, with simple instructions, already to put up . . . Or write to Mr. Dodson!

JOSEPH H. DODSON, Inc.
731 Harrison Avenue Kankakee, Illinois

Mr. Dodson is President of the American Audubon Association and a Devoted Friend of the Song Birds

REAL DODSON BIRD HOUSES SOLD ONLY FROM KANKAKEE BY MAI

Sheltered Feeding Station

To attract the early birds looking for food. This operates automatically, like a weather vane. Always dry. Green, of pine. With 8-foot pole, shelter 24 x 22 x 12 inches

$8.50

Dodson Suet Cake for early birds - 40c lb.

Bluebird House

Bluebirds for happiness, because they are perhaps our most beloved songsters! They are exacting birds; but this house will win them. Put it on a pole up out of harm's way. Green, of pine, 21 in. high by 16 in. diam. With easy-raising 18-ft. pole.

$14.00

FREE

Send for Mr. Dodson's fascinating booklet—"Your Bird Friends and How to Win Them." Forty years' loving study of the birds has completed it. Things you should know about the work of the song birds!

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A Succession of Flowers All Summer Long

AFTER the peonies and irises—then is gladiolus time. Plant gladioli for a succession of bloom and you will be rewarded with a profusion of exquisite flowers all summer long. But in choosing gladioli select the best, for these charming flowers have been so improved and are so easy to grow that no one should plant any but the newest and proved types.

As the originator of the ruffled gladiolus and other new strains, I can assure you that in buying from me you will secure the finest types of new gladioli. My "Glads" are famous for their wonderful types and great range of colors and beautiful tints. In the ruffled type you can get colors nowhere else obtainable. All ruffled gladioli came from Kunderd ancestry, so that you, too, can secure the genuine by buying direct from me.

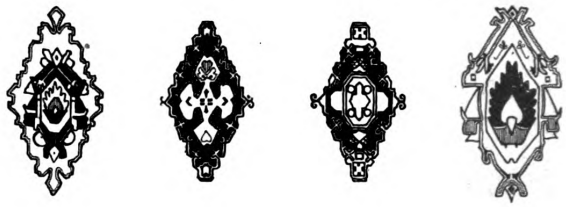
In addition to many new ruffled gladioli I am offering a large collection of unequaled plain petaled varieties—also the new and wonderful primulinus hybrids (the butterfly or orchid-like gladioli).

Enjoy a collection of Kunderd Gladioli in your own garden next summer for only $1.10. For this amount I will send you one of my "Surprise Packages" prepaid. Each contains a collection of ten (10) varieties—no two alike—but not labeled. If under names each collection would cost at least $3.00 or more. Do not send stamps.

WRITE FOR MY FREE NEW GLADIOLUS CATALOG

Listing hundreds of the best types of Kunderd Gladioli—ruffled, plain petaled primulinus hybrids and Lacinatus. Many illustrated in natural color. Don't delay sending for this book as planting time is almost here.

A. E. KUNDERD, Box 2, Goshen, Ind., U. S. A.
The Originator of The Ruffled and the Laciniated Gladioli



Diamond-shaped medallions, and latch-hook and incised diamond borders are characteristic marks of the Soumak

THE STORY OF THE SOUMAK RUG

(*Continued from page* 78)

resembling to some extent the Daghestan arrangement and to some extent the Shirvan. It is intricate, sharp-cut, and fitted together with the skill and accuracy of a mosaic. Mosaic, or jewel-like, is indeed the term which has been most often and most aptly used to describe the group of rugs to which the Soumak appertains. Although in details the Soumak varies considerably, a general similarity of arrangement is apparent. Usually the field is occupied from one end to another and across, by three or four large medallions, sometimes of flattened and lengthened octagons; sometimes of diamonds, cut or "stepped" on all four sides so deeply that the cruciform figure which appears repeatedly in these fabrics is produced. The origin of this peculiarity on an Eastern carpet has been traced back to remote antiquity, when, it is surmised, the earliest weavers in Shemaka were Armenians, and these men wrought the symbol of their Christianity into the rugs as they made them. The Cross remains, though the weaving is now done by followers of the Prophet.

In the center of these diamond- and octagon-shaped medallions and in the angular spaces at the sides, devices are enclosed in smaller octagons, and it is in these minute patterns that the mosaic or jeweled quality is most apparent. This curious intricacy of fitting, and the unexpected quality of the drawing and detail, can best be proved and appreciated by attempting to copy a small section of the design. It certainly cannot be even approximated at a glance.

Among the more individual figures used in the Soumak we find the star, or eight-petalled flower; a form which suggests the claw of a bird, but probably was intended for a leaf, deeply serrated into three; the knot of destiny clearly and beautifully drawn, and a diamond shape known as the Sunburst. These last three rarely appear, save on the Soumak, and they, too, have been traced back to ancient Armenian patterns which were introduced by those weavers of the earliest rugs in Shemaka.

As in most Caucasian fabrics, the latch-hook looms large in the Soumak. The origin of this figure lies too far back to discover; certainly it has a resemblance to the archaic hook which was used to fasten doors, and the popular name is firmly established. Nevertheless, some authorities scoff at the idea of such obvious symbolism, and maintain that the figure emanated from the Chinese fret. In Daghestan rugs—which are akin to Soumaks in pattern—the latch-hook is used to perfection, and the Soumak designer is not far behind his neighbor. Among its many uses we find it employed to knit —or should we say crochet?—the pattern together, as it were, to draw one portion imperceptibly into another, to blend one field of color into the next, and so take the place of shading, which is entirely absent in the Soumak, and to break up the hard straight lines to which the geometric pattern inevitably tends. In fact, these rugs owe something of their charm to the ubiquitous latch-hook. In

(*Continued on page* 162)

The traditional reds and blues are seen in this rug, which has a white border with a variation of the latch-hook design. The cruciform effect in the medallions is noticeable

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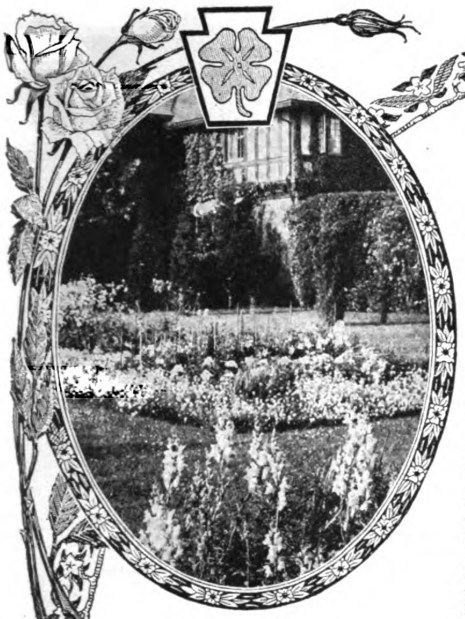

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Frequently we are asked to suggest easily grown flowers that will bloom the first season from seeds sown in the spring. From literally hundreds of Annuals available we offer below a few outstanding favorites bound to bloom in all soils and climates offering half favorable conditions. All seeds offered are of that Quality which has built for us the greatest single following among critical flower seed buyers in America. Full culture directions with every order.

Any of These Are Bound to Please

Dreer's Superb Late Branching Asters. One packet each of 8 distinct colors, 60c.

Early Branching or Royal Asters. One packet each of 6 different colors, 75c.

Calendula or Pot Marigolds. One packet each of six fine double sorts of charming tones. 25c.

Dianthus or Pinks. One packet each of 6 of the best double and 6 of the best single sorts, 12 in all, for 60c.

Eschscholtzia (California Poppy). One packet each of 8 beautiful sorts, 50c.

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Marigolds—Double African. One packet each of 6 distinct varieties, 50c.

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Special Offer:—This complete flower garden will be mailed anywhere postpaid upon receipt of $5.00. It will provide flowers all summer from July until frost. Leaflet on How to Grow Flowers from Seed, sent with each order.

Dreer's Garden Book

224 pages of garden lore from practical sources. Hundreds of illustrations, some in colors. Whatever kind of garden you long for, this book will help you materialize it. Gladly sent free if you mention this publication.

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Amanogawa

JAPANESE ROSE FLOWERING CHERRIES

AMANOGAWA (*literal translation, "River of Heaven," or "Milky Way"*) is one of the rarest varieties. It is in great demand because of its unusual form, upright like the Lombardy Poplar. In color its blossoms are blush pink, with a delicate fragrance; effective in the garden or as sentinels at gates, doors or arches.

2 to 3 feet at $6.00 each; $40 for ten
3 to 4 feet at $7.50 each; $50 for ten

SEKIZAN—Double light red flowers; crimson buds; pendulous flowers; spreading habit; medium growth. 3-4 feet.
Each $5.00; ten for $40.00

BENI HIGAN—Single pink; very prolific. The first cherry to bloom in the spring—long before Forsythia. Dwarf tree or large bush. 3-4 feet.
Each $4.50; ten for $30.00

SHIDARE HIGAN—Japanese Weeping Cherry; deep pink, free blooming; follows Beni Higan. The earliest display of color in the landscape. Vigorous habit. 3-4 feet.
Each $5.00; ten for $40.00

ROSEA—Double rose, turning a deeper rose color the second or third week of bloom. Vigorous. 2-3 feet.
Each $4.75; ten for $35.00

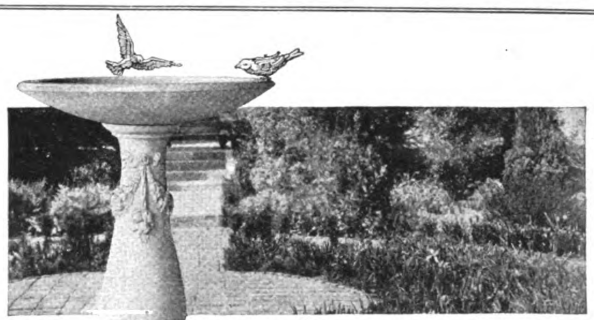
PAUL WOHLERT—Deep pink flowers, semi-double, on short stems in bottle brush formation on the branch; blooming period follows the Weeping; a good sort for forcing. Dwarf habit. Fragrant. 3-4 feet.
Each $6.00; ten for $50.00

KOFUGEN—Pink, big double flowers; known as Sieboldi; a very popular variety. 2-3 feet.
Each $3.50; ten for $25.00

A·E·WOHLERT
The GARDEN NURSERIES
Narberth Pa.

SPECIAL OFFER: One of each of the above varieties, including one of the smaller Amanogawa, will be sent for $25.

A. E. Wohlert
THE GARDEN NURSERIES
Narberth, Pa.



A Bird Bath of GALLOWAY POTTERY

WILL make a delightful spot in your garden, bringing the birds with their merry notes. Our collection of high fired Terra Cottas includes Vases and shapely Jars, Flower Pots, Boxes, Fonts, Sun Dials, Gazing Globes, Benches and other pieces that will add interest to your garden, sunroom and home.

A catalogue illustrating 300 numbers will be sent upon receipt of 20 cents in stamps.

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New Simplified Lawnmower

$18.00
Direct from Factory

Cutters gather grass and shear it off evenly. No mark or ridges are left in the lawn.

MONTAMOWER

Trims and Cuts at Same Time

Ten years have been spent in developing the new Monta-Mower—now guaranteed mechanically perfect. Designed to trim close to walls, trees, shrubs, etc.—*no handwork necessary.* Does not pick up stones, twigs, etc. Thousands of satisfied owners.

Simple, Durable and Different

No gears—no long blades to break or get out of order. Eight pair of cutters driven by eight wheels gather and cut the grass.

Handles As Easily As a Rake

Weighs only 7½ lbs. Any woman or child can easily operate it. Particularly suitable for steep lawns and terraces.

Easily Kept Sharp

MontaMower cutters resharpen themselves like scissors—they will last from two to four years. At end of that time cutters can be replaced by new ones at no more expense than sharpening ordinary lawnmower.

MontaMower has one qualification in common with other lawnmowers. It will not give efficient service on sandy, loose, very wet or swampy ground—nor is its use recommended for high, tough grass or thick weeds.

MAIL COUPON TODAY

Enclosed find remittance of $18.00. Please send one MontaMower to this address on or about ..... date

Name .....

Address .....

ORDER ONE TODAY

If your dealer cannot supply, send check or draft for $18.00 direct to factory. Guaranteed to be as represented or money refunded. Delivery charges prepaid if remittance accompanies order. Delivery guaranteed on date specified in your order.

MONTAGUE MFG. CO.
149-154 Louis St. Grand Rapids, Mich.

The difference between the two ends of this Soumak may be attributed to the Mohammedan belief that no man may attempt to produce absolute perfection

THE STORY OF THE SOUMAK RUG

(*Continued from page* 158)

the border is appears as a continuous device of subtle variations all known as the running latch-hook. The simplest form, which is constantly used for the outer stripe in a Soumak, is exceedingly like the Greek key pattern, which in its turn is a derivative of the Chinese fret.

The famous stripe which is known as the Georgian is a lovely and elaborate variation of the theme. When this appears as a primary stripe on the Soumak it is placed towards the outer or the inner edge and not as is usual in the center. Generally the Soumak has from two to five stripes; they vary enormously and many of the variations are peculiar to these rugs, and not seen elsewhere. Thin lines separate the principal stripes, sometimes of a plain color, and sometimes barber-poled. A favorite secondary stripe is based on the running vine, but the Soumak version is typical and does not resemble any other; the vine appears like a rosette, and the stem and tendrils run into latch-hook lines. Another characteristic border is built up of incised diamond forms, cut in half and placed upside down with the wide ends uppermost, and true diamond forms between each group. These designs are illustrated, they baffle description.

The reds and blues of the antiques still predominate in the Soumak which is sold today, though modern dyes do not acquire the same richness and depth that time has brought to the old pieces. A warm shade of yellow appears in both antique and modern Soumaks which is rarely seen in other Caucasian rugs. This is sometimes used to outline the figures and accords well with the deep Indian red and rich blue. The brown shades which now are characteristic were not used in the old pieces. These were smaller, the weaving was fine, the back and front almost exactly alike. The finest wool went to the warp as well as to the weft. Partly owing to the flat stitch the wool in a Soumak, old or modern, is lusterless; the yarn may be of the best, but it will never take on the silky sheen of a fine pile rug; some modern pieces are almost harsh in texture. The extreme popularity of Soumaks has brought about the inevitable result; in order to meet the demand, in the hurry of production for the market, there is a loss of that quality that can only come from deliberate and uncommercial work. At the same time, the old tradition is not lost, and beautiful pieces are made now which are not easily distinguished from antiques.

The Soumak is not a difficult rug to accommodate in modern homes; it does not interfere with other Oriental carpets in the same room; it has the inestimable virtue of durability and may be laid in the hallway, without anxiety. The housemaid, with broom and carpet sweeper going the wrong way, cannot damage it, since there is no pile to be injured, and, for the same reason, it is the easiest and safest Oriental rug to wash, as it dries quickly. Apart from these utilitarian reasons, the popularity of the Soumak is not surprising; three or four make an ideal floor covering in a large drawing room, and they can be laid upon the bare floor and trusted to remain there flat and steady. In their infinite variety, each time one looks, something fresh seems to be forthcoming.

THEIR FAVORITE PLANTS

(*Continued from page* 74)

MRS. FRANCIS KING

ANNUALS: Ageratum, *A. frazeri;* Godetia varieties; Treemallow, *Lavatera rosea splendens;* China Aster, *A. sinensis;* Zinnia, pale varieties.

PERENNIALS: Delphinium, *D. belladonna;* Hardy Cluster-amaryllis, *Lycoris squamigera;* Phlox Antonin Mercie; Bigleaf Sea Lavender, *Limonium latifolium;* Iris and Peony varieties.

DECIDUOUS SHRUBS: Fragrant Viburnum, *V. carlesi;* Cotoneaster varieties; Mockorange, *Philadelphus virginal;* Lilac, *Syringa sweginzowi;* Neillia, *N. sinensis.*

BROADLEAF EVERGREEN SHRUBS: Rhododendron varieties; Bog-rosemary, *Andromeda polifolia;* Evergreen Burning Bush, *Euonymous japonicus;* Mountain Laurel, *Kalmia latifolia;* Leatherleaf Viburnum, *V. rhytidophyllum.*

DECIDUOUS TREES: Sargent's Crab, *Malus sargenti;* White Birch, *Betula alba;* American Elm, *Ulmus americana;* Norway Maple, *Acer platanoides;* Lombardy Poplar, *Populus nigra fastigiata.*

CONIFERS: Japanese Yew, *Taxus cuspidata;* Norway Spruce, *Picea excelsa;* Dwarf Mountain Pine, *Pinus mugho;* Hemlock, *Tsuga canadensis;* Pyramidal Arborvitæ, *Thuja pyramidalis.*

VINES: Wistaria, *W. multijuga;* Evergreen Bittersweet, *Euonymous radicans;* Clematis, *C. tangutica;* Ampelopsis, *A. aconitifolia;* Porcelain Ampelopsis, *A. heterophylla.*

(*Continued on page* 164)

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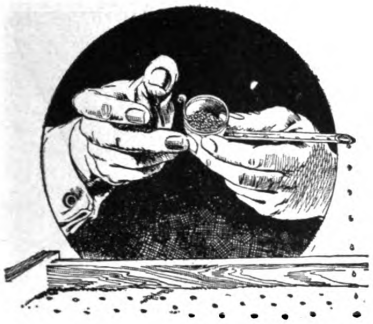
THE · NEW · SCHLING · SEED-SOWER

SOWS · SEEDS · AT · A · TOUCH



How it Operates—

A small pear-shaped opening at the bottom of the seed-holder is regulated by a spring, exposing the point of opening only for the finest seeds. This opening can be correspondingly enlarged according to the size of the seeds to be sown.

The seed-sower is held in the left hand with the feeder-tube extending over the back of the hand. A light tapping with the second finger of the right hand on the end of the second finger of the left gently impells the seed through the tube in regular order. (See illustration.)

One Week Later—Here the plants are coming up. Each Separate—No waste of seed—No waste of time or plants.

The new Schling Seed-Sower Sows Seeds at a Touch!

Unapproachable in Simplicity of Operation, Economy of Time, and Assured Results

THE professional gardener and even more so the amateur has long felt the need of an instrument to enable him to sow the finest seeds—with the same precision and assurance of success as the larger ones.

The new Schling Seed-Sower does this! It appeals to the flower-lover first, perhaps, because of its surprisingly low cost, but once tried, its ease and precision of operation, saving of time, seeds and plants make it indispensable, for it drops the seeds with such accuracy that perfect development of each plant is assured and the trouble of transplanting is minimized.

Here is a *perfect* device—created for you by one of the most eminent gardeners and florists in the country at heavy expense and years of patient experiments—ready to do for you what has never been possible before.

Its value to you is tremendous—The success of your garden depends on it.

ORDER ONE NOW! Price ONE DOLLAR

(Please enclose remittance with order)

Let us emphasize once more its truly *marvelous simplicity!* There are no gears or delicate mechanism to wear and get out of order; it operates at a touch; is made of practically unbreakable material, and is small enough to carry around in your coat pocket. A careful elimination of unnecessary manufacturing costs and production based on quantity makes possible this remarkable value.

Just a suggestion—when ordering one for your own use, why not one or more as welcome gifts—to your friends.

Please Use This Coupon in Ordering

MAX SCHLING 785 FIFTH AVENUE NEW YORK CITY

I enclose herewith .....dollars by check, money order, cash for (how many) .....Schling Seed-Sowers, to be sent to me Post Paid.

Yours truly.....

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BOBBINK & ATKINS

Ask for Rose Catalog

Visit Nursery

Roses

This year our descriptive New Rose Catalog, revised and enlarged, is more complete than any rose catalog which we have ever offered to Rose Lovers. It is replete with illustrations and descriptions of the largest and most complete collection of Roses in America. Seventy-five varieties of Roses are portrayed in color.

A copy of this complete Rose Catalog will be mailed to those who intend to plant roses. Ready to mail in February.

We grow and have ready for delivery several hundred thousand rose plants in several hundred varieties. All are two-year-old, low-budded, field-grown plants.

In our 500 acres of Nursery, we grow everything for the complete planting of every style of garden.

LILACS
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JAPANESE YEW
HARDY AZALEAS
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TREES AND SHRUBS
ROCK GARDEN PLANTS
FRUIT TREES AND BUSHES
BROAD LEAVED EVERGREENS
AMERICAN AND JAPANESE HOLLY
GIANT FLOWERING MARSHMALLOW

The above are described and priced in our special pamphlets. Ask for our Catalog of Hardy Old-fashioned Flowers.

Please let us have your list of wants for prices.

Nurserymen & Florists

RUTHERFORD NEW JERSEY

FLOWERING ALMOND

THIS adorable little shrub that in the early Spring flung its dainty tracery of white or rose against the morning sun in our grandmothers' gardens, has for years been practically unobtainable.

This year it is Outpost's good fortune to be able to offer a limited number of plants to its patrons —if they order promptly.

Colors, white or deep rose-pink. Blossoms like tiny roses studded thickly along tall, graceful stems interspersed with slender dark green leaves. 5 to 6 feet at maturity.

Fine, healthy plants, 2 to 3 feet tall

Five for $7.50, 10 for $14.00 or $1.75 each

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Outpost Nurseries

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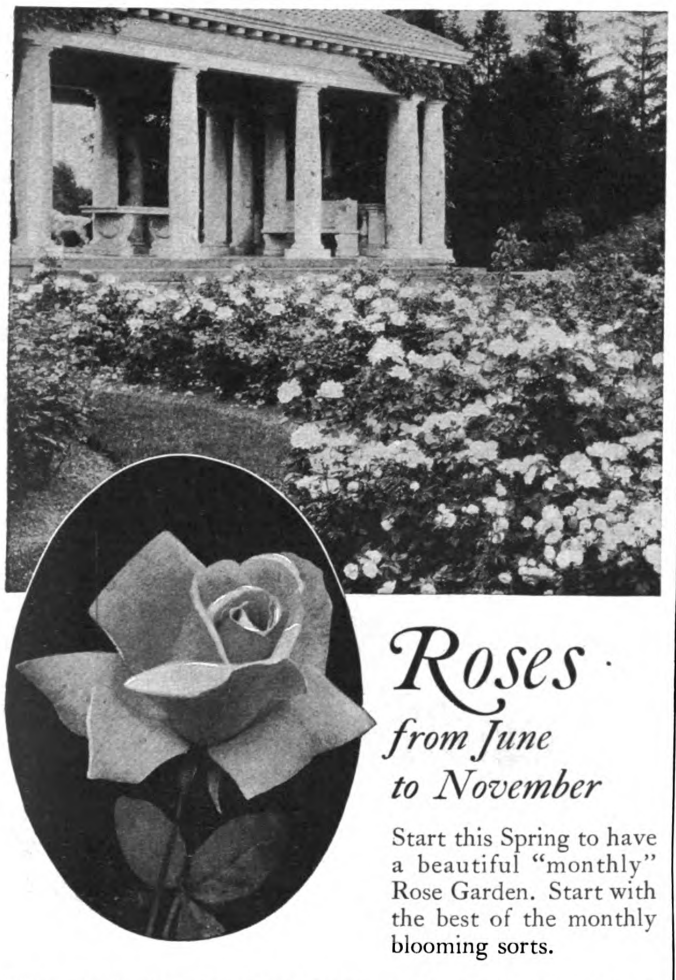

Roses from June to November

Start this Spring to have a beautiful "monthly" Rose Garden. Start with the best of the monthly blooming sorts.

Elliott's Special Rose Garden Collections for 1924 include the cream of their class, rigorously selected for beauty and reliable blooming quality.

Collection (A) $4.95

Every plant is a vigorous two-year-old field-grown specimen, ready to set out this spring, and start to grow and bloom this season, without a setback. With them success is assured. Roses of this quality are seldom offered at such advantageous prices. The supply is limited.

Hadley. Deep velvety crimson. Both buds and flowers of exquisite form. Splendid for cutting.

Kaiserin Augusta Viktoria. Lovely creamy white flowers, large and full. Blooms freely until late fall.

Mme. Edouard Herriot (Daily Mail). Buds coral-red, opening to shrimp-red, shaded with yellow and scarlet. Magnificent.

Mrs. Aaron Ward. Long shapely buds of Indian yellow, occasionally flushed with salmon. One of the best yellows.

Mrs. Charles E. Russell. Large, beautifully formed flowers; rosy carmine, shading to scarlet in center. Very profuse bloomer.

Radiance. Unusually vigorous bloomer. Light silvery pink to salmon-pink suffused with coppery rose and yellow.
(*If purchased separately, $1.00 each*)

Collection (B) $4.95

You could search through pages of catalog descriptions without finding another twelve Roses to equal, for genuine satisfaction, the varieties included in this and Collection (A). Each is a complete well-balanced assortment of beautiful colors. Vigorous two-year-old field-grown plants.

Columbia. One of the newest and largest. Flowers often 6 inches across, vivid pink, on long thornless stems.

Gruss an Teplitz. A splendid old-reliable, never surpasses. Handsome crimson-scarlet flowers in profusion all summer long.

Jonkheer J. L. Mock. Unusual and most attractive. Bright cherry red inside, silvery white outside; large and well formed

Lady Hillingdon. Large buds of elegant form opening clear apricot-yellow. Extra hardy; a good fall bloomer.

Ophelia. Light salmon, shading to yellow at base. Large and beautifully formed. Free-flowering.

Willowmere. Rich shrimp-pink, shaded with yellow in center and toning to carmine at edges. Buds coral-red.
(*Regular catalog price $1.00 each*)

Combination Offer. Collection (A) and Collection (B), 12 distinct varieties of "Monthly" Roses, making a Rose Garden of which even the specialist will be proud, for **$9.50**

Complete Catalog of Trees, Shrubs, Plants, etc. —free

ELLIOTT NURSERY COMPANY

Established 1889

542 MAGEE BUILDING · PITTSBURGH, PA.

THEIR FAVORITE PLANTS

(*Continued from page 162*)

ROSES: Los Angeles; Mary Wallace; Zephyrine Droubhin; Souvenir de Claudius Pernet; Mrs. Henry Morse.

NOTES: I have given a list of annuals which are perhaps less used than the very familiar kinds, such as for instance Nasturtiums, Alyssum, Mignonette.

In the list of herbaceous perennials it is impossible not to mention Peonies and Irises both, as they are indispensable. Having taken four lines for this part of the list I was really forced to put these two together on the last. The rest happen to be, in the order in which they stand, a very good color arrangement for any garden if planted near each other, though this was quite unconsciously achieved. Among the roses, Mary Wallace, "the rose for every dooryard", will soon, I believe, be distributed. It is a charming semi-double, pink, fragrant and lovely. Mrs. Henry Morse I know as yet only by reputation, but all authorities vouch for this new Rose, so why not put it down? Zephyrine Drouhbin is a favorite wherever grown, and has a scent quite unmatched for sweetness. But how often do we see it in American gardens?

Among the Vines, *Ampelopsis heterophylla* is becoming well known for its quick growth, good foliage and very interesting fruits. The Clematis and the *Ampelopsis aconitifolia* are not yet so widely distributed as they will be once they are familiar. *Neillia sinensis*, among the shrubs, is a rare beauty with drooping pink Begonia-like flowers in July, while *Viburnum carlesi*, a priceless thing from Korea, amazes and delights all who see it whether for the first or the twentieth time.

With two or three exceptions I have grown or am growing everything on this list; and though some of the plants are not really easily obtainable, yet all can be had. Things as good as these for the garden or the small place are worth hunting for. And the oftener they are wanted, the sooner will nurserymen see that it is to their interest to keep them in stock. I have taken pains to give the names of newer plants and shrubs because attention has been too long drawn almost entirely to older and inferior ones, and this is a pity. Not all the old kinds are poor, but no one who has not seen the newer Lilacs, *Philadelphuses*, *Loniceras*, can possibly realize the change for the better that has come to those plant-groups through the work of the great hybridizers and of the travelers such as E. H. Wilson.

J. HORACE McFARLAND

ANNUALS: Calendula, *C. officinalsis;* Early Flowering Cosmos; Pansy; Petunia; Mealycup Sage, *Salvia farinacea.* (Mr. McF. notes that these last three are really perennials.)

PERENNIALS: Peony Festiva Maxima; Any good Iris; Goneflower, *Gaillardia grandiflora;* Phlox Miss Lingard; Windflower, *Anemone japonica Whirlwind.*

DECIDUOUS SHRUBS: Lilac Pres. Grevy; Bush Arbutus, *Abelia grandiflora;* Hydrangea, *H. arborescens sterilis;* Mockorange, *Philadelphus virginal;* Viburnum, *V. tomentosum.*

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel, *Kalmia latifolia;* Rosebay Rhododendron, *R. maximum;* Carolina Rhododendron, *R. carolinianum;* Drooping Leucothoe;, *L. catesbiei;* Japanese Spurge, *Pachysandra terminalis.*

DECIDUOUS TREES: Sugar Maple, *Acer sacharum;* American Elm, *Ulmus americanum;* Pin Oak, *Quercus palustris;* Japanese Flowering Crab, *Malus floribunda;* Flowering Dogwood, *Cornus florida.*

CONIFERS: Japanese Yew, *Taxus cuspidata;* White Fir, *Abies concolor;* Douglas Fir, *Pseudotsuga douglasi;* White Pine, *Pinus strobus;* Hemlock, *Tsuga canadensis.*

VINES: Clematis, *C. paniculata;* Climbing Hydrangea, *H. petiolarus;* Chinese Trumpetcreeper, *Bignonia grandiflora;* Wistaria, *W. multijuga;* Japanese Ivy, *Ampelopsis tricuspidata.*

ROSES: Frau Karl Druschki; Gruss an Teplitz; Radiance; American Pillar; Bess Lovett.

NOTES: Five annuals must include two that are treated as annuals but are really perennials, because the Panys and the Petunia will cover the whole season of bloom. *Salvia farinacea* is included because it is an easily grown and useful perennial treated as an annual.

In Deciduous Shrubs the Abelia in some places will probably be among the broad-leave evergreens. It gives nearly four months of full beauty. It is to be noted that the recommended *Viburnum* is not the common Japanese Snow Ball.

To get along with five perennials is a rueful proposition, and if I made this list tomorrow it would be a totally different one.

Pachysandra is hardly a shrub, but it is evergreen and exceedingly useful.

In the Conifers I have included no Colorado Blue Spruce. Concolor is blue enough and is beautiful. All these trees will keep good for a lifetime.

To ask me to pick only five roses is an insult to me or the Roses, I don't know which. I have included three in three colors of bush roses and two exceedingly good climbers.

WILHELM MILLER

ANNUALS: Aster, Stocks, Phlox, Nasturtiums, Sweet Alyssum.

PERENNIALS: Phlox, *P. paniculata;* Chrysanthemum, *C. hortorum;* German Iris, *I. germanica hybrids;* Late Peony, *P. albiflora sinensis;* Trumpet Daffodil, *Narcissus pseudo-narcissus.*

DECIDUOUS SHRUBS: Highbush Cranberry, *Viburnum opulus;* Gray Dogwood, *Cornus paniculata;* Japanese Rose, *Rosa multiflora;* Regel's Privet, *Ligustrum regelianum;* Lilacs.

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel, *Kalmia latifolia;* Catawba Rhododendron, *R. catawbiense;* Box, *Buxus suffruticosa;* American Holly, *Ilex opaca;* Japanese Mahonia, *M. aquifolum.*

DECIDUOUS TREES: Flowering Dogwood, *Cornus florida;* Saucer Magnolia, *M. soulangeana;* Chinese Flowering Crab, *Malus spectabilis;* Washington Thorn, *Crataegus cordata;* American Elm, *Ulmus americana.*

CONIFERS: White Fir, *Abies concolor;* Hemlock, *Tsuga canadensis;* Red Cedar, *Juniperus virginiana;* Colorado Spruce, *Picea pungens;* Japanese Yew, *Taxus cuspidata.*

VINES: Evergreen Bittersweet, *Euonymous radicans vegata;* English Ivy, *Hedera helix;* Virginia Creeper, *Ampelopsis quinquefolia;* Wistaria, *W. floribunda;* Jackman Clematis, *C. jackmani.*

ROSES: Kaiserin Auguste Victoria; Killarney; Mrs. Aaron Ward; Gruss an Teplitz; Mrs. John Laing.

NOTES: The best or classic things are those which have given permanent satisfaction to man's higher intelligence for generations. According to the Arnold Arboretum the Concolor Fir is a classic, while Colorado Blue Spruce is jazz. Everyone thrills at the first sight of Blue Spruce, but after a man has seen his first million Blue Spruce, isn't he apt to think it a bit gaudy? The newly rich are commonly accused of overplanting it—one man is said to have 50,000! Doubtless the best gardens are those that have God in them, when the day is cool; but most of us want gay little gardens, and Blue Spruce is the gayest of the gay. I haven't the heart to reject a plant that has given so much innocent pleasure.

As to climate, I take New York City as the standard, because it represents the

(*Continued on page 166*)

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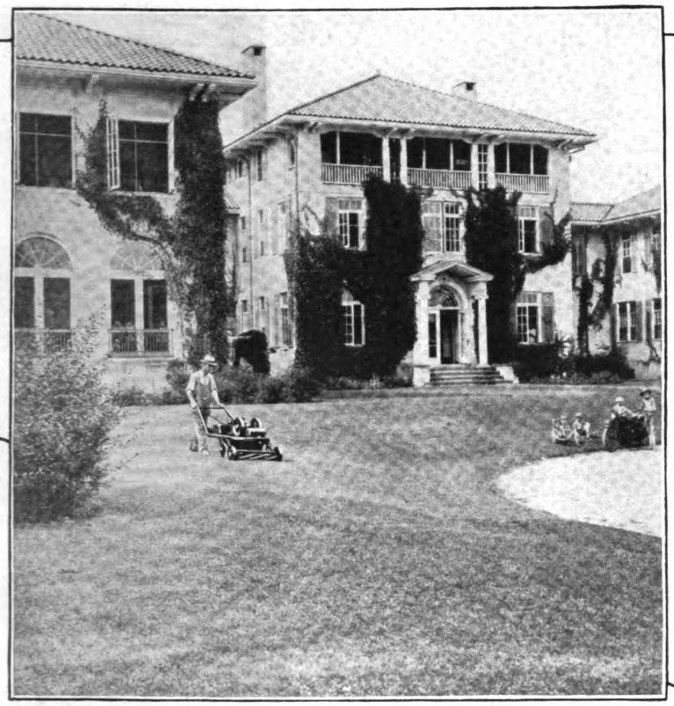

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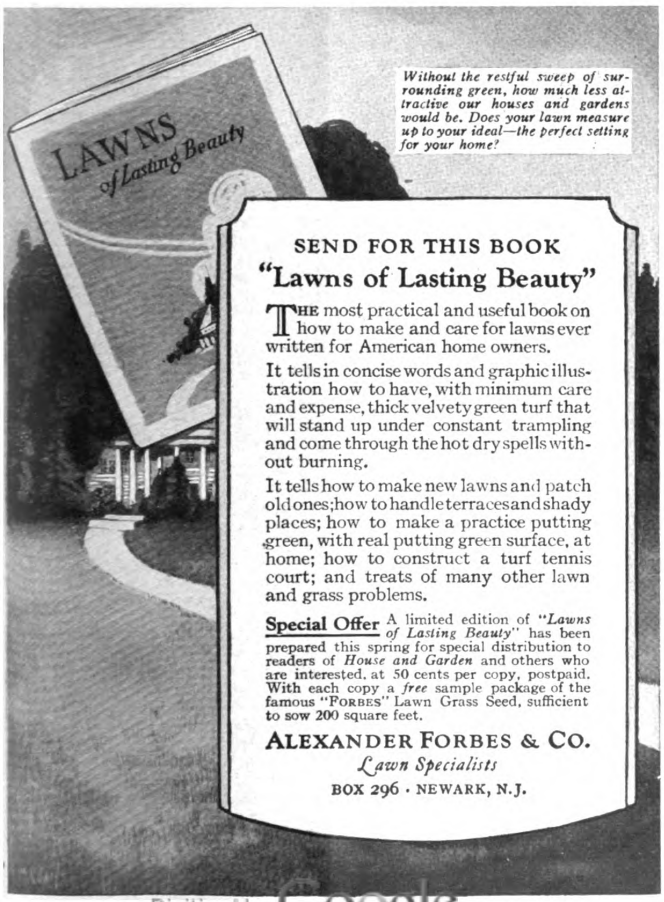

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THEIR FAVORITE PLANTS

(*Continued from page* 164)

most populous part of the United States, and therefore serves the greatest number.

Every lover of Sweet Peas will be disgusted with my list of annuals, because I omit their lovely favorite, which is also the most important commercially, yet the editor distinctly states that the plants must be of comparatively simple culture; and the culture of sweet peas is not general, like that of most annuals; it is special.

For judging annuals, my standard is the number of varieties in the trade. Asters have 457 varieties, Stocks 283, Phlox 82, and so on. These species I assume to be better than those with few varieties, since they are available in more colors, heights, and seasons; therefore adapted to more persons, places, and uses. I reject Poppies because of their short season and difficulty as cut flowers; Pansies, because their culture is special; Petunias because they have too many bad colors; Zinnias, because they are too coarse for many people. I pass by the other florists' flowers—Balsams, Pinks—in favor of Alyssum, a tyro's plant if there ever was one, and with few varieties, yet consider the quantity of pleasure it has given to all—even the wealthy and experienced! If this be Bad Logic, make the most of it, for I intend to temper my judgments with mercy.

I like the editor's phrase "deciduous shrubs"—so much truer than the old-fashioned "flowering shrubs". The latter throws too much emphasis on two weeks and neglects the other fifty. It blocks progress by holding up as the ideal shrub the Bridal Wreath, or rather, Van Houtte's Spirea. I do not mean to minimize the spiritual significance of flowers or declare the Spirea anything less than a perfect poem during its fortnight. But a fortnight is only four per cent of a year, and the Spirea has little autumn interest and less winter value. The best shrubs for the greatest number are those with year-round value.

It is possible to have shrubs with four color-outbursts a year, such as flowers in spring, fruits in summer, foliage in autumn, and bark or twig in winter. The nurseryman would hasten to add: "Yea, and variegated foliage six months in the year, like the Purple Barberry". Right there I draw the line. When dancers work too hard they fail to please. People of taste like foliage of character, not acres of Golden Elder or miles of saxophonic Yellow Privet. By my standard, Lilacs come last, unfortunately, though they rank first among shrubs in variety of colors and forms. Next would come Azaleas, which I reject because "not easily obtainable" since Quarantine 37. Japanese Barberries I turn down, along with billboards and hand organs—all perfect of their kind, but inescapable.

As to deciduous trees, my standard is garden value, since the editor puts garden before grounds, and a garden can use few, if any, tall or medium-sized trees. Survivors of the Victorian era will be offended at my rejection of the double-flowered varieties of *Prunus* and *Pyrus*, especially those with fancy foliage, but the San José' scale, which has forced them out of the show window, is a blessing in disguise. Single flowers seem to me in purer taste for home grounds, though double ones are permissible in gardens that aspire to be nothing more than horticultural. As to tall trees there are too many legitimate uses—not counting speed, show, and "just to look pretty"—to condense all trees into a list of five, unless we consider the most important use of trees to be the framing of the home picture, in which case Elm stands alone.

Among perennials, my standard is the same as for annuals—the species having the greatest number of horticultural varieties, or "florists' flowers", as they say in England. The only exception I make is to prefer the Daffodil to the Tulip; the former has fewer colors, but better meets the requirement of "comparatively simple culture", being longer lived.

As to conifers, my standard is longevity—those that have thriven for half a century in New England. The three first named are taken from Sargent's classic list, but Sargent rejects the Colorado Spruce on the ground that it loses its lower limbs at forty years or earlier. As a concession to popular taste I retain it, though I consider the Concolor Fir, Douglas Spruce, and Mount Atlas Cedar, *Cedrus Atlantica*, longer-lived, better adapted to general conditions, and in quieter taste. This standard is hard on the most popular conifers—the Retinisporas—which give us more colors, forms, and textures than any other conifers suitable for gardens, but, compared with the long-lived conifers, they are merely bedding plants for gay gardens.

Broadleaf evergreens are all of special culture, compared with deciduous trees and shrubs, except the ubiquitous *Azalea amoena*, so admirable in foliage for turnarounds, but in flower a magenta scream. The classics in this group are Box and European Holly.

Now for Roses. I am tempted to throw logic to the winds and make a base appeal for personal preference. But my observation is that Hybrid Teas generally give more satisfaction than Hybrid Perpetuals, chiefly because they are more nearly everblooming. Also, they tend to have the shapelier bud.

GRACE TABOR

ANNUALS: Petunia; Zinnia; French Marigold; Cornflower, *Centaurea cyanus;* Alyssum Little Gem.

PERENNIALS: Iris; Delphinium; Coreopsis; Lily, *Liliums regale, speciosum, henryi;* Pompom Chrysanthemum, *C. hortorum.*

DECIDUOUS SHRUBS: Sweet Azalea, *A. arborescens;* Japanese Barberry, *Berberis thunbergi;* Mockorange, *Philadelphus coronarius;* Bush Honeysuckle, *Lonicera tatarica;* Oakleaved Hydrangea, *H. quercifolia.*

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel, *Kalmia latifolia;* Mountain Andromeda, *Pieris floribunda;* Rock Cotoneaster, *C. horizontalis;* Torch Azalea, *A. Kaempferi;* Box, *Buxus sempervirens.*

DECIDUOUS TREES: Scarlet Oak, *Quercus coccinea;* Oriental Plane, *Platanus orientalis;* Bechtel's Crab, *Malus ioensis bechteli;* American Beech, *Fagus americana;* Flowering Dogwood, *Cornus florida.*

CONIFERS: White Pine, *Pinus strobus;* Japanese Yew, *Taxus cuspidata;* Nikko Fir, *Abies homolepsis;* Hemlock, *Tsuga canadensis;* Red Cedar, *Juniperus virginiana.*

VINES: Engelmann Creeper, *Ampelopsis quinquefolia engelmanni;* Akebia, *A. quinata;* Hop Ampelopsis, *A. humulifolia;* Wistaria, *W. sinensis;* Purple Japanese Honeysuckle, *Lonicera chinensis.*

ROSES: Admiral Ward; Queen of Fragrance; Duchesse of Wellington; Los Angeles; Kaiserin Augusta Victoria.

ALBERT D. TAYLOR

ANNUALS: Snapdragon; French and African Marigolds; Verbena; Scabiosa; Calendula.

PERENNIALS: Chinese Peony, *P. albiflora sinensis;* Phlox, *P. paniculata;* Bearded Iris, *I. pogoniris;* Delphinium. *D. belladonna;* Coreopsis, *C. lanceolata.*

DECIDUOUS SHRUBS: Japanese Barberry. *Berberis thunbergi;* Bridal Wreath, *Spireae van houttei;* Regel Privet, *Ligustrum regelianum;* Weigelia, *Diervilla Eva Rathke;* Forsythia, *F. intermedia.*

BROADLEAF EVERGREENS: Japanese Holly, *Ilex crenata;* Mahonia, *M. aquifolium;* Mountain Andromeda, *Pieris floribunda;*

(*Continued on page* 170)

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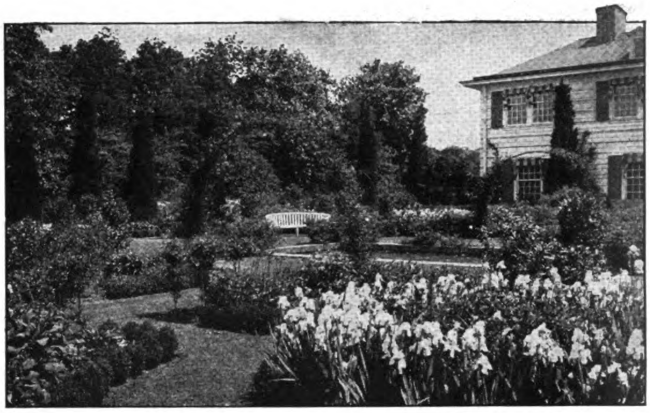

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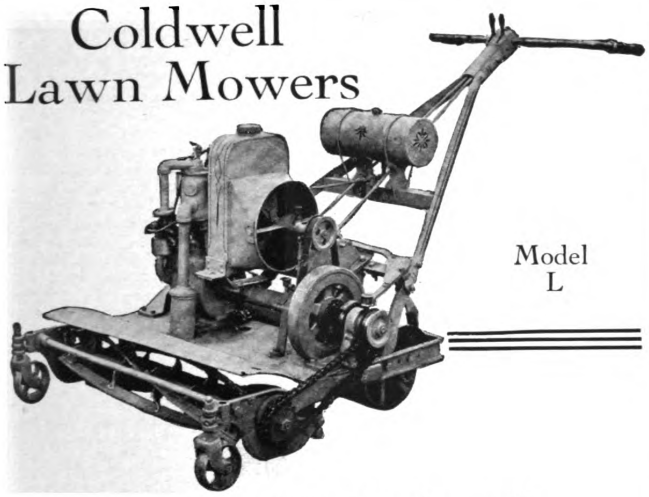

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THEIR FAVORITE PLANTS

(*Continued from page* 166)

Crimson Kurume Azalea, *A. hinode-giri;* Evergreen Bittersweet, *Euonymous radicans carrieri.*

DECIDUOUS TREES: Norway Maple, *Acer platanoides;* Pin Oak, *Quercus palustris;* Littleleaf European Linden, *Tilia cordata;* London Plane, *Platanus acerifolia;* American Elm, *Ulmus americana.*

CONIFERS: Schott Juniper, *J. virginiana schotti;* Concolor Fir, *Abies concolor;* Mugho Pine, *Pinus mughus;* Red Pine, *Pinus resinosa;* Japanese Yew, *Taxus cuspidata.*

VINES: Lowe Boston Ivy, *Ampelopsis Lowi;* Clematis, *C. paniculata;* Silver Vine, *Actinidia arguta;* Japanese Bittersweet, *Celastrus orbiculatus;* Porcelain Ampelopsis, *A. heterophylla.*

ROSES: Gruss an Teplitz; Frau Karl Druschki; Kaiserin Augusta Victoria; Ophelia; Radiance.

E. H. WILSON

ANNUALS: (Omitted.)

PERENNIALS: (Omitted.)

DECIDUOUS SHRUBS: Bush Honeysuckle, *Lonicera morrowi;* Flame Azelea, *A. calendulacea;* Common White Lilac, *Syringa vulgaris;* Forsythia, *F. intermedia spectabilis;* Sargent's Crab, *Malus sargenti.*

BROADLEAF EVERGREENS: Mountain Laurel, *Kalmia latifolia;* Evergreen Bittersweet, *Euonymous radicans vegata;* Mountain Andromeda, *Pieris floribunda;* Bearberry, *Arctostaphylos uva-ursi;* Canby Pachistima, *P. canbyi.*

DECIDUOUS TREES: Goldenrain Tree, *Koelreuteria paniculata;* Yellow-wood, *Cladrastis lutea;* Higan Cherry, *Prunus subhirtella;* Glossy Hawthorn, *Crataegus nitida;* Saucer Magnolia, *M. soulangeana.*

CONIFERS: Japanese Yew, *Taxus cuspidata;* Concolor Fir, *Abies concolor;* Yewleaf Fir, *Pseudotsuga taxifolia;* Caroline Hemlock, *Tsuga caroliniana;* Giant Arborvitæ, *Thuja plicata.*

VINES: Amur Ampelopsis, *A. heterophylla amurense* (*brevipedunculata*); Glory Vine, *Vitis coignetiae;* Climbing Hydrangea, *H. petiolaris;* Oriental Bittersweet, *Celastrus orbiculatus* (*articulatus*).

ROSES: Altai Rose, *Rosa spinosissima altaica;* Hugonis Rose, *R. hugonis;* Arnold Rose, *R. arnoldiana;* Rugosa Rose, *R. rugosa;* Cabbage Rose, *R. centifolia.*

JOHN C. WISTER

ANNUALS: Sweet Pea; Sweet Alyssum; Verbena; Zinnia; Dahlia.

PERENNIALS: Narcissus Golden Spur; Iris, *Pallida Dalmatica;* Peony, *Festiva maxima;* Phlox, Mrs. Jenkins; Hollyhock.

DECIDUOUS SHRUBS: Lilac; Mockorange *Philadelphus coronarius;* Japanese Barberry, *Berberis thunbergi;* Bush Honeysuckle, *Lonicera morrowi;* Bridal Wreath, *Spireae van houttei.*

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel; Carolina Rhododendron, *R. carolineanum;* Rosebay Rhododendron, *R. maximum;* Drooping Leucothoe; *L. catesbei;* Evergreen Bittersweet, *Euonymous radicans vegeta.*

DECIDUOUS TREES: Red Oak, *Quercus coccinea;* Sugar Maple, *Acer saccharum;* American Elm, *Ulmus americana;* White Ash, *Fraxinus americana;* Oriental Plane, *Platanus orientalis.*

CONIFERS: Hemlock, *Tsuga canadensis;* Carolina Hemlock, *Tsuga carolinianum;* White Pine, *Pinus strobus;* Oriental Spruce, *Picea orientalis;* Red Cedar, *Juniperus virginiana.*

VINES: Bower Actinidia, *Actinidia arguta;* Boston Ivy, *Ampelopsis tricuspidata;* Clematis, *C. paniculata;* Hall's Honeysuckle, *Lonicera halleana;* Wistaria, *W. sinensis.*

ROSES: Frau Karl Druschki; Mrs. John Laing; Gen. Jaquemot; Gruss an Teplitz; Radiance.

NOTES: There is no such thing as the five best or the ten best or any such thing. There is no such thing as average climate. You know as well as I do that ———— has no summer climate, merely weather and a great deal too much of it. And that "easily obtainable" clause takes all the kick out of the list anyway, cutting out *Rosa Hugonis; Cotoneaster horizontalis; Crataegus arnoldiana; Forsythia spectablile; Deutzia lemoinei; Philadelphus virginal;* Peony Le Cygne, Therese, and Solange; Iris Lord of June, Ambassadeur; *Hydrangea petiolaris,* and even such things as *Azalea vaseyi,* and good named varieties of *Rhododendron catawbiense,* let alone named Lilacs.

So what I have done is to name five plants in each group that can be had from most general nurseries or seed stores, at a reasonable price, and in such quantities as are needed. They are suitable for New England and the middle states, and most of them can be grown clear out to the Rockies, but if you were picking a list for the most severe climates, the broad leaf evergreens would be omitted, as well as H. T. Roses, and some of the vines. And Sweet Peas burn up in the south.

Why did I choose the annuals? Because I like them—all but Zinnias, which I despise, but they are too useful to omit. The shrubs are picked for ease of care. No spraying (except for Lilacs, which you can't leave out). But that is an airtight list and you can't shoot holes in it no matter how hard you try. I hated to leave out *Viburnum tomentosum* but you said five. The deciduous trees I pick because I am in New England today, and looked out the window. If it was Pennsylvania how could *Liriodendron* be left out? or Dogwood? The vines are all right, if a trifle dull; it's a shame to leave out English Ivy from New York south.

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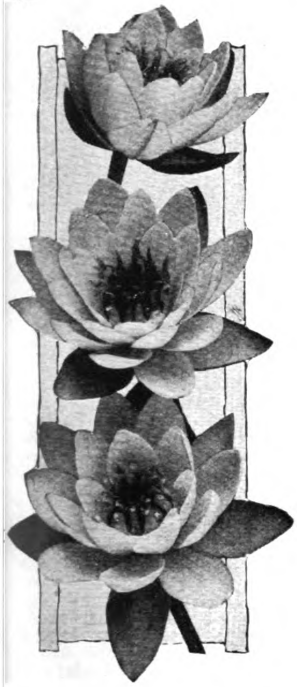
Tricker's Water Lilies



Do you know that some Water Lilies open only at night? That some are perfectly hardy, and others are tender? That some are fragrant and some are not?

To know these wonderful flowers you must have them in your own garden—and you can have them just as easily as you have other flowers. A tub or a pool, a little soil, sunshine and water—that's all they need. Then you can watch the buds burst into lovely blooms, like rosettes of white, rose, pink, deep red, lavender and blue.

My 1924 Catalogue
shows these differences, pictures several varieties in natural colors, tells how to make a pool, gives advice about varieties, and full cultural directions. Write today for a copy of this valuable booklet.

William Tricker
Largest Grower of Water Lilies In America

662 Forest St., Arlington, N. J.

Vaughan's Giant Zinnias in the Pastel Shades

SOWN in the Spring, they blossom from July until the killing frosts, with constantly increasing size and improving color. Autumn finds them at their finest. Failures are almost unknown even on poor soil, and no flower responds more generously to skilled care. Reaching to a height of four feet, with blossoms averaging over 4 inches in diameter, they are dominating in a border, and beautiful in a vase. The pastel shades will charm the color-specialist, so well do they combine with others.

The most complete flower seed list with 75 full color illustrations, in Vaughan's Gardening Illustrated, 1924, FREE.

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Buttercup—Deep Primrose
Dream—Deep Lavender
Exquisite—Light rose
Each, 25 cents per packet

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Apricot Yellow
Apricot Orange
Salmon Shades
Pink Shades
Rose King
Each, 10 cents per packet

New Snapdragons
Maximum Giant Flowered, producing individual flowers 2 to 2½ inches wide on strong stems.

Old Gold
Copper King
Maximum Giant Flowered Mixed
Each, 15 cents per packet

Lavender Lace Flower
Produces long stemmed lavender flowers resembling Queen Anne's Lace. Easy of culture. Packet, 10 cents.

VAUGHAN'S SEED STORE
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The ambition of every owner of a country home or estate is to have a wide-spreading lawn of velvety smoothness. It can't be cut with a hand mower—the work is hard and too slow—the help balks—rains make it extra difficult.

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Power Mower

Does the work in one-fifth the time and does it right. Cuts four to six acres a day. Your yard-man or chauffeur can keep your lawn in perfect condition at odd times. Easy to use—nothing to do but guide—trims close to edges. Sold under positive guarantee. Gives you the lawn you long to have.

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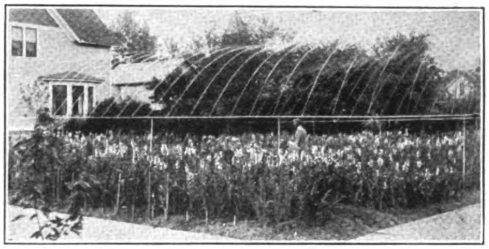
Rain When You Want It



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"I am very glad indeed to add a word of praise for the Skinner Irrigation System. My garden this year was on a plot of ground 50 x 145, almost entirely sub-soil, as between five and six feet has been taken off the top in grading; but thanks to the Skinner System and proper fertilizer, I was enabled to grow as fine a lot of gladioli and dahlias as I have ever had.

"I hooked up my system by feeding the water from the center and running both ways of the lot. This allows me to water any one-fourth of the garden that I wish to. This is especially advantageous in growing dahlias as I find that for the first six weeks, water is really not good for them unless the ground is exceptionally dry. But as the buds begin to form, fertilizer and water certainly bring out the finest flowers one could want."

Write for information, giving size of your garden.

Skinner Irrigation Co.
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Better-rooted, Better-shaped

A well-known banker, after receiving a shipment of Rosedale Trees for his country place, wrote· "I am very much pleased with them all. The Trees are better-rooted and the Evergreens are of much better shape than any I have ever received." Somehow we felt repaid for all the labor and pains we had taken to produce Trees that deserved such praise.

Good root systems don't just happen. Unrestrained, the roots would spread far and wide only to be cut off by the digger's spade. This is why we insist on frequent transplanting in our Nurseries, in spite of the extra labor involved; we know it pays.

Well-shaped tops seldom happen either. The Trees must be spaced right to get sufficient sunlight; the growth of the branches must be closely watched, and, if necessary, guided. Years of study and observation have enabled us to guide the development of our Trees almost at will.

We make a specialty of producing fine specimen Trees in sizes large enough to charm at once with their beauty and dignity. We save you years of waiting, almost like adding years to your life.

Bearing-age Fruit Trees

We hesitate to use the term "bearing-age" because it has been abused by the unscrupulous. Nevertheless, this is exactly what we offer—Fruit Trees that are old enough to bear one year after setting out. These Trees, like our Evergreens, have been repeatedly transplanted so as to form compact fibrous root systems so essential to success.

Of course, there are Roses at Rosedale. Hybrid Teas that bloom from June to November. Lovely Rugosas from far Japan, Hardy Climbers that romp over trellises, arbors and fences. All are field-grown, heavy-rooted plants and we hold them dormant until shipping time.

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Do you think of catalogs as dry reading? Then you need to get acquainted with the Rosedale catalog. We have received many commendations for its simplicity and wealth of practical information. Your copy awaits your invitation. Write for it today.

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ON HOUSE & GARDEN'S BOOK SHELF

AMERICAN ARTISTS. By Royal Cortissoz. Published by Charles Scribner's Sons.

It is difficult to imagine a man more fitted for the task of artistic review and appraisal which forms the volume under discussion than Royal Cortissoz. To begin with, he knows his subject; secondly, and equally important, he knows how to write. Criticism, dealing with abstractions, ideals and artistic theories, demands this, that the author be able to so state his views as to capture our attention and hold it. As I turned the pages of "American Artists", with an eye peeled to detect its merits and defaults, I found myself saying frequently, "This man is an artist himself. He is putting across people in whom I have had only an academic interest, not only making them live and breathe, but also waking me up to the fact that he is saying things splendidly, with an enthusiasm that does not overlook form, and with a keenness of perception and a stylistic flavor. In other words, he is not only interesting me; he is amusing me. And this, I think, is a most necessary thing for a critic to do if he wishes to be read.

In his relation to his subjects the author is revealed in the engaging light of friend and commentator. His associations with such men as Abbott Thayer, Thomas W. Dewing and many others of our noted names were those of intimate, personal confidence, so that the men upon whose work he comments stand out, in the round, so to speak. The human side is there, vitalizing the entire volume.

The fore-word is called "A Critic's Point of View", and in it Cortissoz crisply outlines his position in the never-ending battle between Conservative and Radical. "I am a conservative," he says. "I believe that through all the mutations of schools and traditions, for many centuries, art has recognized the validity of certain fundamental laws." For the breakers of these laws, the cubists, vorticists and other modern rebels he has no sympathy. But this is no book of controversy written with a pen dipped in spleen. No, the outlandish cults are dismissed with urbane but complete finality and the author takes up forthwith the more congenial task of dissecting and explaining the men he really loves. One feels, all through, his positive affection for the men he is writing about. Otherwise, doubtless, he would not have let them in the book.

The place of honor is given to Thayer whose sensitive character is admirably drawn. The men who follow are Dewing, George Fuller—a discerning analysis if ever there was one—, George DeForest Brush, Thomas Eakins and Kenyon Cox. Then, rightly grouped, I think, as "Poets in Paint", the names of Elihu Vedder, Albert P. Ryder and Arthur B. Davies. Under the heading "American Art Out of Doors" we come to a distinguished group, of landscape painters, Inness, Homer, Twachtman, Blakelock and the latet names of Willard Metcalf and Childe Hassam. The latter half of the book is devoted to a number of miscellaneous essays on individuals, influences and tendencies in American art, coming down as late as the recently opened Freer Gallery.

Naturally, in a volume of this sort, one does not look for every name of distinction in our art annals. The author, praise be, has not attempted another of those Outlines which threatened, for a time, to destroy every other literary form. He gives us such moderns as Luks, Bellows and Henri, who are already regarded as conservative by many, and such sculptors as Ward, Olin Warner, Paul Manship and Louis Saint-Gaudens, whose claim to fame has been largely o' ershadowed by the more robust talents of his older brother.

There is keen criticism here a-plenty. Cortissoz is no bubbling font of never-ending praise. Shades of excellence, differences in the qualities which go to make up the man are constantly in evidence. Praising Winslow Homer's *flair* for water-color he says, "It took a long time for Homer to conquer the stubborn character of oil paint and he never used it as a colorist with complete authority."

Speaking of some of the mystic landscapes of A. P. Ryder he says, "At times he seems to have practically lost control of color, as witness the 'Macbeth and the Witches', in which the figures and landscape are withdrawn into an almost impenetrable penumbra." Does not this express clearly the struggles of that poetic artist, one of the most interesting of our time.

Lovers of the art of America to whom every name in this book will be familiar, the cheerful fraternity who haunt the galleries and exhibitions and gaze appreciatively at pictures which they, too often, may not buy will find in this book another of those precious galleries of the mind which we may all enjoy. And we will find in it more than pictures, for there remains the quality of which I first spoke, that of entertaining prose and lively, human companionship.

GEORGE S. CHAPPELL

THE PUPPY BOOK. By Robert S. Lemmon. Doubleday, Page & Co.

Every now and then there appears on our Book Shelf a fresh volume which particularly catches our eye. We open it with an involuntary feeling of pleasurable expectancy, for whether it be on gardening, collecting or what not, we know that its pages are going to prove more than usually worth while. "Here", we say to ourselves, "is something that we're going to take home and keep ourselves."

Such, in substance, is the impression made by this newest of Mr. Lemmon's books. And such, we think, will be the feelings of the rest of the dog-loving public toward a volume that is at once charming and practical, sympathetic and packed with information.

The Puppy Book, true to its name, deals exclusively with the dog of six months or less in age. That first half-year of his life is the period of his chief character and health-building, the time above all others when the care and attention he receives will count most heavily in making or marring him. It is the period, too, which many whose experience with dogs is limited are likely to view askance because of the frequent pitfalls with which they think the path of puppyhood is marked. Difficulties of training, of establishing habits of cleanliness and discouraging the festive destruction of slippers and rug corners, the fear of sickness that may put an end to all habits, good or bad—these are in the minds of many the inevitable drawbacks to puppy ownership.

Through all such misgivings Mr. Lemmon points a clear way. As he says, there is no mystery in his pages, no technicality. Though he writes with the easy charm which has characterized his many contributions to the pages of House & Garden, his facts and advice are clear-cut and convincing. One senses a long and intimate experience with dogs of many breeds, a personal contact that lends a note of reality to the chapters on choosing a puppy, feeding and caring for him, giving him his rudimentary education, guarding against the ailments that may threaten his wellbeing, and otherwise bringing him up safely and sanely in the way he should go.

The Puppy Book is a practical book and an enjoyable one, delightfully illustrated with characteristic puppy photographs that tell a story in themselves. We recommend it without qualification as filling a long-felt want in the literature of dogdom.

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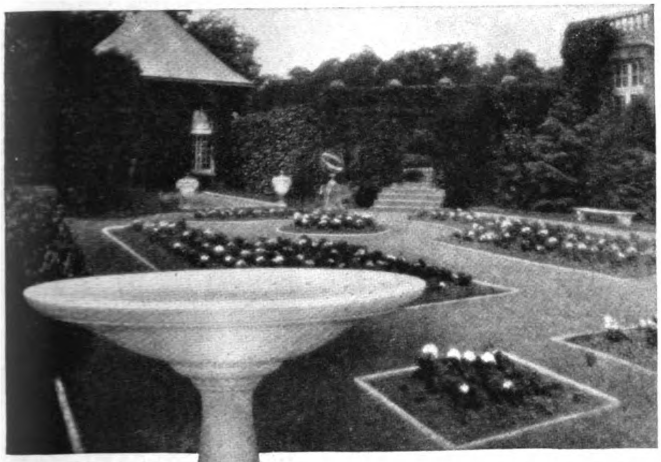

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Beautifully Illustrated Catalog on request, to home owners.

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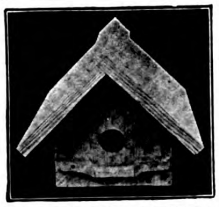


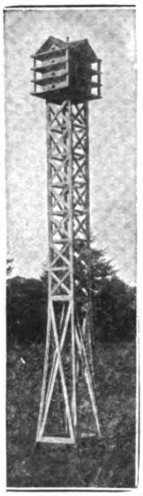
$1.00 postpaid for this beautiful Wren House, stained brown, set up complete ready for use, bottom hinged for cleaning.

Ezy Clean Martin House

$9.50 Two story, 20 compartment, 22"x22"x21". Three story, 28 compartment, 22"x27"x21". as shown..... $11.50

Take out four bolts, one on each corner and every compartment is accessible for cleaning—can be cleaned in ten minutes.

Made of clear lumber, set up complete, ready for paint, freight charges paid to any point East of the Rocky Mountains. Well designed, well made, exceedingly attractive.



Lattice Stand For Martin House

The most attractive martin house stand on the market. Fourteen inches square at top, twenty-four inches square at bottom, twelve feet high. Hinges at base to lower for cleaning. Foundation posts furnished. Beautiful substantial ornament, made of clear lumber, ready for paint. Freight charges prepaid East of Rocky Mountains.

Price.....$16.00

GARDEN CRAFT
9 Lake St. Crystal Lake, Ill.

These Splendid Evergreens *only* $10.00

1 Austrian Pine	3½′ to 4′ tall
1 Arborvitae	2½′ to 3′ tall
1 Douglas Fir	2′ to 2½′ tall
1 White Spruce	1½′ to 2′ tall

This wonderful collection of evergreens illustrated above, was designed especially to help you decorate your Home Grounds. Each plant is a "gem," a "specimen," chosen for vigor, beautiful color, and fine shape—a truly remarkable value for Ten Dollars. You may plant this group at your front doorstep, at the path entrance, or on the lawn—in fact wherever you need evergreen beauty.

All are shipped with their big roots in a ball of native loam, burlap wrapped. Carefully crated, delivered free to the Express Office at Framingham, Mass., upon receipt of your remittance which must accompany all orders.

This book is sent free. Write for it to-day. Our Year Book called by many "America's Leading Nursery Catalog" is better than ever before. Full of the best illustrations obtainable, this book tells you simply and clearly how best to plant your Home Grounds.

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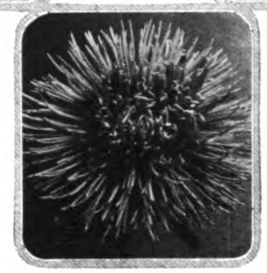
(Left) The darkest ever produced is the Aster Black Knight. Introduced by James Vick's Sons

(Right) This new Eclipse Aster is a clear rose pink. Introduced by Alexander Forbes & Co.



Head of the Nations, a purple Dahlia measuring 9" across. Originated by Geo. L. Stillman

SOME 1924 PLANT NOVELTIES

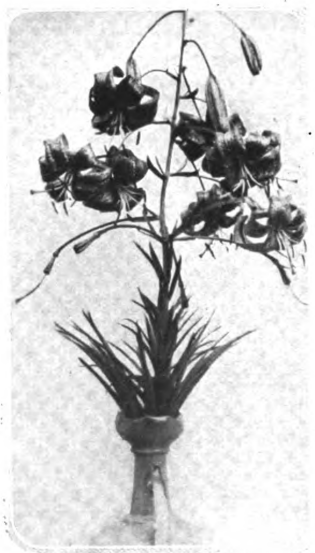
EVERY gardener—*almost* every gardener—is a gambler, and is on the lookout for something with which to try his luck. So once a year HOUSE & GARDEN gets together a collection of the season's novelties and puts them forward as a temptation. Most of them have been tried and tested. The only risk the purchaser incurs is that contained in the suitability of the plant for his particular purpose and situation and in the quality of the care that it receives. In growing it he finds the thrill and satisfaction which come with watching the performance of something new. There is always the chance that he will be watching something which is just a little better than anything he has grown before.

A self-colored cardinal Glad Mack's Cardinal; originated and introduced by John H. McKibbin

None of the plants shown on these pages has been offered to the general public prior to this spring, and each one seems to us to have some special merit—being much more than just another addition to an already long list of varieties. There are colors among the Glads, for instance, which have never been obtained before; there are Dahlias with unusual characteristics, and two different types of Roses which must certainly become popular in their classes.

Many more quite as interesting and worthwhile novelties might have been shown had there been space, particularly among the

(Continued on page 176)



A new unusual Lily, L. WILMOTTIAE, *often has twenty flowers on one stem. Imported by H. H Berger & Co.*

This orange scarlet Gladiolus, Red Cloud, is said to be alone in its color. Introduced this season by H. E. Meader

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FARR'S DELPHINIUMS

The bewitching magic of these, the best early or mid-summer perennials, is irresistible. Tall, graceful, densely packed spikes of blue flowers illuminate the whole garden.

Farr's Wyomissing Hybrids, from the finest hybrid seed; flowers extra large. $3 for 10, $5 for 20.

AQUILEGIAS, Mrs. Scott Elliott's Hybrids, all colors, including the new rose and scarlet shades. $3 for 10, $5 for 20.

Better Plants by Farr, our catalogue, describes our garden treasures. Free to House and Garden readers.

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WYOMISSING NURSERY CO.
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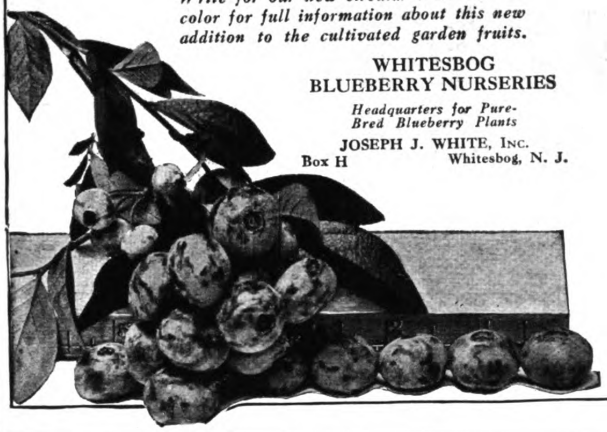
Blueberries
as large as grapes!

A new and delightful fruit for your garden—cultivated blueberries as large as grapes. Practically seedless with a smooth, luscious flavor that makes them the most delectable of summer fruits.

Whitesbog Blueberry Plants give you multitudes of berries from late June to mid-August. They also grow into sturdy decorative bushes that harmonize with your other ornamental trees and shrubs. Even in winter crimson twigs add pleasant color to your grounds. All varieties tested and named.

Write for our new circular illustrated in color for full information about this new addition to the cultivated garden fruits.



WHITESBOG
BLUEBERRY NURSERIES
Headquarters for Pure-Bred Blueberry Plants
JOSEPH J. WHITE, Inc.
Box H Whitesbog, N. J.

Burpee's Seeds Grow

Burpee's Annual
THE LEADING AMERICAN SEED CATALOG

In **Burpee's Annual** for 1924 we are offering some of the finest new varieties that have been introduced in recent years. Amongst the Burpee Novelties is our wonderful **New Sweet Pea, The President Harding,** which was named by special permission of the late President of the United States.

In our new catalog we are also now offering for the first time the **Philadelphia Bush Lima,** which is the earliest and most prolific of all Lima Beans, and the two **New Sweet Corns—Delicious** and **Sunnybrook,** which are a new development out of our famous Golden Bantam. **New Giant Snapdragons, New Zinnias, New Dahlias, New Gladioli, and a New Self-Pruning Tomato** are some of the new creations which are offered this year exclusively by W. Atlee Burpee Company.

Burpee's Annual is our catalog. It is a complete guide to the vegetable and flower garden.

If you are interested in gardening **Burpee's Annual** will be mailed to you **free.** Write for your **"Annual"** today.

TEAR HERE

W. Atlee Burpee Co.
Seed Growers Philadelphia

Please send me a free copy of **Burpee's Annual.**
9-4

NAME _____

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Kill Them
before they come out

IN the soil of your garden, less than three inches below the surface, are the grubs and larvae of the rose bug, the aster beetle and other plant pests. Soon they will come out and thrive at the expense of your plants.

Kill them now—while it is easy and economical.

Saturate the soil with Dy-Sect—diluted 150 to 1, when you break ground. The larvae are easy to kill, your mid-summer spraying will be almost eliminated—and your plants will get off to a better start than ever before.

We will gladly tell you how much Dy-Sect you will need to protect your plants economically—and also where the nearest Dy-Sect dealer is located.

A. C. HORN COMPANY
1215 Horn Building
Long Island City, N. Y.

Spray your plants with Dy-Sect. It destroys the rose bug, aster beetle, aphis and most plant pests.

GARDEN·POTTERY
Beautiful pieces of exquisite design and coloring in high fired, strong and durable Terra Cottas. Prices moderate. Send for Catalogue.
GLADDING, McBEAN & CO.
147 Minna St. San Francisco, California.

NEW GIANT ZINNIAS

12 packets of new and beautiful distinct colors in Giant Dahlia Flowered Zinnias for $2.25

Write for Rock's 1924 Garden Book, including these superb Zinnias, and offering the Glorious New Red Rose "Sensation," as well as a complete variety of Flower and Vegetable Seeds, Perennial Plants, and Ornamental Shrubs.

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Beauty and Bounty *From* Your Garden

A well balanced collection of just the vegetables that you will enjoy —every kind chosen with care for real table excellence. To be sure of pride and satisfaction from your garden, plant the seeds from

Beckert's Vegetable Garden Package

½ lb. Wonder Bush Lima Beans
½ lb. Sure Crop Stringless Beans
½ lb. Beckert's Golden Evergreen Corn
½ lb. Beckert's Perfection Peas
1 pkg. King of Denmark Spinach
1 pkg. Beckert's Wayahead Tomato
1 pkg. Beckert's Golden Curled Lettuce
1 pkg. White Globe Onion Seed
1 pkg. Easy Bleaching Celery
1 pkg. Moss Curled Parsley
1 pkg. Earliest-of-All Cucumber
1 pkg. Copenhagen Market Cabbage
1 pkg. Coreless Carrot
1 pkg. Early Wonder Beets
1 pkg. Beckert's Snowball Cauliflower
1 pkg. White Bush Scallop Squash

Complete 17 Vegetables $2

Giant Exhibition Dahlias

Six varieties for nucleus stock and magnificent cut flowers:

Attraction, Millionaire, Mrs. I. DeVere Warner, Mrs. Scheeper, Rockwood, Red Cross.

Collection (Six bulbs, one of each variety) $1.8

Gladioli

Twelve superb varieties ranging in color from brilliant yellow and orange to the creamiest pink and the lovely mauve of orchids.

Alice Tiplady, Ashburn, Early Sunrise, Flora, Herada, Louise, Maiden's Blush, Mary Pickford, Mrs. Dr. Norton, Mrs. Grulleman, Orange Glory, Prince of Wales.

Collection—one of each (12 bulbs) $2.25

6 of each, 72 bulbs, $12.

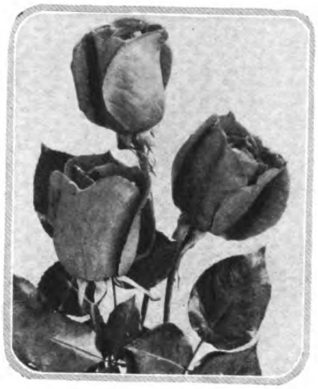
Prices include postage; West of the Mississippi 10% extra

Beckert's Seed Store

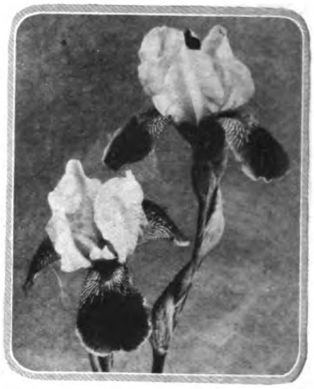
Established 1877

101-103 Federal Street, Pittsburgh, - Pa.

Ask for Free Catalog, Department H.



Sensation, a magnificent new red Rose, originated and introduced by the Jos. H. Hill Co



A lovely pale rosy lavender and violet Iris, Mildred Presby, introduced by Bertrand L. Farr

The President Harding is a new peach red Sweet Pea, introduced by W. Atlee Burpee Co.

SOME 1924 PLANT NOVELTIES

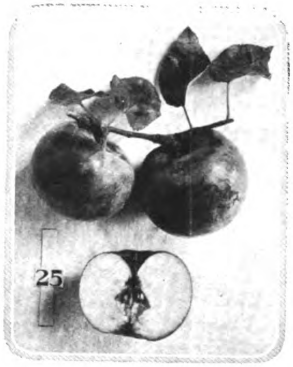
(*Continued from page* 174)

Dahlias and Gladioli, of which there seem to be a greater number of new varieties each year than in any other plants. There were quantities of plants we wanted to show which were novelties in every sense of the word except that they had been offered commercially to the public before this spring. We wanted here to stick to varieties which were really new.

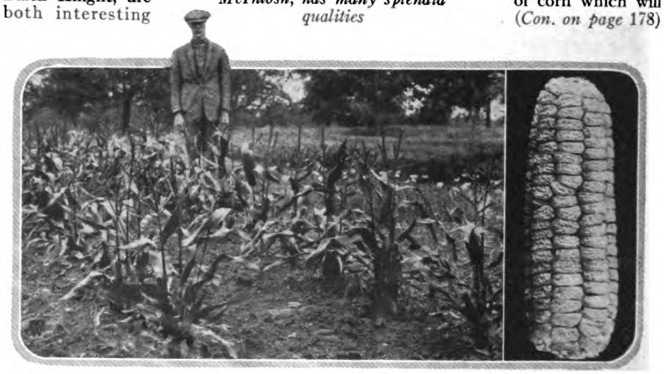
This year we have chosen three new Dahlias, a purple and two yellows; one from the East, one from the Rockies, and one from the Coast. The two Aster novelties, the new Eclipse and the Black Knight, are both interesting and lovely additions to this indispensable family. Both of the Gladioli burn with new and spectacular colors. The newly imported Lily, named after Miss Ellen Wilmott, should become one of the most floriferous in the border if it performs here as it has in England.

Every rose lover will want to find a place in his garden for the Hybrid Tea Sensation which makes its first public appearance this spring, and every Iris enthusiast for the delicately flavored Mildred Presby.

For the tiny vegetable garden, almost for the window garden, there is shown a variety of corn which will (*Con. on page* 178)



Samuel Fraser's new Cortland apple, a cross of Ben Davis x McIntosh, has many splendid qualities



Midget Corn is a variety suitable for the small garden. Each stalk bears from two to five 3" to 4" ears of meaty kernels. Introduced by Stumpp & Walter

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The Jack Frost Plant Protector (patent applied for) guards young plants from adverse weather. It keeps frost out, lets sunlight in. No need to remove daily. Withstands strong winds. Rain does not injure. Galvanized, welded frames last lifetime. Hoods, of semi-transparent, chemically treated paper, good for more than a season. Replaced at nominal cost. Tested two years by large market grower.

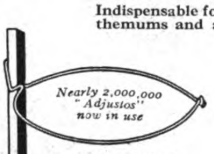
Send $2
for Trial Dozen

Special prices on large orders.

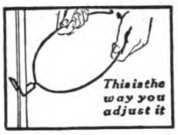
Rapid Protector Co.
1823 Division Ave. S., Grand Rapids, Mich.

"ADJUSTO" PLANT SUPPORTS

Indispensable for Peonies, Roses, Dahlias, Chrysanthemums and all tall growing plants or shrubs.



The "Adjustos" Plant Support consists of a sturdy, hard wood stake seven eighths of an inch square with a strong wire hoop for supporting the plants, instantly adjustable to any height. Stakes come either 3, 4, 5 or 6 feet long. Both stake and wire hoop painted green for preservation and to make them inconspicuous in the garden.



DIRECTIONS FOR USING "ADJUSTO"

1. Drive stake firmly in ground.
2. Unhook wires at the ends.
3. Bend wires back until opening is big enough to permit you to encircle plant near the ground.
4. Hook ends of wire together around bottom of stake.
5. Raise up wire to height required.

"ADJUSTO" Plant Supports mean bigger crops and finer flowers. They hold plants up in the air and sun and enable you to cultivate close to the roots. Increase growth and fruitfulness.

The "Adjusto" Plant Support contains no nails, hooks or screws. It holds securely any flower or plant and is easily and instantly adjustable to conform to the plant's growth. There is nothing like it on the market, yet its cost is moderate. It can be used successively for different plants throughout the season and it will last for many years.

Buy "Adjusto" from your local garden supply house or write us for nearest dealer's name.

FORREST SEED COMPANY, Inc.
Box 58 Cortland, N. Y.

"Adjusto" supported Hyderangeas on lawn of G. Harry Garrison, Esq., Cortland, N. Y.

"Cutting More Surface with More Cutting Surface"

Hedge Trimming Made Easy

Just as "the man with the scythe" has found his primitive implement laid aside for the more modern machinery, "The Mowing Machine," likewise the SIMPLICITY has come to do away with the slow and laborious method of hedge trimming.

Simplicity
Hedge Pruner and Trimmer

With it you can trim as much hedge in one hour as would require four hours with the ordinary hedge shears. It cuts both opening and closing—every stroke counts! Perfectly balanced for easy operation, this three pound tool brings into action 31 fluted, keen-edged teeth that can clip a clean path, 16 inches wide, through any hedge. Price, $7.50. West of Mississippi, $8.00.

The Simplicity Hedge Trimmer is intended for use on new growth only. Greatest tool for trimming Privet, Barberry, etc. Cutting width, 12 inches with finest highgrade carbon steel blades. Price, $5.00. West of Mississippi, $5.50.

Ask Your Dealer about the "Simplicity." If he cannot supply, order direct. Descriptive Circular on Request.

TRENTON PATENT MFG. CO.,
112 Murray St., Trenton, N. J.

LOTOL *Kills Plant Lice*

THE only way for the effective control of Aphis or Plant Lice is to wage war vigorously upon the *very first* invaders. Look for these pioneers early and often. As soon as you discover them, even if only a few, kill them with

LOTOL
REG. U. S. PAT. OFFICE
The Complete Concentrated Contact Insecticide in Jelly Form

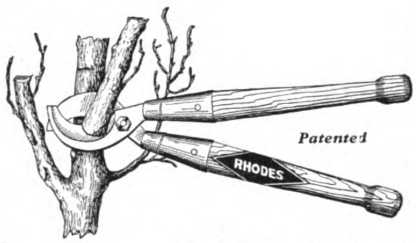
Lotol stands for *Spraying Simplified*—No fuss, no muss! Just squeeze out a teaspoonful from the handy tube, dissolve in water and spray. Lotol being scientifically compounded, spreads and sticks correctly. 1 ounce tube, makes 6 gallons of spray solution. Ask your dealer for LOTOL. If not obtainable, we will mail, 1 oz. tube for 45c; 3 oz. tube for 85c; 1 lb. can—a season's supply—for $2.50 delivered.

Descriptive folder and price list on request

GARDEN CHEMICAL CO.
Sole Manufacturers of
LOTOL and MELROSINE
Park Avenue and 146th Street
New York, N. Y.

"A Teaspoonful Makes a Gallon"

RHODES DOUBLE CUT PRUNING SHEAR

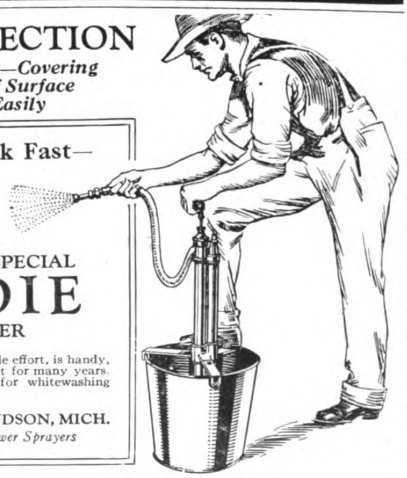


THE only pruner made that cuts from both sides of the limb and does not bruise the bark. Made in all styles and sizes. All shears delivered free to your door.
Write for circular and prices.

RHODES MFG. CO.,
326 S. DIVISION AVE. GRAND RAPIDS, MICH.

SPEEDY PROTECTION

For Foliage and Fruit—Covering Every Square Inch of Surface Thoroughly and Easily



Garden Pests Work Fast—

valuable plants and shrubs being quickly ruined. You need a sprayer developing good pressure yet small enough to use in every nook and corner—no matter what sprayer you now have. The

GARDEN SPECIAL
HARDIE
SPRAYER

maintains 100 lbs. pressure with little effort, is handy, and is so accurately built as to last for many years. Six dollars complete. Order now for whitewashing and spring spraying.

HARDIE MFG. CO. HUDSON, MICH.
Complete Line of Hand and Power Sprayers

The New STAYTITE Handle Identifies P. Q. Lawn Mowers

Look for this STAYTITE Handle on the next mower you buy. It stands for everything good.

Pennsylvania *Quality!*

At Hardware and Seed Stores
Send for folder:
"The Care of Your Lawn"

PENNSYLVANIA
Lawn Mower Works
1637 North 23rd Street
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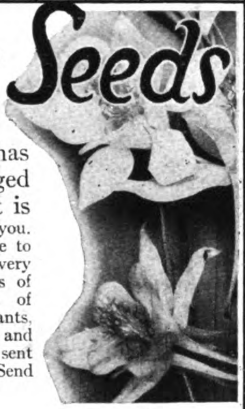
Childs Seeds



Our New 1924 Catalog has been completely rearranged from start to finish. It is filled with helpful suggestions for you. Quality of our stocks and service to our customers rings through every page, bright colored illustrations of the most desirable varieties of Flower and Vegetable Seeds, Plants, Bulbs, Shrubs and many new and interesting features. It will be sent free; a post card will bring it. Send for your copy today.

New Color Harmony Chart

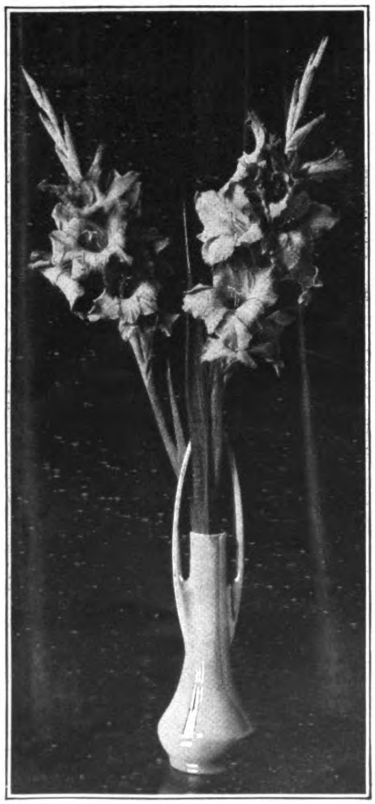
Everybody naturally loves beautiful coloring, especially in their gardens and up to now there has been no aid for Garden lovers, but at last our new Garden Color Harmony Chart (which cannot be supplied by any other Seedsman) solves the problem of color grouping and is by far the most complete guide for color in the gardens that has ever been worked out.

This wonderful chart with color schemes of gardens, names of practically every known flower under its proper color, and many other helpful suggestions is fully described in our catalog. The price of this chart is $2.00.

JOHN LEWIS CHILDS SEED CO., Inc.
FLORAL PARK, N. Y.
Consolidated with Edward T. Bromfield Seed Co.

Beautify Your Garden

with Dahlias and Gladioli



You will soon be busy in your garden. Go over our 1924 Blue Book, describing our selection from the "blue-bloods" of the dahlia and gladiolus world.

Among these superb flowers you will find tall, stately *Rose Ash*, a gorgeous gladiolus, whose color is a wonderful blend of exquisite pastel shades.

You will also find *Mrs. Carl Salbach*, "Queen of Dahliadom," according to the description of one prominent grower.

Make your selection and order immediately. If you have not obtained a copy of our Blue Book, write for one now.

Rose Ash bulbs, extra large, $5.00 a dozen.

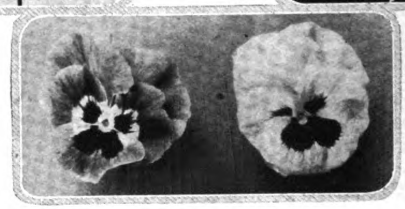
Mrs. Carl Salbach tubers, the finest we have ever grown, $6.00 half a dozen; $10 a dozen.

Carl Salbach
Grower

6066 Hillegass Ave.
Oakland, California

(Left) Alannah, a yellow Hybrid Decorative Dahlia. M. G. Tyler, grower; C. L. Mastick, hybridist

(Right) A new deep yellow Pansy, Golden Gate, originated by Steele's PansyGardens



A yellow Hybrid Cactus Dahlia, Glory of California, introduced by Jessie L. Seal

SOME 1924 PLANT NOVELTIES

(*Continued from page* 176)

keep in scale with the smallest place. Here is a plant for the child's garden.

The best novelties are those which have no freakish qualities. Few freaks have lived long and prospered. Every novelty cannot be an improvement upon all other plants in its class, but if it cannot, it should at least have some subtle difference in its makeup to give it distinction.

The Japanese Rose and the Japanese Flowering Cherry represent two types of plants

Chatillon is the new Multiflora Rose introduced this year by Henry A. Dreer

—the shrub and the flowering tree—from which we would like to show more novelties, for they are things whose uses are not confined to beds and borders; and we like occasionally to wander out of the actual garden.

House & Garden's Garden Information Service will be glad to furnish the addresses of the growers or distributors of any of the novelties shown on these pages.

This Japanese Rose Flowering Cherry, Amanogawa, has thick clusters of fragrant soft pink flowers. It grows similarly to the Lombardy Poplar. Offered by The Garden Nurseries

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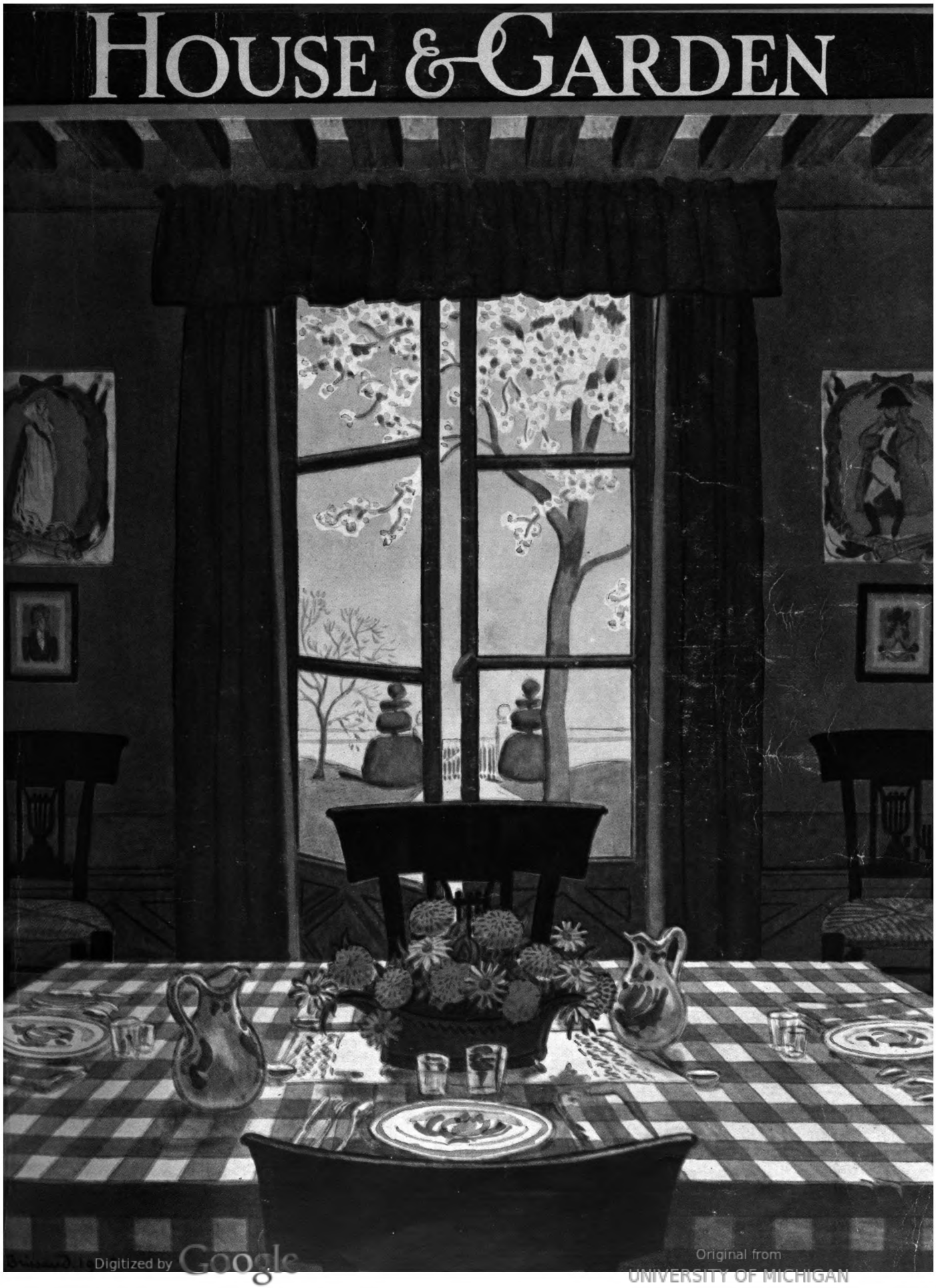

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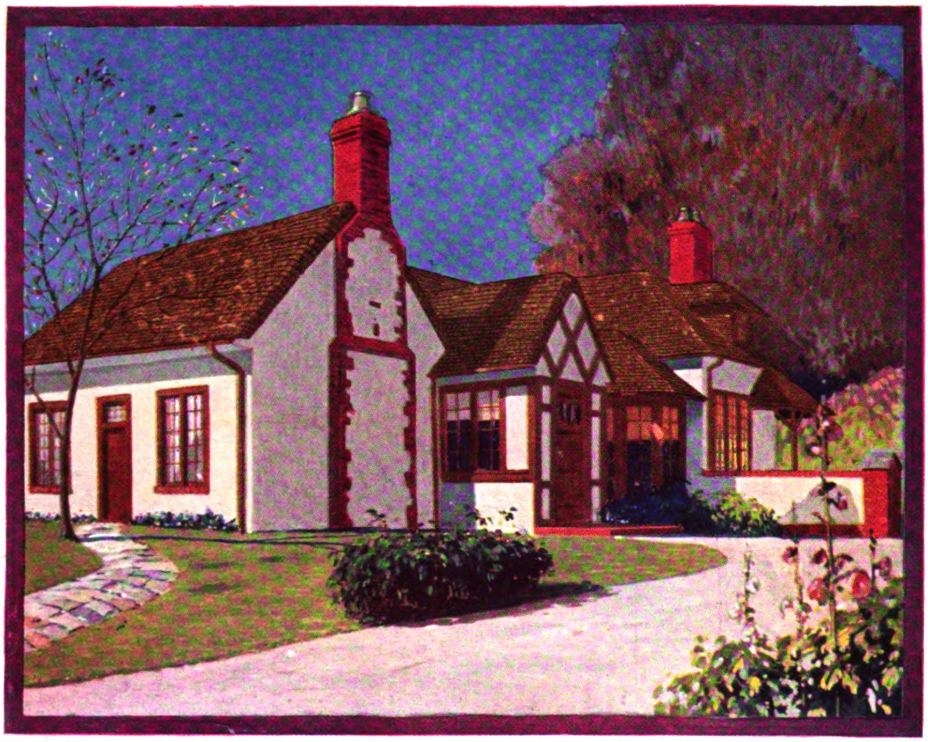


RICHARDSON Product

From the makers of Flex-a-tile Housetops, Viskalt Membrane Roofs, Viskote, and similar products

The home of Harry Sharp, Esq., Brendenwood, Indianapolis, Robert F. Daggett, Architect. John Curry Construction Co., General Contractors. Richardson Multicrome Roof applied

Distinctive beauty marks the roof of this Indianapolis home

A roof with a wholly unique thatched effect of weathered brown adds the final touch of beauty to the country home of Harry Sharp, Esq., Brendenwood, Indianapolis.

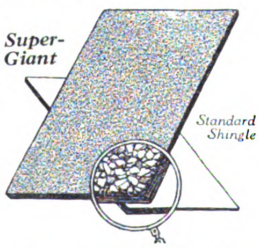
This unusual roof was secured by cutting Richardson Super-Giant slate-surfaced shingles into different shapes and sizes; and by using them for the ridges and valleys as well as on flat surfaces.

The distinctive color of this roof—*weathered brown*—is found only in the Richardson quarries of Georgia. Millions of tiny slate flakes in this rare color not only add new beauty to a roof but seal each shingle permanently against weather and fire hazards. Years of weathering only deepen and enrich their mellow tones.

The Richardson Multicrome Roof

This, however, is but one example of the beauty secured in the Richardson Multicrome Roof. Many other effects are possible—one to harmonize with each color scheme and sure to please your taste. Weathered brown, for instance, has also proved popular when applied in combination with other Richardson shingles of *jade green, tile red* or *black pearl* and the new *opal* roof, built from the new Richardson opal shingles, is greatly admired by both architects and home-owners

The new colors, opal and weathered brown, are used only on the Richardson Super-Giant Shingle—famous for its beauty and economy.



The Super-Giant Shingle—50% thicker, 100% more rigid, and 35% more economical in cost of laying

With its inner foundations of Richardson felt, for fifty years recognized as the best; coated and saturated with Viskalt, the vacuum-processed waterproofing, 99.8% pure bitumen, the Super-Giant assures *lasting* beauty for your roof.

Prove the facts yourself

Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see the color combinations in Richardson Multicrome Roofs. Also ask to see the Super-Giant shingle in weathered brown and opal. Note the rare color and larger size. Then compare it with other shingles—the difference will convince you.

Meanwhile, send for our beautiful new booklet, *Roofs of Distinction*, showing the exclusive color combinations of Richardson Multicrome Roofs, and containing valuable roofing information. Or, ask for our booklet, *Roofing on the Farm*. Just use the coupon below.

* * *

For every roofing need there is a Richardson product—from Lok-Top Asphalt Shingles to Rubbertex Roll Roofing with Pyramid Kaps. If you are an accredited distributor of building materials, perhaps you can secure the Richardson franchise for your territory. Just write us.

The RICHARDSON COMPANY
Lockland (Cincinnati), Ohio

Chicago New Orleans New York City
Atlanta Dallas

RICHARDSON ROOFING

Clip and mail this coupon

THE RICHARDSON COMPANY
Dept. 38-D, Lockland, Ohio
Gentlemen: I am considering roofing for .....
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(types of buildings)
Please send me
☐ Roofs of Distinction
☐ Roofing on the Farm
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Name .....
Address .....

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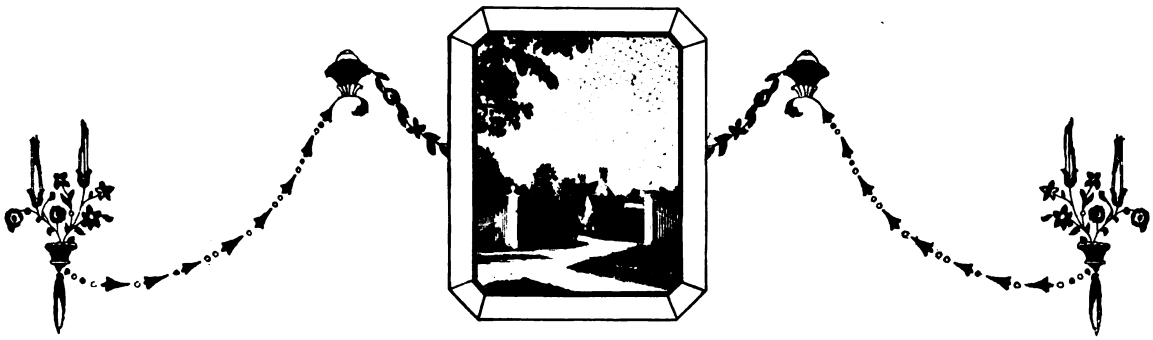
House & Garden



The entrance to "Chimney Cottage", one of the houses shown in the May issue

THE books that you read again and again are not those that appeal to your reason; they are the books that appeal to your imagination. The magazines that you most enjoy are not those that are eternally telling you what's wrong with you and the world, but those that fire you with ambition to do better in the world.

You can appeal to more people through their imagination than you can through their powers of reasoning. The great religious movements, the great wars, the great advances in science and commerce have all depended for their support upon the degree to which they appealed to popular imagination. And they have been successes or failures according to the degree with which they did make this appeal.

HOUSE & GARDEN isan appeal to the imagination: it is frankly that. You cannot argue a man into having a good home and a well-kept garden; but you can stimulate his desire to have these things by first stimulating his imagination through pictures and descriptions of them.

Ambition is the second step. Stimulate the imagination and you also stimulate desire. Show a man the picture of a fine house and he says, either verbally or mentally, "Some day I'm going to have a house like that".

That "some day" opens up the answer to a criticism of HOUSE & GARDEN which is made occasionally. Young married couples or people whose means are limited will say, "You've got a fine magazine; only it is too rich for our blood." To which we answer, "But is it too rich for your ambition? Can't you imagine yourself having such a house? Don't you desire to have it?" Invariably they reply "Yes".

If HOUSE & GARDEN were edited down to its lowest reader it would not stimulate the imagination or fire the ambition of all the rest. We must not be satisfied to give the reader what she wants; we must give her better than she wants. We must keep stimulated the desire to attain.

Translate this theory into editorial pages, how do you find it expressed in this issue which you have just started to read?

Every time you turn a page there is a new stimulus to the imagination—the glimpse of a library in which architecture plays the leading rôle, bergères appealing to the desire for comfort and beauty, a medium-sized house in Illinois with a cloistered garden, an essay on the charm of little rooms, the view of outside garden stairs, the ravishing beauty of early flowering shrubs, an old cottage remodeled into a summer home, pictures of beautiful gardens, inspirations from the real source of our Spanish colonial architecture, color schemes by nine prominent decorators, Elsie de Wolfe's living room, a study of Directoire furniture—and so on. Turn the page and your eye is quickened with a new view. Each page is a window that opens on a new world.

The same is true of the May issue. We've just been looking over some advance pages of that next number. From the Bulletin Board at the beginning to the Gardener's Calendar at the end the pages flick and flash with stimulating ideas.

And that, after all, is the measure of the value of a magazine—its richness in ideas. If it is packed, crammed full of them, the magazine gives you the greatest possible service; if it is meagre and lean in ideas, then you don't get your money's worth.

To get your money's worth in May, you have merely to step to the nearest newsdealer and lay down thirty-five cents. Or you can save yourself the monthly trouble—a hundred thousand people have—by sending in a year's subscription.

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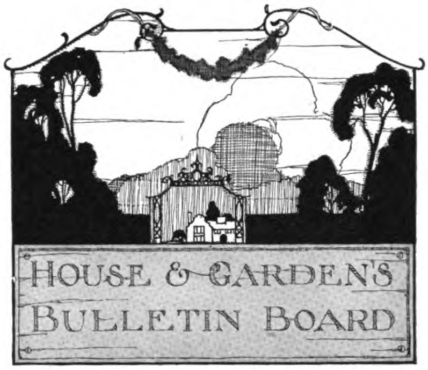

PEOPLE'S moods being very much the product of their environments, it is natural that with the first days of Spring their thoughts should turn to all that Spring means—to the awakened garden that rouses them to gardening, to bright sunlight that urges them to brighten up their homes. May is the environment; Spring Furnishing the urge. So we devote many pages of the May issue to Spring Furnishing.

Pierre Dutel, a New York decorator, leads off with three pages of brilliant suggestions for the smart country house; Harry Richardson shows how fans can be used decoratively; a page of the new wall paper borders points to the revival of an old style; Elsie Cobb Wilson contributes the three pages of the Little Portfolio; the new fabrics and designs whereby they can be made into country house curtains fill two succeeding pages; glass and pottery for the country house follow on; the color scheme for a Water Lily room—enchanting idea!; and then two pages of suggestions for furnishing the porch.

FOR those whom May urges to garden there are three pages of photographs of beautiful gardens, the description of a terraced garden, views of a perennial border in May and in June—quite a contrast!; two pages on which the whole story of raising Dahlias is told by pictures; a very practical article on how to graft; Mr. Wilson's admirable story of Climbing Plants, and Mr. Durand's suggestions for using native plant material.

These by no means exhaust the issue. There are more features still. The old Plater Homestead in St. Mary's County, Maryland, for example, which Mr. Herbert L. Satterlee has restored; the two houses—one by Mr. H. T. Lindeberg and one by Mr. Dwight James Baum; the story of "Chimney Cottage", as fine a piece of progressive building as we've ever seen; Mr. Price's article on wood flooring and Miss Peyser's on the care of floors.

These combine to make a very busy, helpful and inspiring May number.

THE mid-winter season in New York is a time of competitions and awards. There is the Architectural League exhibit; the gold medal for Craftsmanship was awarded to the Kensington Company for their excellent furniture—and well awarded; the medal for Art in Industry to Mr. Henri Creange, designer of the beautiful silks manufactured by Cheney Brothers. The Jackson Heights Garden Apartment Scholarship was awarded to Helen Barker of Sanborn, Iowa. This competition was for designs for decorating and furnishing a five room apartment. The high quality of the designs submitted by students proved that taste in the home is steadily improving. The judges of the competition included Elsie Cobb Wilson, decorator; Francis Lenygon, decorator; Alice Duer Miller, author; William Delano, architect, and the editor of HOUSE & GARDEN. It was interesting to note what qualities these judges deemed to be necessary. In the end they came down to livableness in furniture and harmony in color schemes, qualities essential for a room in good taste, whether it be in the home of a millionaire or the home of the humblest worker.

FOR some time the HOUSE & GARDEN editorial staff has been devoting its attention to the problem of the landscaping of the small suburban lot. The average owner of such a property, when he is advised to seek the services of a landscape architect, immediately sees his costs mounting; he considers the landscape architect as an unjustifiable and expensive luxury. On the other hand, if he goes ahead on his grading and shrubbery and flower planting he is apt, nine times out of ten, to make a lot of mistakes. He often misses opportunities for producing the best effects and he often locates his garage so that it becomes an ugly nuisance and after his garden is planted he feels that something is wrong with it, but he doesn't know what. How can he avoid these mistakes? How can he obtain professional assistance that won't be excessively priced?

HOUSE & GARDEN submitted this problem to the New York Chapter of the American Society of Landscape Architects. This Chapter, initiating a practice which the Society hopes to make nation-wide, offers the following service to the readers of HOUSE & GARDEN:

1. That a competent group of members, working under the supervision of the Chapter, shall be available for readers of HOUSE & GARDEN.

2. That the problem shall be a tract of land not exceeding one-half acre in area and situated within forty miles of New York railroad terminals.

3. That the professional service will be given as follows: a preliminary visit to the property. Often a single visit with verbal advice to the client and a simple outline of the general plan made on the ground and confirmed by letter will be all that is required. If further advice is necessary and detailed plans are required, these will follow. For this service there will be made a minimum charge.

At present the New York Chapter can offer this service only to those readers living within the forty mile radius of New York City. Such readers as desire further information about this will communicate with HOUSE & GARDEN, 19 West 44th St., New York City. Kindly address the letters—Landscape Architect's Service.

GARDENING is an avenue to a vast and constantly interesting world and those who travel along this pleasant boulevard soon come to know those who are friends and those that are foes. Once you start gardening your interest extends beyond mere flowers and vegetables; it comes to include everything that touches on these great worlds. Birds, for example. Can you imagine a gardener not having an interest in birds? Can you imagine a garden that birds do not visit? Birds are the gardener's best friends. He should make every effort to keep them friendly and to preserve them. By erecting bird houses and bird feeding stations his charity can begin at home. From this he should proceed on to active support of the work done by the National Association of Audubon Societies in preserving America's wild bird and wild animal life.

The good gardener will also have a community conscience. Especially does this apply to the fight against pests. Birds devour enormous quantities of grubs and other pests that are dangerous to plant life, but they cannot do the work alone. We must help them by spraying and by each gardener keeping his garden clean and free of pests. There is no more practical way in which to be your brother's keeper than to help preserve bird life and help prevent the spread of plant diseases.

THE dissemination of popular horticultural knowledge is one of the most important and enjoyable tasks that anyone can undertake. We need, in this country, a larger group of amateur gardeners who can spread the gospel of gardening. We need speakers and writers who, by their knowledge of facts, by their enthusiasm for the work and by the felicity and clearness of their expressions can make gardening nation-wide. To that end there has been offered by a friend of horticulture a prize of $100 for the best practical article on some branch of gardening. This prize is to be judged on the basis of fifty points for English and fifty points for subject matter.

The competition will be open to students of any horticultural school or agricultural college.

The length of the article should not exceed fifteen hundred words.

This competition will close June 1st. The judges will be Mr. E. H. Wilson of the Arnold Arboretum, Mr. E. I. Farrington, secretary of the Massachusetts Horticultural Society, and Richardson Wright, Editor of HOUSE & GARDEN.

All submitted papers should be addressed to "Garden Competition," HOUSE & GARDEN, 19 West 44th St., New York City.

SOME people have a theory that good pictures are expensive, and so they do not attempt to buy them and go on, either surrounded by bad pictures or have none at all. True, we cannot all afford masterpieces, but say you do want some good prints and should take $20 in hand, what could you buy for this sum? You could buy quite a collection of old flower and fashion prints. You could buy one or two wood block prints. In etchings you can buy the work of some representative artists for as low as $10 each. These, of cou se, are unframed. The style of framing, size of mat and color will all depend on the print and the room in which it is to hang. There is no dearth in good pictures; you have only to go to dependable art dealers or seek out the portfolios of the old print men. The dearth lies in the taste of people who would rather have a dozen mediocre or bad pictures to one or two good designs of which they can be justly proud.

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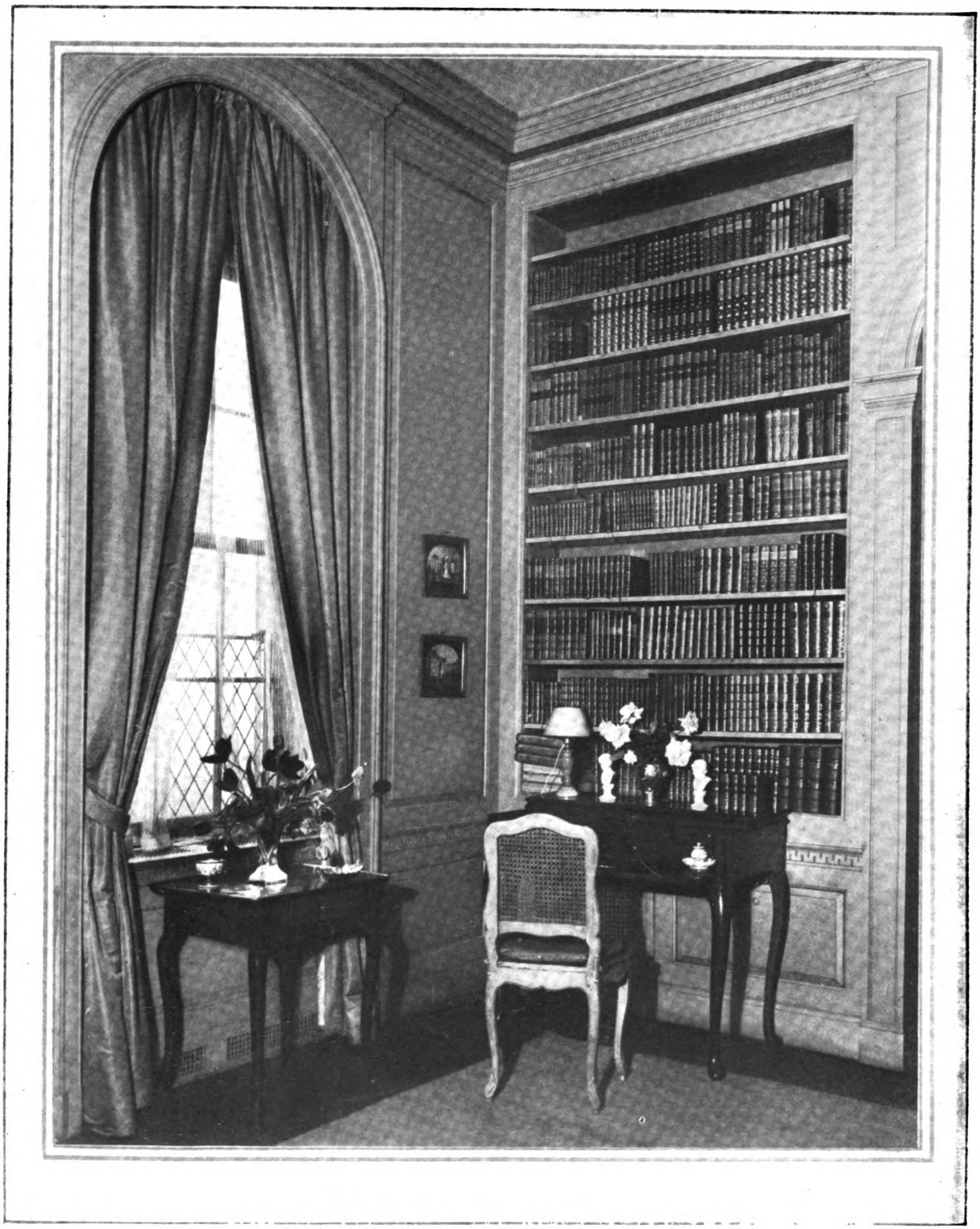

Drix Duryea

WHEN ARCHITECTURE SETS THE STANDARD

Rarely do we find a corner as distinguished as this one in the library of the New York home of Mrs. Cornelius N. Bliss. The dignified effect is due partly to the handling of the interior architecture—an unusually graceful high, arched window, a nice balance of panels and moldings and, most effective of all, built-in book shelves extending to the cornice. This feature gives the corner its livable aspect, while the colors of the bindings make a suitable background for the Italian 18th Century writing table and chair. The walls are blue, a charming contrast to the copper colored curtains and neutral toned rug. Elsie Cobb Wilson, decorator

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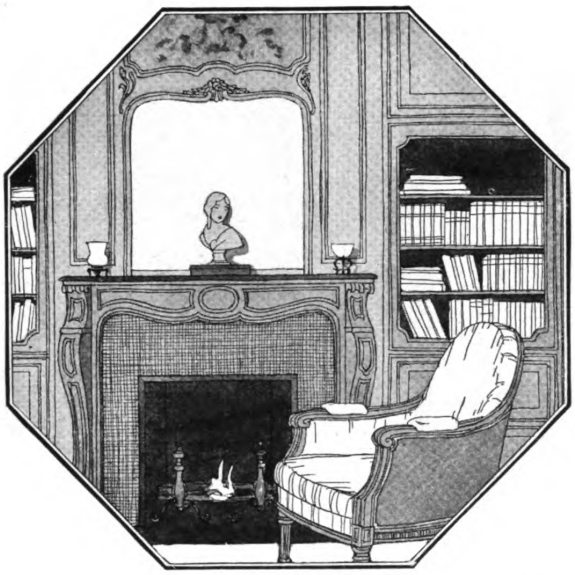


From the time of Louis XVth on, the bergère becomes an important element of comfort in the furnishing of intimate rooms

THE COMMODIOUS BERGÈRE

An Ancient Symbol of Comfort in French Homes, The Bergère Still Remains To Accommodate the Body and Delight the Eye

FRANCES WILSON HUARD

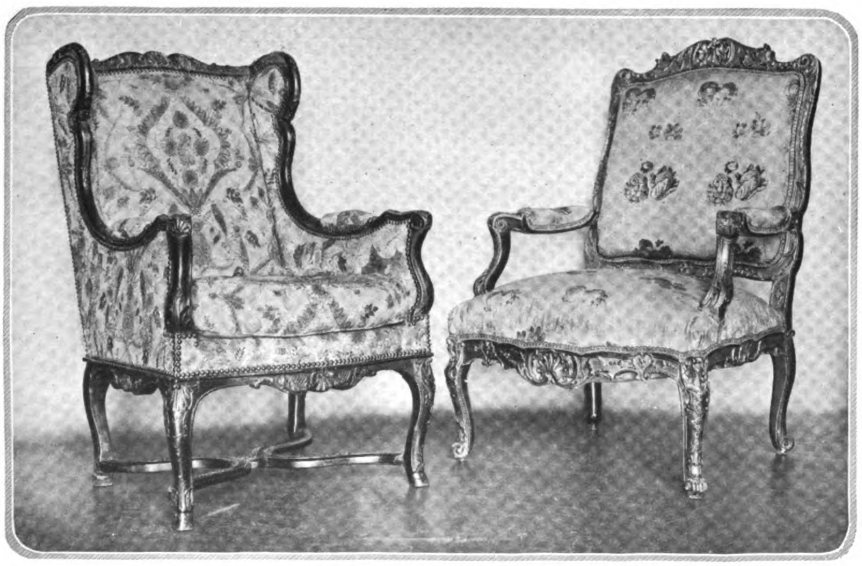
A BITTER wind moans through the barren branches. Great gusts sweep down the long avenues and, catching the neatly raked piles of dry leaves, send them capering skyward. A thin icy rain fairly stings one as he walks along, half plodding, through the muddy lanes of the Park. It is autumn; autumn in France.

He hurries on toward the house, that hospitable high-roofed mansion from whose long eaves now drip miniature rivers. As he approaches, the wind, lying in ambush, roars forth anew as though angry because he is about to attain his goal. He struggles anew. He wins!

There at last, he finds himself in the welcome vestibule. He mounts the great stone stairway. Oh, the joy of the crackling wood fire in the living room! Oh the supreme joy of being seated in one's favorite bergère; that bergère that receives and enfolds him, that fairly envelops and protects him; the bergère so luxuriously comfortable, that gently caresses his tired limbs. One might almost become lyrical on the subject.

In a country like the United States where, to use the current expression there is "something doing" all the time, the bergère is of less importance. But to those of us who have lived in France the mere name evokes the home, the hearth, the chimney corner; long conversations in the gathering twilight; endless solitary reveries mingled with doubts and fears, hopes and ambitions; convalescence after a trying illness; those first pleasant moments when with returning strength one feels as though born anew. Under such circumstances if the bergère is not the most important of one's household belongings surely it would seem the most indispensable.

I have searched without success to find the *raison d'être* of the word "bergère." The term, as such, first appears in the



A Louis XIIIth and a Louis XIVth bergère, both covered in damask. The reign of Louis XIIIth first produced the ancestors of this chair. These two examples are from the Museum of Decorative Arts, Paris

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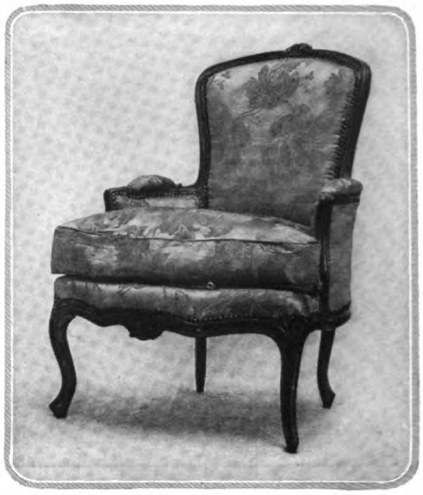
A Louis XVth rounded-back bergère covered with figured velvet. From the author's collection

The Empire style is represented by this bergère of fruit wood covered with yellow striped velvet



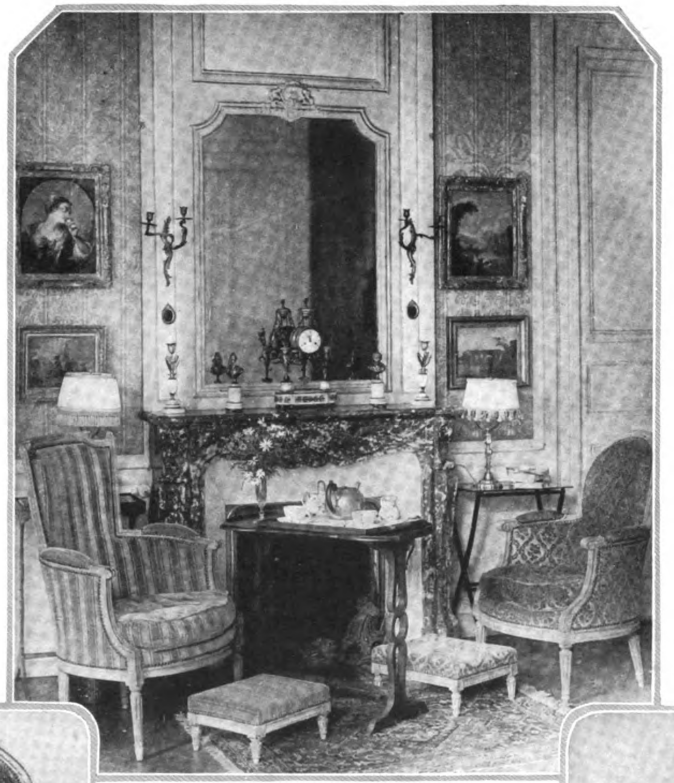
A Louis XVth walnut bergère, from the collection of the author. The covering is blue damask

dictionary of the French Academy in 1735, and a little later in their Encyclopedia Diderot and d'Alembert describe it thus:

"The bergère differs from ordinary armchairs by the size of its seat which is about two feet wide by twenty or twenty-two inches deep; also by the side panels (accotoirs) which are upholstered on the inside and which are sometimes gradually incurved to about two-thirds the height of the back. The height of the seat from the floor is sometimes only nine or ten inches, and the back is slightly inclined. There are also armchairs called bergères which differ from the others by the height of their back which is only twelve or thirteen inches higher, and whose seat is about thirty inches wide."

Rubo says, "this seat is only used by ladies whose toilet requires special precautions and therefor its place is only in the drawing room or the reception hall. It will not survive the fashion of the 'panier.'"

As can be seen from the above quotations from contemporary authorities, no reference whatsoever is made to the derivation of the word. Certain it is, however that its ancestor the "fauteuil á panneaux" bore a very close resemblance to its later descendants, and as early as the reign of Louis XIIIth we come upon inventories which mention the paneled armchair or "fauteuil confessional." For it seems that the first of these pieces were made for the clergy and were actually used by the priests when hearing confessions or examining the conscience of



These two bergères with stools form a grouping in the living room of the author's home at Versailles. Chairs and stools are in yellow Utrecht velvet

In the time of Louis XVIth the bergère was painted and in some cases, upholstered with needlepoint

A Louis XVIth square-back bergère with figured chintz upholstery. The arms have an interesting contour

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One of a pair of Louis XVIth walnut bergères, covered with green and yellow striped silk.

Louis XVth bergère gondole. Toward end of reign the bergère lost its curves and became square

Aubergine and yellow satin cover this Louis XVIth bergère. Note characteristic loose cushion

their penitents. Some of the very earliest were strange high-backed affairs in which were cut little peek-holes. I have even seen a very ancient one which had inserted in its back a little iron grill, or "Judas".

During this same period persons in ill health, languid, convalescent, or elderly people reclined on what were known as "chaises à commoditè." These were stuffed and upholstered armchairs with a kind of moving rack attached to each arm, permitting the one seated to read or write. The backs too were movable and could be let down to any desired degree, converting the armchair into a veritable sofa. A pair of long branched folding candlesticks was attached to each side and great pockets in the exterior upholstery permitted the occupant to have all the necessary little nick-nacks close at hand. This fashion was pushed to such an extreme that certain of these "chaises à commoditè," after adopting wings, to prevent drafts, finally added little domes with side curtains and while they were pompously dubbed "chaises à l'imperiale", in reality they bore a very close resemblance to small beds.

As during all epochs of history modifications were worked gradually, and what we now know as bergères really began to make their appearance with the advent of Louis XVth, when seats of all kinds became less formal and more comfortable. The old system of arranging them along or against the wall was abandoned and with the

(*continued on page 126*)

Chardin's engraving, at the Biblio:hèque Nationale in Paris, records a characteristic, rather rustic bergère of the time of Louis XVIth

The original upholstery—green and yellow striped satin—is on this example from the author's collection

Nadal, a maker of the time, signed this Louis XVIth bergère condole. The covering is figured damask

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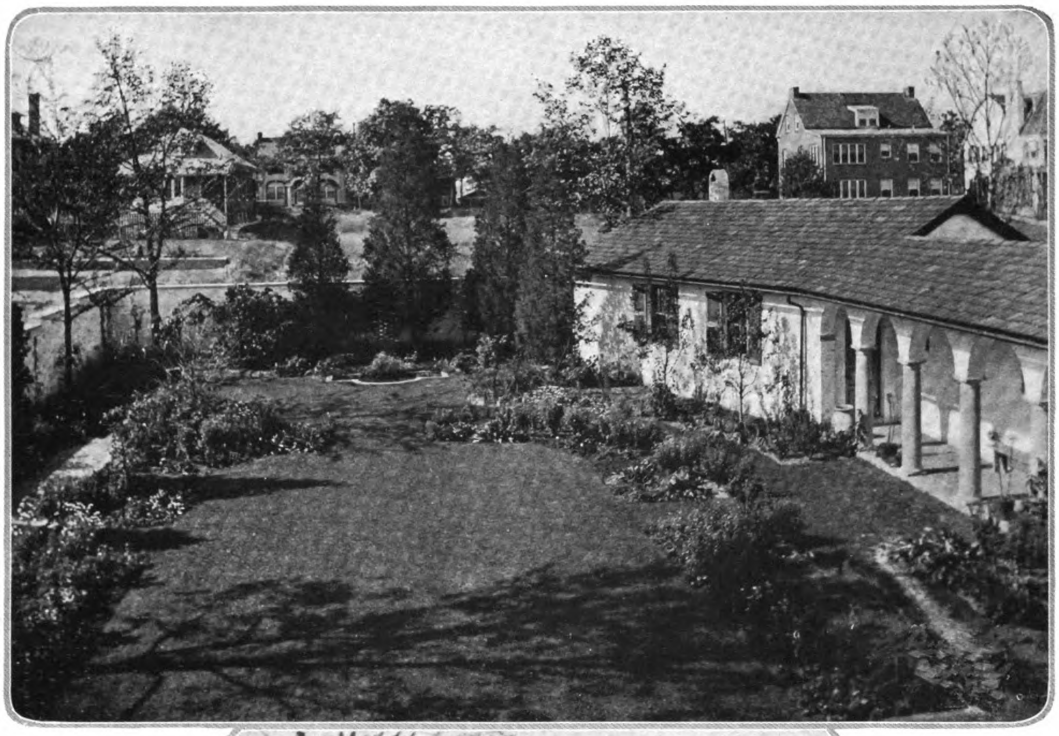


The garden has that most requisite of all features—an adequate enclosure. On two sides a high wall, and on the other two the main part of the house and its interestingly treated wing give the necessary protection

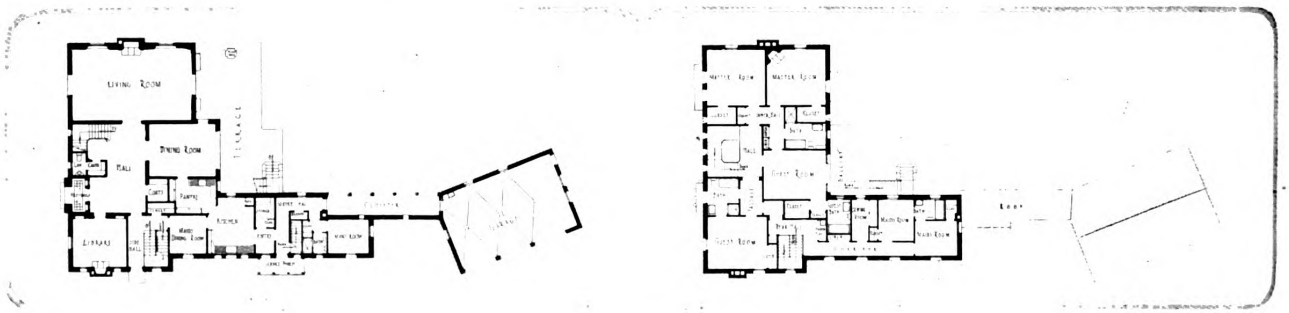
Flanking the garden is an arcaded loggia, a veritable sun-trap, which, by means of the warmth it captures in its shallow recess, carries comfortable garden days far into the fall and picks them up in earliest spring

The street front of the house is an interesting study in fenestration. Merely from the window placement it is possible to imagine most of the interior planning—the staircases, closets, and principal rooms

THE HOUSE AND GARDEN OF FRED P. WARREN, EVANSTON, ILL.

The floor plans show what a splendid arrangement of rooms an L-shaped house affords, in which the service can be concentrated in the smaller wing. The garage swings in to allow space for turning

REGINALD JOHNSON, *Architect;* RUTH DEAN, *Landscape Architect*



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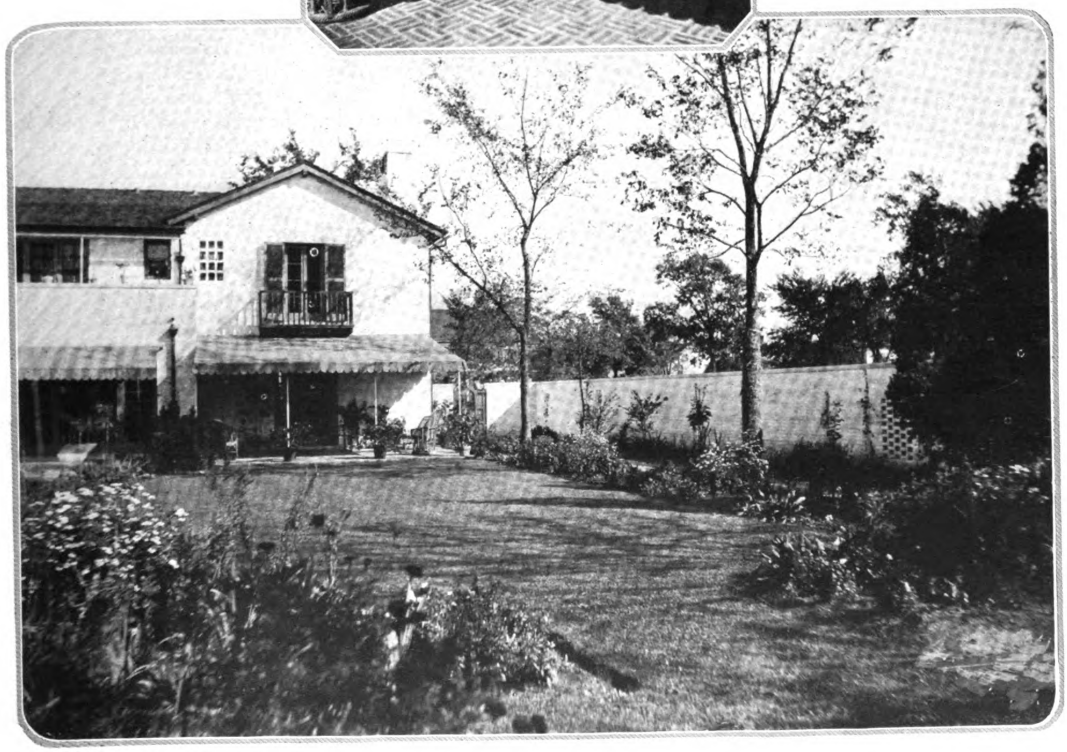
From the far end of the garden the interior angle of the house shows to best advantage, with its cloister-like passageway, its balcony up the outside stairs, and its shaded terrace

A garden lives best in full sunlight, but it should be possible to look upon it from such a shaded spot as this awning-covered, brick-paved terrace, both indoors and out

The garden, still at a youthful stage, consists of a broad panel of turf, framed by herbaceous borders. The house and the garden wall are built of brick painted white



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IN PRAISE *of the* LITTLE ROOM

The Poet Made a Great Mistake When he Dreamt That He Dwelt In Marble Halls

CHARLES HANSON TOWNE

IF it be true that precious things are done up in small packages, it is equally true that when we ourselves chance to be enclosed in a tiny house we discover for the first time some of our own bigness—find, strangely enough, the very thing we had been seeking vainly in some larger house. For small houses connote small rooms—infinitesimal divisions that give a delightful sense of segregation.

"Give me a low ceiling," often I have heard people of imagination say. If we stoop to enter a door, thereafter we stand more upright, being monarch at once of all we survey. A feeling of complete ownership is ours in a trice. Surely this sense of possession compensates for other lacks.

A friend of mine, an English author who was being lionized at Newport, once told me laughingly of his discomfort in an enormous bedroom. He had been used to the tiniest of flats in London; and when he was first ushered into his suite in the millionaire's home, filled with distracting furniture, his bags at one end of it, his bath at the other, he stood lonely and forlorn in the midst of his sudden opulence, and sighed for his bedroom at home where he had but to reach out his hand for anything he desired. And he burst out laughing. It was all so ludicrous—this waste space, this lack of peace. He could not believe that anyone could be really happy in a show place such as this. He thought of Thoreau's humble shack in the hills, with its two chairs and a table—nothing more. And he recalled how one candle, in his own English country place, could illuminate an entire room, causing each book to be revealed, each little print to be seen and enjoyed. With a sigh he dropped into his wide canopied bed, feeling much like the poor little king in "Coc d'Or", who had no privacy when he tried to sleep, with his crown upon his head, in that vast room where they put him. Ah! the monks of old had the right idea. A cell was sufficient for the noblest thoughts; indeed, the smaller the place, curiously enough, the more one could spiritually expand. Mental contraction comes, not mental expansion—no one seems to know quite why—amid spacious surroundings.

I DO not mean that a great room, with a beamed ceiling and vaulted windows cannot be a thing of beauty, and a joy forever. But when it comes to daily living, is it not better to be shut away in narrower confines, with a single casement and no multifarious doorways to perplex the mind and heart? Any writer will tell you that he prefers a stub of a pencil to a long one; so, too, he will prefer, invariably, the smallest of work-rooms, with just enough light and just enough—no more—of everything to his hand. One is not lost in such a spot; indeed, one finds oneself here. There is nothing to worry one. Just as the sky, so Wordsworth said, is never lovelier than when only one star is shining in it, so a room is sweeter—yes, and richer—with only the bare necessities that make for coziness and supreme comfort. From wide fields, sheep return gladly to the little fold. There is delight in the sensation of being folded in. They know that they are safe; and through the single bar that protects them from the great world without, they wend their way in peace as to a sanctuary.

I know a certain house in New York which contains a gorgeous Italian room. For a long time I never was in it save when a crowd was there—some fete, or some glowing pageant seemed necessary always, as though the high ceilings must ring with mirth. A swinging chandelier and tall candles accentuated the hugeness of this chamber, and long shadows were cast athwart the beams. Someone said, one evening, "What a wonderful room!" And I too was caught by its spell.

Then one day I entered it alone; and I saw that it was nothing but a dim vault, for all its tapestries and golden sconces, its marble fireplaces, leaded window-panes and massive oak. I heard the echo of old laughter—but only the echo; I saw the ghosts of beautiful women; I felt the tragic memory of vanished loveliness. The room was haunted by beauty. But how cold it was, spiritually! For it was meant only for gaiety, and, lacking that, it had little to recommend it. In the hushed dimness I felt its insincerity, its terrible failure. It was like a lonely old queen without her court about her. It was hideous in its opaque grandeur. The life had gone out of it in the serenity of daylight. It needed music and laughter and artificial light to rouse it to any momentary glory. I saw now that it was not a room to be lived in, but a room to be danced in—that was all.

MY hostess must have been aware of my discomfort, for she tactfully suggested that we repair for tea to another part of the house. In the tiniest of rooms hung with simple chintz, we found that spirit of comradeship which could never have come to us in the desolate splendor of the Italian hall—for hall it was, and nothing more.

Try, if you do not believe me, the slamming of a door in some great room. There follows a ghastly echo—an echo which brings with it an overwhelming chill. You at once become aware of your solitary richness—and poverty. Echoes are lovely out-of-doors; they are dreadful, spectral things in a house. A footfall far away breeds a sense of fear; a friendly step close by gives us a feeling of security. The austerity of public buildings may for a moment impress us; but the line of the poet, "I dreamt that I dwelt in marble halls," has never filled me with comfort. It has caused me to shudder, bringing thoughts of Turkish baths and draughty spaces.

Those who say that they prefer vast rooms almost contradict themselves the moment they occupy them; for instantly they break them up into units: a couch is pushed sidewise almost to the centre, a table with a lamp is so placed that a little square is formed at one end, "so that we may be intimate here," the owner will invariably say. For there can be no real intimacy in a veritable castle hall. Screens and other barriers are necessary if we are to gain spiritual contact with our friends in such a place. Isolation is what we all secretly crave, deny it as we will.

(*Continued on page 96*)

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Toloff

BY GARDEN STAIRS TO THE SECOND FLOOR

The climate of California does such pleasant things to architecture, with open arcades, balconies, loggias, and outside stairways, that the airy style of the lower Coast inevitably seeps inland. Strangely enough, when it reaches the shores of Lake Michigan, as in this house at Evanston, Illinois, of which more views appear on the two pages following, it not only seems highly appropriate, but brings something fine and fresh to the sterner situation. Fred P. Warren is the owner and Reginald Johnson is the architect of the house

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The PRUNUS *tribe is varied and excellent where early bloom is sought.* P.TOMENTOSA ENDOTRICHA *is one of the best—hardy, free-flowering and bearing round, scarlet fruits of unusually good flavor*

Garland-flower is well named, for its terminal clusters of rose-colored, fragrant blossoms above gray-green leaves are highly decorative. It is a low shrub, particulaly excellent for rockery or the open border

RHODODENDRON MUCRONULATUM'S *blossoms are rosy pink and unusually resistant to frost. This satisfying hardy shrub is one of the best of its family and deserves to be much more widely known and grown*

An outstanding gem of the PRUNUS *family is found in the Fuji Cherry. Compact, perfectly hardy and well formed, it has white or pale pink flowers with prominent yellow anthers, and black fruit in early summer*

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Words cannot portray the beauty of the Rose-bud Cherry in bloom, a living cascade of pink. With us it is a smallish tree, but in Japan it sometimes attains a height of eighty feet. The blossoms are single in form

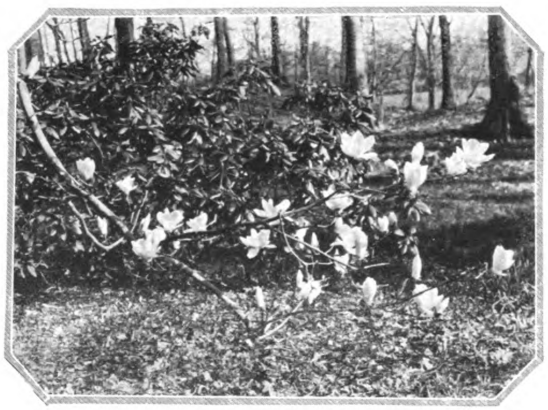
EARLY FLOWERING TREES AND SHRUBS

Native and Foreign Species of Merit that Bring to Our Plantings Exceptional Beauty of Color and Form

E. H. WILSON, V. M. H.

IT is a singular fact that from the Orient have come all the early flowering trees and shrubs with large, conspicuous blossoms which are the delight of spring gardens. The native woody plants that are the first to bloom have tiny flowers in clusters or in catkins on the naked twigs. Most of them have no petals and are merely clusters of pinkish anthers, though a few, like the Leatherwood (*Dirca palustris*) and Spicebush (*Benzoin aestivale*), have small yellow flowers. These native plants are not devoid of beauty but exotics are the glory of our gardens in early spring.

The Witch-hazels (*Hamamelis*) are a small group of shrubs deserving of much wider recognition in gardens, especially town gardens,



The Yulan has been favored by the Chinese from time immemorial. Without it, our early spring grounds would lack one of their most attractive features. Its blossoms are among the most luxurious to be found in sparkling April days

than is at present accorded them. The native *H. virginiana* is the last of the shrubs to blossom in the autumn when its yellow star-shape flowers are hidden midst a mass of yellow tinted foliage. Another species (*H. vernalis*), native of gravelly beds and margins of streams in southern Missouri, Arkansas and Louisiana, bravely opens its blossoms in January and February and occasionally in late December. The flowers have a spicy odor and though smaller are more freely produced than those of other species. This plant suckers freely and is excellent for massing or for the wild garden. More showy in blossom are *H. japonica* and its variety *arborea*, large shrubs from 12 to 15 feet high with many stiff ascend-

(*Continued on page 114*)

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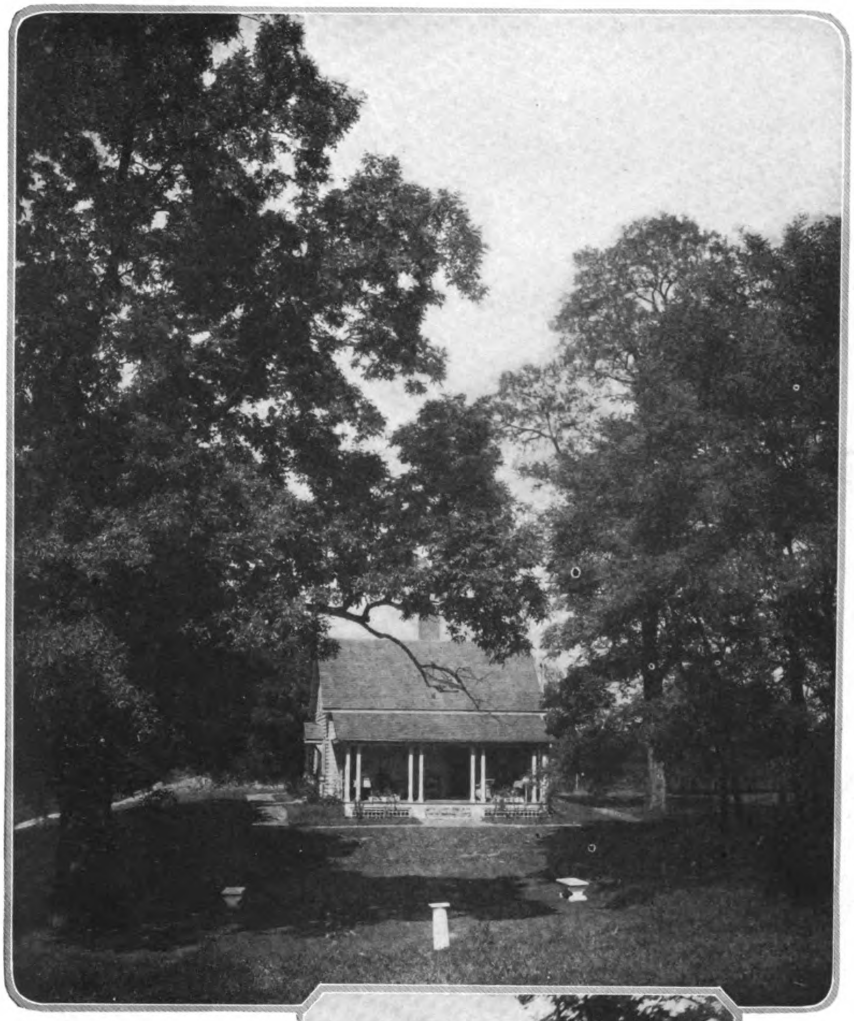
A GARDENER'S COTTAGE THAT BECAME A SUMMER HOME

FOR many years this house, originally the gardener's cottage on a large estate remained vacant—a prey to wind and rain, field mice, rats and an occasional tramp. The present owners fell in love with the site rather than the house itself. The setting was ideal—large, sturdy trees and an outcropping of rock and unspoiled vistas of rolling fields. The house had a fine old chimney with two fireplaces and a Dutch oven. This was its only saving grace, for every window was broken, the porches falling down, the roof about gone, the plaster dropped and paint only a memory. It was like a ragged child with dirty hands and face and unkempt hair, but rather wistful and fine under it all.

The first step removed the old porches; a roomy one was built facing the west. Colonial entrances were added to both front and rear. A new roof, a two-car garage and a maid's room on the first floor were added. The entire house was painted cream, the flower boxes and Dutch shutters green. The interior was plastered and painted, a new stairway and bathroom added, and electric lighting and modern plumbing installed. The completed house is now like a demure little girl with a crisp, clean pinafore and a happy shining face. Planning the furnishing and color schemes was quite a lark, but all was done with the idea of leaving something to be done each succeeding year.

(*Continued on page 96*)



"Holiday House," the summer home of Clifford Lindholm, at Wilson's Point, South Norwalk, Ct., was a gardener's cottage. Its site encouraged the owners to remodel it

As found the cottage offered only a chimney, two fireplaces and a splendid vista. The first step removed the old porch shown in this "before" view, and added a porch on the west

The wing with the curtained windows is a garage, as will be seen on the plans on page 96. This side view shows the added west porch and the Colonial entrance. It is taken from the same point as the "before remodeling" view

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The POOL CORNER OF A PAVED GARDEN

A great deal of beauty, and a particularly fine kind of it, has been concentrated in this corner of the terrace garden designed by Marion C. Coffin for Gordon Knox Bell, at Katonah, N. Y. Ferns, Funkia, Sedums, and Lilies form the principal planting

Healy

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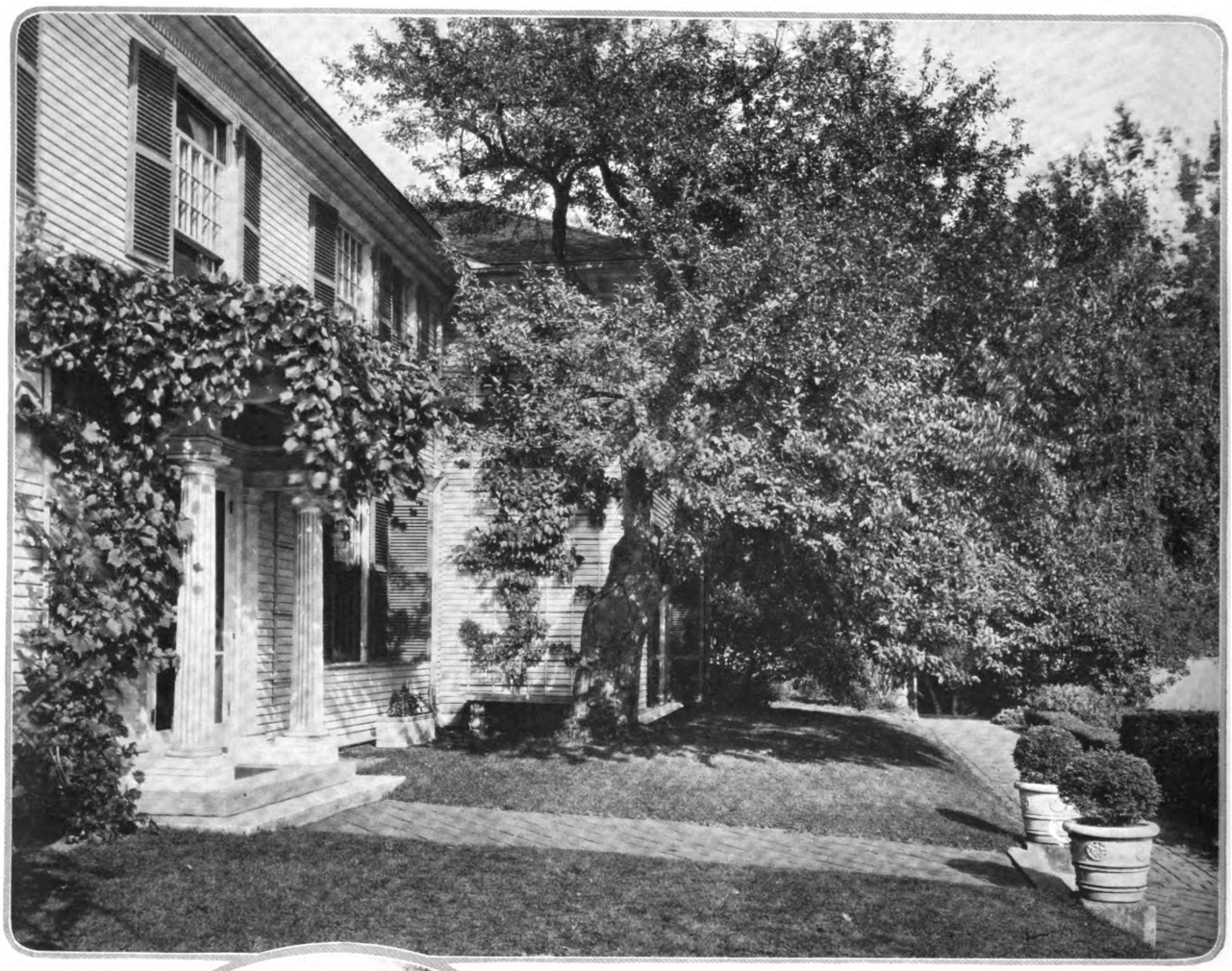

M. E. Hewitt

The house, on its eye-stretching hilltop, from which may be had one of the finest views in the country, is a product of gradual growth. It was an old house when Mr. Platt took it, and under his skilfull treatment its mellowness has been preserved while it has been assuming great architectural loveliness

The garden, also a thing which has grown gently and from time to time, lies below the house level, whence it is reached by steps through the wall and by a more gradual descent from the right. The railing along the wall, with its ornamental ends at the opening, is an unusually beautiful thing of its kind

THE NEW HAMPSHIRE GARDEN

of

CHARLES A. PLATT

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M. E. Hewitt

What Mr. Platt has achieved in his garden, and what every real gardener must want to achieve, is luxuriance of bloom and foliage. The brick paths are overhung with flowers, heightening the charm of the garden's fine plan. The ornament in the center is an effective note in the midst of such simplicity

At the end of the cross path a cluster of willow chairs about a table makes a restful spot in the redolent shade of two beautiful pines. The vista through is pleasantly interrupted by a sculptured Pan mounted on the bordering balustrade, beyond which the ground drops away onto a sunny prospect

DESIGNED FOR ITS CORNISH SITE

by

ITS ARCHITECT OWNER

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COLOR SCHEMES FOR NINE ROOMS

Nine Prominent Decorators Select The Colors, Furniture and Accessories for Rooms of Livable Character

DETERMINING the color scheme for a room is, perhaps, the most enjoyable and certainly the most important step in making a room livable. Most of us react more quickly to color than we react to contour and line. The colors of curtains, walls and carpeting or rugs make a more definite impression on us than even the shapes of the furniture. At least the first impression is color, and the secondary, contour and line; and the enjoyment follows in this same order. If the colors of a room are inharmonious, the finest furniture will look out of place there.

It is quite natural that of the hundreds of letters seeking advice from HOUSE & GARDEN'S Information Service, a large percentage are concerned with suggestions on color schemes. Practically each issue of the magazine makes some such suggestions and in describing the rooms that are shown the color schemes is almost invariably set down.

In order to be of still greater service to its readers, HOUSE & GARDEN asked nine prominent decorators each to create the color scheme for a room. Because some of these are quite pronounced, it does not necessarily follow that all nine be used in the same house. One or more of the suggestions could be adopted for a number of homes. We start with the Enclosed Porch.

AN ENCLOSED PORCH

OLIVE W. BARNEWALL

WALLS: Palest tint of yellow orange, with black and cream marbleized baseboard
WOODWORK: Exactly the same color as the walls, and with no glazing
FLOOR: Composition laid in black and cream blocks
CURTAINS: Chintz with Madonna blue back ground and faded pink flowers. Undercurtains of pale changeable rose and yellow gauze
FURNITURE: 18th Century rustic French in pearwood. Chair pads of striped linen in dull red orange, gold, green and cream
LIGHTING FIXTURES: Inverted black lacquer bowls on the ceiling to give indirect lighting. Wrought-iron candle brackets holding yellow hand-dipped candles
MANTEL: Deepest red orange and cream marble or marbleizing in a simple French design

A VESTIBULE AND HALL

MARIAN H. GHEEN

VESTIBULE
WALLS: Gray with bas-reliefs of the American eagle carved out of green marble and surrounded by a painted conventionalized motif in gold
FLOOR: Gray American marble in blocks about ten inches square surrounded by a border of Greek key design in green marble. A more economical method would substitute linoleum or colored tiles for the marble

HALL
WALLS: Paneled in pine and waxed. At top of paneling a narrow cornice of dentils. This effect of pine paneling can be reproduced with paint and stain and the panels marked off with moldings
FURNITURE: In one convenient wall space an old Queen Anne console. Above this a Colonial mirror with a gilt frame and a panel at the top in white glass with motif in gold leaf. On either side of the console, an old chair of the period. On the opposite side of the wall space, a settle with a cushion in old needle-work in reds, blues and yellows
CURTAINS: Casement cloth
CARPET: In hall and on stairs a wine color
STAIR RAILING: Delicate wrought iron

A LIVING ROOM

ELSIE COBB WILSON

WALLS: Wood panels, Georgian type if possible, painted a rather rich green. Or the panels might be created with molding nailed directly on the plaster or on to canvas stretched on the plaster.
WOODWORK: Painted to match the walls. The windows would be double hung upper and lower sashes divided into small panels. They would be English 18th Century type and proportion. The doors should be paneled, not large openings without doors
FLOOR: Stained a rich walnut tone with no reddish cast. Avoid the ordinary yellow tone of unfinished hardwood floors
RUG: An Oriental rug or rugs very low in tone ,with small conventionalized design; or a plain neutral Wilton carpet rug
CURTAINS: Glazed chintz with beige ground, strong green blues and soft faded reds and yellows in flowers. Under-curtains of cream organdie with flutted ruffles
FURNITURE: Large comfortable upholstered chairs and sofas with slip covers of the curtain chintz finished with box-pleated ruffles. One large upholstered sofa in blue green mohair with damask design. Small chairs with cushions of soft dull red silk. A mahogany secretary desk, English or Colonial, with books in top. A large table for magazines and books. A mahogany or walnut chest of drawers. Small tables. Mirrors with dull gold frames
MANTEL: Cream marble with black facing, of Georgian type. Or marbleized wood might be substituted for marble. A painting in a gold frame over the mantel
LIGHTING FIXTURES: Side lights of crystal. Many lamps of Chinese porcelain or old glass

A MORNING ROOM

CHAPIN, HARPER AND DUTEL

WALLS: Painted light canary yellow and glazed in antique silver
WOODWORK: Painted silver and antiqued
FLOOR: Mouse gray ingrain carpet with one or two light colored hooked rugs
CURTAINS: Lavender sunfast glazed chintz with ruffles of the same. Valance boards of wood painted yellow and silver with diamond-shaped inserts of black glass decorated with cupid designs after the style of Angelica Kauffman. Under-curtains of silver gauze bound with narrow black moiré ribbon. Tie-backs of silver metals and clusters of black glass grapes
FURNITURE: A small walnut settee covered in yellow and purple toile de Jouy with a pair of small, square yellow satin cushions. A small over-stuffed chair also covered in the toile. A low, three-fold paper screen with bird and flower design. A small table with an alabaster lamp and yellow chiffon shade. A kidney-shaped writing table, on which is a painted tin lamp with a square paper shade. A pair of black Adam arm-chairs with caned seats. A small tea table and one or two side chairs with upholstered seats
MANTEL: A Georgian design painted black with marbleizing in gold and silver. Above the mantel a mirror with an oval panel in needlepoint in which are all the colors of the room. On the mantel, a pair of purple glass ornaments
LIGHTING FIXTURES: Four diamond-shaped side lights in silver finish with crystals drop
ACCESSORIES: A set of old costume prints with purple mats and black frames. A footstool in needlepoint. Colorful peasant pottery bowls for plants and flowers

A GEORGIAN DINING ROOM

JOHN G. HAMILTON

WALLS: Painted scenes of English hunting country with gray blue sky carried into the ceiling. A scenic paper would produce about the same effect
WOODWORK: Including paneling below a chair rail to be painted in neutral sage green
FLOOR: Large squares of black and cream marble with a baseboard of black marble. An economical substitute for the marble would be linoleum tiles and for the marble baseboard, black painted wood marbleized
CURTAINS: Unbleached mohair hung on antique rods with rings showing

(*Continued on page 100*)

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Drix Duryea

One of the features of this delightful small living room is the use of only small pieces of furniture. In addition to being exceptionally well placed these are all in scale with the room. Elsie de Wolfe was the decorator

Pine paneling and an old yellow flowered paper make a colorful background for the furniture covered in old quilted blue silk and in taffeta the color of the brown wood. The hangings are green taffeta over orange gauze

The fireplace end of the room shows a pleasing and livable arrangement of furniture and an unusual mantel decoration consisting of a row of Chinese figurines, the center one set in a niche

ELSIE DE WOLFE'S LIVING ROOM IN SUTTON PLACE, NEW YORK

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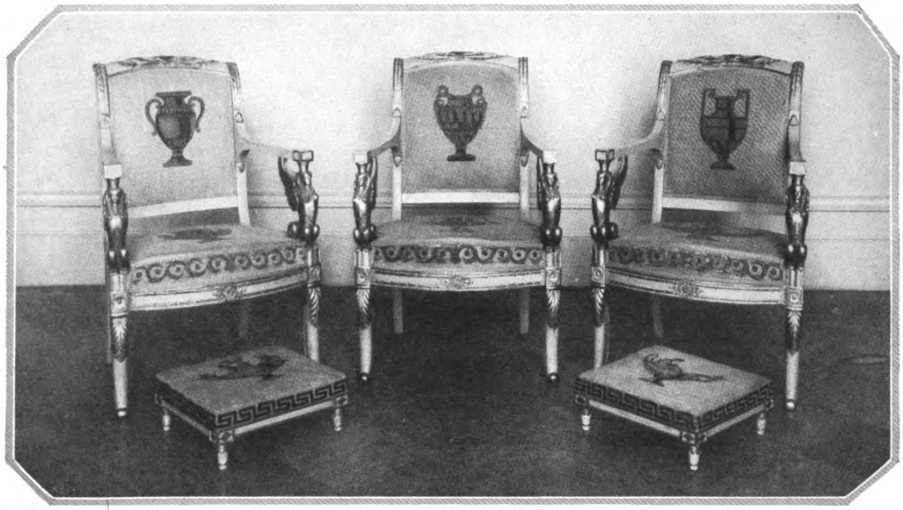


Arm chairs and stools of a Directoire suite. The variety of classic urn forms in the upholstery is interesting. Courtesy of P. W. French & Co.

FURNITURE OF THE "STYLE DIRECTOIRE"

Classical Interest Was Reflected in the Furniture and Fabrics of This Interesting French Period

THE "Style Directoire" is properly speaking an outgrowth of the interest aroused in the classical excavations in Italy which influenced the Louis XVI Period. But France wanted nothing of royalty or the aristocrat after the guillotine had completed its work, and the *sans-culotte* had heaped about themselves a general wreckage of men and things. Those enriched by the war knew nothing of art or beauty, and wanted nothing about them that smacked of the past *régime* of the Louises. So David, one-time Court painter, turned a profitable trick by hewing more closely than before to classic Roman and Pompeiian lines. Classic ornament had already appeared on Louis XVI models, classic structure had also been employed, but an abandonment of richness, a simplification of detail, and a complete re-adaptation of classic structure and ornament give as distinctive a flavor to the Directoire Period as they did to the work of the Adam Brothers and Hepplewhite in England.

The painter David was the real dictator of style at this period, as later under the Empire. He lent his approval to Percier and Fontaine, presented them to Napoleon, under whose orders *Malmaison* was remodeled and refurnished. If you take the better-known Empire models, lighten their construction, strip them of most of their carving and mounts, supply a homogeneous design for the ornaments often sprinkled aimlessly over their

(*Continued on page 98*)

The swan in this mount is typical of Directoire design

The arm chair of a suite, the sofa of which is shown below. From the Chateau de Compiegne. Courtesy of P. W. French and Co.

A keyhole based on the lyre motif with a woman's head and two swans

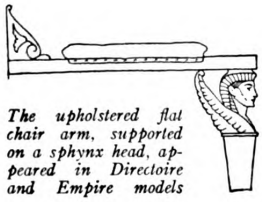
The paw foot of the Directoire follows classic models closely

A type of chair leg much used in the Directoire period

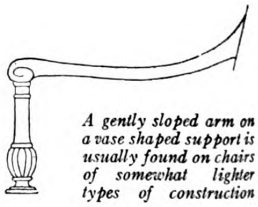
A characteristic Directoire sofa with fine use of lotus leaf ornament on legs and arm supports. The upholstery was designed by Louis Tessier, flower painter to Louis XVI. From the Chateau de Compiegne. Through courtesy of P. W. French & Co.

This table leg shows the use of the slender animal leg and paw

This simple chair foot is often used on rounded types of leg



The upholstered flat chair arm, supported on a sphynx head, appeared in Directoire and Empire models



A gently sloped arm on a vase shaped support is usually found on chairs of somewhat lighter types of construction

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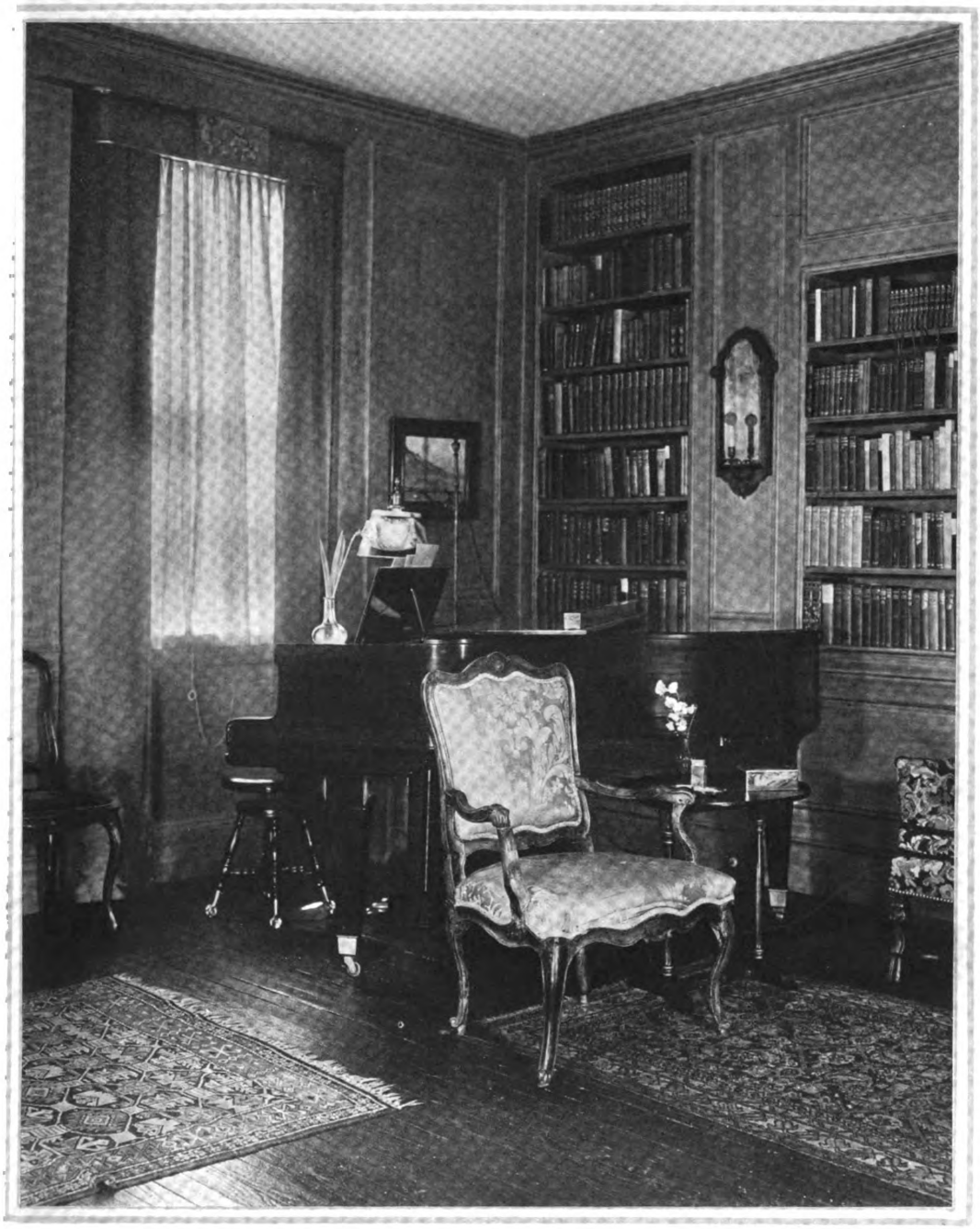
A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

Partly on account of the mellow tones of the antique walnut paneling, but more because of the open book shelves extending to the ceiling and the comfortable arrangement of furniture around the piano, this room gives the impression of having been long lived in and enjoyed. The color scheme of the furnishings contributes to the effect of dignity and repose—wine colored satin hangings with painted valance boards, an Italian chair covered in antique red damask, Oriental rugs in faded, soft tones and a love seat done in old needlepoint, which repeats the varied colors of the bookbindings. Agnes Foster Wright was the decorator

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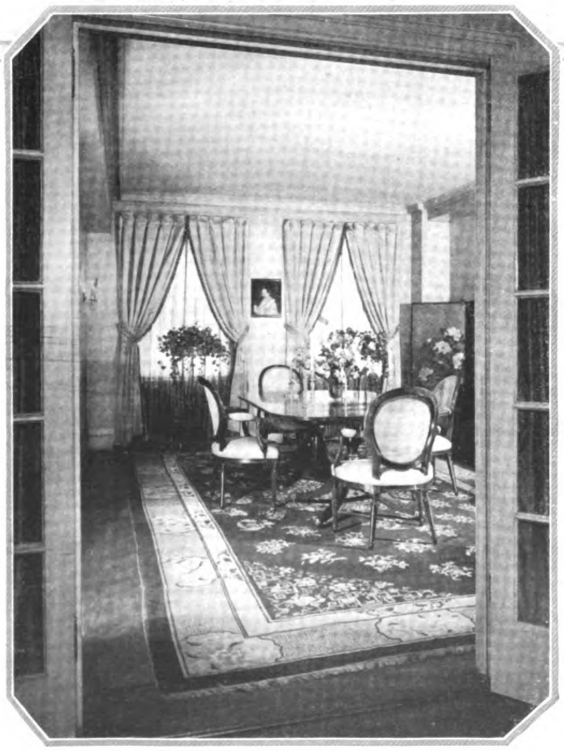
Harting

The charming portrait of a lady holding a basket of tulips was the inspiration for the color scheme of this room. The walls are bluish mauve and the satin hangings the color of poke berries. On the walnut sofa is an old fashioned chintz with a blue ground and a design in mauve and pink. Mrs. Buel was the decorator



The coloring of the dining room in the New York apartment of Mrs. E. V. Hartford was taken from the Chinese rug. The walls are green, the cool tone found in Chinese porcelain, a nice contrast to the yellow satin hangings over apricot gauze curtains. On the chairs is a yellow and copper brocade. Mrs. Buel, decorator

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Harting

The window group with its livable arrangement of furniture and decorative curtain treatment is easily the dominant feature of the living room in the New York home of Mrs. John D. Morris. The walls are gold, the hangings green and gold taffeta, the valance board bottle green, gold and black. Agnes Foster Wright, decorator

An intriguing use of color distinguishes this dining room in a New York apartment. Rough finish orange tinted walls and woodwork painted orange and henna make the background. The curtains are peony colored velvet and the antique flower panels old blue on a flake white ground. Agnes Foster Wright, decorater

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The built in picture is best adapted to the space over the mantelpiece. Here an architectural painting by Allyn Cox is an important feature of the living room in the New York home of Richard H. Dana, Jr.

WHEN YOU HANG YOUR PICTURES

A Nicely Balanced Arrangement as Much as the Interest of the Pictures Themselves Contributes to the Final Beauty of an Interior

ALDOUS HUXLEY

IN the present article we propose to deal with pictures purely as decoration. We shall think of them simply as flat panels, generally rectangular in shape, and decorated with an indefinitely wide range of forms and colors, whose function it is to break up wall spaces, to alter the proportions and to give life and interest to a bare room. With the content of pictures, with the aesthetic quality of them we have nothing to do here.

No pictures in a room are preferable to too many. This is true not only of the amateur water colors and family photographs, it also holds good in the case even of good pictures. Too many pictures hung on the walls of a room that is meant to be lived in produce an effect of restlessness and distracted multiplicity which is fatal to any sound scheme of decoration. It is hardly necessary to comment on the disagreeable appearance of a great many small pictures hung in several lines or in groups round a room or over a mantelpiece. However well planned the decoration of the room may be in other respects, it will always, with its innumerable spots of individually interesting pictures, be an unrestful place to live in. Moreover, the result of running several or even a single line of pictures in close proximity round the walls of a room is in many cases to destroy the proportions of the room. A band of decoration carried horizontally round a room at shoulder height must inevitably have the effect of making it appear lower. In lofty rooms the habit of using a picture rail and treating the space above in conformity with the ceiling rather than with the space below lowers the apparent height of the room. This was an advantage in rooms of the Victorian era with their disproportionately high ceilings. The lower rooms of today require no frieze, and if support for pictures is needed, that can be provided by putting the picture molding at the top of the wall just sufficiently

(*Continued on page 142*)

Harting

Much of the effect of this charming group is due to the quaint old silhouettes hung one above the other on either side of the window

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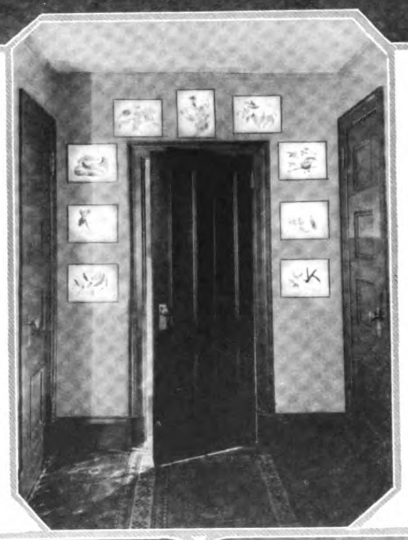
Drix Duryea

In the Long Island home of Edward R. Tinker there is an unusually effective arrangement of old colored bird prints hung in threes on either side of a decorative mirror Diane Tate and Marian Hall, decorators



Old colored bird prints hung around a doorway are an attractive feature of the dining room in the New York home of Mrs. A. F. Tiffany. The frames are lacquer red to match the trim, the walls are yellow plaster

In the living room below the pictures have been exceptionally well hung. The main central picture is balanced by three small pictures on one side and a large one on the other. Chapin, Harper and Dutel, decorators

A picture appropriate in size and shape hung above a cabinet will often accent the beauty of the piece of furniture. The landscape below completes a group in the home of Albert Bartlett. Mrs. Buel, decorator

Harting

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A PAGE of UNUSUAL CORNERS

M. E. Hewitt

In spite of the amount of furniture used in the corner above, the pieces have been so skillfully arranged and are so right in scale that there is no over-crowding. Elsie de Wolfe, was the decorator

Harting

A decorative painted screen has been used as a background for a chair and small table in the attractive corner at the right. This group is in the New York home of Mrs. A. F. Tiffany

A corner in the New York apartment of Mrs. Joseph L. Seligman shows a charming arrangement of a chintz covered chair, French table and footstool in old needlepoint. Diane Tate & Marian Hall, decorators

This corner of a paneled room has an unusually attractive arrangement of a graceful chaise longue and small table silhouetted by a two fold painted screen. Agnes Foster Wright, decorator

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SILK FABRICS USED IN THE HOME

A Summary of the Plain, Stripes and Figured and Piled Silk Materials Suitable for Seasonal and Sectional Uses

MR. *and* MRS. G. GLEN GOULD

LUSTERLESS silks are increasingly used in decoration for the earlier historical periods now gaining attention, such as the English Jacobean, Elizabethan and Tudor, early French and Italian periods, and for Spanish interiors. Rough plaster walls, beamed ceilings, dull wood paneling—especially oak, furnished with primitively constructed and ornamented furniture, require dull satins, dull brocades, brocatelles, damasks and velvets, the rougher and duller the better. These are now woven with slip stitch, loose ends and streaks—*strié*, to achieve the effect of an old worn fabric but with wearing qualities which antiques do not always afford. Satins, brocades and damasks with more lustre are used for the later French periods, Georgian—especially Adam and those Mid-Victorian interiors, all now in evidence.

Silk fabrics may be plainly woven or figured in both smooth and pile textiles. Plain and pile fabrics may be a single color or combine two or three colors producing "changeable" and "antique" effects in taffetas, satins and velvets.

TAFFETA is plainly woven over and under like darning, in one color or two or three combined for "changeable taffeta", finished crisp or soft. Soft taffeta is in vogue for hangings, especially liked for women's bed rooms and boudoirs, the more lively "changeable" being appropriated by young girls for hangings, cushions, vanity table accessories and the chaises longue. Taffeta is suitable for French furnishing and is occasionally used for upholstery. Its name comes from a Persian word *tatah*, meaning "woven" or "twisted." It was made very anciently in the Orient, and was known to our great grandmothers as "taffety."

GROS GRAIN has a more or less pronounced ribbed effect. From the French *gros*, "thick" or "coarse" grained. Thin gros grain is used for lining hangings and for casement windows; the heavier weight is used for cushions, chair pads and accessories.

REP. A very heavy crosswise rib. An expensive upholstery for heavy furniture and hangings. Its solid, heavy folds makes it suitable for stately rooms.

MOIRÉ. A ribbed fabric pressed by heat giving a "waved" or "watered" effect, indicated by its French name. Its play of light and shade gives liveliness to draperies and upholstery for women's rooms. Used for the later French periods. Satin striped or brocaded moirés are used for large hangings as in hotels.

ARMOUR. FRENCH ARMURE. Any small pebble or diamond weave simulating chain armor for which it is named. Striped, with floral designs in Spanish colors it is now popular for upholstery and drapery. Plain colors are used for casements. Armours are cheaper than damasks.

SATIN is given a smooth lustrous surface by letting as long a thread as possible show lengthwise of the material. "Antique" satins simulating old hand weaves are more or less coarse, sometimes *strié;* they are also loosely woven in one color or changeable effects. Light-weight French colors are used for bedrooms; darker colors, such as wine, for living rooms. Heavy satins make good upholstery fabrics. Italian satins have more sheen than the English. Europe knew little of satin until the 16th Century, but China wove it anciently; its old name *aceytune* or *zetani* probably derives from Zaytown in China.

CHINA, JAPAN and INDIA SILKS are plain, thin soft silks made in those countries; used for linings, sash curtains and lamp shades.

PONGEE is a canvas-like weave, often rough, made of dark or wild silk "tussah," in natural, putty color or dyed variously. Used for casements.

GRENADINE. An openwork gauze-like weave; plain, striped, latticed, figured or lace-like. Appropriate for expensive écru casement curtains for a whole house, and for French doors.

GAUZE. Named from Gaza in Palestine. A veil-like fabric used for lamp shades, and delicate bed and French door hangings.

STRIPED silks are made in every weave. Crosswise stripes are primitive; vertical stripes aristocratic, and give height to rooms. Much used for upholstery and hangings in French, Georgian and Colonial periods. Give smartness. Stripes enriched with design, are now obtainable in Spanish colors.

DAMASK is so woven as to produce a pattern by difference in weave, as in a linen table cloth. Named from Damascus, anciently famous for this weave. More damasks are used than any other figured silk. Walls when hung are usually in damask. It is also used for hangings, upholstery, cushions, table covers and decorative wall panels. Available in one, two or three color combinations and in all period designs. It carries a large bold pattern effectively in public rooms and large houses particularly.

BROCHÉ, from the French meaning "stitched" or "sewn," is a soft light weight silk with a surface pattern resembling more costly brocade; often striped. Used for bedroom hangings, especially in hotels; linings for expensive hangings and lamp shades.

BROCADE simulates embroidery in a satin stitch on a satin, gros grain, moiré or taffeta ground, either plain, striped or damasked. It originated in China, as did all silk, thousands of years ago. All-silk brocade takes the textile fold *par excellence* and is the last word in weaving. Taffeta brocades combine well with taffeta in bedrooms and boudoirs, taking the light taffeta fold. Satin brocades fold richly. Brocades are made in all period designs. They are used in small quantities for upholstery rather than large expensive hangings, unless with cotton mixtures.

BROCATELLE. A very heavy brocade, the design appearing to be raised. It is much to the fore in upholstery and hangings for large spaces in bold outstanding Renaissance designs. For heavy Italian, French and Georgian furniture in hotels, clubs, public rooms and mansions. Silk combined with jute and other fibers gives a heavy woolen-like fold. All-silk brocatelle is sumptuous for wall panels.

CLOTH OF GOLD, the French *drap d'or*. Modern gold cloth has a ground of metal thread and figures of brocade, brocatelle or velvet. "Metal brocades" have metal threads woven in the ground or design. More used for hangings than upholstery; takes a fixed metal fold sometimes desirable for contrast.

VELVET, from the Italian *velluto* meaning "shaggy." Now woven in two thicknesses, face to face in the loom, and the threads of the pile cut with a moving knife, and so called "cut velvet." Known anciently in China. Asia Minor, and Italy wove very fine velvets from the 15th to the 17th Centuries. French Lyons velvets are noted. American velvets are magnificent. Old "*Jardiniere* velvet", prized by collectors, has a design with flowers and leaves grouped with or without a vase or jar. *Jardiniere* is from the French *jardin*, "garden." When woven with gold thread, *Jardiniere* velvets were anciently known, with other gold fabrics, as Cloth of Gold. Plain velvets are more used for upholstery than hangings, as in an English room for a sofa with needlepoint chairs. "Antique" velvets are either *strié*, woven in irregular streaks of darker shade, or with ground and pile of different colors, giving changeable effects. Striking Spanish colors are available. These are

(*Continued on page 122*)

With this article begins a series of contributions on the various fabrics used in home decoration. Each fabric will be defined and its possible decorative uses suggested. There will also be some notes on popular colors and sectional preferences. The next article will consider Imitation Silks

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In place of the customary curtains, the windows in an informal country house living room might have decorative shutters, the framework of which is painted to conform with the trim. On this is stretched a layer of fine wire covered with pleated silk, all of which is held in place by a diamond shaped motif of French ribbon

Shutters as unusual as these quite make up for the lack of curtains. They are painted delicate pink with a border line in gold. In the center is a design of three feathers in pink, white and blue held by a pink bow

PAINTED SHUTTERS FOR THE COUNTRY HOUSE

Designed by JOSEPH B. PLATT

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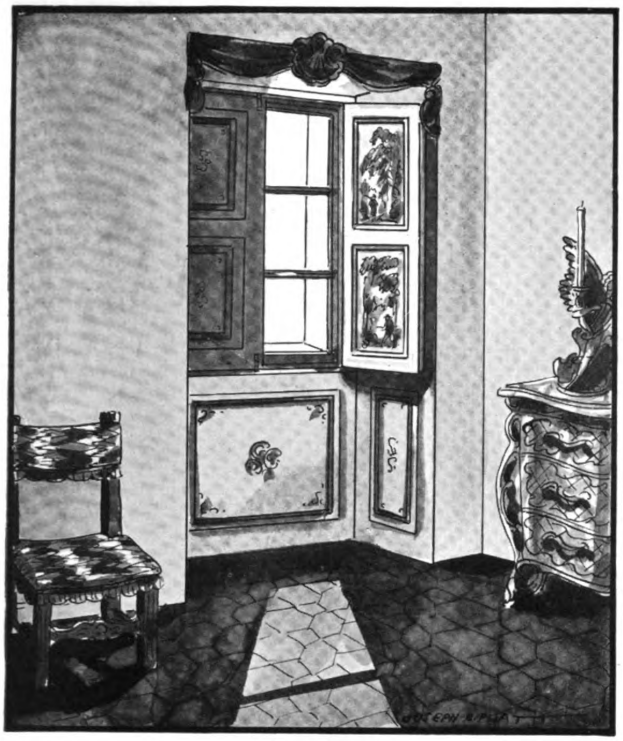

Paneled shutters painted in landscape effect would be smart in a room with white walls and woodwork. Or colored prints or pieces of tile could be set into the panels and outlined very simply by blue and gold moldings

In a grey hall with a black and white marble floor a pair of unusually decorative shutters have been used at the French door. These are painted sepia and gold on one side and vermilion on the other

In a country cottage or farmhouse the shutters are painted daffodil yellow with blue moldings and decorated with stars and clusters of old-fashioned flowers. A yellow marbleized shelf underneath is used to hold pots of flowers

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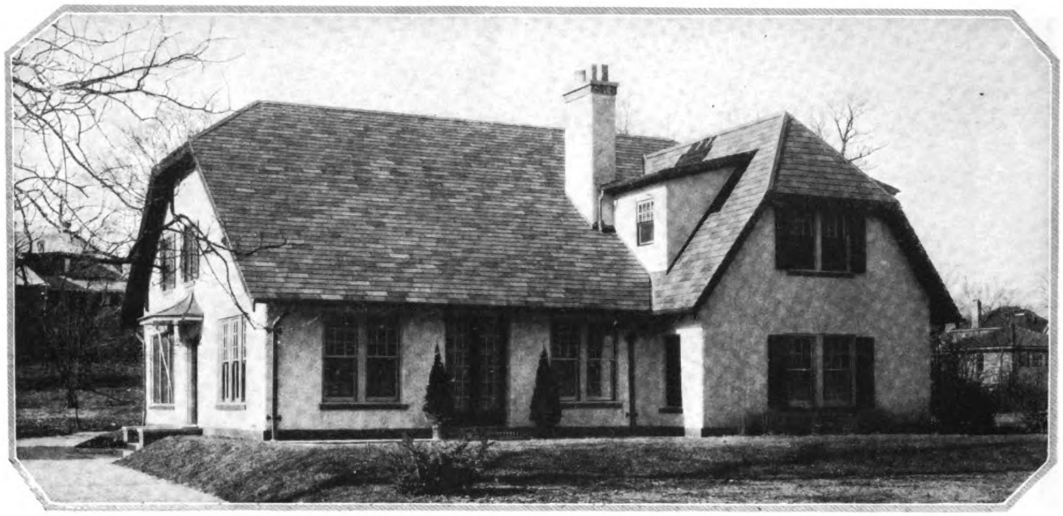


This roof is laid with Anaconda copper shingles, in a complete range of colors which are a part of the copper itself. The copper shingle is the newest comer among permanent roofings

NATURE AND ARTIFICE IN SHINGLES

To the Properties of Wood, Metal, Asbestos and other Materials Is Added the Resourcefulness of the Modern Manufacturer

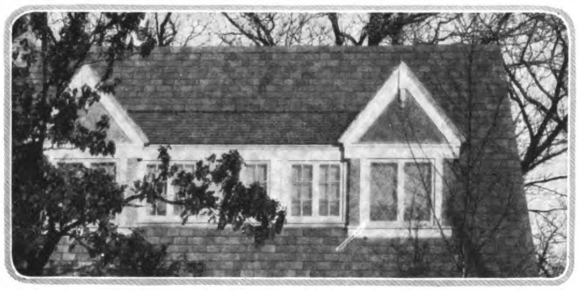
MATLACK PRICE

NO roof, regardless of its material, can be any better than the workmanship employed in laying it. This is a point of paramount importance to remember always, and not only in the matter of roofing. When any building material or equipment fails to perform satisfactorily, most people place the blame at once on the manufacturer, entirely forgetting that there is practically nothing that goes into a building but must be properly and conscientiously handled by the workmen who use or install it.

In the matter of roofing, for instance, most leaks occur in the "valleys", where one roof joins another, or at the points where chimneys or dormers project. Here, no matter what kind of roofing you use, a tight roof depends upon the skill and care with which the workmen apply the "flashing" and water-proofing. Flashing is the term used to name the pieces of sheet metal which are put under the shingles wherever valleys, chimneys or dormers occur.

Another detail which often causes dissatisfaction with roofs, but which is not the fault of shingles, slate, tile or whatever

(*Continued on page 154*)



Asbestos shingles have developed in the direction of a beautiful range of colors. A roof of the type illustrated here naturally created the name "Colorblende"

Laying "Flextone" asbestos shingles over an old roof, the roofer uses beveled strips of pine to make an even surface

"Colorblende" asbestos shingles create a roof with an interesting evariegation of color, in harmonious natural shades

Here asbestos shingles, laid to form apparently hexagonal units, are being placed directly over an old wood shingle roof

The thatch effect has now been achieved with Anaconda copper shingles. The color here is the natural oxidized green

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The garage, with a play-room in its second story, is connected with the house by a covered bridge, and this view shows the entrance front, with driveway and turn-around in the foreground

In this house the architect has achieved the unusual feat of attaining distinct character without utilizing the manner of any one national or historic style. The model does not show the pergola which appears on the plan

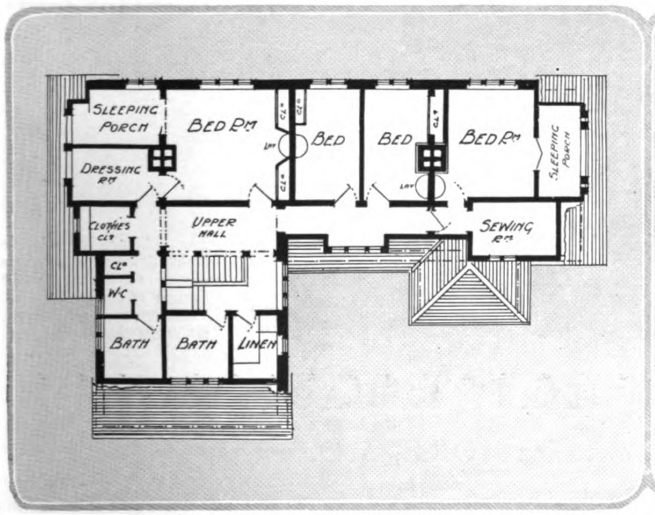
This perspective shows the garden front, without the pergola shown in the plan, and the garage entrance. An excellent type of house to build where a period distinct style would be inappropriate

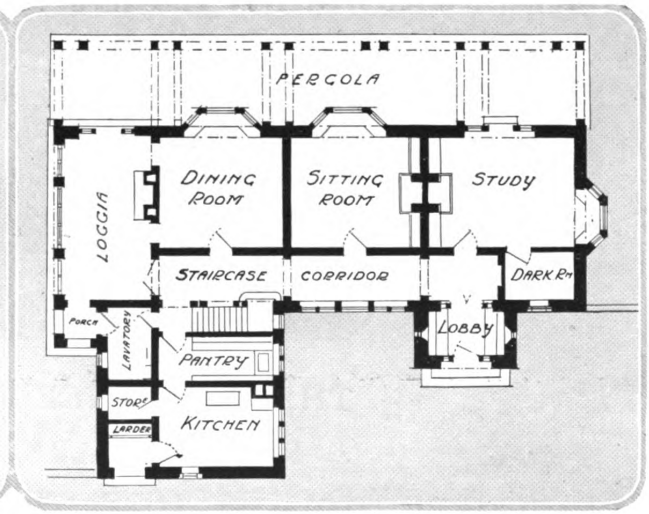
THE MODEL OF A HOUSE IN O'KANAGAN VALLEY, B. C.

A. R. HENNELL, *Architect*

Various closets, a sewing room and dressing room have been provided in this interesting second floor plan, as well as two sleeping porches. Windows have been accommodated without recourse to dormers

Being the work of an English architect, the plan of this house is unlike most of our plans. We would be likely to make an opening between the dining and sitting rooms rather than separate them





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Melichar

The garden front illustrates the effectiveness of a formal terrace as a setting for a house of this type. Even from a distance it is apparent that mullioned casement windows are essential in any adaptation of this particular kind of English country-house architecture

The half-timber work, with brick nogging, is ruggedly wrought of oak, and has been left to weather without finish of any kind. Rough slates, and the random color and texture of clinker brick add to the interesting play of the natural textures of natural materials

The mullioned bay windows under the long overhang form one of the most attractive features of the garden front. The terrace is grass-grown, centered with a flagstone walk

THE RESIDENCE *of* HARRY C. BLACK
ROLAND PARK, BALTIMORE, MD.

LAURENCE HALL FOWLER, *Architect*

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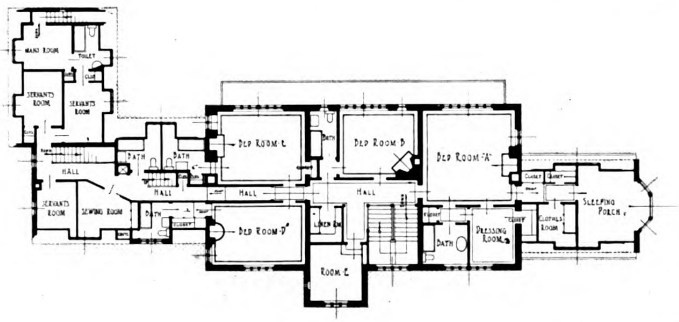
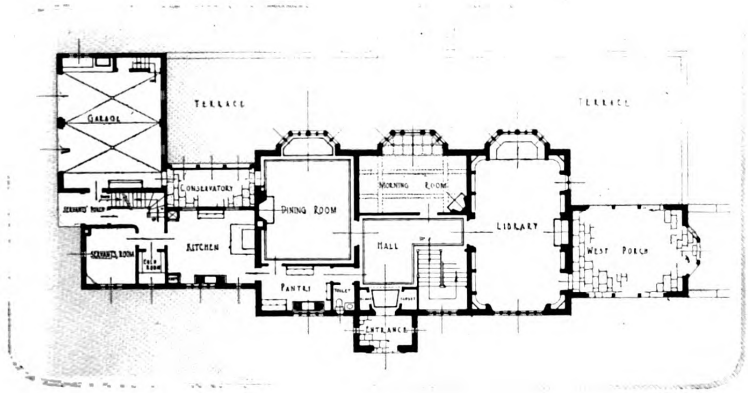
The entrance front declares the pronounced Jacobean character of this house, which has been built with an admirable feeling for the qualities of its materials

The dining room has been interestingly treated with part-paneling of simple design and the old Tudor treatment of the carved beam which spans the fireplace

Tebbs





In the planning of a house of this size the architect has ample space in which to provide the most adequate, and even luxurious living accommodations. Fireplaces in four bedrooms make an unusually delightful feature

The garage is connected with the house, of which the main plan characteristic is the central hall. The mullioned bay windows, with leaded casements, create charming interiors for the three main rooms downstairs

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THE COLONIAL HOMES OF MEXICO CITY

There Still Exist Examples of These Baroque Palaces Built by the Spaniards With Native Indian Labor

MARQUES DE SAN FRANCISCO

WHEN the Aztec city of Tenochtitlan fell into the hands of the Spanish conquerors, it was little less than a mass of ruins, and Cortés and his companions had immediately to set about its reconstruction. But as their chief attention was given to the necessities of the moment, the first buildings they erected were rough, unpretentious and entirely devoid of architectural beauty; they were fortresses, in fact, rather than homes, for nearly all had strong turrets and battlements for their defense.

With the wonderful progress of the Colony, however, the architectural aspect of the city gradually softened down, so to speak; the general style predominating during the 17th Century being the *Baroque*, and during the 18th Century the *Churrigueresque*, a modification of the former. But it must be remembered that the Indian artisans, as soon as they were allowed some liberty of expression in their work, clearly showed the influence of their ancestral art.

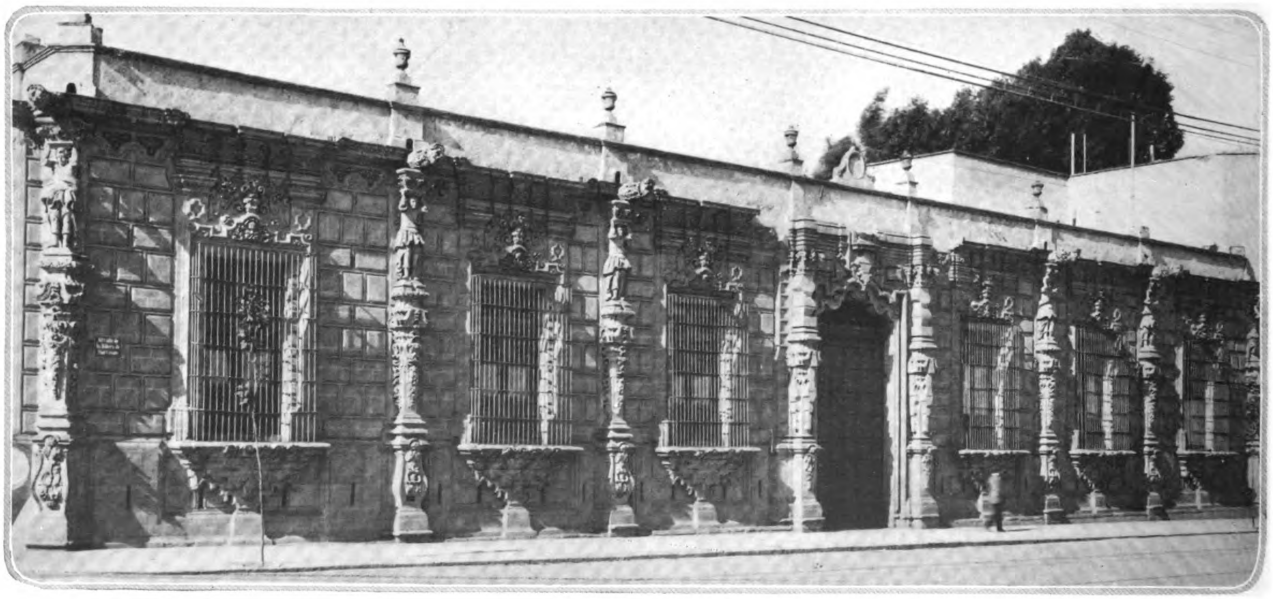
In the interpretation of the models set before them by the Spaniards, their manner was barbarous at times, it is true, but hardly ever lacking a certain primitive elegance.

The materials employed and the abrupt contrast between the plain and the decorative parts bestowed a unique character on the architecture of New Spain. Nearly all the houses were built of *texontle* and *chiluca*. The former, a crimson, porous stone of volcanic origin, was generally employed for plain surfaces and panels, while the latter, grayish in color, was admirably suited for border-work and ornamental carvings. The combination of the two materials produced a rich and picturesque effect, which was further enhanced when *azulejos*, or glazed tiles, were employed in decorative surface treatment.

Work of the 18th Century,—the golden age of civil architecture in Mexico,—is chiefly remarkable in that great importance was given to the composition of portals, and in that the angles of two-fronted houses, on street corners, were especially ornamented, as if the

The principal doorway of the Conde de Heras' palace shows how the architectural decoration was often concentrated in a single element

The facade of the Casa de los Mascarones has, besides an elaborate doorway, interesting gargoyles, window trim, and ornate pilasters



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attention of the architect had been chiefly bestowed thereon.

The palace that belonged to the *Conde de Santiago* stands to this day, its most noteworthy feature being the huge gargoyles in the shape of stone cannon projecting from the cornice: the privilege of those who held the rank of *Capitan General*. Its stairway is magnificent, and the great open court bears, on three sides, splendid arched galleries, ornamented in the lower cloister with family quarterings, and in the upper, with handsome gargoyles. On the the remaining side of the court, an artistic, though strangely designed fountain, may be seen. The importance of this house, in the colonial days, was due to its being considered the *rendezvous* of the aristocracy. Being situated in the old *Calle de Ixtapalapa*, with the *Hospital de Jesus*, founded by Cortés, at the corner opposite, its balconies provided excellent accommodation, whence the Viceroy, Archbishop and other high officials might watch the much-vaunted pyrotechnic displays provided by that famous Institution on the occasion of some festivity, as well as the religious and civil processions and masquerades which frequently passed along the then principal street.

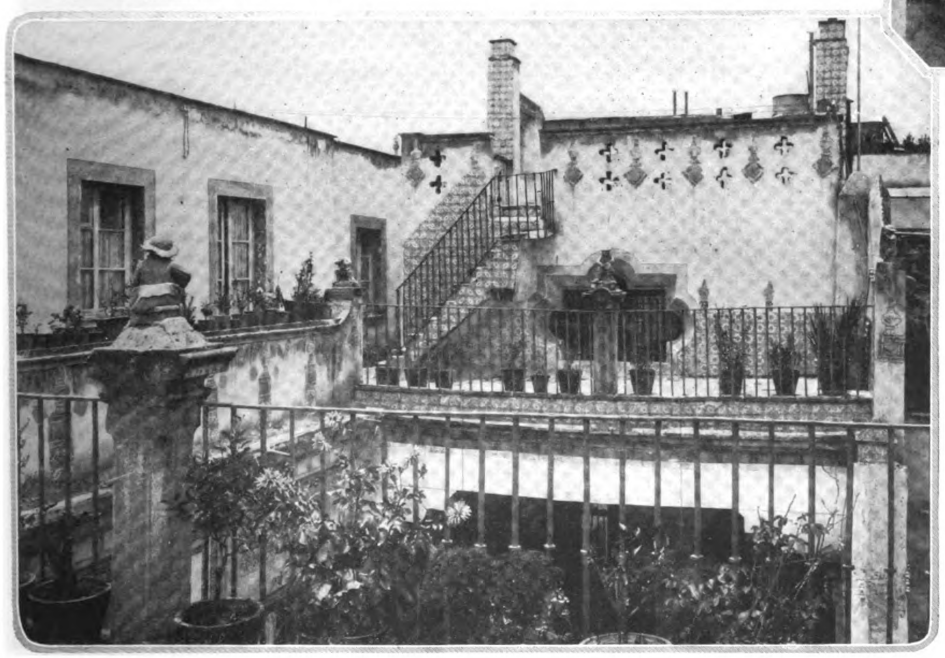
The turrets that are to be seen generally on the top corner of old manorial residences are a relic of the old bastions erected, as it has been said, by the first

(*Continued on page 102*)

The upper cloister in the Conde de Santiago's house is remarkable for its splendid arches and its cannon gargoyles that are the insignia of those holding the rank of Capitan General

Quite the highest of the Mexican colonial houses is that of the Conde de Valparaiso, with its fine court

The trim of the oratory doorway in the upper cloister of the Conde de Santiago's house is richly elaborated



One of the smaller houses is that of the Marquesa de Uluapa, of which the azotea or roof garden is illustrated here. The decorative glazed tiles give it pleasantly picturesque color

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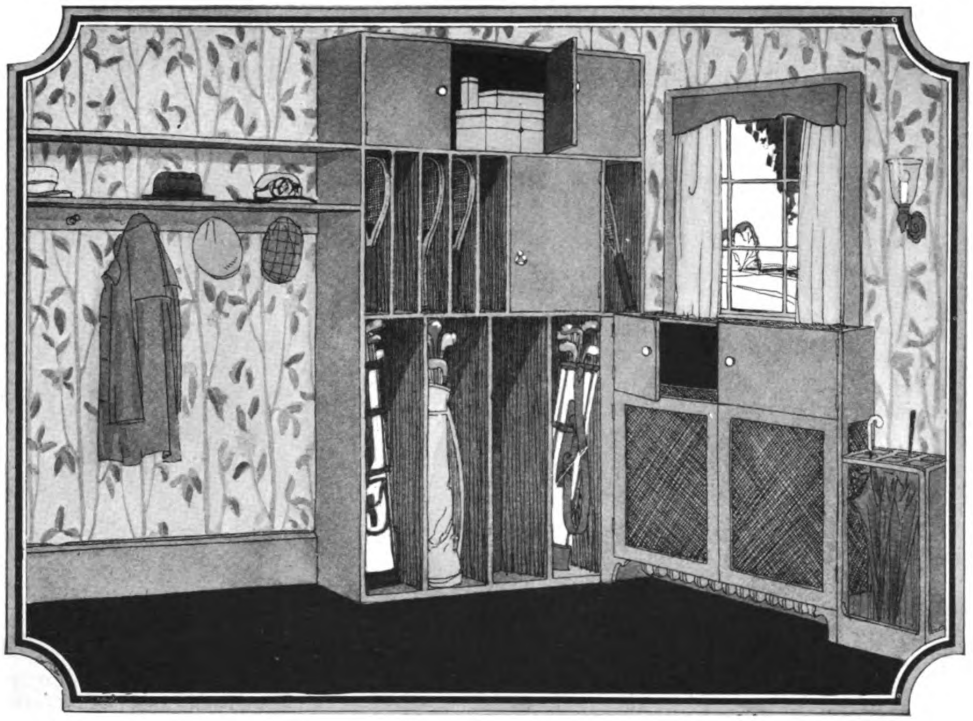
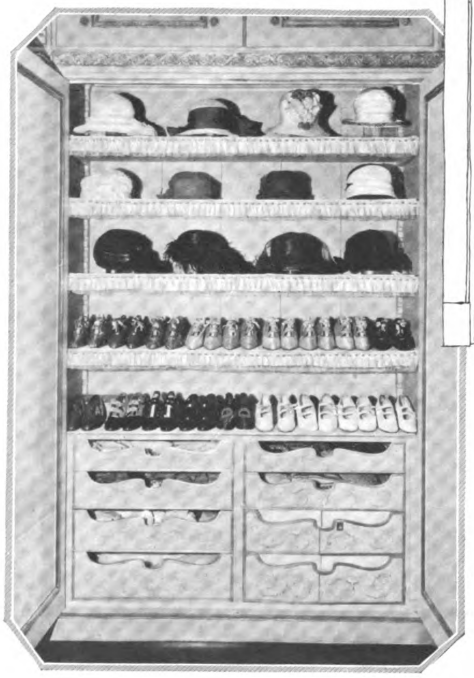


A country house closet has compartments for golf bags and tennis racquets, a storage place for balls, etc. and a drying space above the radiator. On the other side are cupboards for coats and rubbers

One side of this man's closet is devoted to sliding shelves for underwear, shirts etc. and a space above for hats. In the center hang clothes, with shelves for shoes, canes and golf bag. Mrs. George Herzog, decorator

The closets in the Long Island home of Mrs. Edgar F. Luckenbach are both practical and decorative. In the one below shelves are provided for hats and shoes. Sliding drawers hold underwear. Herter Looms, decorators

Another closet in the Luckenbach house shows a convenient arrangement of sliding drawers and shelves above edged with ruffled net oversatin ribbon and trimmed with French flowers. Herter Looms, decorators



A band of cream net insertion edged with lace and run with primrose yellow ribbon is trimmed with a satin flower and used to tie up linen or edge the shelves. From Mrs. George Herzog

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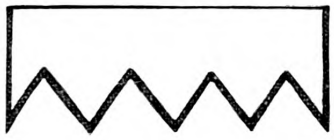
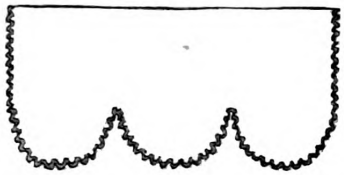
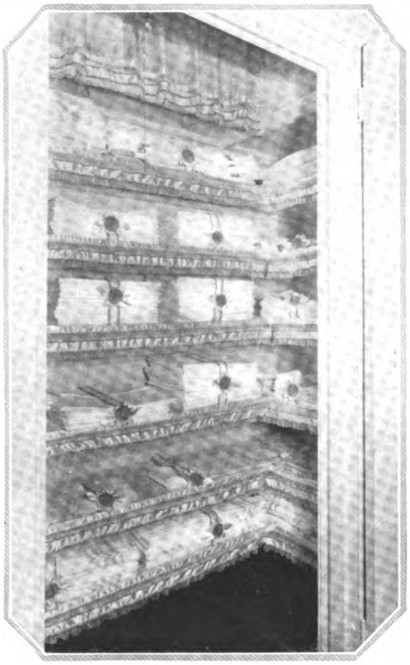
Three sections of the built-in cupboard above are lined with aromatic red cedar which comes in panels to fit closets of any dimensions. By courtesy of Kilmoth Products Corp.



Shell pink glazed chintz with deep scallops bound in French blue makes a smart trimming for closet shelves

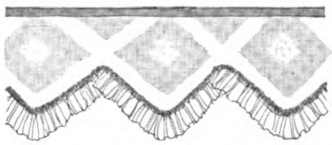


In a closet with yellow walls, the shelves might be covered in white oilcloth, scalloped and edged with yellow rickrack braid

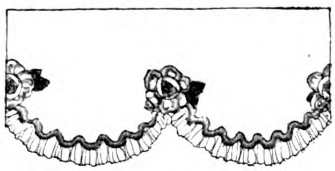


A linen closet in the home of Mrs. Harold Lehman in Tarrytown, N. Y. has shelves edged with pleated net and pink satin ribbon. Mrs. George Herzog, decorator

A feature of the closet above is the sliding rod which brings the entire wardrobe out into the light. Knape & Vogt. Other compartments hold hats, underwear, linen and blankets



The shelf trimming above is of filet lace over blue satin with edging of ruffled net and narrow mauve ribbon



Pale blue satin, ruffled net and narrow French ribbon in shades of rose, make this attractive shelf trimming. From Mrs. George Herzog

PRACTICAL AND DECORATIVE CLOSETS

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SAVERS OF TIME AND SPACE

Twenty Devices That Aim Towards Simplifying The Management of the Modern Home

ETHEL R. PEYSER

IT is so obvious to-day why space must be saved and why it is more necessary even than saving time, that we will dismiss any extraneous discussion and list the practical, space-saving objects that we have found, and found good.

1. SUB-BED CLOSETS. In many places the spaces beneath beds are not utilized. It is hardly ideal to be forced to use these spaces, yet, where there is very limited room, these spaces may be filled engagingly by the flat wooden box on smooth running wooden wheels, which makes the pulling out of this horizontal closet comfortable and painless. Usually, in clothes presses, there are hung up quantities of clothes which are not needed daily, and which irritatingly confuse the issuing from the closet of the clothes that are needed. Furthermore, they have the dropsical habit, and irritation is piled on irritation more seriously than ever poet piled Pelion on Ossa. So, to avoid these mounts of torture, we recommend this flat drawer, which will reduce the fatigue of searching and the rigors of hesitant dressing.

2. THE CLOTHES TREE. Clothes never seem to take up as much room as when they are waiting to be ironed or when drying. There is a little clothes tree on the market which is able by its structure to enforce dryness. This is merely an enameled rod supporting tier on tier of hinged arms which, when not in use fold down flatly against the rod. The little standard which holds it takes up very little room, and it is very well balanced. It is as useful an instrument in the nursery as in the kitchen and its low cost gives it further allure.

In other articles we have told you of the excellent overhead dryer which is marshalled to its elevated place a few inches from the ceiling with pulleys.

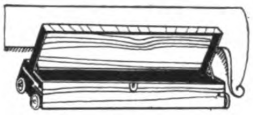
3. ELECTRIC STOVE. A small electric stove about seven inches square on which you can broil, toast and boil at the same time is now available. It has a little double boiler which comes in the shape of a saucepan and frying pan (with covers) in tiers This takes up little room and it can be put on a table behind or in front of a screen. This same stove comes with two burners, double the size of the little one, and an oven comes with it. There are no showy fixings to take care of, no keys, levers or dials to manage. Cooking on them is sure and simple. Both cost under $10.

4. IRONING COMFORT. The ironing board with one end on the table and the other on a skittish chair back can be exiled. For now there is the ironing board on non-warpable steel supports. It folds up, and can be stored in the minimum space.

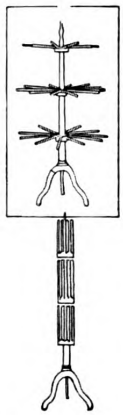
5. DISHWASHER AND SINK. One of the happiest inventions of potter and electrician is the sink within which is the dishwasher. In this you have a great saving of space and you have the ideal position for the dishwasher, for it is attached permanently to your water supply. Thus there is no time lost in filling or emptying the washer of water. Of course, if your house is already built, you may not wish to consider this, yet before building, it certainly is worth serious reviewing. The sink itself is of porcelain and is no larger than the ordinary sink with drain board.

The dishwasher lives in the left side of the sink. This is in the form of a basket fitting down below the surface of the drain board and over a cone, out of which gushes the

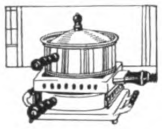
(*Continued on page 130*)



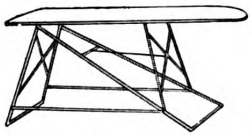
Wheels help slide these drawers under the bed.



Space is saved by this collapsible clothes tree

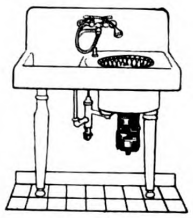


An electric grill concentrates simple cooking

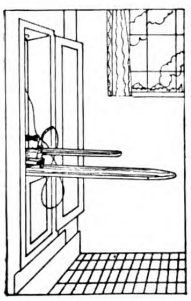


A folding framework supports this ironing board

The folding kitchenette is about the smallest available. It is wired for electricity



A sink and dishwasher in one saves space



Among the useful built-in devices for the kitchen is the ironing board that folds into the wall

When not in use the built-in ironing machine disappears into a closet. It is operated by electricity

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EQUIPPING AND MANAGING A GARDEN

Departmentalize Your Garden Work and Equipment and Your Gardening Will Run Smoothly

ALTHOUGH gardening is a great game and a constantly amusing hobby, its labor will be lightened and its enjoyment increased if you apply to its maintenance some of that executive management where by an office is kept running smoothly. Even the smallest garden can be improved by departmentalizing its work, and in a large garden it is an absolute necessity.

The first thing to do, either in making a new flower garden or in maintaining and enlarging one already established, is to distribute the work so that at no time does it become a hectic rush. True, if you have vast means, a garden can be made almost over night—but who wants such a garden? True also that with a staff of gardeners and helpers the crowded days of spring can be made to pass without friction and heedless expenditure of energy. But in the average garden where there is used the part or whole time of a gardener and the owners do most or some of the work themselves, this work should be so distributed over the seasons that there is no need for rushing.

Spring and Autumn are two bottle necks where garden work seems to jam, and that is because a great many gardeners do not realize that these seasons alone are not the only ones in which planting can be done successfully.

In developing a garden you should also make a schedule to extend over several years so that both the work and the expenditure can be pro-rated.

THERE is practically no season of the year when shrubbery and trees cannot be transplanted with a safe margin of their surviving. Only, one has to know how. There is practically no time in summer when most of the perennials and annuals cannot be shifted about so long as their roots are not disturbed too much. Consequently a great deal of the planting and moving that used to be crowded into Spring and Autumn days can be distributed over summer and early Fall. Trees and shrubs require more laborious but no less skillful handling; the same principle applies to them, however, for they can be moved at any season, so long as their roots are handled carefully and provision is made for adequate planting, watering and guying.

Seed sowing also can be distributed over several months—the annuals first, either indoors in the house or outdoors in a hotbed or cold frame, then the biennials, then the perennials; say, March and April for annuals, May for biennials and June for perennials. This schedule allows enough time for the biennials and perennials to attain a robust size before frost. The hardy annuals can be sowed in a cold frame in October, covered up and closed when winter comes and thus get an early start in the frames when spring begins to warm up. They can also be sown out of doors in a seedbed and protected after freezing weather sets in. The annuals that may be fall planted include Sweet Peas, Poppies, Pansies, Nigella, Candytuft, Sweet Alyssum, Snapdragons, Calendulas, Corn Flowers, Clarkia, Larkspur, China Pinks. Perennials also can be given this treatment; I have had especially good luck with fresh Delphinium seed sown in the frames in late fall and covered up, they gave me sturdy little plants at the frames' spring opening.

THE dog days of August usually see a slackening of garden endeavors. At that time there isn't much else to do beside cutting the grass, dusting the Phlox with sulphur to keep off mildew, watering occasionally and reading bulb catalogs. That and contemplating one's handiwork. This should be a lazy month—a good time to dream and just "set." But it is a calm before the storm of Autumn work, and Fall planting tests the sportsmanship of the true gardener.

Autumn is the time for harvesting bulbs, tubers and plants that cannot stay out all winter, of making or remaking borders, setting out perennials into their permanent positions and generally straightening up. I cannot impress too much the necessity for straightening up, of leaving all beds weeded and properly edged, of clearing away brush piles and all such "regulating," as they call it in New England. This done in the autumn will give a clear field for spring work.

Even this autumn work can be extended over several months, from September 1st to the hard freezing weather of November 1st. For example: the newly raised perennials should be set out some time in September so that they will become well established before frost. Established clumps of hardy perennials can be moved in October when there is little leaf growth and all the plant's energy can go into root growth. Other changes in the flower borders can be made early in the Fall. Phlox, however, can wait until October, and do not plant Roses, and Tulips until November. If you expect a hard freeze, the spots where bulbs and roses are to go can be kept warm with a heavy covering of manure or leaves. In late August and September plant both the broadleaf evergreens such as Rhododendrons and Laurels, and the conifers, such as Pines, Spruce and Hemlock. The Lilies will depend on when received—August and September for the Madonnas and native types and later for the Chinese and Japanese imported bulbs. Trees and large shrubs can be planted after the first hard frosts of September and October. After the hard freeze has made the ground solid, then the winter mulches can be laid on the beds and borders.

Although it is possible to transplant, at any time of the growing season, there are certain exceptions to his statement if one wishes to be assured of bloom the following year. Thus the spring blooming perennials and shrubs had better be moved in the autumn and the summer and fall bloomers in the spring. Anemones, Bleeding Heart, Columbines, Globe Flowers, Iris, the various bulb Lilies, Peonies, Primroses and, of course, Narcissi, Tulips, Crocus, Squills, Hyacinths and the other spring flowering bulbs must be set out in the fall; whereas *Anemone Japonica* and Chrysanthemums which flower in the late autumn, should be planted in the spring. The deep rooting perennials seem to prefer fall planting; an example of this is the Oriental Poppy which has a long, fleshy root.

THE question of mechanical equipment depends a great deal on the size of your garden. And while it is perfectly possible to keep a small garden in shape with the simple quartette of spade, rake, hoe and trowel, better and quicker work can be done with more specialized instruments. Whether the equipment be large or small, it should be kept in an orderly fashion in some sheltered spot—a shed, closet or barn—and not allowed to lie around after the work is finished. Have a definite place for every instrument and return that instrument to that place. I know of one well-regulated tool shed where the owner has painted on the wall the silhouettes of the various tools, and he can tell at a glance what is missing or out of place. Tools should also be wiped off with an old rag or burlap after using; an accumulation of dirt on the edge of a spade reduces its digging capacity. All such equipment as lawn mowers, hedge shears, lawn rollers, etc. should be kept well oiled. In storing away stakes, they should be assorted according to sizes and the sizes kept in separate piles or bins.

The following equipment is suggested for a medium size suburban or country place where the owners do most of the work. Some of the items may be duplicated

(*Continued on page 108*)

This is the fourth and last of a series of practical gardening articles written for beginners. They were prepared by the editor of House & Garden, Richardson Wright, and form part of a Book, "The Practical Book of Outdoor Flowers", which is being issued this spring by J. B. Lippincott & Co.

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The Swamp Azalea is an altogether lovely shrub of delicate fragrance and tint. It is growing here among the fronds of Cinnamon Fern, another lover of damp soil

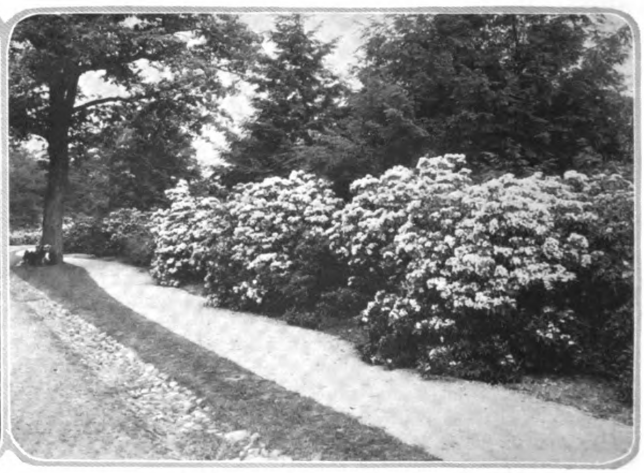
A shimmering pool, with its varied possibilities for delightful planting effects, is a better filler than soil for some depressed spot in the grounds

A great mass of Rosebay Rhododedron clothes a shaded, sloping bank of the Arnold Arboretum. It is best used for background effects

In July the fragrant blossoms of Summersweet will lend color, perfume and a peculiar grace all their own to the mass of the shrubbery border

Few evergreen shrubs present as striking an appearance as our own Mountain Laurel. At the Arnold Arboretum it shows to splendid advantage

Dark green foliage and blossoms that range from bright yellow to orange-pinks and reds mark the Flame Azalea as a leader in its class. Use it in groups



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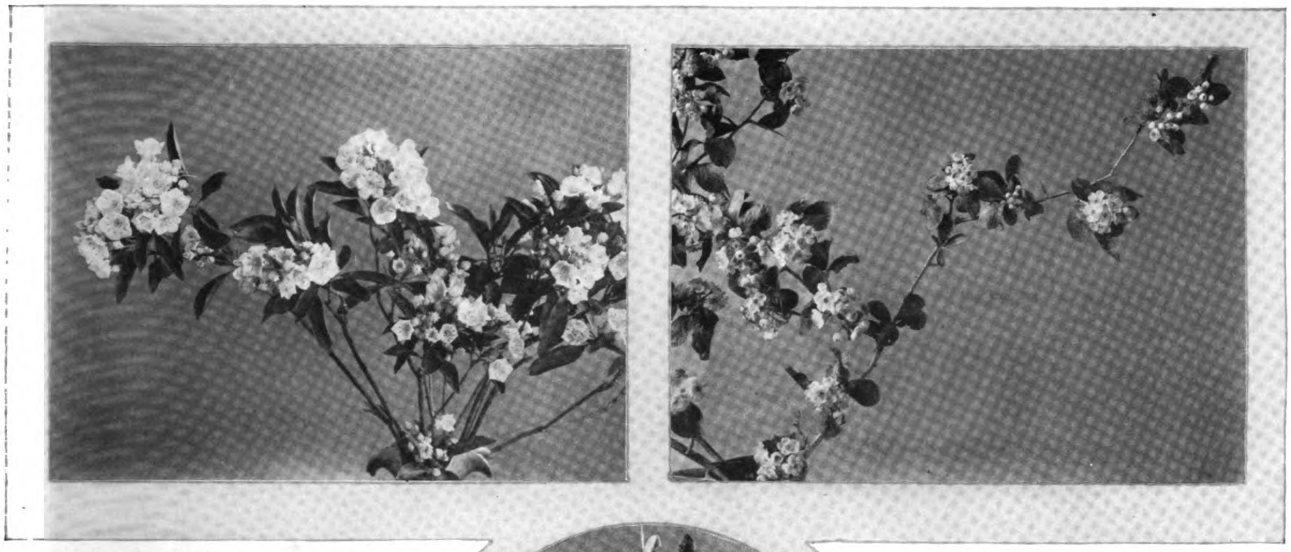
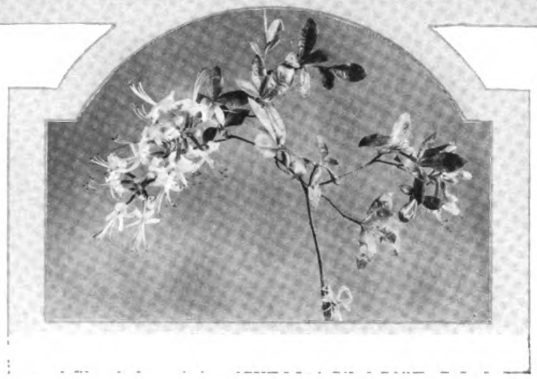


A close study of Mountain Laurel blossoms discloses a satisfying harmony of soft pinks and whites and a perfection of form and grouping that leaves absolutely nothing further to be desired

In May the delicate pink blossoms of the Wild Azalea or Pinxter, subtly scented, fill the woods with loveliness. This is one of the most adaptable of our native early-spring flowering shrubs



In spring, the Hawthorns give lavishly of their white blossoms. They are in the foremost rank of our native flowering trees, and may be readily transplanted. Red fruits come in October

NATIVE BUSHES OF EASTERN AMERICA

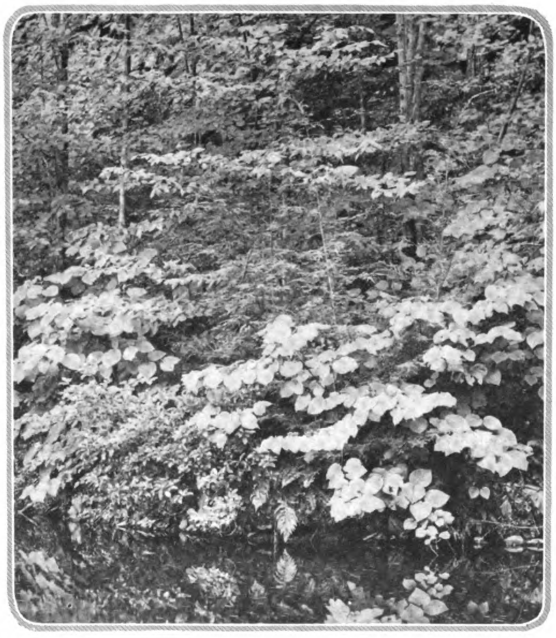
How They May Be Tastefully Used to Create Charming Natural Pictures About Our Homes

HERBERT DURAND

OUR forests and fields are lush with wild bushes and flowering trees of extraordinary beauty. From early March, when the pale gold stars of the spicebush light up the swamps, until late October, when "through the gray and somber wood the hazel's yellow blossoms shine," there is an unbroken succession of rich foliage, colorful and fragrant bloom and brightly glowing fruit, beloved by the birds.

Just why these treasures of our own country have for three-hundred years been ignored and denied the dominancy they deserve in the plantings about our homes, is an unaccountable mystery. Perhaps Emerson came near a solution in his line,

"We are immersed in beauty but our eyes have no clear vision." Or, perhaps we have been unable to rid ourselves of the obsession that trees and shrubs, like other things, are better, somehow, if they come from far away situations.



Be this as it may, we are happily making belated but no less welcome amends, nowadays for our past neglect and indifference. For this let us give full measure of thanks to the automobile. It has taken us into the wild places and we are no longer strangers to Nature. With opened eyes we regard the amazing diversity of our native flora and are charmed with its beauty and evident merit. We are making comparisons. We realize that much of the exotic planting material that has been foisted upon us has no proper place in our scenery. We are becoming convinced that native

(*Continued on page 104*)

Hobblebush, with its broad leaves and panicles of white blossoms in May, is one of the dozen or so desirable Viburnums. In the fruiting season it carries berries of scarlet or coral red

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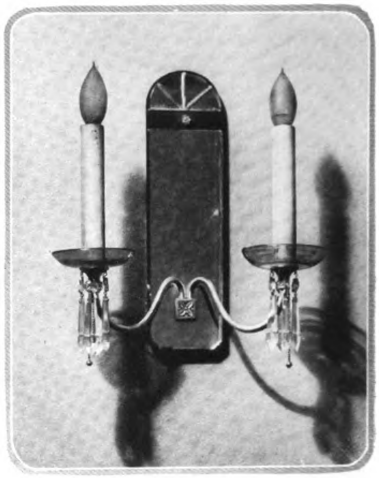
A charming fixture for a living room is this design of a slender sheaf of arrows made of carved and gilded wood in antique finish. 19 inches high, 13 inches spread, $85.50

For a Colonial room comes a reproduction of a brass whale oil lamp. 9½ inches high, $23



This graceful fixture has a mirror back with a sapphire blue glass border. Crystal drops and blue glass candle cups. Measures 13 inches high, 11½ inches spread, $40.50

Suitable for either a dining room or living room is this bracket finished in black and gold and hung with crystal drops. 5½ inches wide, $40.50

The three light lantern above is finished in brass and ebony. $75.50

The attractive hall lantern above measures 18 inches to the glass cup at the top

A graceful fixture for a bedroom or informal living room is finished in dull silver and has engraved mirror back. 8 inches high, 7 inches spread, $25.50

Merrill

A two light wrought iron bracket with touches of antique gold and color is 15 inches high and 10 inches wide. The price is $30.50 without shields

A star lantern is unusually effective in a hall. This one has a wrought iron frame. Clear glass, $50.50. Amber, blue or red glass, $55.50, 17 inches over-all

Above is an attractive Empire bracket finished in black and gold, $35.50. 20 inches x 6¾ inches. It may be had in other finishes for the same price

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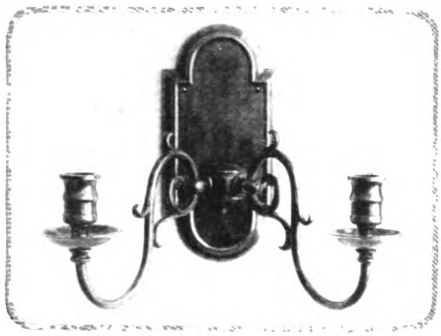
A two light Colonial bracket has a design in gold engraved on the mirror back. 8¼ inches high, 4¼ inches wide. In any finish, $30.50

Harting

A feature of this living room is the unusually decorative silver and crystal sconces and chandelier. The crystal drops are sapphire blue to match the satin hangings. Agnes Foster Wright, decorator

The back plate of this effective bedroom fixture is in two colors to match some note in the room. Plate 4¼ inches x 6¼ inches, $15.50



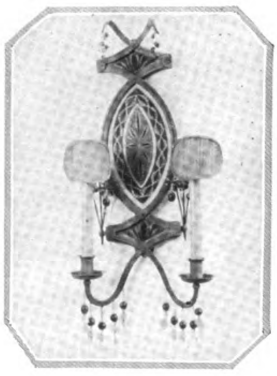
A wall sconce of early English origin is made of heavy brass. The back plate measure 7¾ inches x 4 inches. Spread 10½ inches. For candles $13.50. Wired for electricity, $16.50

The Colonial brass three light candle sconce above measures 9¼ inches high. $5.50. This same design for one light $3.50. It is an ideal fixture for a simple country cottage

Merrill

An unusually decorative crystal fixture for a dining room has a base and supports in antique brass finish. 15½ inches high, $38.50

The small crystal chandelier at the left can be had in all white or with colored glass drops. 17½ inches high, 10 inches wide, $65.50



This effective Adam bracket has an iron frame and a painted back in red, blue and gold. Amber crystal drops. 22 inches high, $125.50

A VARIETY OF LIGHTING FIXTURES

The fixtures shown on these two pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City, if not available in the local shops. A service charge of 25c on articles up to $10 and 50c on any article over that amount is included in the prices. Kindly send certified check, money order or check on a New York bank. Other data on lighting fixtures will be found on pages 134 and 138

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The GARDENER'S CALENDAR *for* APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the Gardener's labors is designed as a reminder for his seasonal tasks. Though planned for the Middle States it should fit the whole country if for every hundred miles north or south garden operations be retarded or advanced five to seven days		1. Strawberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.	2. Raspberries, blackberries, currants and gooseberries that were buried last fall can now be unearthed. An application of good manure worked into the border now will materially improve the fruit.	3. Weather conditions vary, but usually it is safe to start sowing seeds of the more hardy types of vegetables now. Peas, spinach, radishes, onions, parsnips, beets, carrots, Swiss chard, etc., are all seasonable.	4. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.	5. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.
6. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.	7. That unproductive orchard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 1' high.	8. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.	9. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden? Youare sure no essential has been forgotten? This is the time to check them up.	10. The secret of success with potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.	11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors orpaper on dangerously cool nights.	12. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calendula, centeurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.
13. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.	14. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.	15. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.	16. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.	17. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.	18. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.	19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragon and many others should be started now and grown during summer in frames.
20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels. Soil cultivation is more necessary with young plants than old.	21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.	22. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.	23. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., are very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at biweekly intervals.	24. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.	25. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the preceding sowing is above ground	26. Bean poles can now be put in place for the limas. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.
27. Have you spraying materials on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.	28. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.	29. If you grow any crops for the livestock the ground for them should be made ready. Mangels, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.	30. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the woodwork should be protected by at least one coat of good exterior paint.			

SONG

April, April,
Laugh thy girlish laughter;
Then, the moment after,
Weep thy girlish tears!
April, that mine ears
Like a lover greetest,
If I tell thee, sweetest,
All my hopes and fears,
April, April,
Laugh thy golden laughter,
But, the moment after,
Weep thy golden tears!

WILLIAM WATSON

This month the Calendar gallery contains the portraits of the editors of seven periodicals devoted entirely to matters of the garden and affairs of horticulture. It would be hard to name a pastime more pleasant than theirs—regularly to write and find and prepare those pages, unless it be that which consists in doing the reverse, and reading them. For whether they are written for the amateur or the professional they manage to make themselves irresistible to anyone who has or wants a garden

MRS. T. H. B. MCKNIGHT

As editor of the Garden Club of America Bulletin, Mrs. McKnight reaches a great group of the country's most enthusiastic garden amateurs

MADISON COOPER

Up in Calcium, N. Y., Mr. Cooper prints The Flower Grower, a monthly magazine concerned with the pleasant task of humanizing horticulture

ELIZABETH WIGGINTON

Miss Wigginton's Farm and Garden is the interesting publication of the Women's National Farm and Garden Association, published in Chicago

J. HORACE MCFARLAND

The editor of the American Rose Annual is president of the American Civic Association and a printer, publisher and amateur gardener of note

E. I. FARRINGTON

Horticulture, edited by Mr. Farrington, has lately become the organ of the elderly but splendidly vigorous Massachusetts Horticultural Society

LEONARD BARRON

For twenty years, Leonard Barron, a Fellow of the Royal Horticultural Society and author of many garden books, has been editor of The Garden Magazine

M. C. EBEL

The Gardeners' Chronicle, of which Mr. Ebel is the editor, represents the National Gardener's Association, and is a digest of garden information

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Whitman's Pleasure Island

A package of chocolates that speaks of the far-off isles where cacao trees bend in the breeze of the Spanish Main.

A visit to PLEASURE ISLAND is best when made by a man and a maid, and together they enjoy the plunder from this wonderful chest of chocolates.

Anyone, at any age, can explore PLEASURE ISLAND provided they have not lost the youthful keen taste for good things, the love of romance, the imagination to see the picturesque.

What does this odd and beautiful box of chocolates mean to you? Do you thrill to the call of its bags of bullion sweets and its tray of candy treasures? If you do you have the passport to PLEASURE ISLAND.

The PLEASURE ISLAND package is one of Whitman's Quality Group which includes THE SAMPLER, SALMAGUNDI, THE FUSSY package and other celebrated sweets. Buy them from the nearest dealer-agent. Write to the nearest Branch for an illustrated booklet.

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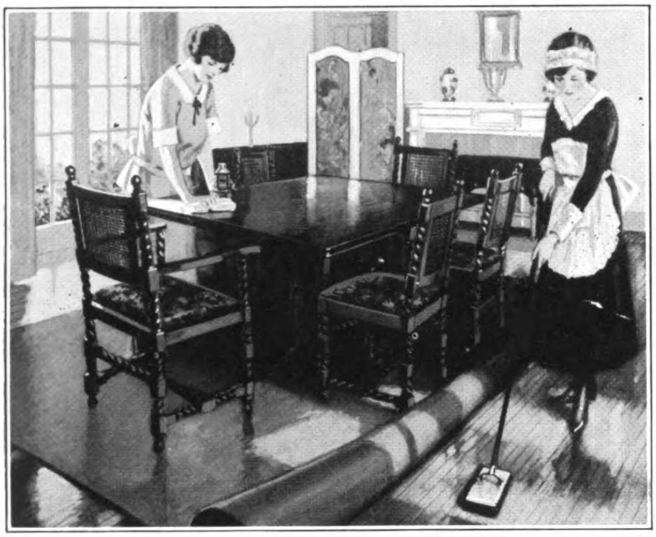

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Through all their centuries the beautiful interiors of famous European castles have known no finish but wax. Perfectly preserved—the waxed wood mellows and glows with the years. This same beautiful finish can be easily duplicated on the floors, woodwork and furniture of any American home with Johnson's Polishing Wax.

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Johnson's Wax will not only beautify your floors and linoleum, but it will make them easy to care for—they won't be slippery—and will not heel-print. And Wax is, by far, the most economical finish for floors—a lb. (85c) can of Johnson's Polishing Wax being sufficient for 300 sq. ft.—one coat. With waxed floors expensive refinishing is never necessary for walked-on places can be easily re-waxed as worn spots appear, without going over the entire floor.

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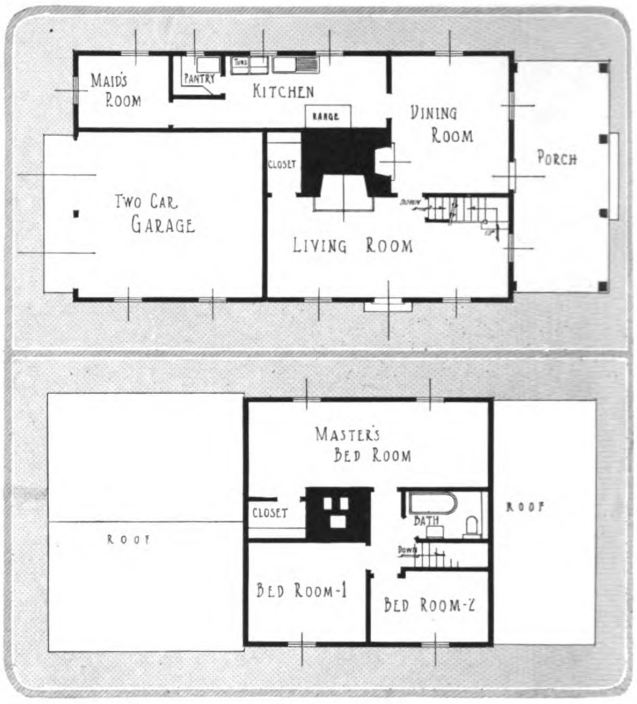

The extension houses the garage, a maid's room and part of the kitchen. Upstairs partitions were taken down to make a large master's bedroom

A GARDENER'S COTTAGE THAT BECAME A SUMMER HOME

(*Continued from page 64*)

In the living room are cream walls and a dark stained floor covered with a deep blue rug. Blue flowered cretonne hangs at the windows. The furniture is odds and ends of mahogany. Flowers in profusion and bits of shining old brass are other things which make the room homelike and inviting.

The dining room is quaint with cream walls, a mulberry rug, old mahogany and a gay cretonne of cream ground with mulberry, rose and blue figures. In the kitchen, pantry and maid's room gray paint and blue and white checked gingham are used to advantage.

The master's bedroom has gray floor and woodwork, gray flowered paper and old furniture painted a bright apple green. The draperies are gray sateen bound with lavender. The rag rugs and lampshades are also lavender color.

One guest room has a black painted floor, cream woodwork and flowered paper. The furniture is painted cream and soft blue, and the draperies and chair seats are of a fascinating chintz with large blue and rose poppies on cream, bound with rose sateen. In another guest room the rag rugs are yellow and the draperies yellow checked gingham.

Thus with a few structural changes, and by adapting ideas picked up from pages of HOUSE & GARDEN, this neglected cottage has become a livable home. Not everything has been done; there is still more work ahead. But that is the way to remodel and furnish a home; make your structural changes first, and then let the furnishing and improvement of the grounds extend over a number of years.

IN PRAISE *of the* LITTLE ROOM

(*Continued from page 60*)

Off the main road lies enchantment. The unsuspected turning is the one that leads to delight, if we have the capacity within us of being blessedly alone. Only *pied à terre* is what we cherish, if we are honest with ourselves.

I have some friends who recently built the smallest of houses in the country. When the architect pointed out on the fascinating blue-prints a certain little niche with a bow-window which was to consist of leaded panes, their eyes, shining with joy, followed his pencil.

"What is that?" they cried in one breath.

"Your breakfast room," the architect answered. "Do you like it?"

"Like it? We'll live in it!" the enraptured owners replied.

And they did, practically. Luncheon came to be served there, as a matter of course, and always dinner when they were alone together. For the dining room seemed too big—though it really was not, since they were too sensible to make it so—for that mutual understanding which one should have across a table. A breakfast room! They had never dared to dream of such a luxury, with the clean sunlight pouring in upon their happiness, starting the day right, making for that union of spirits which is the only basis for complete felicity.

We may still pity the poor lodger who perforce must abide in what is detestably called a "hall bedroom." I am not speaking of his—or her—agony of daily existence when I sound the praises of little rooms. For little rooms are no pleasanter than big rooms if they are not beautiful. But the bit of space which is sufficient for one's needs in, say, a low country house, proves a bit of heaven on earth when fitted with the proper furnishings, lighted with a soft radiance which seems to bring everything into focus and make of life the perfect thing it was meant to be.

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V63

V63 THE MAGIC MIRROR OF THE MOTOR INDUSTRY V63

THE man who is on the verge of buying a new car can obtain a good idea of automotive values by studying the used car market. ¶Here are assembled the new cars of former years of all manufacturers. ¶All of them have been subjected to the acid test of usage, have been driven many months and many miles. ¶Their performance, endurance, economy and position in public esteem are all graphically summed up in their resale value. ¶Looking into this market, as into a magic mirror, one can learn the true merits of the new cars of today from the resale records of the old. ¶A high resale value is positive evidence of fine quality in materials, engineering and manufacturing. ¶It points indisputably to a product that is exceptionally reliable, enduring and economical. ¶Investigating this market, buyers of fine cars will rediscover concerning the Cadillac what they already know: that it is supremely dependable, that no limit has yet been found to its life, that it is the paying investment in its field. ¶They will find, in fact, that "Cadillac resale value is the envy of the industry."

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

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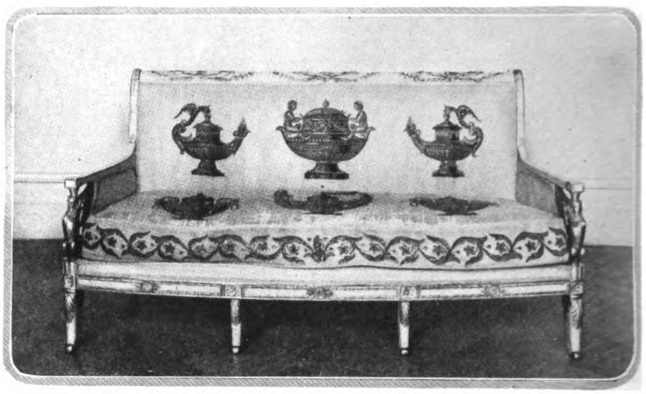


A Directoire sofa showing classic construction and ornament—acanthus leaf on top rail and legs with classic lamps and urns on upholstery. A modified Egyptian sphynx serves as arm support. Courtesy of P. W. French & Co.

FURNITURE "STYLE DIRECTOIRE"

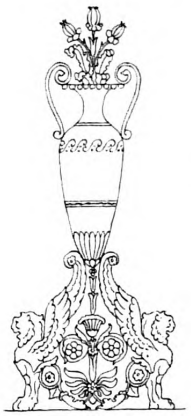
(*Continued from page 70*)

plain surfaces, you will get a clear feeling of what the *Style Directoire* really is. Its charm is too little known in America today.

These characteristics are found in Directoire furniture:

Construction: Follows classic models but lighter than Empire types; rectangular; solid but not heavy; curved structure in Roman types of chair.

Ornament: Lozenge, whole or cl pped, a characteristic motif. Classic motifs—human and animal heads: lion, ram, swan, owl, sphynx, griffin, winged figures; swag or festoon, wreath, with or without fillets—ribbons, torch, lyre, urn, vase, classic lamp; acanthus leaf and scroll; water-leaf, lotus, anthemion; rosette, scroll, medallion, and patera. Less carving than on Empire; less ornate and more delicate. Metal mounts of delicate classic design. Upholstery, guimpe and fringe, caning.



An elaborate Directoire ornament, from the broad support of a bed

Top: Straight, plain concave top-rail, rolled backward in a scroll.

Back: Broad horizontal top-rail, projecting above side supports or adjoining them, with a broad horizontal middle splat or solid upholstery; rail slightly concave or following circular outline of seat; rolled backward in a scroll with horizontal middle splat, broad vertical splat, or entire back with openwork carving in anthemion, lyre or other device, or solidly upholstered. Rectangular, almost square, with broad openwork lyre splat. Bottom cross-rail separated from seat and often high above it.

Arm: Flat, broad, plain or upholstered horizontal, supported on sphynx head as a continuation of front leg; slightly descending with scroll end on straight vase-shaped support. Reeded, plain or ornament carved in relief.

Seat: Rectangular, narrowing toward back; straight or slightly rounded front and circular back line. Rounded front shaping in ogee curved sides into straight back line. Caned, upholstered.

Leg: Straight, rectangular, tapering, round, curved as in chairs with front leg straight or curved forward and back leg curved backward; classic lion's leg topped with lion's head above acanthus leaves. Solid table-end supports of classic type. More slender than Empire models.

Foot: Block with moulding. Paw, with or without moulding or acanthus leaf at ankle. Plain tapering in curule types. Long tapering and rounded below one or more turned rings on round leg. More slender than Empire models.

As the Directoire gown returns periodically in the cycle of fashion, so we may anticipate a return to the *Style Directoire* to furnish our houses. Like many importations in our gardens, it will thrive by transportation as has our American Empire.

In its best phases the Directoire Style is graceful and livable. Its adoption immediately establishes the atmosphere of a room, but there is no reason why it should be followed in the entire furnishing, in fact, this would prove a senseless pose. One or two good Directoire pieces in a room of French feeling are adequate for the purpose.

Mr. and Mrs. G. Glen Gould

A typical rolled over Directoire chair back

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Every Angelus studio offers you a private recital. Send for the nearest address. A brochure illustrating the Angelus styles will be sent you. Also, a catalogue of the exclusive, master-made Angelus recordings.

THE Angelus comes in the Hallet & Davis Piano at $1050 to $2875. In the Conway Piano, $685 to $885. Special models to order. Convenient terms readily arranged. Your piano or player piano taken on exchange.

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HARTMANN
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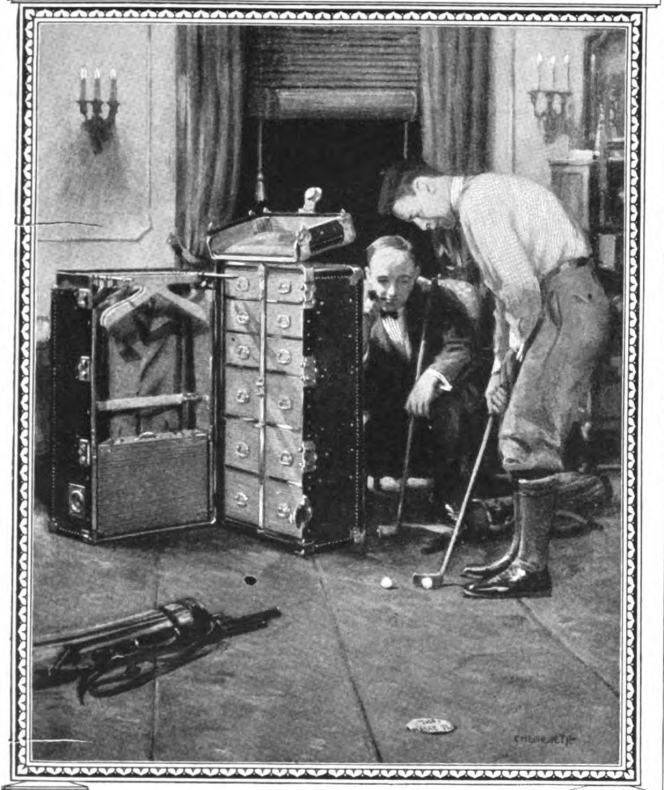
THE WORLD-WIDE RECOGNITION OF THIS NAME AND THIS MARK PROVES THAT APPRECIATION OF QUALITY IS UNIVERSAL



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COLOR SCHEMES FOR NINE ROOMS

(*Continued from page 68*)

FURNITURE: A dining table of light English walnut with wax finish. Chairs of bent bamboo in Chippendale design and painted oyster white with green bands and rush seats in green and oyster white. A console table against wall opposite fireplace in cream unpolished marble, or it may be a wooden table with a marbleized top
MANTEL: Cream colored unpolished marble or wood marbleized

A LIBRARY
AGNES FOSTER WRIGHT

WALLS: Painted and paneled in antique walnut finish, or papered with wood-color stipple paper
WOODWORK: Painted the same walnut tone as the walls. Doors and sash of windows bottle green
FLOOR: A bottle green carpet with Oriental rugs (henna predominating in them) at doorways and in front of library table. In front of the hearth, a large black bear rug
MANTEL: Verde antique marble of simple, spacious design or marbleized wood. Fender and fixtures of rubbed steel. Above the mantel, old Spanish leather set into paneling or a map framed flat against the wall, or a finely designed piece of antique chintz in browns, greens and blues
MANTEL DECORATIONS: A red lacquer Chippendale clock, or, as a substitute, mahogany. Flanked by Chinese blue glass bowls for flowers and bottle green and crystal girandoles. With the mahogany clock use old pewter candlesticks
CURTAINS: Henna colored damask with rich bottle green and henna fringe. Undercurtains of English casement cloth, double hung, to draw. At the doors, as portieres, plain bottle green velvet, a tone darker than the woodwork of the doors. Glazed chintz may be substituted for damasks and velvets
FURNITURE: On each side fireplace a Coin-du-feu seat of Directoire design covered in old gold striped green silk of the period. Beside these are small tables with shelves to hold bibelots. On either side of the door opposite fireplace, book cases are built to the ceiling, making the main door recessed, and over this recess is a landscape set into the paneling. Book cases are repeated on either side of fireplace. In front of those by the door, a pair of round Touraine tables in oak with black porcelain lamps, comfortable deep easy chairs in tan frizette and antique satin of the bottle green. A long library table. Beside it a kidney-shaped sofa in tobacco brown and green and lacquer red linen. On other side of room a deep chair upholstered to match
LIGHTING FIXTURES: Lamps with black bases. Side lights in black lacquer and gold, of Queen Anne design with a simply etched mirror. Shields in tan with bottle green edgings. Other accessories,—pillows, etc.,—in red lacquer, black, apricot and gold

A COOL BEDROOM
ROSE CUMMING

WALLS: Papered with a paper in a white ground with a pattern of trailing wreaths in soft green, yellow and tangerine
WOODWORK: Pure white
CURTAINS: Orange glazed chintz with double plaited ruffles, one of tangerine color with an inset ruffle of reseda green Under-curtains of pure white net with a cross-bar design
FURNITURE: A French walnut bed with a spread of linen the color of the curtains. A chaise-longue or easy chair done in reseda green bound in yellow. A slipper chair in flowered glazed chintz with orange predominating. A dressing table draped in yellow muslin. Old walnut chairs and commode

A GUEST ROOM
DIANE TATE AND MARIAN HALL

WALLS: Pale blue tint paper
WOODWORK: Painted the same color as the walls
CURTAINS: Semi-glazed chintz with an écru ground and a design of pink cherry blossoms, dull red cherries and some mauve and blue flowers. These to be trimmed with blue taffeta ruffles. Under-curtains of écru organdie
FLOOR: Rug or carpeting of plain dull mauve
FURNITURE: Sheraton mahogany bed. Drapery and spread the same chintz as the curtains, both trimmed with blue taffeta ruffles. A kidney-shaped dressing table draped in écru organdie over shell pink satine. An oval gilt mirror above it. A mahogany dressing table stool, chest of drawers and night table. Chaise-longue and upholstered chair covered in mercerized striped material in two shades of blue. Cushions on the chaise-longue of shell pink satine with covers of écru organdie
LAMPS: Mauve bases with écru colored shades lined with pink

A BEDROOM FOR A SMALL CHILD
ELSIE SLOAN FARLEY

WALLS: Painted pale gray green
WOODWORK: Same tone of green
FLOOR: Painted dark green and waxed. A few hooked rugs in gay colors
CURTAINS: Cream net with valance and ruffles of pale yellow taffeta
WINDOW SHADES: Pale yellow with painted flowers—Hollyhooks, Tulips, Bleeding Heart and Lilies of the Valley arranged in an old-fashioned bouquet
FURNITURE: Old-fashioned four-poster bed in maple with pale yellow dotted Swiss draperies and bedspread. Maple high-boy and side chairs. A small sofa covered in yellow flowered linen. These colonial pieces are available in child sizes.
LIGHTING FIXTURES: Old brass sconces with shades of pale yellow
PICTURES: A set of Audubon bird pictures in bright blue frames

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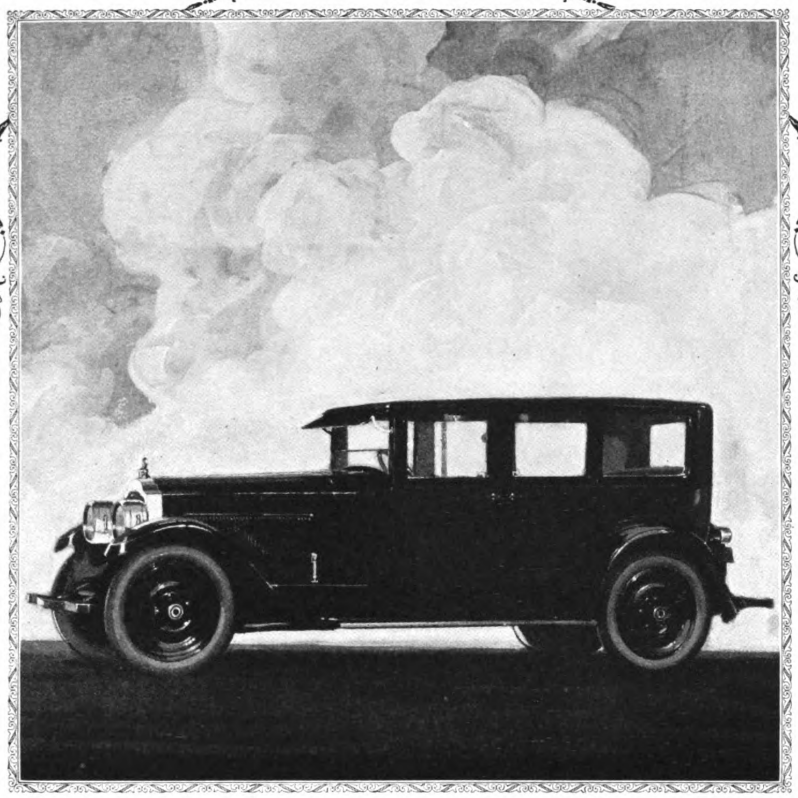

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From the principle of Packard-Eight motor design come a speed-capacity, an ability in acceleration, an absence of gear shifting, that lift this famous Packard far above earlier types. The superfine qualities of Packard-Eight motoring are immediately apparent.

The almost limitless reserve of silent, vibrationless power; the supreme riding ease; the safety and ease of operation of Packard 4-wheel brakes are some of the Packard-Eight qualities which particularly inspire feminine enthusiasm.

The brilliant finish and sweeping grace of the Packard-Eight also attract instant admiration. To most women it is the ideal of motor car beauty.

In fact, a great part of the extraordinary success of the Packard-Eight is due to the appreciation of American women.

Their discriminating approval of a supreme accomplishment finds in the Packard-Eight so many reasons for enthusiastic endorsement.

Four-wheel service brakes; 2 additional rear wheel brakes—a total of six—on all Packard cars. Shown above is the Packard-Eight Sedan Limousine. Packard-Eight furnished in nine popular body types, open and enclosed

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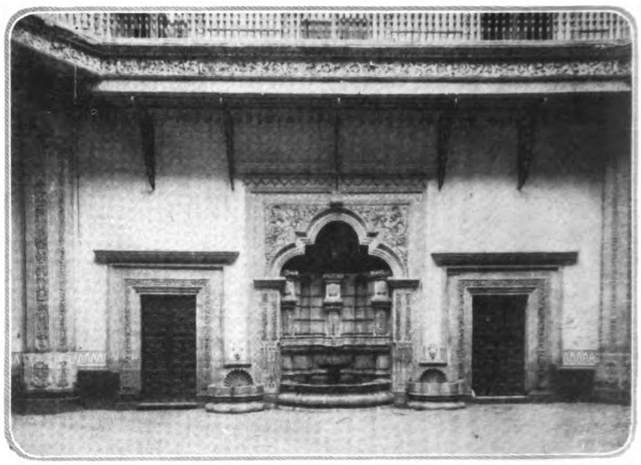

Colored tiles or azulejos were once the distinguishing mark of prosperity in Mexico. This patio and fountain are from "The House of Tiles", which still remains to carry on the legend of a scapegoat son

COLONIAL HOMES *of* MEXICO CITY

(*Continued from page 85*)

settlers in Mexico. Niches, sheltering sacred images or allegories, and surmounted by a cross, constituted another favorite ornamental motif, especially at the angles of buildings. They were nearly always embellished with stone carvings and *azulejo* treatment, that made splendid and picturesque contrast with the velvet-like *texontle* surface of the façade. Those who held important military charges; members of the Court of Audience and others, were entitled to have battlements on the top of their houses, and other eminent persons employed breastworks formed of inverted arches, between pilasters crowned with graceful pinnacles.

According to the tradition, the son of the *Condes del Valle de Orizaba* was a veritable scapegoat, who was the cause of frequent vexation and sorrow to his father. The old Count, convinced that the worthless fellow would squander all his heritage upon his death, is said to have exclaimed on one occasion, employing the phrase then applied to a spendthrift in Mexico:

"You will never build a house of tiles, my son!"

As a matter of fact, the prophecy did not come true. The youth began a new life, and, later on, actually built the most luxurious house of *azulejos* ever made in the Colony. This famous residence is still to be seen. The profusion of tiles throughout the building, as well as the beautiful fountain and slender columns of the court, impart to this house a decidedly oriental character.

The *Conde de Valparaiso*,—so the story runs,—fearing that his fortune should eventually fall into the hands of his future son-in-law, a well-known profligate, decided to invest the greater part of it in building himself a palatial residence. It stands to this day, remarkable for its profuse extravagance and noteworthy for being the loftiest of colonial residences. The court is handsomely proportioned and the arcades of the corridors are very graceful; for it must be borne in mind that from the very outset, the Spanish houses in Mexico were designed after the Andalusian fashion, since the climate of the conquered land favored the use of inner courts, which provided the needful light and ventilation and rendered the houses roomy, healthy and cheerful.

In no other house did the chisel of the stone-carvers attain greater success and nicety than in the palace of the *Conde de Heras*. Its filigree-like door-jambs and window trim may be reckoned as veritable works of *Churrigueresque* art, as also the gargoyles and balustrade of the roof.

The same artisans built that well-known house, generally called *Mascarones*. Its curious caryatides and the rich *Churrigueresque* ornamentation of its windows are especially noteworthy, as also the very clever and uncommonly refined effect obtained by the proportions assigned to the diverse elements of the façade.

The *Marquesa de Uluapa's* house, still standing, is comparatively small, but it contains many an interesting detail of colonial architecture. It is ornamented throughout by a profusion of glazed colored tiles of various shapes and designs. In the *azotea*, or roof garden, several pilasters, that sustain the iron railing around the opening of the court, bear a quaint stone statuette of a musician.

To-day, the old colonial residences of Mexico, desecrated by modern Vandals, are full of scars, as it were, and drag out their age in remote quarters of the city.

The fountain in the patio of the Conde de Santiago's house

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Custom has long decreed that an artistic piece of solid silver is a most fitting gift for the bride. You will find here an attractive variety of all the beautiful things for the table in which silver can be made, a delight to see and an even greater pleasure to own.

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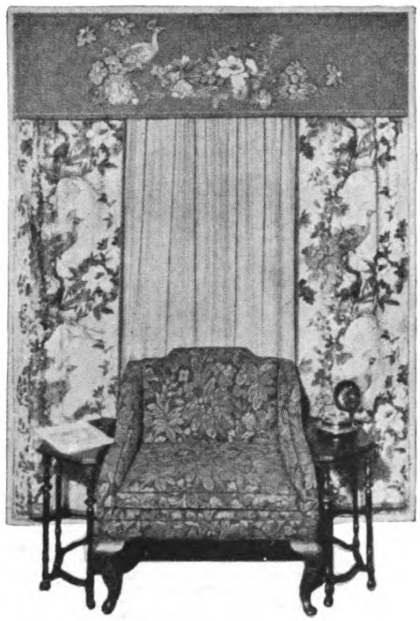

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FOR the summer home here is a winsome combination—one of the many offered in our large selection. The Peacock and Clematis motif embodies the very spirit of happy springtime—a tasteful and appropriate decoration for the living room. Very modestly priced at $3.00 per yard of the 30 inch width. The Ecru Marquisette Curtain with fine hand-drawn work may be had at $2.50 per yard—a splendid value. The other fabric featured for a more modestly priced window arrangement is specially priced at $.90 per yard for the 36 inch width.

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NEAR FIFTH AVENUE

Among the native American bushes and trees there is ample variety to satisfy all situations, from single specimens to extensive border plantings. Between the extremes of creeping shrubs and towering trees every condition can be met

BUSHES OF EASTERN AMERICA

(*Continued from page 91*)

trees and bushes should, by right, predominate in the composition of our home landscapes and that the resulting pictures should reflect as faithfully as possible the pleasant aspects of the surrounding countryside.

And this is the very essence of true landscape art.

As we come to apply these newly-acquired convictions to the tasteful planting of unimproved home grounds, let us first fix in our minds a few fundamental principles that should govern and direct the work. They may be briefly summarized as follows:

1. Preserve all pleasing natural features—well conditioned trees and shrubs, expressive out-crops of rock, picturesque boulders, distant outlooks to scenes of special beauty. Remember that uneven ground gives opportunity for fine and distinctive treatment, so do no flat grading. Maintain the gentle natural contours of surface. A shimmering pool is a better filler for a low spot than dirt.

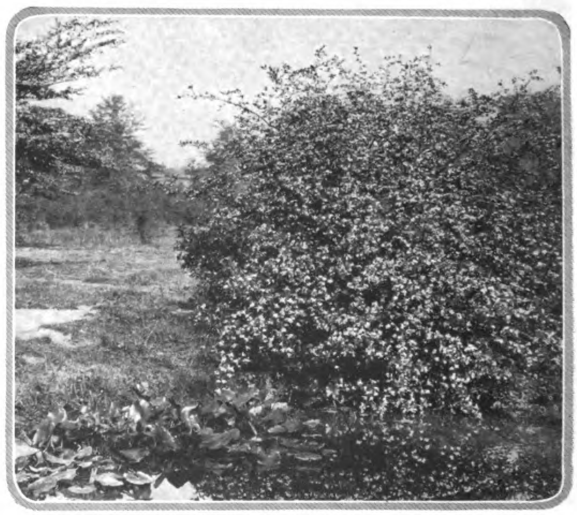
2. Confine the basic planting material to the kinds of trees and shrubs that grow naturally in the vicinity. Fill in and underplant with other indigenous species. Shun plants of foreign origin, except for occasional embellishment, in which event select only those that are in entire harmony with the rest as regards form, foliage, bloom and general aspect.

3. Ascertain and comply with the simple cultural requirements of the different native species, especially as regards the character and preparation of the soil.

4. Plant in masses and groups—along boundaries—to enclose service areas, to hide foundations and to conceal unsightly outlooks and objects. Avoid straight rows and edges. Go and find a natural planting that pleases you, in a hedgerow, or on the edge of a wood, and try to reproduce it. You can never go wrong when you copy Nature.

In my field book I have for a number of years made notes and comments on what I consider the good and bad qualities of both the cultivated and the wild shrubs with which I have become acquainted.

(*Continued on page 106*)



May is Hawthorn blossom time, the month when fields and pastures are dotted with the white flower clouds of these well formed and hardy native trees

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A woman discovered this new use

SHE and her husband were motoring cross-country. They landed in a town one evening after a hard, dusty, all-day drive.

The hotel could accommodate them but there wasn't a bath to be had for love or money.

She was a fastidious person. The room without bath was almost a tragedy. She simply *had* to freshen up before dinner. Listerine—occurred to her. She doused a towel with it and in a jiffy she felt almost as refreshed as though she had had her tub. It was a revelation to her.

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The white of Shadblow, coming while the woods are still in misty green, is one of the sights of early spring. This shrub is especially good as a companion for Redbud

BUSHES OF EASTERN AMERICA

(*Continued from page 104*)

I venture to reproduce here those that are pertinent in the hope that they may prove suggestive and helpful in the selection of suitable and available material.

March 25. Saw today on a Long Island estate an entrance drive 600 feet long, bordered on both sides with forsythia. Brilliant, but overdone. This immigrant from China needs a more modest companion to soften its glare, but apparently there is none.

March 30. Visited a planting I installed three years ago of Redbud (*Cercis canadensis*), Spicebush (*Benzoin aestivale*), and Shadblow (*Amelanchier*). All three in full bloom and the effect is exquisite. The blending of rosy-crimson, honey-yellow and snowy white makes a most harmonious and delightful picture in the leafless landscape.

April 6. On a typical residential street of a nearby suburb almost every place flaunts the magenta of *Azalea amoena* in its so-called "porch planting". Wonder who brought this interloper out of India?

April 10. Took to the woods this sunny afternoon and reveled in the pleasing pale pinkness and dainty fragrance of our Wild Azalea (*A. nudiflora.*). This lovely native and its charming cousin the pinkshell Azalea (*A. vaseyi*), from the Blue Ridge mountains, are of the easiest cultivation and make ideal undershrubs.

May 5. The Lilacs are in bloom; also the Thunberg Spirea. We have no native shrub that can take the place of the Lilac—that is of its blossoms and their delectable fragrance. What a pity the bush itself is so stiff and ungainly and has such a bad habit of suckering! It also in late years becomes gray-white with mildew soon after flowering and is pestered by a borer that girdles and kills its terminal stems. It should really be relegated to some convenient corner where its flowers can be gathered for house decoration and its disagreeable habits kept out of sight. The Thunberg Spirea is graceful in form and would be a very pretty shrub if half of its twigs were not dead and bare all the time. The Lilac hails from Hungary and the little Spirea from Japan.

May 10. The white glory of the tree Dogwoods is manifest everywhere. The pink variety is charming for contrast but should be used with restraint. Kousa, a Japanese species is an altogether lovely sort which, because of its later flowering (in June), and its harmonious resemblance to ours, may be introduced into our shrubberies without compunction. I would also welcome among the elect the fragrant Viburnum (*V. Carlesi*), one of Dr. Wilson's introductions from Japan. In bloom this beauty is a mass of pink blossoms that look and smell like Trailing Arbutus.

June 10. The floral display of alien shrubs is now at its zenith and its lavishness is remarkable. Deutzias, Snowballs, Spireas and Weigelas from China and Japan, Bush Honeysuckles from Siberia and Mock-oranges from Armenia bewilder us with their masses of pink and white blossoms. Of the lot I much prefer the Mock-orange (*Philadelphus coronarius*). It closely resembles our native species and its flowers, unlike ours, have a most delightful fragrance. The Vanhoutte Spirea would be more acceptable if its otherwise handsome foliage were not covered all summer with a crust of plant-lice. I have no fault to find with the other bushes mentioned except that they "just don't belong", and besides, we have better things of our own.

June 10. Have just returned from Dutchess County, where I saw and was enraptured with a shrubbery planting after my own heart. In the background are native Hawthorns from nearby pastures, Black-haws (*Viburnum prunifolium*), Pagoda Dogwoods (*Cornus alternifolia*), Ninebarks (*Physocarpus*), American Cranberry bushes (*Viburnum americanum*), and here and there a Hemlock for contrast; then great masses of Mountain Laurel, interspersed with generous clumps of the gorgeous Flame Azalea (*A calendulacea*) and the comely Carolina Rhododendron. Then Bush Dogwoods, Hobblebushes (*Viburnum alnifolium*), Arrowwoods (*Viburnum dentatum*), and red chokeberries (*Aronia arbutifolia*); and, for edging, Dwarf Bush-Honeysuckles (*Diervilla trifida*), Wild Roses, Jersey tea (*Ceanothus*), Yellowroot (*Zanthorhiza*).

(*Continued on page 108*)

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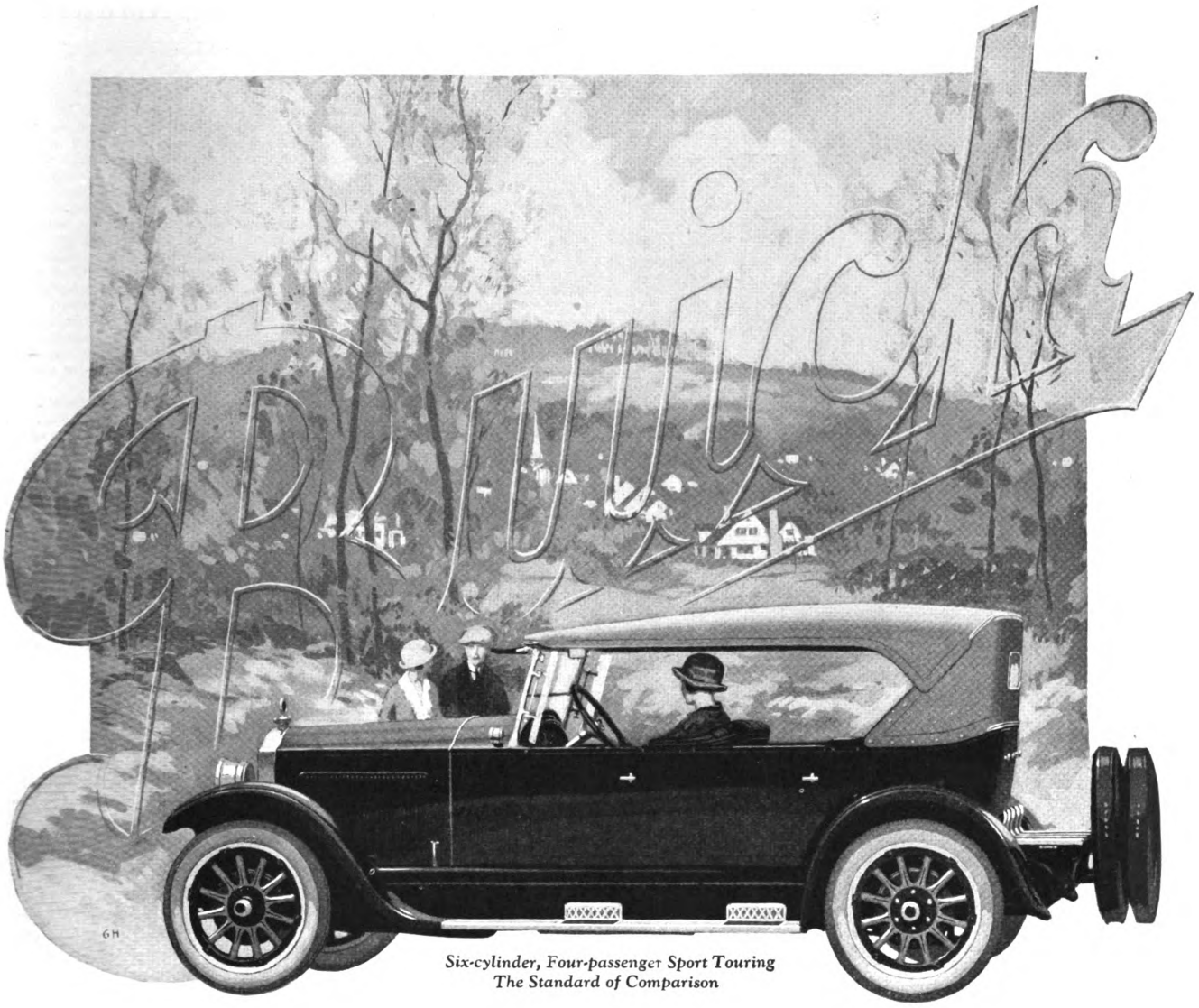

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BUSHES OF EASTERN AMERICA

(*Continued from page 106*)

low Blueberries, Bearberry and *Leucothoe*. What a wealth of pleasing contours, richly contrasting foliage and luxurious, multicolored bloom!

July 10. The rosebay Rhododendron (*R. maximum*) is too massive of aspect—too coarse of foliage to be used in quantity in the composition of lawn shrubberies. An occasional well-controlled specimen, however, adds both dignity and charm. This handsome native is best employed to cover sloping, shaded banks along a drive, or to plant freely along the shores of lakes and streams, especially where distance lends enchantment. But Witherods (*Viburnum cassinoides*), the sweetly scented and altogether lovely Swamp Azalea (*A. viscosa*), and the later-flowering, white-spired, pungently fragrant Summersweet, or Sweet Pepperbush, (*Clothra alnifolia*) may be used in liberal clumps of each to supply both color and perfume to the shrubbery borders at this season.

July 20. As midsummer approaches the conventional shrubberies take on a rusty, dingy aspect. The unlovely Shrub-Althea, an Asiatic product, is the only bush that shows bloom and that is too often a muddy magenta color.

September 5. This is the time of year when the bushes from other lands fail us utterly. The only one in general use that ventures to blossom is the panicle Hydrangea—the cold-slaw shrub, I call it, irreverently. In my opinion, it would better have been left to blush unseen in the fastnesses of Manchuria.

October 1. The wild bushes are alive with birds, feasting on the abundant fruits of every hue that weigh down the twigs and branches. Conspicuous among them are the Shadblow, Spicebush, Dogwoods and Viburnums in great variety, Hawthorns, Ninebarks, Chokeberries, Wild Roses, Blueberries and Winterberries (*Ilex verticillata*). Tatarian honeysuckle is the only berry-bearer I recall among the exotic shrubs that prevail in our domestic "landscape".

November 5. The autumn blaze of color in the open country this year has been the most brilliant in my memory. Beginning with Swamp Maples, Sumacs and Virginia creepers, the conflagration spread rapidly to the Viburnums, Hawthornes, Swamp Azaleas, Highbush Blueberries, Chokeberries and, indeed, most all the trees and shrubs of the vicinity, until the wooded hills, pastures and swamps fairly glowed with flaming scarlets, crimsons, pinks, oranges and yellows. What a sad contrast when we return to our homes, to be confronted with the brown and shriveled foliage of the surrounding shrubbery! Why do we tolerate its monotony for five long months in order to have some measure of beauty for two or three?

November 10. The superb pageant has passed, but the winterberry, with its brilliant scarlet berries, and the weird Witch Hazel's fantastic yellow blossoms continue to enliven the thickets and deep woods and reconcile us to our loss.

I have purposely chosen from my field notes those which refer to native bushes that can now be obtained in quantity from a number of leading American nurserymen. It is interesting to note in this connection, that while our conventional groups and borders contain, as a rule, only ten or twelve kinds of shrubs, all of them foreigners, there are already three or four times that number of equally desirable and beautiful natives in the trade, and our resources in this regard have hardly been touched.

As regards cost, if there is any marked difference, it is in favor of native material. Even the coniferous and broad-leaved evergreens of our own country are now less expensive than imported kinds.

Editor's Note: Both the common and the botanical names used in this article conform to those adopted by the American Joint Committee on Horticultural Nomenclature, as given in its recently published book, entitled "Standardized Plant Names".

MANAGING A HOME GARDEN

(*Continued from page 89*)

—two rakes and two hand weeders and such, so that two people can work on the same job at the same time.

Plan to acquire at once or by gradual purchase the following necessary items:

Insecticide Sprayer—one that can be slung over the shoulder. If the garden is very large a barrel sprayer should be added to the equipment. After using, wash out the sprayer thoroughly with clean water.

Powder Gun

Rubber Syringe—for watering seedlings in flats and spraying dirt off house plants.

Wheelbarrow—get the kind with demountable side boards for then it will serve many purposes. If the garden has much lawn space and many trees it may pay to purchase a leaf rack attachment in which great quantities of leaves and grass clippings can be hauled away.

Sickle—but keep it sharp.

Grass clippers—these also to be kept sharp and not allowed to lie out in the grass and rust.

Hedge shears—a big pair of scissors with wooden handles operated by both hands. There is also a device on the market which clips by turning a handle, but I have not tried it and I am not so sure that it would be successful for shaping hedges with curved outlines.

2 *Pairs Secateurs*—a large size and a smaller one. The former for pruning shrubbery and the latter for roses and thin stemmed vines and for cutting flowers.

Pruning saw—either the Continental curved type or the straight-edged American.

Pruning Jack-knife—for lopping suckers off trees and around shrubs.

Dibber—which is a help in setting out seedlings and saves the index finger.

Spading Fork.

12 inch Spade—in using both the fork and the spade to dig soil see that the blade is driven straight down the full length; a slant only cheats the subsoil.

Garden line on a reel—this may seem unnecessary as any old string and a couple of stakes will serve just as well—only you are always losing them. Have a line and reel that you paid for and you will be more apt to put it away after you are finished with it.

Scuffle hoe—for August weeding. This is pushed along the surface and cuts off weeds, at the same time breaking up the surface into a dust mulch.

Warren hoe—a triangular blade for close work in borders and flower rows for opening up seed drills.

Field hoe—which has a wide blade. All hoes and spades, in fact, all digging and cultivating instruments, should be filed occasionally to keep their cutting edges sharp.

Wheel hoe—this is essential for cultivating the rows in the vegetable and cutting

(*Continued on page 110*)

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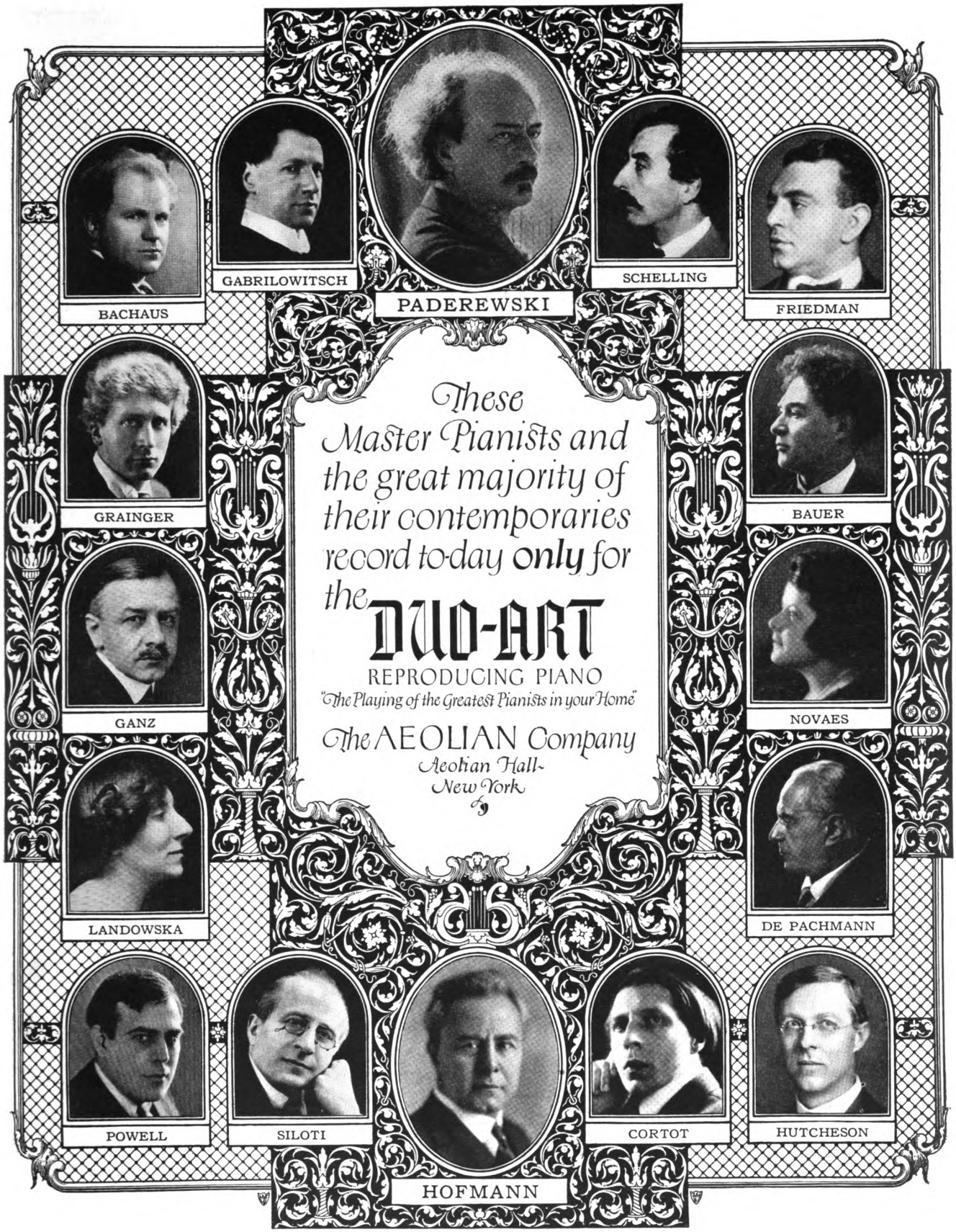

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THE tremendous popularity of the tailored vogue this Spring has quite naturally brought in its wake many models.

The Jaeger tailored suit represents the type of tailleur sponsored by the best designers. It is simplicity itself—depending for its good looks on its strictly mannish lines, careful tailoring—and cloth such as only Jaeger could employ.

The tailored suit of Camel Hair. Developed in fine, light weight imported Camel Hair, particularly adapted for town or country wear. Single or double breasted models in Natural Tan Camel Hair . . . $65.00

Two piece suit of Twill Flannel. Single breasted jacket—trimmed with silk braid. Wrap around skirt. In Brick Dust and Almond Green—or will be made in any of the popular shades. Jacket, $22; Skirt, $12.50. Suit complete $34.50

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Jaeger—Specialists in Apparel of Fine Wool

MANAGING A HOME GARDEN

(*Continued from page 108*)

gardens. Run one with a large wheel and strong curved handles that permit the proper kind of grip. Several attachments for various kinds of cultivating come with wheel hoes.

500 wooden plant labels—these are both cheap and invaluable.

Steel rake—for soil work.

Wooden rake—for lawn work.

25 each of wooden, bamboo or wire stakes—2 feet, 3 feet, 4 feet and 6 feet high. Don't depend on any old sort of stick to stake with; such carelessness makes a garden appear sloppy. Stakes are to serve and not to be seen, consequently they should be placed behind the plant and be painted an innocuous green. The new twisted wire stakes are quite a saving over the wooden stakes which rot.

Balls of staking twine—or tarred yarn. This is required for tying up such tall plants as dahlias and delphiniums and some of the shrubs. It lasts for a long time.

A twist of Raffia—to be used for lighter staking.

Two trowels—a broad one for general work and a "Slim Jim" for transplanting. Keep these clean and sharp.

A watering pot—either American or French model with both coarse and fine rose nozzles. I prefer the French with the curved handle because it balances easily in the hand. The coarse nozzle is for general watering and the fine for seedlings.

2 Hand Weeders—with both long and short handles. The short for those who would weed on the knees and do close work, such as weeding Sweet Peas when small, and the long for those beds and borders that require merely to be stirred. The weeders with spring teeth I have found especially useful tools.

An assortment of trays—for seeds and seedlings. These to be made at home.

An assortment of flower pots—personally I have never had any luck with paper pots. Theoretically they are sound, but somehow I've never been able to make them work. So I stick to thumb pots for special seedlings and the larger ones for potting up geraniums and such for the porch and windows.

50 feet of good garden hose—with an adjustable nozzle.

A good lawn sprinkler.

A good lawn mower—to be kept well oiled and cleaned. After using put away where it won't be rained on. This should be equipped with a grass catcher.

An oil can—kept filled.

Wire sieve—for sifting soil.

Thermometer for use in hotbed.

Grass edger—which saves much time and hand work.

Keep on hand the following fertilizers—100 pounds each of lime, sheep manure, commercial humus (don't buy the cheap, water-soaked variety or you'll be paying for water), tankage or blood and bone, bone meal, nitrate of soda and a general commercial fertilizer. Also keep on a special poison shelf cans or packages of the following insecticides—Black Leaf 40 or some 40 per cent nicotine solution, Bordeaux Lead—or some Bordeaux mixture, Paris Green (this is stronger than the Bordeaux mixture), fish oil soap, hellebore, lime sulphur, Melrosine, Slug shot, powdered sulphur, tobacco dust and potassium sulphide.

THE GARDEN BUDGET

Just one more word on equipment! What is your duty toward your neighbor? Shall you lend him that brand-new scuffle hoe or those sublimely sharpened secateurs? Well, my attitude toward this is the same I have about lending books. I used to lend them. Today I am more practiced and quicker with plausible excuses for refusing.

Like drink, gardening is an insidious hobby and it can become expensive unless one keeps a check on himself. The expenditures will all depend upon how much the gardener actually cares for gardening. If it is merely a side issue, like the theatre or smoking, he won't care to spend much and he shouldn't—it can then be listed under Miscellaneous; if he considers gardening as part of a full life—which it is—then he will want to give it a place on his family budget, in fact, make a special budget for the garden.

On this budget, if he employs a gardener, the biggest item will be wages; then plant material, then equipment. If he is planning any new developments or improvements these should be placed under a separate head.

The first three years of our garden work consisted of making a Connecticut hilltop and making a garden almost out of the raw. In those years of the total sum spent, 23 per cent was for wages, 10 per cent for plants, bulbs and seeds, 6.9 per cent for equipment, fertilizers and such, and 60.1 per cent for improvements, which include materials. These were mainly structural improvements—retaining walls, walks, grading and repair of trees worth saving. The percentage was high, but after these first three years, the budget shook down to a more reasonable basis—for wages, 58 per cent, plants, seeds, bulbs, 10 per cent, equipment and manures, 12 per cent and improvements 20 per cent. The wages were paid to a part time gardener who did such heavy work as plowing, hauling, occasional grading and haying and the figure includes the cost of hiring his horse and wagon. I consider this 58-10-12-20 distribution of expenditures a fairly just one. The chances are that we shall not be able to reduce the percentage for labor because there are seven and a half acres to this place and a man and his wife who have their jobs in town cannot be centipedes however much they may love gardening.

Before improvements are started you should have a fairly definite estimate of what they will cost and what work will be required. For example: I planned a new border 70 feet long and 5 feet wide to run along the top of a terrace behind my study porch. The plans on paper made early in the spring showed that it would require the following items:

THE HIRED GARDENER

(1) Trenching. This I intended to do myself, and I did it although it took the odd hours of a week after supper.

(2) Manure, cost $14.00, one bag of bonemeal, $3.50, one bag of lime, $1.35.

(3) Plant material: for edging, Pansies, Achillea, Perennial, Candytuft, Sweet William, and *Alyssum saxatile compactum*; for the middle, Hemerocallis, Kroanso, Coreopsis, Columbine, Tritomas, Chrysanthemums, Guaillaria, Campanula, Tellham Beauty, Irises and Peonies; for the back, Delphiniums, Physostegia, Hollyhocks and Bee Balm. It was to be planted thick and thinned out when crowded.

All of these plants were raised from seed except the Hemerocallis, which cost $3.00, the Peony, $1.00 and the two groups of irises at $5.00 each. The Bee Balm was a gift from a friend. The seed cost about $5.00.

This brought the total estimate on that border to $32.85, and save for a little investment in heuchera to take the place of some pansies that disappointed us, the estimate was met satisfactorily. Had all the plants been bought, however, the cost would have run up over $300.00!

There are two general classes of hired gardener—the odd-job man and the trained gardener. To this may be added a third, the old gardener, but his kind is passing and perhaps he is more valuable

(*Continued on page 132*)

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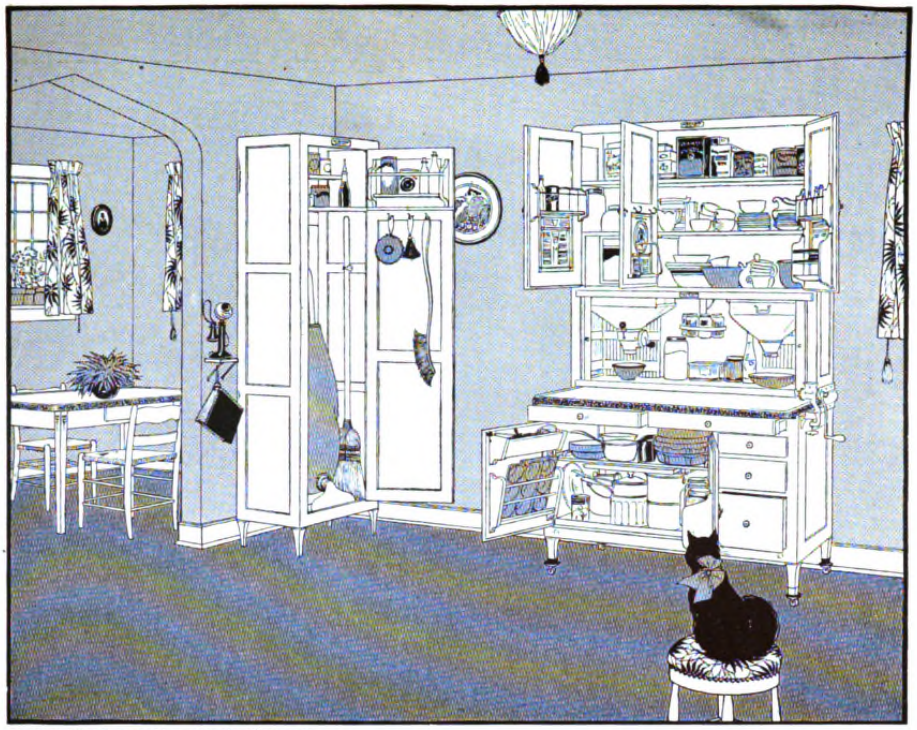

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Your Kitchen!—FURNISHED AS COMPLETELY AND TASTEFULLY AS ANY OTHER ROOM

—how you can have it so with little trouble and expense

By Lois M. Wyse, Director Hoosier Test Kitchens

Ask a home-loving woman what kind of a kitchen she would like and she will tell you with eager enthusiasm of a room that's dainty, fresh, inviting; where things shine immaculately clean and a dash of color cheers; a room which careful furnishing has made well-ordered and convenient—an easy, restful place to work!

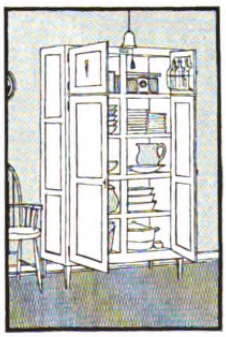
A room to dream about? To have some day—*perhaps?* Not at all! You can have just such a kitchen—*now!*

A completely furnished kitchen —with Hoosier Kitchen Equipment

With no more planning and expense than you would ordinarily put into it, you can have a kitchen furnished as completely and tastefully as any other room in your home.

In the test kitchens of the Hoosier Manufacturing Company, domestic science experts have designed equipment to make your kitchen the very room you've dreamed of!

The center of Hoosier equipment is a piece of furniture without which no kitchen can be completely modern—the Hoosier Cabinet! Scientific planning in every least detail has made the Hoosier the most efficient working center that can possibly be devised—with every imaginable facility to make it a perfect working unit. To provide the extra storage space which every kitchen needs in addition to that afforded in the cabinet itself, Hoosier movable units in single and double size have been designed.



Hoosier Double Cabinet Unit—*provides extra storage space which every kitchen needs for utensils, dishes and food supplies. Very convenient for a bathroom cupboard. Also furnished as a single unit*

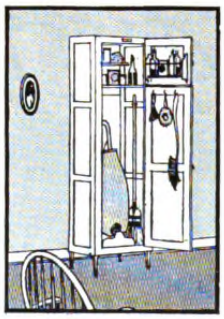
You may use these units as an extension of your cabinet on either side or in other suitable places in the room. But whatever the arrangement of Hoosier Cabinet and units, you have a charmingly furnished room, as uniform as if designed and built to your own special order—and so much more efficient and complete!

Another attractive feature of Hoosier Kitchen Equipment is the Breakfast Set of table and chairs. It is very dainty in white enamel, decorated with blue; yet is sturdy enough for practical needs. The table has a white porceliron top; the chairs have cane seats.

For a COMPLETE KITCHEN *whether new or old*

Is your kitchen old and somewhat inconvenient, lacking the modern touch? You do not need to wait for new equipment. You can have a Hoosier kitchen *now*, with no fuss of remodeling and very little expense—surprisingly little for the completeness of it!

And do you know that in that new house you can have a Hoosier equipped kitchen, and it will be much more complete and handsome than with equipment of your own devising and building? Ask your architect to figure on Hoosier equipment.



Hoosier Single Cabinet Unit—*Fitted to hold brooms, mops, vacuum, brushes and a score of little cleaning day necessities May also be had as a double unit—in combination with the shelf unit*

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We have just published a new book on modern kitchens, giving plans and ideas which will make your own kitchen a more inviting, convenient room. This book is free to every woman who is interested. We hope you will send for it and also visit the Hoosier store in your town to see the complete Hoosier equipment. Fill out the coupon and we will mail book promptly.

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British Address: Ideal Furniture Equipment,
No. 9 Preston St., Liverpool.
Please send me, free, your new booklet: "Planning the Modern Kitchen."

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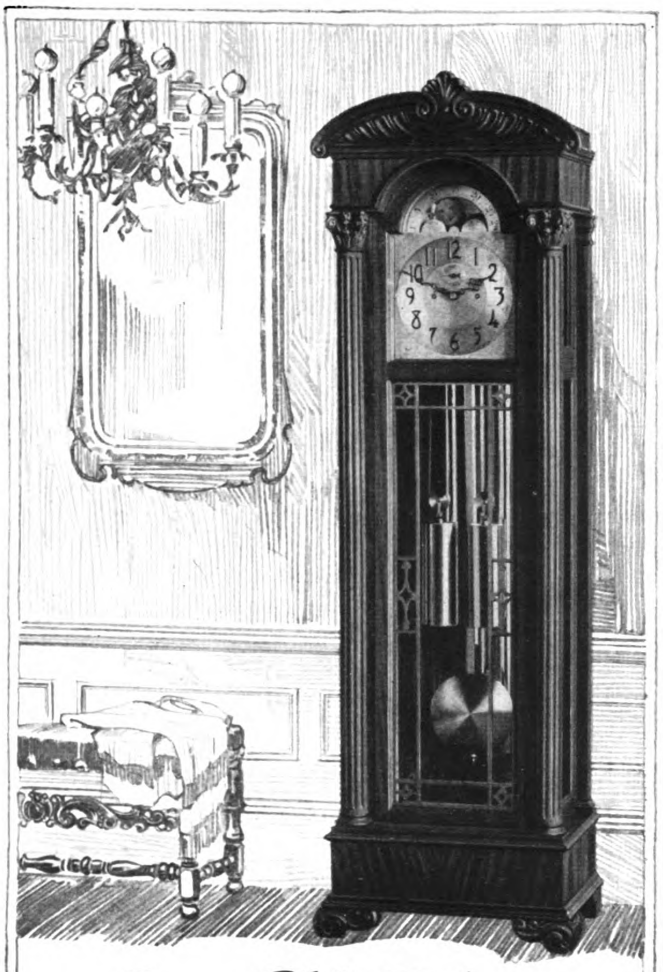

for All Time

OF ALL the things that enter into home-making, perhaps none is so truly permanent as the stately "Colonial" clock. Surely it holds leading place in the affections of the household for it radiates good cheer, grips the imagination and closely links one generation with another.

"Colonial Clocks" are now available to every good home. There is one precisely suited for your needs regardless of whether your home happens to be an elaborate house, a bungalow or a snug apartment. In fact you may choose from a variety of beautiful models in each good period style. All are fitted with timepieces of unfailing accuracy—the finest movements made at home and abroad. Mellow-toned chimes add the final touch of charm.

Without exception, the prices of all Colonial Clocks are most agreeably moderate.

Send for this Book of Suggestions

It illustrates and describes a variety of "Colonial-Clocks" in typical home surroundings. Free on request

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COLONIAL CLOCKS

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Leatherwood, a native shrub with hanging yellow blossoms, is a true herald of the coming spring

FLOWERING TREES AND SHRUBS

(*Continued from page 63*)

ing spreading branches and smooth leaves. Their star-shape flowers, each with five long, strap-shape petals, spreading from a calyx, wine-color on the inside, are fragrant and thickly stud the stems. The type has canary-yellow petals whereas the variety *arborea* has gold-yellow petals and its flowers open a week in advance. These are splendid shrubs, but finer than either is the Chinese species (*H. mollis*) of similar habit of growth but with larger flowers and larger leaves, softly hairy on the under surface. These free-flowering harbingers of spring are not affected by the dust and smoke, are easily kept in bounds with the knife and ought to be freely planted in cities where they would give a much needed touch of color in the dead season of the year.

Kinsmen of the Witch-hazels are the Corylopsis, a group of shrubs confined to Eastern Asia, with pale yellow fragrant flowers in short racemes. There are several species in cultivation, though they are much too infrequently seen. The low, twiggy *C. pauciflora* and the taller, stouter branched *C. spicata* are best known. The hardiest of the genus is *C. Gotoana*, a wide-spreading shrub from the mountains of Japan with a mass of twiggy branches which in April bear a multitude of flower tassels.

The golden bells (*Forsythias*) are among the first of the spring shrubs to put forth flowers and no other group makes so brave a show of pure yellow. In ordinary gardens these plants are too often mutilated by pruning at the wrong season of the year and their crop of blossoms destroyed or partly so. As a matter of fact, if rightly placed these plants need very little pruning and what is required should be done immediately after they have blossomed. This is true of a majority of shrubs and for all the early spring flowering things of this class. Planted on a bank or in a position where they can develop unmolested Forsythias will form a splendid tangle of growth each spring dowered in limitless wealth of blossoms. The common sort *F. suspensa* and its variety *fortunei* are good, but much better is the hybrid *F. intermedia* and especially its form *spectabilis* with extra large deep yellow bells. Another variety (*primulina*) with pale Cowslip-yellow bells is also worthy. For gardens farther north the upright growing *F. europaea* and the new *F. ovata* from the mountains of Korea are recommended.

The first of the great Rose family to burst into blossom is David's Peach (*Prunus Davidiana*) from northern China. There are pink and white forms of this tree but unfortunately they are apt to be too impatient to display their flowers and Jack Frost nips them ere they have shown

(*Continued on page 118*)

Another of the Japanese Magnolias is M. KOBUS BOREALIS, *with white, loose-petaled flowers. The photograph shows one of the original trees brought to America in 1876*

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The largest output—over 16,000,000 barrels of cement in 1923. Sixteen mills from coast to coast. A nation-wide distribution through dealers. In short, A National Organization, marketing Lehigh, The Nationally-known Cement.

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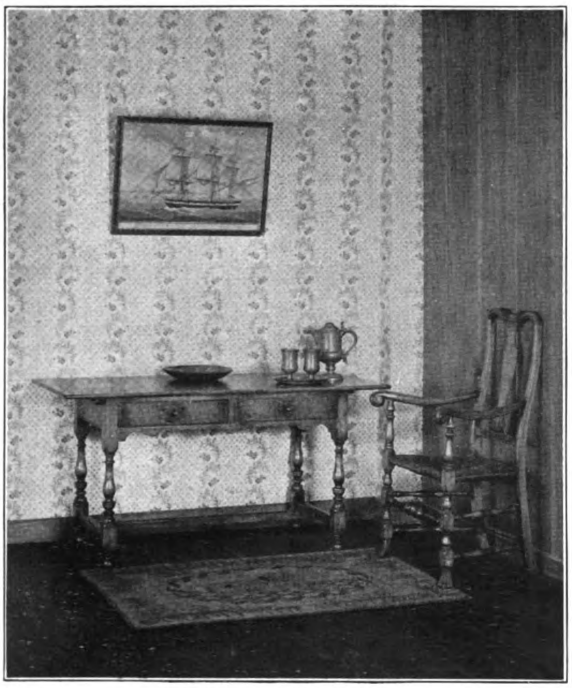

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Utility and comfort were the first considerations of our Early American cabinetmakers, yet their work reveals a pride in honest craftsmanship that wins our respect as the quaint charm of its unaffected simplicity appeals to our affections.

Kensington reproductions of this furniture, because of fidelity in design and the old-time hand processes of the Kensington craftsmen, retain the quaint spirit of the originals and satisfyingly restore to an interior the charming atmosphere of old Colonial days.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.

Write for Illustrated booklet H and pamphlet, "How Kensington Furniture May Be Purchased."

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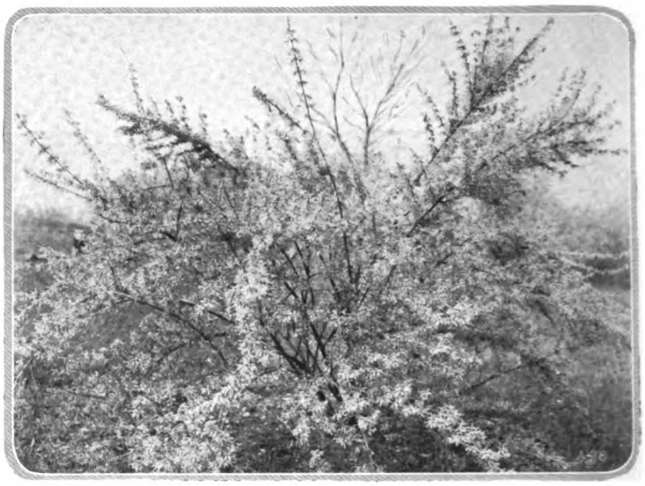

Every garden-lover knows Forsythia, but not all are familiar with the extra large size and deep yellow of the blossoms of the F. INTERMEDIA SPECTABILIS *form*

FLOWERING TREES AND SHRUBS

(*Continued from page 114*)

their full beauty. The common Peach is lovely in blossom and the forms with double flowers, white, pink, red and crimson, ought to be more commonly grown. In Japan the Ume or Plum-blossom (*Prunus mume*) is the first of its tribe to bloom and there are many pretty varieties. The Ume is not hardy in Massachusetts but further south we could have Plum-gardens even as they do in Japan.

Very pleasing shrubs and exceedingly floriferous are *Prunus japonica*, *P. glandulosa* and *P. tomentosa*, all natives of eastern Asia. They are also very hardy and their round, scarlet fruit is good eating. The double form of the Chinese Almond (*P. triloba*) with pure pink, rose-like flowers is a favorite shrub in many gardens where its blossoms transform the shoots into garlands. The wild type with single, pure pink flowers is more beautiful, though rarely seen in gardens, yet it was introduced in 1882 into the Arnold Arboretum where it has been growing ever since.

The thought of these different kinds of Prunus naturally brings to mind the Cherries of the Orient. Not the double-flowered sorts but the wild species and forms with single flowers. The best known is the Rose-bud Cherry (*Prunus subhirtella* var. *pendula*) with slender hanging branches strung with flowers, rose-pink in bud, pale pink when fully open. Small examples of this delightful tree are not uncommon in gardens but outside of Japan I have never seen a really good specimen. As I write comes to mind a tree in the old capital city of Kyoto, full 80 feet tall with a spread of branches more than this, branchlets hanging straight down and almost reaching the ground and in flower a veritable cascade of pink whose loveliness no words can adequately portray. Its sister, the Spring Cherry (*P. subhirtella*), is a small tree, rarely thirty feet tall, with a broad, dense, bushy crown of slender, intricately placed branches and in flower, a misty, billowy mass of pink. On a lawn with sprouting green blades of grass around, a blue sky overhead, this tree is a feast of beauty of which the eyes never tire. It is easily raised from cuttings and ought to be in every park and garden.

There are many worth while Cherries, but in this miscellany I am content to mention one other, the Fuji Cherry (*P. incisa*), which is the only sort that can be fashioned into the so-called dwarf trees and made to grow and flower freely in small pots by Japanese gardeners. Abundant around the base of august Mt. Fuji I vividly remember the day I was first privileged to bask in the fullness of its beauty. A bush or small tree of perfect hardiness, it has nodding white or pale pink flowers with prominent yellow anthers. The petals fall in a few days but the sepals and stamen-filaments change to vinous-red and, persisting for a couple of weeks, give the impression of apetalous flowers. In early summer it bears small pea-like black fruits whose seeds are a ready means of increasing this most delightful child of the Orient.

To the great Heath family our gardens are immensely indebted. Early or late, some member of this tribe is in blossom. Before the snow has disappeared the pretty *Erica carnea* and its variety *alba* opens their rose-pink or white bells and tell us spring is at hand. This plant grows less than a foot high and makes a fine carpet, asking only a lime-free soil, an open situation and a clipping immediately after its flowers are past. Give it air, let it enjoy the sun and the breeze and the reward is a wealth of blossoms at the first breath of spring.

The vanguard of the Azalea cohorts with their wealth of brilliant blossoms is *Rhododendron dauricum* with its variety *mucronulatum* from northeastern Asia. These are sparsely branched shrubs from 4 feet to 6 feet tall with rigid stems crowned with blossoms before the leaves appear. They are best when massed together in a situation exposed to the air but protected from cutting winds and early morning sun. The type has red-purple flowers and is less pleasing than the variety *mucronulatum* with its rosy pink blossoms which are remarkably resistant to frosts. Every year in the Arnold Arboretum a group of these plants on a bank beneath some old White Pine trees are in early spring covered with countless blossoms. One of the most satisfactory of all hardy shrubs is this var. *mucronulatum* and it ought to be grown far and wide.

The Garland-flower (*Daphne cneorum*) with gray-green leaves and clusters of rose-colored, fragrant flowers, terminating each of its slender, tufted foot-long stems is a well-known and deservedly popular plant. Not all of us are successful with this gem from the Caucasus Mountains though many can grow it easily in the rockery and open border. A relative is the Mezereon (*D. mezereum*), a woodland shrub, but when once established it thrives in a cool open border. It is a sturdy bush seldom more than four feet high with

(*Continued on page 122*)

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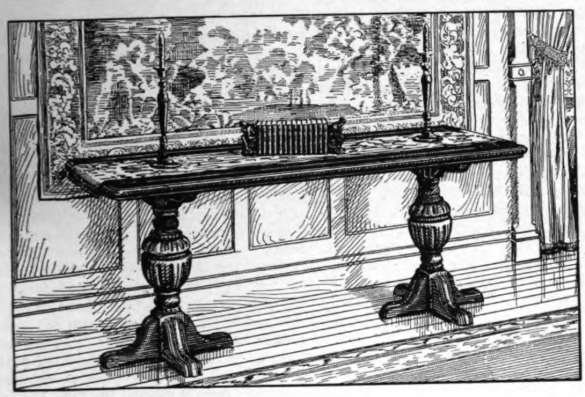
Imperial Tables



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WELL-CHOSEN TABLES help to make the home distinguished. Like a fine painting or a rare tapestry, a beautiful table gives enjoyment to all who behold it, and adds character to the home.

Imperial Tables bring to you the beauty of the ages. In them is reborn the artistry of line, the grace of proportion, the wealth of ornament conceived by the master designers of the periods of the past. Made of fine, enduring woods, richly finished, by skilled Grand Rapids craftsmen, they grow more cherished with time and associations.

Imperial Tables meet nearly every table need of the home. Leading furniture stores in your city display broad assortments. They will be glad to have you view them. On each you will find the Imperial trademark pictured above, the promise of satisfying workmanship by the world's largest table factory.

You will enjoy our handsome booklet, "Heirlooms of Tomorrow", on the uses of tables in the home. Write Dept. E for a copy. Please mention the name of your furniture store.

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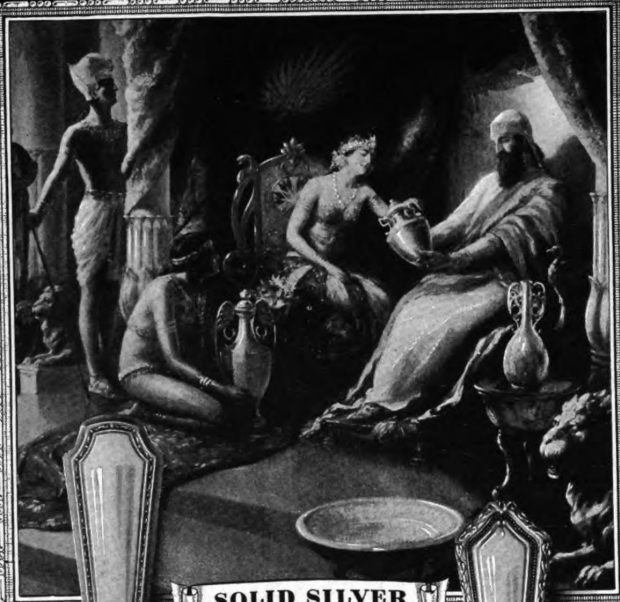

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Precious through the Ages

SWAYED by the precious gifts she brought him, King Solomon looked with special favor upon Sheba's Queen.

Other fashions have reigned and vanished, but the vogue of Solid Silver has survived the march of centuries.

In the new D'Orleans, Towle craftsmen sound a new motif in table silver, a design of exquisite beauty combined with that impressive weight so highly prized by the discerning hostess.

Lady Constance, with its graceful loveliness, is another of the latest appealing Towle patterns.

A set of afternoon teaspoons in either of these beautiful patterns will be a most appreciated and timely engagement gift, enabling the fiancée to do her afternoon entertaining with *her own* silver.

Your jeweler will show you the D'Orleans, Lady Constance, and other Standard Towle patterns.
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This mark and "Sterling," your guarantee of Solid Silver imprinted on every piece.

The D'Orleans Afternoon Teaspoon

The Lady Constance

Three pieces from the Lady Constance Tea Set

TOWLE
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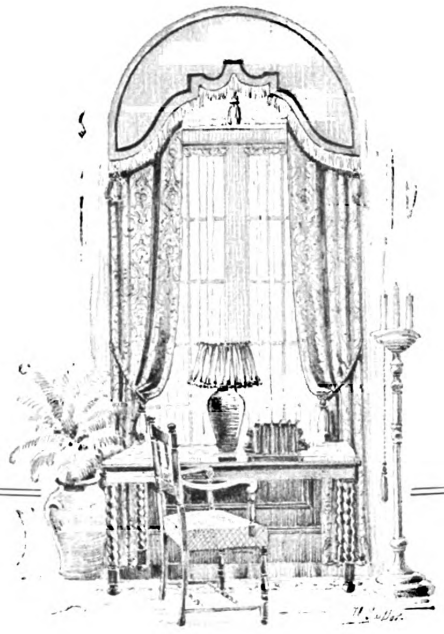

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for your Draperies, Furniture, Walls—and wherever silky fabrics are used

Every woman is not an expert interior decorator, but any woman can select KAPOCK. And KAPOCK alone will do more towards improving the appearance of a home, than probably any other single item. KAPOCK, with its exquisite texture, its marvelous designs, its fairyland tones —*its richness*—can accomplish wonders, and at a moderate cost.

Remember, too, that KAPOCK'S double width permits of splitting. This, plus its extreme durability, its sun and tub fast features, make KAPOCK a most economical purchase.

Send 10c in cash for New Drapery
KAPOCK SKETCH BOOK
Beautifully illustrated in colors

A. THEO. ABBOTT & CO.
Dept. C. Philadelphia, Pa.

Beware of imitations. ***KAPOCK has its name on selvage***

KAPOCK—a sun tested fabric since 1913

FLOWERING TREES AND SHRUBS

(*Continued from page 116*)

erect branches and twigs whose whole length is covered with rose-colored, or, in the variety *alba*, with white, fragrant flowers. Often these are followed by scarlet berries of great beauty but poisonous.

For gardens south of Washington, D. C. and those of California, the rambling *Jasminum nudiflorum* with clear yellow flowers on dark green naked shoots is a lovely old plant. And where little or no frost is known the newer *J. primulinum* is a jewel of first water. This has arching stems and trifoliolate leaves from the axils of which arise primrose-yellow flowers each more than an inch in diameter. Wherever the plant is happy it is a cascade of pale yellow in season. A lover of sunshine, California should be a second home for this grand plant which came to us in 1899 from the plateaux of Yunnan in southern China. Of its class I count this Jasmine among the finest shrubs it has been my privilege to add to gardens.

No account of spring flowering woody plants is complete without mention of the Asiatic Magnolias with their large, fleshy petalled, fragrant flowers borne on naked shoots. The first of all Magnolias to open its flowers each spring is the lovely *M. stellata* of unknown origin and to my mind the most charming of all. It is always a broad, shapely shrub from ten to fifteen feet high and more in diameter; the star-shape, snowy blossoms are smaller than those of other species but are produced in such profusion as to cover the bush with white. In addition to the type there is a pink-flowered form (var. *rosea*) which makes a delightful companion.

The Japanese *M. kobus* is common in the forests throughout the greater part of Japan. The southern and typical form is a large bush or low tree, but the northern form (var. *borealis*) is a fine tree from sixty to seventy-five feet tall, broad-pyramidal in outline with a smooth trunk six feet in girth. This variety is the most northern of all Magnolias and was introduced into America in 1876 and later sent to Europe. It has proved to be the most free-growing of its group, and trees raised from the original seed are now thirty-five feet tall with broad, pyramidate crowns. The blossoms are loose-petalled, white and smaller than those of the Yulan. Young trees flower sparsely but with age they are as floriferous as those of any other Magnolia.

Well-known is the white Yulan (*M. denudata*), more generally known as *M. conspicua*, native of China where it has been a favorite in gardens from time immemorial. So, too, is the less hardy Purple Yulan commonly known as *M. obovata* but correctly as M. *liliflora* with rich wine-red chalices. Under cultivation several hybrids between *M. denudata* and *M. liliflora* have originated and have proved themselves hardier and even better garden plants than their parents. The oldest and best known of these hybrids is *M. Soulangeana* which originated near Paris. It is a vigorous-growing tree with flowers suffused with rose-color. Very similar to this are forms known in gardens as *M. speciosa*, *M. superba*, *M. cyathiformis*, *M. Alexandriña*, *M. spectabilis* and *M. triumphans*. Quite distinct is *M. Lennei* with its large blossoms, the outside of the petals of which are port-wine color at the base, and rich crimson toward the tip. Perhaps the finest of all these hybrids is that known as *M. rustica rubra* with its large, cheery, rose-red flowers each petal of which is edged with white.

All Magnolias grow naturally in moist, rich woods and they detest drought. They will withstand considerable hardships and abuse but the best results are obtained when they are protected from strong winds and are planted in cool, deep soil rich in humus. The best time to transplant Magnolias is late in the spring. They may also be moved successfully late in the month of August but after moving they must not be allowed to suffer lack of water and it is advisable to mulch them with well-decayed manure. These are cultural items of the greatest importance which no aspirant to success can afford to neglect. Moreover, such magnificent plants are worthy of a little extra attention which they repay a hundredfold.

SILK FABRICS USED IN THE HOME

(*Continued from page 77*)

too light for upholstery, except chair pads.

UNCUT VELVET, Woven loops are upstanding, not cut. It is lighter in shade than the same color cut. Can be smartly combined with cut velvet in figures and stripes. Hangs in a heavy beautifully modeled fold. A wear-resisting upholstery or hanging for offices and clubs.

FIGURED VELVETS, The design may be cut or uncut pile on a ground of shorter cut pile, plain silk, satin or damask. All-silk figured velvets are the most magnificent hangings or upholstery obtainable. They carry design for large spaces in large rooms better than any other fabric. Less expensive substitutes with linen and other fibres combined are used for hotels, clubs and theaters, but lack the superb fold of the silk velvet hanging. Reproductions of all historic periods are available.

VELOUR, French name for velvet, now applied to a thick closely woven pile fabric resisting wear, used for overstuffed furniture, offices, hotels, clubs.

PLUSH has long lustrous pile, over one-eighth inch; plain or with stamped design; now used for store window dressing and novelty trade.

Taffetas and light weight satins, especially striped, are used for summer hangings and cushions where linens, mohairs, cretonnes and chintzes are not desired. The Southern States buy little silk for household use as washable cottons and linens are preferred in warm climates. The The Pacific coast and around the Gulf to Florida now demand Spanish colorings, yellow, orange, henna and red, for the adobe type of house and are seeking suitable Spanish designs: stripes and figured silks showing a Saracenic influence as in the designs of Southern Italy, Sicily and Asia Minor. Spain offers little that is different from these designs. Its later Renaissance designs follow Renaissance types, simplifying the motifs, giving them a bold outstanding character. The Middle West uses dark colorings and very little light delicate silks, especially in the larger cities, on account of the coal-soot and soil; but the eastern coast takes and uses every thing that is good of every kind.

In colors, green is now "the rage". Apple green, jade green, Adam green are in demand, but any fairly good shade of green is accepted. The decorators seem to be using green two to one to any other color. Red is increasingly used in old crimson, Italian, Genoese, Venetian, a little brighter in tone, Spanish—verging on the yellow or aged to a maroon or chestnut. Spanish colors are in the ascendant —red, yellow, green and blue.

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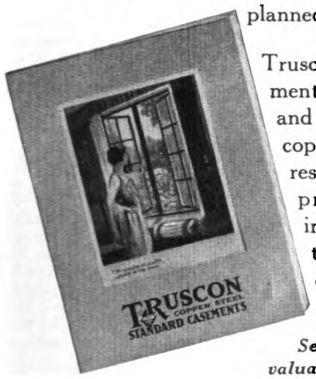
The Window that Adds Distinction

No one thing you can include in your home will give greater distinction, enjoyment or service than Truscon Copper Steel Casement Windows.

Truscon Copper Steel Basement Windows give double the light of wooden windows for the same size opening.

Truscon Basement windows cannot split or break. They never warp, stick, leak or need repairs. Their actual cost is as little as wood.

They give twice as much fresh air as the ordinary window, because they can be opened a full 100 per cent wide to the outdoors. Architecturally they add to the attractiveness of any design, lending an artistic touch impossible to secure with ordinary windows. They add a finish to the interior which harmonizes perfectly with the hangings and artistic treatment of the well planned home.



Truscon Standard Steel Casements are wind and rain tight and are sturdily constructed of copper steel, the metal that resists corrosion. They are priced low and may be installed in any wall, thus they are of interest to owners of both large and small homes.

Send for a free copy of the valuable catalog on Truscon Casements illustrated here. It will prove of interest to you.

For Sale by Dealers Everywhere

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Warehouses and offices from Pacific to Atlantic. For addresses see 'phone books of principal cities. Canada; Walkerville, Ont., Export Div.: New York

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TRUSCON STEEL CO.
COPPER STEEL
STANDARD CASEMENTS

Residence of Louis Rozman Page, Villa Nova, Pa., Brockie and Hastings, architects, another of the many fine homes equipped with a McCray Refrigerator

Most Important of All in Your Home

Look for the
McCRAY
name plate

You'll find it on the refrigerator equipment in the better grocery stores, markets, restaurants, hotels and in homes. This name plate gives positive assurance of fresh, wholesome foods.

WHETHER you are building a new home, or remodeling, your first and most important considerations are *comfort, convenience, health.*

Consider for a moment how much a McCray refrigerator contributes to these ends — *how it enables you really to enjoy your home.*

By keeping all foods pure, wholesome and fresh until they reach your table, the McCray assures you tempting, palatable meals—protects your own and your family's health—and does all this efficiently, economically, conveniently.

The McCray can be used, without change, with either ice or mechanical refrigeration. Outside icing feature, originated by McCray, available if desired.

Efficiency is built into the McCray — *quality* characterizes it through and through, from the hidden details of insulation to the fine exterior finish. A third-of-a-century's experience, patented design insuring active air circulation, finest materials, painstaking and skillful craftsmanship—all these are at the base of McCray quality.

Not only in homes of the finest type, but in hotels, clubs, hospitals, florist shops, stores and markets, McCray is the recognized standard. McCray builds refrigerators for *all purposes.*

Send for complete information. We'll gladly suggest specific models to meet your individual needs

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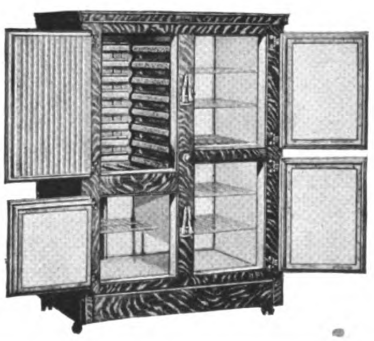
Lake Street Kendallville, Indiana

Salesrooms in All Principal Cities
(See Telephone Directory)

McCRAY
REFRIGERATORS
for all purposes



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Buffet No. 4022 Extension Table No. 5023

China Cabinet No. 4007 Ample area for plate and china ware display. Because of its height the piece is in itself a wall decoration.

At last— the "Ritz Group" —for the small dining room

Just the right furniture for the smaller dining rooms now in vogue, either in the home, or the moderate sized apartment. Just right for breakfast porches. All the refinement in design of the more formal larger pieces, with ample provision for expansion. The gate-leg table, for example, is extension type; the drop-leaves may be down for daytime use, up for the family dinner, extended for guests. Chairs as needed.

Choose your own wood and finish. Antique or brown mahogany, or American walnut, with or without the special "Ritz" decoration as illustrated,— all hand work in beautiful flower, vase, and scroll design.

Buy it as a complete group, or by the piece; it is not higher priced. 3500 Wilhelm "character" merchants are qualified to help you make the right selection for your home. Ask your local furniture dealer to show you the "Ritz Group" or write us for information as to how and where it may be obtained

WILHELM FURNITURE CO.
Sturgis, Michigan
Furniture City

OUR FREE BOOK
"Character in Furniture," by Spencer, stiff cover, library edition, illustrating other "character" furniture will be mailed on request. You will want it as a book of handy reference. Send in the coupon below, today.

Drop-leaf Tea Wagon No. 9023

Chair No. 12

WILHELM FURNITURE CO. GUARANTEED QUALITY STURGIS, MICH.

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Stiff cover edition illustrating spinet desks, escritoires, tables, tea wagons. Tells you how to select "character" furniture. Use coupon.

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309 Jean Ave., Sturgis, Mich.
Where may I see the "Ritz Group"? Please send me your free book, "CHARACTER IN FURNITURE."

Name.....

Address.....

THE COMMODIOUS BERGÈRE

(*Continued from page 57*)

adoption of the bergére came an evolution in the conception of the French interior; an evolution of no mean importance when one stops to consider its influence on the intellect of the period, for was not the "intimité" thus created, a complete change from the austere and formal ways of living and thinking in times gone by?

Of course it was at court that the first of these novelties made its appearance and in looking through the registers of the "Garde Meuble" at Versailles I came upon the following!

> "Inventory of new furniture furnished to the Palace during the first months of the year 1751:
> "One rushbottomed bergère, made up, with two leather cushions each covered with green and white striped La Porte material, one for the back, the other for the seat. For the use of Madame the Nurse of Monseigneur le Duc de Bourgogne."

Once in favor at court, it was not long before the bergère had its place in all luxurious establishments. The first private citizen to possess one was the celebrated artist, Francois Lemoyne, first painter to his Majesty, among whose papers was found a bill for "one armchair, or rushbottomed demi bergère, made up with a cushion, the latter as well as the back being covered with colored linen."

From that time on the bergère was to be found in the houses of such notables as the beautiful Mademoiselle Desmares, the Duchesse de Mortemart, the Comte de Caylus and hundreds of other well known people, not the least of whom was Madame de Deffand, the cushions of whose comfortable bergère used to serve as a discreet hiding place for Horace Walpole's snuff box.

There is a very celebrated painting by Hubert Robert, recently exhibited in Paris, which depicts the venerable lady, seated in her "bergère à oreilles," her chocolate served on a convenient kidney table pushed well up to her chair, so as to make all effort to bend forward quite unnecessary. Behind her stands a "valet de chambre" who has apparently been interrupted in his house cleaning, for his broom reposes, unnoticed, against the back of his mistress' chair, and it is evident that it is he who has just brought in a letter which Madame de Deffand is reading. Apart from its artistic value, the picture is a rare treat to those who seek documents on the French interior of that period.

A TALE OF THE BERGÈRE

And apropos of the influence of the bergère on the mentality of the times, nothing could be more convincing than the little incident recounted in her memoirs by Madame Campan, reader, by appointment, to their Royal Highnesses Mesdames Louise, Adelaide, Victoire and Sophie, the King's daughters.

"For several years," writes Madame Campan, "Princess Louise had led a very retired life. I used to read to her five hours a day; often my voice became very tired; the princess always prepared a glass of sweetened water which she placed near me, and excused herself for asking me to read so long by stating that she was anxious to finish a course of literature which she had prescribed for herself.

"One evening while I was reading, Monsieur Bertin, 'ministre des parties casuelles' was announced and asked to speak to her; she left the room in haste, returned almost immediately, took up her silks and her embroidery, asked me to continue reading, and when I retired requested that I be in her apartment the following morning at eleven. When I arrived the princess was gone. I learned that the same morning at seven o'clock she had departed to the Carmelite Convent at St. Denis, where she wished to take the veil. I went at once to Madame Victoire's apartment. There I learned that the King alone knew of Madame Louise's intentions; that he had faithfully kept her secret, and that after having long been opposed to her desire he had finally sent her his consent, the previous evening. She had entered the convent where she was expected, alone. A few moments later she appeared at the iron gate to show the Princess de Guistel who had accompanied her, and her footman, the king's order to leave her in the monastery.

"At the news of the departure of her sister Madame Adelaide grew violently angry and wrote to the King to reproach him for having thought himself obliged to keep such dire secrecy.

"Madame Victoire thus lost the companionship of the sister she preferred; she consoled herself by weeping in secret. The first time (after this incident) that I saw that excellent princess, I threw myself at her feet, kissed one of her hands and asked her, with all the self-sufficiency of youth, if she too intended to leave us, as had done Madame Louise. She bade me rise, embraced me and showing me the seat on which she was reclining said, 'Do not worry, my child. I will never have Louise's courage. I love the commodities of life too well; this bergère will be my perdition.' "

THE BERGÈRE BECOMES SQUARE

Toward the end of the Louis XV period, with the abandoning of the curved line, the bergère became square, though none the less ample in proportion. Up until this time the bergère gondole, the bergère en cabriolet, the bergère en fer à cheval, the bergère à la Turque had reigned supreme. Now with Louis XVI comes the bergère carrée which under the Directoire degenerated into a small, but comfortable cushioned seat.

It might be well just here to note that bergères might be rushbottomed or cane seated, and often completely upholstered, the main characteristic being kid cushions stuffed with feathers, which when properly made should rise to their normal height when the person seated leaves the chair. Bergères were made of all natural polished woods, many were painted and the finer ones gilded. They were covered with tapestries of all kinds, Gobelins and needlepoint, as well as silks, velvets and toiles of every description, but a great and almost unvarying feature lay in the fact that no matter what the value of the chair, or the material that covered it, the exterior of the back was always stretched with checked linen: a neutral ground with the check to match or harmonize with the general covering. This custom does not generally prevail when antique bergères are now covered in the United States, and I have often felt so sorry for lovely pieces whose graceful lines were completely hidden by a velvet or sateen backing, tacked to the very wood of the outside instead of being stretched beneath the frame at the beginning, and leaving the wood apparent.

With the dawn of the 19th century came the metallic spring, and the death knell of the true bergère was tolled. Adieu cushions, wool and feathers; farewell grace, comfort and tradition! In the name of progress you have been swept aside. But after all, even progress is but a thing of the moment, and there comes a time when as we look back we can pick and choose among things that have weathered the tide of fashion. It seems to me that the true bergère will never be out of date.

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The quality of permanence

THOUGH it is always in accord with the best of architectural design, Sargent Hardware means more to the home than decoration. It possesses, to an unusual degree, the quality of permanence. Solid, time-resisting brass or bronze is used in its making. Each working part represents the finest skill and ingenuity. Through all the years, Sargent Hardware will contribute to the worth and security of the home.

Use Sargent locks, knobs, window catches and other hardware throughout your new home. Select Sargent Easy Spring Locks for inside doors and Sargent Cylinder Easy Spring Locks for exterior doors. The maximum of protection is obtained with these. As an added convenience, cylinder locks for entrance and other outside doors, each of which has its own keys, may be master keyed so that your one key, *and only yours,* will open all.

There are beautiful Sargent styles to harmonize with every type of home. Write for the Book of Designs, or the Colonial Book for patterns of this period. Select Sargent Hardware with your architect.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street, New Haven, Conn.

SARGENT CYLINDER PADLOCKS

This type is as impregnable as the Sargent Cylinder Lock for house doors. Pry it, twist it, beat upon it. Only the proper key will open it. It affords real security on tire rack, garage, tool-house or locker doors and chests of valuables. It may be master keyed in combination with your house locks.

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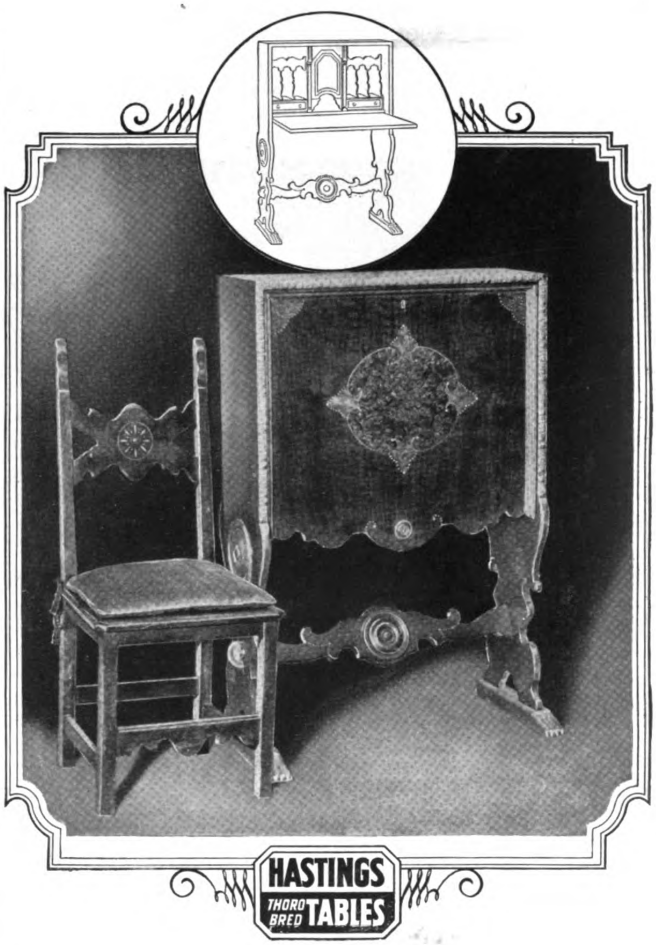

Inspired by rare Italian masterpieces, Hastings designers have recreated the richness and charm of old-world craftsmanship in this unusual writing desk.

It projects but twelve inches from the wall when closed, but its fine walnut exterior conceals capacious appointments for every correspondence requirement. The beauty of the antiqued wood is effectively enhanced by soft polychrome decorations and the jauntily tasseled chair cushion of cardinal red velvet.

Typical of all Hastings productions are these two pieces, which assuredly will lend a touch of romance to any modern home.

HASTINGS TABLE COMPANY
Hastings, Michigan

Factory sales office and display, Grand Rapids, Michigan

WRITE

We shall be glad to send you a little folder fully describing a number of beautiful Hastings occasional pieces. Send for it today. Address all correspondence to the plant at Hastings, Mich.

HASTINGS *Furniture*

HASTINGS THORO BRED TABLES
The MARK of FRED E. HILL and his associates

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Are you proud to have guests go into your bathroom?

OR DO you wish, perhaps, that the bathroom was a little more up-to-date? It is a fact that this room is the *showroom* of your home.

Improve the appearance of *your* bathroom. The important place to start is with the toilet seat. Old style wooden, painted or sprayed seats absorb moisture, hold odors, and in time crack and splinter. They become a detriment to the whole home—they are *unhealthy*.

A new beauty and safety

THINK of a seat that is white, permanently white, and which cannot become contaminated! That is the Church Seat Its ivory white sheathing (not a paint or an enamel) will not absorb moisture, retain dirt or odors. It is as easily cleaned as porcelain. And it lasts a lifetime. What a difference such a seat would make in your bathroom!

Fits any bowl—simple and easy to put on

Ready to take home, in handy carton

NO TROUBLE at all to attach a Church Seat. You can remove the old one and put on a permanently white Church Seat yourself with an ordinary pair of pliers—or your plumber will be glad to make the installation at small expense.

Whether you rent a house, apartment, or own your own home, the toilet seat should be your personal property just like the other bathroom fixtures you own. ANY PLUMBER CAN SUPPLY YOU. Church Seats are on display at all plumbing jobbers' showrooms. That you may see for yourself just what this seat really is, mail the coupon. Do this now.

C. F. CHURCH MANUFACTURING CO.
120 Orange Street Holyoke, Mass.
Established 1898

Church Seats
sani-white

C. F. CHURCH MFG. CO., 120 Orange St., Holyoke, Mass.

Send me a sample showing the ivory white sheathing of the Church Sani-White Toilet Seat.

Name _____

Address _____

City _____ *State* _____

An electrically equipped dressing table offers many advantages in the minimum of space

SPACE AND TIME SAVERS

(*Continued from page 88*)

stream of water which laves the dishes. To fill the washer with water, all that is necessary is to turn the faucet, and the emptying is no more effort than emptying your bath tub.

It can be used as a small washer for clothes by means of an extra attachment which can be bought as well as the dish-washing outfit. So, dish towels can come in for a swift rehabilitation, with no trouble whatever. When neither of these mechanical devices are needed, the porcelain sink remains for all traditional utilities.

A good motor is attached under the sink, and away from you and any other disturbance. It is simple and it is only necessary to attach it to the ordinary electric light circuit.

This sink is also equipped with a spray which can be used as a hot or cold rinse for pots and pans, dishes or clothes. There is, too, the convenient moveable faucet which can be aimed in any direction.

Of course, there are on the market, many little dishwashers which set cosily on the drain board of the sink which you already have. These, too, in most instances, can be attached to the plumbing and save labor and "rough and reddy" hands.

6. ELECTRIC TABLES. The newest type of kitchenette is the beautiful series of tables, which can be used for library, boudoir or dining room. The top lifts up and folds back, forming a flat working surface. Underneath the table top, before it is lifted, is found a capacious cavity which houses the utensils and cartons of food. This table is wired for electric devices necessary for cooking or ironing. In these tables is room for supplies, napery and cutlery.

7, 8. RECESSED COMFORT. Should there be but space equal to the ancient pantry, a folding table, a recessed electric stove, the needful closet room, refrigerator, and the most neglected folding ironing board, and small electric ironer with connections and outlets can be built in. Often in the most exquisitely equipped kitchenette spaces, the ironing board is totally forgotten, and valeting is neglected in the rush for a rational rationing.

9. THE POUDREUSE. Another type of table is equipped with electric outlets for curling iron, vibrator, etc., and has drawers for the cosmetic accessories. While adding hugely to comfort and beautiful furnishings, these tables have charm in design, wood and structure, for they are designed to fit in accordance with the period in which your room is furnished.

10. ELECTRIC STOKER. The electric stoker, which coals the fire and removes the ashes mechanically, as well, makes the early morning and night cellar tours unnecessary.

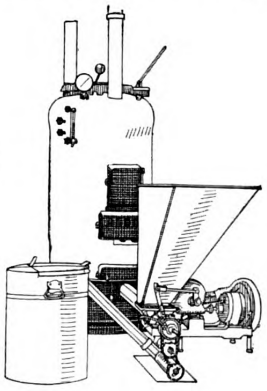
Usually three hundred pounds of cheap buckwheat, rice or barley coal are loaded into the hopper and conveyed by motor force to burner and placed on the fire, where it is blown by a little fan. The coal is burned up completely, and the ashes deposited in the ash can.

You can use your own furnace, and any mechanically-minded person can install this simple mechanism. It is very easily attached to the electric light socket, and it uses one-eighth horse-power motor.

11. TOOLS. Time and space could often be delightfully saved were it possible to put up a nail, hook or rack in a convenient place. A tool chest makes this possible and saves the time usually wasted in waiting for help. Some of the small, inexpensive tool chests with nails, hooks, tacks and brads in neat compartments, supplemented by hammer, nail extractor, screw driver and various other tools are most comfortable. Some of these chests cost very little over $5.

12. SMALL ICE CHEST. There are ice chests and even refrigerators to fit, not only the small apartment dwellers' limited spaces, but able thereby to cheat the restaurants of his presence by allowing him to store enough food at home. These are finished in white enamel, sometimes in other surfacings.

(*Continued on page 132*)



The electrical stoker can be attached to practically any type of furnace

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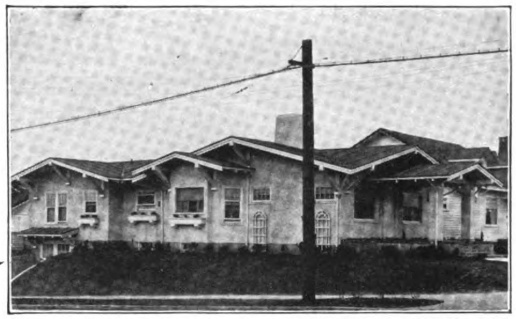
55% Difference in Heating Costs in Portland, Ore. by Insulating with Cabot's Quilt

Residence of J. H. Hartog

THIS HOUSE COST 55% MORE TO HEAT than THIS HOUSE Was Lined With building paper.
THIS HOUSE COST TO HEAT, October to May inclusive - - - - $138.10
Average cost per month - - 17.26



Residence of Dr. W. B. Holden. F. Manson White, Architect

THIS HOUSE.
THIS HOUSE WAS INSULATED with Cabot's Quilt.
THIS HOUSE COST TO HEAT, October to May inclusive - - - - $88.72
Average cost per month - - 11.08

The Heating Equipment was EXACTLY the Same in Both Houses (16-Section Gasco Furnace).

The Hartog house was only 7% larger in cubical measurement, but being a two-story house was naturally much easier to heat than the one-story house on account of easier radiation and of the much smaller roof area; but the Quilt insulation reversed this, so that it cost 55% more to heat it than the Holden house.

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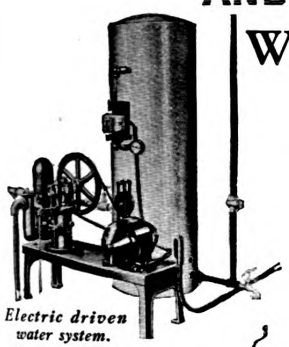
AND WATER SYSTEMS



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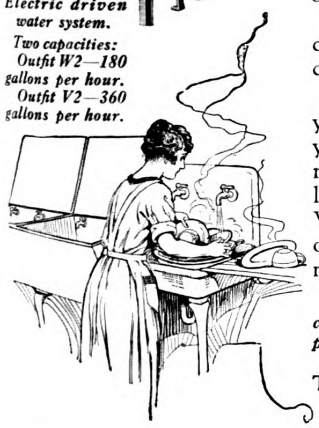

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Life was romance for this blue-eyed Quaker beauty. Reared in the repressed society of the Friends; married at nineteen; widowed at twenty-three; within a year wife of Madison, Secretary of State.

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Theirs was a delightful home with simplicity its keynote. Perhaps for good reason since modern homekeeping aids were unknown to Dame Madison. What joy she would have found in the Liquid Veneer Mop Polish and Floor Mop—which save untold time and effort and make floors gleam bright and clean. And what joy in the whole family of Liquid Veneer Polishing Products—which so easily restore or preserve the clean, lovely beauty of pianos, furniture, woodwork and floors. Try these products.

Special Offer—A trial bottle of Liquid Veneer—and with it a reproduction of a rare print (suitable for framing) of Dolly Madison for 10c, to pay postage and packing.

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NEW YORK CITY

THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL

SPACE AND TIME SAVERS

(*Continued from page 130*)

13. REFRIGERATOR DISHES. One of the least expensive and simplest and thrilling space and time saving inventions, are the little white enamel dishes, figuratively and literally built "on the square," so that they fit on the shelf without lost space. The economy of these is further increased by the fact that they are good looking and can be (1) taken out of the refrigerator, (2) set on the stove if necessary to warm the contents, and (3) then put on the table. This saves the washing of three sets of dishes and the resultant labor.

14. BROOM HOLDERS. The fallen broom can be reformed by building long, narrow closets for their "upkeep," or by buying ready made closets in metal or wood to fit the peculiar and particular space available. Then, too, can be bought in the hardware store, clamps and hooks which can be hung so as to hold the necessary brooms, dusters and mops.

15. A PERFECT KITCHENETTE. In this connection there is the kitchen cabinet, of which there is not space for discussion, save to say that you can get a very compact kitchen cabinet in which there is a two place electric cooker and connections—and with a screen—a kitchenette is born!

16. INCINERATOR. The incinerator in the cellar which burns waste "shuted" to it from the "field of battle" is of inestimable value in saving time with garbage pails, garbage men, dumb waiters, cold trips in the yard, if you live in the suburbs, and general anxiety, to say nothing of the space saved by a mere slot in the wall, akin to a mail box slot, and the banishing of space taking garbage containers.

17. HOUSEMAIDS' TRAY. In large homes a device called the housemaids' tray has been used for many years. It is excellent for the small apartment, too, for it holds in concentrated form, all the cleaning materials needed and saves the dropping and picking up and mislaying of the different materials used in the occasional, as well as in the daily, cleansing. It is not large, it is not weighty, and can be set down safely in, or at any place allotted to it.

18. SHOE RACK. A delightful little rack made of two strips of metal is the most recent method of storing shoes. This is designed for the door of the closet, and as a saver of soles, it fulfills the claims its creators make for it! This is finished in various enamels.

19. TABLE AND BLACKBOARD. To meet the children's needs of play, food and education in a tiny apartment, there is a small table on which they can use their toys and from which they can be fed. There is a blackboard on the under side of the table top, which, when lifted, and set in the groove along the front edge, affords all the fun and educative facilities that the blackboard in the nursery can give.

20. MUCH IN LITTLE. One of the most important washing machines has now a junior offspring, which, of course, being small, takes up less space on the floor, and and is less expensive than the large sizes. Many of the smaller machines have been less carefully made than have the larger ones, but this is one that carries with it all the faith and guarantees of its larger sisters. It takes up only 26″ x 28″ of ground space!

Because we have detailed in these pages from time to time the story of the small sized electric ironers, flat irons and all the time and labor-saving devices, for this reason we will spare you from any further detail of these things.

It has taken time to readjust ourselves from spacious homes to restricted ones, so it is taking the manufacturer a little time to adjust to the newer conditions. But there is a "gude time comin" when lack of space will have no terrors and when large spaces will seem extravagant! Until then . . . . !

MANAGING A HOME GARDEN

(*Continued from page 110*)

as a present sentiment than as a reality for often he was ignorant, headstrong and unwilling to learn new and improved methods.

On most small places the odd-job man is employed for maintenance—cutting the grass, cultivating the vegetable patch, and the heavy work of digging and hauling. Other work is done by the owner. Valuable this man is at times, but the owner should keep him well under control and direction. He may be the chauffeur, in which case his work is done at odd moments. It is advisable, when you have a chauffeur-gardener, to divide his working time into very definite jobs; thus he may be responsible for the grass and the weekly spraying of roses, but do not expect him to do more than his time permits.

The trained gardener, on the other hand, should devote all his time, to the garden and not be expected to run the car or do inside housework. The chances are that, in hiring a man for this purpose, he will have some special flair for certain fruits and flowers. It is advisable to take advantage of this and let him specialize, but not to the neglect of the other varieties.

A well-trained man may, because of his alleged superior knowledge, hold the whiphand over the employer. The same sort of situation arises in households when the mistress of the house demands of her servants work that she herself does not understand. The owner of the garden should know both the theory and the practice of flower raising; it is his duty to follow the introduction of new and improved methods and to try them out in his garden. So long as he has an intelligent man in his service there will be no difficulty in doing this.

Of course a great many people think that where a gardener is employed the owner is not really master of his place—it is the gardener's garden. Well, it is, if you do not do some of the work, if you yourself do not dig and plant, sow and water, prune and harvest, if your wife does not lend a hand at the cultivation of the flowers and the arrangement of their planting. It will never be anyone else's garden as long as you give of yourselves and your endeavors to it.

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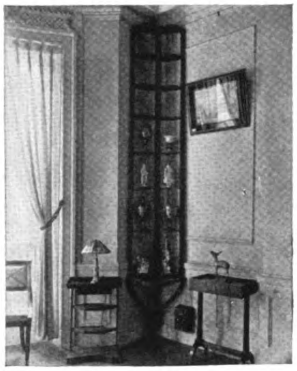

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Mah Jong table tops in black and gold, $22.
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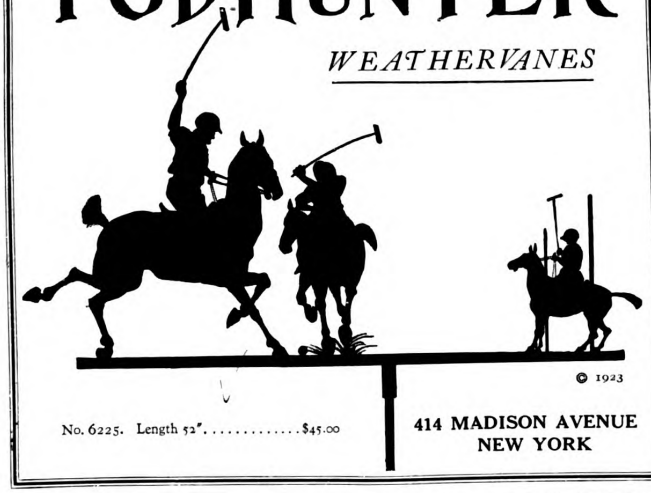

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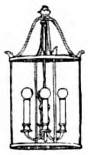
THE LIGHTS TO HAVE

IN THE HALL

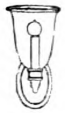
The star lantern is usually hung close to the ceiling

For prices of this and other lamps see pages 92 and 93



The hall lantern should hang not less than 75 inches from the floor. Use 25-or 50-watt diffusing lamps

A hall side bracket should be placed 6 feet from the floor. Use a 25-watt all frosted or a small candle bulb



LIVING ROOM LIGHTS

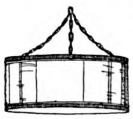
This type design is suitable for the center light in a living room

It should hang not less than 75 inches from the floor level

On the mantel place reproductions of old lights, the heights according to taste. Use a 15-watt all frosted lamp

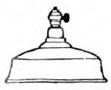
A living room wall fixture is usually placed 6 feet from the floor level and one should use a 15-watt frosted lamp

The pumpkin shade for living rooms and sunrooms. Hang 75 inches from floor. Use 50-watt diffusing lamp



A sunroom light, made of parchment or silk, set 75 inches above the floor and served by 100 or 150-watt lamps

KITCHEN AND LAUNDRY LIGHTS



Place 7 feet from floor or at ceiling above the work table. Use 150-watt frosted "daylight" lamp

Another kitchen type is this, to be placed 75 inches above floor, using a 150-watt "daylight" lamp

(Above center) In laundry or kitchen, placed at ceiling and using either a 100-watt clear or a 150-watt "daylight" lamp

(Below center) This kitchen light should also be placed on the ceiling and will require the same lamp as the others

(Left) A third type of diffusing light for kitchen or laundry; place at ceiling

For kitchen wall bracket or pendant above sink or stove. Use a 50-watt lamp

IN THE BASEMENT

This ceiling light is adequate for the basement. Use a 50-watt lamp

See pages 92 and 93 for other types of lighting fixtures, with prices

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Redwood rails sound though buried 70 years

Interior of Redwood. Residence of Mr. Julius Rosenfeld, Sydney, N. S. W.

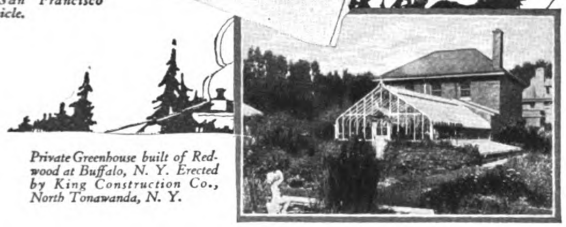
Residence at Eau Claire, Wis. Redwood Siding, painted white. C. A. Platt, architect.

Redwood Rails Dug Up at Sacramento

Special Dispatch to The Chronicle.

SACRAMENTO, Dec. 22.—Workmen excavating for a sewer along Seventh street uncovered the rails of a horse-car line that operated along I street in 1861, under the second street railway franchise granted in Sacramento. The rails were of 4x6 inch redwood, with a steel band along the top and one side, and were well preserved. Workmen struck the rails about eight feet below the surface of Seventh street which was filled in after the flood of 1860-61.

News item clipped from the San Francisco Chronicle.



Private Greenhouse built of Redwood at Buffalo, N. Y. Erected by King Construction Co., North Tonawanda, N. Y.

THAT Redwood lumber possesses remarkable rot-resisting properties is once more proved by the sound condition of the old, steel-bound Redwood street car rails recently dug up at Sacramento, California.

Fungus, the arch-enemy of most woods, does not attack Redwood. Boring worms and insects find it unattractive. A *natural,* odorless preservative which permeates every fibre of Redwood during growth protects Redwood against these wood-destroying agencies.

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objets d'art

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White Vitreous China Non-Soiling Silent Action Syphon Jet Closet with extended top inlet, floor outlet, extended front bowl and cut-back flushing rim. Equipped with white celluloid-covered seat, flush pipe cover and white vitreous china tank with heavy brass, silent acting fittings.

WHEREVER instinctive good taste is reflected in the appointments of the home—there one may expect to find Thomas Maddock fixtures in the bathroom.

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The suction is many times stronger than in portable cleaners and thoroughly cleans every nook and cranny, not only the rugs and carpets but the furniture, bedding, draperies, clothing, radiators and out-of-the-way corners.

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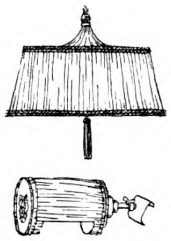
THE LIGHTS TO HAVE

IN THE BEDROOM

(Right) This type is partly indirect, the bottom of the shade being closed. It should hang not less than 75 inches above the floor and will use a 100- or 150-watt lamp

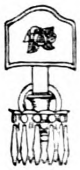


(Left) Reading in bed, an excellent habit, is encouraged by this type of light, which is clamped to head of bed or hooked over it. Use a 50-watt diffusing lamp

(Below) For a side table electrify an old pressed glass lamp. It should stand 10 to 12 inches high and use a 25-or-45 watt frosted lamp

(Below) A decorative side light with crystal drops and shield, for the bedroom. Light center 5½ feet above floor; use a 50-watt lamp

For a dressing table or bureau one may use a tall thin crystal shaft lamp with a paper shade. Light center should be 24 inches above top of table; 25-watt lamp desirable

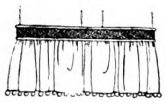


THE BATHROOM

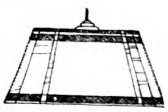
The bathroom light center should be placed 5½ feet above the floor

Data for these lamps is shown by courtesy of the American Architect

THE DINING ROOM

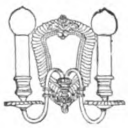


For either the dining room or nursery. Place light center 75 inches from floor. Use a 50-or 75-watt lamp



Over table lamp. Requires 24 inches clearance between shade and table top. 75-or 100-watt lamp or "daylight" lamp

An excellent dining room side fixture has a decorative silvered back plate with two candle lights. Place 6 feet from floor and use 25-watt frosted round lamps



(Below) A center light of this type in the dining room should be placed so that the bulbs are about 48 inches above the table top. Use 25- to 50-watt frosted lamps

Electrically equipped candles for the dining table should be about 14 inches. Use a 25-watt all-frosted lamp

The lights on the buffet require no especial height or design of fixture. For this type use a 15-watt all frosted lamp

Still another type of dining room center fixture. Place bottom of shade 45 inches above table

This fixture would also be suitable for a bedroom. It requires 25-to 40-watt all frosted lamps

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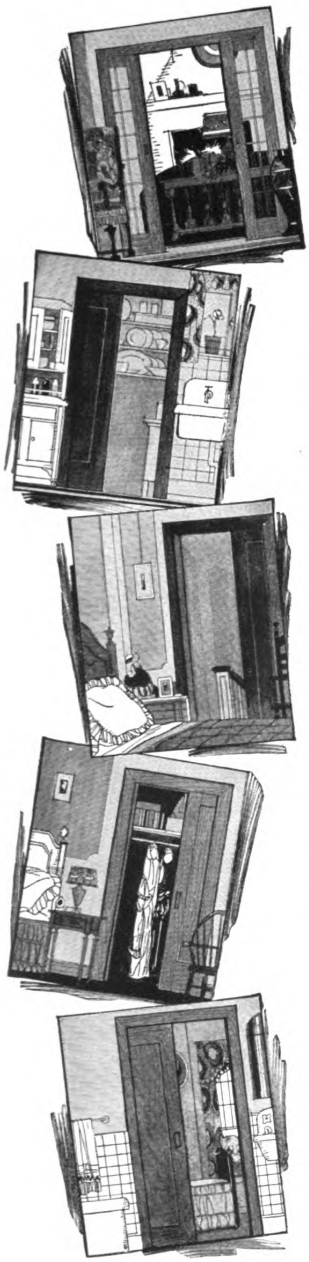
Gain Extra Room with VANISHING DOORS



Space saved by using R-W Vanishing Door Hardware in an 8-room house is equivalent to a room 9 x 14 feet.

Today's high building costs make it imperative that no waste space be permitted. R-W Vanishing Doors save space by permitting furniture to be placed on either side of the doorway and also prevent adjoining doors from swinging and banging against each other.

Another advantage of Vanishing Doors is that they abolish the inharmonious effect produced by swinging doors when they open into rooms of conflicting finish. They are silent in operation, do not rattle on windy days and cannot slam and bang.

Doors hung on R-W Vanishing Door Hardware disappear into the wall at a touch. They can be left open for ventilation at any desired width without the bother of "propping." Ball-bearing adjustable hangers prevent sticking and thus saving after-expense when the building settles.

Write to Department M for our free illustrated catalog, "Modern Hardware for Your Home." It contains much interesting information regarding R-W Vanishing Door Hardware and other items of hardware for the up-to-date home. R-W Hardware is sold by leading hardware and lumber dealers from coast to coast.

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A Hanger for any Door that Slides
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RICHARDS-WILCOX CANADIAN CO., LTD.
Winnipeg LONDON, ONT. Montreal

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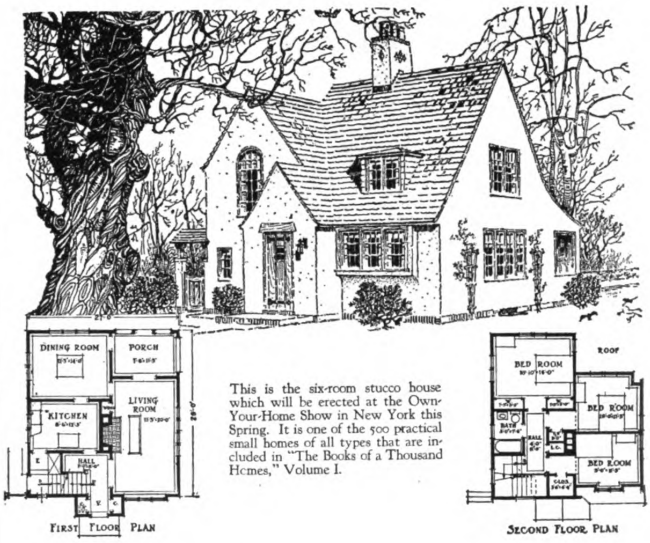


This is the six-room stucco house which will be erected at the Own-Your-Home Show in New York this Spring. It is one of the 500 practical small homes of all types that are included in "The Books of a Thousand Homes," Volume I.

The Home you want to build is in this book

Volume I of "The Books of a Thousand Homes" is now ready. It contains plans, perspective and detail drawings and cost estimates of 500 inexpensive 4- to 8-room homes designed by architects of the highest standing. The coupon below brings it to you by return mail.

WHEN are you going to build your own home? This year? Next? Some time indefinitely in the future?

If you have any intention of building at all, here is something to do right now: Get Volume I, "The Books of a Thousand Homes."

It is a book of small home plans that is entirely different from anything of the sort ever published before. It contains floor plans, perspective drawings, detail sketches and cost estimates for not twenty or fifty or a hundred but *five hundred homes which can be economically built.*

And for every plan in the book, there are working drawings, blue prints and architects' specifications easily available. These you can turn over to your local contractor and let him go ahead. He cannot make a mistake.

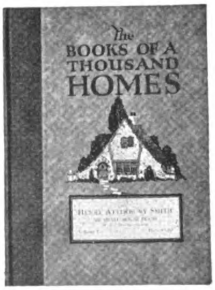
In other words, this book offers you the services of more than 100 architects of the highest standing for $3!

The architects whose work this book contains are the best in America, men who could not undertake an individual commission for less than $500. They have given their services, in this instance, for the sake of builders of small homes who want the best of everything at minimum cost. The name of the Editor—Henry Atterbury Smith, the famous architect—is in itself a guarantee of excellence.

Among the plans there is an almost infinite variety. There are homes of stucco, brick, frame, cement block, hollow tile and stone; and each is designed by a man who is a master in the field.

Even as a book, it is worth owning for it is a beautiful example of planning and printing and binding, a decoration on any living-room table and an inspiration to its owner.

This is an opportunity not to be over looked. The limited first edition is much in demand and is rapidly becoming exhausted. Unless you want to wait for your copy of this practical book, you must act now. The coupon below—with no money—brings the book to you by return mail.



Send this coupon for the book that will save you months of planning and hundreds of dollars!

Home Owners Service Institute, Inc.
35-37 West 39th Street, New York City

Send me Volume I, "The Books of a Thousand Homes," by parcel post collect.

My check (or money order) for $3 is enclosed.

When I receive the book I will give the postman $3 (plus a few cents postage) in full payment.

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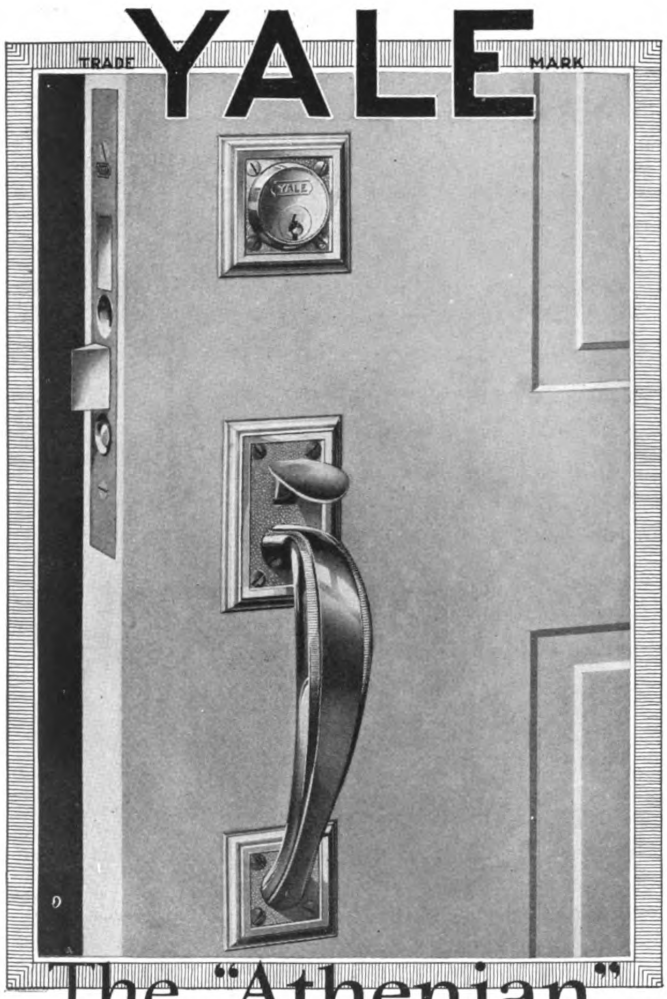

The "Athenian" a *new* Yale Design

ASK to see this new Yale hardware design.

Its distinctive and striking simplicity strongly appeals to the refined taste of many home owners who admire the beauty of the Colonial, and who desire to use moderate priced, yet good hardware.

The Yale Athenian Design locktrim in several styles for interior and exterior doors, is rendered in enduring brass and retains the natural beauty of finish indefinitely.

Yale locks and hardware, secure where security is needed, and always artistic, are the choice of those who appreciate the better hardware that stands as a monument to good taste and judgment for generations. For sale by hardware dealers everywhere.

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YALE

Yale Made is Yale Marked

Harting

Against walls of cool yellow are hung a pair of portraits of young Chinese princesses. They complete a charming and balanced arrangement of furniture and accessories. Mrs. Buel, decorator

WHEN YOU HANG YOUR PICTURES

(*Continued from page 74*)

below the ceiling to allow for insertion of hooks. The molding is thus made to serve the dual purpose of capping the wall and supporting pictures, and proportion is restored to the room.

What is the right way to hang pictures? The answer depends first upon the use to which the room in which they are hung is to be put. In an ordinary living room the hanging and placing of pictures depends entirely on the shape of the various wall spaces. Let us take the case first of a large blank wall which needs breaking up and enlivening. In this instance it is a good plan to mentally divide up the wall into panels whose proportions seem completely satisfying. Then hang your pictures in such a way that they suggest, by their position and spacing, the salient forms of these imaginary panels. This breaks up the wall space in a pleasing and harmonious way.

Pictures in a living room should be placed with due regard to the furniture as well as the architectural lines of the room. Thus, a small cabinet standing against the wall should not be surmounted by an overwhelmingly large picture. A picture appropriate in size and shape, hung above a cabinet or chest, apart from its own interest, will accent the beauty of the piece of furniture. Or two small pictures of matching size hung one above the other on either side will achieve the same result. Often one picture or a mirror above a sofa is not sufficient to fill the space. In this instance a smaller picture on either side is an effective solution, or a picture smaller than the large center picture or mirror with

(*Continued on page 146*)

Harting

A scene from the Cupid and Psyche wallpaper has been framed and used as an over mantel decoration in the room above. Chandler W. Ireland, decorator

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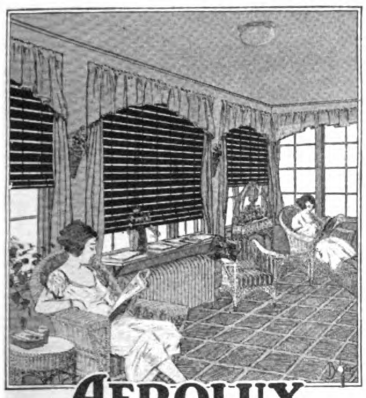

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for Sun Porches too!

THE final "garden room" touch is given a sun porch when you shade with Aerolux Ventilating Porch Shades. Their neutral tones will lend a joyous note, completely harmonizing with the gay chintzes and willow or wicker furniture. These all-ventilating shades are being more and more used by decorators for sun porches as well as for the out-of-door types of open and screened-in porches.

Made of the finest linden-wood strips, stoutly woven with strong fishnet twine, they admit fresh air, yet exclude the too insistent sun. Can be hung with or without other drapes, easily attached and will last for years.

The pefect shade for all types of living, sleeping or sun porches—on city home, summer cottage or country club. Aerolux Shades have many exclusive features. Ask for them by name.

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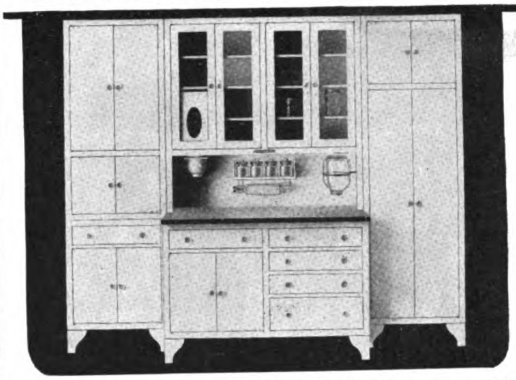
Write today for this interesting collection of views of attractive porch treatment. Yours for the asking.

The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS



Combination of our No. 50 Dresser with Broom Closet and Side Unit. The Dresser may be had without Closet or Side Unit if desired.

A White House Dresser is made to live a long, useful life, and to stay as beautiful as new for years and years. Its doors and drawers are double-built for strength; its moisture-proof, vermin-proof joints are electrically welded. It is fitted with clean, sturdy glass knobs, flour sifter, glass rolling pin, and all other useful fixtures. Women who know assert that this is the ideal kitchen dresser.

The famous White House line comprises Dressers, broom closets, storage units, sink units, tables, etc.

To give great durability and long life to all these notable features, the whole White House line is built of STEEL by exclusive and totally different methods of RIGID, WELDED construction.

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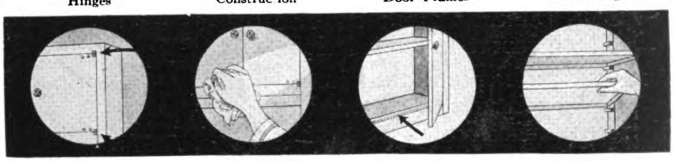

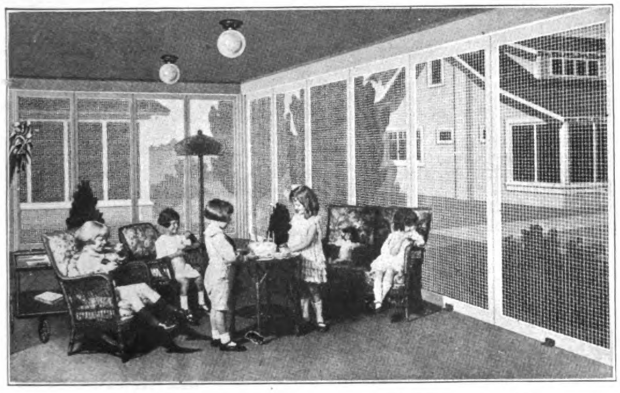

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In a well screened house there is more health than in many a Doctor's visit. Protect your home and the health of your treasures against germ-carrying insects night and day. Keep them out. Screen your windows, doors and porches with PEARL WIRE CLOTH.

PEARL WIRE CLOTH is a health as well as a comfort necessity. Due to a special process metallic coating it is cleanest, most beautiful, and most economical—for it is longer lasting.

Buy only the Genuine which has two copper wires in the selvage and our red tag on every roll.

Call on our local dealer or write direct for samples and literature if you're interested in screen material. Address Dept. "K"

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G & B Pearl is made in two weights—regular and extra heavy
The best hardware dealer in your city sells "PEARL"

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Do Away With Stuffy Kitchens

THERE is a wide awake little woman in Ithaca, N. Y., who, for a surprisingly little cost, converted her stuffy hot kitchen into a cool contentment-filled spot.

She did it, in spite of her husband saying, "it couldn't be done, and that it was just another of her advanced notions."

She wrote us a letter—3 pages—telling all about it. You will find all of it in our booklet called; "Things You Ought To Know About Casement Windows."
Send for it and see that you get it.

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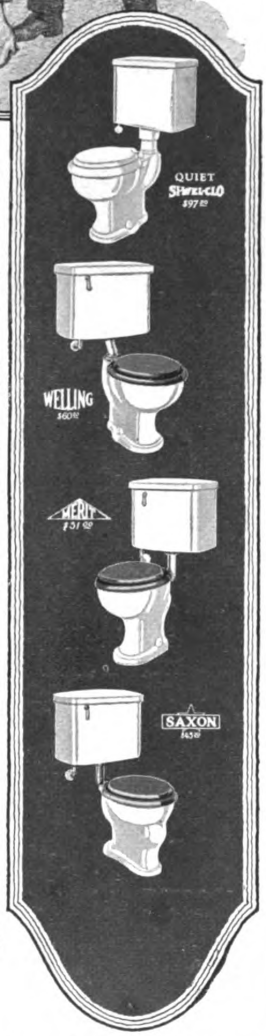

YOUR bathroom is the criterion of both your taste and judgment.

Let your preference in the selection of plumbing fixtures be governed by the three fundamentals that make for bathrooms of character—Beauty, Utility and Permanence.

From the standpoint of sanitation, the water-closet is by far the most important item in your bathroom. One of good quality is a protection against foul air and sewer gas, to say nothing of the annoyance caused by faulty flush fittings.

The Trenton Potteries Company has developed a water-closet of the four recognized types—each in its class the best that can be made. The quiet "Si-wel-clo" is the leader of this group, but for those who cannot afford it we make other closets with all its sanitary qualifications excepting the extremely quiet operation.

When you buy these "Tepeco" Outfits you will know you are getting "Tepeco" China Tanks, which have no linings to ever wear out. Made of glistening white china with surface unaffected by stain, acid or soil, and with *trouble-proof* working parts.

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TEPECO Water Closets
FOR EVERY PLACE AND PURSE

A stone house of interesting roof-profile, using a "Barrett Everlastic" slate-surfaced asphalt shingle. Gray, dull red and dull green are the colors in which these shingles are made

NATURE *and* ARTIFICE *in* SHINGLES

(*Continued from page 80*)

material is used, is insistence on galvanized iron or coppered nails. Ordinary nails rust through, so that shingles, slates or tiles drop out—but this is the fault of the roofer, not of the material units he is using.

When the prospective builder, or the owner of a house about to be re-roofed considers the question of material, his two practical questions are apt to resolve themselves into (1) a choice of material based on exigencies of immediate economy, and (2) a choice based on the idea of investment. In the first case he must make the best of the situation, and remember that in later years he will be confronted with further re-roofing, with probable maintenance cost in the interim. In the second case, the more expensive roof will represent real economy later on, and will add to the resale value of the house at any time.

"Creo-dipt" shingles laid in irregular, wavy courses produce a roof of interestingly "antique" appearance

Appearance, too, is a factor, but often not so compelling as the two just stated. The appearance of a roof has always been a matter of concern to architects, and the fact that recent years have seen the development of so many low-cost

(*Continued on page 156*)

A roof of vigorously rugged character and texture is effected here by good use of "Mohawk Tapered Asbestos Shingles"

This softening of sharp gables and eaves, by the thatch effect in laying, is achieved with wood shingles, "Creo-dipt"

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Here is a wood which is flawless in beauty, yet extremely practical.

Walnut's vari-figured natural brown, richly glowing with imprisoned forest sunlight, gives warmth and character to living hall shown above.

Its strength and durability have remained undisputed through generations. Its fine lustrous surface is easily cleaned and cared for.

If walnut *should* become marred or dented, it would scarcely be noticeable, for the radiant color is inlaid in the wood by nature, not laid on by man. Whatever your other furniture, or your color scheme you can do no better than to purchase walnut.

A booklet of invaluable information, "Real American Walnut," telling how to identify true walnut, and helpful advice on the purchase of furniture, will be sent for the asking. Write for free copy today.

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Three Things to Remember In Buying Walnut Furniture

1—Ask if it is real walnut—If all exposed surfaces are real walnut.

2—Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible. Substitute woods do not show these lines, dots or dashes *distinctly*.

3—Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.
—*from "Real American Walnut"*

"A gentlemanly pipe without silver mountings"

from "My Lady Nicotine"

BARRIE, in writing about his beloved bruyère, might truthfully have been describing the *Kaywoodie*. This widely known member of the KB&B family has no frills, no eye-catching decorations—just the choicest obtainable Italian bruyère and solid block vulcanite, designed and finished in a manner unsurpassed. ¶ Equipped with the Inbore Tube, the sweet smoking *Kaywoodie* Pipe is made for the man who will accept none but the finest—and guaranteed to give him satisfaction. Price, at your tobacconist's, four dollars and up.

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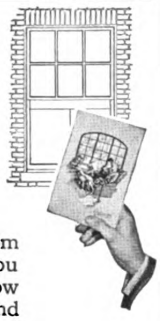
The white clover inlaid on the stem of KB&B pipes is your assurance of satisfaction. Look for it.

KAUFMANN BROS. & BONDY, Thirty-three East Seventeenth Street, New York City.



This Interesting Booklet Sent FREE

If you are interested in *comfort*—in freedom from constant house-cleaning drudgery—you will be interested in this booklet. It tells how to stop draughts around windows, doors and transoms, and how to keep out dust, dirt and soot.

Shows how Monarch Metal Weather Strips reduce the air inleakage 80%—protection impossible with any other strip—and how they insure comfort, cleanliness and economy.

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A remarkably beautiful finish—long wear, and economy, are assured by the use of Martin's 100% Pure Varnish.

It is made of Pure Vegetable Oils, Pure Fossil Gums, and Pure Turpentine—No Benzine—No Rosin—No Adulteration. Only honest varnish materials.

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OUR FORMULA YOUR PROTECTION

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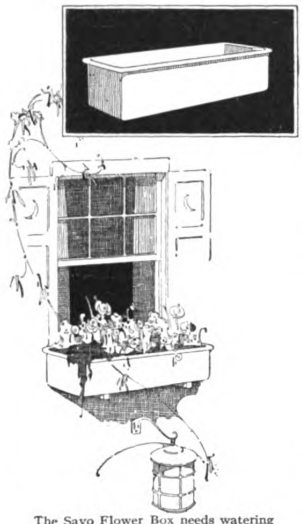
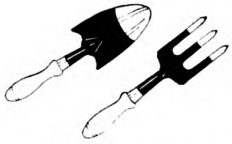
For the First Few Days of Spring

TO EVERYTHING and everybody in the world, Spring means new life and new energy. To the homekeeper it means a brightening up of everything within and without. It means a home freshened with cleaning and with flowers.

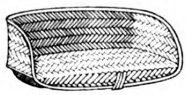
These first few days of Spring are the days to devote to equipment. It is now that you should get the newest and best in housecleaning and gardening things. And when you want the best of these, **come**—of course—to Lewis & Conger.



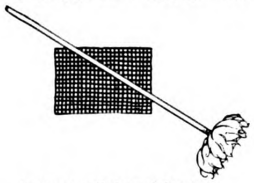
The Savo Flower Box needs watering only once a week, for the water-reservoir at the bottom allows the plant roots to draw up moisture naturally as they need it. Non rusting metal, green-enameled, 23" long, $3.50; 29" long, $4; 35" long, $4.50; 41" long, $5. All 8" high, 9½" wide.



Trowel and fork of English tempered steel, an unusual value, both together at the usual price of one 75c.



When you plant and transplant, kneel comfortably on this garden kneeling mat which protects your knees and clothing against dampness and dirt. Woven rush with water-proof bottom. $1.50.



A long-handled wool brush to reach dust and cobwebs in the most unreachable places, for ceilings, mouldings, etc. $2.75.

No splashed, spotted floors and rugs. This scrub pail with basin attached catches spilling water and gives ample space for carrying brushes, soap, and clothes. Red, blue, white, pink or yellow. $5.75

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A–24

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Send me collect: ( ) Savo flower box at $; ( ) trowel and fork; ( ) kneeling mat; ( ) scrub pail; ( ) wool wall brush; ( ) your free booklet, "Modern Home Equipment."

(Check items desired.)

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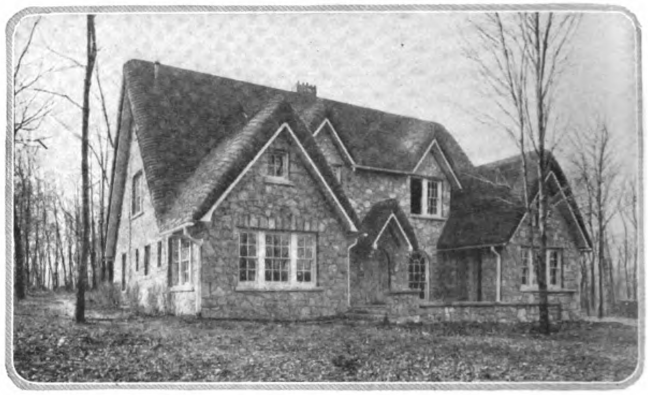


The wood shingle roof laid in thatch effect, will always be popular for informal houses of the cottage type. This roof is laid with "Weatherbest" stained shingles

NATURE *and* ARTIFICE *in* SHINGLES

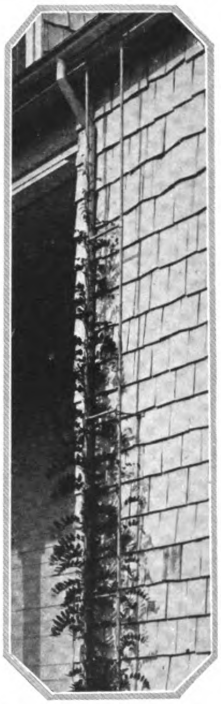
(*Continued from page 154*)

roofing materials of attractive appearance evidences an ever-growing consciousness on this point among prospective builders.

Architects have sought roofing materials of old, beautiful and variegated colors, materials with which they could achieve subtle profiles, but it is only recently that manufacturers have successfully met the problem of serving this architectural requirement with materials of practical utility and moderate cost.

The scope of this article intentionally omits slate and tile as roofing materials, and aims to present a few comments on manufactured shingles of wood, metal, asbestos and asphalt on a felt base.

Until comparatively recently, the wood shingle was practically the only shingle used, and the only modern development has been to offer shingles pre-stained by dipping, and hence more thoroughly impregnated with creosote than shingles to which stain is applied on the building. Considerable added life is given to wood shingles by dipping in creosote stain, and a great color range is also possible. Shingles weather naturally with a certain amount of variation in color, and the makers of pre-stained shingles now offer them in assortments of color and tone. Straight-grain shingles take stain more evenly and retain it longer than shingles sawed in such a way as to expose the hard and impregnable portions of the wood. Creosoting is a general preservative, not only against rot and insects, but against weather. It also prevents rot around nail-holes, which causes shingles to drop out of place, and counteracts the natural tendency of shingles to curl and warp.



To the side walls of truly Colonial houses, hand-split wood shingles impart a rugged, primitive character

The natural life of wood shingles is generally given as fifteen years, though many ancient buildings with shingle roofs testify to a longer life. On sidewalks, of course, shingles last far longer than on roofs, and on the New England coast the salt in the air seems to transform the very structure of the wood into a substance different from wood. Cedar, cypress and redwood are

(*Continued on page 158*)

Rough textured "Colorblende" shingles with ragged edges are the latest and most interesting development of asbestos shingles

This close view of a Barrett "Giant" asphalt shingle shows the texture effect of the slate-surfacing of this roof covering

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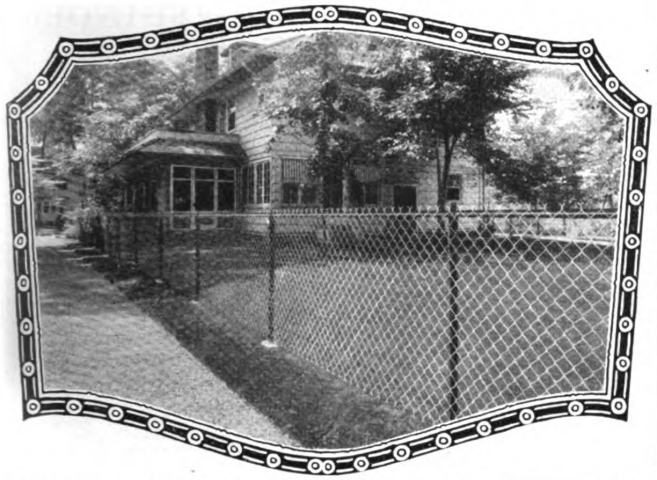

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NATURE *and* ARTIFICE *in* SHINGLES

(*Continued from page 156*)

considered from their natural weather-resistant qualities the best woods from which to make shingles.

Architects working in the true vein of the Colonial have greatly revived the popularity of the old hand-split shingle, which gives an interestingly rough and shaggy effect to side-walls. These shingles, which are again being made to meet a considerable demand, are of larger dimensions than mill shingles, and are more durable because they are split on the natural cleavage of the wood. They are especially effective for use on sidewalls, where they can be laid with as much as 8 inches exposed to the weather.

In the building of wood shingle roof it is best to lay the shingles on strips called shingle lath rather than on a tightly sheathed roof, because the circulation of air in the attic prevents dry rot. Wood shingles should be laid in a course of double thickness at the eaves, projecting 2 inches and with care that the upper course covers all the joints in the lower course. From 4 inches to 4½ inches is the proper amount of weather exposure to allow for wood shingles on a roof, and when this is increased to 5 inches or 6 inches it means a roof with a leaky future, and usually a builder who is trying to cover a given roof area with a smaller quantity of shingles than is called for by the job.

The tips of wood shingle roofs are generally protected by tin under-shingles, which are heavily water-proofed, like flashings; they are, in fact, like the flashings in roof valleys, bent the opposite way.

A great deal of interest can be given a wood shingle roof by making the most of variegated color effects in pre-staining, and by using shingles which can be laid in irregular, wavy lines. There is a continued popularity for the thatch effect in shingle roofs. One of the best arguments in favor of adapting wood shingles to produce the effect of straw or rush thatch appears in an interesting booklet just issued by one of the wood shingle manufacturers. There has been more or less argument among architects as to the strict correctness of thatch effect shingle roofs, and here is a paragraph which combines sense and sentiment to an unusual degree:

(Following a brief description of the ancient craft of the thatcher)

"While one occasionally sees evidence of fresh activity of the thatcher, like many another picturesque feature of bygone days the old thatched straw roof is rapidly disappearing to make way for something more practical. It was too insecure against storm, too hospitable to vermin. Yet the quaint charm of its softly-rolling helped the building to nestle snugly in the shades and valleys of the surrounding landscape, and still holds a place in the affections of those who love beauty." This is consideration of the end or aim of the "thatch effect" shingle roof, rather than of the means utilized to attain it. A not-too-broad architectural sanction must admit the desirability of effecting a soft, old-looking roof-line which obliterates sharp points of gables and harsh edges of eaves, and must admit, too, that it is perfectly permissible to realize this idea in any material and by any structural ingenuity that may be invented.

Shingles of metal, naturally, are confined to impervious metals as the material of their manufacture. We have, therefore, zinc shingles and copper shingles. Tin shingles, due to the necessity of constant re-painting to prevent rust, offer no advantages, and exist mostly in the form of inartistic, mechanical imitations of clay tiles.

Zinc shingles are made so that the units interlock and form a tight, permanent roof, weighing only 105 pounds to the square.

The newest comer among metal shingles is the copper shingle, which is even lighter in weight per square than the zinc shingle. The Copper and Brass Research Association has compiled a table of relative weights per square of different types of roofing which is of interest to include here, as the weight of a roof directly affects building costs as represented by the framing and construction of the roof.

Shingle Tile	1800 lbs.
Spanish Tile	850 lbs.
Slate	450–675 lbs.
Felt and Gravel (or slag)	400–625 lbs.
Asbestos Shingles	300–650 lbs.
Hardlead Sheets	210–325 lbs.
Wood Shingles	200–300 lbs.
20 g. Galv. Iron (Corrugated)	225 lbs.
16 oz. Copper (Standing Seam)	125 lbs.
Copper Shingles	84–100 lbs.
Tin	75 lbs.

As copper is non-corrosive it can be used in very thin sheets, which accounts for its lightness as compared with other materials. It possesses, also, the advantage of color, both natural and chemical, and is used not only in its natural oxidized green color and other greens, but in a complete range of reds, browns and tans, in purple and even in a rich turquoise blue—all with a soft, velvet-like texture.

In re-roofing, copper shingles can be laid over old shingles. Their raised butts lift the shingles sufficiently to provide an air space beneath the surface, allowing perfect ventilation. With copper, of course, there is never any future expense in repairs or re-roofing, and the roof not only adds to the re-sale of a house, but even possesses a high salvage value.

In the asbestos shingle the prospective builder is dealing in a known quantity in the matter of material. Every one knows that the most conspicuous quality of asbestos is its resistance to fire. Wood shingles, of course, have no fire-resistant properties; metal shingles are fire-proof, as are also asbestos shingles, while the fourth division dealt with in this article, (asphalt on felt base) are partially fire-resistant, due to their slate surfacing.

The asbestos shingle is a substantial thing, from the nature of its substance, with a wide range of variety in its appearance. In the earlier years of their manufacture, asbestos shingles were far from attractive when laid on a roof because they presented a flat, even surface devoid of shadow lines or texture, and a uniform expanse of the peculiarly uninteresting color of natural asbestos and the substance with which it was combined.

Today asbestos shingles have reached a high stage of development in which their practical advantages are equalled by their esthetic appearance. The most popular asbestos shingle roofs are now laid in a variegated range of blending colors. An interestingly rough texture has also been achieved, as well as an uneven, shaggy edge in place of the uniformly mechanical exactitude of the first asbestos shingles, and the heavy butts of the new tapered asbestos shingles give effective lines of shadow.

Asbestos shingles are usually laid 7 inches to the weather, and in the same manner as slates or tiles. In re-roofing it is becoming the practice to lay asbestos shingles directly over the old wood shingles, the added weight being no greater load on the existing roof structure than the weight of the wood shingles soaked with water in every rain storm. The roofer who is particular about the workmanlike quality of his job lays thin beveled strips of pine board along each course of the old wood shingles, as shown in one of the illustrations. The bevel is utilized to level off the surface on which the asbestos shingles are laid, the strips being laid so that the thick, or butt, edge comes against the butts of the old shingles. Some roofers maintain that the only really good re-roofing job demands the

(*Continued on page 162*)

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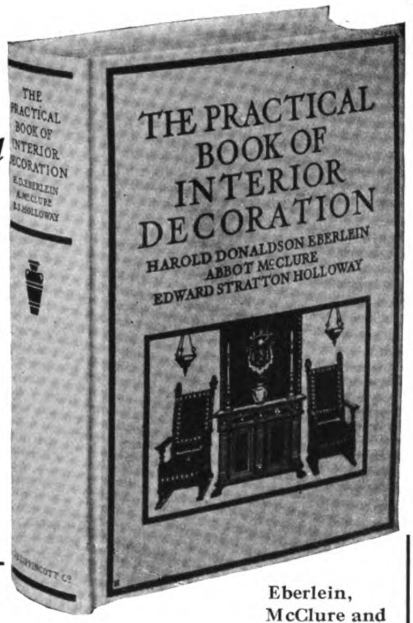

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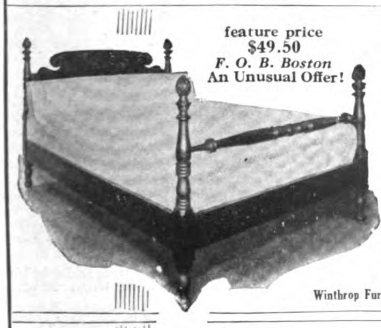

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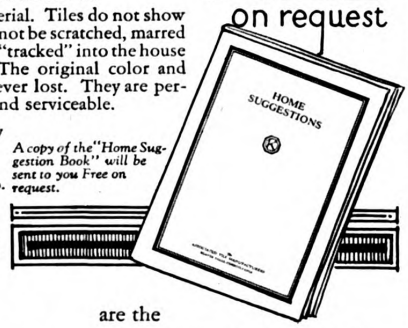

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NATURE *and* ARTIFICE *in* SHINGLES

(*Continued from page 158*)

complete removal of the old shingles, and the tight re-sheathing of the roof with match-boarding. This contention is well worth considering if the old shingles afford an insecure and rotten nailing for the new asbestos shingles, because such a nailing would allow some of the new units to work loose. Whether to lay over the old shingles or to remove them and sheath the rafters can only be decided in each case by the nature and condition of the existing roof.

For a new roof, asbestos shingles are laid on a tightly sheathed roof (preferably match-boarded), using good building paper or slater's felt and nails of galvanized iron or copper.

The fourth type of shingles considered by this article appears in several different forms, and usually under the name of "asphalt" shingles. Whatever their minor differences, the principle of their fabrication is the same. The base is heavy building felt, to which is added, under great pressure, compositions mainly of asphalt. The surface to be exposed on the roof is "slate surfaced", meaning that an even, all-over coating of small particles of slate or other stone is pressed into the asphalt coatings.

It can readily be seen that differences in the wearing quality and in the appearance of this type of shingle will result from differences in the manufacture of the several brands. The felt base may be thick, or thin; the quality of the asphalt coating may vary according to the quality of asphalt used, according to the proportion of other substances used with it, and according to the thickness of the asphalt coating. One asphalt shingle, for instance, is tapered like a wood shingle, and may be laid 5 inches to the weather instead of the 4 inches which is regarded as the safe weather exposure for flat asphalt shingles. This tapered shingle is built-up and moulded under great pressure, and meets every practical test of roofing.

In appearance asphalt shingles may vary in the color effects produced by the coloring matter used in the asphalt mixture, and may vary also according to the color of the pulverized slate pressed into the exposed surface. The usual colors are dull red, dull green and natural dark gray slate while a new arrival in the field offers a rich weathered brown, in a range of tones, made from a special slate found in a Georgia quarry.

While the slate-surfacing greatly lessens the fire-hazard from falling sparks or a nearby fire, the asphalt shingle is not in itself non-inflammable, like the metal or asbestos shingle, or like tile and slate.

Asphalt shingles are made as separate shingles, and in strips of two and four shingles in one piece. The main advantage of these joined shingles lies in a saving of nails and of labor cost in laying. Asphalt shingles are being used extensively for re-roofing over old wood-shingle roofs, in which procedure the same methods should be used as were outlined for re-roofing with asbestos shingles. The same methods, too, apply to the laying of a new roof of asphalt shingles as apply to the laying of new roof of asbestos shingles. Asphalt shingles 12 inches long, laid 4 inches to the weather, give a roof covering of three thicknesses over the entire roof area.

Of all the types discussed, the asphalt shingle is the least expensive from the point of initial cost of material and of labor, and with the increasing esthetic merits in color, texture and thickness now apparent in their manufacture, the asphalt shingle is assured of its growing popularity and wide use.

The best roof, always, must be the permanent roof which is also beautiful—the ideal roof which is the aim of both manufacturer and prospective builder. The first of these essentials, permanency, is, in the final analysis, predicted by the inherent physical properties of materials; the second, at first similarly predicted, has recently afforded a remarkable opportunity for a demonstration of the ingenuity, resourcefulness and enterprise of American manufacturers.

For the reader who wishes to get in direct touch with the manufacturers of the various types of shingle described in this article, the following list is offered:

WOOD

Souther Cypress Manufacturers Association, New Orleans, La.
(Cypress Shingles; Complete Data, Booklets, etc.)

Creo-Dipt Company, Inc. North Tonawanda, N. Y.
(Stained Shingles; Booklets, "Thatch Roofs," "How to Build a 40-year Roof.")

Weatherbest Stained Shingle Company, Inc., North Tonawanda, N. Y.
("Weatherbest" Stained Shingles; Booklets, including "The Construction of Weatherbest Thatch Roofs.")

E. S. Vanderbilt, 98 Park Place, New York City
(Hand-split Shingles).

H. S. Barber Cre-sote-stained Shingle Co., 173 Beaufait Ave., Detroit, Mich.
("Barcrest" Shingles, pre-stained.)

West Coast Lumbermen's Association: (Shingle Branch) Henry Building, Seattle, Wash.
("Rite-grade Inspected Red Cedar Shingles".)

California Redwood Association, Exposition Building, San Francisco, Calif.
(Redwood Shingles.)

METAL

Anaconda Copper Company, (Copper & Brass Research Association, 25 Broadway, New York City.)
(Copper Shingles: Booklet, "Copper, The Ideal Roof.")

Illinois Zinc Co., Peru, Ill.
(Illinois Zinc Shingles.)

ASBESTOS SHINGLES

Mohawk Asbestos Slate Co., Utica, N. Y.
(Tapered Asbestos Shingles; Booklet, "For Roofs of Lasting Beauty.")

Asbestos Shingle, Slate and Sheathing Company, Ambler, Pa.
(Cement Roofing Slates, Asbestos, "Century" Shingles; Booklets.)

H. W. Johns-Manville Co., 296 Madison Avenue, New York City.
(Johns-Manville "Colorblende" Asbestos Shingles; Johns-Manville "Flextone" Shingles; Johns-Manville Rough Textured Asbestos Shingles, Booklets. "Re-roofing for the Last Time," Etc. Etc.)
Johns-Manville Asbestos Shingles, with Particular reference to Colorblende.")

ASPHALT SHINGLES (Felt Base)

The Barrett Company, New York City.
("Giant" Slate Surfaced Shingle; "Everlastic Single Shingles;" "Everlastic Multi-Shingles" Rolled Roofings; Booklet, "4 in 1 Roofing Saves Time and Money," Etc. Etc.)

Bird & Son, Inc., East Walpole, Mass.
"Art Craft Roofs," "Slate-Surfaced Roofing," "Twin Shingle," "Paroid Rolled Roofing," Birds Shingle Design," Leaflets, Etc.)

The Richardson Company, Lockland, Ohio.
(Richardson Roofing; Super-Giant Shingles; Booklet, "Roofs of Distinction.")

The Barber Asphalt Company, Philadelphia, Pa.
("Genasco" Sealbac Shingles, four in a strip; Booklet.)

The Philip Carey Company, Lockland, Cincinnati, Ohio.
("Asphaltslate" Shingles, "Jumbo" Shingle, Strip Shingles, Rolled Roofing, Booklet, "Your Home.")
McHenry-Millhouse Mfg. Co., South Bend, Indiana
(McHenry-Millhouse Asphalt Shingles.)

Flintkote Company, Boston, Mass.
("Rex" Roofing and Building Products;" "Rex" Shingles, Slate-Surfaced; "Rex" Cut-Corner Shingles, Slate-Surfaced; "Rex" Strip Shingles, Slate Surfaced; "Rex" Wide Spaced Shingles; Rex-tile Shingles; General Book on Roofing.)

Lockport Paper Company, Lockport, N. Y.
("Winthrop" Tapered Asphalt Shingle; "Indian Brand" Quarto, Self-Spacing Shingles; "Iroquois" Shingles; "Big Chief" Asphalt Shingles; "Indian Kraft" Roofing; "Big Chief Giants;" and other Roofings.)

Certain-teed Products Corporation, St. Louis, Mo
(Asphalt Shingles, Red or Green Mineral-Surfaced.)

H. M. Reynolds Co., Grand Rapids, Mich.
(Reynolds Flexible Asphalt Shingles.)

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IDEAL FOR FURNITURE, FLOORS, DOORS, INTERIOR TRIM

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birch

That is its first qualification. It's beautiful.

And it is *hard.* That's why it is so supremely durable and so successfully resists the heavy wear that furniture and all interior woodwork is called upon to withstand.

It takes and holds all kinds and shades of finish in a very superior way and for white enamel work it is by all odds, the first choice by those who know the qualities of woods.

We publish a very beautiful book that shows in a great range of pictured examples the uses of **birch** and explains why it is best for these uses.

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Economical

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Was reproduced from the famous original on the home of Daniel Webster at Marshfield, Mass., brought to America nearly three centuries ago, when great trading fleets first set sail for our New England shores.

An Artbrass Knocker, deeply rooted in traditional sentiment, when placed on your front door, makes the entrance of your home unusually interesting and personal. It supplants the troublesome door-bell, can be easily attached, and will never get out of order.

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Also makers of the famous SAN-O-LA Bathroom Accessories.

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Clear your clothes yard of unsightly posts and lines and use in their place a

Hill Champion Clothes Dryer

It can be taken in when not in use. Leaves your lawn with its beauty unmarred for other purposes. The dryer revolves, bringing 150 feet of line within easy reach from one position. Saves many steps. Send for our folder. G.

Hill Clothes Dryer Co., 52 Central St., Worcester, Mass.

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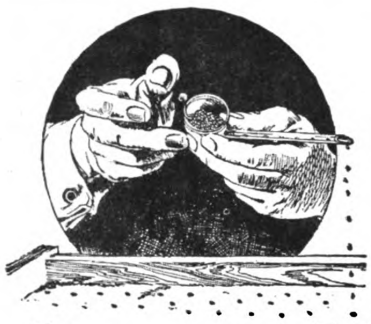

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Sows Seeds at a Touch!

Unapproachable in Simplicity of Operation. Economy of Time and Assured Results

THE professional gardener and even more so the amateur has long felt the need of an instrument to enable him to sow the finest seeds with the same precision and assurance of success as the larger ones.

***The Sowrite Seed-Sower does this*—for it drops the seed with such accuracy that perfect development of each plant is assured and the trouble of transplanting is minimized.**

Its value to you is tremendous—since it assures the success of your garden!

HOW IT OPERATES

At the bottom of the seed-holder is a pear-shaped opening regulated by a spring, exposing an opening corresponding in size to that of the seed to be sown.

The Seed-Sower is held in the left hand with the feeder-tube extending over the back of the hand. A light tapping with the second finger of the right hand on the end of the second finger of the left gently impells the seed through the tube in regular order. (See illustration.)

***Just a suggestion*: When ordering one for your own use, why not one or more as welcome gifts to your friends.**

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Yours truly,_____

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H. G.

ON HOUSE & GARDEN'S BOOK SHELF

TAMING THE WILDINGS. By HERBERT DURAND. G. P. Putnam's Sons.

It is probably safe to hazard the statement that for the man or woman really sympathetic with nature as revealed in flowers and plant life and who breathes best in the stimulating outdoor American air no more charming, companionable or enlightening book than this ever has been published. It will undoubtedly convert many from their interest, albeit intense, in their *tame* gardens, stocked with prim and usually well-behaved denizens fastidiously derived from various parts of the world, to believing with the author, who here lays down his pen after writing, as the conclusion of the whole matter,"I can not imagine a more delightful and absorbing pastime than studying Nature's ways with plants and using the knowledge thus acquired, to create gardens,— new kinds of gardens, that will follow her teachings, reflect some of her charm and literally make glad the waste places."

The volume itself is a perfect cameo or intaglio among garden books, of nicest and neatest form imaginable, and contains a sumptuous little gallery of lovely and altogether faultless pictures,—there are 23 colored plates and 149 other illustrations,—each provided, where there is at all need for it, with an informative subscription. But it is thoroughly practical and keeps in view all the time its theme The *Taming* of the Wild Flowers, that is, the making use of them in such a way that one can actually indulge among them in that "purest of pleasures and greatest refreshment to the spirit of man." All other books relating to native American flowering plants describe the plants and flowers, help to appreciate them and to study them botanically; but this book tells how to promote the preservation of them in their native haunts and how to transfer all that can be moved safely into new homes, homes of more artificial conditions. And the number of very desirable ones then can be thus utilized is astonishingly and gratifyingly large.

The designer of landscapes will learn secrets that make available many native shrubs and herbaceous perennials worthy of being placed alongside of those that now for several years have been highly esteemed by the knowing, such as *Ilex verticillata*, *I. glabra* and *Viburnum cassinoides*. Excellent prescriptions are given for small back yards and even house foundation plantings. For rock gardens is found a most salutary idea, rock gardens that regularly are "essentially artificial affairs made solely for the purpose of growing plants from every country on the face of the globe except America." The contents of bog and water gardens are shown to be capable of great enlargement and enrichment at man's hands. For making woodlands more like fairies' paradises then through ignorance they commonly are allowed to be, help is provided abundantly. For all kinds of sites indeed there are wise suggestions in both the narrative part of the book and in the form of concise lists.

The names are handled carefully, so that almost without exception identity is made certain. Readers in various parts of the country, however, might wish for more of the common names. Swamp Magnolia, for example, would be searched for in vain by many persons who, knowing it only by that name, would not of course find it as "Bay, Sweet", listed among Wild Bushes for which cultural directions are given. Fewer persons perhaps would fail to find what to them has been the Wild Honeysuckle here recorded as "Pinxter Flower". For the former of these two subjects the book employs *Magnolia virginiana* as the sole scientific name, whereas the catalogs call it only *Magnolia glauca*, a name not found in this little book at all.

Due credit is given to nurserymen who supply native plants and who should therefore be encouraged so that there may be less robbing woods and wild places of their treasures. Measures and methods for protecting and preserving these are fervently advocated.

F. B. M.

STANDARDIZED PLANT NAMES. By Frederick Law Olmsted, Frederick V. Coville and Harlan P. Kelsey, Sub-Committee of the American Joint Committee of Horticultural Nomenclature.

So great has been the confusion, resulting often from practical difficulties, of both scientific and common names in the very broad and complex fields of horticulture that a work of solution must be regarded as epoch making. Careful and sympathetic consideration at least should be given this book which, as but a superficial examination would show, has been made with care, as it has been compiled gratuitously, by men selected through the cooperation of the various nation-wide associations. It is impossible to conceive that the work could have been done more faithfully or more ably. The wise nurseryman will now employ the recommended names in order that he may be sure of supplying exactly what an order calls for and to give evidence of accuracy and intelligent progressiveness that shall merit patronage.

There is no arbitrariness in attempting to make the recommendations current and not even the members of the participating organizations are obliged to accept any innovation in nomenclature. But the hope is that the Committee's work shall be regarded as authoritative for five years, during which period corrections and suggestions are welcomed with a view toward revision. Some remarks pertinent to that will be attempted here. But first let the working of the book be illustrated.

A contemplative purchaser or a nurseryman may be considering what he has known as Douglas Fir; but he is not exactly sure what name to employ in asking for it or in listing it, for he has a remembrance of having seen various names in association with it. Consequently he looks in the proper alphabetical position in this book. Fortunately the names of all sorts are arranged in *one* list, with the exception of the Fruit Names, which form a comparatively small Appendix. He finds DOUGLAS-FIR which by its small capitals indicates at once that this is to be regarded as the approved common name. By the hyphen is shown that the tree is not really a Fir, just as DAY-LILY means that this flower is not really to be regarded as a Lily, while SILVER FIR is actually a Fir and belongs to the genus *Abies*. (Consistency in the use of the hyphen has not yet been attained; one finds approved CORALBERRY and BLADDER-SENNA, YELLOW-WOOD and LEATHERWOOD.) After DOUGLAS-FIR is printed, in heavy type, ***PSEUDOTSUGA DOUGLASI,*** the heavy type meaning that this is the approved scientific or botanical name. Under that head further search finds, printed in Italics, four other names which, though sometimes employed, are recommended for the discard. Behind two of these names are abbreviations of the names of authorities that have given their sanction to these names. *P. d. glauca* then is treated as the BLUE DOUGLAS-FIR and *P. macrocarpa* as the BIG-CONE SPRUCE. The treatment of the subject ends with giving the approved names for four horticultural varieties of *Pseudotsuga* and the various synonyms, that are now to be dropped. Each of these varieties is listed separately in the body of the work: so minute in its details is it. In connection it will be noted that no scientific term, of Greek or Latin origin, is employed for a variety, so that henceforth instead of *Spiraea vanhouttei* (or *Spiraea Van Houttei*, according to the older fashion) will be found Van Houtte Spirea, and instead of *Retinospora plumosa* will

(*Continued on page 166*)

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The Flycatchers are entirely insectivorous, living off the pests of the air. This strikingly original house will attract them. Place on a pole, or hang. Green, of pine. 15x11x18 inches.

$4.00

With copper roof

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Made with 48 rooms for the beautiful martins who colonize. The martins devour mosquitoes! Scientific porch. Pure white and green trims. Of pine, copper roof. 22-foot easy raising pole, house 36 x 26 x 37 inches.

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Enjoy them— on a square foot or on an acre!

FOLKS get an idea the song birds must have a whole park or vast estate...Oh, no! There's a little pair of wrens, bluebirds, flycatchers, waiting for a home on the eaves of your house. Or on the tree just outside. A colony of beautiful martins are scouting about for a home on a pole... Give them a perfect home! They know Dodson Bird Houses, these signs of hospitality which all good folks put up. Scientific houses, the best a famous student of bird life can offer. So marvelously arranged as to minute details which attract the birds. You are not disappointed in Dodson houses

The song birds SAVE you hundreds of dollars in trees, shrubs and growing plants. They WORK merrily, ridding you of cutworms, moths, gnats, mosquitoes and all the costly insect pests. They PROTECT your growing things, and they're mighty economical insurance

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Government research has disclosed the song birds' value to America. See here one bird's daily diet! Just attract the songbirds to your grounds! Dodson Famous Sparrow Trap removes the harmful English Sparrow. 36 x 18 x 12 in. $8.00

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It brings the silver-throated wrens! A 4-compartment house satisfying their habit of changing nests for each succeeding brood. Beautiful design, to hang from tree, eaves or elsewhere. Green. Of oak, with cypress shingles, copper coping. 28 inches high, 18 inches diameter.

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Places with trees should have these houses. The woodpecker family save millions of dollars in trees annually, destroying moths, ants and tree pests. Lovely design. Brown to match tree trunk. Norway pine. 26½ in. high, 12 in wide.

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Send for Mr. Dodson's fascinating booklet—"Your Bird Friends and How to Win Them." Forty years' loving study of the birds has completed it. Things you should know about the work of the song birds!

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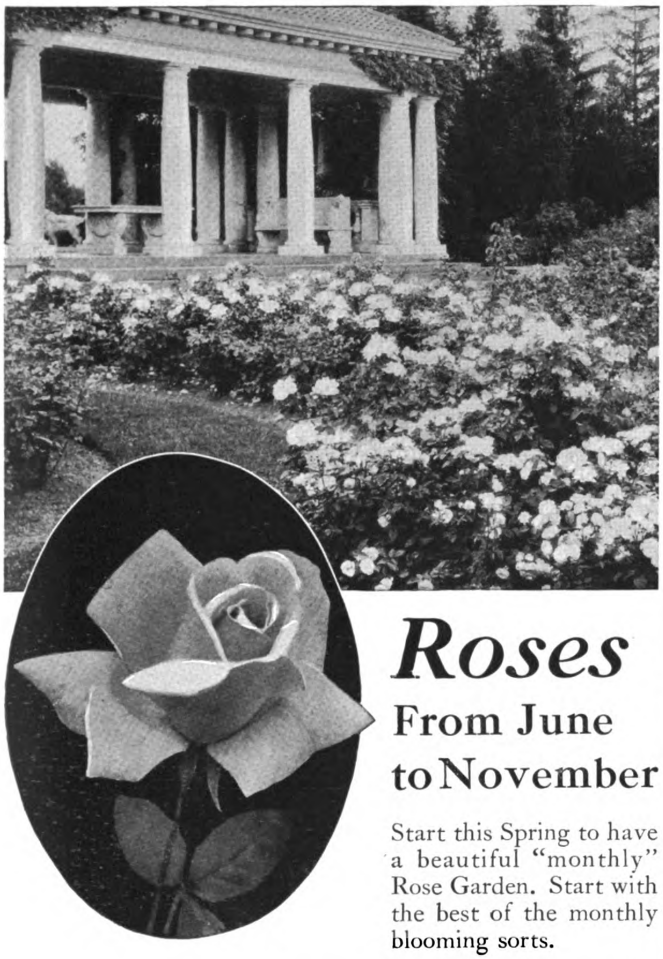

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Start this Spring to have a beautiful "monthly" Rose Garden. Start with the best of the monthly blooming sorts.

Elliott's Special Rose Garden Collections for 1924 include the cream of their class, rigorously selected for beauty and reliable blooming quality.

Collection (A) $4.95

Every plant is a vigorous two-year-old field-grown specimen, ready to set out this spring, and start to grow and bloom this season, without a setback. With them success is assured. Roses of this quality are seldom offered at such advantageous prices. The supply is limited.

Hadley. Deep velvety crimson. Both buds and flowers of exquisite form. Splendid for cutting.

Kaiserin Augusta Viktoria. Lovely creamy white flowers, large and full. Blooms freely until late fall.

Mme. Edouard Herriot (Daily Mail). Buds coral-red, opening to shrimp-red, shaded with yellow and scarlet. Magnificent.

Mrs. Aaron Ward. Long shapely buds of Indian yellow, occasionally flushed with salmon. One of the best yellows.

Mrs. Charles E. Russell. Large, beautifully formed flowers; rosy carmine, shading to scarlet in center. Very profuse bloomer.

Radiance. Unusually vigorous bloomer. Light silvery pink to salmon-pink suffused with coppery rose and yellow.
(*If purchased separately, $1.00 each*)

Collection (B) $4.95

You could search through pages of catalog descriptions without finding another twelve Roses to equal, for genuine satisfaction, the varieties included in this and Collection (A). Each is a complete well-balanced assortment of beautiful colors. Vigorous two-year-old field-grown plants.

Columbia. One of the newest and largest. Flowers often 6 inches across, vivid pink, on long thornless stems.

Gruss an Teplitz. A splendid old-reliable, never surpassed. Handsome crimson-scarlet flowers in profusion all summer long.

Jonkheer J. L. Mock. Unusual and most attractive. Bright cherry red inside, silvery white outside; large and well formed.

Lady Hillingdon. Large buds of elegant form opening clear apricot-yellow. Extra hardy; a good fall bloomer.

Ophelia. Light salmon, shading to yellow at base. Large and beautifully formed. Free-flowering.

Willowmere. Rich shrimp-pink, shaded with yellow in center and toning to carmine at edges. Buds coral-red.
(*Regular catalog price $1.00 each*)

Combination Offer. Collection (A) and Collection (B), 12 distinct varieties of "Monthly" Roses, making a Rose Garden of which even the specialist will be proud, for **$9.50**

Complete Catalog of Trees, Shrubs, Plants, etc. —free

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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 164*)

stand Plume Retinospora. Another aiming at simplification in species or genus names of scientific form, in addition to the new spelling *Rosa hugonis*, in which even a name derived from the name of a person is spelled with a small initial letter unless it is the first part of a compound name, consists in dropping the second i of a Latin genitive that formerly was allowed to have *ii*. For these innovations there is good warrant in scholarship and the uniformity attained is pleasing.

But there is less uniformity in permitting HUGONIS ROSE and REGALE IRIS while other varietal names are given purely English forms. The common names, to be sure, have been fixed upon only with great difficulty because of the multiplicity with which certain plants have been honored, or burdened, in various parts of the country. Some will of course meet with much opposition; many gardeners will find it hard, for example, to persuade themselves to refer to the Saucer Magnolia, whereas they before have called it *Magnolia Soulangeana*. One might have expected to find SOULANGE MAGNOLIA, just as he does LENNE MAGNOLIA. Can it be that the Committee lacked for the latter a name of truly popular character or, as is more probably the case, desired to indicate that while the former is a hybrid whose parentage is known the latter is but a garden form of the one here mentioned first?

The names of persons applied to plants have been handled variously. Among tulips is still found Mr. Farncombe Sanders while right beneath it stands J. G. Baker. Among Lilacs Ellen Wilmott supersedes Miss Ellen Wilmott and Ludwig Spaeth stands instead of Andenken an Ludwig Spaeth; but why then should a Canna be called Mlle. Berthine Brunner and a Peony still be handicapped by the sesquipedalian appellation Souvenir de l'Exposition Universelle or even by the shorter compound Souvenir de Louis Bigot? The person for whom was named a rose would be honored just as much if the words "Gruss an" were omitted before "Teplitz." These are minor matters. But is it not to be hoped that all cumbersome names may be simplified in the next edition, even at the cost, if necessary, of obtaining, so far as may be possible, the approval of the originators, or, if they can not be reached, of their friends or fellow countrymen?

For names of foreign origin, particularly those of Japanese Flowering Cherries and Japanese Irises, the responsibility rests with several scholars to whom the languages are native and who, like many other experts in the various fields, have labored hard and gratuitously aided in bringing the complete work to its high state of excellency. These Japanese names have always been untractable to Americans and it is consequently a relief to find their equivalents, usually very beautiful equivalents, like Morning Mists and Moonlit Waves, recommended for general use. For the Japanese Iris Osho, however, no English paraphrase is suggested; nor, by the way, is it clear whether or not this name is recommended for that lovely double variety sometimes called Blue Danube, whose Japanese name regularly has occured, in the few catalogs that have listed it, as Osho-kun. Here the synonym Osho-san inclines one to think that Osho is to be regarded as the correct name.

In certain points the Committee has had to be arbitrary. The spelling "Evonymus", to illustrate, has recently had much vogue, as has the use of the feminine form in the appended adjective *vegeta*. These forms are accounted for by the fact that the prefix *eu-*, meaning "well", naturally becomes *ev-* before a vowel in English, as it does in the familiar word "evangelical", and by the fact that in Latin the names of plants regularly are feminine, even the name of a tree where the word itself, in Latin grammar, appears to be masculine, —*Quercus*, "Oak", for example. But the word for "name", which composes the second part of Euonymus, is masculine and this may be the Committee's reason for taking the name of the plant as of that gender. In a somewhat different way masculine associations have kept Hyacinthus, Narcissus and Crocus masculine.

In certain other matters it is to be assumed that the Committee has found authority, as in preferring Wisteria to Wistaria and *halliana* to *halleana* and Levermere, in the name of a poppy, to Livermore, which is universally the form in catalogs.

There has been some concession to convenience and established usage in continuing Retinospora as the common name for all plants representing juvenile states of Chamaecyparis (Cypress) and of Thuja (Arborvitae) and in listing azaleas apart from the genus Rhododendron into which botanists have placed them.

But again these are small matters and of trivial importance among the 45,000 entries nearly each one of which has presented possibilities of variation. The task accomplished has been stupendous enough and the wonder is that only three plant groups still remain not considered, namely Vegetables, Flowering Annuals and Flowering Bulbs other than the Tulip. To this flower have been devoted seventeen pages of double columns. Herein, as under other heads also, when the same fairly well established name occurs for two or more varieties, even of different types, the Committee contents itself with merely calling attention to the unfortunate conflict and refuses to sanction the name for any of the varieties, with the hope that this confusion of synonomy may not continue.

Additional service might perhaps be rendered by giving aid toward pronouncing the names, particularly those of foreign origin, and toward forming plurals correctly. If this should not be embodied in the text it could be given a place in the Appendix.

F. B. M.

THE NEW THRIFT. By Bolton Hall. Published by B. W. Huebsch.

This is one of the most amusing books we have ever read! The author makes Thrift the most romantic and interesting thing in life. Furthermore, the Land and its values to human existence is so engagingly presented, that to be a landowner becomes ones chief passion after smiling through this volume.

But he says, kindly: "If you haven't any land, don't let that discourage you; grow something in a window box and learn how, so that you have learned something when you do get some land."

Then he says: "Don't imagine that you cannot do anything with a bit of ground. You can. Don't run away with the idea that the gardener's life is all fun or all labor. It isn't. It is a mixture of both, and fun and labor are equally healthful and profitable."

And then he pats women on the back with: "Don't forget that women are apt to make good gardeners, because they are willing to 'fuss over' necessary small matters. If you do not like to attend constantly to 'little things', if you 'hate details' you will be unlikely to make a big sucess of intensive culture."

And finally he gives a fling that goes to the heart of gardening: "In short, the man or woman whose interest is in watching the crops instead of the clock, is the one who succeeds in garden work."

If the garden is a "lovesome spot" this book makes gardens, land and thrift a lovesome and profitable trinity.

E. R. P.

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The "Dreer Dozen" Hardy Everblooming Hybrid-Tea Roses

Prices quoted are for strong two-year-old plants that will bloom profusely this season

Caroline Testout. Bright satiny rose, with brighter center. $1.00 each.

Duchess of Wellington. Intense saffron-yellow stained deep crimson, changing to a deep coppery saffron-yellow. $1.00 each.

Hadley. Intense, rich, dazzling, crimson scarlet shading to velvety crimson. $1.00 each.

Kaiserin Augusta Victoria. Soft pearly-white, tinted with just enough lemon in the centre to relieve the white. $1.00 each.

Killarney Brilliant. Rich glowing shade of rosy-carmine. $1.00 each.

Los Angeles. A luminous flame-pink, toned with coral. $1.00 each.

Lady Ursula. Delightful tone of flesh pink, distinct from all others. $1.00 each.

Mme. Edouard Herriot. Superb coral-red, shaded with yellow and passing to shrimp-red. $1.00 each.

Radiance. Brilliant carmine-pink, with salmon-pink shadings. $1.00 each.

Mrs. Aaron Ward. Distinct Indian-yellow, shading lighter towards the edges. $1.00 each.

Red Radiance. A bright cerise-red. $1.00 each.

William F. Dreer. Soft, silvery, shell-pink, with a golden suffusion. $1.50 each.

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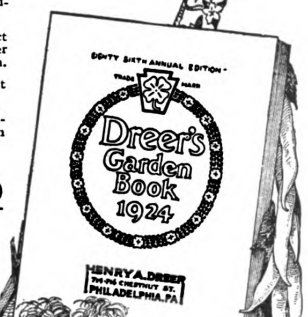

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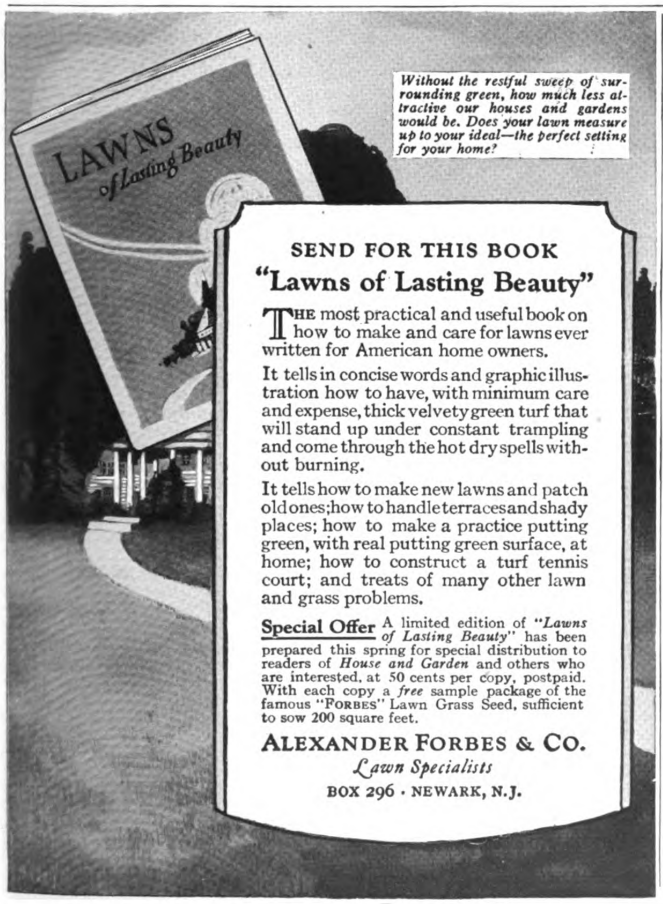

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It tells in concise words and graphic illustration how to have, with minimum care and expense, thick velvety green turf that will stand up under constant trampling and come through the hot dry spells without burning.

It tells how to make new lawns and patch old ones; how to handle terraces and shady places; how to make a practice putting green, with real putting green surface, at home; how to construct a turf tennis court; and treats of many other lawn and grass problems.

Special Offer A limited edition of *"Lawns of Lasting Beauty"* has been prepared this spring for special distribution to readers of *House and Garden* and others who are interested, at 50 cents per copy, postpaid. With each copy a *free* sample package of the famous "FORBES" Lawn Grass Seed, sufficient to sow 200 square feet.

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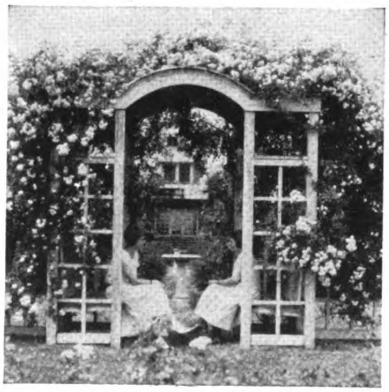

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Plant Climbing Roses to grow over your porch, or trellis, or arbor. They will make for you a veritable bower of beauty, shade and fragrance, in the privacy of which it is a delight to while away your leisure moments.

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All are sturdy, vigorous, big rooted plants. Well worthwhile at list prices and especially attractive values under these collection offers.

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NOTES OF THE GARDEN CLUBS

ELEANOR PAINTER CUNNINGHAM

DES MOINES, IOWA

THE Garden Club of Des Moines, Iowa, of which Mrs. Ralph Orwig is the President, originated in the Fall of 1918, with a group of ten women garden enthusiasts who met informally at irregular intervals and conducted one Flower Show a year. There are now about 300 members, men and women paying annual dues of $2.00, all doing personal work in their gardens. From February to October, inclusive, meetings are held, as a rule in the afternoon, and usually in the City Library Auditorium, but sometimes at the homes of members and occasionally at the Hoyt Sherman Place Auditorium.

The programs are mostly of horticultural subjects, often treated by members and range from the "Construction of Cold Frames", to "Grouping of Annuals", "Transplanting Perennials for Color Arrangement in the Spring Garden", "Rock Gardens", or "Native Shrubs and Plants for the Garden"—the last topic being presented by Miss Etta Bardwell, a landscape architect. "Forcing Bulbs for House Blooms" with annual exhibit of blooming bulbs, was the subject of brief addresses by Mrs. Watkins, Mrs Henry Grankel and Mr. Joe Zwart, when Mrs. Alexander Fitzhugh was hostess for the Club. On another occasion, "Garden Pools" were considered, which resulted in introducing several pools in gardens, and an open discussion of "Garden Troubles" led by Mrs. Otto Brownell, showed the necessity for "The Question Box".

Among those who have lectured before the members professionally are Mr. J. Horace McFarland, of the American Rose Society, Mr. John Wister, of the Iris Society, Mr. Jens Jensen, the landscape architect of Chicago, on "The Small Garden," and Mr. Bertrand Farr of the Wyomissing Nurseries, Pennsylvania. At other meetings Mrs. Francis King spoke and when the Rev. Leroy W. Weeks, of Emmetsburg, Iowa, talked on "Bird Conservation", at the City Art Library one evening, an exhibit of bird feeding trays was arranged, with remarks on "Winter Feeding of the Birds" by Mrs. Frankel, who also explained, earlier in the year, about "Bird Houses" when an exhibit of these was given. Guests of the evening were the husbands of the members of the Garden Club and the Audubon Society. A program in 1922 was devoted to "Beauty Spots in Iowa and Native Planting in our City Parks" and in 1923 an afternoon was given to "Conservation of Native Flowers", upon which occasion Dr. Harry Oberholtser, of the U. S. Biological Survey, Washington, D. C., spoke of "The McGregor Wild Life School".

Lecturers have also come from the Iowa State University, including Dr. Schinik and Dr. L. H. Pannel. Leaflets on their subjects are always left for the benefit of the Garden Club. Dr. Pannel conducted a pilgrimage of the members to an untouched bit of the native prairie where he identified all the flowers, many of which were rare. His leaflet, besides explaining about the soil and formation of the prairie, listed the plant material found there, in which are noted several varieties of trees and shrubs: the American and Slippery Elm, Red and Burr Oak, Soft Maple, Butternut, Iron Wood, Dogwood, Box Elder, etc. The bulletin mentions such flowers as Larkspur (*Delphinium penardi*), Sweet William (*Dianthus barbatus*), Anemones (*canadense* and *cylindrica*), Compass Plant (*Silphium laciatum*), Purple Cone Flower (*Echinacea*) the Golden Alexander (*Zizia aurea*), Rattle Snake Master or Button Snake Root (*Eryngium yuccifolium*), Lead plant (*Amorpha canescens*), Wild Indigo (*Baptisia leucophæa*), Evening Primrose (*Oenothera serrulata*), and Prairie Rose (*Rosa setigera*). There are also several Goldenrods, including the *missouriensi* and the Fragrant (*Solidago memoralis*), and Asters *sericeus*, *azureus* and *lævis*, also much Bed-straw (*Galium claytoni*) and Blazing Star (*Liatris pycnostachya*). Varieties of grasses and sedges were many.

Another Field-day is an annual picnic, which in 1923 was in Union Park (of about 200 acres) where "The Formal Perennial Garden" was the subject of general discussion.

Features of the meetings have been, in addition to those already mentioned, Exhibits of Catalogues, Garden Books, and Winter Bouquets. Also the Club arranged in the City Art Gallery an elaborate Exhibition of "Garden and Flower Paintings, Garden Furniture and Accessories" which attracted hundreds of people. There were 30 paintings received, from New York, Chicago and Los Angeles, and many artistic examples of bird-baths, jars, trellises, sun-dials, weather vanes, garden furniture in stone and other materials. Samples of garden tools were also shown.

Other exhibits were a bronze fountain by Mrs. Alice Caspar Hubbard of Des Moines, a wall fountain and garden-wall plaques, also fountain studies in plaster, and a piece of statuary by Miss Florence Sprague of Des Moines. Miss Louise Orwig and Miss Harriet Macy, also of Des Moines, were among those sending paintings.

Public Flower Shows are held, in the gardens of members, usually on Sunday afternoons. They are immensely popular, over 2500 having attended the Tulip Show in Mrs. Meyer Rosenfield's garden. The Show of Daffodils was given on the estate of Mrs. Addison Parker, then President of the Club; Lilacs in the garden of Mrs. Frankel, Peonies on the Chamberlain estate, and the Iris in the garden of Mr. and Mrs. Ralph Orwig. "Friendly Gardens" were visited by members in 1922, and in 1923 they were guests of Dr. and Mrs. Eli Grimes, in their Rose Garden. Comprehensive Year Books have been published by the Club, the last including a calendar of monthly horticultural reminders. In four months of these appeared "Plant a Christmas Tree", following up the appeal made by Mrs. Parker, at the January meeting, to "Make Des Moines a Christmas Tree City!" Already dozens of Christmas trees have been planted on the lawns and were illuminated during Christmas week, and it is anticipated that hundreds of these trees will be planted during the current year. This campaign is considered one of the most important achievements of the Garden Club, which has also cooperated with the City Park Commissioner and prevented further cutting of native trees and shrubs in the City Parks. In addition the Club worked with the City Planning Commission and the Zoning Committee.

Another valuable accomplishment was the planting of the grounds of the Children's Home, for which Miss Etta Bardwell, a Club member, gave her professional services, with plans. The program for the current year will include a "Question Box", many "Open Discussions" and probably the planting of fragrant flowers at the Home for the Blind, with possibly, in the Fall, work on the grounds of The Home for the Friendless.

The Garden Club has fostered interest in Conservation by distributing "Conservation Pledges" similar to those issued by the New York State Commission, through the Camp Fire Girls and school children. The grounds of one school were planted by the Club, with native shrubs, vines, and flowers, the pupils doing the actual work, and other schools followed

(*Continued on page 172*)

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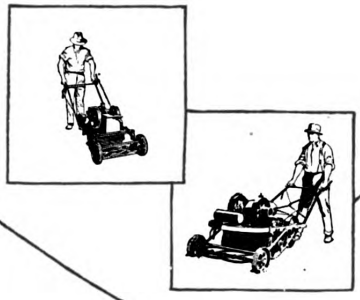

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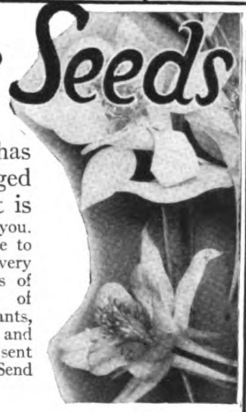

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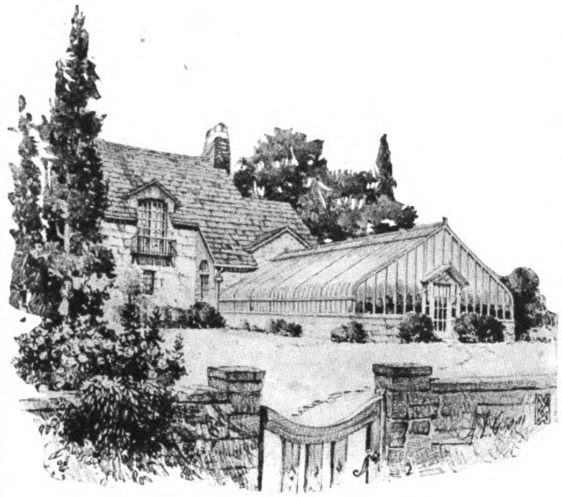
Glass Gardens



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NOTES OF THE GARDEN CLUBS

(*Continued from page 170*)

this example. The Garden Club has placed bird-feeding trays on some of the school grounds and the children make more feeding-trays and bird-houses, in the manual training school. Among the plans for the current year are two Field Days to be conducted by Dr. L. H. Pammel, State professor of botany, to an untouched native bog, also to prairie land, as these trips have been effective in stimulating enthusiasm for conservation of natural beauty.

The Garden Club will make a pilgrimage in the spring to see masses of Hepaticas in bloom and which are to be protected by a Garden Committee of a Country Club which is to own the land. An effort is being made by the Garden Club to induce the Des Moines municipal officials to add a Rose Garden in Union Park, and in cooperation with the Des Moines Women's Club (2000 members) a lecture will be given by Mr. L. D. Tilton, of St. Louis, on "The Possibilities of Developing the Parks and Natural Waterways". One of the most important plans for the current year is to entertain all the guests attending the National Peony Show with a picnic supper and evening at the extensive estate of Mr. D. S. Chamberlain. Mr. Chamberlain's sister, Miss I. Chamberlain, is a member of the Garden Club and a specialist in Peonies, of which a large number of choicest varieties are planted on the grounds of her home, "Westchester", Mr Chamberlain's place.

STONINGTON, CT.

THE Garden Club of Stonington, Ct., was started in September, 1921, in order to bring a small group of flower lovers together, informally, to consider mutual garden problems and to gather inspiration from association. All organization has been avoided, and there are no dues. The Chairman of the Club is Mrs. C. M. Williams, of New York, and Stonington, who calls the meetings. There are thirty-six members drawn from the resident and summer population, who meet at the Community House every three weeks from June to September, inclusive. Occasionally, there is a lecture, Miss Marion Coffin, the landscape architect, having addressed the Club in 1921; and in September, 1923, a paper on "The Way to the Good Small Garden" was read, which was rented from the "General Federation of Women's Clubs". Usually, after a little necessary business and discussion, there is a show, or a visit is paid to some garden. In 1923 the shows were of seedlings in June, Roses in July, vegetables in August and Dahlias in September. Also, on September 17th, an exhibit was arranged of autumn leaves and berries, one member collecting 59 varieties of wild flowers still in bloom. A competition in table decoration was held in July, a Junior Class for children being included, and the prizes, contributed by members, were awarded for the most successful color scheme.

COLUMBIA, MO.

THE Garden Club of Columbia, Missouri, the President of which is Mrs. James Gordon, who was also the founder, was organized in June, 1918, by eight women. After the original meeting an invitation was extended, through the local press, to every one interested in growing flowers to join the Garden Club. The aim is stated to be the uniting of the members to "work together in a spirit of helpfulness and cooperation", in order to "stimulate public taste" and to make the "lawns, gardens and parkings more attractive". There are now nearly 100 members who do personal work in their gardens and pay annual dues of $1.00.

Afternoon meetings are held at the Community House, monthly, throughout the year. Horticultural topics are usually discussed informally, and in the summer, after the meetings, the Club makes a tour of inspection of the members' gardens, in quest of suggestions and new ideas. Spring and Fall there is an Exchange arranged, for distributing surplus plant material among the members.

A Flower Show is held every year, either in June or September, in which practically all the Club takes part, and the success has been so remarkable that letters come from many parts of Missouri asking for information. A leaflet has been sent in reply, to aid in establishing other Garden Clubs. There has been an attendance of 1000 to 1200 persons each paying an admission of 25 cents. $150.00 received from the first Show was given to the Public Library for the purchase of books for children. In 1919 a "lawn contest" was conducted, with fifty entries, and enthusiasm thus created effected also the adjoining yards. Cash prizes were awarded to classes based on the number of front-feet in the lawn, improvement of which was the test for the prize. This competition was repeated a second year.

In 1923, responding to the appeal of National Garden Week, it was decided the most useful effort towards a State Beautiful would be for members to enlist the enthusiastic interest of the rising generation. Accordingly a Junior Lawn Contest was planned, offering cash prizes to boys and girls, between ten and fifteen years of age, for the "best kept backyard and garden combined", and 2600 packets of seeds, from one of the most reliable dealers, were given by the Garden Club to 150 children, who were organized into a Junior Garden Club, with the slogan, "Make Columbia the prettiest City in the State!" The result of these contests has been increased civic pride, and the hope of the Garden Club is that Columbia may become as noted for its beauty as for the educational opportunities it offers through the State University and two junior colleges for girls.

WESTWOOD, N. J.

THE Garden Club of Westwood, N.J. whose president is Mr. Robert W. Dye, was founded in 1916 by a "small group of home gardeners" and is comprised of thirty members, their annual dues being $2.50. Meetings are held once a month, in the evening, at the homes of members, and refreshments are served. The programs have formerly been composed mostly of papers by members, but now a professional speaker, usually, presents some timely horticultural topic to the Club, which has enjoyed the cooperation of the New Jersey State Agricultural College, through the Farm Demonstrator for Bergen County, Mr. N. Raymond Stone. Mr. Stone has given three lectures, with demonstrations on pruning various kinds of fruit trees in members' gardens. The public was welcomed on these occasions, and guests may be invited to other meetings. Some of the members of the Club have Snowdrops and Scilla, and most of their gardens contain Narcissi and Tulips, which are judged in a Bulb Contest, the gardens being inspected during the succession of bloom and awards made for arrangement of planting and for number of bulbs. A June Contest for gardens of perennials is also conducted. Mrs. Charles T. Stran, (formerly President for four years) and many others in the Club growing Peonies, Iris, and Roses. The judge comes from outside the town and decides the awards on points of neatness, arrangement and cultivation of the gardens.

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HOUSE & GARDEN

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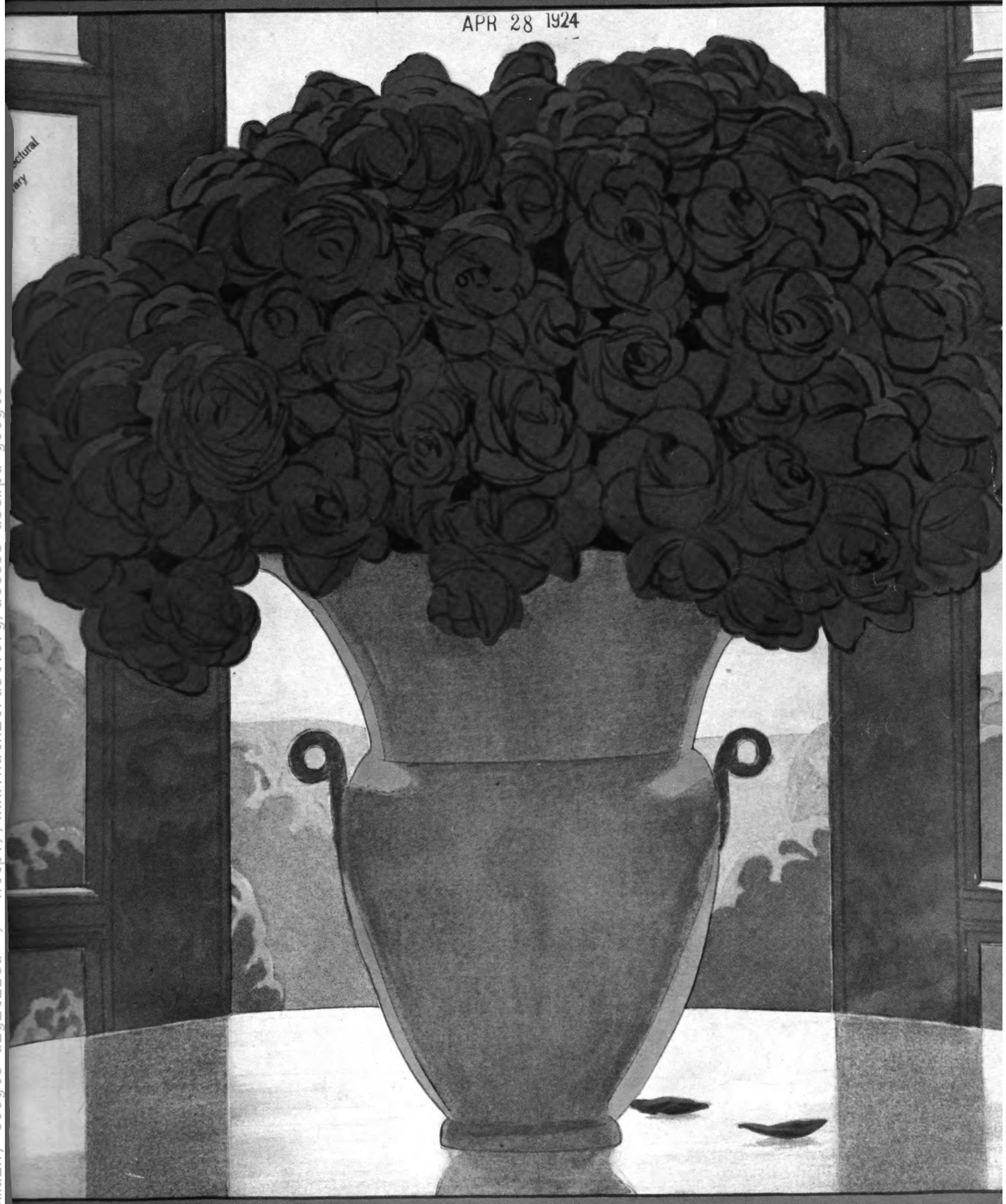

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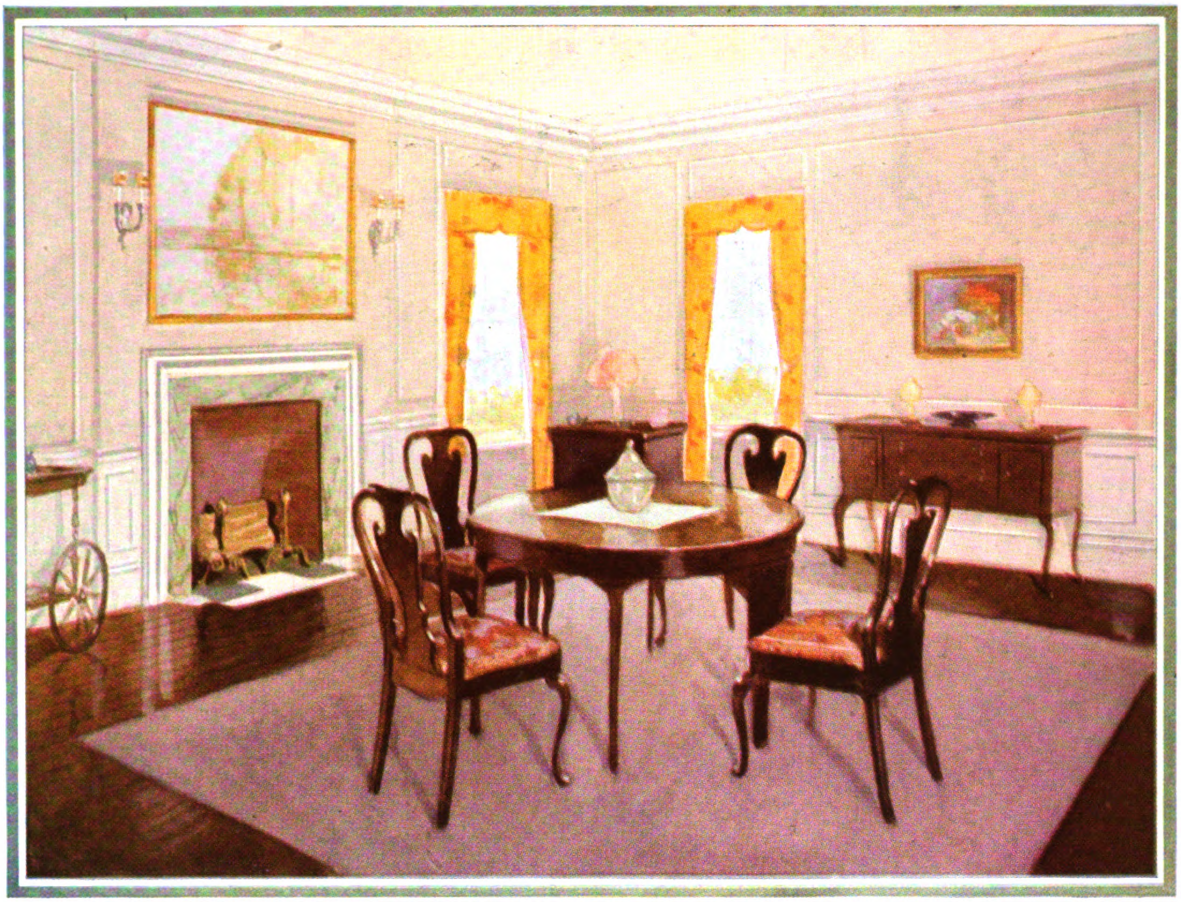

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House & Garden

Formal and informal gardens —mostly the latter—are discussed in the June Garden Furnishing Number. This is one of the gardens

IN Edna Ferber's latest novel "So Big" we read of a farm woman who experiences a strange and enlightening spiritual renaissance through her awakening to a sense of beauty. The desire for beauty was latent in her. Then she subscribes for a magazine, and she and her son pore over the pages of that magazine, look in wonderment and rapture at the terraces and the pools, the quaint houses, the quiet rooms. The magazine (for Miss Ferber names it) is HOUSE & GARDEN.

We had always hoped that something like that would happen, that we would have offered us some concrete evidence of how this magazine can awaken in people their dormant love of beauty, and, having awakened it, quicken them to the attainment of beauty in their homes.

Ugliness and lack of comfort are negative conditions. They belong to the powers of darkness. They cramp, stultify and deaden the spirit. They breed despair. they engender a sense of defeat, they narrow the horizons of life. Once you realize how potent they are, you can never rest satisfied until you have supplanted them with beauty and comfort.

Now and then readers suggest to us that we show the ugly and the beautiful side by side, that we contrast poor taste with good taste so that the lesson be more vivid. We are often tempted to do so, but it is not often feasible. Too many would be offended. It were better, instead of showing the negative and the positive, to show only the positive. Our daily papers are smeared with life's negations—murders and strikes and filthy divorce cases and political investigations. We grow tired of them all. We hunger for a clean newspaper, for magazines that deliberately turn away from the negative, the sordid, the disheartening.

If it merely served that one purpose, if it merely awakened in its readers a desire to have beautiful and livable homes, HOUSE & GARDEN would amply justify its existence. It does more; it suggests how they can attain them. Its practical pages are its biggest and best features. Its readers have, moreover, the opportunity to solve their own individual problems through the HOUSE & GARDEN Information Service. They may shop through the HOUSE & GARDEN Shopping Service. A sort of Public Service Corporation for better homes, this magazine.

But, you ask. why do it? Why give all this service for nothing? Wouldn't people appreciate it more if they paid for it? Considering some of the voluminous and exacting letters that are sent the Information Service, and considering the work that is required to answer them, we sometimes think our readers would appreciate this service if they had to pay for it. The service is given freely and gladly because, in this age of enlightenment, a magazine of the sort that HOUSE & GARDEN purports to be only accomplishes half its aim when it produces a new issue each month. Its work must go beyond that. One of our most valuable assets is the confidence our readers have in our authority. And that authority is only valuable when it is functioning to help people have better homes and gardens. We cannot be satisfied to be "So Big," we must be bigger.

The remarkable fact is that this inspiration and this service comes to you by the mere act of walking to the nearest newsstand or sending in a yearly subscription.

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The HOUSE & GARDEN BULLETIN BOARD

A GARDEN is made not only to look at but to live in. It should be so furnished that you want to live in it, that you want to entertain in it, that you make it a retreat from the complexities and worries of our modern life. The simplest garden seat can be a safe harbor. Because we believe so thoroughly in living in one's garden, we devote a special issue of the magazine each year to the subject of garden furnishing.

Much of the garden's furnishing depends on the garden's design, and the article on formal and informal designs makes a wealth of suggestions. Trellis is often a factor in garden furnishing, so we show some old French designs and some relatively new American schemes for trelliage. Statuary is a third element in garden furnishing and that is why we have selected for this issue views of the gardens of the late Augustus St. Gaudens. Garden houses being still another factor, we show several original designs for them.

In addition to these, Chinese Wilson writes on roses, Herbert Durand on native plants for the home flower garden, J. H. Melady on making and maintaining lawns that will live, Elizabeth Leonard Strang on a Colonial garden and Jack Held, Jr. makes some designs for country place house signs.

To accompany this, Matlack Price writes on the incidental decorative iron work that can be used around the house. Of the shop pages, one is devoted to pottery for the country house and the other to garden furniture.

IN addition to serving these purely garden furnishing interests, the issue will contain houses and decorating suggestions in abundance—two small houses from down South, an English thatched cottage and a Little Portfolio of a home done in the early American style. Harry Richardson designs some amusing valances for awnings. There is an article on mahogany. Sir James Yoxall writes on collecting Baxter prints. And to make the measure full, we begin a series of articles in June concerned with the problem of the average suburban lot and the kind of house to put on it.

A CERTAIN wag has observed that you can't be a good gardener and a Modernist in religion—so much of the good gardener's time is spent on the knees. We are not so sure that the analogy be sound, but we are sure of the necessity for knees in both gardening and garden enjoyment. You simply have to kneel when you weed; but did it ever occur to you that the beauties of vast quantities of flowers cannot be enjoyed standing up or comfortably sitting down? You have to kneel!

WE understand that there is a movement on foot to establish a National Botanical Garden and Arboretum near Washington. The garden would have an area of eight hundred acres which could be increased, eventually to two thousand acres. One hundred acres of this area would be devoted to a water garden and thirty acres to a bird sanctuary. From the activities of such a national botanical garden the American people could derive as much benefit as England has derived from Kew Garden. HOUSE & GARDEN hopes that Congress will see fit to authorize this desirable undertaking.

OUR Rural Delivery postman has been sick this winter. They say he's all used up after these long years of driving his wheezing Ford over our rutted Connecticut roads. We think of him and remember the poem about "The Old Postman" L. A. G. Strong put in his "Dublin Days". It goes this way:

Here he sits who day by day
Tramped his quiet life away;
Knew a world but ten miles wide,
Cared not what befell outside.

Nor, his tramping at an end,
Has he need of book or friend.
Peace and comfort he can find
In the laneways of his mind.

FOR twenty-three years HOUSE & GARDEN has devoted its editorial attention strictly to the home. It has taken the front gate as one limit and the back gate as the other limit of its interests. During those years it has by no means exhausted that subject, for the subject of the home is inexhaustible. By having such a restricted policy to which it adhered without wavering, it has grown, we feel, into a potent force in the lives of the American people and exerts an influence that commands respect.

Beginning with this May issue, on its editorial page (page 60 of this May number), HOUSE & GARDEN steps beyond the front gate. The problem of civic and national affairs as they touch on the life of the town and the home will henceforth find a place in this magazine. And they do touch on the home; that is a fact which cannot be gainsaid. The plundering of our forests had a direct bearing on the homes that the next generation of Americans will build. The zoning of our towns and cities exercises a decided influence on the home and its future prospects. The saving of our city and national parks, the obliteration of ugly signs, the proper lighting of streets and highways—all such affairs are matters that must be in the consciousness of people who have homes.

HOUSE & GARDEN'S future policy in respect to these affairs is stated in this month's editorial. You will doubtless be interested in reading it.

IN a recent issue of The Architectural Review (London) the first pictures of the Queen's Doll's House appear. This miniature mansion, designed by Sir Edwin Lutyens, England's most popular architect, has been done so perfectly to scale that it is quite impossible, from photographs of the interiors, to tell that these are not life-size rooms; that the books, tables, chairs, even clocks, cutlery, ash-trays, and candles are not objects in the usual dimensions. Yet the whole thing is but one-twelfth natural size. The building is four feet high, eight feet long, four feet deep, and the Queen doll's powder puff is scarcely larger than a pea—a sweet-pea!

THE old case of Dog vs. Garden has never been unequivocally settled—perhaps it never will be. Such plaints as "Fido digs up all my Foxgloves" or "Caesar went sound asleep in the middle of the Poppy bed after chasing a young robin through the whole length of the perennial border" are distressingly frequent and heartfelt.

As a matter of fact, a frisky, untrained and unrestrained canine can bring destruction to an exceedingly large number of garden hopes in an astonishingly small number of minutes. So can a kitten, a hen from the neighbor's side of the fence, or (asking your pardon) a child of either sex between the ages of three and twelve years. The usual procedure is to lecture the child, shut the kitten in the house and throw clods at the hen. Only the dog, being a dog, has to bear the entire blame for damage resulting from his owner's negligence in not according him even that measure of training which is granted the marauding fowl.

That's the answer—training. The two words, "Stop it!" have a far more salutary effect on the properly educated pup than they do on the kitten, the chicken, or sometimes (whisper it!) the child.

HOUSE & GARDEN'S authors are a book-producing lot. It would seem that they spend most of their leisure time penning manuscripts that publishers are anxious to present between covers. Nancy McClelland will be represented this autumn by Historic Wall-Papers, the first really authoritative work on that subject. Stuart Ortloff comes out with his first, "A Garden Bluebook of Annuals and Biennials", to which the editor of HOUSE & GARDEN writes the preface. Robert S. Lemmon's "The Puppy Book" is going very strong and one of his short stories has just been awarded a place in the 1923 O. Henry Memorial Prize Stories. J. Horace McFarland has revised and enlarged "Roses and How to Grow Them". The editor of HOUSE & GARDEN comes out this spring with his thirteenth and fourteenth—"The Practical Book of Outdoor Flowers" and "A Small House and Large Garden".

AND speaking of new books, "The American Rose Annual" for 1924 has been distributed to the members of the American Rose Society. Much larger than previous editions, this Annual is an invaluable collection of Rose lore and Rose practice. The subject of the Rose seems almost inexhaustible. If the Rose Society offered no other advantage, this Annual would be sufficient justification for becoming a member.

MENTION of the Queen's Doll's House reminds us of the growing appreciation of architectural models. Lately in HOUSE & GARDEN we have shown two—one of a house in Florida, and one of a country place in British Columbia—which have caused considerable comment for their remarkable fidelity to the outward appearance of the subsequent real structure. Plans, even perspectives, have their limitations when it comes to getting the *feel* of a proposed building; the three-dimensional likeness is the only one that is absolutely dependable. The same thing is true of gardens, as witnessed by the models from the New York Flower Show to be found on some subsequent pages.

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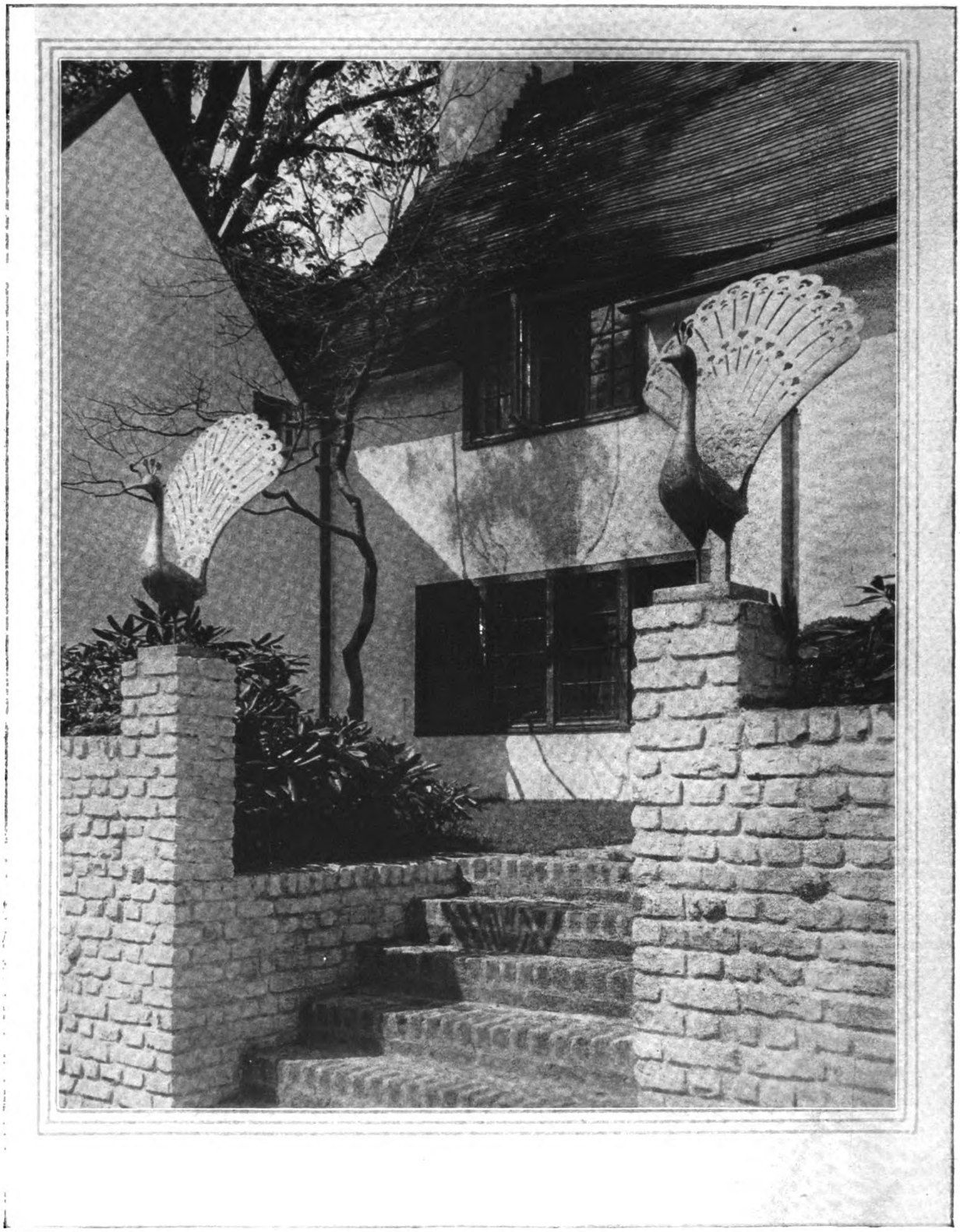

Sigurd Fischer

THE ENTRANCE FRONT

A whitewashed brick wall broken by an easy flight of steps to a grass terrace; simple brick piers surmounted by decorative lead peacocks; rhododendrons massed at the corners—of such simple elements is made this entrance to the home of Bertrand Taylor, Jr., at Locust Valley, L. I. The house itself is of stucco painted white. Another view of it is found on page 81. H. T. Lindeberg was the architect

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HOUSES THAT BLOOM IN THE SPRING

Often the Addition of a Piece of Furniture, Crisp Curtains or New Wall Paper Will Transform an Old Room into a Fresh, Inviting Interior

PIERRE DUTEL

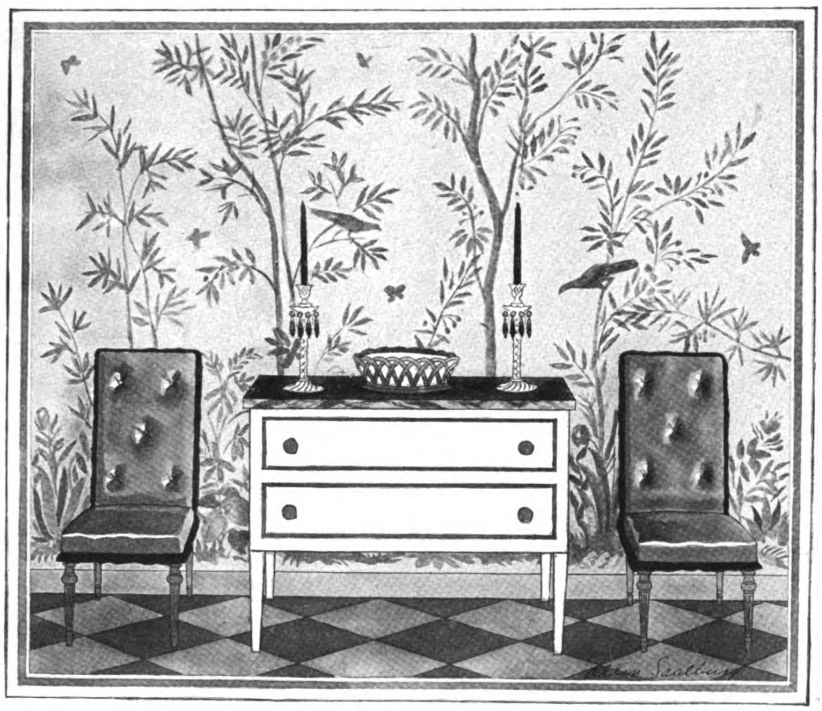
THERE are many ways of spending money but to me the most satisfying and pleasant way is to spend it on the house, especially at this time of year when various rooms should put on a new, fresh guise in honor of spring.

A room does not have to be entirely redone in order to look spring-like and attractive. Just the right touches here and there are frequently enough to transform a drab and colorless interior into an inviting and delightful spot. A pair of new fresh chintz curtains in place of the heavy damask or velour ones, a new, comfortable chair, perhaps an occasional small table, or such important accessories as new lamp shades and cushions will work wonders in a room that has begun to look a bit passé.

Nothing so quickly transforms a room as fresh wallpaper. There are many new papers, gay and daring patterns as well as copies of old designs, that would be delightful in a simple, country house living room. One in particular reminds me of an old set of Chelsea china. It has a soft bluish background with an allover design of moss green leaves and flowers, and here and there through the deep foliage one gets a glimpse of a charming vista—a blue pond and some flowers in the distance with a pair of gray swans swimming on the quiet surface. With this the woodwork might be painted gray and the moldings touched up in moss green. The doors I should have green also and in each of the panels might be painted a design of the swans in gray.

After wallpaper nothing makes so great an improvement in a room as new slip covers. If the walls or curtains are figured these should be of linen or sunfast glazed chintz in a plain color, bound with some bright contrasting shade. In the room with the swan paper they might be of plain blue glazed chintz bound in green. New curtains of sunfast organdie in some soft, harmonizing shade, made with two sets of pleated ruffles will add immensely to the fresh, summery appearance of a room.

Another way of bringing interest to an old room is by the addition of attractive new lamps and shades. The lamps in the room above might be of black or green glazed pottery with green pleated shades and a shade of the wallpaper mounted on a frame and shellaced would look well on the reading table by the sofa. The floor should be painted a soft green and covered



An effect of space and a fresh, new look was given a narrow, dark hall by painting a delicate tree design on green walls. The chairs have cream satin slip covers bound with cherry red ribbon

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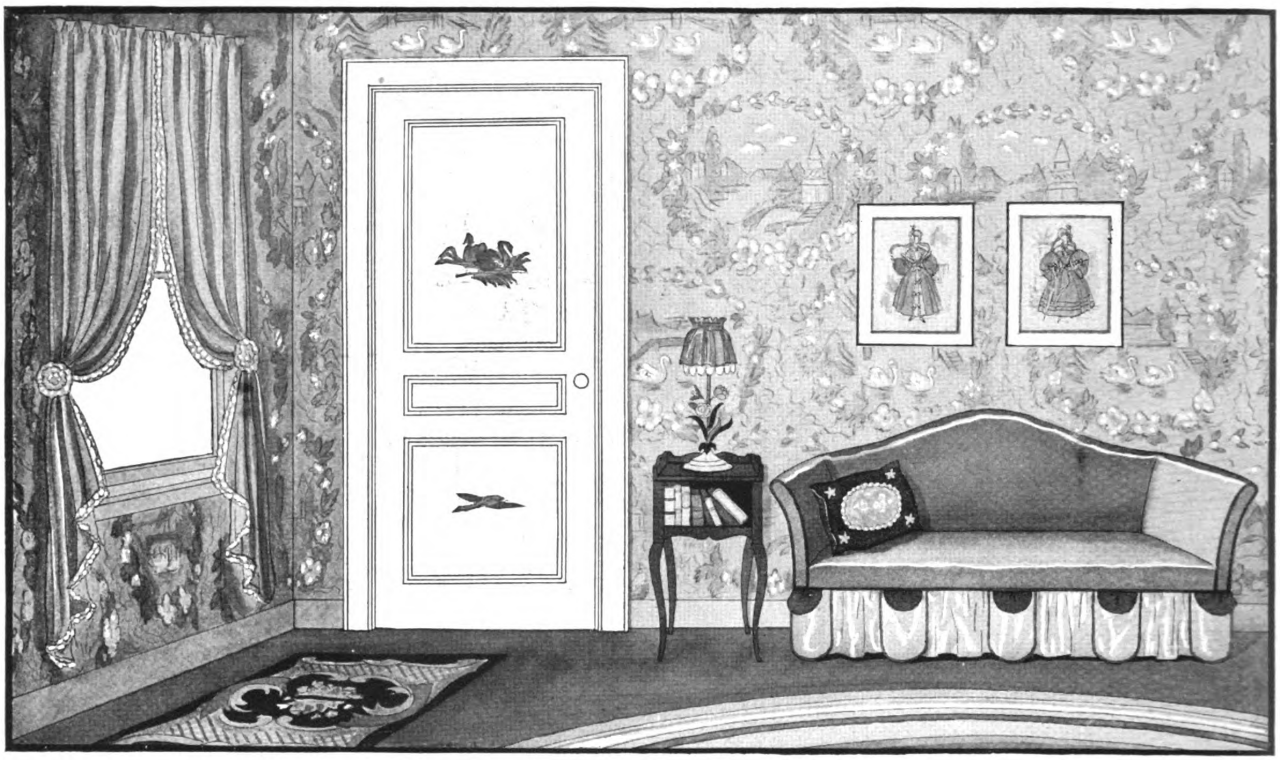


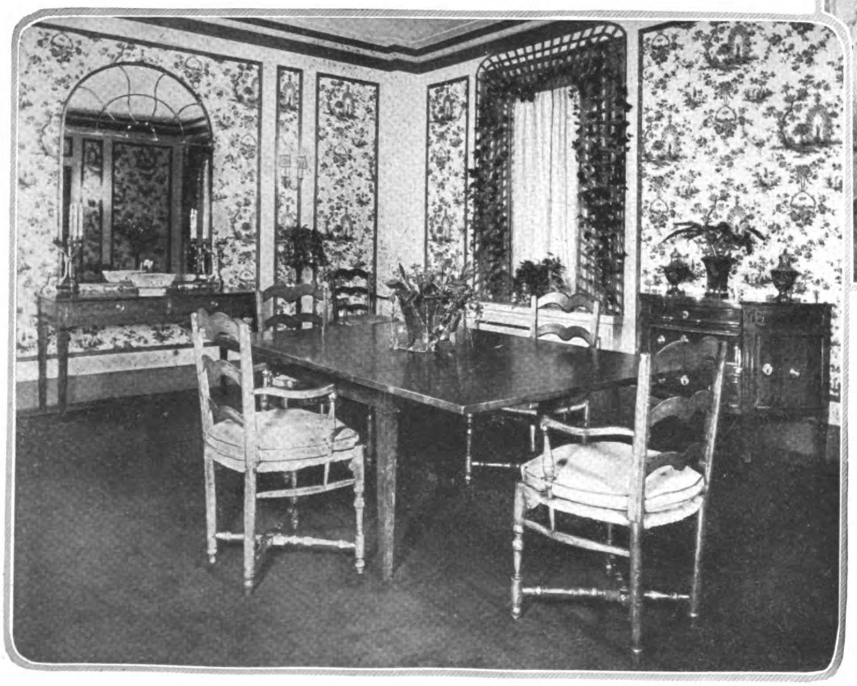
A summery paper for a country house living room has flowers, vistas and two swans floating on a blue pond. The woodwork is gray with moldings in moss green and a green door has a painted design of swans afloat and afly, suggested by the paper

with washable, gray rag rugs bound in blue.

In a more pretentious house where the dining room is large enough to remodel into an octagonal shaped room, an unusual effect can be created by having niches cut into the corner partitions.

Paint the walls a rich bottle green and use a heavy oil finish to give a sheen. The insides of the niches marbleize in black and gold and treat the trim the same way. Blue glass shelves that have been cut to fit the curve of the niches can be fastened in with invisible brackets. On these place some choice plates

A tiny hall in a New York apartment has walls done in the colorful Isola Bella paper, green woodwork and an old star lantern with blue glass. Mrs. Buel was the decorator



The feature of this cool looking dining room is the lattice around the window which takes the place of overhangings. Diane Tate and Marian Hall were the decorators

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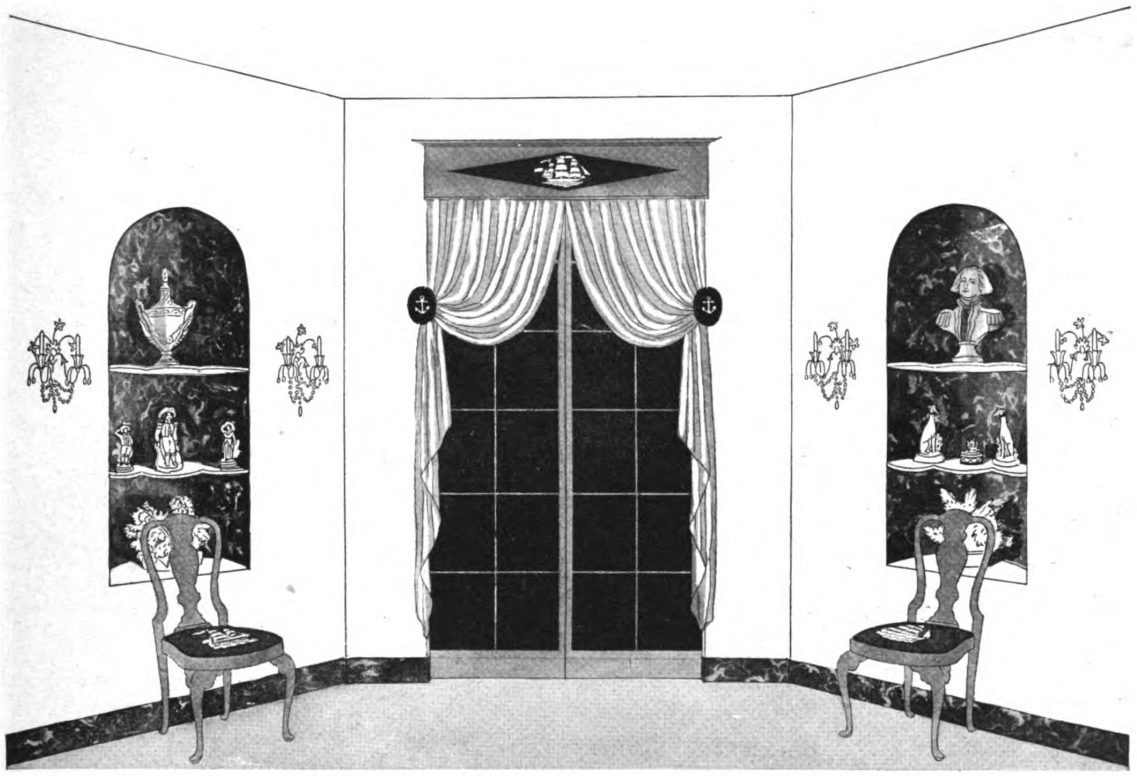


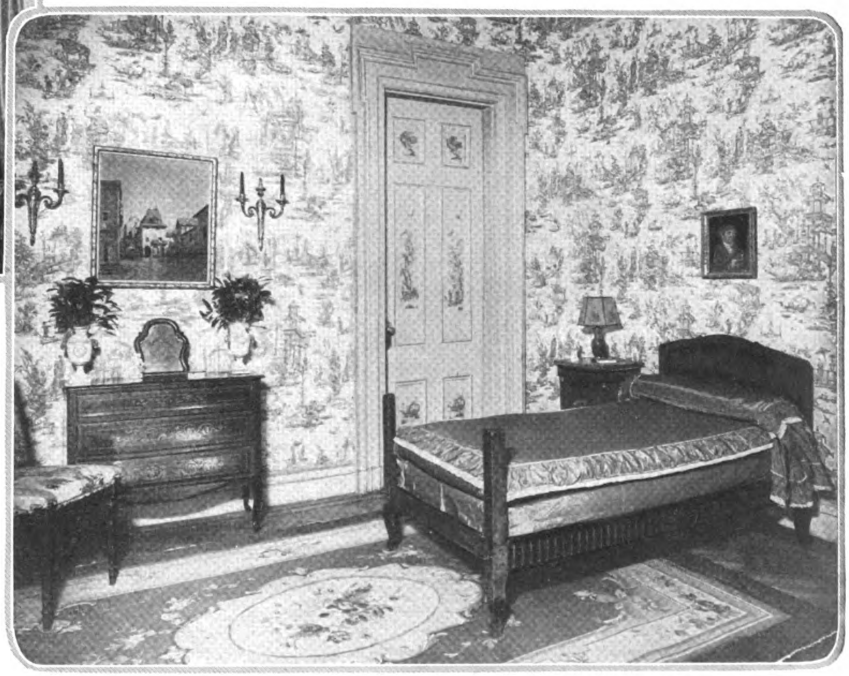
When the dining room is large enough to remodel into an octagonal shaped room, an unusual effect can be created by having niches cut into the corner partitions, marbleized black and gold inside. The shelves, holding choice bits of china, are blue glass

In the room above the walls are done in a flowered chintz paper with a cream ground. The woodwork has been painted blue and the material of the curtains is a blue gauze

or bits of china. This does away with the awkward china closet.

At the windows hang curtains of rich pinkish orange sunfast glazed chintz or a corded silk poplin made with French headings. Over these place valance boards made of wood painted the green of the walls. Diamond shaped inserts of black glass with decorations of ships painted in blue and green will lend a note of distinction and formality to the room. Tie backs of glass, or decorated wood will hold back the draperies and show a vista outside. The floor here may be of black and white tile, or

(*Continued on page 142*)



A charming paper for a summer bedroom is this toile de Jouy design in red on a deep cream ground. Chapin, Harper & Dutel were the decorators of both this room and the above

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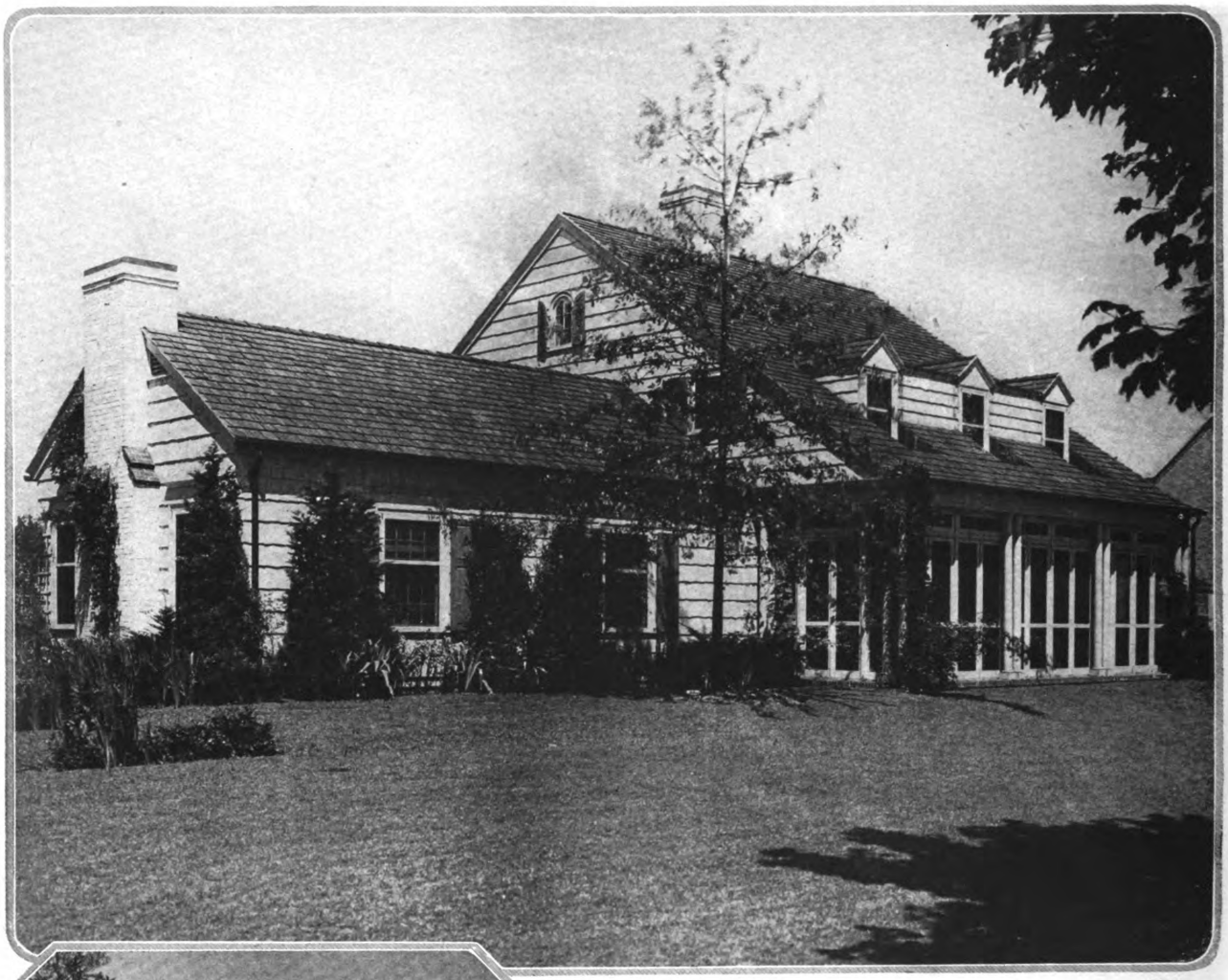


Gillies

Nothing emphasizes quite so well the close attachment of the house for its site as the ease with which one may step from lawn to floor level. Here, to the porch, it is a matter of five inches, and one feels, from the window heights, that the living room, in its low wing, is settled just as snugly

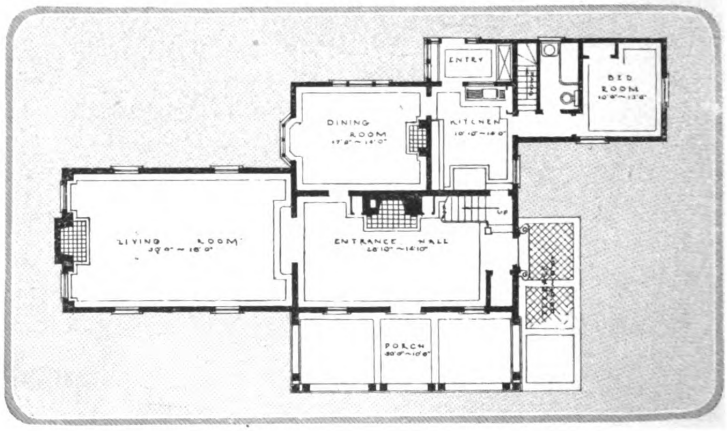
THE DUTCH COLONIAL

home of

MRS. G. F. McQUADE, FREEPORT, N. Y.

A detailed view of the living room wing shows the materials of the house and their treatment. The walls are shingled and stained white; the bricks of the chimneys are painted white and the solid paneled shutters are apple green. The evergreen planting of tall Conifers may soon be too robust

The living room is a space of splendid proportions on the plan, roof high, and lighted from three sides; the hall is generously sized and forms a fine connection between all the rooms and entrances of the first floor



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Gillies

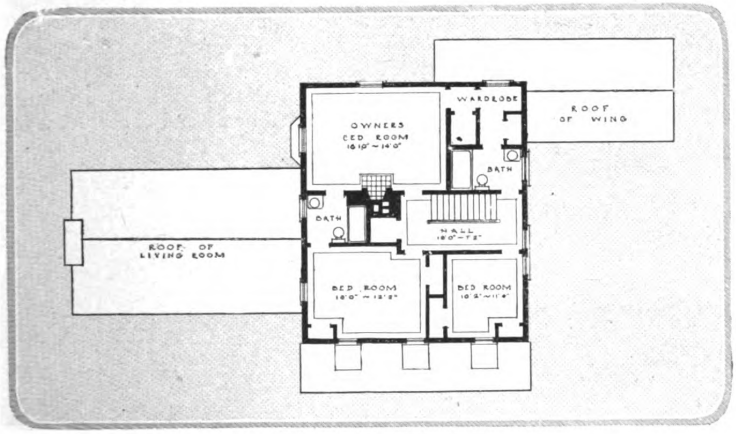
The view from the entrance angle proves that the main doorway to a house may be casually placed, architecturally speaking, yet be extremely effective. In the immediate foreground is a large Maple that has just been moved to this new location lending it shade, age and luxuriance

IN MODERN DRESS

designed by

DWIGHT JAMES BAUM, ARCHITECT

With the two wings running through but one story, the second floor seems that of a smaller house. The baths are well disposed, the bedrooms are of good, comfortable size, and the closet space is unusually ample



The entrance doorway, with its fine elliptical fan light, its well proportioned panels, and its slender pilasters, contains the same gracefulness which characterizes so much of Mr. Baum's work. Without some diverting it is possible that the Wistaria may soon smother much of this delicate architecture

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THE OTHER SIDE OF THE FRONT GATE

A Statement of House & Garden's Policy Regarding The Exercise Of A National And Civic Conscience

JUST as soon as a man starts to make a home he realizes that his front gate has two sides—his and the other; that it opens upon two worlds—the world of the home and the world of the town in which he lives and the nation of which he is citizen. He may close the gate, but neither world can be completely shut out. So interrelated are they, so dependent one on the other, that if he has the slightest desire to protect and further the interests of his home, he cannot do so without protecting and furthering the interests of his town and his country.

The American people have just been passing through a rather strenuous purgation of spirit. The humiliating and nauseous investigations at Washington have revealed this fact—that, if we are any longer to boast of democracy, something must be done to quicken the civic and national conscience of Americans.

We are ready to defend the home whenever its interests are threatened, but are we equally ready to defend those things in our towns and cities and nation at large that bear a vital, if not immediately perceptible, relation to the home and its future?

The absence of this civic and national conscience is doubtless due to the fact that men and women generally do not realize that home interests are involved. They are involved in several ways—spiritually, esthetically and materially. Let us see how some of these effect the home.

The gradual reduction of our forests through wasteful cutting, fire and lack of reforestation may not worry the man in the suburbs of New York or any other great city of America. But it will become a distinct worry to that man's son when he builds his house, to find a lumber shortage. This will be purely a material effect. But the vegetation and beauty of the country will be destroyed. This would have a spiritual and esthetic bearing. For material, spiritual and esthetic reasons, then, a national conscience should impel this generation of citizens to support the bill presented to Congress to authorize the purchase of forest lands for the purpose of restoring their forests and providing a national supply of timber. It should cause him to support every effort made to reforestate our waste lands and to prevent the destruction of untouched timber lands by fire.

THIS same John Doe suburbanite may be horrified when he realizes that a group of influential and mis-guided enthusiasts plot a raid on Central Park to erect a musical and art center, thereby lessening the park space in which children of the metropolis can play and its citizens enjoy sunshine and pure air. Here health and beauty are involved. His very concern over them proves that he has a civic conscience. But he cannot be said to have a national conscience unless he realizes that, had this trespass on Central Park been legalized, it would have set the precedent for trespassing on the parks—the health and beauty—of every city in the land.

Or let him consider the National Parks. During the past fifty-odd years successive Congresses and Administrations have built up the national policy that our national park system shall contain only areas of extraordinary significance completely conserved from all industrial uses. These National Parks are recreational areas reserved for the people; they conserve exhibits of our various land forms, our waters and wild life supported under absolutely natural conditions and in natural descent. Time and again powerful interests have tried to invade these nationally restricted areas. They are trying to invade Yellowstone National Park at present. Once Congress is permitted to weaken in respect to one park, a precedent will be set for the invasion of every other National Park.

How is the average citizen to prevent this? How is he to exercise his national conscience? For it is no use having a conscience unless it be aggressive. He can support those societies that watch every move threatening the prerogatives of the people. He can keep his Congressmen aware of his interest in these matters. He can arouse other citizens to interest in them.

A CIVIC conscience functions much more readily because it is aroused by problems closer at hand. While these are often matters of threatened injustice, they also concern themselves with the economic and esthetic development of the town. They take immensely varied forms, ranging from such simple matters as the lawn space and shrubbery planting around the railroad station to the vitally important subject of town zoning.

Consider just these two subjects: The railroad station is usually the stranger's first introduction to the town. If it is attractive, he feels, consciously or unconsciously, that town's merit. It is the sort of town he would like to live in. It is the sort of place he would prefer for his business. Like the front yard of a house, it sets a standard of beauty which cannot be neglected.

Zoning also has its economic, esthetic and legal phases. Through its administration certain areas are set apart for business and certain for residences. When factories and shops invade the residential district the esthetic and economic values of that district are threatened. It is no longer as good a place to live in. This zoning is being taken up enthusiastically in some cities and towns, but there are hundreds of others where no effort in this respect is being made.

On such matters the civic conscience must be aroused. These affairs have a direct bearing on the home and its future. It is the duty of every citizen to be alive to them and active in their support.

For over twenty-three years HOUSE & GARDEN has devoted its editorial pages strictly to interests of the home—to the architecture and building of better houses, to their furnishing and equipment, to the making and maintenance of their gardens. In that time it has, thanks to a rapidly increasing body of readers who have appreciated its authority, acquired an influence among the better class of American citizens. Its interest has lain mainly on one side of the front gate.

From now on it purposes to devote editorial interest to some of the affairs that lie on the other side of the front gate, to those matters of national and civic betterment which have a direct bearing on the future of the American home. Its work along these lines will be just as authoritative and aggressive as has been its work for the home. In this endeavor HOUSE & GARDEN feels that it has the support of every loyal reader. It would be pleased to hear from them on these matters.

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M. E. Hewitt

A SCULPTOR'S HOUSE AND GARDEN

The home of the late Augustus St. Gaudens, at Cornish, N.H., commands one of the loveliest prospects imaginable and contains, in its unaffected lines and simple surfaces, a quiet and appealing beauty. The walls of the house, rising behind and above the vine-covered porch, are of white-painted brick. The cornice is particularly fine. On the open terrace, between the two classic balustrades, lie low herbaceous borders, while the main garden, unpretentiously planned, covers the plateau in the immediate foreground

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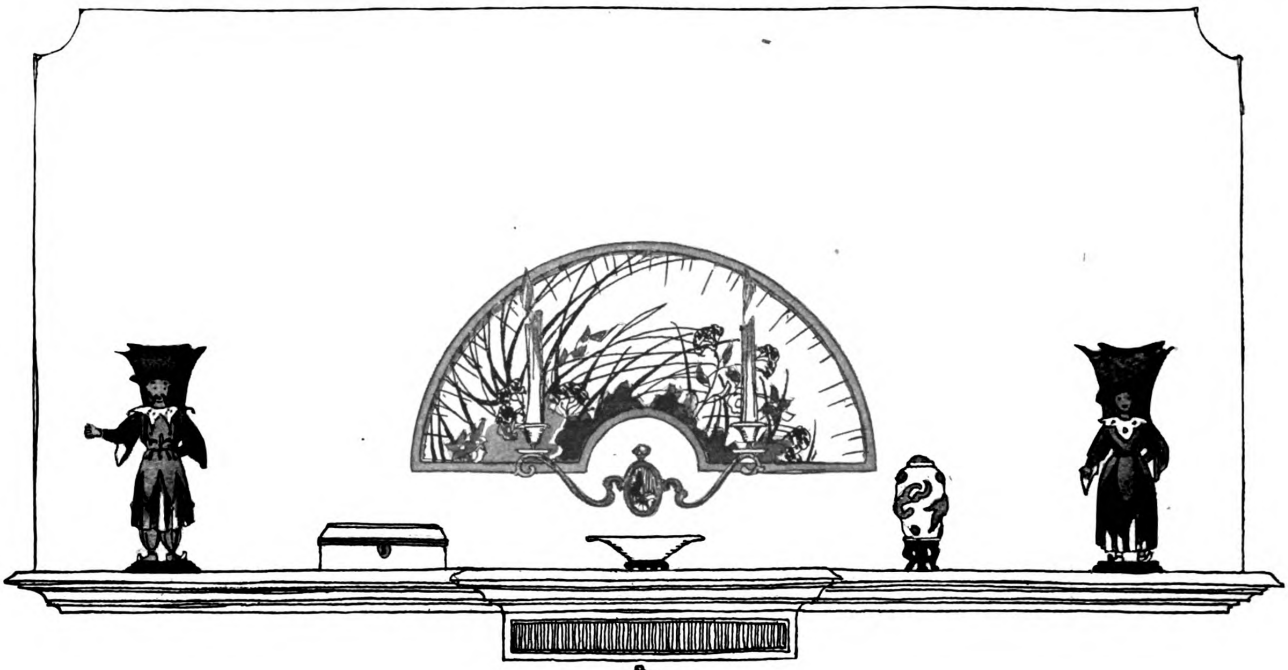
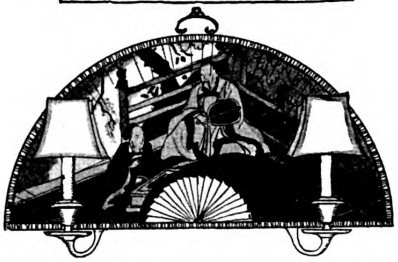
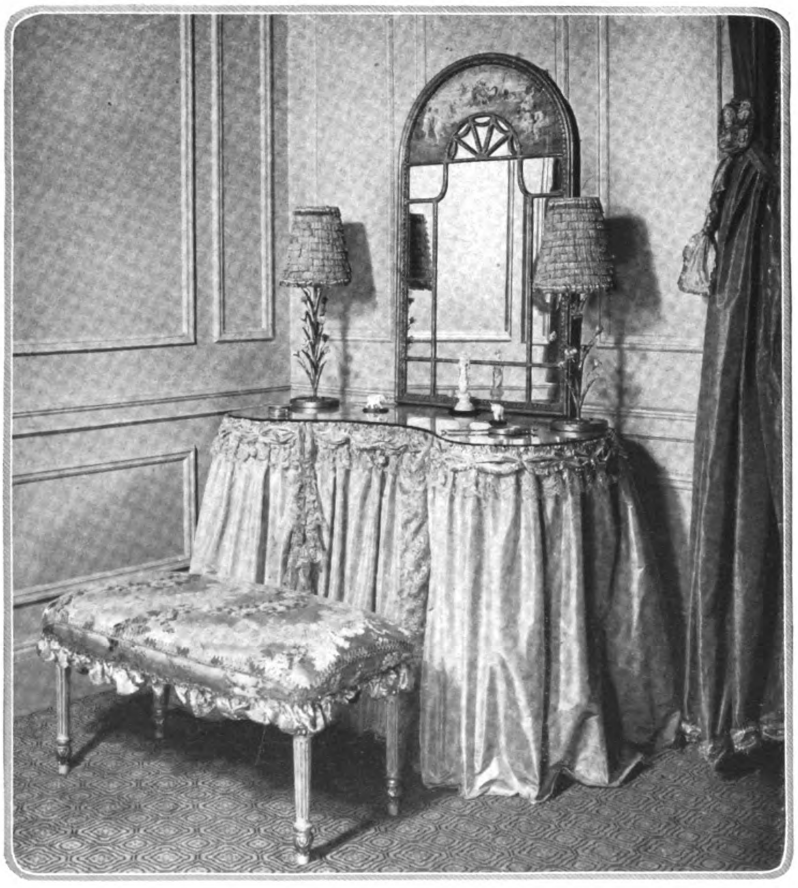


The fan used over this mantel serves two purposes. It successfully fills in the space and makes a striking background for the delicate wrought iron bracket and candles. It is an antique Chinese fan with a fantastic design in brilliant colors on a gold ground



An ugly lighting fixture may be concealed with a decorative fan. The sketch at the left shows a painted Chinese fan used in this manner. It is placed in front of the awkward bracket and attached to the wall at the top. The candle shields are of plain parchment



An old painted French fan set into the top of a mirror is a charming complement to a dressing table hung with peach colored taffeta and lace. Mrs. Devah Adams was the decorator

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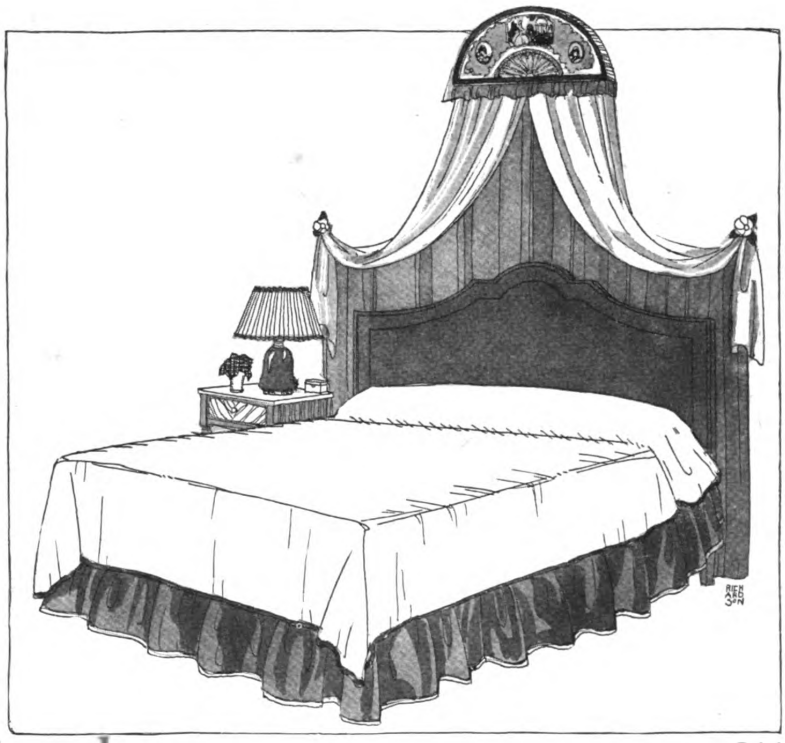
The fan used over this Korean cabinet in addition to being a decorative bit of color breaks the upright lines of the narrow bookshelves. It is made from a bit of highly colored old Chinese tapestry

FANS OF YESTERDAY FOR MODERN INTERIORS

THE semi-circular fan is one of the most useful and interesting bits of color and form in decoration. Particularly difficult spaces, such as that over a long, low sofa or a high mantelpiece, can be successfully filled in with a graceful and colorful fan which brings a note of distinction to an interior not to be equalled by any other form of decoration.

Beautiful old fans should not be hidden away. They can be used in many ways in the house and often are more effective than either a mirror or picture. The semi-circular shape is especially pleasing and in addition there is the interest of design and color. Various ways of using old fans in places where their circle-like shape fits, are shown on these pages.



The sketch in the center shows two uses for old fans. The quaint shapes on the mantel have a painted flower design and are used to shield the lights. The semicircular fan makes a decorative fire screen

An old French fan with a design of pastoral scenes makes an unusual and graceful decoration for a bed canopy. The taffeta hangings and spread are blue and rose, to match the main tones of the fan

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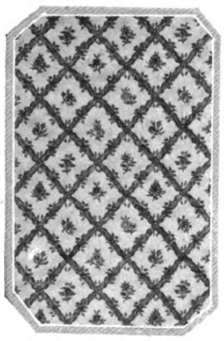
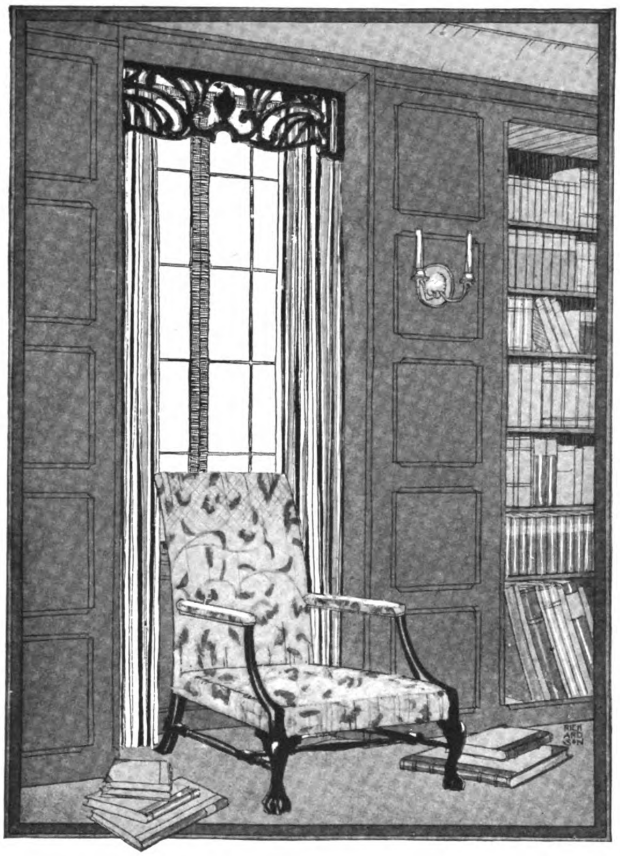
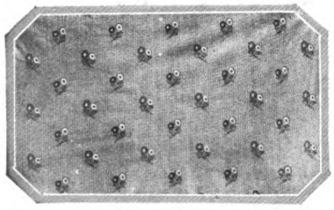


A mauve lattice and prim little pink flowers on a cream ground make this semi-glazed chintz unusually appealing. 50 inches, $6.85

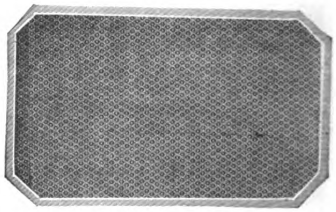


A charming semi-glazed chintz with an apricot ground and a design in delicate blue, green, henna and mauve. 25 inches, $4



Striped sunfast taffeta is an excellent fabric for country house curtains. Blue and beige, lavender and tan, rose and tan, mulberry and tan. 50 inches, $5.25

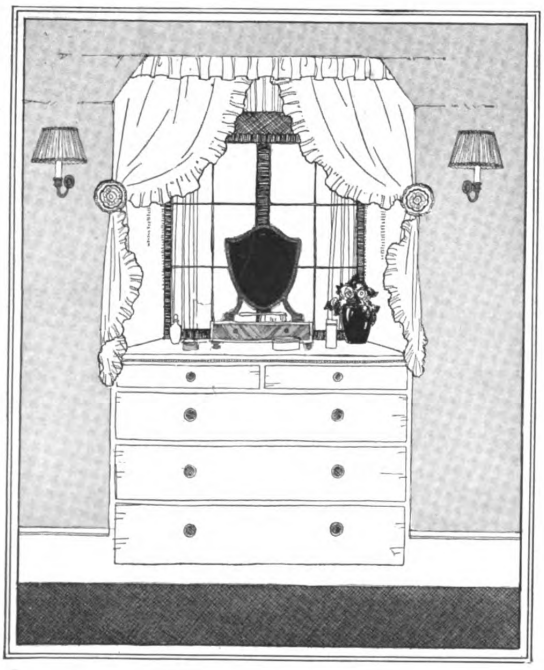
The chintz at the left comes either glazed or unglazed. Rose and mauve flowers on either a grayish mauve or black ground. 36 inches wide, $4.40



Stiff little flowers in rose, yellow and mauve on a light-blue, blue-green or tan ground. Semi-glazed or unglazed. 31 inches, $1.90

English prints make charming curtains for cottages or children's rooms. All colors with quaint dotted designs. 32 inches, 80c a yard

This chintz has a blue, black or tan ground and bunches of flowers in rose, green, white and yellow. 36 inches, $1.49. Glazed and unglazed



A linen with a decorative bird and flower design on a green, black or blue ground. 50 inches wide and priced at $5.50 a yard

The simple curtains at the left are of sunfast organdie which comes in pastel tones. 45 inches wide and $1.90 a yard

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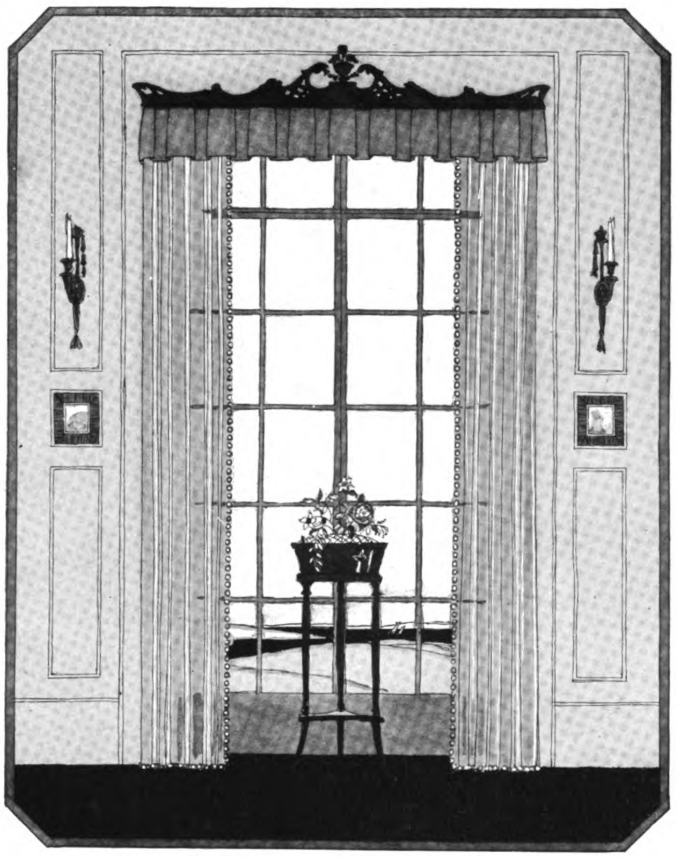
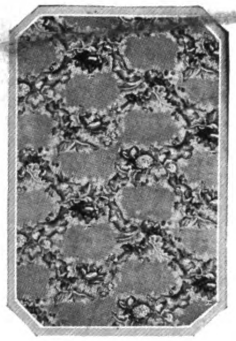
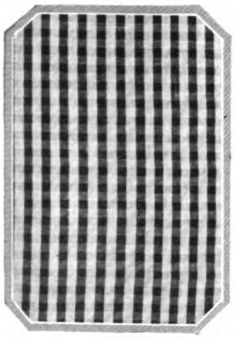
Glazed chintz, tan, blue or green ground with contrasting birds. 50 inches $4.90



Curtains of gold colored lustre marquisette edged with green glass beads. This material, plain, 50 inches wide, is $3.45. With an allover lace design, 46 inches, $5.20 a yard

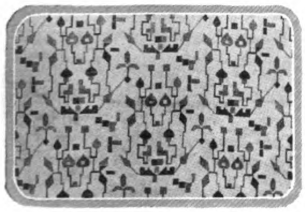


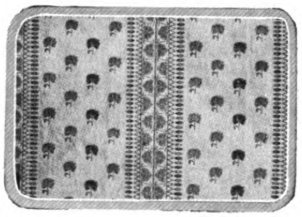
Glazed chintz, green ground, flowers in rose and blue, 31 inches $3.60



Checked linen in rose and gold to cover chair seats. 50 inches, $2.75

Chintz, tan ground, flowers in rose, mauve and yellow. 36 inches, 99c a yard



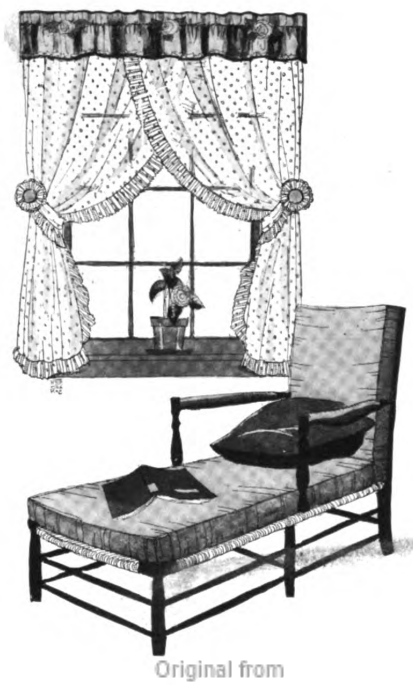


NEW FABRICS

The fabrics shown on these two pages may be purchased through the HOUSE & GARDEN *Shopping Service, 19 West 44th Street, New York City. A service charge of 25 cents on articles up to $10 and 50 cents on anything priced at $10 or over is included in the prices*

Left. Cross stitch print, white, blue or tan ground, design in red, blue green and lavender. 32 inches, $1. Below. Casement curtains, yellow filet net with cross stitch design and fringe. 38 inches wide, 2½ yards long. $13 a pair

Right, above. Sunfast cotton fabric for upholstery. Yellow, natural or green ground, flowers in red, blue and green. 50 inches, $4.60. Below. Ruffled curtains, dotted grenadine, $8.50 a pair. white or écru. Muslin with colored dots, $5.25 a pair, 2½ yards long



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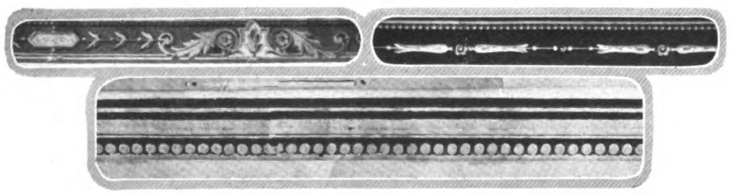
A charming paper for a country house has a pale blue ground with white lilies and pheasants and flowers in delicate colors. The border is in tones of dull red and blue. These border papers are used on plain walls, with paper panels and on screens



Three striking border papers. Left. Green ground, design in café au lait and gold. Right. Green ground, white and tan design. Below. Turquoise ground, purple and pink stripes

BORDER PAPERS FOR PLAIN OR PANELED WALLS

PAPERS FROM NANCY McCLELLAND

In a small house in Versailles a border paper in green and majenta is used at the chair rail and cornice

A border paper in a vigorous design on a black ground outlines the wood panels and Directoire paper in the room below

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The drawing room of Sotterley is paneled in white-painted pine, with beautifully carved shell niches and an interesting mantel and chimney-piece, all done by a Colonial craftsman in the spirit of the then youthful English Renaissance

The furnishing and re-decoration of the dining room have been done with a fine feeling for its period, yet without that conscientious consistency which often gives reinvigorated old houses a self-conscious and museum-like quality

AN EIGHTEENTH CENTURY HOUSE IN SOUTHERN MARYLAND

THE RESIDENCE OF HERBERT L. SATTERLEE

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The study, paneled with dignity and simplicity in pine and painted white, has been appropriately hung with Colonial prints and set with English furniture of the period. It opens directly upon the long terrace and garden beyond

The principal feature of the entrance hallway is the mahogany stair-rail carved in an extraordinary design by John Bowen, a King's convict, who was also the artisan of the more conventional paneling and carving elsewhere in the house

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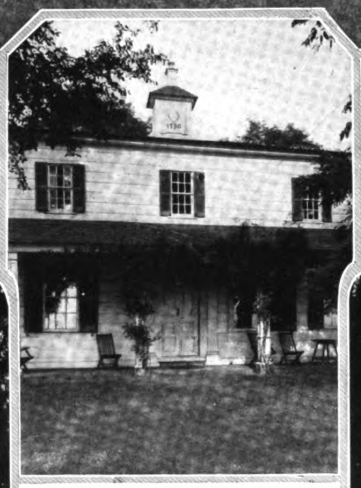
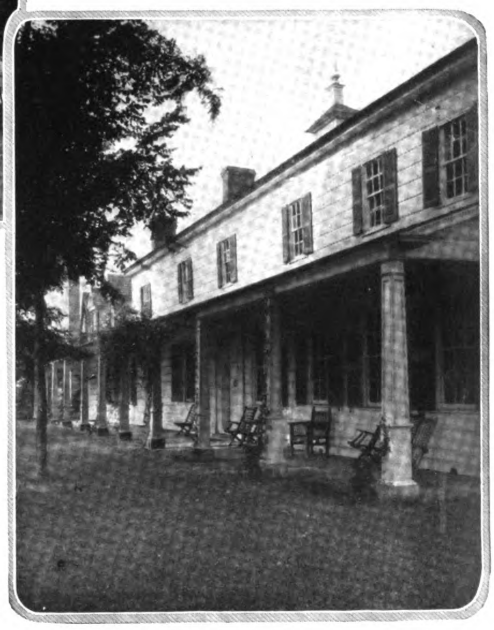
When George Plater built Sotterley in 1730 the West Shore of Maryland was clustered, though sparsely, with beautiful houses

This lovely brick gable end shows the unusual lowness and grace which have been given the roofs of the wings protruding



A small cupola above the white clapboarded facade, set with the carved crest of the family, marks the house's main entrance

From the long, brick-paved terrace a view may be had, under the grove, of the broad Patuxent River flowing to the Chesapeake



SOTTERLEY

ST. MARY'S
COUNTY
MARYLAND

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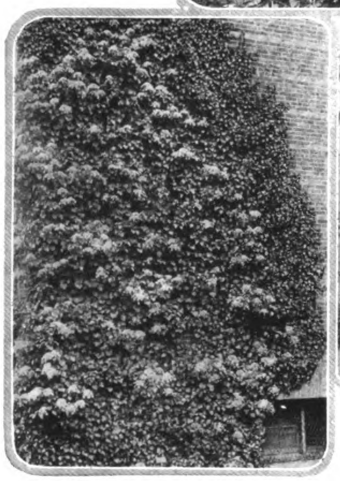
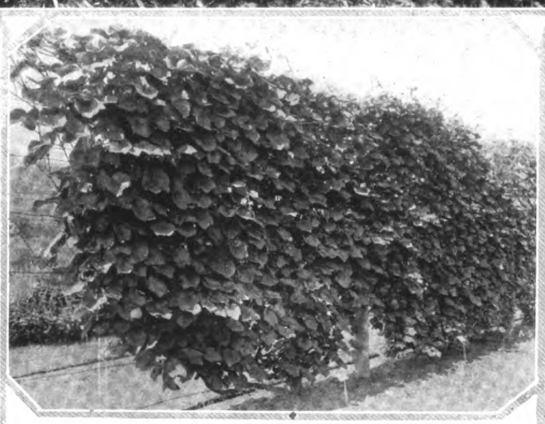
With its luxuriant growth, its scarlet autumn foliage, and with its black edible fruits, Vitis coignetiae, the Glorvine, is one of the finest vines



Climbing Hydrangea, H. petiolaris, likes northern and western exposures, clings nicely to walls, and spreads itself with large white flower clusters in summer



The beautiful heart-shaped leaves of the Glorvine are among the most decorative of all climbing plants. Tendrils dart in graceful flights from the compact foliage

Japanese-Hydrange-vine, Schizophragma hydrangeoides, resembles H. petiolaris but is smaller and lovelier

One of the best of the new climbers is Actinidia chinensis, the Yangtao, which is white flowered and fragrant

A glorified Honeysuckle newly introduced here from the Orient is Lonicera tragophylla, with its splendid heads of fragrant, long, rich golden-yellow flowers

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HARDY CLIMBERS FOR THE GARDEN

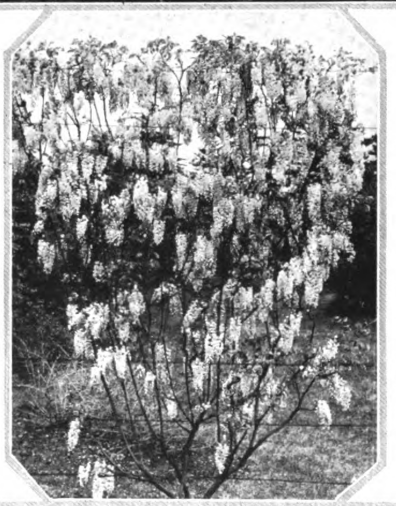
From the Magnificent Wistarias to the Robust and Decorative Grapes there are Vines for Every Kind of Situation

E. H. WILSON, V. M. H.

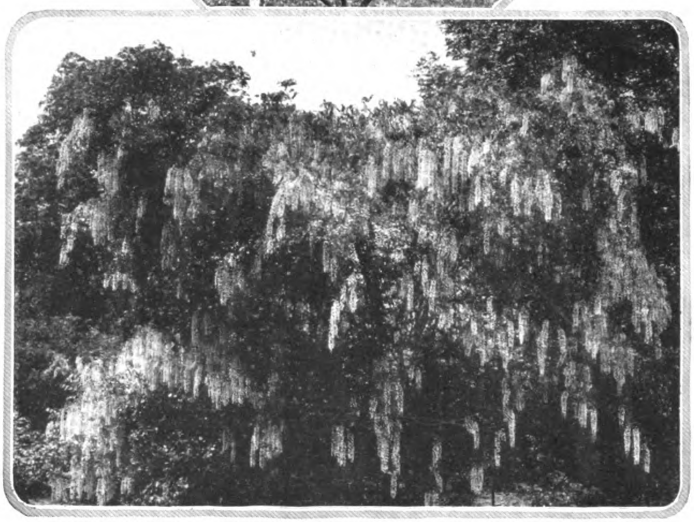
CLIMBING plants produce the most effective of all garden pictures and the nearest approach to tropical luxuriance attainable in northern gardens. Also they are of much value in screening from view or clothing with verdure objects not pleasing to the eye. The one difficulty is the provision of proper support for them to grow upon. Neat posts made of reinforced concrete and firmly inserted eighteen feet apart in the ground with stout copper or galvanized wire run through make a lasting trellis which, if ten feet high, will serve for all the perfectly hardy stem-and-tendril-climbing plants. Climbers so planted display their beauty to the best advantage and this arrangement will form an excellent screen to the garden or it may be placed so as to form an avenue or arbor. Such a trellis, probably the simplest and strongest vine support, is illustrated in the center of the opposite page. Where one desires to preserve architectural relationships between house and garden more closely than this plain style is able, or where the feeling of the situation requires a different type of trellis, then the elements in this design which make it so successful in a practical way should be kept in mind. For whether the variation is a lattice in wood or wire, or a series of posts and chains, strength, adequate tendril-hold, real support for vines, are the essential factors in devices of this sort, however consciously decorative.

Under the lee of a stone fence is an ideal site for all sorts of climbers and a far greater number will thrive under such conditions than on a trellis. Hook-climbers and many stem-climbers do well and look most effective if planted among or on top of large boulders where they can develop into a dense tangle. On such rocks if planted at the base, root-climbers and those which have discs at the ends of their tendrils do well. Root-climbers also thrive on the north and west sides of buildings and likewise on trees but in the latter case it should be borne in mind that sooner or later it means the death of the tree by strangulation and suffocation.

In Japan the pale purple racemes of Wistaria floribunda macrobotrys hang, as here, in gorgeous, fragrant clusters, sometimes more than five feet long



A hundred years ago Wistaria sinensis was brought to this country from China, and has since become the most popular of all flowering vines



The white-flowering form of Wistaria floribunda, as hardy as it is lovely, presents one of the most amazing sights of late spring

The most beautiful of all climbing plants hardy in cool temperate regions is Wistaria with multitudinous clusters of purple or white flowers. No plant blooms more abundantly and none other gives to the house or garden such an air of tropical luxuriance. Wistarias are natives of eastern North America and of China and Japan. The American species were first known and it was to them that the generic name Wistaria was given in honor of Dr. Casper Wistar. In 1818, *W. sinensis* was brought from China to English gardens and became the favorite of its family; indeed, nowadays, comparatively few people know that in eastern North America there are native species of Wistaria, so completely have their oriental relatives surpassed them in popular appreciation.

In scenes of Japanese gardens and temple ground and in Oriental paintings and embroideries most people are familiar with a Wistaria having very long racemes of flowers. This plant is known generally as *Wistaria multajuga* but is really a garden form of the common wild Wistaria of Japan (*W. floribunda*) and correctly should be called *W. floribunda* var. *macrobotrys*. The type is abundant on the margins of moist woods and thickets and especially by the side of streams, ponds and ditches virtually all over Japan and has racemes of pale purple flowers one and one-half feet long. The forms with white and pinkish flowers with

(*Continued on page 120*)

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GLOS FABRICS FOR THE HOUSE

An Outline of the Various Textures in Artificial Silks
And the Uses to Which They May be Put in Decoration

MR. *and* MRS. G. GLEN GOULD

ARTIFICIAL silk has at last achieved a name of its own and will in future be advertised and sold by merchants and manufacturers as GLOS, pronounced like gloss. According to official figures it seems to bulk only one-fifth less than silk in the world of commerce, but the impression is general that glos already exceeds the use of silk and is mounting in importance with extraordinary rapidity.

There are comparatively few persons who can tell silk fabrics from those made of glos, except in the cheaper, coarser grades. These have a stiff feeling, take a stiff fold in drapery, have a very glassy sheen, and a slippery feeling, while silk takes a softer fold and has less glaze to its sheen, except when given a very high lustre under heat and pressure for special fabrics. It has been complained, too, that glos fabrics are apt to pull apart or "slip." If they do, this is no fault of the fibre itself but of the way it is woven. Silk will do the same thing when badly woven.

GLOS is mechanically prepared cellulose, which is obtained from natural plants or trees. The cotton plant and the spruce tree are largely its sources. Spruce is made into wood pulp which is reduced to cellulose, and then run out in a fibre that can be wound into a continuous thread of any length and of any thickness or fineness required for weaving. It is from one-third to one-half as expensive as silk but considerably more expensive than cotton. A good deal of suspicion and not a little onus has attached to this product, during the ten or more years it has been a commercial factor in the textile trade, from the fact of its being an "imitation." People who could afford real silk shunned its imitation—when they knew it. Many persons undoubtedly have glos drapery and upholstery in their houses who honestly think them to be silk. The very high glassy lustre which recommends it so highly to *hoi polloi* makes it taboo to the interior decorator. Glos is now being deprived both of this glassy shine and the stiffened texture. Manufacturers are preparing to put out a fabric so soft and dull that it looks like a washed silk that has been through many a tubbing. This may meet the decorator's requirement of a dull antique appearance.

The present vogue for dull finished silks will doubtless split before long to go two different ways: one to revert to shiny satins of the Mid-Victorian and even Empire periods, the other to go on logically to the costly silks of India and the Near East, whose soft, downy surface is considered its highest beauty, a beauty which requires almost as much cultivation to admire understandingly as do fine Chinese porcelains and jades.

Glos is usually advertised and sold under trade names copyrighted by various manufacturers, so that if you ask for a taffeta of glos the salesman, who does not understand what a taffeta weave is, may have no idea what you wish. If the customer is able to explain the sort of weave desired, many fabrics may be shown which the salesman would ordinarily know only by some advertised trade name.

Some of the plain fabrics are:

TAFFETA. A plain over and under weave like darning, made in solid colors or in two colors giving changeable effects. It is also woven in *strié*, streaked, effects in three shades of the same color or in different colors. Used for over-draperies, bed draperies and spreads, couch covers, cushions, vanity and sewing table accessories, and lamp shades.

SATIN. So woven that the warp, or lengthwise, threads form a more or less solid surface. Glos satins have a very high lustre but may soon be made duller. Changeable effects give interest to this fabric. Silk satins are sometimes woven with a ground of the higher lustre glos in another color making beautiful hangings. STRIÉ satins are also woven. Used increasingly in living rooms as well as boudoirs and sleeping rooms.

GAUZE. Plain over and under weave of thin veil-like texture in solid colors or changeable effects. These have a lively glitter and are well liked for casement windows and French doors. They fold a bit crisply like starched curtains or metal tissues, but this quality seems to be liked, for they sell enormously in oyster color, pongée tones, gold, blue, and rose; the blues often have a warp of black or darker blue; "antique" or dull golds have a tan warp.

NET. A gauze woven with threads spaced more or less widely, producing the effect of a netting. Highly lustrous nets are used popularly for curtains, not only for casements, but in various changeable effects as cheap over-draperies.

MARQUISETTE. A somewhat heavier fabric than the old marquisette weave, often called net; given an up and down ridged look from the cotton warp threads. The woof, crosswise threads, is glos lightly crinkled or crimped. The glos and cotton threads may be of different colors. Much used for inexpensive over-draperies in gold, buff, blue, green, and rose.

FANCY WEAVES. A number of plain fabrics are made in fancy weaves giving pebbled, stippled, and other effects, in single or changeable colors. These may be very thin for casement curtains or a little heavier for over-draperies. Much used for sun parlors and breakfast porches. This is the "popular drape" for the victrola or radio. Coarse and rough effects are produced by weaving in uneven or matted threads, making a fabric well liked by decorators for hangings.

STRIPES are woven in every type of these fabrics, taffetas being in great demand, as are satins. Striped and blocked gauzes are popular.

GAUZE. Figured gauzes for casements and French doors in panel designs or by the yard are very popular. It seems possible that the vogue for things Spanish having lent interest to Spanish laces, has attracted attention to glos laces which suggest them. Their use is increasing.

DAMASK. A fabric in which the figured design has a satin weave on a plain ground or the reverse, as in a table cloth; of a single color or two or more combined. Glos damasks are used in enormous quantities for upholsteries and draperies. Good ones very closely resemble silk damask, having a little higher lustre not easily distinguished even by close comparison.

BROCADE seems to be as successfully woven in glos as in silk. The less expensive glos makes it possible to obtain a heavy brocade hanging with a full rich fold impossible except in a much more expensive silk. The brocade weave originally simulated hand embroidery, but modern brocades are simply figured fabrics and have lost the raised look of embroidery. Broché, brocatelle and lampas still keep something of the outstanding effect of needlework.

BROCHÉ. A light weight brocaded fabric with a surface pattern. Few, if any, real broché weaves are attempted by manufacturers, for most of the crisp, thin, wiry figured glos of this type is really light weight brocades.

BROCATELLE. A heavy figured damask with a raised design. This weave too is being tried out experimentally. One manufacturer offers a damask resembling a brocatelle in an effective gun-metal gray.

LAMPAS. A very heavy upholstery damask with jute and other heavy fibers introduced to add thickness. This ancient Chinese textile is being revived. A strikingly designed lampas is just out this season.

TAPESTRY for heavy upholstery combines glos with wool, cotton, etc.

Velvets and other pile fabrics have not yet been very successfully woven in glos for household use, as the pile tends to lie flat, instead of standing upright; but

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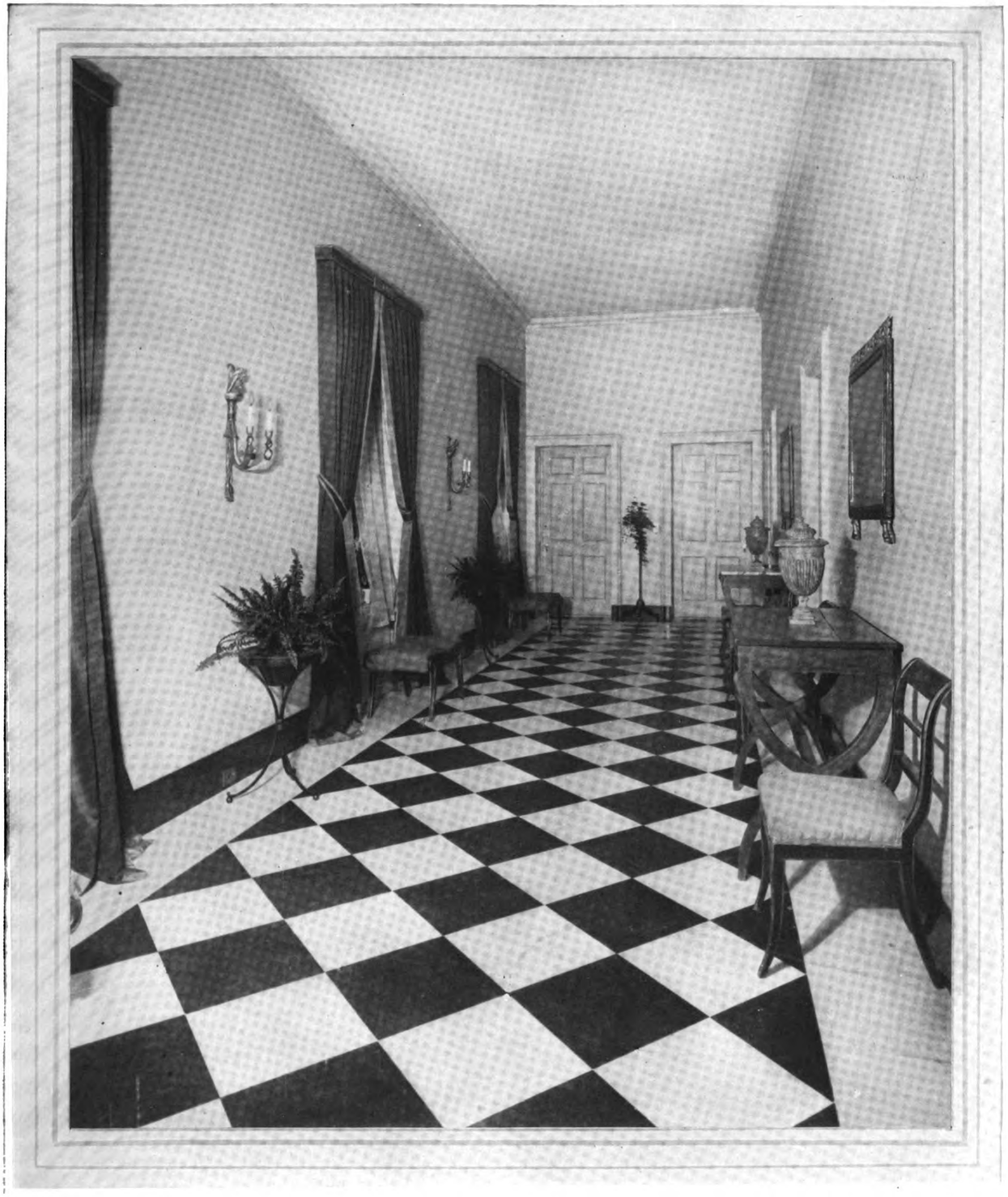
A LITTLE PORTFOLIO OF GOOD INTERIORS



Drix Duryea

Although the entrance hall in the New York home of Cornelius N. Bliss is narrow, a sense of space is achieved by the careful grouping of the furniture. On one side is a nicely balanced arrangement consisting of two Directoire walnut tables and chairs painted black and gold. This group is balanced by long windows on the opposite wall hung in tête de nègre satin, and a pair of black and gold Empire benches. The floor is black and white marble and the Georgian lighting fixtures black and gold. Elsie Cobb Wilson, decorator

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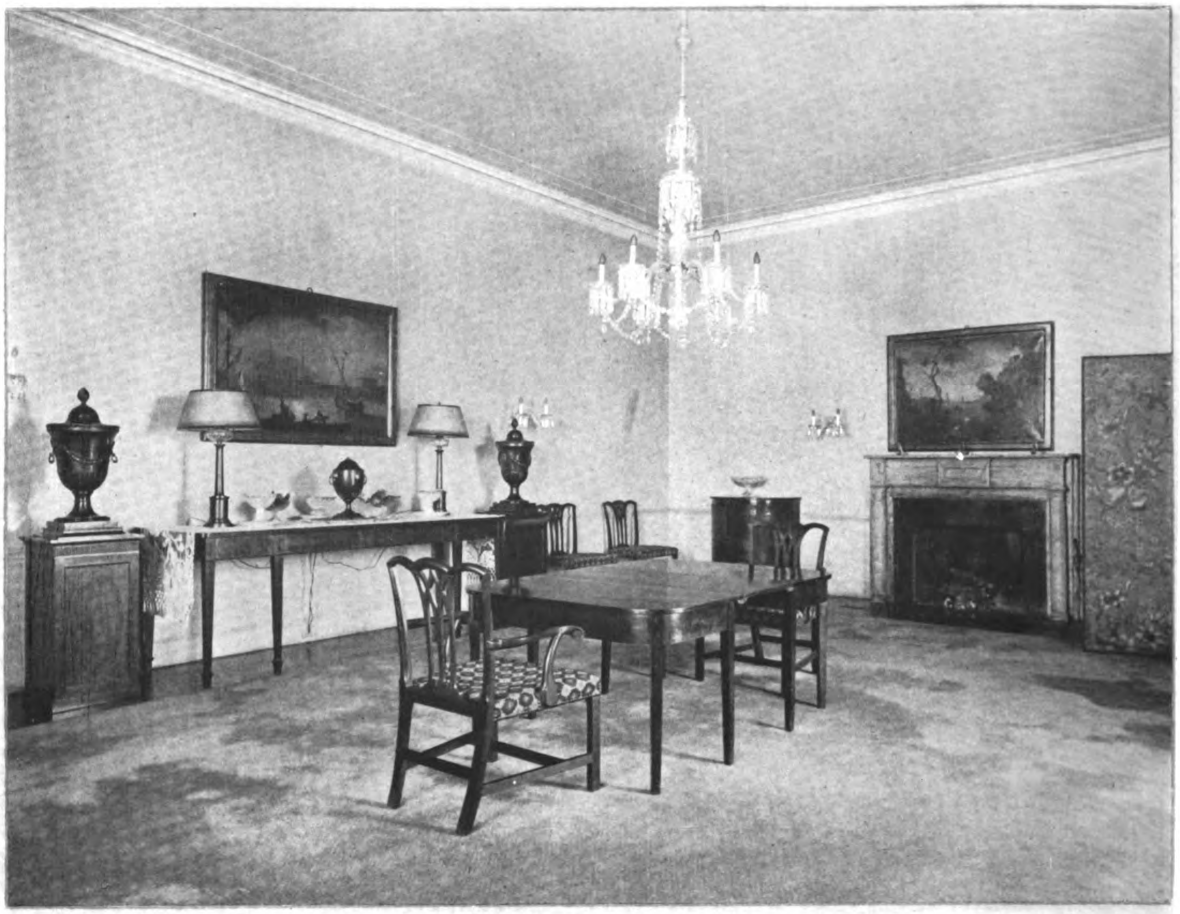

Drix Duryea

The walls in the dining room of the Bliss house are old white and the hangings faded red silk. Other color notes are introduced by the painted screen in blue-green, gold and silver and the gros point seats on the antique Chippendale chairs. A fine example of an Adam console and pedestals with carved urn knife boxes occupy one side of the room

This effective and dignified group is in the library of the same house. Blue walls, arched doors with carved fan motifs, a Colonial black marble mantel and bookshelves set into panels on either side of the fireplace make a charming background for the comfortable, chintz covered furniture and Italian and English pieces. Elsie Cobb Wilson, decorator

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The charming and very livable room above is the children's sitting room in the Cornelius N. Bliss house. The paneled walls are white and the curtains blue glazed chintz made with pleated ruffles and tie backs. On the overstuffed furniture is an old chintz in soft, dull colors. The rug is neutral in tone and the furniture Eighteenth Century Italian

In the library of the same house is an interesting and nicely balanced group consisting of an old Sheraton secretary bookcase with brass grilles, two small Italian walnut tables and a pair of old English globes. The graceful arched windows are hung with copper colored antique silk and the walls are blue. Elsie Cobb Wilson was the decorator of the house

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RESTORING A NEGLECTED WOODLAND

How Careful Planning and Planting Brought Back Its Native Charm to a Dilapidated Farm Wood-Lot

HERBERT DURAND

THIS is the story of a neglected ten-acre wood-lot and what was done to restore its original charm and transform it into the sylvan paradise it is today.

Four years ago last October I received a letter from a dear old lady who has a summer home in the hill country, about seventy-five miles north of New York City. The letter said, in part:

I want you to come up here and see my woods. They don't cover much ground and they have been badly treated, but there are still many magnificent oaks and maples and any number of beautiful bushes, wild flowers and ferns.

It is my dream to make these woods a delightful place of quiet retreat, with frequent rustic seats and shelters. There must be cool, shaded rambles and pleasant, open glades, where the trees and flowers, the birds, and all forms of wild life can be enjoyed and protected. And I want to have their variety increased and their beauty enhanced. Won't you come and help me?

This letter indicated that here was an owner who realized and appreciated the esthetic and recreative value of her bit of woodland. It convinced me that she would undertake its improvement with enthusiasm and make all necessary provision for its maintenance and permanent welfare. So I was glad to respond to her call.

The place is a modernized upland farm. It is typical of thousands of recently acquired "estates" lying within easy motoring distance of our large cities. The grounds about the attractive Colonial residence are "landscaped" in conventional fashion.

The woods were, of course, what was left of the old farm wood-lot, and I found them in a most deplorable condition. In many places the snarl of brambles, weeds and trash was almost impenetrable, and there was a pervading aspect of desolation and decay, accentuated by the stark boles of numerous lifeless trees.

Obviously, the first thing in order was a general clean-up. We were fortunate in finding an intelligent and reliable contractor for this usually destructive proceeding who followed instructions strictly and did the work carefully and to our entire satisfaction. Rubbish heaps, the accumulations of years, were carted away. Dead and dying trees were cut down, sawed into portable lengths and hauled to a nearby pasture, to be converted later into firewood. Dead branches were lopped off otherwise healthy trees and added to the woodpile. Then each man was given a pair of gloves and a mattock, and a determined onslaught was made upon the numerous tangles of poison ivy, cat-briars, blackberry bushes and interloping weeds. This is always an exasperating job, but we kept at it until every visible plant pest had been grubbed up by the roots and consigned to the flames. It pays to be thorough with such nuisances. Cutting them down with a bushhook (the usual practice) merely increases the number of shoots and causes them to grow more vigorously then before.

A fine Dogwood at the thicket edge opens countless white blossoms in the May sunshine. The open area below it was later filled with a planting of native shrubs

The next step was to prepare an outline map of the area on scale paper. The old lady, after much rummaging, produced a blue-print of a survey, which helped to define the boundaries and saved a lot of measuring. We then explored every nook and corner of the woods, and with the aid of a pocket compass and a steel tape, located on the map the following natural features:

The course of a clear, mountain brook which meanders through the eastern half of the tract.

Two picturesque rock outcrops and a number of huge, moss-grown boulders. Individual trees of notable size and beauty.

Several fine groups of both deciduous and evergreen trees, over-arching embryonic glades.

Particular attention was given to the character, texture and chemical reaction of the soil, which was found to be intensely acid on the oak and pine-clad crests of the ridges, less so on the slopes, practically neutral in the low places and slightly alkaline on the sunny, southernmost rock outcrop. Notations accordingly were made on the map and lists were prepared of the indigenous bushes, ferns and flowering plants prevailing

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At the entrance to the Sanctuary path a full-grown Withe-rod points downward toward the brook. In June its branches are heavy with flower panicles

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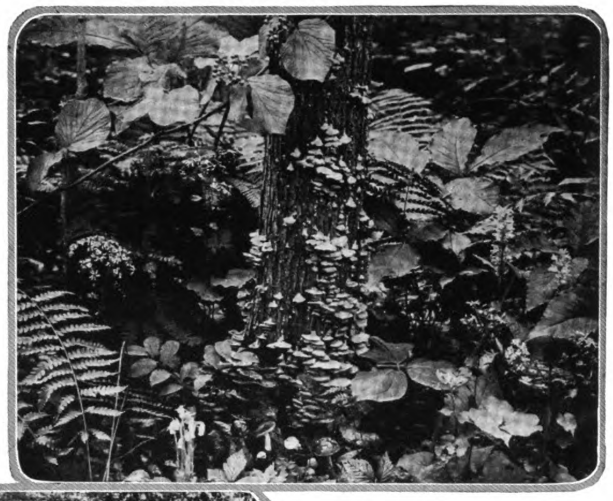
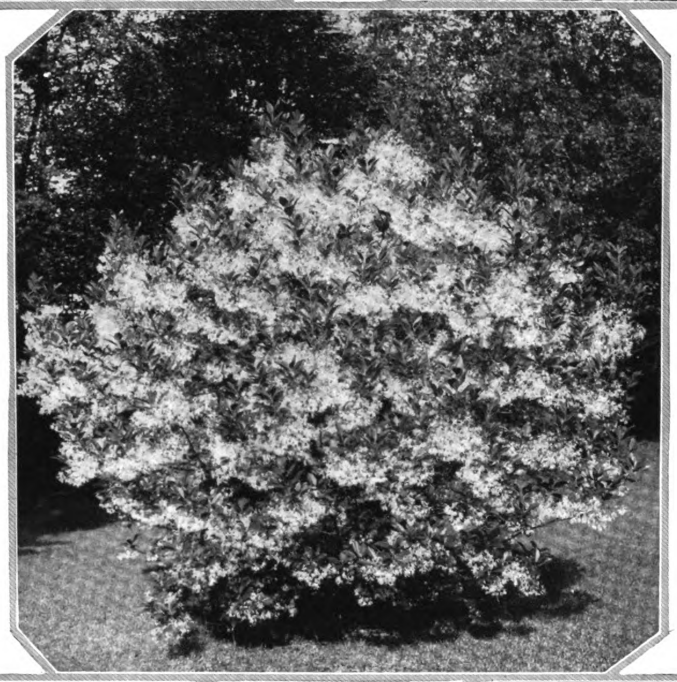
Under the hemlocks in the Sanctuary, where they are hidden from the sight of chance intruders, flourishes a happy colony of pink Ladyslipper, one of our increasingly rare native flowers that are in need of protection



As an illustration of real wild-flower conservation, this nook is shared by two species of Fungi, three of Ferns, a Hobblebush, Purple-fringed Orchis, Indian Pipe, Trilliums, Bellworts, Woodland Aster and Swamp Blackberry



Shining Sumac is excellent for border plantings where, with Mountain Ash, Sassafras and other native trees and shrubs, it keeps out drying summer winds and winter storms. As a decorative growth it has few equals

In June the clouds of bloom on the Mountain Laurels give the impression of long snowbanks. Even during winter this hardy broad-leaf shrub greets the eye with the sight of living green, always welcome at this season

The White Fringe is one of our most effective native species. A superb specimen of it stands close to the entrance into the reclaimed woodland where its cloud of blossoms forms a delightful introduction to what lies beyond

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WHAT TO KNOW ABOUT WOOD FLOORS

Simple Facts of the Material and Construction of Floors That a Prospective Builder Should Understand

MATLACK PRICE

IT is safe to say that people would find less cause for after-worries and after-complaints in their building enterprises, if they were to use logic and reason in determining the causes of the disappointments they may experience. The wish to economize to the limit is often necessary (even when immediate economy may prove poor ultimate economy), but with their cost-slashing zeal people should also bear in mind the consciousness that building economies must result in many compromises, and that if they have decided to save five hundred dollars on flooring, for instance, they should not feel resentful if their floors look half as handsome as they might have looked on an expenditure of a thousand dollars.

But before considering various kinds of woods usually used for flooring, how about the carpenter work that precedes the laying of the finished floor? All other things being equal, any floor is as good as its underpinning, as good as the structure over which it is laid. If a floor is laid on joists that are of too small dimension, or too widely spaced, or inadequately cross-bridged, the finished floor will sag and squeak and give under foot and open up cracks, whether the boarding be fine selected oak, or the least expensive substitute.

Integrity of construction rests largely with the contractor, and poor construction is often one of the bad economies of accepting the very lowest bid. It is often, too, the besetting sin of the speculative builder, whose interest in the enduring qualities of the houses he builds does not live beyond the date of sale.

IN the cellar of a house, looking up at the bottom of the floor above, you may have noticed, between the floor beams, or joist, small wooden braces, nailed in cross-wise, like an X. This is called cross-bridging, and in a well built floor there is plenty of it. It stiffens the whole floor structure, and characterizes good building, while insufficient cross-bridging, or none at all, characterizes bad building. The cross-bridging of the joist of the upper floors you cannot see in a finished house, because the ceilings below conceal it, but it can, and should be noticed in a house in construction. If you ever notice an old house, built as long ago as the eighties, being demolished, you will see row upon row of sturdy cross-bridging between the floor joist, and you will also see much heavier dimensioned structural lumber. Neither lumber nor labor cost so much in those days and people almost made up in good construction what they lacked in architectural taste.

So then, if your floor is badly framed, meaning inadequately constructed as to the spacing and bridging of the joist, do not blame a bad floor on oak or pine or whatever finished flooring you select.

Floors, too, should be laid double—the finished floor over an under-flooring, with building paper between. This would seem obvious, perhaps, and no doubt many people who think about it at all think that all floors are laid double. Again the too-close contractor and the speculative builder sometimes figure a small saving here, and the result is not a good floor. Under-flooring, usually six or eight inches wide, ship-lap, is laid diagonally on the joist, and where a sound-proof floor, or a floor especially exposed to cold beneath is laid, building or deadening felt should be laid between the under and finished floor, instead of building paper. And where building paper is used, good builders advise against any of the rosin-sized papers for between-floor use.

THE woods most used for finished flooring are oak, hard pine, birch, red gum, maple and beech. Of these, oak is oldest in lineage as a flooring material, and hard pine the most used. If it were not for expense, the seeker for the unusual in flooring could borrow the custom of the West Indies and floor with mahogany, or of the Far East, and floor with teak, which, in the days of wooden vessels was a great ship-building wood.

READERS wishing to secure direct data on flooring and floor finishing will do well to write for the following booklets.

"Beautiful Birch for Beautiful Woodwork". Northern Hemlock and Hardwood Manufacturers' Ass'n., Oshkosh, Wisconsin.
"Red Gum". American Hardwood Manufacturers' Association, 1339 Bank of Commerce & Trust Bldg., Memphis, Tenn.
"Beauty Plus Service in Floors". Southern Pine Association, New Orleans, La.
"The Perfect Floor". The Long-Bell Lumber Co., R. A. Long Bldg., Kansas City, Mo.
"How to Lay and Finish Maple, Beech and Birch Floors". Maple Flooring Manufacturers Ass'n., Stock Exchange Building, Chicago, Ill.
"Modern Oak Floors". Oak Flooring Mfr's. Ass'n., 1014 Ashland Block, Chicago, Ill.
"The Proper Treatment for Floors, Woodwork and Furniture". S. C. Johnson & Son, Racine, Wis.
"A Book of Painting and Varnishing Specifications" (50c). Sherwin Williams Co., 116 W. 32nd St., New York City.
"How to make your floors, furniture and woodwork beautiful". The A. S. Boyle Co., Cincinnati, Ohio.
"Architectural Varnishes, Stains, Fillers and Enamels". Standard Varnish Works, 443 Fourth Ave., New York City.
"Modern Wood Finishing". E. I. Du Pont De Nemours & Co., Inc., Wilmington, Delaware.

The floor of unusual appearance here is achieved by the use of extra wide oak planks, dowelled at the joints, and with the screw-holes conspicuously plugged with wooden pegs. This type of floor, specially suitable in an Elizabethan or Jacobean room, is simply a revival, like so much of our furniture, of an antique method of flooring which was evolved before modern mill machinery gave us the useful tongue and groove.

THE standard dimensions of oak flooring today are two inches or two and a quarter inches wide by thirteen-sixteenths of an inch thick, and one and one half or two inches wide by three-eighths of an inch thick. These narrow oak boards are not only tongued and grooved on their long dimensions, but milled for end-matching with a tongue and groove. It is thus possible to blind-nail the entire floor. Blind-nailing means the driving of nails into the tongue of the board so that the grove of the next board conceals the nail-head, and no nails are visible. The nails recommended for use are called "Cement Coated Flooring Brads", and the "8-Penny" size, driven sixteen inches apart are used for thirteen-sixteenth inch flooring, and the "3-Penny" size, driven eight inches apart, are used for three-eighth inch flooring.

The use of White Oak or Red Oak is more a matter of choice than of expense.

Prospective builders should not think of their specifications with the idea that hard pine (usually called Southern Pine, and noted on plans as "Y-P," Yellow Pine) is a cheap substitute material. I have no figures, but conjecture that at least eighty-five per cent of hardwood floors in the United States are of various grades of hard pine. The lower cost of hard pine as compared to some other hard woods is due to the plentiful supply, and not to inferiority as a flooring wood. The best grades are quarter-sawed, and edge-grain pine, and in cases where the scheme of a room does not allow of the natural light tone of pine flooring, it can be stained in any color.

Birch, one of the hardest of the hardwoods, is one of the standard flooring materials, and is stocked in its natural slightly reddish colors, or in lighter coloring, which can be brought to any desired tone by staining.

Red Gum is considered a good flooring wood, because it does not shrink or sliver, wears evenly and smoothly, takes any stain and has an attractive natural grain.

Maple is one of the hardest of all woods used for flooring, and its wearing qualities are often considered as quite offsetting its lack of conspicuous grain or figure. It is often used in parquetry, with other woods.

(*Continued on page 134*)

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Sigurd Fischer

TWO HOUSES
by
H. T. LINDEBERG, *Architect*

The home of Bertrand Taylor, Jr., at Locust Valley, L. I., of which another view is found on page 54, is a simple development of three units—a middle unit flanked by a service wing in stucco and half timber and a library wing that helps to enclose the terrace

The home of Mme. Galli Curci at Highmount, N. Y., is a low-lying group in stucco, half-timber and stone of the locality, set on the brink of a Catskill gorge. This entrance front view shows the studio wing; the main portion of the house and the service

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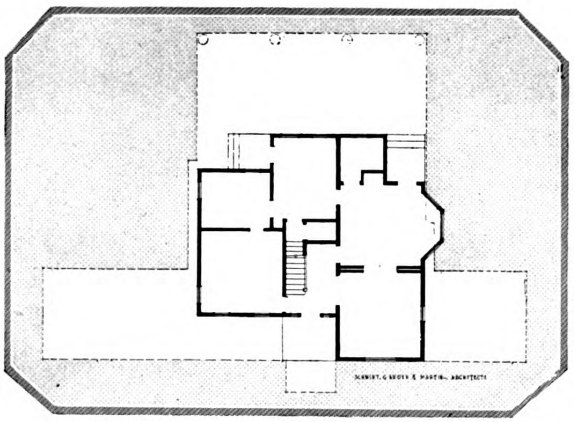
Above is shown the house after it had completed the first stage of its development from farmhouse to, ultimately, a country house of considerable size



The white space beyond the floor plan of the original house shows the area covered by the projected development of the first stage in its gradual growth

THE COTTAGE THAT GREW UP

From a Small Farmhouse Beginning, But with a Definite Plan of Growth on Paper, This Place Reached its Successful Conclusion.

ONE of the great delights of a country home lies in watching the gradual growth of a well-conceived and carefully worked-out plan. This has been especially true of the house and grounds shown here because their development has been consistent, from farmhouse beginnings to the present well-equipped country place of ample proportions.

The first small dwelling was remodeled several years ago. This step decided the architectural character of the house and gave it the domestic charm of a liveable home, its size seemingly lessened from the outside because of the low eaves and one story wings. The plan of the original house was very simple; but there are latent delights in almost every building to the careful home seeker who cooperates with his architects, and in the first stage of this development there were found to be many. The addition of the symmetrical wings gave unusual interest to the house besides making a practical plan.

There are three things for which an architect strives in planning a successful dwelling, no matter what its size. First, a private home-center, or living room, away from the interruptions of the occasional visitor. In larger houses a reception room may be provided to keep the principal living rooms free, but as the house diminishes in size, a solution must be sought in other ways until in the smallest houses it is often accomplished with a simple vestibule. The second desirable feature lies in providing convenient access from the service rooms to the front door and upstairs without disturbing in any way the family living rooms. The logic of this is obvious whether there are many or no servants. There is some dissension over the third feature—a dining room which can be practically, if not entirely, closed off from other living portions of the house. All of these features obtained in the first enlargement, along with many others that help to make a good plan, not the least of which is the three-side exposure of the living room.

The skill with which the final enlargement was made is shown in the photographs and floor plans. Nothing is lost and much is gained. The family rooms on the second

(*Continued on page* 96)

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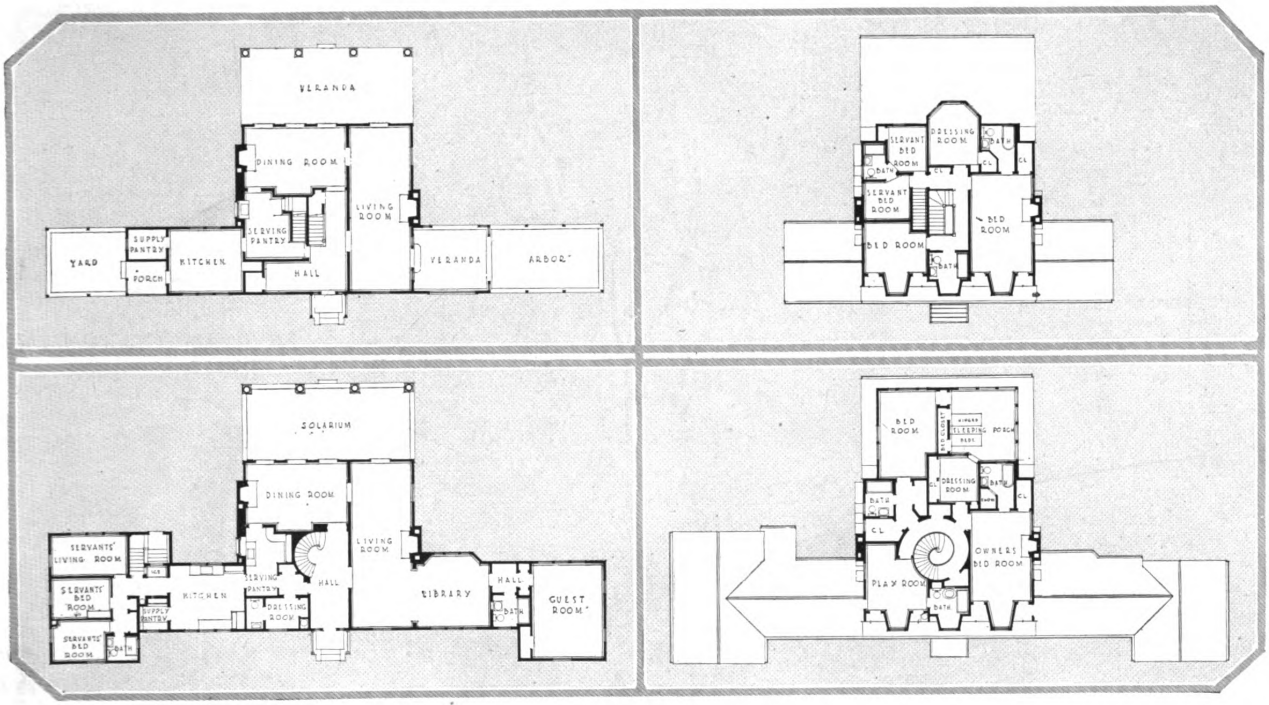
The house as it stands today, long, spreading, gracefully composed, and faced with white stained shingles, still preserves the spirit of its nucleus. Warren D. Owen, owner; Richard Schmidt, Garden & Martin, architects; Jens Jensen, landscape architect



The two upper plans show the first and second floors of the house in the second stage of its development. The stairway has been but slightly changed, but the whole layout of the central structure has been simplified and the rooms enlarged. A short service wing has been added to one side and a porch and arbor to that opposite

The under plans show the house as it stands today. On the ground the most noticeable change would be that of the lengthened wings and their terminating gabled ends which house the guests and the service. Inside the staircase has become circular, a porch made into a library, and bedrooms added. At the left is the driveway entrance

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Gillies

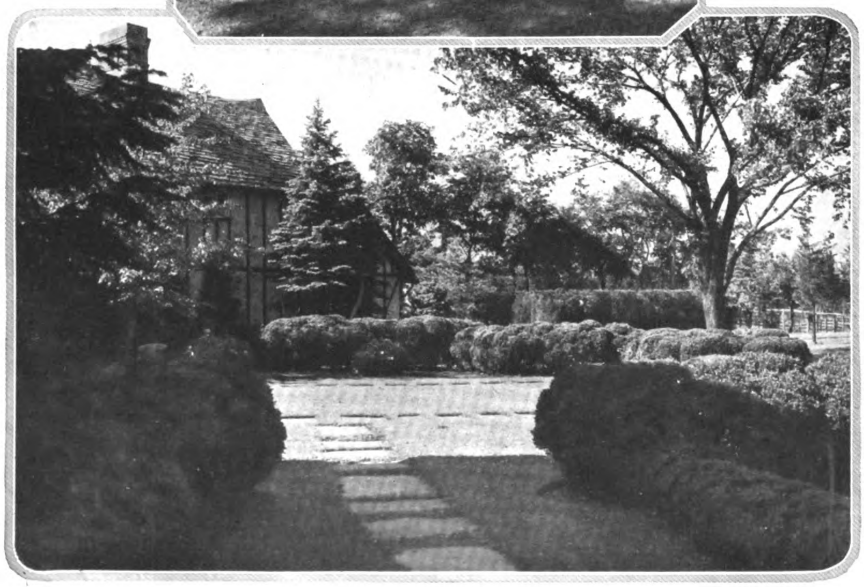
The garden is built almost entirely of brick: walls, paving and seats having been derived from that pleasant material and held together with an interesting diamond-shaped pattern

These steps descend upon the putting green. On their upper level begins a long arbor whose flat and graceful arches have been ingeniously and unusually constructed of reinforced brick

THE GARDENS OF EDWARD F. HUTTON

Roslyn, New York

MARIAN C. COFFIN
Landscape Architect



A glimpse of the boxwood garden, which springs from a paved terrace on the eastern side of the house, gives an impression of great age to a spot that has existed in this state for scarcely more than a year

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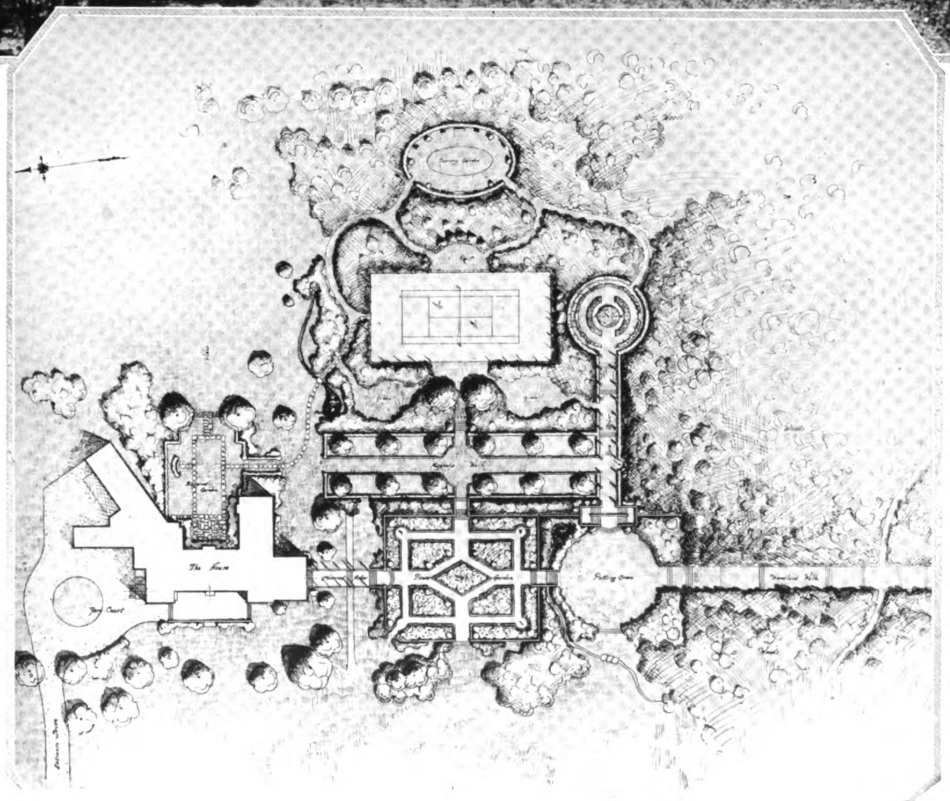
Gillies



The plan of the grounds shows an interesting arrangement of the various parts of the place. The flower garden is the central feature, and from its two axes the skeleton of the scheme develops

Four plant types make the Magnolia Walk a tremendously effective vista: Boxwood, Magnolias, Cedar hedges, turf, and nothing else. At the time of photographing these had been in place a year

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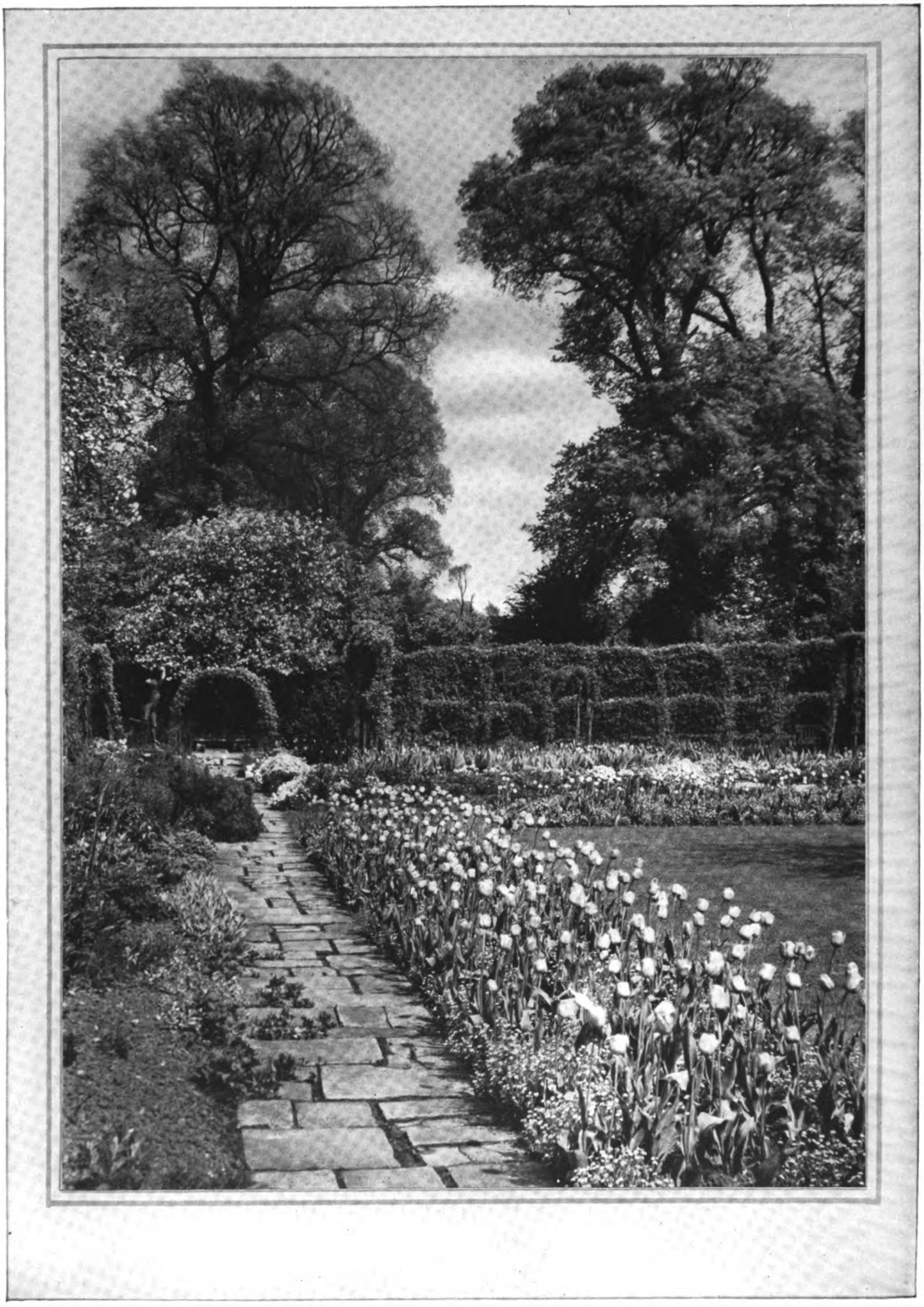

A GARDEN IN TULIP TIME

May, the season of Darwin and Breeder Tulips, is one of the most colorful in the garden year. Here the Tulips are planted along the walk that surrounds a lawn. Clipped hedges enclose the garden and tall trees give it background. The mauve, yellow, orange and purple Tulips rise above a feathery ground cover of pale blue Forget-me-nots

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LILY CHINTZES *for* SUMMER BEDROOMS

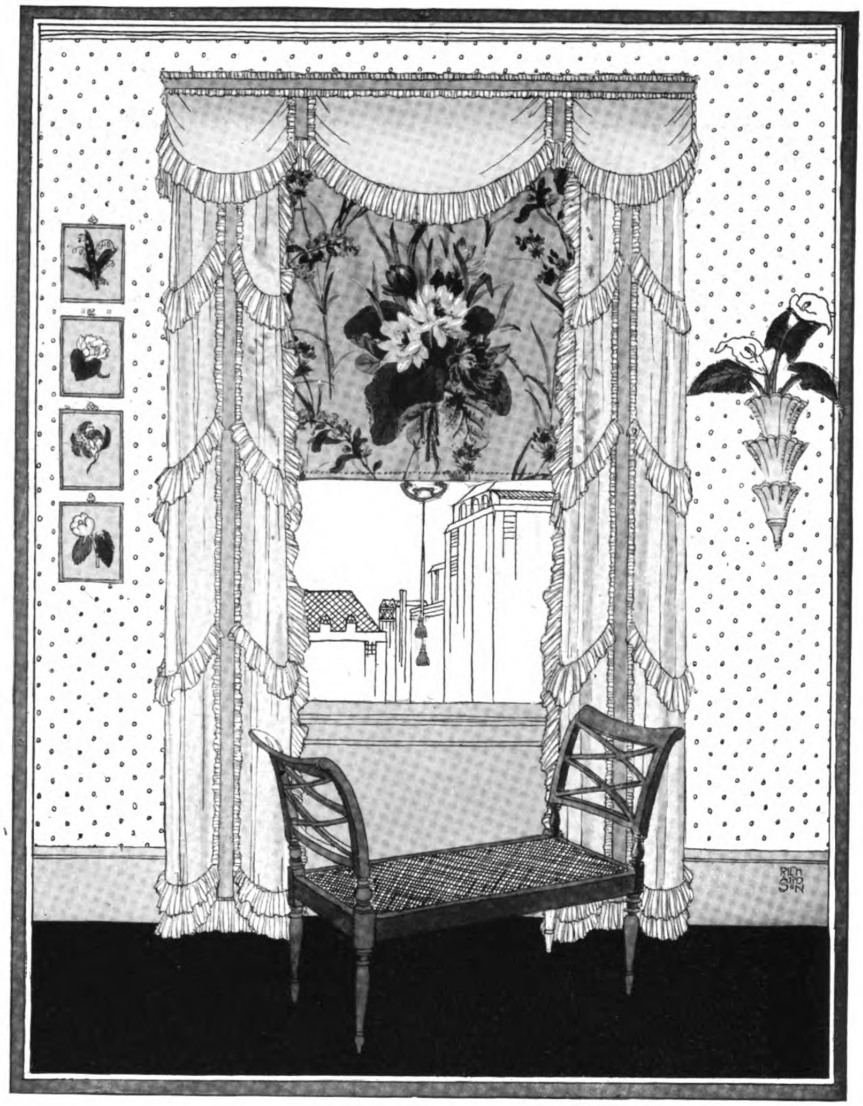
MARGARET McELROY

LILIES, from the gentle Lily-of-the-Valley to the swanlike Calla Lily, are so decorative and coolly colorful that they have been the inspiration for the designs of many charming chintzes. These are especially suitable to summer bedrooms where the effect should be restful, colorful and cool. A color scheme based on the green of the leaves, the soft yellow found at the heart of the flower and the creamy whiteness of the petals would create a restful room as well as a colorful and interesting one. The note of blue might also be added, a clear strong blue, the color of a woodland lake under a June sky. This would in no way detract from the effect of coolness and repose and is charming with green and yellow.

A room of this kind is shown at the top of the page. Here the woodwork is green and the walls are papered in a quaint, old-fashioned paper with a white ground and a design of green polka dots. The curtains, which, in spite of their airy, fragile appearance are both durable and washable, are made of sunfast organdie in a soft green shade to harmonize with both the wallpaper and the glazed chintz roller shade. This has a green ground and a Lily design in white, a little yellow and green. Some blue-green appears in the leaves and there is a spray of tiny bright blue flowers.

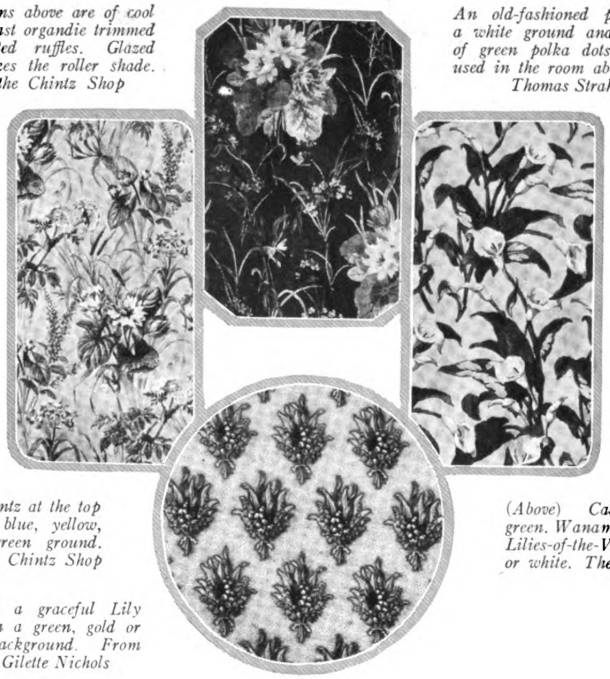
In this room the furniture might be painted white with green lines and a chaise longue and one overstuffed chair should be covered in the Lily chintz. Another chair might have a slip cover of blue sateen piped in green and made with a box pleated ruffle. Drape the dressing table in green organdie over white sateen. The organdie should be scalloped and ruffled in the same manner as the curtains. Over this hang a mirror with an old, dull gilt frame. The bedspreads can be of taffeta, sateen or corded silk, the same tone of green as the curtains, scalloped and bound in blue. A little slipper chair done in yellow would bring a bright, contrasting note, and old flower prints, preferably of various kinds of Lilies, might have narrow, bright blue frames. The rug should be taupe color.

This same Lily chintz with a black ground is shown at the right. This would make effective curtains in a man's room with walls and woodwork painted blue-green, the color of the leaves. Furniture painted black with blue-green lines would be masculine and in harmony with the curtains and there should be at least one comfortable chair done in either deep blue-green silk or red leather.



The curtains above are of cool green sunfast organdie trimmed with pleated ruffles. Glazed chintz makes the roller shade. From the Chintz Shop

An old-fashioned paper with a white ground and a design of green polka dots has been used in the room above. From Thomas Strahan



The glazed chintz at the top has a black, blue, yellow, lavender or green ground. It is from the Chintz Shop

Above is a graceful Lily design on a green, gold or orchid background. From Mrs. Gilette Nichols

(Above) Calla Lilies on green. Wanamaker's. (Left) Lilies-of-the-Valley on yellow or white. The Chintz Shop

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COUNTRY HOUSE GLASSWARE

For tea on the porch comes a new ice tea pitcher in cool green glass with an attractive ribbed design and an amber foot. The Steuben Glass Works

Harting

Vases of every size and shape are in constant demand in a country house, especially one with a garden near at hand. Above is a collection of graceful shapes in clear, deep green glass. From the Steuben Glass Works

At the right is a pair of vases, reproductions of old designs, in opaque glass—soft pale green and alabaster white. This cool coloring is especially effective with white flowers. From the Steuben Glass Works

Delicate green opaque glass candlesticks and flower bowls are a charming color note against white walls and on a white mantel in a country house. Glass from Pavel, Lindemann & Company. Colonial mantel courtesy of Arthur Todhunter

This vase, made in Czecho-Slovakia, is dark green and white

White flowers look particularly well in deep green glass

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THE CARE OF THE FLOOR

The Way in which Floors and Surfacings are Laid, and the Treatment They Receive, are as Important as the Materials of which They are Composed

ETHEL R. PEYSER

THE care of floors and floor coverings is not confined to laying them well and treating them with careful consideration, but includes at the beginning the most intelligent selection. All the care in the world will not redeem poorly chosen materials.

Of all the floors we know, the newest comer, rubber tile, seems to need less attention than any others. Here is a flooring which is adapted to every room in the house, including conservatory and porches, on whose surface nothing seems to make an impression, a floor which does not wear at over-used points, such as the foot of the stairs. The only thing necessary on such a floor is soap and water. Powder or abrasives cannot hurt it, yet it is unnecessary to use them. The laying of the floor is the chief asset in its upkeep: badly laid, it is a curse rather than a benefit.

The linoleum floor, which needs no further eulogy here, is one of tremendous utility in all parts of the home. Whether laid over felt, as is recommended by some makers, or without felt, as is recommended by other manufacturers, it is enduring and delightful. This, too, should be laid, with care, over wood or concrete by skilled workmen.

The two great classes of linoleum are the inlays and prints. The former has the pattern imbedded from front to back, the latter has it printed on the surface only. Therefore you can see which is the most enduring. The printed kind will never wear out but will wash out: therefore a little attention must be given it to keep its face in pristine condition. Linoleum, being made of linseed oil, cork, flour, and other ingredients mounted on a backing of burlap (the silver lining of these mighty floors), it improves on usage if occasionally (once or twice a year) it is sparsely mopped with a floor wax swab, a weighted brush permeated with a good floor wax. This feeds back to the linoleum the elasticity which is apt to go with time, and keeps the linoleum in flexible condition. Of course this floor must be washed regularly with a mild soap. It is wisest to swab off a yard at a time, drying off one yard before entering the next.

ALL linoleum should be in the home for at least forty-eight hours, especially in winter, to insure its acclimatization, so that after it is fixed in place it will have done with any caprice of stretching, or whatever it may want to do. But, as we said before, you should go to a good maker and have an expert install it. A good linoleum floor is a thing of beauty and a joy forever, and we could sing its praises in far more space were it our lot to have it in this article.

As with the above floors so with the tile floor . . . All should be laid with the sanitary cove, or curved finish, where the wall connects with the floor. This sort of joint insures comfortable cleaning and prevents the formation of dirt and vermin haunts.

The tile floor is a regal floor, of course, except that it is a bit tiring on steady pedestrianism and should be covered with mats to give the feet the resiliency that walking on a floor should give. Linoleum, or any of its near relatives, as mats, and rubber mats (of non-skid variety) too, make good ease spots for tiled floors. These floors need washing only, and excellent installations. The small tile wears better for floors where there is much traffic. It is sometimes possible to have a vent in the tile floor, so that a hose which has sufficient water can wash off the floor swiftly and well, without too much work. Sometimes the cement will bob up, but this will not occur in a well laid floor. So again, as with children, the better the initial care, the better the chances for lasting strength.

COMPOSITION and concrete floors, brick and other floors, need washing and swabbing. Some of the brick types are waxed and give a delightful effect and, of course, wear exceedingly well.

There is no doubt that the wood floor carries with it a dignity, intertwined with tradition, that no other flooring has. It is about as old as the marble and stone floors of the ancient Egyptian, Roman and Greek days. In this country we have fallen heir to the old Colonial floors, and floors of other periods, and treasure them because we feel them tied to us with history and family memories. No one can say that the wood floor is not enduring, for there are many in use today which were laid hundreds of years ago.

The reason we have inherited the old and lovely 18-inch planks is that before they were laid they had been seasoned outdoors in no hurried fashion. Today we take no time for real seasoning, which is but subjecting wood to the seasons' caresses. Our wood today is kiln-dried because of the different tempo of our lives in this generation. However, the correct kiln-seasoned wood is almost perfection. "Cut and dried" should have no sinister meaning when applied to wood,—for the best floors are those which are cut and dried to the proper points. Going to the best makers of wood floorings is the best you can do to insure a good floor—and do not pass this suggestion thoughtlessly.

In the case of an old floor, the thing to do, after you have made sure that it is as level as possible, that there are no hazards or furrows or projecting nails, that all the boards are even, that there are no overlapping edges and everything tightly in place, is to give it the finish that will last. There is a long process and a short one, and the short one is very popular now. Engage a man with an electric scraper. This takes off the old finish, spots and discolorations. If the floor is still imperfect, let him go over it again and perhaps apply some oxalic acid if stains still persist. Then use a filler for the cracks and another filler for any pits in the wood, after which treat the floor with a floor wax of some appoved make, whose pedigree is irreproachable. Where color is necessary use a dye (stain) and then wax for the finish.

After this, rub the floor over with a block of wood covered with Brussels carpet permeated with wax.

The longer way in which to resurrect the floor is, briefly, this: (1) Plane the floor. (2) Bleach it rapidly with oxalic acid so that it will not get fuzzy from the acid. (3) Use a filler bought from the best manufacturer of fillers and tell him the color you want according to the floor. (4) Let this harden. (5) Rub off with excelsior, and rescrape if the old color remains and bleach and allow to harden. (6) Smooth it off with a rubbing of steel wool. (7) Let the floor remain untenanted for 12 to 36 hours in order that it may get perfectly dry; the length of time depending on the weather. (8) Sand paper the floor to its final smoothness with a wood block covered with sandpaper. (9) Brush the floor carefully with a brush of hair to remove scrapings and go over it again with a cheese cloth mop. (10) After a few hours apply the floor wax with a weighted brush, then brush over with the weighted Brussels carpeted block. It might be well to keep this block for future use.

NOW your floor is in fine condition and all that is necessary to do is to give it twice a year a treatment of floor wax. If, however, the floor is situated where there is much traffic, such as in a hall, in the nursery, the wax can be applied oftener. But in any case the Brussels block hovering over it once or twice a week is all that is necessary to keep the floor in lovely condition.

Never wash these waxed floors; you will but lose time, beauty, and waste the money you have expended.

In the new floor all you have to do is keep the wax surface "burning bright," and you will have a floor that will outlive you and the rest of the house, for this wax not only gives charm to the floor but is a protective covering that saves the floor and saves you trouble.

(*Continued on page 124*)

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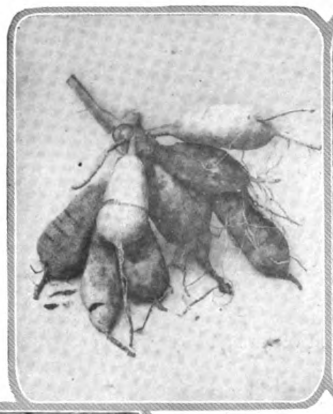

The clump as dug up in the autumn. In the spring it is cut apart, with a sprouting eye to each tuber, the tubers planted separately

In mid-May the tuber is laid on its side in a hole 6 inches deep and with the sprouting eye up. Drive in the stake at the same time

In a month's time the tuber has sent up several sprouts. The next process reduces these shoots to one stalk. Note that the stake is labeled

Where the tubers are planted close together, cut off the bottom laterals in July, giving foot room, and strength to upper branches

Cut away all the side shoots, leaving one stalk. Thus the strength of the plant is forced into this one development. This is done in mid-June

Toward the end of July the healthy plant should have grown up to the top of the stake. When this is done you are now ready to dis-bud

DAHLIAS: A FLOWER FOR ALL

THE Dahlia is the busy man's flower—robust, reliable, repaying a small amount of care with a wealth of bloom at a season when the rest of the garden too often is at tag-ends. A flower, too, for one who likes to build up a stock of his or her own raising, for the increase each year is four-fold or more. No sunny spot of ground that is reasonably well drained need be without its Dahlias, for they are immensely adaptable. Any natural lack of soil fertility can be made up by artificial means.

The photographs on these pages were taken by Harry Coutant, an expert with flowers as well as with the camera. They represent in an interesting way the cycle of Dahlia growth during a single season.

Dis-budding includes the removal of the two side buds in each group of three. Thus the strength of the plant is concentrated in single flowers

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Even the secondary lateral shoots will form many more buds than should be allowed to remain if blossoms of first quality are desired

Here the buds of the secondary shoot have been reduced from twelve to three. Such thinning is of marked benefit to the development of plants

A single lateral shoot with three buds at the top and two tertiary laterals a few inches below

A result of dis-budding appears below, a splendidly formed, strong stemmed blossom 7 inches in diameter

The shoot at the extreme left was thus dis-budded to produce the blossom in the center

The properly grown Dahlia, with its single main stalk, forms a sturdy, evenly developed plant. The effect of judicious pruning, is clearly apparent

Another example produced by the growing methods illustrated in these pages. It is interesting to note how well the plant is supported yet the stake concealed

It has been charged that Dahlias run too much to foliage and not enough to blossoms. The fallacy of such a criticism is proved by every well-cared-for plant

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Perrett

Making a garden in a shady front yard is not easy, and yet, by selecting the right plants, it was successfully done here, on the place of Mrs. H. L. Servoss, Madison, N. J.

Part of the area in front of the house is an open glade with rough stone paths and planting around the edge

Among the pleasant features of this garden is a shady terrace and, below it, the mirror of a little irregular pool

A SHADY TERRACE GARDEN

ANTOINETTE PERRETT

MOST people have a difficult time growing flowers under trees. How many I have known who have given it up in despair! And yet it is all quite simple, if you are only wise in your choosing, if you only know what to grow. For that reason, the garden illustrated on this page ought to be not only a lovely spot in itself but a great help and inspiration to others.

It is in a suburb where the tall-trunked Oaks are just thinned enough to make the ground habitable. It is just a little space in front of the house, between the stone-flagged terrace and the street, all tucked in with high shrubbery boundaries, and as secluded as can be. It couldn't be more charming in its setting or more various and interesting in its plant material! Of course, you really ought to be entertained on its terrace on a warm summer afternoon to realize its full charm, to appreciate the trees,

(*Continued on page 134*)

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HOW TREES ARE GRAFTED

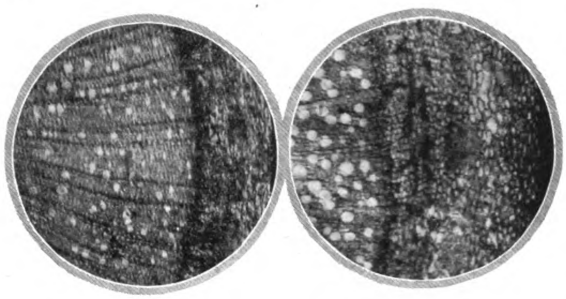
The Methods by Which Two Different Varieties Are United Without Losing the Characteristics of Either

E. BADE

THE basis for the production of new plant forms or species is found in the variability of each individual plant when it is multiplied through seeds. The variations in the forms thus produced react differently in different cases. Some of them improve when multiplied, while others return to their natural inclinations and characteristics when the seeds are taken from the cultivated forms.

It follows, therefore, that the reproduction of certain desirable forms without loss in variability can be accomplished with certainty only through budding or grafting. These are an organized union between a living fragment of one plant and that of another. The cambium, or growing cells, of the scion are joined mechanically to the rooted stock so that growth between their tissues is made possible. The two parts which are thus united form, on their wounded parts, a callus or thickened growth produced by the unwounded cells. Only the cambium and the woody cells combine to form the parenchymatic tissue. The stock does not influence the scion to any extent; it, with all its parts, remains wild and all branches produced upon it must be grafted. The

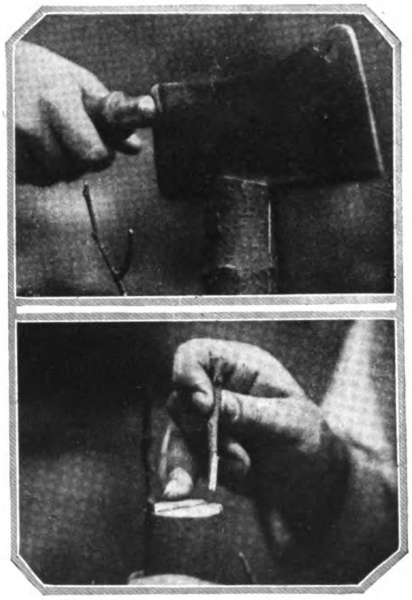
(*Continued on page 100*)



A cross-section of an Apricot branch, magnified 150 times. The darkest line marks the cambium

The cambium layer in this Apple cross-section is the last vertical line on the left hand side

The topmost picture at the left illustrates scion and stock about to be joined in a whip graft. Below it is shown the method of cutting for a veneer graft. At the bottom, a splice graft is shown ready to be joined



The first operation in making a cleft graft is to cut off the stock squarely and split it with a suitable tool. In the cleft thus made the scion or scions are inserted in such a way that their cambium layers concide with that of the stock

(Right) At the top, the bark of a side graft being loosened with a knife. Next, the side graft scion being inserted. And lastly, the scion being bound in place until it shall have become joined to the stock by growth

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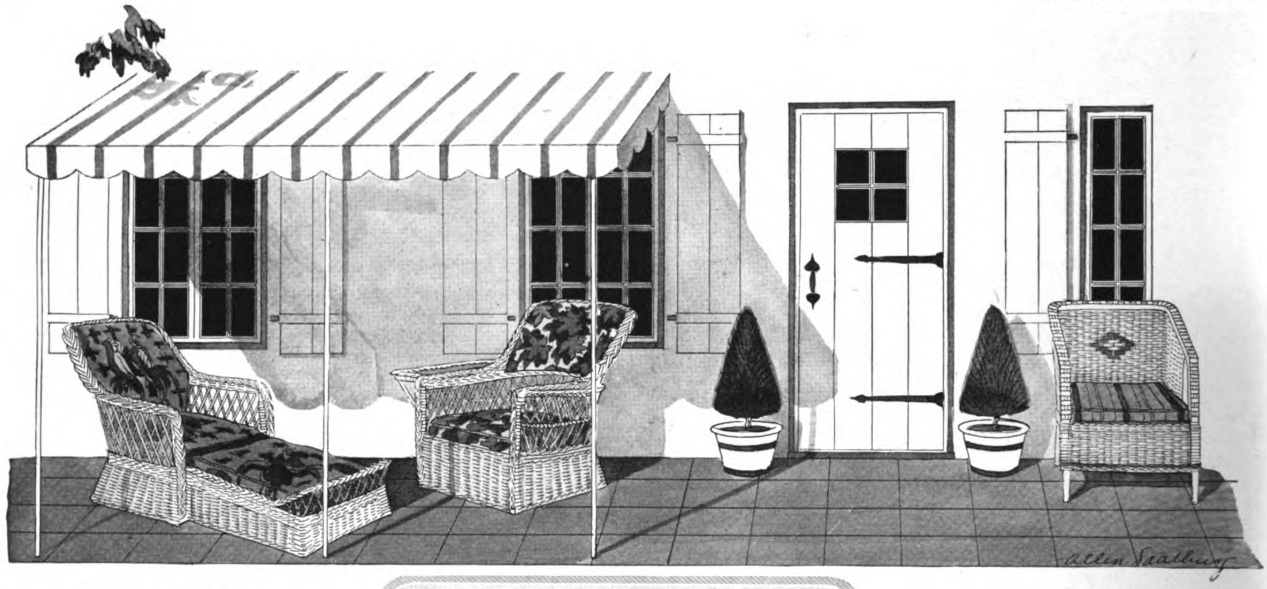

(Above) A comfortable chair in two sections, enameled any color, $36.50. Cushions extra. (Right) Willow lounging chair, unstained $21.50, enameled $25.50

(Above) Chair of flat reed enameled in two colors with silk floss filled cushion covered in sunfast stripe, $25.50. Four foot settee to match, with cushion, $50.50

(Above) There is always space on a porch for a willow chair of this kind that may be purchased unstained for $8.50. The cretonne covered cushion is $4.25 extra

The chair above is of fine reed. Enameled one color, $35.50. Two tones, $39.50. Cushion extra. Table, with wood top 20 x 14 inches, $22.50 in plain enamel. Two tones $24.50

Chinese rattan furniture is unusually comfortable. (Below) Hour glass chair with arm rests, $14.25. Table, 24 inches high, $14

(Right) A smart stick willow chair suitable for porch or terrace. In natural finish the price is $28. Enameled, $31. Cushion extra

Low, comfortable chair of wood and striped canvas. $35.50. Wrought iron table, marbleized top $28.50. Cantigalli tea set, white and yellow, $28.50. Striped pitcher, $2.50

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The furniture on these two pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. Kindly send money order, certified check or check on a New York Bank

A porch is not complete without at least one long, easy chair. The one above of Chinese rattan is comfortable, durable and cool. It has an adjustable back, sliding foot rest and a pocket on the side for magazines. $26

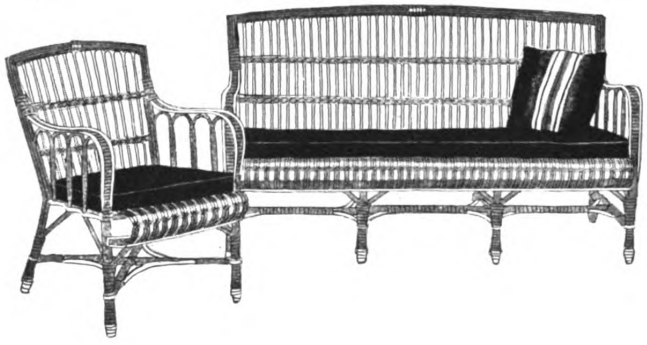
This Chinese rattan chair has a seat only 12½ inches from the floor. It is very comfortable and may be used on a porch or terrace or in a garden. $13

An amusing and comfortable small chair of stick willow is $15.50 in natural finish. Painted color, $18.50. In two tones, $20. Cushion extra

COMFORTABLE FURNITURE FOR THE PORCH

The chair at the right is painted black with green trimmings. $32. It may be had in other color combinations. In natural finish, $27.50. Cushion extra

A chair that combines well with either enameled willow or painted wood is of Chinese peel rattan decorated with black motifs. It is both durable and comfortable. The price is $17



The stick willow chair at the left is $15.50 in natural finish, $18.50, painted any color and $20 in two tones. Five foot settee, $38 natural finish, $50 one color, $56 in two colors

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The GARDENER'S CALENDAR for MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is designed for the Middle States, but it should fit the whole country if, for every one hundred miles north or south, garden operations be retarded or advanced from five to seven days. This is for a normal season.		*There the clouds part,* *Swallows soaring between;* *The spring is alive,* *And the meadows are green!* *I jump up like mad,* *Break this old pipe in twain,* *And away to the meadows* *The meadows again!* EDWARD FITZGERALD		1. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops. Sow them outdoors now.	2. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.	3. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.
4. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.	5. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.	6. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.	7. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to be well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.	8. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.	9. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back, and see that the soil between them is cultivated.	10. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at biweekly intervals. The rule is to plant all bulbs twice as deep as their diameter.
11. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.	12. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.	13. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.	14. Weed killers are very necessary in stone gutters, bluestone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.	15. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.	16. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.	17. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.
18. Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets made out of mosquito bar, to protect from squash bugs.	19. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.	20. It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.	21. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.	22. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.	23. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.	24. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.
25. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.	26. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.	27. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.	28. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.	29. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.	30. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.	31. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedplants may be started. If a delayed cold spell should come along cover the plantings with old sheets.

These men by exploration or hybridization, have introduced to our gardens and grounds some of our most valuable and beautiful plants. Through hardly a list of shrubs, trees, or herbaceous things is it possible to look without running across some of their names. Among the Spireas alone there are varieties, S. vanhouttei, S. douglasi, and S. thunbergi. In almost every great plant group one or more is bound to be represented. The story of their discoveries would not only make fascinating reading, but would inject for us a personal interest in the plants for which they were responsible

LOUIS VAN HOUTTE

This great Belgian's name is familiar as a post-fix to many of his shrub and herbaceous introductions

DAVID DOUGLAS

In the 1820's this Scotch Botanist explored our western scene, where he found his well known Fir and many other plants

ALEXANDER VON HUMBOLDT

One of the greatest of German explorers is famous for his horticultural findings and introductions

DR. REGEL

Regel's Privet and Regel's Lily only begin the list of plants from this hybridist and introducer

KARL PETER THUNBERG

One of the significant plant explorers of all time was this Swede, a pupil of the famous botanist, Linnaeus

F. W. BURBIDGE

One of the best and most popular plants for which this Englishman was responsible is the Aster novibelgii —bearing his name

JOHN TRADESCANT

Every one knows Tradescantia, but few that it was discovered by this Englishman in Colonial days

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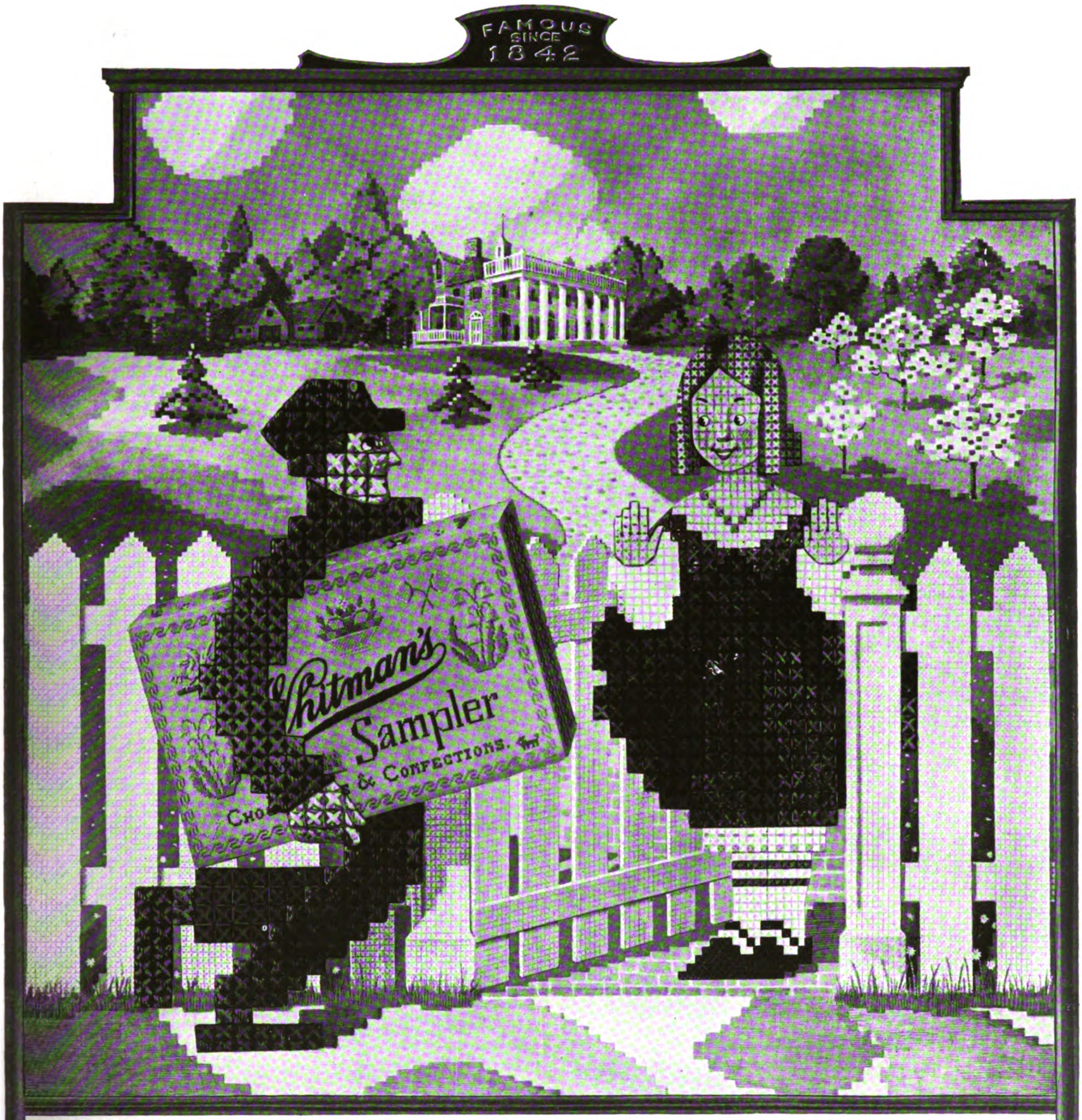

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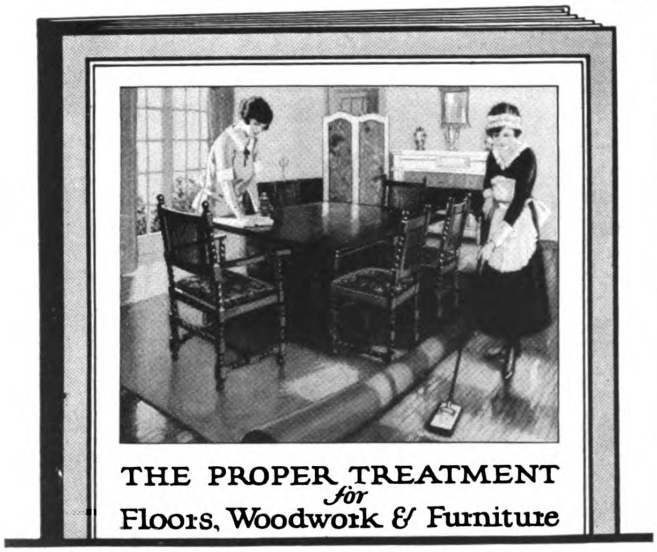
FREE ~ Book on Home Beautifying



This book tells how to make your home more artistic, cheery and inviting—How to have beautifully finished woodwork, furniture and floors—How to take the drudgery from dusting—How to make linoleum look better, last longer and clean easier—How to give your entire home that delightful air of immaculate cleanliness. All you need to accomplish this is

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From the rear can be seen the service wing, the laundry on its lower level, and the way in which additional bedrooms have been put over the enclosed sun porch

THE COTTAGE THAT GREW UP

(*Continued from page 80*)

floor are given a desirable seclusion, the guest suite provides the privacy that every guest wants. The service rooms are compact and pleasantly arranged.

One interesting feature of the new plan is the laundry. An abrupt slope in the contour of the land at its point on the plan made it practical to cut away the bank so that the laundry floor might not be more than two feet below grade. With light on two sides of the room and an arrangement of equipment which is step-saving, another favorable item is added to the service wing.

From the glazed sun porch on the east, one overlooks a gentle downward slope and a pleasant landscape of trees, shrubs, and flowers, the site of a future swimming pool and tennis court. Beyond the pool lie the gardener's cottage and the garage.

ON HOUSE & GARDEN'S BOOK SHELF

FAMILY BUDGETS MADE EASY. A PERPETUAL RECORD BOOK. By Charles F. Breitzke, published by Lefax, Inc.

Family budgets can be a lark or they can be a ghastly chore. Charles F. Breitzke, knows that. He also knows that most books written to make budgeting easy, really make it more irksome . . . for they do not include in their formats the unexpected contingency that may arise on income or outgo. Because of his keen sense of the weaknesses inherent in most of these bookish methods, he has prepared from various sources a book: Family Budgets Made Easy (published by Lefax Co. which covers every dilemma of spending and saving and rational and irrational living. Furthermore, it is done in the loose leaf fashion which enables one to get new pages whenever necessary.

The book is divided into six parts. (1) Introduction: which introduces you to the essentials and reason for budgeting in family practice, data on American financial history, charts of various incomes, statistics comfortingly arranged, ways of stretching the dollar and explanations of the forms used in the book, the friend the budget can be, etc. (2) Preparing the budget: ways of adjusting expenses, adapting the family needs, what people of varying ages, sex and bodily weights at various sorts of employment and non-employment require in food and clothing, the questions of luxuries, necessities etc. (3) Instruction on the use of forms in relation to monthly, yearly and daily records, contributions, savings, income data, shelter, food . . . how much and what kind . . . clothing and personal income operating expenses, welfare and development. (4) Classified list:—data about income, special, miscellaneous, necessities, this section being an elaboration about types of foods, clothes, etc., travel, automobile, personal allowances, etc. (5) Bibliography:—a most valuable group of texts on the subject of home budgeting, buying and maintenance. (6) Then follow the forms themselves, admirably and comfortably spaced and arranged.

The book, without the forms in which to do the actual budgeting would be a valuable possesion to treasure and live by.

It is the meatiest and least "up in the air" treatise on the subject we have ever seen and we cannot but recommend it to any and every person who is wise in spending and saving for the welfare of dependents and himself.

Mr. Breitzke makes budgets thrilling—and entices the owner of his book to engage in a new game of life. What more could he ask? E. R. P.

DECORATIVE FURNITURE. By George Leland Hunter.

This book will prove a source of definite knowledge for the student, a splendid reference book for the collector, and an endless pleasure for the dilettante. From earliest times unto the present day, the text carefully traces the development of furniture and clearly brings out the salient features of each period and style.

The importance of climatic, physical and historical influences, visible in the form, color and ornamentation of a style, is interestingly explained, as, for example, the Persian and Greek wars and their influence on Classic types, the Crusades and the resultant Gothic, the Dutch trade with the Orient and the influx of Chinese ornament and color, and the intercommercial wars of European kingdoms, bringing about the adaptation and fusing of forms and details of different countries, modified by the racial characteristics and living needs of the people by whom the styles were developed. The differences in form and intricacies of details, as in the Louis XIV, XV, the Regency, and Louis XVI styles, is simplified and elucidated. The furniture of Italy and Spain, during the Renaissance, the Georgian furniture of

(*Continued on page 98*)

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"Contentment"—Absolute contentment in her motor car choice is reserved for the woman who owns a New V-63 Cadillac.

No feeling of dissatisfaction mars her motoring pleasure; no desire besets her for any car other than the one she possesses.

Its rich, distinctive beauty, dominant in any company, is a never failing source of delight to her.

The comfort of its deep, soft cushions, its ease and evenness of travel, and its wonderful facility of operation and control, all contribute to her joy of ownership.

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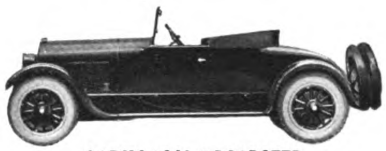

CADILLAC V-63 ROADSTER

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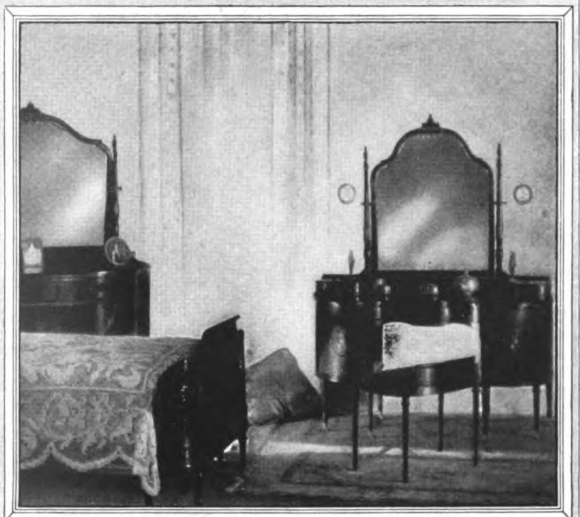
BERKEY & GAY
FURNITURE



BERKEY & GAY Furniture is sincerely created. It holds faithfully to that utility for which it was fashioned, the first requisite of honest craftsmanship. The selection of woods, the design and the finish are eloquent of beauty and good taste. It is the kind of furniture one delights to live with, in intimate association, year after year.

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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 96*)

England and her colonies, and their variants are made clear and their points of difference simplified.

The importance of studying the collections in museums and the many good reproductions is stressed. Text and illustrations, the author rightly says, are but the initial step and guide; it is only by supplementing them with actual study of the furniture that one gains sure knowledge.

For those of us who, unfortunately, for the present at least, are unable to do this, the illustrations will be most helpful; for by diligent study of them one can easily recognize a style and its important details. Moreover, the book is filled with illustrations from old manuscripts and books of the periods showing the actual use of the different pieces of furniture and bringing home to us, as is possible by no other method, the gradual development of the furniture which in our modern sophisticated life is taken so much as a matter of course. The evolution of the chair from the primitive Egyptian wooden stool with its seat of leather thongs to the ornately carved settee with its tapestry or brocaded upholstery of the Baroque period; the primitive Italian chest, which served as wardrobe, safe, bed and seat, to the elaborately carved and gilded chest of the Italian Renaissance, are but illustrations of the careful study and research evidenced by this book. Colored illustrations are shown when necessary to emphasize a style, for example, the painted furniture of Venice and the lacquered furniture of China. The fusing of periods and styles by the various races, as in the Renaissance in Italy, Spain, France and England is cleverly treated and clearly explained by both text and illustration.

To our mind the weak part of the book is the modern furniture, which, alas, reflects *not* on the author, but on our modern age of commercialism and desire for profit. This brings out to the reader the lack of knowledge of line, form and proportion which rendered many of the homes of the Twentieth Century such atrocities of bad taste. Compared with the beauty and simplicity of the English Georgian and the American Colonial, it was indeed an age of horrors.

The reasons for the materials employed by the different nations and periods are also explained. The wood and metal furniture of Egypt, the marble of Greece, the bronze and marble of Rome, the oak of Flanders, the walnut of Italy and Spain, the beech, walnut and tulip woods of France, the oak and mahogany of England, the cherry and maple of the American colonies, gives information which is invaluable and indispensable to the reader. But one is also told about birch, satinwood, pine, teak, wrought iron, steel and precious metals. Verily a treasure book for the delver after furniture knowledge.

WINIFRED BREAMS

GARDENING IN CALIFORNIA. By Sydney B. Mitchell. Doubleday, Page and Company.

This work goes a long way toward bridging a chasm in garden literature. Nearly all the periodicals and most of the books of this field relate to New England, the Middle Atlantic and the Central States exclusively. Only at very rare occasions appears a reference to the flora, the gardening and the landscape adornment of that long stretch of the Pacific coast that has lured so many residents of the east to make their homes there and which is bound to continue to attract. Washington and Oregon have winters that are milder than those of the more populous regions of the country; but the climate is not essentially different. California, however, is peculiar, and at no point in its range of nearly one-thousand miles, reaching from the latitude of Boston to that of Savannah, has it climatic conditions like those familiar to the horticulturists for whom the books and magazines are made. The moderating and equalizing effects of the sea and of the winds from the land, the factors of elevation and cooling fogs all are taken account of in the introductory chapter. (The author might have done well to note that one of the best nurseries of flowering plants, at about only a hundred miles north of San Francisco and only forty miles from the coast, at an elevation of 2,300 feet above the sea, is in season as much as six weeks behind the region around San Francisco Bay and southern California. The cold winds and the cold nights, which continue until early April, retard growth.) These matters should be pondered over by the easterner who thinks of buying plants from the Pacific coast or contemplates moving to that part of the country.

But the fundamental principles of gardening are the same the world over and the statement of these, in the lengthy second chapter, is so clear and succinct and complete as to constitute a second feature making the book of general value. The third topic, Planning the Small Garden, also exhibits careful and sane thought, presented, as are all the subjects of the volume, in scholarly fashion and excellent English; but here comes in the use of some plants adapted to local conditions only. Therein lies what obviously makes the book so valuable to persons moving from other parts of the world to California: they will learn, for example, what substitutes to use where grass fails to make good lawns, as well as what trees, shrubs and perennials are adapted to certain sites, particularly south of San Francisco and near the coast,—the region of most attractiveness to persons migrating to the state, where conditions faced are most trying to the inexperienced. (The author lives at Berkeley, near the Bay, and yet it must be borne in mind that conditions around Los Angeles and San Diego, 400 miles to the south, are not essentially different, as has been indicated above.)

One of the mainstays of the modern gardener, the Peony, must be renounced entirely, while the Iris of all types, including those that by the eastern fancier must be coddled if grown at all, flourishes spendidly. The brilliant color effects of early oriental tulips has to be foregone, for a burst of warm sunshine in February is always sure to bring these flowers out before the stems are more than an inch or two long. They are made up for by the Calochorti, which are enjoyed in three types called respectively Globe Tulips, Star Tulips and Mariposa or Butterfly Tulips, and by the other early flowering native bulbous plants, Brodiacas and Camassias. Crocuses do not amount to much, while narcissi are fairly successful, as are late tulips,—in telling about which, by the way, there is error in classifying Sir Harry as a Darwin,—and most of the bulbous plants, native and exotic. But five plants, each of which is so universally desirable that it has almost everywhere its cult, grow better here than almost anywhere else in the world. So well indeed do they thrive that for their devotees western and southern California is a Mecca. These are the Crysanthemum, the Dahlia, the Gladiolus, the Iris and the Rose. The separate treatments given each of these are in general satisfactory. The Rose, however, is dealt with too skimpingly and very few really excellent garden varieties are named. The rosarian of the east finds it difficult to believe that but few of the Teas or Hybrid Teas can be placed as close together as two feet or that Lady Hillingdon is a very vigorous

(*Continued on page 146*)

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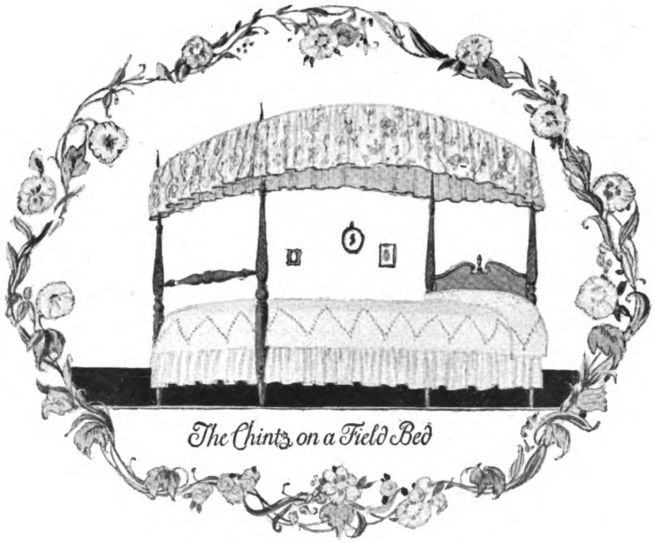

A semi-glazed chintz true to the spirit of the English original

THE present-day interest in early American interiors and the chintzes used in them brings fresh pleasure in this fabric.

It was the great East India Trading Companies that first brought to European lands the bright "painted clothes" in which chintz had its origin. India, Egypt, France and England have all contributed to the wealth of chintz designs. And among the loveliest of all are those taken from the bold floral designs of the famous crewel embroideries of Jacobean England.

The chintz shown here is an American adaptation from an old English chintz which is still being made from the original blocks. It is very typical of the designs made in great profusion during the second quarter of the XIX century. English chintzes are often glazed. But the old glaze made them very stiff and awkward for hangings. The new semi-glaze gives the chintz a glazed finish but retains the softness that is so necessary for successful draping.

Your own upholsterer or decorator will arrange for you to see the many chintzes and other decorative Schumacher fabrics. He will also be glad to arrange the purchase for you. F. Schumacher & Co., Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago, Philadelphia.

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The chintzes that have this new semi-glaze finish retain all the softness necessary for successful draping

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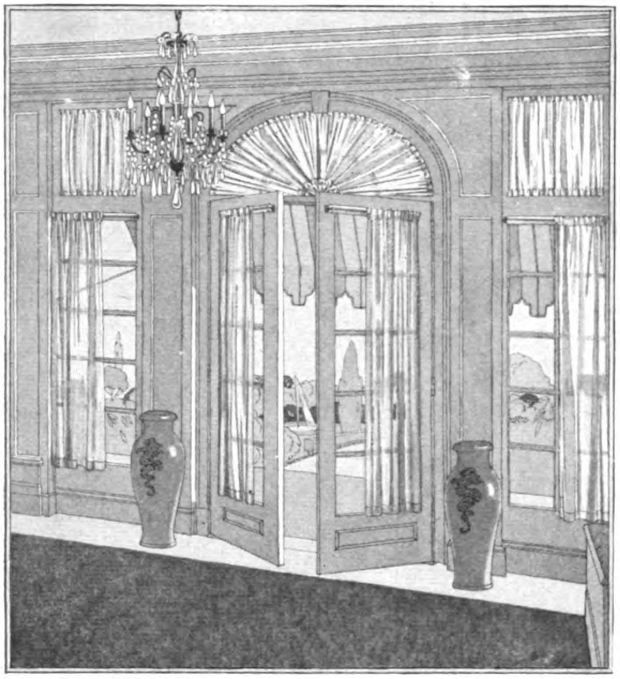

Let your windows welcome the sunshine

THIS YEAR select the curtains for your favorite windows in colors as delicate as you please! Let them blend the reserved charm of a beloved room with the gay graciousness of the outdoor landscape. Choose Orinoka guaranteed materials and know that *next* year when the sunshine sifts through the draperies it will find them unchanged. The same the year after—as long as the fabric lasts—the color will not fade!

Gold—mulberry—old blue—have the draperies you desire without dreading the damage of summer sun. Decide on glass-curtains of the most delicate shade without worrying about the effect of washing them. Launder them carefully, as you would a lovely frock, the color will be fresh and delightful as ever. The reason for this permanence is the special Orinoka process of hand-dyeing the yarns before they are woven into the cloth. Insist on Orinoka guaranteed materials. At the better department stores and smart decorating shops—in wide variety of patterns, weaves, designs, for every kind of window in every sort of home. You will always find glass-curtains of color matching the design or background of the over-draperies.

"Color Harmony in Window Draperies" is a little book full of valuable suggestions for selecting materials and making and hanging draperies. It was prepared by a New York decorator and includes many illustrations in color—showing effective window, door and bed draperies. Send your address and 20c for it.

THE ORINOKA MILLS
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THE ORINOKA GUARANTEE

is printed on the tag attached to every bolt of genuine Orinoka sunfast fabrics. Look for it when you buy.

"These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

In making a saddle graft a tapering, wedge-shaped notch is first cut in the side of the stock

HOW TREES ARE GRAFTED

(*Continued from page 91*)

branches formed by the scion retain all their inherent desirable characteristics and produce, on a fruit tree, that type of fruit demanded from it. The stock merely furnishes the necessary food material for the well-being and growth of the scion and all its branches.

Care should be exercised in selecting the stock, for it must be closely related to the scion so that the bark and the growing woody tissues of the former closely resemble those of the latter. It is by no means rare that two not analogous unions are able to grow for a certain length of time, but they never last for any extended period.

Older books on gardening mention Rose bushes upon which Apples grow, Strawberry trees, and other fantastic curiosities. This is ridiculous, although it is by no means uncommon to find fruit trees which bear Apples on one part and Pears on another, or those which contain both Cherries and Damsons, or bushes bearing Gooseberries and Currants. But in order to produce these the gardener must have experience in grafting and budding, and a certain amount of luck.

Success in grafting depends upon the character of the scion as well as upon the care exercised during the process. The best scions are those which are one year old, healthy and vigorous, and which contain well developed buds. These are found only upon healthy and luxuriantly growing plants, more especially in their crowns where the twigs can receive the full benefit of the sun. The quick growing shoots or suckers should never be taken for grafting; they are usually but poorly developed, their buds are too far apart, and they bear too late in life. Two-year-old shoots are also inferior; they are likely to contain flowering buds, and when they are grafted the flowers appear before a sufficiently sound union between scion and stock is established to support this added drain. Should such a scion continue to grow it will develop a poor crown.

A perfect scion should have only leaf buds, and these should not be spaced too far apart. Then, too, the scion ought to be of the proper thickness. If it is too thin or weak it will dry out; if too thick, it will unite with difficulty.

Scions should be cut when the plant is at rest, some time between November and the end of January. If cut at a later date the graft will live but a short time. Scions from fruit containing pits should be cut as early as practicable, for the sap of such trees begins to flow before others. When this is done, a very short piece of the second year's growth should also be cut, to prevent too rapid loss of sap moisture.

Should the scion dry out while it is being kept for grafting, and then shows a weak bark and red wood, it cannot be used. The cut surface must still be yellowish green near its outer edge and white or greenish white at its center. When the bark has dried out only slightly, a fresh cut is made and the scion is placed in a glass of water so that about half of it is submerged. The success of grafting depends largely upon vigorous scions cut at the right time and kept in a cool, shady and not too damp place until used.

(*Continued on page 102*)

The stock notch of a saddle graft finds its carefully fitted counterpart in the prepared scion

The third step is to bind stock and scion together. The wrapping is then covered with wax

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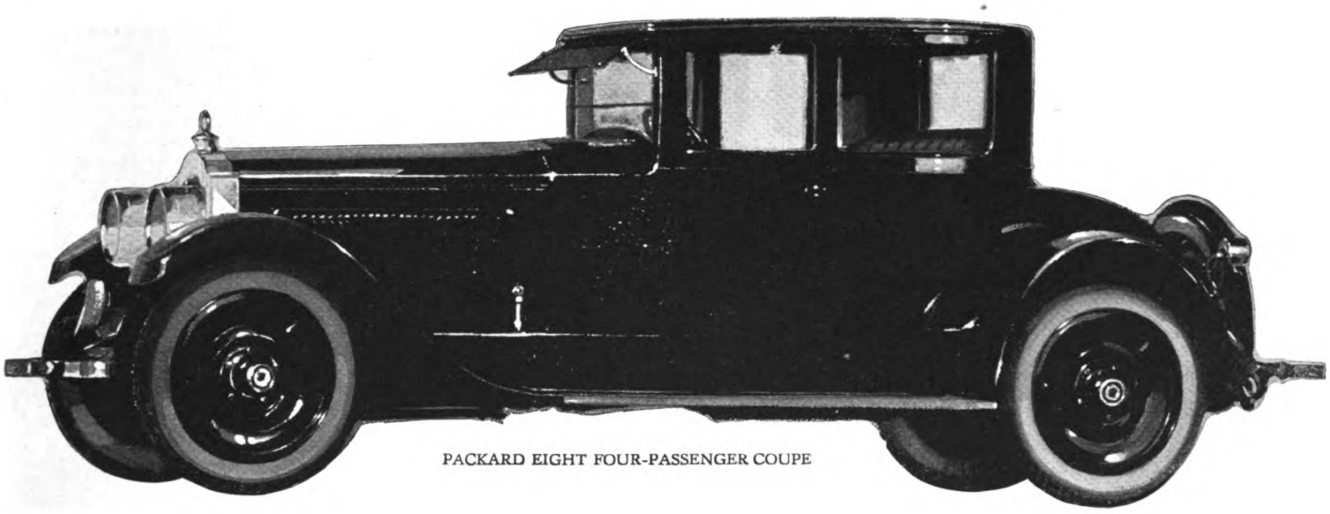

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HOW TREES ARE GRAFTED

(*Continued from page 100*)

The soil in which the scions are kept should contain about 50% sand. They are sunk in it to about half their length (6 to 8 inches) after they have been tied in small bundles. The soil is loosely packed around them and the whole is protected with a comparatively thick layer of straw or pine twigs. This will partially protect them from the influence of the light which, otherwise, would cause them to sprout too soon. Then, too, such a covering prevents too rapid evaporation of their sap such as would occur if they were exposed. Cold does not injure well protected scions, but they should be spared the extreme changes of alternate freezing and thawing. Keeping them in the cellar is not to be recommended.

GRAFTING TIME

Actual grafting and budding are done in the spring when the sap begins to rise, and are accomplished on those days when the sun is hidden behind clouds. The right time can easily be found by observing when the buds begin to swell. The sap of the stock should be in full movement but that of the scion at rest.

Various methods of grafting are employed, differing in mechanics but not in their final outcome. All of them have their advantages and disadvantages.

One of the oldest is that known as cleft grafting. This is a rather crude method, as the tree is considerably injured by it. But it has certain characteristics which make it exceptionally advantageous under some conditions.

This process is used where the stock is much thicker than the scion. The trunk or branch is cut off at a slight angle or horizontally. Then it is split through its center, and in this cleft the scion, which has been cut to a long, tapering wedge, is inserted so that bark touches bark, or cambium touches cambium. When the scion has been inserted its cambium must be in contact throughout its length with that of the stock so that the sap of the stock can enter, for the cambium is the growing part of the plant. Though both parts of the graft must fit internally in this way, it is not necessary that they do so externally. In order to place the growth zones together, the stock is kept cleft by means of a stick until the scion is adjusted.

Saddle grafting is a better method, for the tree is not so injured. In this method the stock is provided with a V-shaped cut, on the side. The scion is cut in a corresponding manner so that it fits into the V. It is placed in the stock in such a way that its cambium meets that of the stock. Saddle grafting is well adapted to Cherries. The scion must be mature and woody.

Side grafting is probably the best method for the stone fruits. It requires that the bark of the stock be resilient, a condition that is found when the tree is producing its full flow of sap—usually in April. When the bark has been pulled away from the wood the scion, cut to a flat pointed wedge, is inserted so that cambium faces cambium. Should it be impossible to loosen the bark sufficiently for this, it must be slit vertically and then loosened. The scion itself is cut wedge shaped on one side only, and the bark left on its outside. When in place, the bark of the stock surrounds that of the scion.

SPLICE GRAFTING

One of the simplest methods of grafting is known as splice grafting. It is used when stock and scion are of approximately the same size. Both are cut at a sharp downward angle, closely fitted and held together by binding. Since a poor union is often obtained by this method, a tongue is cut in each part to make what is called a whip or tongue graft. This tongue is shown in one of the illustrations.

A slight variation of this is the veneer graft. Here both stock and scion are cut alike. First a diagonal cut is made upward, and then, just beyond the pith, a downward and inward cut is made about two or three times as long as the stock and scion are thick. Finally, another upward and outward cut is made.

When grafting has been accomplished, the wounds must be bound up. This is done by binding bast around the joints so that they are firm but not too tight. Then the whole is covered with tree wax, or shellac is painted over the wounds. When the graft begins to grow the bandage is loosened so that it will not bind and cut off the flow of sap.

All these methods of grafting are most successful when the plants are still dormant but the sap just about to rise. In other words, some time in March or April.

GLOS FABRICS FOR THE HOUSE

(*Continued from page 72*)

manufacturers are now experimenting with them and they will doubtless be perfected. A silk pile velvet may have a ground of glos, its high lustre giving exquisite changeable color effects in drapery.

Cords and tassels, curtain tie-backs, gimps, braids, and other trimmings as well as fringe are now commonly made of glos. Great quantities are made to trim lamp shades, curtains and other draperies. The cheaper price of glos trimmings makes them available where silk would be prohibitive. Glos is now combined with almost every kind of fibre and bead in trimmings, which are used in every conceivable way. The era of the cord and tassel is upon us.

The fact that glos textiles have been manufactured in colorings that are claimed to be both tub-fast as well as sunfast is the strongest point in their popularity. It seems to be quite generally supposed that sunfast dyeing is some sort of magic trick and cannot be used for silk or other animal fibres. This is a fallacy. Many colors are sunfast in silk, and as the public demand becomes clearer in this matter, others will undoubtedly be offered. Fine reds are not yet available in sunfast fabrics, but tones of rose are fair. Creams, écrus, and many yellows hold well, and as these are popular colors for curtains, they naturally meet the sun full force and prove their worth. Fabrics for upholstery and door hangings seldom meet so severe a test.

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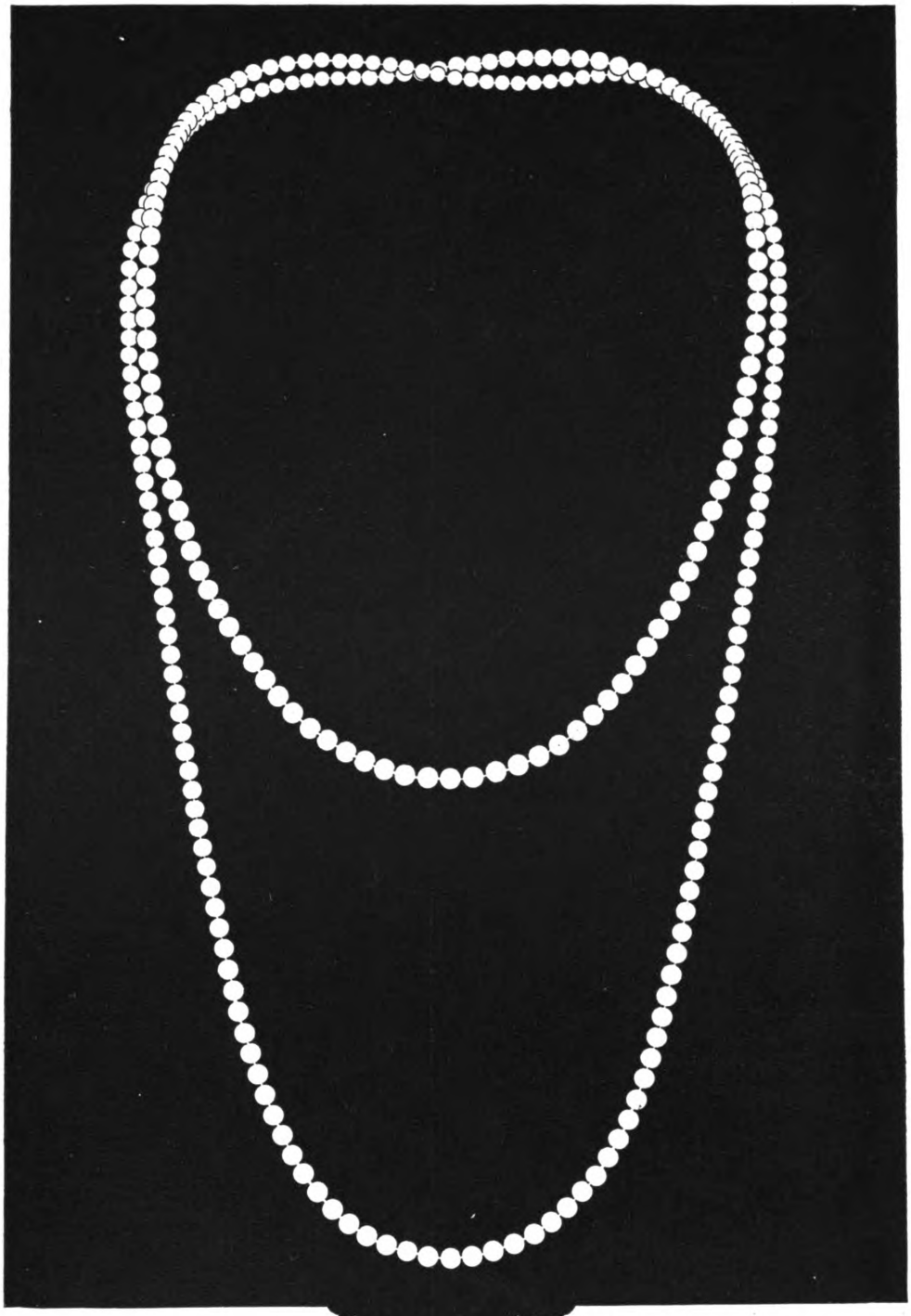

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The New AMERICAN PERIOD IN FURNITURE

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This book depicts the new vogue in home furnishing. But its significance is much deeper, for it reflects perfectly the fundamental characteristics of present-day living.

It traces the development of American furniture from pioneer days to its culmination in the New American Period. It visualizes its adaptability for every room in the home, and shows suggestive treatments that will prove inspiring to those who wish to combine charming beauty, inviting comfort, and refreshing cheer with perfect taste and dignity.

It illustrates perfectly the manner in which this development of reed and fibre furniture gives the fullest expression to the fine modern feeling for spaciousness which always characterizes the home where the fine art of living is appreciated. The book is free for the asking. Simply sign your name to the request below.

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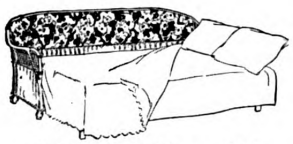

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Van Anda

These gates leading into the garage court on the estate of Chester C. Bolton, South Euclid, Ohio, for all their gracefulness are sturdily made. Prentice Sanger, architect

THE BUILDER'S SCRAP BOOK

Three Pages of Architectural Designs

(*Continued on page 106*)

Melichor

On this house in Guilford, Baltimore, Maryland, are several interesting details: the cuts in the jalousies, and the turnings on the bow window. J. J. Buffington, owner; E. L. Palmer, architect

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HARRIET: "YOU DON'T MEAN TO TELL ME YOU REFUSED TO SEE HIM AGAIN! WHY?"
DOROTHY: "WELL, IT'S SOMETHING I DON'T WANT TO TALK ABOUT."

[Listerine used as a mouth wash quickly overcomes halitosis (unpleasant breath).]

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Clock at left
HILTON
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Gillies

A half-timber house here is generally not what it appears to be, but this gable on the house of Henry N. Morse, at Bronxville, N. Y., is authentic in every detail. Lewis Bowman, architect

Another view of the Morse house shows how interestingly an angle in the building may be treated when the decorative possibilities of chimneys and windows are appreciated

THE BUILDER'S SCRAP BOOK

(Continued from page 104)

Here are several noteworthy details: a beautifully curving roof line, an harmonious texture between adz-hewn timbers and rough plaster, and interesting brickwork. J. W. Day, owner; Frank Forster, architect

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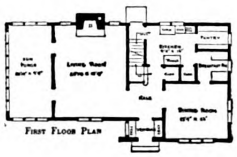
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In other words, this book offers you the services of more than 100 architects of the highest standing for $3!

The architects whose work this book contains are the best in America, men who could not undertake an individual commission for less than $500. They have given their services, in this instance, for the sake of builders of small homes who want the best of everything at minimum cost. The name of the Editor—Henry Atterbury Smith, the famous architect—is in itself a guarantee of excellence.

Among the plans there is an almost infinite variety. There are homes of stucco, brick, frame, cement block, hollow tile and stone; and each is designed by a man who is a master in the field.

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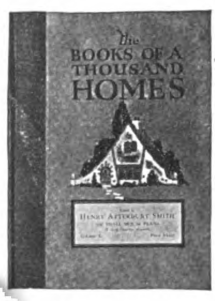

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When I receive the book I will give the postman $3 (plus a few cents postage) in full payment.

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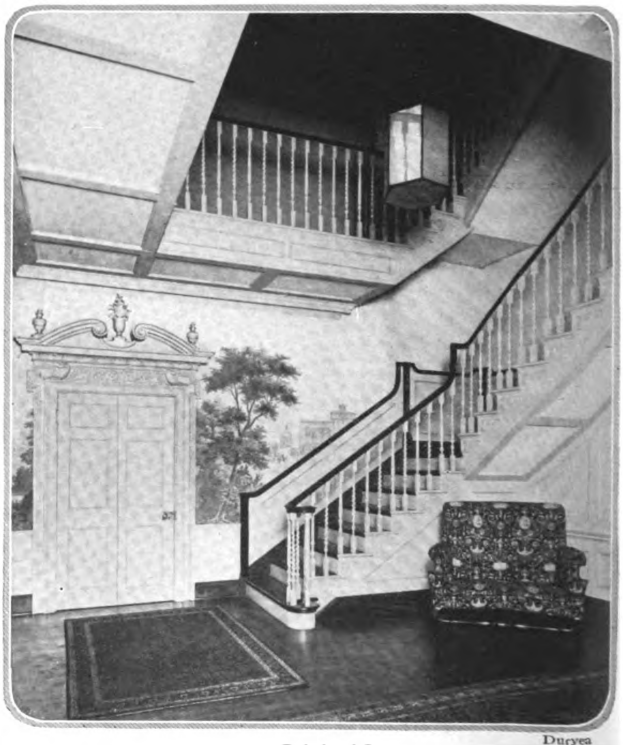
Clark

Over this arbor-sheltered doorway a sun dial is set against the weatherboarding of the wall, tells the hours and decorates the entrance. The house of John T. Arms; Clark & Arms, architects

THE BUILDER'S SCRAP BOOK

(*Continued from page 106*)

A delightful example of a Colonial interior from Richmond, Va. Note the alternating spindles in the staircase, the pediment and the landscape paper. The home of Mrs. Ramage Golsan



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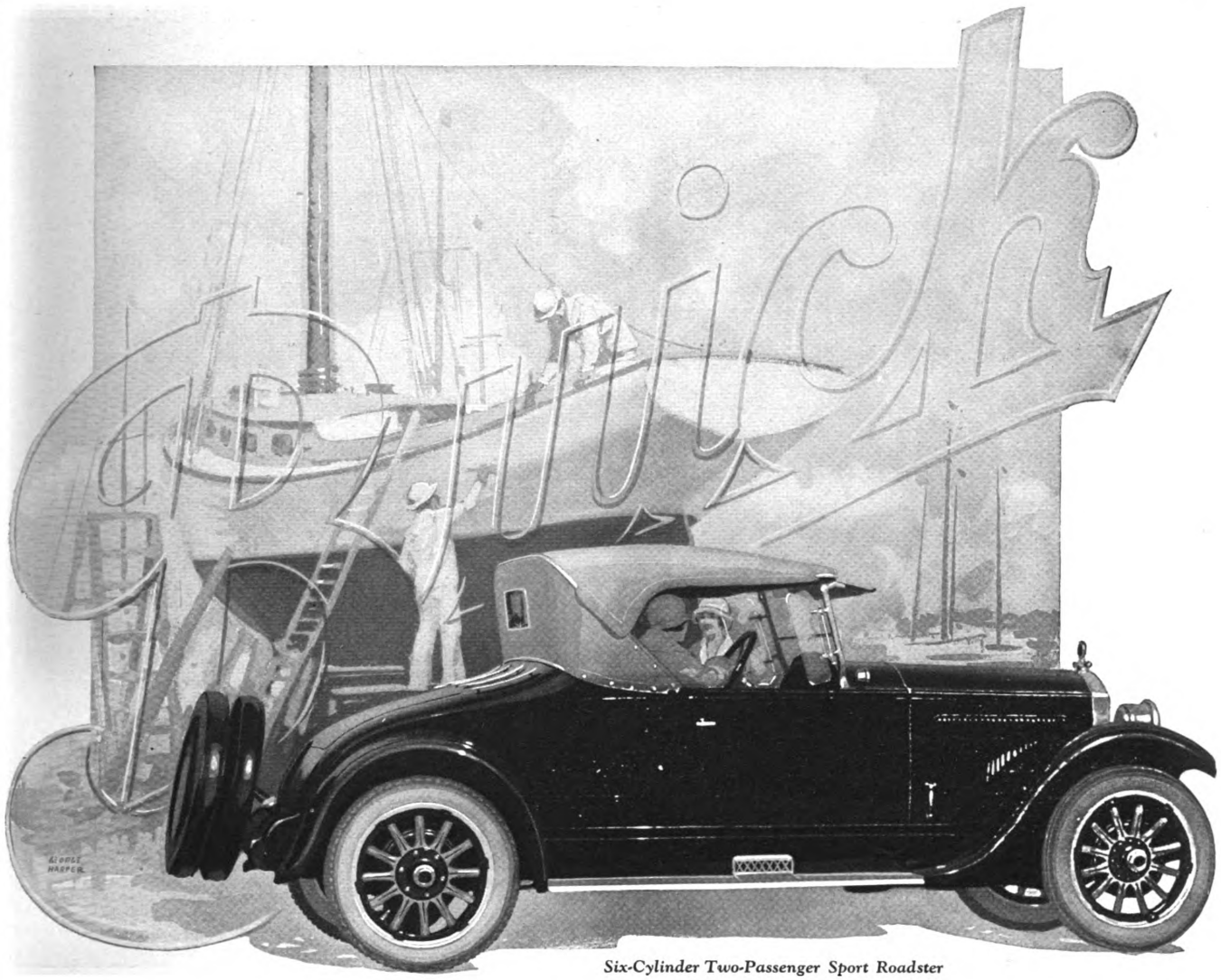

Six-Cylinder Two-Passenger Sport Roadster

What sold me first of all and induced me to buy a Buick is the fact that it has such a wonderful motor. My first real test of the motor occurred a few weeks ago when I attended the Notre Dame football game at South Bend, Indiana. The car behaved beautifully. In fact, better than any of the higher priced cars I have owned and isn't it true that after all is said and done, the motor makes the car.

Of course the four-wheel brakes add to the safety and I would not drive a car not so equipped, but at the same time I would not exchange motors with any other car, as I doubt if its flexibility, power and smoothness could be improved upon.

(Signed) *Lester W. Rempe,*
Sacramento Blvd. & Carroll Ave.
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THE woman who loves the out-of-doors finds herself irresistibly attracted to this Buick six-cylinder Sport Roadster. Long, low, beautifully finished and nickel-trimmed—this sparkling model reflects her ideal of an appropriate companion for summer time sports and pleasures. She finds, too, that every luxurious detail that could add to car appearance or driving comfort is included as standard equipment. The 70 H. P. Buick Valve-in-Head engine is lubricated automatically, requiring little attention, and Buick four-wheel brakes assure greater driving safety.

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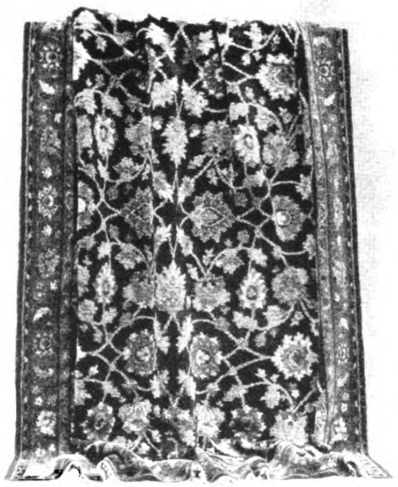

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HOW TO FORM A GARDEN CLUB

MRS. FRANCIS KING

Note—These suggestions are taken from an article Mrs. Francis King contributed to House & Garden some years ago. Constant requests for copies warrants our repeating it. It contains the data necessary for founding and managing an effective Garden Club.

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: 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. Anyone 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 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.

ACTIVITIES

The activities of the garden club in 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 Cyclopaedia 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 program should not be difficult. One such already exists arranged by the editor of a New York periodical for women. Access to libraries should not make the getting up of such a program overtrying, 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 and 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 today 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 fillip 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.

DISCUSSION

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—Euonymous radicans (var. Vegeta), and Ampelopsis Lowii, to be explicit, and thus filled this small public want. A bride in a new house with ungarnished

(*Continued on page 114*)

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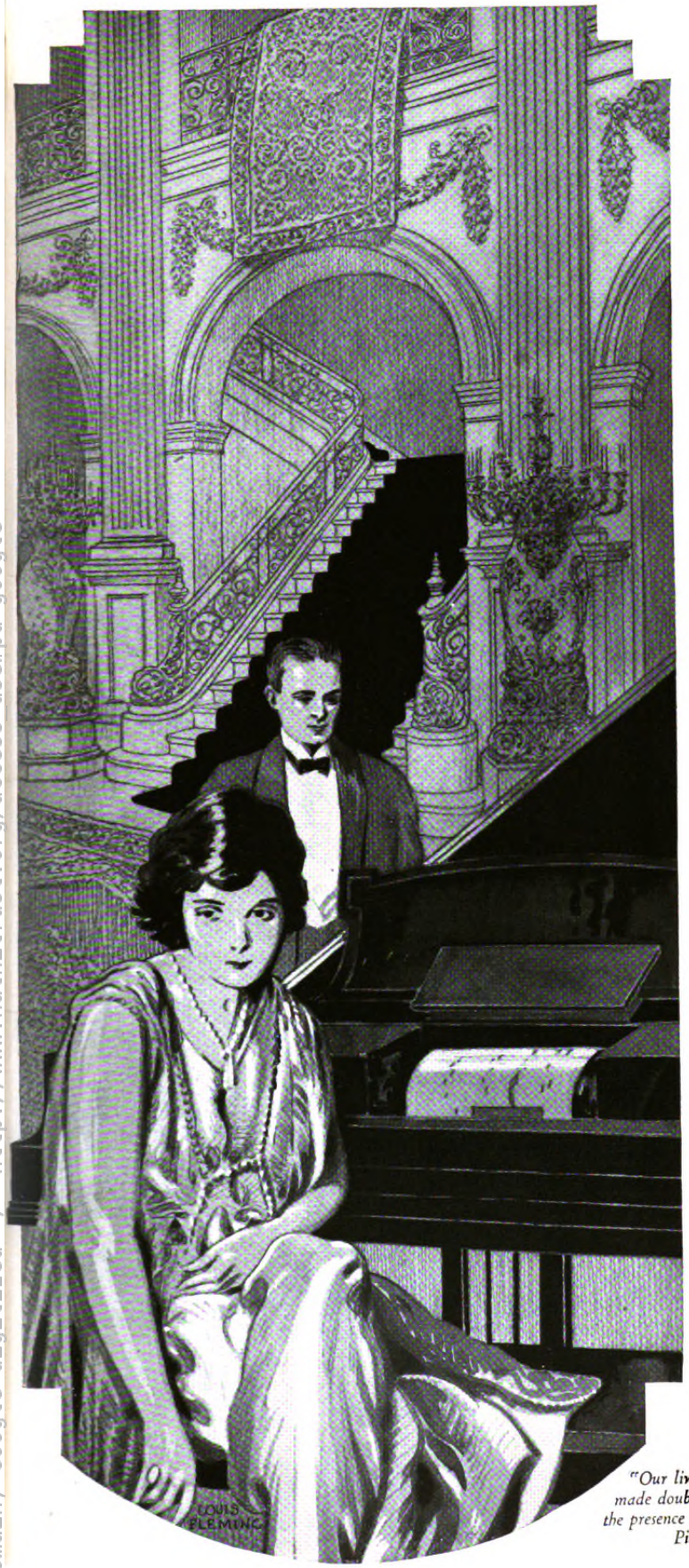

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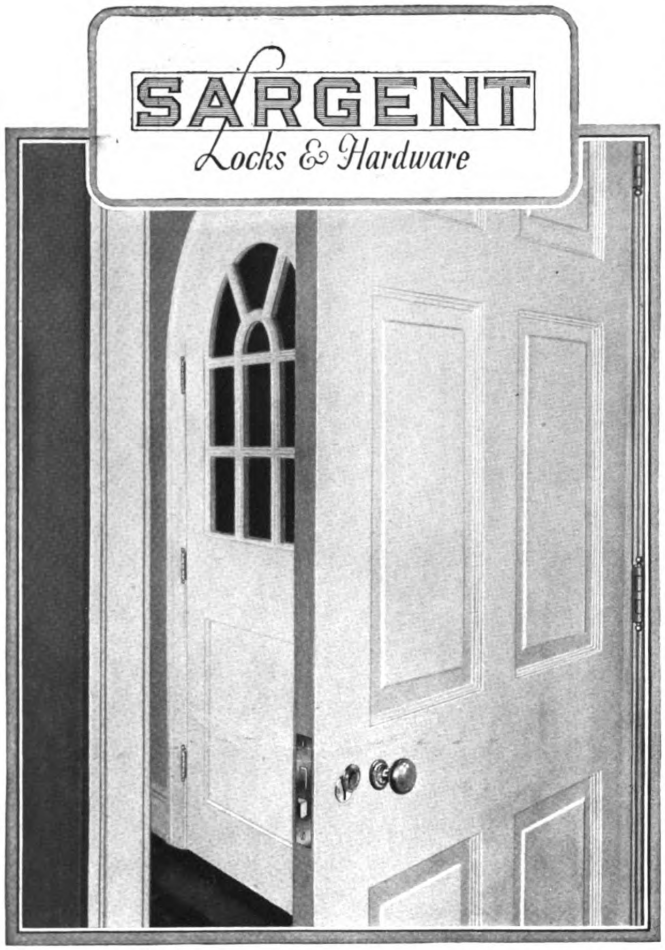

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HOW TO FORM A GARDEN CLUB

(*Continued from page 110*)

grounds receives a visit from a large committee of the club, each of whom brings her quota of shrubs and plants 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 Achillea 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!

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.

FLOWER SHOW

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 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, eggplant 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 of 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.

THE SOCIAL SPIRIT

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.

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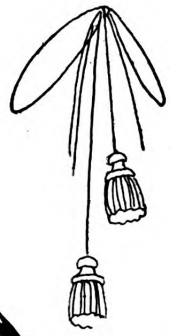
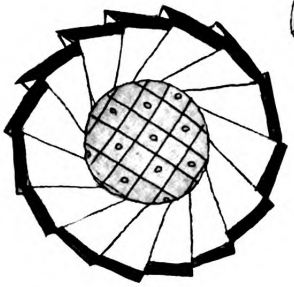
This tieback has an oval center covered in figured material and a pleated and pointed ruche of plain glazed chintz or taffeta. The Chintz Shop

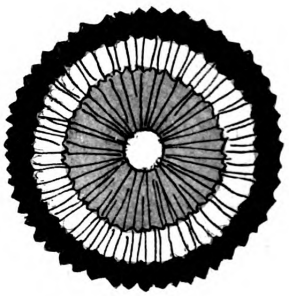
TIE-BACKS FOR SUMMER CURTAINS

A charming tie-back for organdie curtains is this rose shaped one made of layers of organdie bound with shaded ribbon



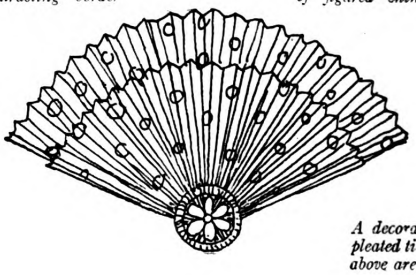
Thin curtains may be held back with silk cords with carved wooden tassels painted to harmonize. From Agnes Foster Wright





The center portion of this tie-back is covered in the material of the curtains. The pleated frill is plain glazed chintz with a contrasting border

Taffeta or plain glazed chintz in three colors, each frill pleated, makes a smart tie-back particularly for curtains of figured chintz or linen



A decorative fan shaped, pleated tieback. The three above are from the Chintz Shop

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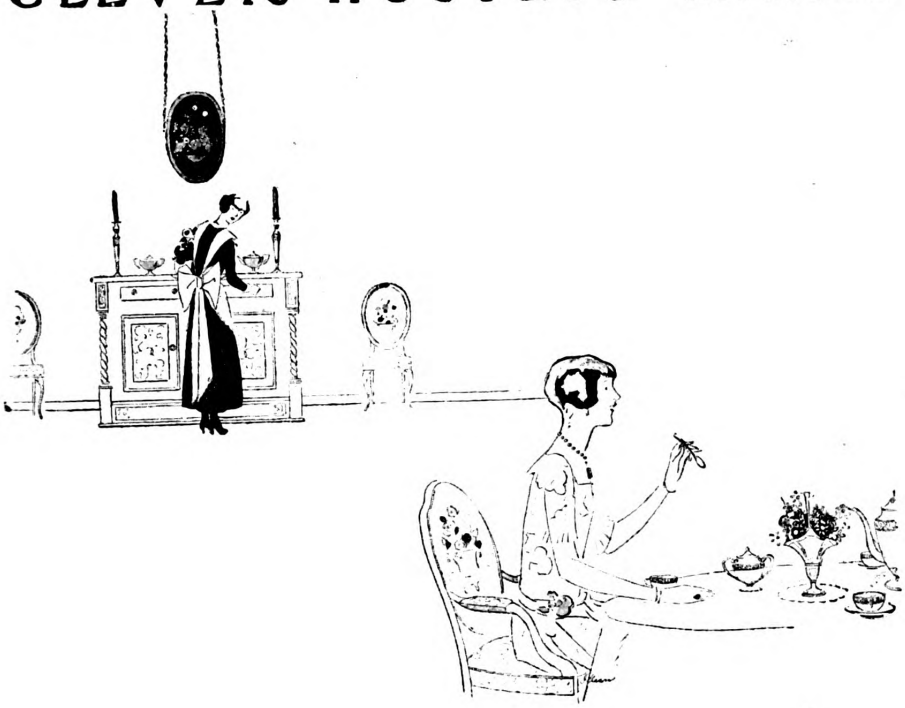
A DISCOVERY EVERY CLEVER HOSTESS MAKES

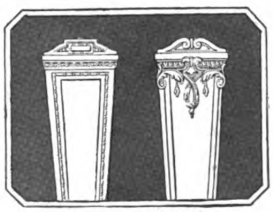


SCENE: She has attended luncheons more elaborate,—none more charming. She has seen table-settings more sumptuous,—none in better taste. But all her other friends have sterling, too, fine linens and china. What is the secret of this lovely effect? She picks up a teaspoon,—toys with it. How unusual a teaspoon! So suggestive of the hostess's own style! Suddenly it dawns on her. This table has been planned as a picture. The picture is mostly sterling. The sterling has been chosen to express the hostess.

Again and again, the quest for table-effects ends in this discovery: Silverware is the keynote. If one is the pretty, feminine type, one should choose the daintily feminine in silver,—and be careful to have it sterling.

Of all designs, most truly feminine is the curved-line design. Ruskin calls the curved line the purest form of beauty.

Among curved-line designs, quite the finest example is the Georgian Maid, in International Sterling. Daintiness itself is its outline. Delicate is its decoration, and so restrained that it serves to emphasize the grace of the curves. While the whole is wrought with that fineness which is possible only in solid silver.



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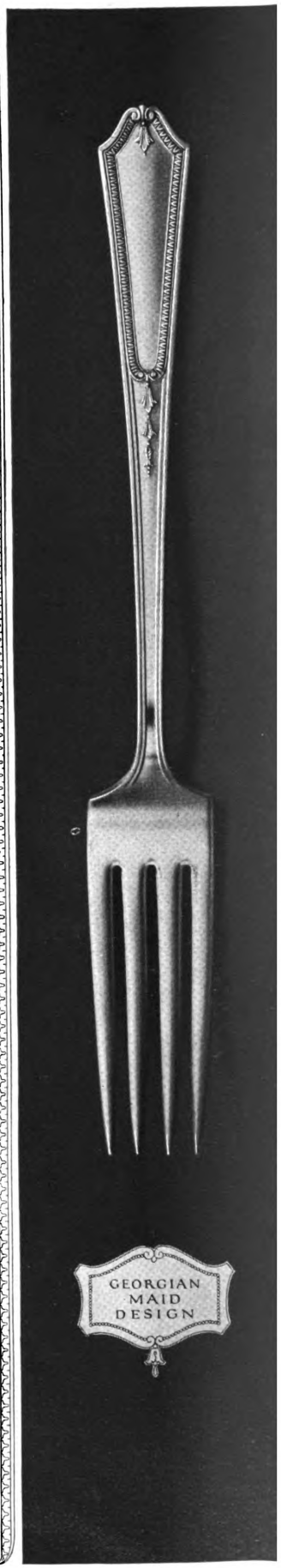

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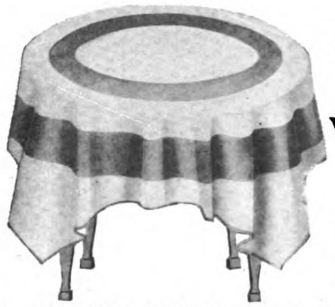

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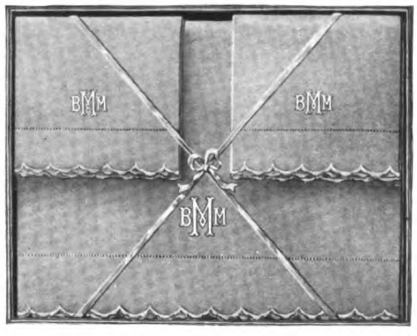

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Blueleaf Grape, Vitos Bicolor, is one of the handsomest American grapevines. Its foliage shows dark green above and bluish beneath

HARDY CLIMBERS FOR THE GARDEN

(*Continued from page 71*)

racemes two and two and one-half feet long are cultivated in Japan and also a purple-flowered form with racemes which I myself have measured sixty-four and one half inches long! These plants are always grown by the side of ponds and streams and the stems trained to form an arbor, and it is unlimited water supply during the time of flowering that accounts for the phenomenally long racemes.

The Japanese Wistaria is hardier than its more widely known Chinese relative and therefore deserves to be more generally cultivated in the north. The flowers are slightly smaller and open rather later but are fragrant and equally beautiful. The white, purple, and pinkish forms are perfectly hardy.

Quite recently a third Oriental species (*W. venusta*) has been recognised. This has short, broad racemes of pure white flowers larger than those of other species and leaves clothed with persistent soft hairs. This is the best of all for forcing and growing in tubs but for the trellis or pergola is not so useful since its flower-buds are apt to get winter killed.

A root-climber that should be in every garden is the Climbing Hydrangea (*H. petiolaris*) which bears at the ends of short lateral branches flat clusters eight to ten inches across of white flowers. It is perfectly hardy and does well on walls with a north or west exposure, on buildings and on trees. The leaves are of good size, deep green in color and the plant is not subject to insect attacks or disease. This climber is abundant throughout the moist forests of Japan, where I have seen trees from seventy to eighty feet tall laden with masses of flowers of this Hydrangea.

A smaller Japanese climber and even more beautiful than the preceding but, unfortunately, less easy to establish, is *Schizophragma hydrangeoides*. It is very like the Climbing Hydrangea in foliage and habit but the inflorescence on the outside has pure white ovate bracts instead of four-partite sterile flowers. This plant is difficult to procure though the name appears in most catalogs of nursery stock but the plant supplied is almost invariably the Climbing Hydrangea.

A comparatively new, hardy, and very beautiful plant native of Japan and Korea is *Tripterygium Regelii*, with brown, spotted stems, bright green leaves and large clusters of small white flowers which are followed by curious, winged fruits. Two lovely twining plants fast winning favor under the popular name of Fleece Vines are *Polygonum baldschuanicum* and *P. Aubertii*. They grow from 8 to 12 ft. tall and produce masses of white flowers and form a fleece-like drapery of singular beauty. With age the flowers change to pink. These plants are not always easy to establish but are well worth a little extra trouble.

Clematis has more variously colored flowers than any other genus of hardy climbers. There are species with white, blue, pink, scarlet, claret-red, and yellow flowers and their flowering season is from the early summer until autumn. They are excellent subjects for trellises, low walls and arbors but it should be remembered that these plants are fond of lime. The large star-shaped flowers of the Oriental *C. patens*, *C. florida* and *C. lanuginosa*, the European *C. Viticella* and their various colored garden forms; and the Jackmani hybrids which are mixtures of all four, captivate the attention wherever seen. The white flowered *C. montana* from eastern Asia is an old favorite. A variety of this (var. *rubens*) with rose-colored flowers from two and one fourth to three inches across and dark foliage, which I had the pleasure of introducing to cultivation in 1900, is acclaimed by many garden-lovers to be one of the most beautiful of all the Clematis. Around Boston it has not proved completely hardy; but at Newport, R. I., some good examples may be seen. The white-flowered *C. Fargesii* and the summer-blooming *C. montana* var. *Wilsonii* with large fascicles of flowers are also desirable plants. In June blossoms the Chinese *C. tangutica* with its pale green leaves and lovely clear yellow, top-shaped flowers and the scarlet-flowered *C. coccinea* from Texas. Another hardy species is *C. glauca* and its variety *akebioides* from northern China with bronzy yellow, obconical flowers produced in August. In early September the Japanese *C. apiifolia* is a billowy mass of small white flowers and with its well-known fellow countrymen, *C. paniculata*, is indispensable.

The native Trumpet-vine (*Campsis radicans*, better known as *Tecoma radicans*) is a common and much appreciated climber, more especially the variety *praecox* and the hybrid *C. hybrida*. But these are in size and beauty of flower surpassed by their Chinese relative *C. chinensis* which unfortunately is much less hardy. In the Chinese plant the

(*Continued on page 122*)

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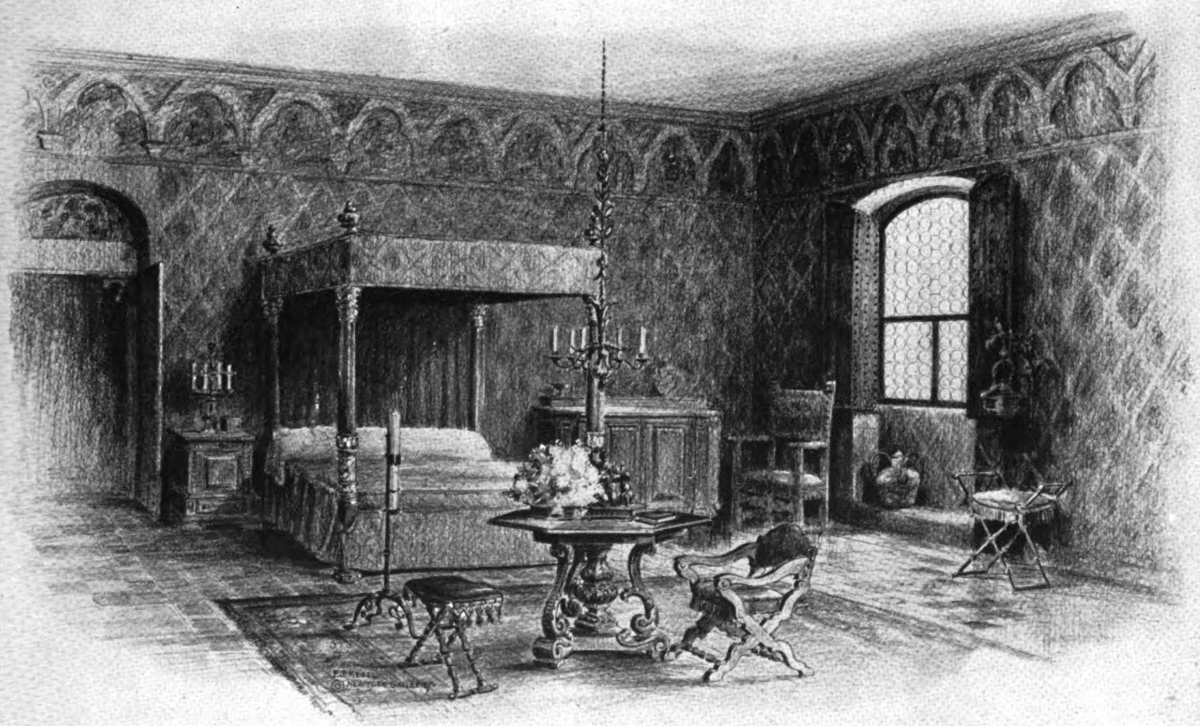

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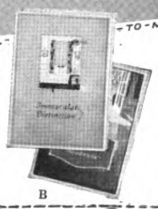

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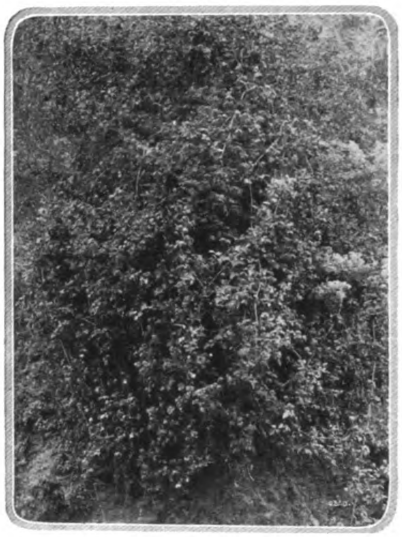

Bronzy-yellow obconical flowers appear in August on Clematis Glauce Akebioides making an unusually brilliant showing

HARDY CLIMBERS FOR THE GARDEN

(*Continued from page 120*)

flowers are orange-scarlet and the shade is more pleasing than that of the American kinds. Closely related to these is the Cross-vine (*Bignonia capreolata*), abundant in the southeastern States, and has large trumpet-shaped flowers, orange-yellow within the tube, dark scarlet without.

Among the American species of Honeysuckle there are several good hardy climbers but the best is *Lonicera Heckrottii*, a hybrid of unknown origin. From the middle of June until the early frosts appear this plant is in blossom. The clustered flowers are deep rose-color without and pale yellow within and though fragrant only in the evening they are very beautiful. Very vigorous growers are *L. flava* and *L. glaucescens*, with yellow flowers, *L. sempervirens* with scarlet flowers and the hybrid *L. Brownii* and its form *fuchsioides* with wine-colored flowers. Of the European Honeysuckles or Woodbines, (*P. Periclymenum* and *L. Caprifolium*) there are several varieties one of which (var. *belgica*, known as the Dutch Honeysuckle) is continuous blooming. A new Oriental species of surpassing merit is *L. tragophylla* with large heads of three-inch long, rich, golden yellow flowers. Many climbing honeysuckles are subject to attacks of black aphis and they can only be kept in good condition by careful spraying with an antidote early in the season as the leaves unfold.

There are several vines of great value for their attractive fruits and among them the native Waxwork (*Celastrus scandens*) and its relative *C. articulata* from northeastern Asia are good trellis plants but they are seen to best advantage as a tangle on and over large rocks. In the autumn, when laden with yellow fruit which opens and exposes the seeds with their brilliant orange-scarlet covering, there are few plants of equal beauty. If branches be cut just as the fruit commence to open and placed in vases without water the ornamental value is retained throughout the winter.

In foliage the most delicate and attractive and in fruit among the most beautiful of all climbers is *Ampelopsis aconitifolia* and its variety *palmiloba*. The leaves are finely dissected and the fruit, which is freely produced, changes as it ripens from white to pale purple and clear turquoise blue.

Two excellent vines which retain their dark green leaves later into the fall than any other are *Akebia quinata* and *A lobata*. These are hardy stem-climbers and with good foliage, rather inconspicuous flowers and ornamental, fleshy fruit containing an edible pulp.

One of the most vigorous, hardy, and popular of all stem-climbers is *Actinidia arguta*, which has glossy green leaves and red stalks and small, saucer-shape white flowers with numerous stamens and black anthers. There are two forms of this and all other species of Actinidia, one with purely male flowers and another with perfect flowers. Two other Japanese species of Actinidia (*A. kolomikta* and *A. polygama*) are in cultivation and in these a varying number of the foliage leaves are white passing to pinkish and increase the attractiveness of these plants. Unfortunately cats have a strong partiality for *A. polygama*, clawing and tearing it into shreds, and good examples are rarely seen. The handsomest of the Actinidias and one of the most beautiful of all climbers is *A. chinensis* and it is much to be regretted that this valuable plant is not hardy so far north as Boston, Mass. It is a vigorous grower with large leaves varying in shape from nearly round to ovate and pointed, and large white changing to buff color, deliciously fragrant flowers. The shoots and leaves when young are covered with crimson hairs which add much to the appearance of the plant. The fruit is rounded to oval, from one and one half to two inches long, russet-colored and more or less hairy. The skin is very thin and the flesh green, sweet, and pleasant to the palate, and is excellent for dessert or for making preserves. In the south and west there is a future for this Actinidia not only as an ornamental but also as a fruit-bearing climber. Although discovered in 1846, it was not introduced until 1900, when I first sent seeds to England.

Of climbing plants with handsome leaves no class exceeds in vigor and beauty the Grapevines (Vitis). Many beautiful species are native of this country, but the noblest of all is *V. Coignetiae*

(*Continued on page 124*)

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Pendant S-971

A new note in dining-room fixtures

HANDEL has designed a new type of electric-lighting dining-room fixtures that harmonize artistically with the gleam of silverware and spotless napery.

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S-972

S-972

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THE HANDEL COMPANY, Meriden, Conn.

HANDEL *Lamps & Fixtures*

HARDY CLIMBERS FOR THE GARDEN

(*Continued from page 122*)

from northern Japan. This vine has broad, heart-shaped leaves of enormous size and much substance, dark green and netted above with a felt of brown hairs on the underside; in autumn the foliage changes to vivid scarlet and crimson. It is the most vigorous of hardy vines and in the moist forests of northern Japan climbs to the tops of trees sixty feet tall, and in the thickets, glades, and on the margins of woods and swamps, makes an impenetrable jungle. The fruit is jet black, globose, and edible and the plant is one to which breeders of new fruits might well turn their attention.

Temperate North America is remarkably rich in species of Vitis and in the Arnold Arboretum no fewer than fourteen are perfectly hardy on the trellises. All are good and it is not easy to make a selection. Among the handsomest are *V. cinerea*, *V. bicolor* and *V. Doaniana*. The first-named is a most vigorous plant with leaves dark green above, ashy gray below and, like the young shoots, clothed when they unfold with a felt of gray hairs. The second species is equally vigorous and has large deeply lobed leaves which are dark green above and bluish green below. The third is a comparatively new plant, native of the Texas Panhandle but is quite hardy and fast growing with large rather pale bluish green leaves of very firm texture.

Three most widely grown climbers remarkable for the brilliant autumn colors of their leaves are the native Virginia Creepers (*Parthenocissus vitacea*, *P. quinquefolia*) and the Boston Ivy (*P. tricuspidata*, better known as Ampelopsis Veitchii) a native of the Orient. The hardiest of the trio is *P. quinquefolia*, which in nurseries is usually sold under the name of "*Ampelopsis Engelmannii*". This is hardy as far north as Ottawa, and clings to walls and buildings by means of discs at the ends of the tendrils. There are several varieties, but the best is var. *San-Paulii*. In Europe *P. quinquefolia* is little known and there *P. vitacea* passes for it. This, however, is a very different plant which will not cling to walls but with its shining green leaves and rich autumn tints it is splendid for trellises. Two other beautiful but less hardy species are *P. Henryana*, which has a white stripe down the center of each lobe of the leaf, and *P. Thomsonii* with reddish leaves claret-purple on the underside.

THE CARE OF THE FLOOR

(*Continued from page 87*)

Do not paint a hardwood (maple, oak, mahogany, etc.), floor, but dye (stain) it. You can get dyes which will give you any effect you want. Paint is delightfully effective on the soft wood floors. The cracks can be filled with fillers and the top treated with a floor wax and your floors, hard or soft wood, become things of beauty. In regard to dyes (stains) and fillers always be careful to give the manufacturer the details of the sort and color your floor happens to be as there are so many shades and varieties that you can get just what you need.

Choose the best floor wax you can get. You need to use so little of it that the best is inexpensive and worth while. A good floor wax and kindly care will send your floors to your descendants, as wood is thoroughly dependable.

The wax rejuvenates any floor whether it be varnished, shellaced, or painted. Too much wax is worse than too little. It is not meant to make oil wells, it is meant to decorate and preserve.

The care of the floor is not onerous. All that it requires is system, so that it does not get ahead of you. System is the key to beautiful floors and as the floor care, once you get it well started, is inexpensive, and as there is a beautiful conspiracy among the manufacturers to give you what is needed of floor cosmetics, you, with the easy schedule of floor care, will be amply rewarded for little effort.

For kitchen floors, rubber tile, linoleum and its near relatives: tile, concrete and wood, all have their places. If you use wood in the kitchen it is well to use the resistant varnishes, and use mats on much used spaces. When coated with these varnishes, water and grease are not inimical. With the wood floor a scraping, varnishing and waxing will always restore it to its original beauty.

Never use an oil mop on a waxed floor. The oil mop is good for the painted floor, however. Furthermore, when the shellacs wear, the wax should be used as a rejuvenating element.

The kitchen must have a floor that is comforting to the foot and the back, for it is essentially the daily laboratory where there is much walking about. It must be a floor that looks well and that is easily kept looking well, or it becomes an added burden and but scatters discomfort and disturbances. Even though wood is lovely it does mean care in the kitchen, yet when finished correctly it is less trouble, of course.

When oiling or waxing the floor give these coatings time to soak in, for it is their penetration into the pores of the wood which does the protective work; and although the effect is attractive their chief function is to protect. Some people use linseed oil, warmed, for floors, yet it is far less trouble to buy a floor wax.

So, in conclusion, it is worth while to employ any floor you desire and the upkeep of none is bothersome if you care for it systematically.

After all, the floor is the underpinning of each and every part of the home; it is worth your thought, for it ties together whatever is put on it. If you do not wax, rub down and systematically care for your floor and permit useless trucking over it, and do not cap your furniture with smooth shod feet and legs, you will be but cheating yourself of beauty; not only of your floor but of the home itself. For the floor condition spreads restlessness, or restfulness, to everything and everyone. It is the unescapable entity in every perfect home.

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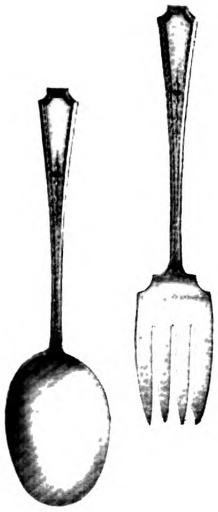

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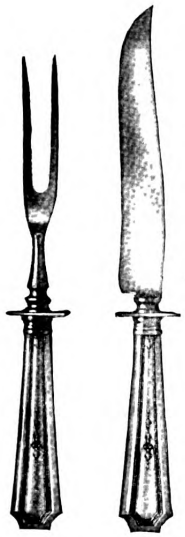

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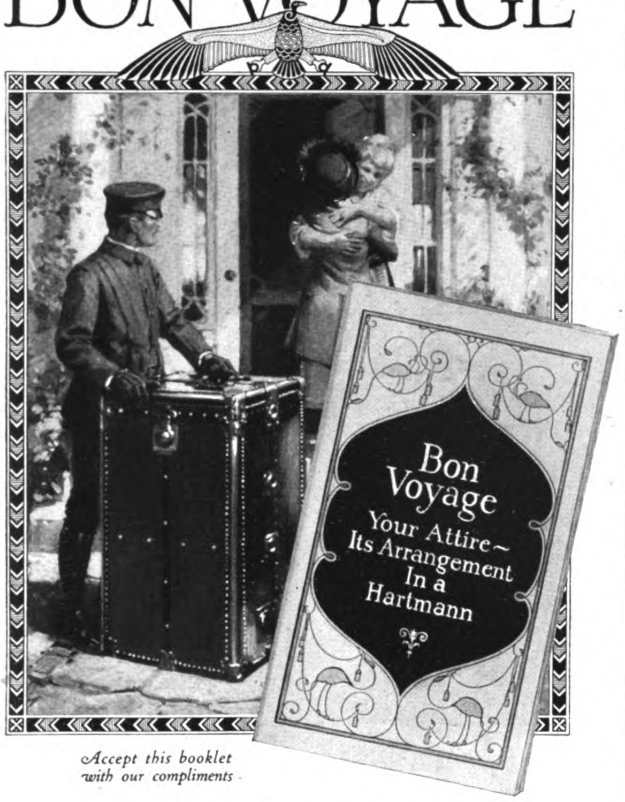

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AZALEAS AND RHODODENDRONS

FRED F. ROCKWELL

ONE class of plants which we could spare least of all from our gardens would be broad-leafed evergreens—azaleas and rhododendrons. And it should be good news to American garden lovers that efforts are being made to propagate them here. This is only natural, because there are many sections of this country to which rhododendrons and azaleas are indigenous and where the natural conditions for their growth are ideal.

There is surely an important field for both rhododendrons and azaleas in American landscape gardening. I use the term "landscape gardening" for want of a better phrase. Perhaps "home planting", though that sounds somewhat humble and homely compared to the other, would come nearer to expressing the meaning intended. Time was, and not so very long ago, when rhododendrons and azaleas, and a good many of our most beautiful decorative plants, were used almost entirely on country places or estates where the service of a professional landscape architect and an imported gardener were available. All this has changed. The big estates we still have with us, but they are now a very minor instead of a major factor in the use of the better grades of landscape material. There are now a thousand persons interested in the use of rhododendrons and azaleas and the better decorative evergreens, where there were ten interested a few years ago.

In this era of planting in America, this crystalization of the sentiment that "it's not a home till it's planted", rhododendrons and azaleas fill a place all their own. There is hardly a suburban home in the country with any "grounds", which cannot use at least a few of them to advantage. Not only do they lend a touch of color in landscape work which nothing else can impart, but also, particularly in the case of the rhododendrons, their foliage furnishes a decorative feature in itself and supplies a background for other flowering plants.

Along with the scarcity of rhododendrons and azaleas resulting from the quarantine placed upon them, there has been another factor which has kept them from universal use. This is the fact that they require an acid soil to grow in. Although this is generally known, either carelessness on the part of the planter or the difficulty of obtaining leaf mold from hard trees, or other material to make the soil acid has frequently resulted in unsatisfactory growth after the plants were set out.

The lack of an acid soil, however, is no longer a serious handicap to the general use of rhododendrons and azaleas by the amateur. As a result of many years of careful research and experimenting with the equirements of acid-tolerant, or rather acid-demanding plants, Dr. Coville of the Department of Agriculture at Washington, D. C., has developed a practical method of providing the proper soil conditions so far as acidity is

(*Continued on page 130*)

In May Mountain Laurel bushes are crowded with pink blossoms which, set against the glossy green, graceful leaves, are a sight to behold

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The MARK of FRED E. HILL and his associates

AZALEAS AND RHODODENDRONS

(*Continued from page 126*)

concerned. Dr. Coville's method of soil treatment for acid-loving plants is merely an addition to the soil, with much the same method that you would use ordinary commercial fertilizer, of aluminum sulphate. Repeated experiments have proved that even on soils which are normally acid, and which give satisfactory growth with this class of plants, the addition of this material has resulted in a remarkable increase in vigor and size of growth. The amount which should be applied varies from half a pound per square yard on "sweet" soils to a quarter of a pound on soils which are neutral, or slightly acid.

Aluminum sulphate is used extensively in chemical industries and is not expensive. In large quantities it can be purchased at about $3 a ton.

The next thing in importance to preparing the soil is the mulching of the plants. The ordinary method of planting, which consists of setting the plants in a bed or an open border with the surface of the soil exposed to the hot sun, produces the wrong conditions. Early in the spring, the plants should be carefully given a thick mulch. Any of the following materials may be used: tan bark, pine needles, rough leaf mold, or commercial "humus" mixed with rough leaf mold.

If the two conditions mentioned above are provided, and if the plants are kept free from lace bug and Pestalozzia by removing the infested leaves, anyone can grow rhododendrons anywhere. The physical character of the soil has little effect one way or the other. I have seen plants grown in the peaty soil of Holland, transferred to heavy clay and to light sandy soils, and therein thrive equally as well as where they had been grown.

Late in the fall, unless there have been abundant rains, the beds should be given a thorough soaking, to provide moisture through the winter for the evaporation which takes place through the leaves; and an additional mulch of leaves or other rough material, some six inches deep, may be provided for the winter.

There are, unfortunately, only a few serious diseases or insect pests to bother your rhododendrons and azaleas. In many sections they are not troubled at all. In some localities and in some seasons, the rhododendron lace fly may develop in numbers sufficient to somewhat injure the foliage. This is a very small insect which eats out part of the substance of the leaves. The presence of the fly may be determined by the brownish rusty appearance of the leaves on the surface and the excrudescences of the insects, which give the appearance of a sort of brown smut on the under surface. The lace bug attacking the azalea is distinguished by the whitening of the upper surface of the leaves, and the presence of numerous small, spiney, sucking bugs. These are hatched the latter part of May or April. Both the rhododendron and the azalea lace flies can be controlled by spraying with whale oil at the rate of six pounds to fifty gallons of water. Apply to the under leaf surfaces as soon as the nymphs are noted in the spring.

The most common disease is the pestalozzia, which develops in the form of brown or black spots on the foliage. The simplest method of controlling this is to remove the infested leaves, cutting them off carefully with a sharp knife, instead of pulling them. Incidentally, the same treatment required for controlling the pestalozzia is also effective against the lace fly. If the leaves are watched carefully in the spring and removed as soon as the lace flies appear, spraying, which it is quite difficult to do successfully on account of the nature of the foliage, will seldom be necessary.

HEATING SYSTEMS

DONALD M. FORFAR, M. E.

WHAT kind of a heating system shall I install?

Times without number that question has been asked by the home builder. Whatever it is, it must be right; and to be right, it must produce results in the form of comfort.

The types of heating systems used in house work may be divided into three classes: warm air, hot water, and vapor (steam) systems. Now, which shall it be?

Does the construction used in the house itself have any particular bearing on the subject? No, but the size of the house has. Are there any cases where any one of the three systems mentioned will give equally satisfactory results? Yes, but factors are invariably present to cause a stronger bearing toward some one.

What, then, shall it be? Warm air? Hot Water? Steam?

THE WARM AIR FURNACE

The warm air furnace is not only one of the simplest, but also one of the oldest types for providing heat from a central point. Briefly, the operation is as follows:

The air supply to the furnace is taken either from the outside (fresh outside air) or from the inside (re-circulated air) or a mixture of the two, as may be desired. In each case a duct is provided leading from the furnace to the point of supply. A screened opening in the basement foundation wall (sometimes a basement window opening is used) serves as the fresh air intake, while the re-circulated air is taken from some point on the first floor through a large floor register or other convenient arrangement. The air supply after entering the furnace passes up and over the heated body of the furnace proper to the top and thence through distributing flues to the outlet registers located in the various rooms to be heated. The entire action is based on gravity flow; that is, the air in passing through the furnace is expanded by the heating and becomes lighter than the entering air, this creating a constant circulation as long as the furnace is kept in operation.

The entering air to the furnace is not capable of holding a great amount of moisture, and if moisture is not added to it before it enters the rooms, the air will absorb moisture from various objects in the room, such as woodwork, plants, people, etc. To overcome this trouble, a water pan arrangement is provided in connection with the furnace so that the hot, expanded air will pass over and absorb moisture through evaporation.

Mistakes in the earlier designs of warm air furnace systems with resultant unsatisfactory performance made many enemies for this type of heating plant and were a large factor in the rapid growth of the present-day hot water systems. During the last few years, however, the problem has received very careful and thorough study, both from the scientific and practical standpoints, with the result that the furnace system is again gaining in stength. Present-day warm air furnace installations can, and do, produce the desired results. Properly designed and

(*Continued on page 132*)

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HEATING SYSTEMS

(*Continued from page 130*)

installed, the warm air furnace system is the ideal system for the small house of, say, up to six or seven rooms. It is relatively cheaper in cost than corresponding carefully designed and installed water or steam plants, is considerably quicker in action and lends itself much more readily to proper control of humidity and fresh air admission.

If you should decide to install a warm air furnace system in your small home, see to it that the following points are properly cared for:

1. Each room to be heated should receive separate consideration. Size of warm air flue and all connections should be made large enough, so that the volume of air delivered will be adequate to keep the room warm under the most severe weather condition.

2. Furnace size must be ample to heat properly the total air volume required at periods of most severe weather conditions. As the ratings used by various furnace manufacturers are not always to be relied upon, the safest course is to place the business in the hands of some responsible contractor or furnace company and abide by their decision. Remember that adequate grate area and adequate heating surface are both equally essential.

3. The furnace should be equipped with an evaporator pan of large surface capacity and arranged with an automatic water feed valve located outside the furnace casing for easy inspection and piped up so that a constant level of water will be maintained in the pan at all times.

4. Location of furnace with respect to the various rooms to be heated should be as central as possible and the length of flue runs from furnace to the outlet registers in rooms as short as possible.

5. Use registers and register boxes designed to give full area connections to the warm air flues. Many times, particularly where wall registers are used, both the flue connection and the register box are restricted in area in an attempt to get everything within the limited space afforded by the standard 2 x 4 stud partition. Wall boxes and registers are now designed to extend from 2″ to 4″ out from base board at floor line in order to get the required area.

6. All sheet metal work from furnace casing itself, up to and including register boxes, should be made of bright galvanized or tinned sheet metal all joints to be soldered air-tight. Install a volume damper with control handle in each separate flue.

7. Remember that you are dealing with gravity flow proposition. Cool air falls, warm air rises; therefore, make sure that all warm air flues, particularly those portions run at basement ceiling, have as much upward pitch as possible. Pit the furnace if necessary to accomplish this.

HOT WATER AND STEAM

In both the hot water and steam systems cast iron radiators are used to transmit the heat of the water or steam to the room. The hot water system is the one most commonly used in home work, both large and small. In the last few years, however, steam or so called vapor systems have gained considerable favor, particularly for the larger installations.

For home heating work, both hot water systems and steam systems are, in general, designed for gravity flow. In the hot water system, the water on being heated expands, becomes lighter per unit volume, rises through the piping system to the radiators, where it loses its heat, and thence flows on down through the return piping to the boiler, where it is again heated and the cycle repeated.

In the steam or vapor system the action is essentially the same, except that steam instead of water flows from the boiler up through the piping system to the radiators where it is condensed, the water of condensation flowing back to the boiler.

In a hot water system the amount of radiation used depends upon the maximum temperature to which the water is to be heated during most severe weather periods. For home work it is desirable not to place this maximum temperature at more than 1600 Fahr., installing sufficient radiation and boiler capacity to do the work at this maximum temperature. One of the most desirable features of a hot water heating system is the moderateness of the heat and the wide range possible in the water temperature, thereby enabling one to vary the amount of heat according to the weather requirements.

In the steam system the amount of radiation used is considerably less than in a water system, due to the higher temperature of the steam, exact amount of radiation in any case depending upon the steam pressure to be carried. For home work, practically all steam systems are the so-called vapor systems.

Vapor heating systems may, in general, be classed as a steam system under such control that the water in the boiler is brought just to the boiling point and held at that point. Under this condition, the steam (vapor) produced is at atmospheric pressure or, possibly, a few ounces above. Water pattern radiation is always used so that the steam connection to the radiators may be made at the top, fractional control inlet valves being used for throttling down the steam supply at each radiator to meet the heating requirements.

Of the two types of systems, the water is the simpler and more easily understood as to operation. All vapor (steam) systems have various automatic auxiliaries in the way of return traps, air reliefs, pressure regulators, etc., which look more or less mysterious to the average layman and particularly to the housewife. Either system is adaptable to use in small homes, as well as large, and the cost will run approximately the same

STEAM HEAT

The steam system is the quicker to heat, but also the quicker to cool, if the fire is allowed to get low, while in the case of the water system, conditions are just the reverse, that is, it takes longer to heat up the water throughout the system, but the water body retains the heat and cools off slowly.

No matter which system of heating is used, the radiation amounts, boiler size and design of piping system should be given the most careful consideration by someone competent and experienced along that line. We have all heard of those trouble cases where insufficient radiation was installed or too small a boiler used. Any incorrectly designed or installed piping system, however, is liable to give far more trouble and is much harder to correct.

Just one word here relative to boiler sizes. The small cast iron boilers (steam or hot water) used for house heating work are, for the most part, rated in terms of square feet of radiation (steam or water). Experience has shown that, to be on the safe side, boilers with ratings equal to twice the square feet of radiation actually installed in the house should be selected.

Note—This is the second article on the mechanics of the home contributed by Mr. Forfar. The first appeared in the January issue.

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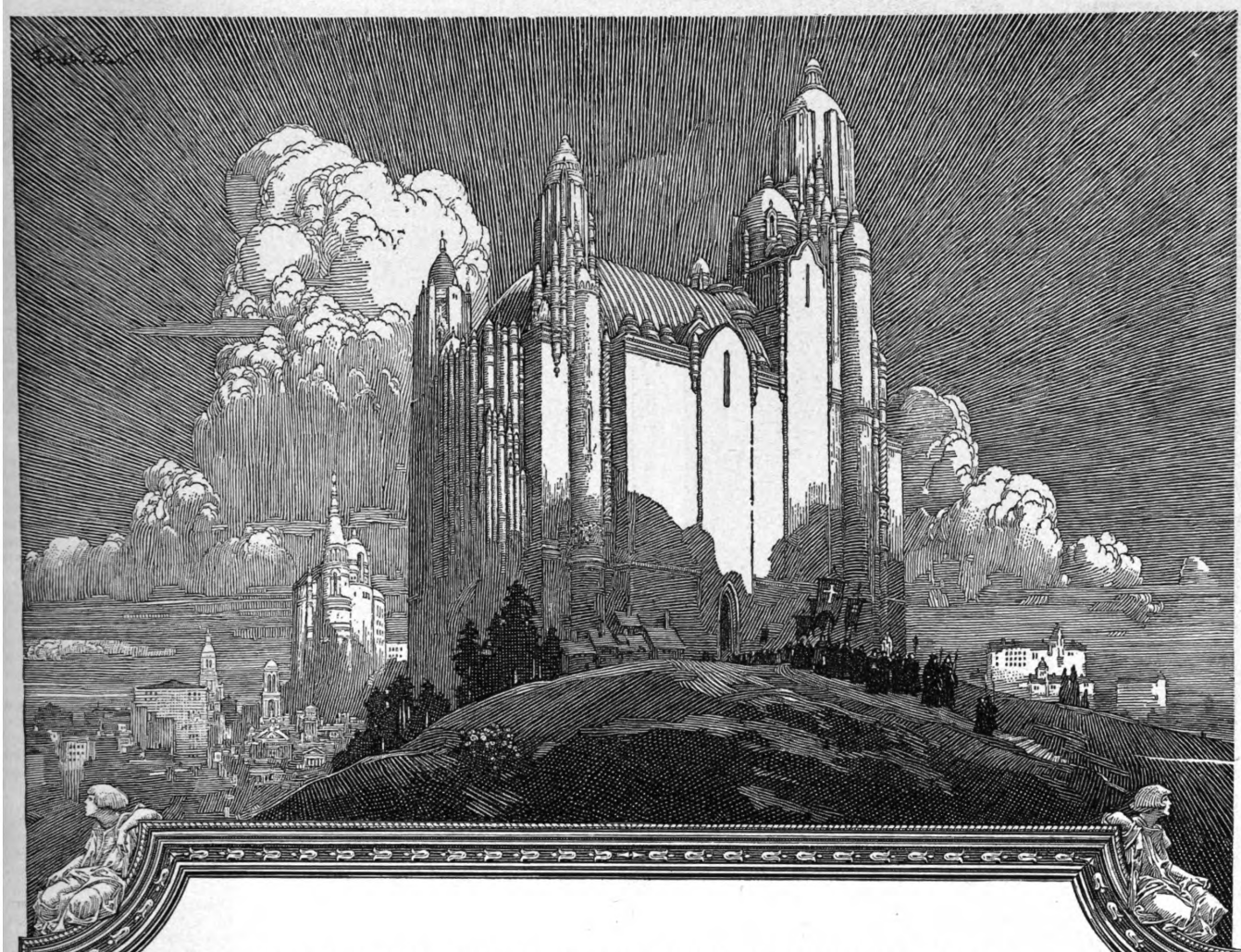

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Among the plants suitable for a shady spot where the ground needs to be covered is Pachysandra terminalis, a trailer that makes a glossy mat

A SHADY TERRACE GARDEN

(*Continued from page 90*)

the little pool and bird baths, the birds themselves, and all the varied charm of foliage and of flowers.

What life running water does give to a garden! Here is a pool at one end, surrounded with foliage and flowers that furnish the motif for the rest of the garden.

Around the pool, are low flowers that love to be tucked in between the rocks, as they love to be tucked into stone paths and steps: the rose mattings of the *Phlox subulata*, the grey and lavendar haze of the Nepeta, the springtime gold of yellow Alyssum, the esoteric bloom and foliage of the soft yellow Primulas, the whiteness of Arabis that companions the early Iris. Then there is the Artemesia, called by some Southernwood or Old Man, which has no bloom to boast of but is altogether charming as an edging and ground cover because of its delightful foliage. Then there are Clove Pinks, for June bloom and fragrance, and Canadian Violets, and Irises that look well with their sword-like foliage even after they have bloomed. The mid-summer Funkias, too, have a place among the rocks and then form repeats in the borders, while the Artemesias, Nepetas, Pansies and Gypsophila, some rose Petunias and small Veronicas form the low, colorful edgings.

Among the rocks is the charming foliage of Bleeding Hearts, and here and there, like rare plants, a Spiraea or a Larkspur. These taller plants are also used in the borders in the same way, just a few plants of a kind; their very rareness and variety help to give a sort of woodsy atmosphere. There are, for instance, the tall stems of the Physostegia, the showy Monarda, the interesting flowers of the Platycodon, the lovely tall Meadow Rue, Peach-leaved Campanulas, a few Mallows and the delicate Columbines—flowers and foliage that are all the more intriguing when you come upon them growing in this way under Oak trees in the naturalistic company of high shrubbery instead of in more formal surroundings.

Plants, like people, have a way of looking different in different surroundings and at different seasons of the year. Plants, like people, too, have their favorite habitations, and not all feel happy with woodsy trees. When you are in this garden, however, there are so many plants and such delightful bloom right through the summer months that you realize there need be no scarcity in the flowers that will grow beneath tall trees.

WHAT TO KNOW ABOUT WOOD FLOORS

(*Continued from page 78*)

One of the most important things to remember about any kind of flooring lumber is the necessity of keeping it dry and laying it dry in a dry house. Flooring lumber at the mill is air-dried and kiln-dried, accurately milled and stored in dry lofts or storehouses. It is shipped in closed cars and kept dry by the local dealer who receives it. When it arrives "on the job" (and it should not arrive until the exact time it is needed to lay) it should be kept dry. It should be the last thing installed in the new house, after the plastering is dry, because of the natural property of any and all wood to absorb moisture. If a floor is laid damp, or in damp premises, and dries out afterward, cracks are inevitable, and not to be blamed upon the wood, or upon the carpenter, unless the latter has been careless or unconscientious enough to ignore the necessity of laying his floor dry.

In laying new floors over old ones, the important thing is to make the old floor as level as possible, nailing down all loose boards, and equalizing hollows with building paper of building felt. The new boards are then laid in the opposite direction to the old boards, and a half inch away from all the base-boards, this difference being covered with a quarter-round nailed in place after the floor is laid. This half-inch will allow for an expansion which may take place, and will prevent any consequent danger of the floor buckling.

As in every other detail of house building, the matter of floors is best dealt with by acquiring all the known facts about flooring using a fair amount of judgment, insisting upon good workmanship, but expecting nothing, either in workmanship or material, for which you are not paying.

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New York

Before planting, the ten acres of woodland were in a deplorable condition, littered with dead and fallen branches and forest débris

RESTORING *a* NEGLECTED WOODLAND

(*Continued from page 76*)

in each kind of soil over the whole site.

We were now ready to lay out the paths and trails, choosing routes that led to and connected the points and places of greatest present or potential beauty. This involved the marking of sites for shelters and seats; the selection of situations for a wild flower sanctuary, a bird sanctuary, a bog garden, two rock gardens and a picnic ground; also the clearing of several viewpoints for the enjoyment of the superb scenery of the surrounding countryside.

It was found possible, without sacrificing a single worth-while tree, to remove the second growth and underbrush and open up a broad way (called The Vista) entirely through the woods, dividing them into two almost equal parts. The northern end of The Vista is at the edge of the lawn and of easy access from the house. It is the only entrance to the woods. The outlook from the southern end embraces a rolling country of vast extent and unusual charm, stretching away to the Highlands of the Hudson, thirty miles distant. The lines of The Vista are slightly curving—just enough to prevent an observer from looking through it from either terminus. This gives a pleasing impression, as one enters, that both woods and vista are of indefinite extent.

All paths start from The Vista and over the entrance to each is a vine-clad arch. The paths are named for some dominating feature—as the Azalea path, the Laurel path, the Sanctuary path—and odd signs of rough boards, bearing these names, are attached to the arches.

On the highest point of the ridge which parallels The Vista on the left, and only thirty feet from the southern edge of the woods, a cosy tea house, constructed of unbarked red cedar, commands the same magnificent view as that from The Vista. The tea house is the restful objective of

(*Continued on page 140*)

The course of a clear mountain brook offered opportunity for the introduction of many plants and shrubs that love a waterside location

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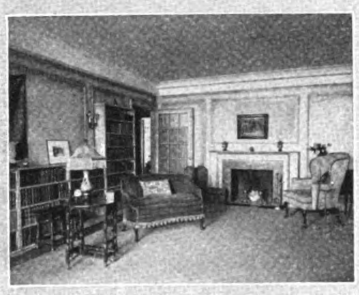

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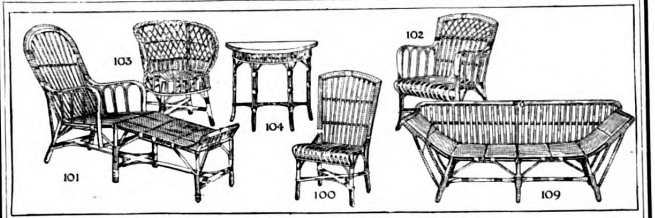
Write for descriptive list. Examine it; then let me prepay rugs for inspection.

L. B. Lawton
Skaneateles N. Y.



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RESTORING *a* NEGLECTED WOODLAND

(*Continued from page 138*)

all the paths and woodland trails.

The only treatment given the paths was to make them comfortable for walking. Protruding stones and tree-roots were removed, stepping stones were laid in moist reaches and simple log bridges were thrown across the brook where needed. The undergrowth on both sides was removed so as to leave an irregular border from two to four feet wide; and this border was afterwards planted with Partridgeberry, Hepaticas, Violets and other cover-plants. Today, it contains clumps and masses of every kind of wild plant that grows naturally in the vicinity, or has been introduced there. It is wonderful how appreciative of light and elbow room all the wildings are and how quickly they discover and take possession of localities thus favored.

The finishing touch to all this preparatory work was the judicious thinning out of spindling second-growth saplings and underbrush in the immediate neighborhood of The Vista and the paths. This was often strikingly effective, particularly where it disclosed notably fine specimens or groups of trees and, by providing more breathing space and better light, encouraged them to develop greater beauty and symmetry. No attempt was made to clean up along the trails or in the remote interiors beyond the range of clear vision. Such areas should always be left undisturbed, for the dense masses of bushes, vines and low plants, which naturally cover a forest floor, maintain equable conditions of moisture and temperature and are as necessary to the permanent health and vigor of the trees as the soil itself.

Everything was now ready for the planting. I shall not go into minute details regarding this part of the work, for the selection of material and its arrangement are frequently matters of personal preference; and in this regard the dear old lady was inclined to be opinionated, not to say peculiar. I did insist, however, upon respecting the soil preferences of the plants that were put in and had my way in this as well as in using the native flora of the neighboring woods and fields as the basis of all group plantings. The Vista, the glades and the open spaces around the tea house and other shelters, were bordered with flowering trees and shrubs of local origin and carpeted with the commoner wild flowers. Rare and vanishing species were installed with care in the Wild Flower Sanctuary, where they were hidden from casual intruders by an encircling wall of Pines, Hemlocks and Mountain Laurel. The Bird Sanctuary, located along the brook, was surrounded with fruit-bearing bushes taken from hedge-rows on the edges of adjacent pastures; and its inhabitants were soon reveling in the secluded nesting and hiding places and the abundance of seeds and berries they afforded. Finally, wherever there were open stretches at the edges of the woods, they were closed with thickets and densely habited shrubs. A hillside close at hand was covered with Dogwoods, Sumacs, Sassafras and Mountain Ash and these were used freely and with fine effects, at conspicuous points. Border plantings like these serve to keep out drying summer winds and destructive winter storms, and form effectual barriers against intrusion.

My last visit to the dear old lady was in early June, last year. Together we walked across the lawn and into the woods. A superb white fringe tree, in full bloom, stood just at the right of the entrance. Once inside and around the bend of the curve, I came to some realization of the wonderful transformation four years wrought. The great White and Red Oaks along The Vista had extended their branches until they interlaced overhead, forming an unbroken canopy. Along the borders the clouds of bloom on the mountain laurels gave the impression of long banks of pinkish snow. I noted that the great Rhododendrons back of the Laurels were covered with buds. Underfoot, the ground was surfaced with mosses of every hue, spangled with the white and pink stars of the Goldthread and Woodsorrel. Farther on, at the entrance to the Sanctuary path, a full-grown Withe-rod, its branches heavy with blossoms, pointed downward towards the brook. And in the Sanctuary itself, among the Hemlocks, was one of the finest and happiest colonies of the pink Ladyslipper it has ever been my fortune to see. We went on to the tea house and enjoyed the distant landscape picture, then followed the Laurel path back to The Vista, stopped to admire the sunny rock garden (recently planted) and returned by the Azalea path to the house passing several fine clusters of the glowing Flame Azalea, then at the height of its splendor.

As the dear old lady sank into a roomy rocker on the veranda, she smiled and said, "You see that my dream has become reality."

What she accomplished in her ten-acre wood-lot is typical of what may be expected from similar treatment of any tree-clad area, regardless of its size or its location. So I am not without hope that what I have written will show the way to other woodland owners and encourage them to emulate her success.

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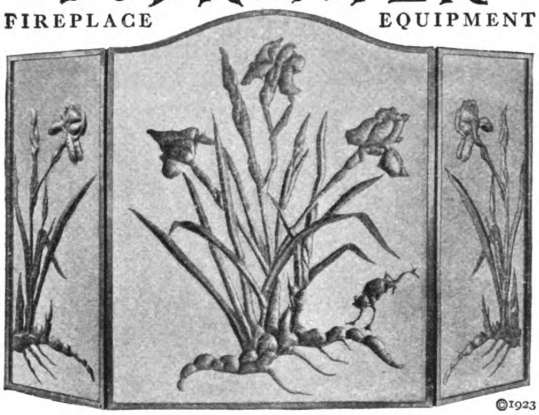

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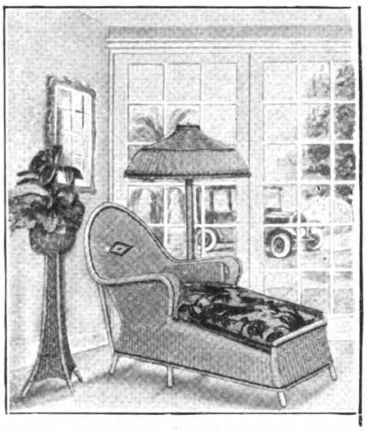

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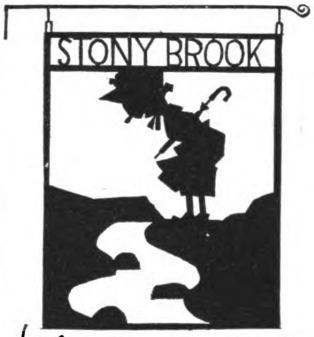

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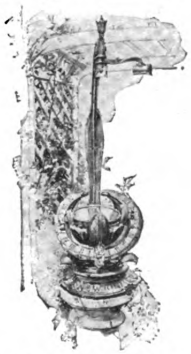

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HOUSES THAT BLOOM IN THE SPRING

(*Continued from page 57*)

linoleum to stimulate tiles, covered with a taupe colored rug octagonal in shape. For furniture I would suggest blue lacquer Queen Anne side chairs with seats covered in antique green satin with an embroidered design of ships. A black glass top on a wrought iron table sounds a bit startling but it is both practical and smart and if octagonal in shape, with each section about thirty three inches wide, will allow one to entertain as many as sixteen guests without crowding.

Wrought iron side fixtures with blue glass and crystal prisms will give sufficient light to the room and should be on each side of the four niches, making eight lights in all. These may be single or double brackets depending on the wall space. The table decoration in this room might consist of a low flat blue glass bowl, filled with orange zinnias and four tall glass candle sticks.

Frequently the hall is the room most in need of rejuvenation. Should your house be English in type it would be charming to have a lacquered hall, if the space is large enough. In a room about ten by twelve feet, the walls could be covered with compo-board and a narrow picture molding used to simulate paneling. Paint the whole wall red and then paint the inside of each of the panels silver. When dry, paint over this with the red paint. Rub down with fine sand paper to remove any roughness that may be found. When rubbing, rub enough of the red paint off to allow the silver to show through. Cut out of Chinese paper, or any imported paper, figures of trees, people and temples and paste these in the panels, trying to make each design different and interesting. When finished, coat the walls with a heavy varnish and rub, when dry, with powdered rottenstone mixed with a little water. This will bring up a high gloss and if kept waxed will look like old lacquer.

A small upholstered sofa covered in black satin corded with red, or done in gold damask would look well in this hall. A novel way to cover a small sofa would be to upholster it with satin and have a loose ruffle around the bottom of the frame reaching to within an inch or so of the floor. Over this have broad scalloped tabs, bound with red satin and fastened into the seams of the sofa. These tabs take the place of box pleats and are a bit different from the average box pleated ruffle. A narrow iron console can be used on the wall opposite to balance the sofa. Paint the floor bright green and over this paint an extra coat of blue and finally one of black. Finish with two coats of varnish and as these different coats of paint wear through the floor will be given a lovely mottled effect. Care should be taken that the cracks between the boards are filled in with putty before painting.

Mirrors are always decorative and especially useful in a dark hall. One in wrought iron with a trellis over the mirror part would be attractive in this hall hung above the console with a bright cord and tassel. It would reflect the polished surface of the wall and help greatly in creating an effect of brilliancy.

In a city apartment with a long hall I have seen a very clever idea carried out by painting the walls a soft jade green with marbleized woodwork. The floor was tiled in black and white squares, and by a clever tree design painted on both of the long side walls a feeling of space and lightness was achieved. These trees, with birds and colored flowers, made an amusing background. There was only space for a narrow Italian chest of drawers and two side chairs. These had amusing little tufted slip covers of cream satin with shirred ruchings of cherry red ribbon. The chest contained extra bed clothing and the side chairs did duty for extra guests at meal times. This hall was lighted by an old Venetian star lantern of wonderful bluish glass that cast a soft glow over the hall when lighted.

The guest room above all others should present an appearance of freshness and daintiness. There should also be something unusual and intriguing in its decoration, to induce the guest to come again. There are on the market now a number of charming toile de Jouy papers, copies of old designs that make unusually attractive rooms. A bedroom can be made interesting and different with a background of this type of paper, one with a pinkish red design on a cream background and antique cream woodwork. Into the molding a little red paint can be rubbed and then wiped off. This will make a fresh looking room and with painted or walnut furniture will please the most fastidious guest imaginable. In the bedroom shown on page 57 a Chinese toile paper was used, one with a design in red on a deep cream ground. The woodwork was painted a dull old ivory and the floor painted deep blue and antiqued. Over this a rich Aubusson rug with a dark red ground, browned with age, made a pleasing background for the old pieces of French furniture.

The door had a painted decoration copied from the design in the paper and the bedspread was of red taffeta with cordings and pleated ruffles of rich blue. The draperies at the window were silk in a deep cream color bound with red braid, and the valance was of the same silk as the bedspread. Dark blue candles in old silver sconces gave a soft light, pleasing in a room of this sort.

A cool and charming young girl's room is shown on page 57. Here the deep recessed window was hung with soft blue gauze curtains made with picoted and scalloped ruffles. The walls here were papered in a flowered chintz paper with a cream background and the woodwork painted soft blue like the draperies. Three sets of shirred scallops, one over the other, made the valance that was about sixteen inches deep due to the high ceiling. Tie backs of white crystal held the side draperies in place and in the recesses of the window were hung a few small colored fashion prints. The chair in the window was covered in a blue and orchid satin damask that repeated the colors of the lamp shades. The rug was a soft taupe color.

Narrow windows or odd ones often perplex one as to the way they should be treated. Glass shelves cut to fit the frame of the window and held in place with wrought iron brackets make a decorative note in any room and in a hallway by the stairs can be fitted to hold growing plants and one or two vines. The glass might be colored blue or amber for an additional note of interest. Hanging glass shelves with small bowls of potted bulbs are charming against the glass windows of the sun porch and one can have quite a garden while it is still winter outside. In the summer they can rest against the wire screens and hold potted plants and flowers.

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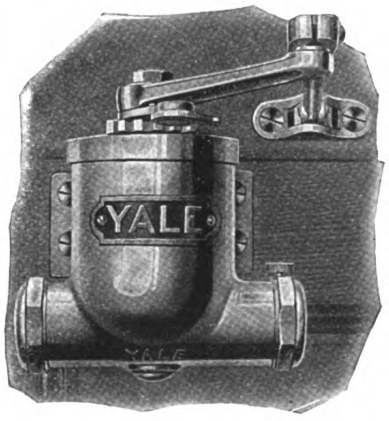

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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 98*)

variety to be classed with Frau Karl Druschki.

The part of the book devoted to Rock Gardens, though brief, is admirable in its statement of principles. The presentation of this subject would have been bettered, however, by devoting to it, in order more clearly to exhibit construction, several pictures of the nice clear style that distinguishes the 28 found in the volume.

There are few omissions of importance, like that of *Daphne cneorum* among the evergreen shrubs. A more grievous fault lies in failing to mention, in dealing with Rhododendrons, the requirement of acidity in the soil. Native plants in general might have received a little more attention and more commendation. Some practical aspects of gardening could at least have been glanced at,—notably Irrigation.

The mechanical workmanship is of high order. A commendable feature of the Index consists in placing first the number of the page that contains the main treatment of each of the respective topics.

F. B. M.

WEATHER PROVERBS AND PARADOXES. By W. J. Humphreys, Ph.D. Williams and Wilkins Company, Baltimore.

Modern man, particularly the dweller in a city, who gets his weather report from the daily press, when he has concern about what the morrow in that line may bring forth, can not read far in this rather peculiar and entertaining little book without feeling with Wordsworth that

> Little we see in Nature that is ours;
> We have given our hearts away, a sordid boon!
> This sea that bares her bosom to the moon;
> The winds that will be howling at all hours,
> And are upgathered now like sleeping flowers;
> For this, for everything, we are out of tune;
> It moves us not.—

But it is not a putting together of fancies or of fanciful explanations that we find here; it is not a mere collection of folk lore, but a studied attempt made by the Meteorological Physicist of the United States Weather Bureau to set forth scientifically whatever facts lie at the basis of old and persisting proverbs relating to the weather. For example, part of the explanation of "Sky red at night Is the sailor's delight" is that "a red evening sky means that the temperature has not fallen below the dew point even at the tops of the strongly-cooled rising currents of air that are so common during the heated portion of the afternoon, and hence that the air contains so little moisture that rain, within the coming twenty-four hours, is improbable." Meteorological paradoxes occupy the second portion of the volume with elaborate reasoning that the reader not well instructed in physics has difficulty in following at certain points.

As a specimen of book-making art the volume pretty thoroughly justifies the publishers' motto, *Sans Tache*,—Without Blemish. Toward attaining such excellency the stimulus to the various craftsmen employed by the firm is the honor of being given credit, at the back of the book, over their own names, for the parts they individually have had in it. Thus, even with modern machine production, the workman has a good deal of the old creative distinctiveness that used to be an incentive to the artist or craftsman who made the object embodying his ideals entirely with his own hands.

F. B. M.

MANUAL OF CULTIVATED PLANTS, by L. H. Bailey. Published by The Macmillan Company, New York.

A book of 850 pages, in rather small print, comprising, in astounding compactness, an exact analysis and description of practically all plants grown for food, ornament and general interest both in gardens and greenhouses, put forth as a gathering up of the studies of forty years can not be treated with a merely passing notice, particularly when it comes from a man who has made the attainments of the author of this manual. In addition to supplying for "cultivated plants what the usual botanical manuals supply for the native plants—a means for finding out what the plants are, what are the proper names and characters," it has practical value, in a number of ways, even for the person who makes no use of the methods and terminology of botanical science. It gives complete, for all species and most forms and varieties of the species of almost all domesticated plants the always helpful information that growers' and salesmen's catalogues offer in a fragmentary way, for the knowledge of a plant's native habitat yields suggestions about its cultivation and care: information as to habit, kind of growth, ultimate size to be expected, character of bark, foliage and flowers is obviously very helpful in the management of plants for any purpose. The exact classification of the Schwelder Maple, for example, under the head of *platanoides* or Norway Maple, tells much that by the inexperienced can not be gathered from the average catalogue or even book on gardening or landscape architecture. In the treatment of species made to vary greatly by hybridization instruction is given by placing the resultant cultivars under the appropriate heads or into groups. Thus an uninformed person can readily learn how the various new varieties of the Philadelphus, for example, differ from one another. For the student of botany the book opens a grand field that has hitherto been almost entirely closed to him by the simple fact that all other literature of his pursuit has not kept up with the almost miraculous development of garden forms.

The Index has been made carefully and enables one easily to find the treatment of each at all reasonably worthy representative of the 3,665 species that form the body of the work; only the insatiable collector or omnivorous reader of catalogues will occasionally feel the want of a topic like *Symplocos crataegoides;* but many other new and rare things like *Viburnum rhytidophyllum* are reliably characterized for the plantman who might without this volume search long. In the discussions interest is imparted by the scholarly interpretation of the names. The systematic explanation of botanical terms, a list of authorities for the binomial terms and a chapter devoted to the formation of an herbarium are valuable portions of the prefatory division. A careful reading of these and of the bulk of this wonderful book has revealed no errors or misprints. F. B. M.

SIR CHRISTOPHER WREN: SCIENTIST, SCHOLAR AND ARCHITECT, by Lawrence Weaver. Published by Charles Scribner's Sons.

The author, here, has almost reviewed his book for us in tabloid form in its subtitle. Certainly he has given us an excellently readable and entertaining picture of the great architect whose centenary so recently recalled him to general attention.

Mr. Weaver has generously sacrificed his personal opinion of Wren to an honest effort to give vivid glimpses and contemporary pictures of the man himself, revealing him as a man of intensely inquiring and experimentative mind, a humanist like the architect-inventors of Renaissance Italy, in short, as proclaimed in the sub-title—a scientist, scholar and architect.

(*Continued on page 148*)

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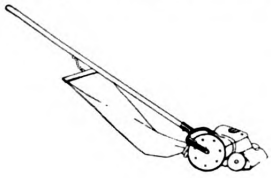

The Vital Automatic Vacuum Cleaner works by hand and makes its own power. Its first cost is half that of any cleaner that can compare with it for efficiency and it costs nothing to operate. It is a simple, strong, durable mechanism. Endorsed by Good Housekeeping Institute. Complete, $33.75.

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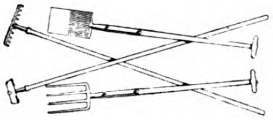

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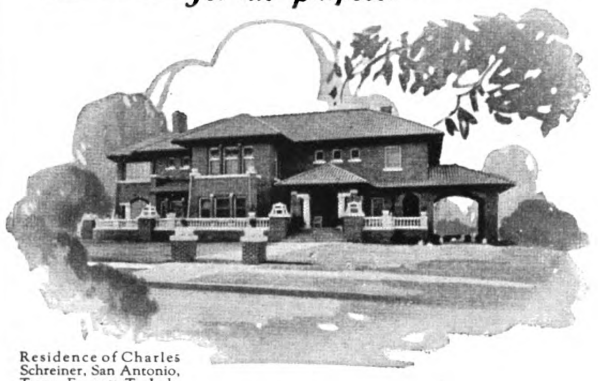

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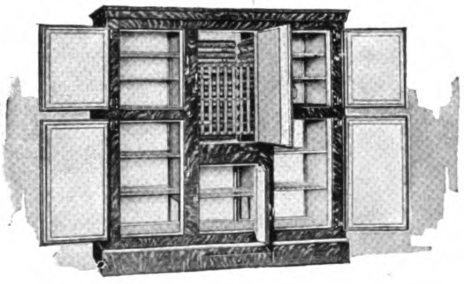

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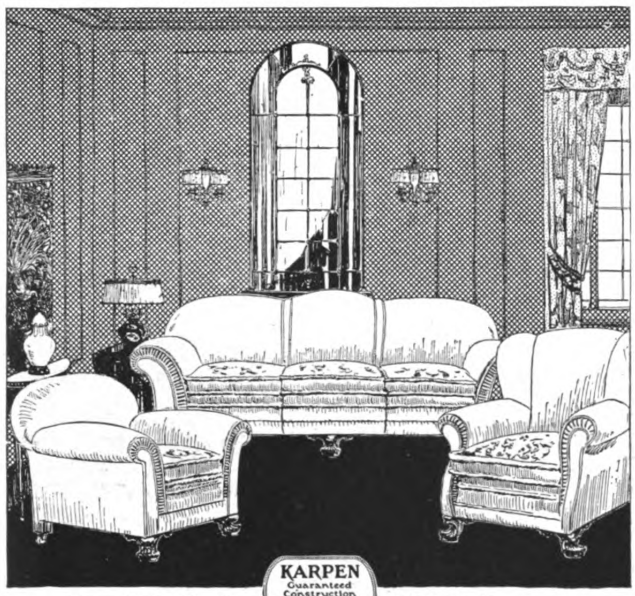

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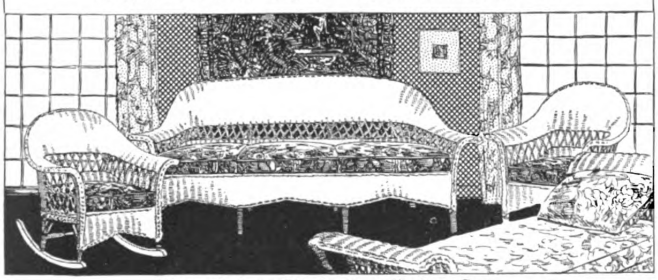

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K A R P E N

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 146*)

The entire career of Sir Christopher Wren is broadly, but by no means carelessly, sketched in this small volume and the author has made room for plentiful quotations from contemporary sources, and for a full account of the designing and building of St. Pauls.

In commenting upon the proposed demolition of some of Wren's London churches, Mr. Weaver has withdrawn himself from the general hysteria on this subject, and points out that these churches are of uneven merit, and that some of them could be spared without irreparable loss. A thoughtful student of the architecture of Sir Christopher Wren, Mr. Weaver is able to point out which of the smaller churches deserves preservation, and which are of less architectural significance.

Among the quotations from the language of Sir Christopher himself are to be found such quaint and illuminating bits as the following:

"Although Architecture contains many excellent Parts, besides the ranging of Pillars, yet Curiosity may lead us to consider whence this Affectation arose originally, so as to judge nothing beautiful but what was adorned with Columns, even where there was no real use for them.—It will be to the purpose, therefore, to examine whence proceeded this affectation of a Mode which hath continued now at least 3,000 years, and the rather, because it may lead us to the Grounds of Architecture, and by what steps this Humour of Colonnades came into Practice in old Ages".

A humanist, a scholar, but by no means a pedant, Sir Christopher is revealed in Mr. Weaver's book as an eager, industrious and phenomenally patient and modest gentleman who left his world the more beautiful for his work, and his friends and acquaintances the more enriched by contact with him. M. P.

SMALL HOUSES, by Gilbert Murtagh. Published by Doubleday, Page & Co.

In the adventure of building a house it seems the prospective builder stands continuously in need of advice, admonition and encouragement, else there would be no such perennial need as seems to exist for the successive books on this subject. These books, indeed, seem to be in the nature of hardy perennials. Even a prolonged hard frost of high building costs does not seem to discourage the vigorous roots.

We cannot discover anything new in this new book on small houses, nor can we find anything that is not constructively helpful. While the author's advice is rather categorical and hurried, the book possesses the inherent merit that attaches to any consecutive presentation of fairly complete information gathered into one receptacle. Certainly "Small Houses" does compare with H. Vanderwoort Walsh's "Construction of the Small House" which appeared last year, though the scope of the two books purports to be about the same. Mr. Murtagh has put a good deal of earnest work into his illustrations and his advice on planning seems as though it should constructively help the average prospective builder.

The book embraces some good plain advice about grounds, and boldly invades the field of interior decoration. We have always felt that writers of general treatises for general readers do their readers no great service by presenting outline diagram charts showing "intensities" and "primaries, binaries and hues and half neutralized colors." These charts, given in plain black and white, usually make people unhappy, and tend to make a mysterious cult of color. Lacking the key to the mystery, people are likely to feel that whatever the color scheme they have, or plan to have, it is probably wrong, and that lost in a maze of "binaries" and the like, they may never attain a correct and proper color scheme.

A color scheme which is pleasant to live with is all that is necessary, whether it is correct or not,—and the same thought holds true of much pertaining to the design and furnishing of a house, be it large or small. M. P.

FIELD BOOK OF COMMON ROCKS AND MINERALS. By Frederick Brewster Loomis. G. P. Putnam's Sons.

Amid the rapidly increasing appreciation being given by Americans to outdoor activities, in which are found refreshment and recuperation by those to whom mere play and sport are not satisfying, there is naturally more attention being paid to the rocks and the minerals that help to constitute them and to give them their forms and their colors which make them fitting subjects for study in association with the plant life as found in nature and as employed in reproducing naturalistic surroundings around dwellings that otherwise would appear bald or too artificial. The colors alone make interesting study. We Americans are not yet awake, in our gardening, in ornamenting our buildings and in art in general as are the inhabitants of the Old World to the enjoyment that colors are capable of affording. The marble statues of the Parthenon were brightly painted. Among the stones one finds the riches colors. Was it not Ruskin who taught that gems show colors that are the purest and the most intense?

This handbook supplies a need that has long been felt by those amateurs who love to dig and pick in mountain and quarry. Amateurs, amateurs, that is, who are only novices can not advisedly be referred to Dana or Brush or Penfield, for experience has taught that novices would soon be lost in the quicksands of scientific language. Here is presented a neatly printed handbook of pocket size and of only 285 pages, each of which induces the reader to explore a little further for a beautifully printed plate or interesting text.

Perhaps the title had better been "Field Book of Minerals and Common Rocks", for that is the order of subject matter in the text. The preface, introductory chapter and Chapter II on Forms and Properties of Minerals should be read carefully. There is just enough crustallography in this second chapter to be helpful to the mineral enthusiast. The Key to Minerals in Chapter III is a valuable part of the volume; but, like all other keys, such as those for plants and insects, it requires some study, coupled with an ever widening experience, to acquire a keen appreciation of the terms "streak" and "hardness" and a perfect color sense.

The arrangement of minerals first and rocks second is commendable, as is also the departure from the mineralogical scheme of elements, sulphides, carbonates etc. to that of the metallic and non-metallic elementary groups. The use of formulas and scientific terms is not predominate and can be wholly ignored by those who wish to do so, without detracting in the least from the interest aroused in collecting "stones".

The printing is eminently clear and uniform and a delight to the eye. The ink, paper, sharpness of type and good register contribute toward making a well printed page. The binding, however, would not last well with the usual usage given to such handbooks in the field. Soft leather and flexible back are pronouncedly better, but of course more expensive. The price of $3.50 placed upon the book is quite fair. Typographical errors are scarce, the omission of a *o* in "Limoniteon" on page 51 being the only one noticed casually.

The drawings and photographs are generally satisfactory and useful. The author is to be congratulated upon being

(*Continued on page 150*)

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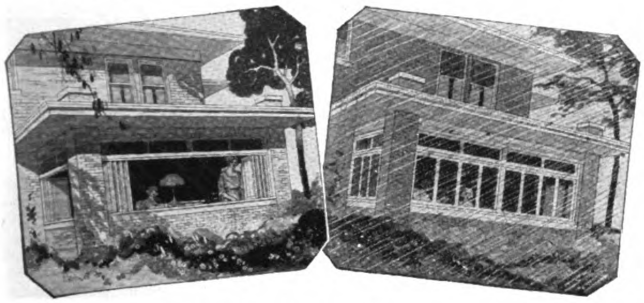

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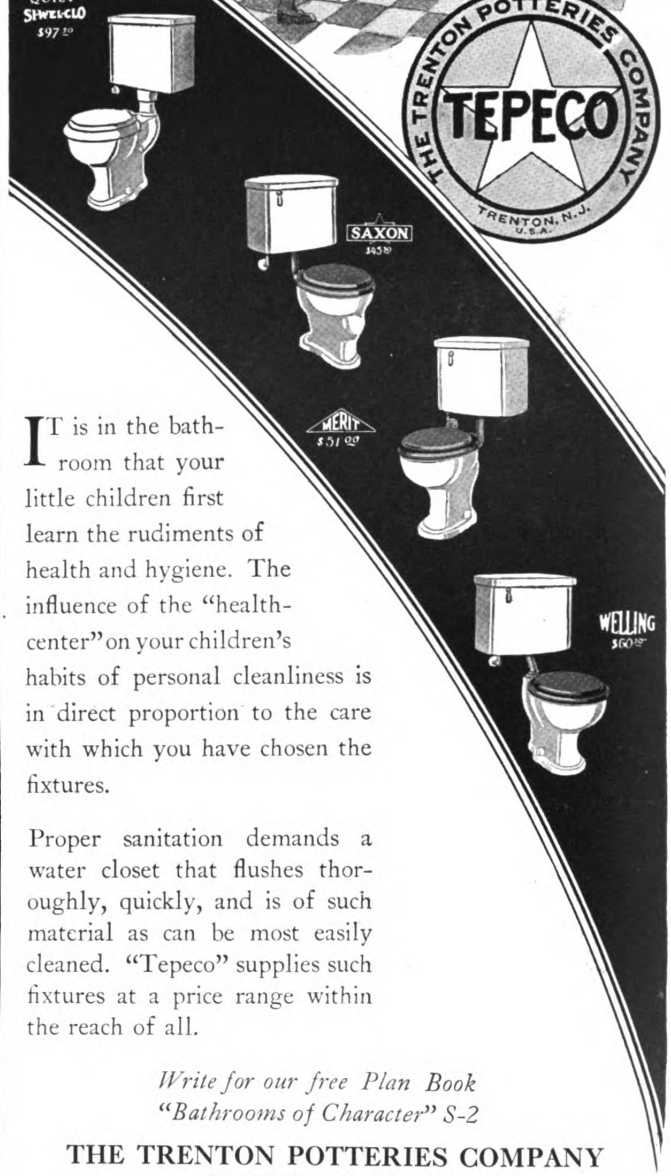

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Proper sanitation demands a water closet that flushes thoroughly, quickly, and is of such material as can be most easily cleaned. "Tepeco" supplies such fixtures at a price range within the reach of all.

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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 148*)

so successful with his plates. But perhaps the impressions imparted by the colorings in the cases of silver, copper, chalcocite, hematite and niccolite are somewhat misleading to the novice; whereas in the lack of color in sulphur, Plate 51, there is a loss of opportunity to have the crystals stand out sharply from the matrix.

There is a fund of information associated usually with each mineral description; but with it all why were not the extensive uses of galena and pyrites as detectors in "wireless" mentioned? There are many users of these minerals who have no conception of what they are. It is a question whether ethylene should be mentioned as a constituent of natural gas since its presence is listed at such low percentage as to be negligible and even disputable. The reference to the presence of members of the "benzine" series in petroleum on page 227 should be to that of the "benzene" series.

Withal the author is to be congratulated upon the production of such an interesting and useful and much needed handbook. It is sufficiently complete and comprehensive for all ordinary use. J. Howard Graham. F. B. M.

GARDENS IN THE MAKING. By Walter H. Godfrey. B. T. Batsford.

Here is a nice volume that should be taken as an antidote to the teaching of William Robinson. He, like other great luminaries of thought almost without exception, went out upon a tangent. Led by his brilliancy the designers of gardens and landscapes roamed far into the meadows and woods and along the banks of ponds and streams, with Nature. But the pendulum had to swing back, to use another incongruous figure, and it began to be perceived that while the true way was not to be found in the extravagant formalism of the past; there had to be some return to it. It began to be realized that in design the wild could be brought into too intimate contact with the building, just as in the excess of formalism the plan of the building was carried too far out into the wild. Mr. Godfrey was not afraid to assert that "architectural principles and garden design must go together", and that the architect, if he be a master of his art, should not be forbidden to harmonize the immediate surroundings of the building with the form of the fabric itself. The outdoor part of the home can not safely be left to a man who is only a gardener, even though he be a good gardener, for "gardening is a craft, and, if you will, a science; garden design is an art, and requires different knowledge, and faculties of quite another order".

So this is a good and a wise little book, written with the staid country homes of gentlemen and manor seats of the "tight little island" of England in view, before the war, even; the preface was dated just a few weeks before the beginning of that holocaust. But the principles are sound and the publishers seem to have had their fingers upon the pulse of the times in bringing it forth afresh.

It confines itself, with unusual steadfastness, to its purpose, and sets forth, in very good English, enforced by tolerably good drawings in black and white, some of which are birdseye views, the three principles that should control design: (1) Simplicity of treatment and harmony with existing conditions; (2) the avoidance of all inordinate display and the cultivation of privacy, with that ample protection and shelter which make for the maximum of usefulness and beauty in the garden domain,—repose; and rational and purposeful plan of the house and (3) the garden together. So it says much about landscape architecture and almost nothing about landscape gardening; much about stone and brick and timber and almost nothing about grass and trees and flowering plants. For laying out and planting parks and private grounds of any extent, or for planting or tending a garden it consequently yields but little help; but along that line in which the builders of homes, even professional architects and landscape architects among us Americans come woefully short, the unifying of the outdoors with the indoors it is exceedingly helpful. F. B. M.

ADVENTURES IN MY GARDEN AND ROCK GARDEN. By Louise Beebe Wilder. Doubleday, Page and Company.

It was to be expected that something good would be produced when so prolific and so successful a writer of garden books as Louise Beebe Wilder set about telling of her large new garden. To this new garden she has brought not only her quite extraordinary talent for making garden pictures but also the choicest of the growing things she learned most to love in the former gardens. And, realizing the opportunity, growers of plants fine and rare all over the country, glad to have her friendship, have contributed from their treasures so that the new garden, which has had but two summers, already is literally "furnished from the ends of the earth."

First, among her Thoughts on Winter Green, clear and crisp as are the snow crystals themselves, there is focussing upon the opinion that "the mixed bonbon style of planting evergreens is one of the worst manifestations of our present day gardening" and that "upon the lawn of a little place one well grown Hemlock tree and one Dogwood or gay Japanese Crabapple would give infinitely more pleasure than a dozen expensive midgets each striving to make its personality felt above that of its neighbors". But there are not just thoughts and opinions: we sally forth actually to meet the spring and the leadership we have makes the adventure right enjoyable.

The bold harbingers of the new year are introduced each with words that characterize it most happily. This consistency in the use of the fitting adjective or descriptive phrase imparts to the book a unique charm. Human characteristics are bestowed upon various inhabitants of the garden with the same delicious naïvete that gives the imagery of the ancient Greeks its immortal savoriness. This feature of style is most in evidence in the chapter that, with sarcasm playful and yet biting, entitled The Meek that Inherit the Earth, treats of plants recommended in the catalogues as "useful for covering rough banks and for the rock garden". One is referred to as "a graceless outlaw, lovely and conscienceless, that will take what is its neighbor's without hesitation". The reader's memory goes back to the wily infant Hermes who stole away the Sun God's cattle and provoked, by sly winks, as he made denial, the laughter of the Olympians. The Dead Nettle introduced as "very attractive, but equipped with seven league boots, a practiced runner". And who that has once made acquaintance with Gregory's Spruce can henceforth fail to associate with it the words "a fat dumpy atom of a spruce, bristling with needles that point in all directions"?

It is delightful to walk with the author among "Violets of Hill and Dale", to listen to "A Lady of Little Bulbs", to follow her skilled lead in "Collecting Crane's-bills", to have one's eyes opened wider to "Poppy Magic" and to be shown how he who will may profit "By Benefit of Seeds". But, like the author, we shall do better to confine ourselves more to two matters that give this book at once a foremost place in the garden literature of America.

(*Continued on page 154*)

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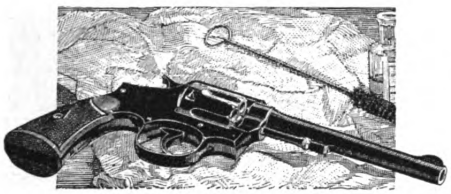

FOR the last seventy years each Smith & Wesson revolver has added to the reputation of its maker. The illustration above, faithful as it may be in depicting the appearance of the arm, cannot give more than a faint idea of its balance, its precision, its reliability —factors which make it justly merit the title SUPERIOR.

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Generations of travelers in Europe have seen women washing clothes, like the woman in this illustration, on the banks of rivers.

Shall the river work— or shall you?

Too many women, abroad, are still washing clothes like this.

They go to the river. Our American rivers are being trained to come to *us*. Water-wheels drive electric generators—thus water is supplied to the home, and electric current runs the washing machine which has banished so much toil.

Back of every great step in woman's progress from a drudge to a free citizen has been some labor-saving invention. Back of most inventions in electricity's progress from a mystery to a utility has been the research of General Electric Company scientists and engineers.

GENERAL ELECTRIC

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Are you the lucky one in five?

Not if your gums bleed easily
Check Pyorrhea with Forhan's

Pyorrhea, destroyer of teeth and health, plays no favorites.

Dental records show that four persons out of every five past 40, and thousands younger, too, are Pyorrhea's victims.

Heed Nature's warning — tender, bleeding gums—before it is too late.

Better still, stop Pyorrhea before it strikes by regular visits to your dentist and by brushing your teeth twice daily with Forhan's For the Gums.

Forhan's For the Gums, if used in time and used consistently, will help prevent Pyorrhea or check its course; keep the gums firm, the teeth white, the mouth healthy.

There is only one tooth paste of proved efficacy in the treatment of Pyorrhea. It is the one that many thousands have found beneficial for years. For your own sake, make sure that you get it. Ask for, and insist upon, Forhan's For the Gums. At all druggists, 35c and 60c in tubes

Forhan's
FOR THE GUMS

More than a tooth paste—it checks Pyorrhea

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 150*)

The Primrose has needed in this country a scholarly and practical work corresponding to that done for it in Great Britain by John MacWatt. To this subject is devoted exactly one-seventh of the book, —50 pages,—and within that small compass even the person most capable of ardently devoting himself to this flower of poetic sentiment can find satisfaction. Some of the loveliest pictures in the book, —and there are nearly a score and a half, all excellent,—show how great a place the Primrose might have along stony paths and in that now so popular form of gardens, the rock garden.

And this is the second prominent topic. In the chapter Creating the Landscape are told adventures bold and yet always justified by the issues. A valuable chapter on Soils contains lists of plants requiring various kinds of soil and this is followed by a detailed setting forth of other particular requirements. But the chapter after that constitutes one of the most needed essays in modern horticultural literature, with the title "Shrubs for the Rock Garden". With it accessible there should no longer exist the common fault of tameness of plant life in the midst of natural ruggedness, for an evergreen or deciduous shrub can be selected for perfect adaptation to almost any kind of site in the midst of dwarfed "alpines". Nor, if there should be sudden failure with any of the perennials need any parch of the rock garden pass the summer and the autumn in bare nakedness, for twenty-one annuals are described for that emergency.

For good measure there are put into a few less than a hundred pages of rather fine print illuminative and instructive original observations on the growing of rock plants and, on top of that, condensed lists of plants for special purposes in the rock garden and for pleasing combinations. A concluding feature, worthy of being imitated by other books dealing with special subjects, consists of the names and addresses of nurseries and collectors of native American plants that are appropriate for wild places and the rock garden. F. B. M.

CULTIVATED EVERGREENS. Edited by L. H. Bailey. The Macmillan Company, New York.

A quartet of reasons makes this a very notable work. First, Evergreens constitute, because of their variety of forms, size and general character as well as their perennial elegance, the largest and most important element in landscape design on all scales; Second, With all their importance they are now relatively of high price and hard to obtain, in the United States of America, because of Federal quarantine which shuts out the enormous quantities of "growing-on" stock that used to be imported from Holland and other parts of Europe and because they are of slow growth; Third, The propagation of many varieties is difficult and too little understood by Americans, who furthermore have lacked the patience and the trained nursery helpers so requisite; Fourth, The authors of the book are experts, each in his own portion of the field, chosen by the one man whose acquaintance with all details of the subject is quite extraordinary, whom any student of anything relating to plants would be glad to serve, and who is gifted with a genius for graceful literary expression.

All departments and all phases of the complex subject, which has a range from ground-creeping plants like the Japanese Spurge up to the Redwood, one specimen of which lifts its head 340 feet into the air, are handled in ways scholarly, refined and thoroughly practical, with the exception of the propagation of the broad-leaved evergreens, somehow strangely omitted. In faultless arrangement and covering, with print fine but of high degree of legibility, 204 pages of this magnificent and large volume is found to be the most painstaking botanical treatment the subject ever has received. The credit for it belongs to Alfred Rehder of the Arnold Arboretum. In this department of the work the names obey the International Rules of Botanical Nomenclature, as is well, for thus can there be better correlation with other existing books and essays of the character; but in cases in which the name advocated by the American Joint Committee on Horticultural Nomenclature and printed in their book "Standardized Plant Names" differs, that name is given as an alternative. The common names are all those that have received this committee's approval.

If the other joint authors had used the names so carefully it would have been better, particularly because they have concerned themselves with aspects of the treatment that are of more general interest and that appeal more to persons who do not themselves, as a rule, make exact study of terminology. Their labors are highly commendatory in other respects, however. In poetic and imaginative scope, with diction and eloquence of expression that harmonize with those of the general editor, they first present, not without some of the dramatic fervor of Longfellow, Bryant and Whittier writing of the same trees, the Coniferous Evergreens in the Landscape. But as men practically engaged in the handling of these great gifts of Nature, R. S. Hosmer of Cornell University, and O. C. Simonds and S. F. Hamblin skilled in landscape design and in the art of instruction, they bring the trees out of the woods and home to us as it were, or at least more intimately into our somewhat man-made surroundings and give us greater appreciation of their worth as parts of our environment when they are placed with true artistry. All matters, big and little, relative to making the trees feel at home in such surroundings are discussed by that man who might almost be regarded as a wizard in the general care and handling of plants of the garden, John Dunbar, of Rochester's Highland Park, and that other man whose skill seems to be almost as magical in moving large trees and making them grow, Henry Hicks, whose practical wisdom is supplemented by others skilled as but few men in the country are in that most difficult branch of nursery propagation, the branch made additionally difficult by the fact that so many of the subjects are exotic and not yet understood.

The Adaptation of Conifers naturally follows as the third main topic. The choice of authors for this also has been a happy one, not only in that Dunbar, Brett, Macoun, Bollinger and Braunton are well versed and of long experience but also in that they have had their experience in various parts of the country and amidst conditions made divers by factors other than those of latitude merely. The most striking among their new contributions to our knowledge is made by their careful noting of the trees' behavior in later life; the books and the treatises of other forms that have appeared in the fifty-five years that have elapsed since the Book of Evergreens by Josiah Hoopes have been few, small and fragmentary. In the case of no other plants is this phase of the subject so pregnant, for, as the gifted Author observes in the Preface, Evergreens "have a strong juvenile habit and quality and they age gradually into a picturesque maturity, each one with outstanding individuality". Concerning garden treasures so costly, then, of not money so much as of time, it is valuable forecasts that are found here. There is prudent teaching also about selecting sources of any one species: the Cedar of

(*Continued on page 156*)

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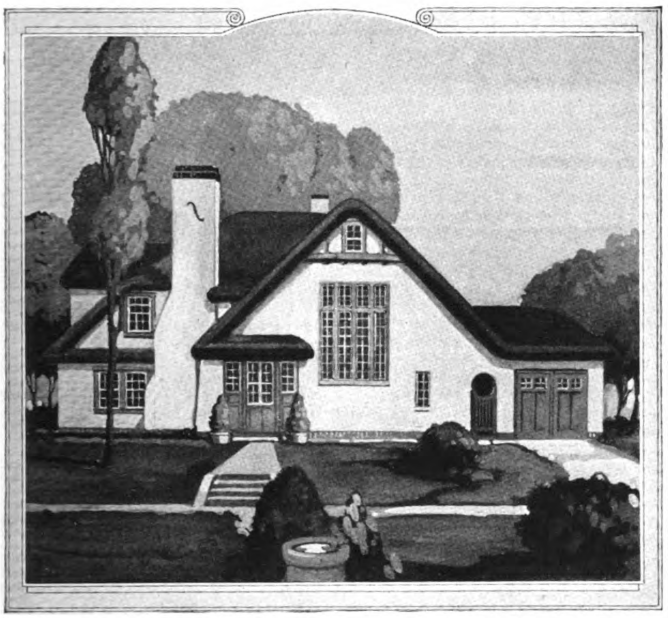

On the quality of Stucco used depends the value and beauty now and in years to come

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YOUR architect or contractor will prefer ASBESTONE because it is absolutely guaranteed—because of their confidence earned in 18 years of adherence to the highest standards of quality and beauty. Unsurpassed in covering properties, it has no equal in tensile strength and resiliency. Weather-proof, fire-proof, and permanent; it will not crack from settling strain. ASBESTONE has three or four times the strength of Portland Cement Stucco. ASBESTONE quality is absolutely uniform, every shipment having special laboratory tests. You will want to know the numberless reasons why it is the very best and most economical Stucco for *your* purpose.

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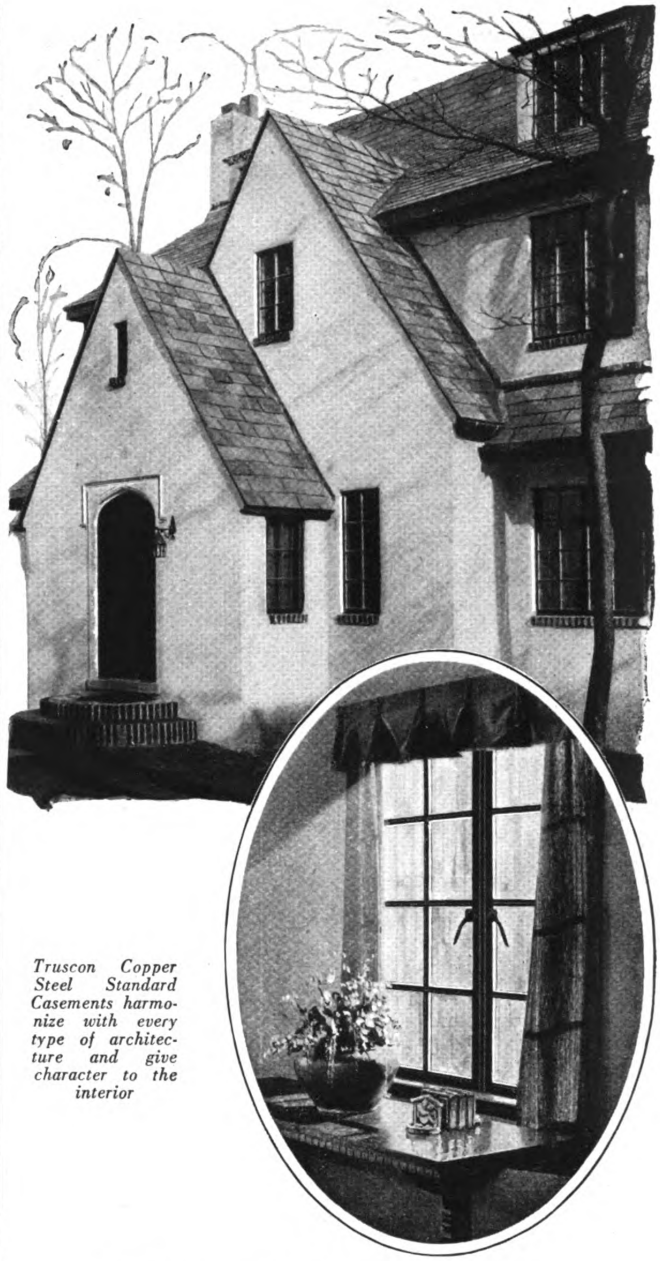

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The first ride in your new closed car might prove to be the last if you started without Pyrene protection.

. . .

New cars are just as likely to skid or be hit by other cars and "turn turtle" as are old cars. When a car turns over and the doors jam, there is no method of escape and fire may start instantly.

With a Pyrene you can put out that fire at its start and save yourself and your car. Have a Pyrene in your new car before you take the first ride.

Sold by garages, automobile, hardware and electrical supply dealers

PYRENE
MANUFACTURING COMPANY
Makes Safety Certain
NEWARK, NEW JERSEY

Pyrene KILLS FIRE SAVES LIFE

Pyrene SAVES 15% on your auto fire insurance premium

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 154*)

Lebanon has hardiness in a climate like that of western New York State only in its race derived from the highest mountains of Asia Minor; all over the northern and north-eastern States the Douglas-fir is hardy only in forms derived from the interior of the continent and not in the form from the western coastal regions. But new conifers too are set before us, like the new dwarf White Spruce from Alberta, which is going to be very valuable in formal gardening.

Like all treasured possessions, changeable and not subject to change with time, however, these prizes at all stages need safeguarding. Largely because of their being immigrants many become the prey of insects and are exposed to diseases and injuries, while even the natives lamentably are prone to succumb in these days when Nature has to a great extent been put out of joint by man's insatiable longing for a widening and deepening and elevating of interests. So this very comprehensive work must have its hospital department. It could be in no safer hands than those of Doctors Crosby, Palmer and Dickson, to whom the national government and state governments have issued certificates permitting them to practice. They willingly instruct us in diagnosis and go even further than to show us how to give first aid. Like all sensible men practicing medicine and kindred arts they hold us back when we in our anxiety would go too far and persuade us not to dose immoderately and not to "operate" more than it is necessary to help Nature to do her loved work of healing and restoring and imparting new life.

Some of Nature's secrets but lately discovered by that devoted searcher among the family of plants that has been so reluctant to "make up" with man, the ericaceous, shares with us discoveries that when finished will undoubtedly result in complete solution.

The concluding contribution, made by R. W. Curtis of Cornell University, is a kind of summary of the instructions of this very instructive book. As a result of unsparing exertions in research he furnishes, in a Check-list of Woody Evergreens, items of information to guide in the selection and the care of these plants from Maine to California and from Canada to Florida.

The handsomeness of this beautiful volume is enhanced by forty-eight half-tone plates, almost without exception clear in minutest details, illustrating for the most part the more deserving of the less familiar subjects; pictures of several more could be wished for. Most of the less known species and varieties have their identification helped by skilfully made drawings that serve the purpose better than would photographic reproductions which are sometimes actually encumbered by representation of details of what is merely seen upon the surface, as a good portrait painter can excel the camera which works with mechanical precision but is lacking in intelligence to interpret.

THE AMERICAN ROSE ANNUAL FOR 1924. The American Rose Society, Harrisburg, Pa.

"Biggest and best!" It is a pleasure to be able to say that of the 1924 volume of The American Rose Annual, for of all the horticultural books that come to a reviewer's desk each year none is more eagerly awaited than this compendium of the best in Rose experience, advice and progress. Those who love the Queen of Flowers never fail to find it of absorbing interest from cover to cover. It is one of the valuable privileges of membership in a society that has gone far and will go much farther in its avowed purpose "to increase the general interest in the cultivation and improve the standard of excellence of the Rose for all people."

Eminently fitting is it that this ninth successive volume of the Annual should be the best, for its publication marks the twenty-fifth anniversary of the Society's founding. From a most modest beginning in 1899 the membership has increased to nearly 4,000 in 1924—a gratifying growth not the least of whose accomplishments is the production of the present volume.

It is difficult to single out for particular mention any special features of this 200-page symposium with its profuse plate illustrations in color, halftone and line, for so many crowd forward that wise selection becomes a task. But at the risk of slighting other features equally important, the following may be set down as suggestive of the scope and all-around value of the book:

The Story of the Mary Wallace Rose, the epoch-making new variety introduced by co-operation between the Department of Agriculture and the American Rose Society, is told in color picture and in interesting detail. Another Rose in the same series to be introduced in 1925 is announced as "Heart of Gold."

Two New Municipal Rose Gardens are described and pictured, and Rose successes all over the United States as well as in Italy, Germany, China and Japan are entertainingly described.

The Rose as a Cut Flower is treated by two national authorities in such fashion as to provide complete information as to modern tendencies. The Rose for every back-yard is again presented in "The Favored Roses of All America," detailing the favorite dozen bush Roses and the favorite dozen climbing sorts, collectively and in seven climatic zones.

The Member's Rose Forum present inquiries from seventy-six amateurs all over America, with replies. Rose Notes, in a new form, adds fifty separate paragraphs, separated into six sections for convenience, and carrying on the intimate personal relation of Rose growing in a fashion wholly unusual.

The New Roses of All the World includes accurate advance descriptions of 138 varieties produced in Great Britain, France, Holland, Germany, the United States, Canada and Australia. Another advance note is found in five articles describing new strains originated in Australia and adapted, it is believed, to sections of the United States now needing that adaptation.

Seven articles of authoritative character bear on the production of new Roses in America for America and by Americans. Some original advance statements are included in five articles on winter protection and manuring.

Nor has the literary side of the Rose been neglected. There is a delightful essay by the President based on Oppenheim's "Bread and Roses," and an appealing bit of blank verse in Mr. Morgan's "What My Garden Means to Me." A curiously interesting relation of London *Punch* with the first Rose show (1858) is brought out in Mr. Baker's article on Dean Hole and the First Rose Show.

A sketchy and inadequate hint, this, of a volume whose pages include 104 articles and in the making of which 167 persons have participated. Mr. J. Horace McFarland, the editor, is to be congratulated on the skill with which he has assembled these items of Rose lore into a book of fascinating interest and permanent value.

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Among its other advantages—

the shower saves the tiring back-bending over the tub when bathing children

AND still another advantage is the time that the shower saves—you can give the children a bath in a couple of minutes or take a shower yourself in that time.

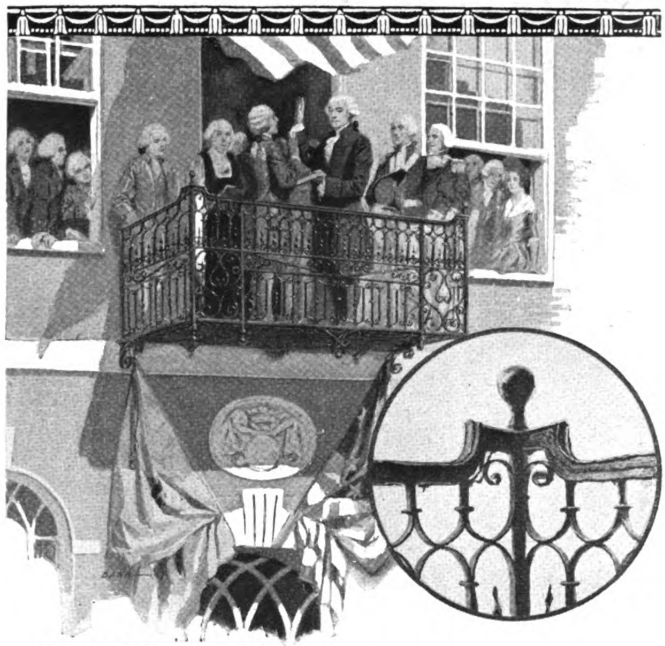
Then there is the cleanliness of the shower—what the pores have been cleansed of is washed away instantly—the water is used but *once*.

Our booklet "Once Used Water" will show you the shower best suited to your present bathroom. Or, it will perhaps give you some hints or suggestions if you are building. We will send a copy; will you please mention your plumber's name?

SPEAKMAN COMPANY, Wilmington, Del.

SPEAKMAN SHOWERS

THE MODERN BATH ROOM HAS A SHOWER



On this old balcony Washington was made president

NEXT to Independence Hall in Philadelphia stands the hardly less famous Congress Hall. One of the features of the latter building is a balcony of wrought iron, as simple and unpretentious as the edifice it adorns. But many are the great events this little balcony has seen in its long life, among them being Washington's second inauguration as President.

Time has treated kindly this balcony which is older than the United States of America. A century and a half of storm and sun have left few traces to mark the passing of the years. Nor is this strange when we remember the rust-resisting qualities of wrought iron.

In specifying Reading Genuine Wrought Iron Pipe, the user knows that he is getting a lasting pipe at reasonable cost. At not much more than the price of steel pipe, Reading gives from two to three times longer service—two or three times greater protection against leaks that will surely mean expensive repairs and *may* result in serious property damage.

The extra "leakage insurance" alone is worth a few cents extra cost per foot. On a cost per year basis "Reading" is the least expensive pipe you can buy.

The U. S. Realty Building at 115 Broadway, New York City, is typical of the important structures equipped with Reading Genuine Wrought Iron Pipe.

'Reading' on Every Length

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One of the most frequently encountered everlastings, and one of the most attractive, is Common Immortelle, or Xeranthemum annuum

FLOWERS EVERLASTING

DR. E. BADE

THESE peculiar garden flowers, which although they produce blooms capable of being preserved for an indefinite number of years, are still comparatively rare in the garden. They are for the most part annuals such as the immortelle or Globe Amaranth. They are natives of Africa and Australia where these peculiar and unique flowers form real carpets at an elevation of ten thousand feet, and whose color ranges from bright red to yellow and white, giving a pleasing effect to the mountain ranges. Their value in the garden has not, as yet, been universally appreciated, although, when planted in groups in a light soil and in a sunny situation, they are quite willing to flower. The seeds can be sown in the hotbed in March; in April they are sown in the open. Then, from June to late in the fall, their flowers will make their appearance, and as one has bloomed, another will be ready to take its place.

Under certain conditions these plants are well adapted for those places in the garden having a poor type of soil. But for those places which are exceptionally hot, plants must be selected which, under natural conditions, live in such localities. The beds should never be fertilized to any great extent, although leaf mold and other decaying vegetable matter can be added as well as lime mortar if the soil is not naturally loose. Sand can also be added, but this depends entirely upon the type of soil available.

The flowers of these everlasting flowers are primarily used to make so called permanent bouquets; for the blooms are provided with dry, membranous, varicolored, petals which do not dry out and wilt. They are naturally dry, and a special method of preparation is not necessary. The flowers are cut with a part of their petiol, just before they have opened to their full size. Then they are hung in a shady spot to dry, after which a thin paper covered wire (green) is wrapped around the blossoms, a few paper leaves added if desired, and the bouquet placed in a dry vase.

Ammobium alatum, a native of Australia, can be cultivated in pots if so

(*Continued on page 162*)

The seeds of the Winged Everlasting, Ammobium alatum, an effective variety with golden yellow flowers, should be sown in April. Their soil should be moist

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Duro-Softened Water is *softer* than rainwater and as *clean* and *pure* as your city water; for it *is* your city water passed through a mineral sand that automatically removes all traces of hardness. In it, soap lathers freely.

It is ideal for bathing, washing and shaving. In cooking, Duro-softened water brings out the natural flavor and tenderness of the foods. No water can be more delightful to drink.

DURO Water Softener

DURO Water Softener

The latest Duro Product. Simply connect in city water line. Cistern and the usual double plumbing are unnecessary.

The Duro Water Softener has many advantages over older types. It employs the upward flow principle—admittedly the best engineering practice. There is no packing of mineral. Regeneration is a simple process, quickly performed. Simplicity and efficiency are the outstanding features of the Duro rapid-rate upward-flow principle.

Duro Household Water Softeners are built in four sizes, with a range in capacity from the smallest to the largest homes. The large sizes are also used in beauty parlors, commercial laundries, restaurants, etc. A Duro Softener can be easily installed in either an old or new residence or building.

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The Duro Pump & Mfg. Co., 305 Monument Ave., Dayton, Ohio. Please send me folder on "How to Select a Water Softener"

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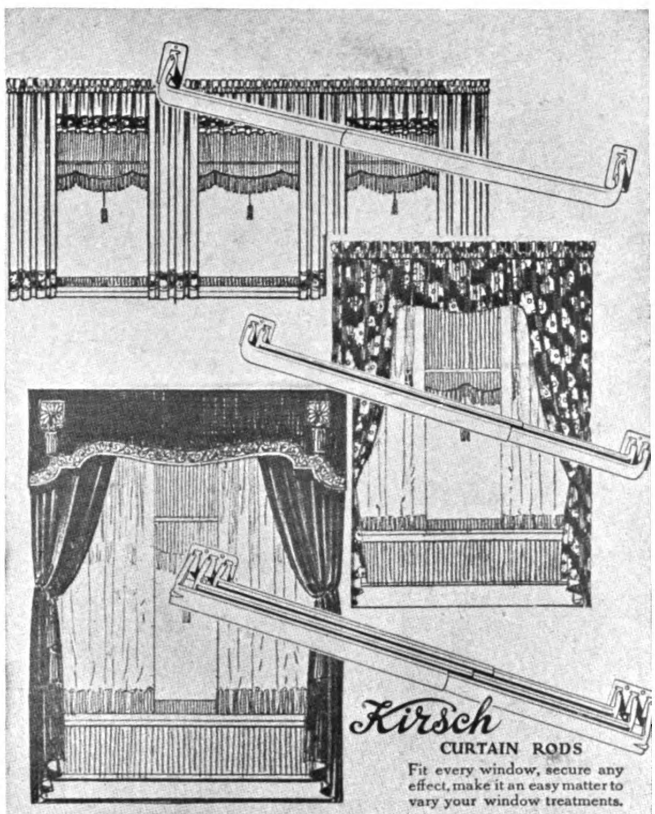

Kirsch CURTAIN RODS

Fit every window, secure any effect, make it an easy matter to vary your window treatments.

Brighten up Your Homes with New Window Draperies

Add New Charm to Every Room

Particularly at this season of the year, you find yourself longing for new things in the home. It isn't always possible to indulge in new furniture, floor coverings or wall decorations. But you can, at modest expense, have new window drapings to beautify and brighten the whole house.

Kirsch Rods provide a simple solution for every window draping problem. There's a rod or combination of rods for every draping treatment. The rods come single, double, or triple—extension style or cut-to-length—in lasting Kirsch Velvetone Brass or Velvetone White finish.

You'll be surprised how easily Kirsch Rods take care of what may seem a difficult draping treatment—for instance: an extra wide window, or series of windows, a bay window, French doors, casement windows. There's a Swinging Kirsch Rod in two sections, each part swings back for window washing or ventilation. Fine for bedrooms!

The Kirsch FLAT shape eliminates sagging, holds headings erect, insures neat hanging.

The Kirsch Bracket has no equal for simplicity, practicability and utility. Put up without defacing woodwork. The rods go on or come off brackets by just tilting. So easy; yet never come down accidentally.

Would you like assistance in planning your window draperies? Send for the Kirsch Rod and Window Draping Book or write and tell us the effect you want, or describe the window you have to drape. Our Interior Decoration Service Department will gladly help you.

free

Book of window drapings illustrated in color

Real, practical help in planning your window treatments for every room. The window draping pictures are accompanied by information as to materials, colors, rods, etc. Our 8th Annual Book. Very complete and authoritative. Mailed free.

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Ask for and See that You Get— Kirsch Curtain Rods

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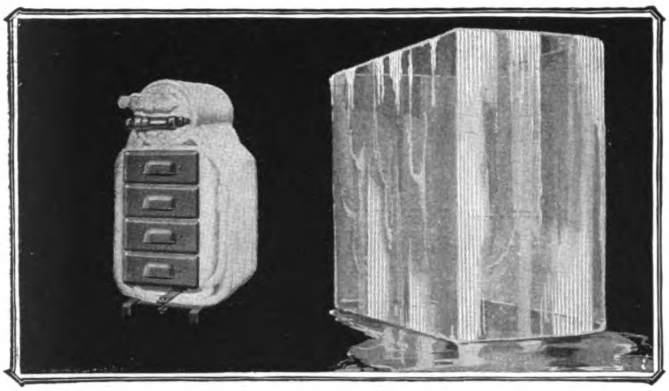
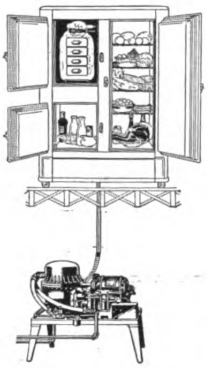


Colder *than* Ice *and never Melts!*



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$250 up f. o. b. Dayton, Ohio.

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The Frigidaire cooling coil is equivalent to a 200 pound cake of ice. It is twelve degrees colder than ice and never melts.

A 200 pound cake of ice in an ordinary ice-box supplies a temperature of about 55 degrees in the food compartments. As the ice melts the temperature rises.

Such temperatures are too high for keeping food in a fresh healthful condition.

Frigidaire keeps your food at a temperature constantly below 50 degrees—which government experts demand for healthful food preservation.

There is a Frigidaire in a style and size to exactly meet the requirements of your home. Frigidaire usually costs less than ice to operate and can be bought at an economical price and on easy terms.

See Frigidaire and take advantage of our liberal purchase plan to get *your* home equipped.

Ask your local dealer or write to the factory direct for our book H&G 6 on modern, sanitary refrigeration.

DELCO-LIGHT COMPANY
DAYTON, OHIO

Frigidaire
Economical Electric Refrigeration

One of the most deservedly popular of the everlastings is the vari-colored Strawflower, Helichrysum bracteatum, in bright reds and yellows

FLOWERS EVERLASTING

(*Continued from page 158*)

desired. The flower heads are terminal, golden yellow in color with white sepals. In a moderately moist soil together with a protective winter covering this species can be kept for a second year. The seeds are sown in the open during the month of April.

Acroclinium roseum is another Australian form having rose colored flowers with a yellow center. The flowers are comparatively large. Seeds sown in the hotbed in March or April and transplanted in May produce flowers in June or July. Sown in the open in April the flowers make their appearance a little later in the season.

Spherical flowers are produced by *Gomphrena globosa*, a native of East India. These flowers are especially well liked, because the red varieties do not lose their color when dried. Red and white speckled forms are also known as well as white and flesh colored varieties. This plant requires a richer type of soil. Ground waters injure it. For well developed forms quite a little space is necessary. They are cultivated like the preceding forms but they do require a warm, well protected situation.

The most popular everlasting flower is *Helichrysum bracteatum* with all its varieties as well as *H. macranthum*, natives of Africa. Of the former, dwarfed forms have been developed. The color ranges, according to the variety, from golden yellow, white, bronze yellow, or copper red; (*var. borussorum*), or more or less dark red (*var. atrosanguineum*). *H. macranthum* is the large flowering everlasting form. It attains a height of about 60 cm. and is bushy in habit.

All of these are especially adapted for group planting if the soil is loose, well fertilized, and thoroughly worked as well as situated in a sunny place. When cultivating them in the hotbed, flowers are formed as early as June or July; if sown in the open they make their appearance later in the summer. The plants continue to bloom far into the fall, and the flowers are beautiful in bouquets.

Far more sensitive than *Helichrysum* is *Rhodante manglesii*, an inhabitant of Australia. This flower is far more beautiful than *Acroclinium* also a native of Australia. In color they range from dark red to rose colored with a dark center (*maculata*) and white. Only under the glare of full sunlight do these flowers thrive if placed in a sandy, dry soil which must not lack a supply of humus. Then, too, the bed must be placed in a protected situation. The seeds are either sown in the hotbed or in seed-boxes. At the end of May all young seedlings are transplanted out-of-doors.

The red varieties of Globe Amaranth, Gomphrena globosa, do not lose their color as soon as the other kinds, and they retain their freshness for a long period

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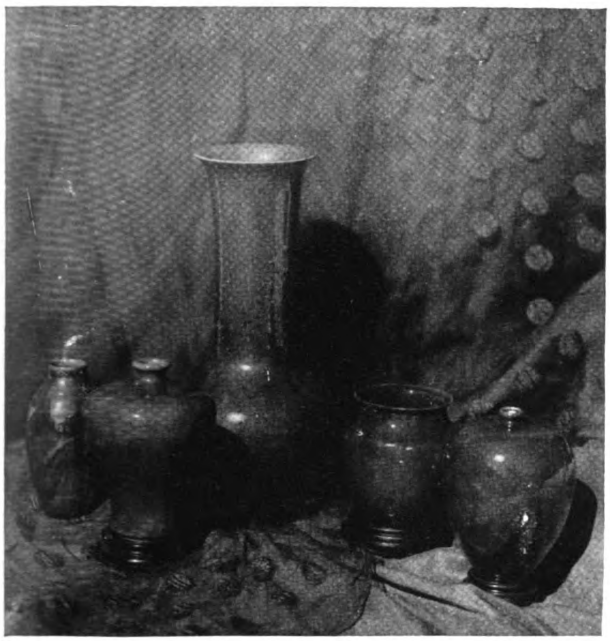

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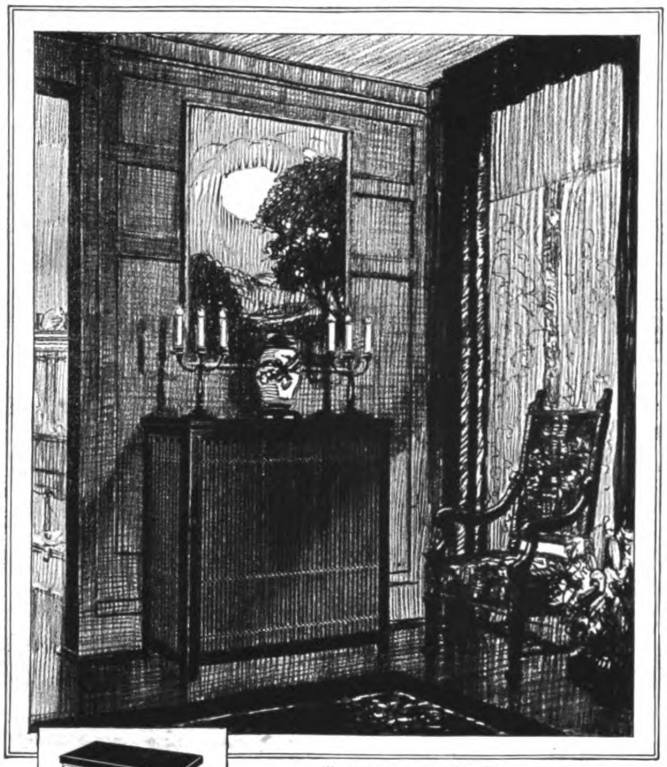

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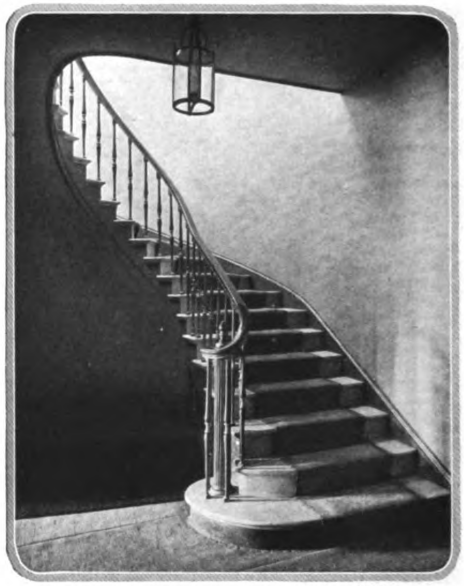

Gillies

The curving stairway is capable of more grace than any other type—than almost any other architectural feature. In the home of Norman Toerge, Locust Valley, L. I. Howard Major, architect

SOME STAIRWAY STYLES

OF course, there is the grand staircase which exists for its own effectiveness while the rest of the house, architecturally speaking, waits upon its pleasure. You can tell from one glance at such a magnificent flight that no designer had to beat his brow in the course of its planning. Rooms were arranged to suit it, and no scheme which interfered with its stately progress was allowed to proceed.

That is one kind of stairway, but it is not the kind which you come across very often in the pages of HOUSE & GARDEN. Here, more often than otherwise, houses occur whose stairways must fit rather rigidly prescribed conditions; there must first of all be a certain number of rooms within certain limits of space and expense, and the connecting flights must meet those conditions rather than determine them.

However, that sort of planning makes interesting staircases—the kinds which have to curve and return and which therefore achieve gracefulness and appropriateness through ingenuity.

The ones shown on this page illustrate three distinct types. Above we have one of the most effective means of ascent obtainable in a small space: the curving stairway, a style susceptible to any amount of sinuous charm. The two early American examples below represent the formal methods. One, being of the South, is broad and leisurely; the other, from New England, rises quickly and with directness. Both, by the way, are noteworthy for their ornamental string pieces.

Tebbs

In this colonial staircase at Tulip Hill, South River, Md., the paneling follows the line and design of the rail

Cousins

The detail at the right, from an 1818 house in Boston, is a splendid example of the use of simple spindles and curling newel

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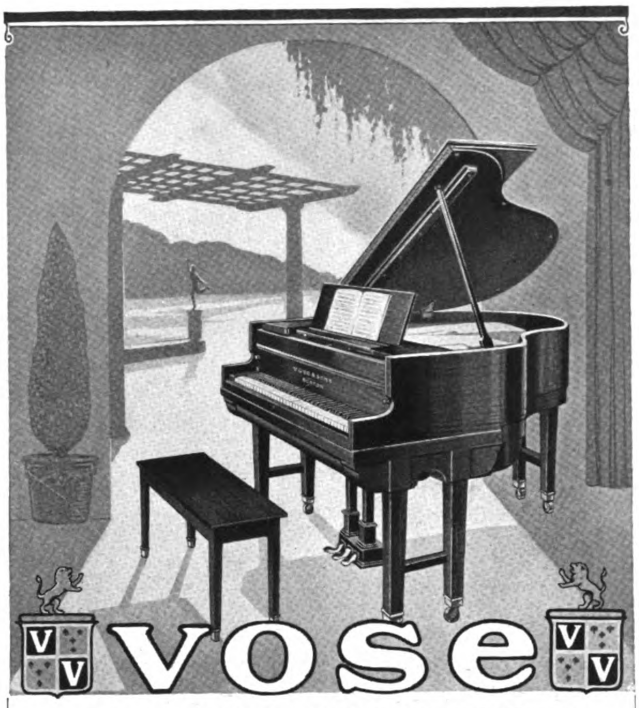

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From the balconies the show was an amazing sight, not merely because of its brilliance, but because of the intelligent planning of A. D. Taylor, landscape architect, which produced the effective ensemble

THE FLOWER SHOW AT CLEVELAND

MARCH 29–APRIL 6

THE Sixth National Flower Show at Cleveland this year was the finest flower show ever held in America. Even when finer shows are held, from now on, this one will be still the most important. It will always mark the turning point. Any big flower show after this spring which neglects the lesson of the show at Cleveland will be a step backward.

The lesson was Cooperative Design. Heretofore there has been plenty of decent design, but it has been confined to individual exhibits. Good gardens and bad gardens have stood side by side, which made the good gardens seem better, of course, but made the bad gardens seem worse. The joint effect was scarcely fine. Also, when the good gardens have adjoined each other on a floor the effect of the whole has rarely been good because there has been no sense of harmony in the grouping.

The reason for this hit-or-miss method lay with the desire for keeping one's plans a secret until the moment of construction. (Prizes are awarded to those garden exhibits which are judged the best.) That reason, secrecy, is a perfectly sound one, but until this year at Cleveland it has been one of the factors working against the artistic success of flower shows as a whole.

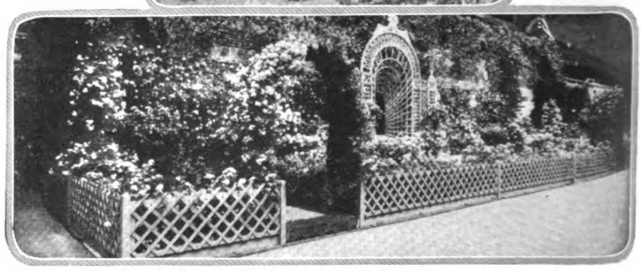
The way it was solved at Cleveland was to put the physical planning of the show in the hands of a competent landscape architect. A. D. Taylor was chosen for this trying task. A plan for the floor space of the huge Public Auditorium was made which gave the layout of the areas that could be devoted to exhibits and the lines which would have to be kept open for aisles. The exhibition areas were divided into sections of proper sizes and shapes, and the sections were then chosen by, or allotted to, the various exhibitors.

It was the privilege of each exhibitor then either to design his own space or

(*Continued on page 170*)

This masonry arched grotto was the central feature in the Wayside Gardens exhibit shown on page 172

This splendidly designed rose garden of C. Merkel & Sons was one of the best garden exhibits



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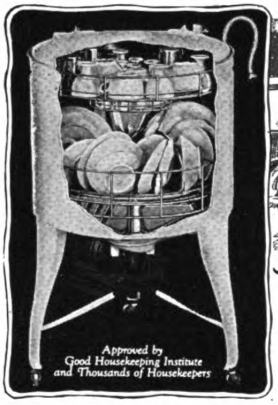

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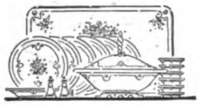

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The façade of a small Dutch colonial house gave the architectural flavor to this dooryard garden, the exhibit of Daisy Hill Farm, whose planting and arrangement were handled with extraordinary fidelity to an actual scheme

THE FLOWER SHOW AT CLEVELAND

(*Continued from page 166*)

have it designed for him by the landscape architect. If it were done in the former way it was necessary to have the design passed upon by the landscape architect. Thus it was possible for each garden exhibit to retain its individuality yet become an integral part of one great harmonious scheme. The purely floral exhibits, and the equipment exhibits, were, or might have been, handled in the same way.

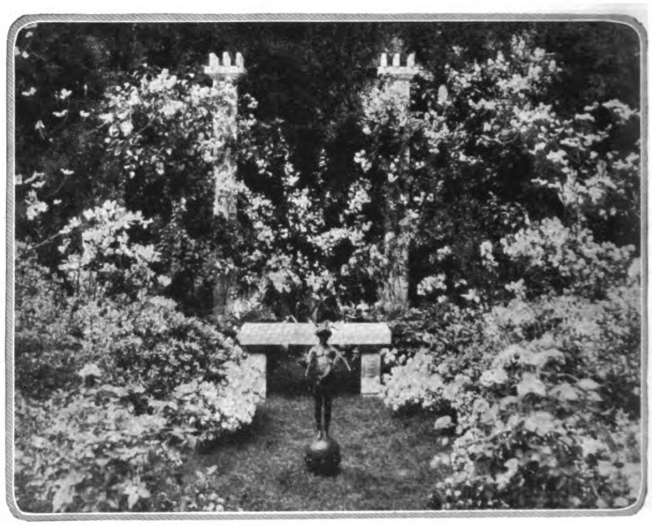
The Public Auditorium, with its immense unbroken floor space offered an ideal exhibition site. From the general view on page 166 it will be seen how well the show was planned to fit the hall. The line of exhibits against the balconies on either side were of necessity quite narrow—hardly more than 17 feet deep—having been made so in order that the main lengthwise aisles might run directly from the entrance doorways. This narrowness, however, was scarcely noticeable, so cleverly was it concealed by careful planning.

In the large central sections the controlling hand of the landscape architect was able to limit the height of the tree and shrub masses, thus keeping this part of the pattern comparatively low in its general effect. The sides and back of the large stage at the end of the hall were a gorgeous yellow mass of Acacias from the Thomas Roland collection. There was a line of smaller exhibits under the balconies on the same floor level, and on the floor level below were shown garden accessories and equipment, and the Garden Club of America garden models which graced the New York Show a few weeks earlier.

An interesting fact of the garden exhibits in the Cleveland show was the attention many of the exhibitors gave to informal design. There were probably as many gardens of this type as of the formal, which is rather unusual, considering the natural tendency to do a formal design in a small space amid such four-square surroundings. These informal, naturalistic gardens were done, in almost every instance, with great skill; nature was not imitated but simply used to good advantage. One of the best garden exhibits in the show, that of the Wayside Gardens, of Mentor, Ohio, was of this character. It occupied a long, narrow space, and was separated from the aisle by a low dry masonry retaining wall of the local ledge-stone. The same stone was used to create a higher and more rugged wall in the background, in the center of which was made an arched grotto that covered a pool. The planting was kept splendidly in character.

The John Scheeper's garden, which won the first prize at the New York Show, was given the same award at Cleveland. It was one of a half-dozen formally

(*Continued on page 172*)



Lilacs, Azaleas, Dogwoods and many other flowering shrubs were massed about this garden of Carl Hagenburger to produce a luxuriant setting for its minor architecture and the figure

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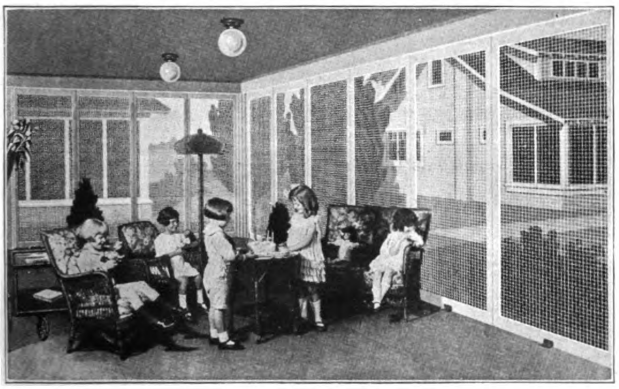

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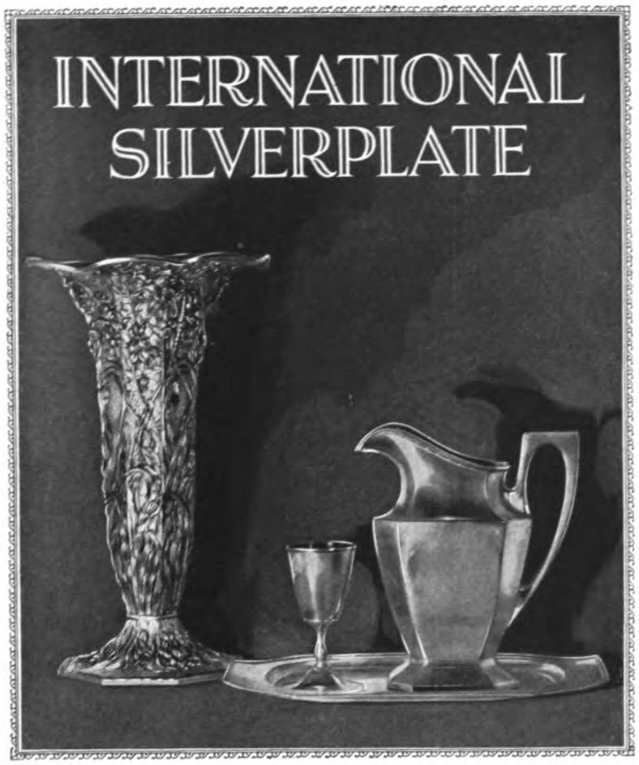

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The exhibit of the Wayside Gardens, of Mentor, Ohio, won the A. S. L. A.'s Second Prize and was one of the most interesting and beautiful gardens in the show

THE FLOWER SHOW AT CLEVELAND

(*Continued from page 170*)

planned garden exhibits which would be considered splendid examples of garden design indoors or out, real or make believe.

A noteworthy detail in the planting schemes of the various individual garden exhibits was the fact that in almost every instance plants were shown in bloom which would naturally be blooming simultaneously. Practically every flower had been forced, of course, yet there were noticed but few combinations which wouldn't be found blossoming together in an actual garden. Thus a great deal of misleading information was avoided, and the innocent amateur was not tempted to put ideas into practice which would only mean disappointment.

Heretofore the special stress in flower shows has been laid upon showing flowers, and while this will always be the *raison d'être* of flower shows, it is not enough. Nor is it enough that purely exhibitional gardens should be put together which could never be reproduced in any way in practical reality. Unless the display is an altogether floral one it should be given an authentic setting. People who visit flower shows go because the sight of flowers gives them a thrill—one of the most elemental of human thrills; but a great many, and a rapidly growing proportion, go because they are interested in making gardens—one of the most elemental of human pursuits.

The Florist's Review lists the garden awards as follows:

"The appropriation of $5,000 to cover the exhibits of 1,000 square feet laid out as gardens was divided among Knoble Bros., Cleveland; John Scheepers, Inc., New York; Daisy Hill Farm, Chagrin Falls, O.; C. Merkel & Sons, Mentor, O. and the Wayside Garden Co., Mentor, O. All five of the gardens were considered worthy of the additional award of a gold medal.

"The gold medal of the Garden Club of America and the special cash prize of $350 were awarded for the garden of John Scheepers, Inc., the second prize of $225 going to Knoble Bros. Co. This was judged by a committee composed of three members of the S.A.F., consisting of W. L. Rock, Edward Sceery, and F. R. Pierson; three members of the American Society of Landscape Architects—Ferruccio Vitale, Aubrey Tialdi and J. Hugh Smith, and three members of the Garden Club of America—Mrs. Harold I. Pratt, Mrs. Robert Mallory and Mrs. William Andrew Lockwood.

"The prizes for a bulb garden covering 500 square feet were distributed among the displays of The Friedley Co., Cleveland, first prize; Witthuhn's Flower Shop, Cleveland, second prize; Charles G. Reep, North Olmstead, O., third prize.

"For the display of plants arranged as a rose garden, C. Merkel & Sons Co. received the first prize of $1,000 on the exhibit which was staged in the trade display hall on the lower floor.

"In the class calling for a display of rose plants arranged for effect as a rose border,

(*Continued on page 174*)

On the principal cross axis of the Show space the treatment afforded an opportunity for a circular garden of Chatillon roses about a bronze figure, the exhibit of Henry A. Dreer

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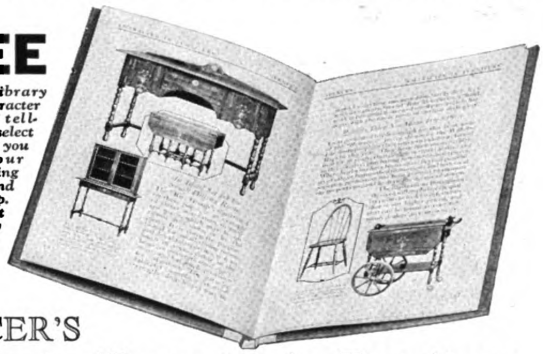

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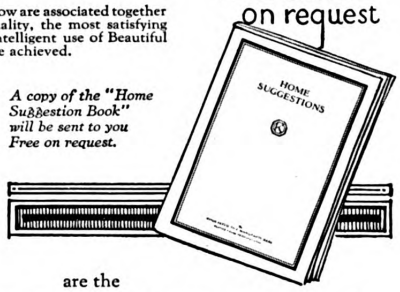

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THE FLOWER SHOW AT CLEVELAND

(*Continued from page 172*)

covering 100 square feet, the first prize of $150 and a gold medal went to Daisy Hill Farm and the second prize of $100 went to Carl Hagenburger."

And after all, while Horticulture is the real thing of flower shows, it is only just that its necessary complement, Garden Design, should be coming into its own. Not merely in the small way that has been the rapidly improving rule of flower shows for the past few years, but in the larger sense that it achieved for the first time at Cleveland, where it brought all the parts together and made harmony where a not unpleasant chaos had existed before.

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 156*)

COLOUR SCHEMES FOR THE FLOWER GARDEN. By Gertrude Jekyll. Country Life, London and Charles Scribner's Sons, New York.

That an author so experienced in the subject and so careful can put forth unrevised and unchanged this fifth edition, "necessitated by continuous demand," is proof enough of the book's worth. She casually mentions her strain of Bunch Primroses developed by a system of seed selection carried on for more than thirty years. There is consolation for all gardeners who are dissatisfied with their efforts toward having a beautiful garden in the fact that it has taken Miss Jekyll "half a life time merely to find out what is best worth doing and a good slice out of another half to puzzle out the ways of doing it."

The object of the book is "to bring to bear upon the subject some consideration of common sense with sincerity of purpose, sense of beauty and artistic knowledge that can make plain ground and growing things into a year-long succession of living pictures." The devising of these pictures she thinks the "best thing to do in gardening". As to maintaining in a border a good color scheme she believes that the only way is to devote certain borders to certain times of the year, each border to be bright for one to three months. There can be a too extreme striving for color; a blue garden may be hungering for a group of white lilies, or for something of palest lemon-yellow, but it is not allowed to have it because it is called the Blue Garden; but the real business of the blue garden is to be beautiful first and then just as blue as may be consistent with its best possible beauty;—the juxtaposition of a rightly placed complementary color will make the blues more telling.

The nicest juxtaposition of complementary and harmonizing colors of flowers, along with appropriateness of form and habit of plants, is the book's keynote. Studies, most of them actually tried out, have been made for the various seasons and for borders of different types of flowering plants, including those of the woodland. The grouping of plants in pots is touched upon and the fruit garden planned for beauty likewise. Some of the combinations are of course not practical for climates different from that of the southern and central parts of England. The maintenance of some of the schemes requires close attention and would be costly, even on a smaller scale than that to which Miss Jekyll has been accustomed: she regards ten acres as but a small area for a bit of woodland and labels as a Plan for a Small Garden of China Asters one that calls for a space of fifty feet by ninety. The pictures and plans have been made well and reproduced successfully; but it might seem that in view of the title more than the one of all the one hundred twenty-three ought to be in colors and that the price asked for the book would warrant that.

F. B. M.

NATURE IN AMERICAN LITERATURE. By Norman Foerster. The Macmillan Company.

This collection and elaboration of essays that had at least in large part circulated for possible criticism in a number of leading magazines makes a book of no small value to the student of literature and the student of nature. The author reveals himself upon every page as gifted with the faculty of keen criticism and appreciation of artistic powers, well schooled by the use of much that is best in the writings of ancient and modern poets and philosophers; he shows unusual discernment in the various fields of nature study also, particularly in all that relates to birds. Upon page 277 he states: "In recent years an unceasing effort has been made by ornithologists to describe the songs of birds with something like scientific precision; so to describe the bird itself is easy, but the song is baffling. Since few birds sing in accordance with the intervals of the diatonic scale, and few sing without using notes quite indeterminate in pitch, since, in short, birds do not use an exact musical instrument like the piano, the form of description recently in favor—the musical staff—has led to a small amount of success and a great deal of distortion and absurdity. Burroughs wisely resorted to a more fruitful means, a combination of literal transcript and interpretive description, in the manner of Thoreau."

In judging the works of American writers of prose and verse he discreetly takes into account traits inherited and personal characteristics. Thus he understands a composite so strange as that of Whitman, with whom he is sympathetic, although he by no means palliates his moral shortcomings. With Muir he ascends into sublimities of nature that are truly grand and which he expresses in language that is quite fitting. He describes the heart of Sidney Lanier, who, besides contributing uniquely the scenery of the south to American literature, "reveals a musician's feeling for nature."

The entire book is most wholesome, a tonic to the student of literature and to the student of life. The style of the English in it is faultless and the mechanical features of the work are in correspondence with its style.

F. B. M.

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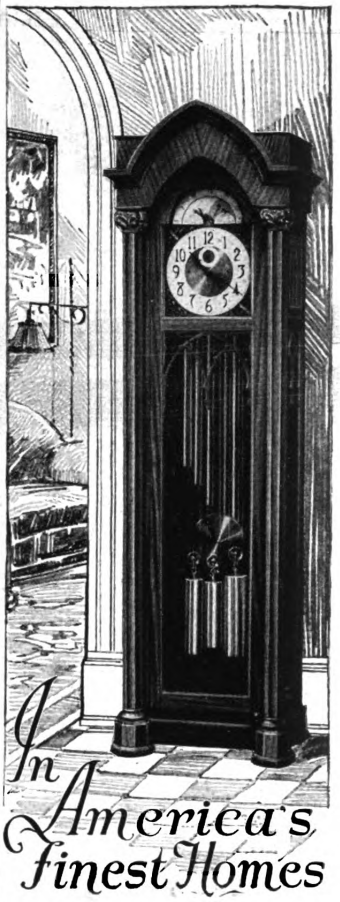

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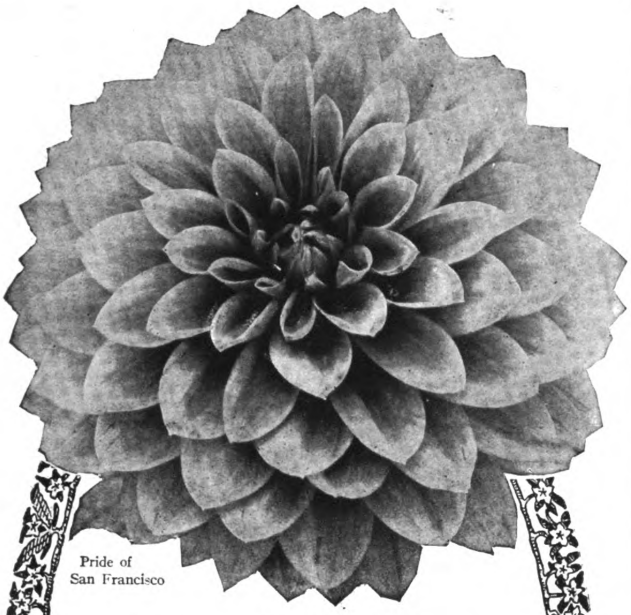

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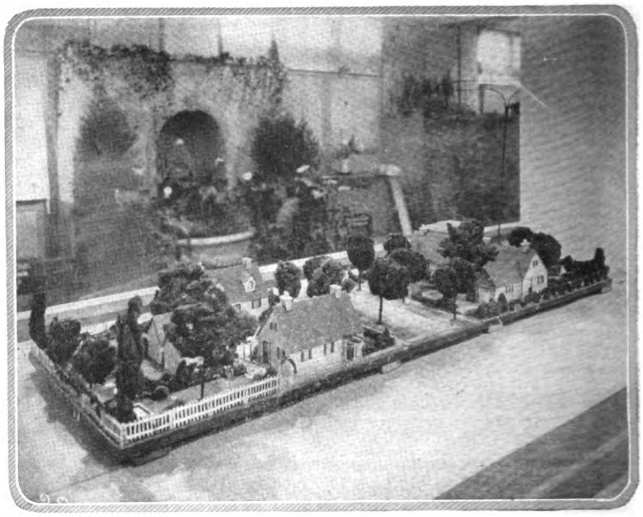

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AT THE NEW YORK FLOWER SHOW

Levick

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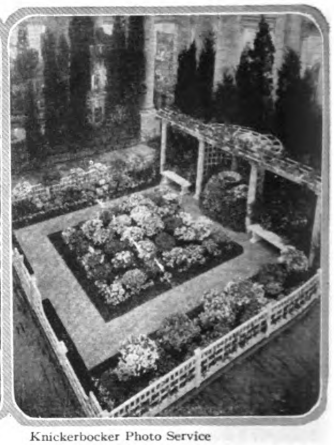

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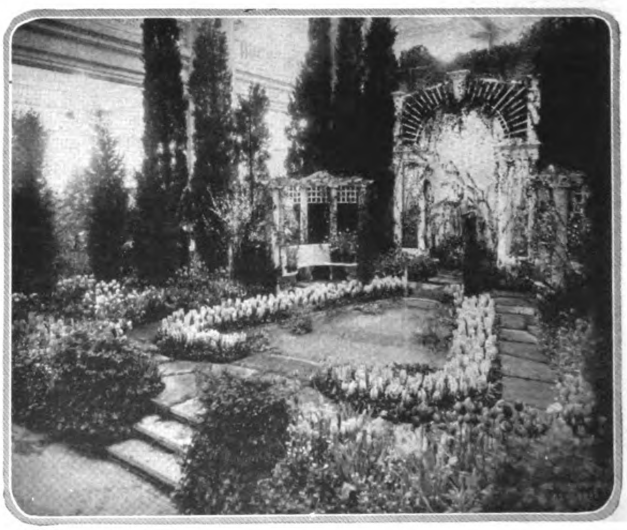
AT THE NEW YORK FLOWER SHOW

Levick

A first prize was awarded to the detailed grouping of Harvard s School of Landscape Architecture



Levick

The Holland Cup and Gold Medal winning bulb exhibit of John Scheepers, Inc. A feeling of delightful peace and dignity filled the shrub-surrounded garden.

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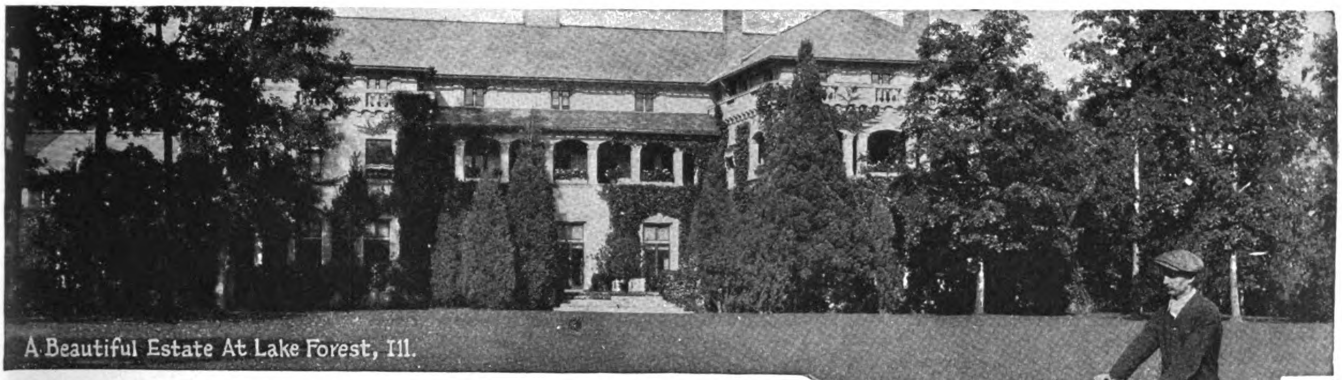


A Beautiful Estate At Lake Forest, Ill.

Mower Perfection Means Lawn Perfection

—A Mechanical Masterpiece, designed by expert engineers and entirely built in one factory devoted exclusively to the manufacture of power mowers.

On private lawns, from half acre up, on large estates, country places, golf courses, parks and cemeteries—wherever they are used, the Jacobsen 4-Acre Power Lawn Mower makes friends. It wins repeatedly in trial tests and demonstrations, against other power mowers. It is praised by men who have had experience with all kinds, and is repeatedly replacing other mowers after its demonstration of superior performance.

Jacobsen 4-Acre Power Lawn Mower

A fast, efficient and economical mower that soon pays for itself in labor saved, because it cuts fully four acres a day on only one gallon of gas.

Handles as easily as a hand mower, with four to five times greater capacity, and does better work. It steers easily in and out among flower beds, shrubs, trees, etc. A mechanic is not necessary to operate it. The sturdy motor not only runs cutting reel but propels the mower. You do not have to push or drag. Traction wheels operate independently of the cutting reel when necessary to travel over walks, roadways, etc. A score of other interesting and superior features of Jacobsen 4-Acre Power Lawn Mowers are explained in the handsome free book. Write for it today.

Our Special Jacobsen Estate Mower is a wonder for especially fine medium size lawns.

Write for the handsomely illustrated free book; describes the machines fully; pictures many beautiful lawns and gives testimonials of prominent users.

The JACOBSEN MANUFACTURING CO., Department A, Racine, Wisconsin

A Few of Its Mechanical Refinements

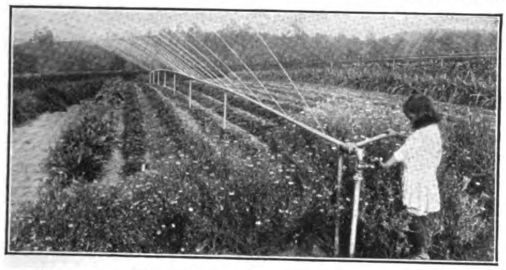
Knives sharpened by mower's own power without removing reel from mower.

Enclosed gear transmission running in oil bath.

Miniature automobile type of differential—easy steering.

If sticks or stones catch in blades, reel clutch is thrown off before knives are damaged.

Rain When You Want It



Make Your Garden an Assured Success

There is one thing that will do more than anything else to make your garden an assured success, and that is a plentiful supply of water. Of course you can get it with a hose, but hose holding is tedious and expensive; it takes a lot of time.

With a Skinner System of Irrigation, you simply turn on the water when it is needed, and the ground is soon thoroughly soaked with a gentle spray which does not cake the soil. Your garden will yield flowers, fruits and vegetables in quality and abundance such as it has never grown before.

Inexpensive, simple to install and easy to operate. Immediate shipment. Made decorative by training beans or flowering vines on the posts.

Our business is the correct watering of lawns, gardens of all kinds, golf courses, polo and athletic fields, tennis courts, bowling greens.

Write us for information on irrigation which will be of great interest to you.

The Skinner Irrigation Co.

231 Water Street Troy, Ohio

SKINNER SYSTEM OF IRRIGATION

Beauty at your Door!

Six splendid Evergreens—each a specimen plant, vigorous and big-rooted—to add grace and distinction to your doorway or lawn.

This collection consists of matched pairs in the following three deservedly popular varieties:

2 Pyramid Arborvitae *Thuya Pyramidalis* **2 to 3 feet.**
2 Greek Juniper *Juniperus Stricta* **1½ to 2 feet.**
2 Phitzer's Juniper *Juniperus Phitzeriana* **15 to 18 inches**

Carefully packed, crated and delivered to the express on receipt of the price.

TWENTY-FIVE DOLLARS

The New Outpost Catalogue is yours on request—Many fascinating novelties and all the worth-while favorites in Evergreens, trees, shrubs, vines, perennials, roses, etc., with complete price lists.

Danbury Road **Outpost Nurseries** Ridgefield Conn.

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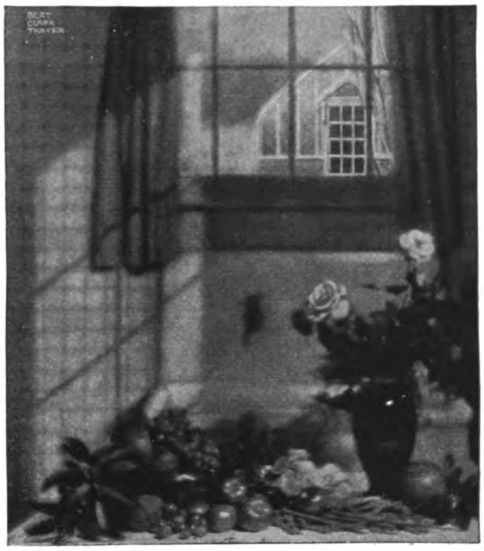
Glass Gardens



And So You Start Each Day

YOU can always count on starting each day with a bounty of flowers.

And at totally out of season times, fruits. Luscious, thin skinned, delicious, such as only can be grown in gardens under glass.

Always some crisp succulent vegetable.

Not the usual greenhouse, mind you, but your own garden under glass, just outside your window.

A goodly sized Glass Garden, the complete materials for which, we will sell you for so little as 1,650 dollars..

It is the first time since the war, that so large and complete a house has been sold for anything approaching the price.

Send for circular giving the full particulars

Lord & Burnham Co.

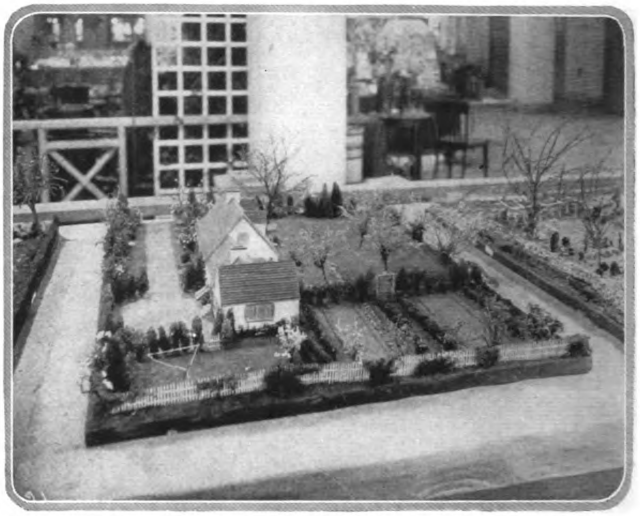
Builders of Greenhouses and Conservatories

Eastern Factory	Western Factory	Canadian Factory
Irvington, N. Y.	Des Plaines, Ill.	St. Catherines. Ont.

Irvington	New York	Philadelphia	Chicago
New York	30 E. 42nd St.	Land Title Bldg.	Cont. Bank Bldg.

Boston—11	Cleveland	Denver	Kansas City
Little Bldg.	407 Ulmer Bldg.	1247 S. Emerson St.	Commerce Bldg.

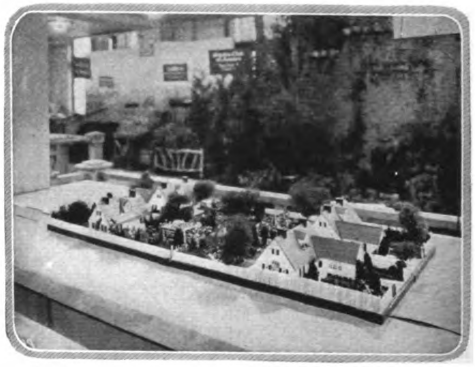
St. Louis	Montreal	Buffalo	Toronto
704 E. Carrie Ave.	124 Stanley St.	Jackson Bldg.	Harbor Comm. Bldg.



Levick

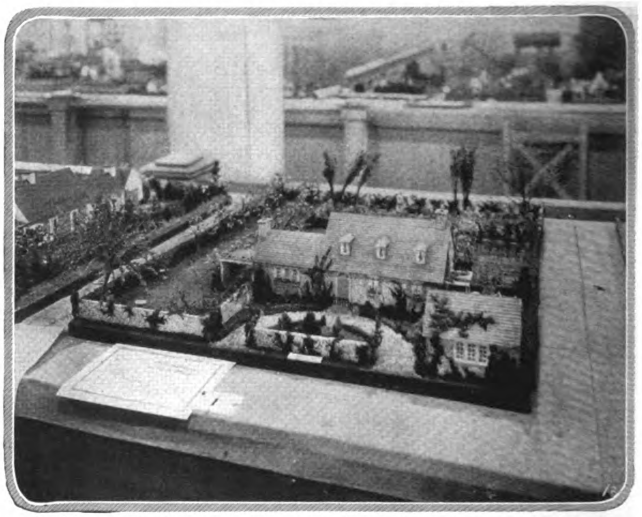
To Mrs. L. Caspar Wister, of Wynnewood, Pa., went a first prize in the country-home competition. Mrs. Wister's design included the desirable features of fruit trees, vegetable garden and secluded drying yard

AT THE NEW YORK FLOWER SHOW



Levick

A more compact dwelling-house group than that of Iowa State College was that of the Ambler School of Horticulture, executed by Miss P. H. Smith of Philadelphia



Levick

Mrs. C. Frederick Stout, of Ardmore, Pa., worked out this residential treatment. It was particularly interesting in its combination of enclosing walls hedge plantings

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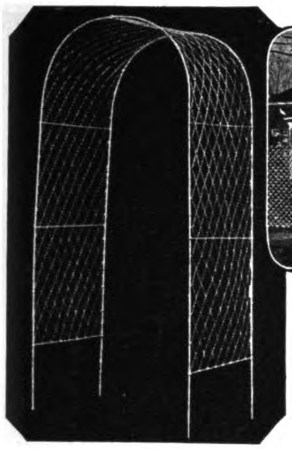

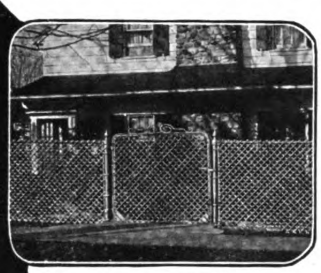

To harmonize with the Fiske woven wire lawn fence we picture a beautiful woven wire gate of durable construction. We also make an ornamental iron gate which harmonizes equally well with the woven wire fencing.

The Beauty of a Rambler Arched Walk

Fiske galvanized wire arches $13.00.

Made in stock sizes 18 inches wide, and they span 4-foot walks.

They have heavy frames to extend into the ground for stability, and are rust and weather proof.

They are made in halves and are packed, nested, for easy shipment.

Also, 30 inch arches for $15.00.

What could be more beautiful than a flower-arched walk in your garden? It certainly adds charm and distinction to the approach of a home.

Now is the time to select an arch—a Fiske wire arch on which to train the vine.

The Fiske wire arches are made the enduring way to last season after season and year after year.

Also don't forget other Fiske garden utilities—arbors, fan trellises, etc.—which Fiske also makes rust and weather proof.

Send for catalog 15.

J.W. Fiske IRON WORKS
ORNAMENTAL IRON WORK
80 Park Place ~ New York
ESTABLISHED 1858

Rare Plants from Hicks

Mountain Lover—*Pachistima canbyi*

One of the rarest plants in the United States; grows wild only in one place in the mountains of West Virginia. It is a beautiful ground cover, producing a green and bronze-red, moss-like carpet, 6 inches thick. Tuck it under foundation plantings at the edge, along the border of a path, or in the rock garden.

Home Landscapes, our new catalogue describing many garden rarities, sent on request to *House and Garden* readers.

Hicks Nurseries

Box H *Westbury, L. I., New York*

end 10 cents for beautiful 64-page ook giving complete details

It's Garden Time Again

Time to acquaint yourself with the garden appointments from our studios. Bird baths in original designs, benches, the quaint charm of sun-dials—we have a complete line of garden accessories—each piece with a marked individuality which only our craftsmen can impart. Fashioned of beautiful Art Stone which endures a lifetime.

Ask our Garden Plan Department to suggest distinctive arrangements, or assist you in making selections

ARCHITECTURAL DECORATING COMPANY
1610 SOUTH JEFFERSON STREET CHICAGO, ILLINOIS

Be Ready for the birds when they arrive

$1.00 *Price* *Delivered*

Four for $3.50

LINCOLN WRENHOUSE

Invite a family of these little feathered friends to be your guests for the summer. Enjoy their songs—watch the little ones venture out into the world on their tiny wings.

This bird house is artistic and built on scientific principles—it looks like a miniature log cabin. Made of wood, tinted a soft brown that attracts the birds and has a strong, weather-proof roof. It comes ***knocked down*** and is easily put together. The price is only $1.00 delivered. (Canada $1.50 including duty and postage.) See your dealer or mail coupon today.

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MAKERS OF THE FAMOUS LINCOLN LOGS

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1 Lincoln Wren House **$1.00**
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With the understanding that you will refund my money if for any reason I wish to return the Bird Houses after five days. I enclose herewith $

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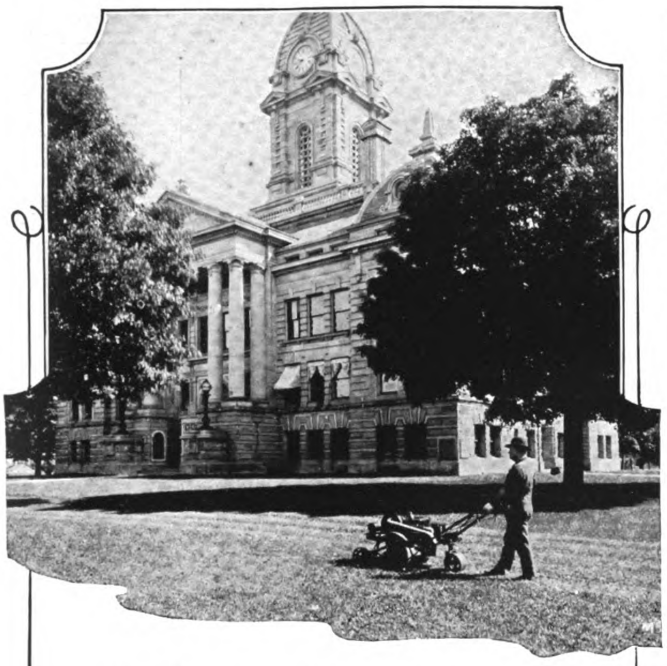

Ideal Power Lawn Mowers are manufactured—not assembled. Their cutting units are made complete in our own factory for power service. We developed our own power plant and built it complete because no other engine is exactly suited to power mower use. All vital parts are Ideal parts.

This means as much in a mower as in a motor car. It means that the Ideal is not an orphan. Behind it is responsibility and service of the world's biggest and oldest manufacturer of power Lawn mowers.

We will gladly send literature, covering four models, telling why the Ideal is the fastest, most durable and most economical grass cutting equipment made.

(92)

Ideal Power Lawn Mower Co.

R. E. Olds, Chairman

403 Kalamazoo Street **Lansing, Michigan**

New York, 13—19 Hudson St. Chicago, 11 E. Harrison St.

Dealers in all Principal Cities

IDEAL

Power Lawn Mowers

"JUNIOR" 3 to 5 Acres Daily

"30-INCH" 5 to 8 Acres Daily

WHY A WELL BRED DOG IS THE BEST

ROBERT S. LEMMON

CONSIDERING that he has been a companion and helper of mankind for probably as long as any four-footed animal, the dog in America today is handicapped by an astonishing number of misapprehensions on the part of the general public. Even among those who own dogs there frequently exists only the most rudimentary knowledge of the simple principles of feeding and general care. As for the finer points—the varying characteristics of the different breeds, the ailments which should be guarded against, the methods of training which will make for the greater satisfaction of owner and dog alike—they are as a closed book to many well intentioned and intelligent peoople. Even the superior merit of a well-bred dog over a mongrel, as a general family companion and friend. is too seldom appreciated.

"But the best little dog I ever knew was just a gutter pup," someone argues.

Very true—but he was the exception, not the rule. In him you saw, unrealized, the survival of the fittest theory in its actual working out. Of that prodigal pup's half-dozen brothers and sisters, perhaps six never rose above the lower strata of mediocrity.

PEDIGREE ADVANTAGES

It is an old and true axiom that blood will tell, whether it is in the veins of man, horse or dog. One looks to the thoroughbred for the truest courtesy, the greatest speed, the most loyal devotion. In the well-born one finds, as a rule, the highest and most desirable type of intelligence appearing with the greatest frequency. Among such the percentage of successes in any given number is at the maximum.

Good breeding does not, in this connection, necessarily imply a dog that is a potential winner at some bench show. It may mean nothing more than that the pup is of registered, pedigreed parents and that he himself is a good, average, typical specimen of his particular breed.

With such a dog, you can be practically certain, in *advance*, that he will exhibit the special traits which have already attracted you to his breed—appearance, courage, gentleness with children, trustworthiness, or what you will. Thus you are enabled to select him with special reference to your own situation.

Again, the chances for the outcropping of undesirable qualities such as treachery, cowardice and the like will be minimized. A true lady or gentleman is not prone to such social faults—and a thoroughbred dog is just a canine counterpart of that estimable human individual.

Still another advantage is the fact that the well-bred dog has usually received intelligent care from earliest puppyhood, and is therefore likely to be in good condition when he comes into your hands. As a rule, too, he is well formed and possesses a sound constitution. as his parents were selected with definite thought for the qualities they would transmit.

Of a less practical but nevertheless important nature is the consideration of pride in ownership. Most of us like to possess a car or a hat or a house that we need not be ashamed of in any company. Just so do we feel a keen satisfaction in owning a dog that will pass muster with other dog enthusiasts.

"But a pedigreed dog costs so much!" the champion of the Unknown Puppy objects. "Why should I pay fifty dollars or more for a thoroughbred pup two months old when I can get one that looks well enough from Pete the Paper Hanger for five?"

H-m-m! Well, because he's worth it—to his new owner, and to the breeder who offers him for sale. One does not have to be an out-and-out fancier to get far more than fifty dollars' worth of satisfaction out of a good pup in the six to ten years of his lifetime. We pay perhaps twice that sum for a suit of clothes—and in a year give it away to the furnace man without a qualm of conscience. A permanent hair wave eats into the bank account to the extent of twenty-five dollars—and in a few months the only reminder of it is a cancelled check. Fifty or seventy-five dollars for a dog is extravagant? No indeed! Pete's Pup may cost only one-tenth as much, but he'll always look it!

And paying a price like that is not putting a hundred percent profit into the kennel man's hands, popular belief to the contrary notwithstanding. It costs real money to raise real dogs, and the breeder who grows rich at the game is a very rare personage indeed. Consider for a moment, if you will, some of the principal factors which amply justify the kennels in asking the prices they do:

Take, for example, a kennel raising terriers—Scottish, Wire or Irish, perhaps.

For a female suitable for breeding, the owner of such a kennel must pay at the outset $200, let us say. Her life of usefulness will hardly exceed eight years—seven litters of saleable puppies, thirty-five individuals in all, if the luck breaks perfectly. Supposing twenty of these pups are males, and sell at $75 each, their yield is $1500; the fifteen females, at $50, bring in $750, a total of $2250 in eight years.

Now, the upkeep cost for the mother of these pups, in a fair sized kennel, figures out some $120 a year; $960 for the eight-year period we are considering. The additional cost of raising the thirty-five pups to the time they are sold may be put at $300. Apportioning a fair share of the stud dog's expense gives another $400 for the eight years. Adding these figures to the original cost of the breeding female shows $1860 as the cost of producing and selling the thirty-five pups for $2250, without counting interest on the investment, upkeep and repairs to buildings, taxes, general overhead and other incidentals. In other words, a profit of $390 in eight years from each breeding female—$48.75 as a yearly average. Supposing there are twenty breeding dogs (that's a good-sized kennel), they *may* net their owner $975 a year.

If this be profiteering, make the most of it!

WHY DO THEY DO IT?

As a matter of fact, these figures are exceedingly optimistic. In actual practice accidents and other ill-luck are almost certain to cut down the credit side of the books. One prominent kennel lost nine stock dogs not long ago from distemper which gained a foothold through no fault of the owner. Thus an actual cash investment of nearly $3000 was wiped out in a week, to say nothing of the loss in potential puppies. Again, two young bulldog mothers clumsily rolled on their first litters, unintentionally snuffing out seven small lives and turning what might have been a slight profit for the year into a substantial loss. Other instances might be multiplied indefinitely to prove the statement that accidents will happen in the best regulated families—even in dog families.

Then why, you may ask, does anybody go into such an uncertain, unprofitable business?

Well, if the real truth were discovered, the answer would usually be found in an inherent fondness for dogs. The love of good dogs, once acknowledged, is insuperable and undying. It wins over discouragement, setbacks, financial losses. Those who possess it are indeed richly endowed, for its gratification is easy of attainment and lavish in its rewards.

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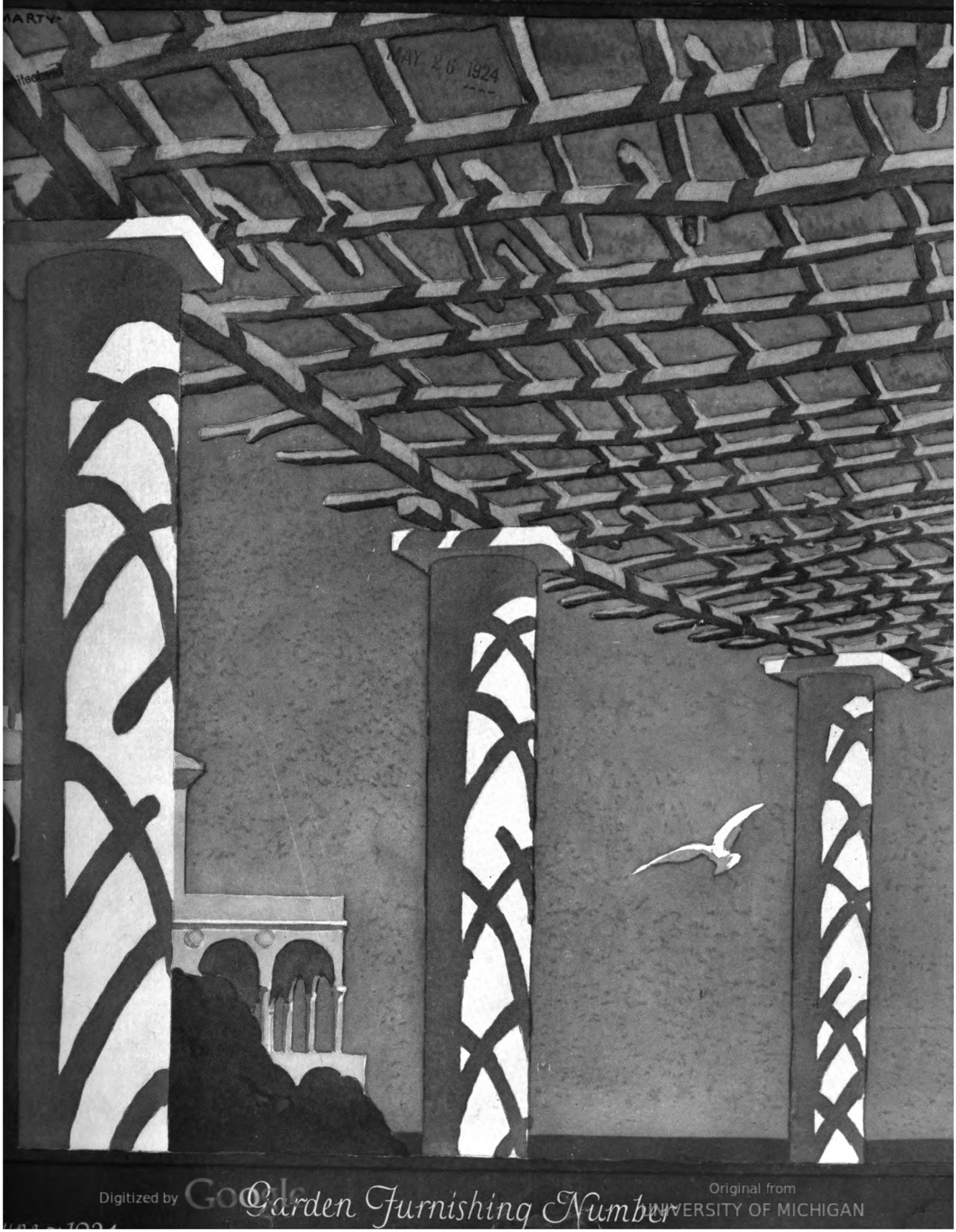
HOUSE & GARDEN



Garden Furnishing Number

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One Touch of Animation Enlivens the Whole Room

By CHAMBERLIN DODDS
Distinguished New York Decorator

A LIVABLE room must *live*. It must have the elusive quality of pulsing personality. The furnishings may be tasteful, the curtains appropriate, and the color scheme above reproach. But to impart breath to the room, nothing can take the place of a well-chosen clock. Through its mechanism and sounding device a clock is animate and articulate—qualities that help to make the whole room live.

There are make-shift clocks, badly designed and cheaply constructed. But fortunately there are also Seth Thomas clocks—proof that the spirit of craftsmanship still lives in America.

The New England designers have recaptured the very essence of Elizabethan and Colonial feeling, have imprisoned in clock-cases the best of every period. The various motifs are expressed in cabinet work as fine as anything being done in Old World ateliers.

Whatever the size of the room you wish to enliven, whatever its dominant theme, there is a Seth Thomas that will add immeasurably to its charm. Today leading decorators are counseling their clients to employ these clocks as the modern, correct note for all interiors.

Since Seth Thomas clock movements have been proverbially accurate for more than a century, you may be sure that your selection will be useful as well as beautiful.

The mantel is only one site suited to a clock. A Seth Thomas is equally at home on a highboy, lowboy, desk or bookcase, or nestled against the wall atop a Seth Thomas bracket.

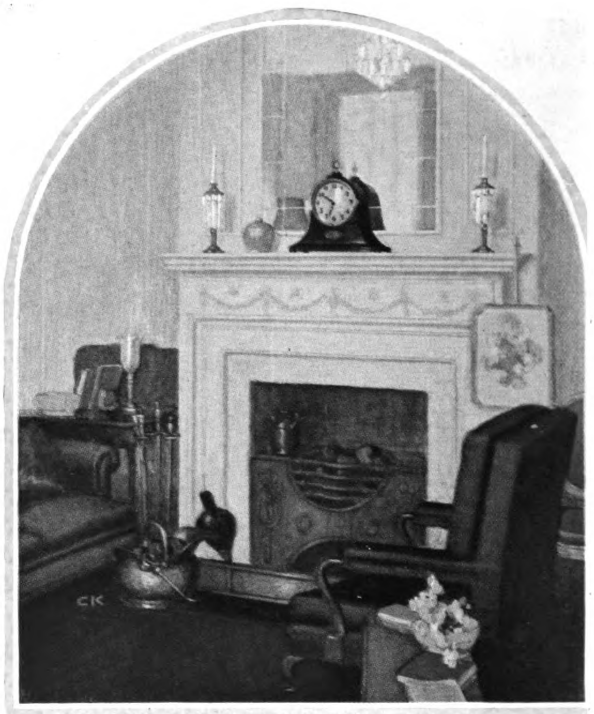
The Perfect Gift

This is a season of weddings, anniversaries and birthdays. Again the eternal problem of what to give obtrudes itself.

You can settle the question quickly and gracefully by selecting a Seth Thomas Clock. Here is the one gift that always gives pleasure, that always manifests the taste and thoughtfulness of the giver. The recipients already know and respect what Seth Thomas means, and will treasure the clock you give accordingly. No home can have too many clocks; you need not fear duplication.

Best of all, you will know that you have contributed a touch of animation and beauty to the surroundings of your friends.

[Prices in the Far West and Canada are somewhat higher than those quoted.]



Fireplace by Todhunter, New York — *Furniture by Hathaway, New York*

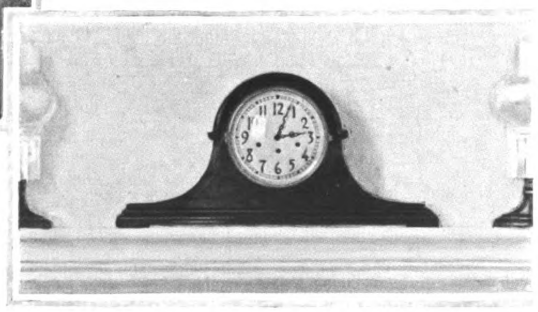
The clock is a Seth Thomas FRONTENAC, inspired by an old French design. The large dial makes it appropriate for spacious rooms. Eight-day movement in 12 inch mahogany case. Mellow toned strike. Silvered dial with raised bronze numerals, $43.

Seth Thomas BANJO No. 1—Replica of an original Willard Banjo model, quaint and lovely. Mahogany case, 37 inches high. Decorative panels in color; brass ornaments. Eight-day pendulum movement, $60. Small banjo model (Ramsgate) with eight-day lever movement, $25.

Seth Thomas CYMBAL No. 3—A popular type in rubbed mahogany finish. Eight-day movement with double strike on tuned spirals. 9½ inches high, 16¼ inch base, $20.

Seth Thomas BOUDOIR CLOCK No. 1—A dainty model in two-tone wood with gold dial. 7½ inches high. Swinging frame. Eight-day movement, $17

SETH THOMAS CLOCKS



Seth Thomas CHIME No. 74—A splendid example of clock craftsmanship. Finest mahogany case. Convex silvered dial with raised bronze numerals 3-train movement chimes the quarter-hours and strikes the hours with silvery melody. Height, 10 inches; base, 20¼ inches, $85

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House & Garden

A little Sussex cottage restored will be among the houses in the July number

SOME people are like a pinched-back Dahlia; they haven't any flowers on their side-shoots, all their energy, all their interest and a great deal of their desires and love and romance are forced into one thing. True, that one thing may bloom magnificently, but after it has gone there are no more flowers on the plant. The business man who has no time for anything else beside his business belongs to this class and so does the woman who is obsessed with one idea. The main flower of your life may be your business or the furtherance of your solitary idea, but your life will be one-sided and unhappy if you have no flowering on your side-shoots. Now sports are side-shoots and so are hobbies.

The variety of hobbies is unlimited and it ranges through the divisions and sub-divisions of collecting, through the various forms of gardening, and through the manual arts. These are hobbies that produce tangible results—the owner has the collection or the garden or the work of his craft. There are, on the other hand, hobbies that apparently have no tangible results, that merely stimulate and keep alive the tissue of dreams and desires. A man may study a dead language or look into what is apparently a dead subject, only to find that by his interest it becomes very much alive. He may never profit financially or materially from that interest, but his brain is stimulated and his sense of romance quickened.

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There are doubtless some people who read HOUSE & GARDEN regularly because their hobby is an interest in the subject of the home and the garden, because that is the line of their desires. Just as once on a day no gentleman considered his education complete unless he understood architecture and horticulture, so these people would consider life one-sided were their interest in the home to cease. They keep abreast of new tendencies in decoration, with the evolution of architectural styles, with the development of gardening interest. These comprise a world which means very much to them. They go to it for refreshment, for stimulus, for the piling up of new energy with which to plunge into the day's work again.

HOUSE & GARDEN has always believed that among the many services it renders its readers is the one to stimulate those who make the idea of a good home their hobby. Once the interest is awakened, once the hobby enthusiasm catches hold, it is a short time until that hobby becomes more than an interest in an idea; it soon becomes a desire and from a desire grows into an ambition. You may start with only a mild interest in the idea of a home, but you will never rest satisfied, under HOUSE & GARDEN'S monthly urging, until you possess one.

So then, if you crave a hobby that will really satisfy, stroll up to the nearest newsstand and ask for a copy of HOUSE & GARDEN.

VOLUME XLV NUMBER SIX

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SOMEONE asked us a minute ago what would be the outstanding feature of the July Small House Number. "Feature" is a good name for it, because it will occupy the first ten pages of the issue. We refer to the designs and plans of four small houses made especially for HOUSE & GARDEN readers, who are planning to build on the average suburban lot. Edmund B. Gilchrist of Philadelphia, Richard H. Dana, Jr. of New York, Howell & Thomas of Cleveland and Johnson, Kaufman & Coate of Los Angeles are the architects who have designed these houses. This is the outstanding feature of the Small House Number and the decoration and gardens of these houses will be featured in several issues to come.

A fifth house is a restored Sussex cottage, a dream place made habitable by intelligent and sympathetic reconstruction. In this same issue Elsa Rehman writes on the smallest kind of garden, and furnishes planting plans with her text. The Little Portfolio will contain comfortable, livable rooms of the sort people who live in small houses will want to create.

BUT what we've just named are only a handful compared with all the interesting articles the next issue will contain. "Chinese" Wilson writes on Azaleas; the Goulds write on cotton fabrics for the house; there is an outline of Spanish period furniture; one page shows city roof gardens and one a city apartment. Harry Richardson and Pierre Dutel design some painted doors that are very decorative. A. T. Wolfe considers the rugs of Khorassen and Meshed which continues his series on Orientals, and Miss Peyser considers vacuum cleaning systems.

As we look over the advance sheet of this July issue we believe that it will be the sort of number that a great many people will want to keep. It is an issue that ought to have a long life.

THE Department of Agriculture has just issued a pamphlet on "Rural Planning or The Social Aspect of Recreation Places". It is from the pen of Wayne C. Nason. Its pages are devoted to the necessity for rural parks in the neighborhood of country towns, athletic fields, picnic grounds and groves, state camps for boys and girls and rural community houses. Mr. Nason's opening paragraphs constitute a clear and informative survey of the necessity for these developments:

"Earlier American agricultural communities produced or made practically all products that they consumed. With economic self-sufficiency went social self-sufficiency. Communities also produced what they consumed. Recreation came from within. The husking bee, the barn raising, the quilting party, the harvest festival, the singing school, spelling match and lyceum, picnicking in the woods, rowing on the lake, the hunting and fishing party, all originated within the community —all were home made. These were not only amusements, they were recreations. People were participants, not merely on-lookers.

"With the disappearance of economic self-sufficiency has gone social self-sufficiency. The former may be a blessing, but can the latter be so regarded? The rural picnic spot has been turned into a commercial amusement park; the sylvan retreat into the private estate; the swimming place on the lake into the bathing beach; the fishing ground into the private game reserve; the quiet lake with its rowing parties into the center for the private launch parties or public regattas. It is either "no trespass" here or "pay as you enter" there.

"Rural recreation is now largely inspired from without the community, not from within; from the city, not from the country. In place of the free, spontaneous recreations of the countryside there are such commercialized amusements as professional athletics and the amusement park.

"That rural communities are entitled to and need the best forms of recreation and a satisfying social life cannot be gainsaid. With an economic program for agriculture should be coupled a program of rural recreational and social life. For what will it profit a permanent agricultural system if an economically independent farmer must retire to the city for those educational, religious, health, and recreational satisfactions to which he is entitled and will surely demand?"

ABOUT this time last year we warned our readers regarding the threatened embargo on imported Narcissus bulbs. We repeat the warning. The Federal Horticultural Board seems adamant. The embargo will go on in another year. Order your Narcissus bulbs now. Order good ones and order plenty.

Last year we remarked, apropos of this embargo, that the time might come when spring bulbs would join whiskey and dope, and that a bulb-legger's fleet might anchor off the three-mile limit. This frivolous remark brought us a censure. We were informed that we weren't taking a serious matter seriously. Perhaps it is demanding too much of the Federal Horticultural Board to expect a sense of humor.

THE age of mottoes has passed, and the house is better for their passing, but if ever we had to choose a poem for a nursery (to hang in a place where the grown-ups might read it) we would select these lines from "Songs From Leinster" by W. M. Letts. They are called "Prayer for A Little Child"—

"God keep my jewel this day from danger;
From tinker and pooka and black-hearted stranger.
From harm of the water, from hurt of the fire.
From the horns of the cows going home to the byre.
From the sight of the fairies that maybe might change her.
From teasing the ass when he's tied to the manger.
From stones that would bruise her, from thorns of the briar.
From red evil berries that wake her desire.
From hunting the gander and vexing the goat.
From the depths o' sea water by Danny's old boat.
From cut and from tumble, from sickness and weeping;
May God have my jewel this day in His keeping."

WERE we to be asked some day to name a synonym for the country, we should probably choose something like "The Place of Glad Returnings". The annual comings back of our Iris and hardy Phlox, of the frog that haunts our well curb, of the pair of phoebes that for three springs have perched their moss thatched nest on a friendly ledge of our piazza—surely these are marked with the very essence of gladness.

And the Pup—she of the prick ears and sturdy legs, of the wise, grizzled face that is alternately so sad and so alight with the dancing spirit within ....How eagerly she strains forward over the car door as we leave the Turnpike and wind into the hills! What alluring, magic scents does the breeze bring to those quivering black nostrils of hers? Does she foresee another week-end of woodchucking, of freedom from the city-made restrictions of muzzle and leash? Is she wondering whether the young collie from the farm at the head of our road will be waiting to welcome her and resume their frolic of a fortnight ago?

Lay your hand on her back and feel the tense tremors under the wiry hair. Speak to her, and catch the flash of happiness as her eyes turn to your face and then back to the house roof that now at last shows above the trees.

Joy? Anticipation? The Place of Glad Returnings? Pshaw—sometimes the English language is woefully inadequate.

(Continued on page 96)

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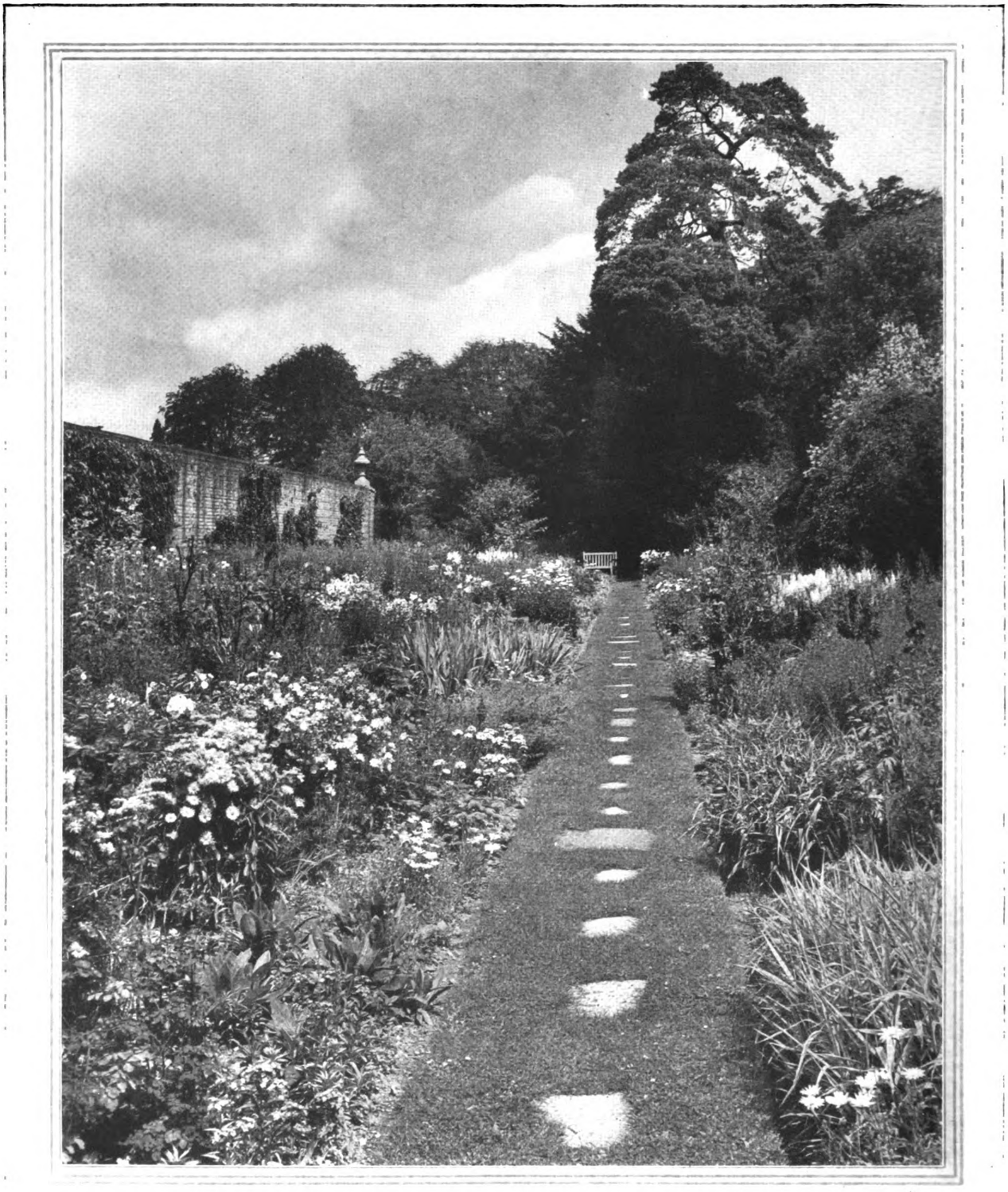

BEAUTY ON BOTH SIDES

Herbaceous borders at their best are, like this, things of almost massive proportions —great banks of bloom flanking both sides of a garden path and rising gradually from the foreground to the stunning heights of Hollyhocks in the rear: eye-filling sights, from spring to fall, of always changing loveliness. This border is part of an English garden on an estate at Tonbridge in Kent.

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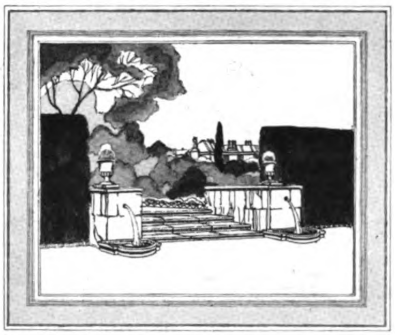

GARDENS ADORNED AND NEGLIGEE

Although Planned on the Same Principles All Gardens Should be Dressed to Suit the Mood of Their Situation

RICHARD H. PRATT

IN the life of every building site, before it reaches domestic maturity and becomes a fully developed personality, there are two great moments. There is the moment when it achieves architecture, and the moment when it comes under the influence of the art of gardening. Out of these experiences it emerges either with a feeling of fitness, or clad in clothes of awkward incongruity. For the purposes of this article it will be assumed that the purely architectural phase has been satisfactorily passed, that the house has been designed and placed to suit best the requirements of its owner and its situation. At that point the art of gardening begins.

Now the more you see of sites and houses, and think about them, the more they seem to resemble people. There are those with easy, rambling natures, those with a touch, or more, of primness, and others with great dignity. To sense in them these similarities of character is probably the surest way of all to find a sympathetic solution for the problems of their garden, or landscape, treatment.

A house done in the style of an English cottage, pleasantly unsymmetrical in its lines and masses and varied in its textures, set on irregular, sloping or rolling ground, might be offered as an example at one extreme, and at the other, on a practically level site, might be imagined something in perfectly balanced Georgian. To give each type a name we will call the first informal and the other formal. In between these two extremes of sites and houses exist formality and informality in so many degrees that it would be impossible to describe them.

The methods of gardening are the same in both cases, only the manner is different; whether the arrangement of the grounds is planned, roughly speaking, irregularly, to suit the nature of the site and its house, or laid out with the most precise right-angled regularity, the principles which govern the design are identical. Inside the house you plan for orderliness and convenience, not only because these things make living easier, but because in them, and in well balanced and finely proportioned rooms, you find a great amount of esthetic satisfaction. Outside, as Sir Henry Wotton suggested, the gardens and grounds "should be cast into a mild form of regu-

While this English garden, with its twin bridges, is formal in design, its architectural treatment is pleasantly yielding and its planting freely handled, resulting in a delightful compromise

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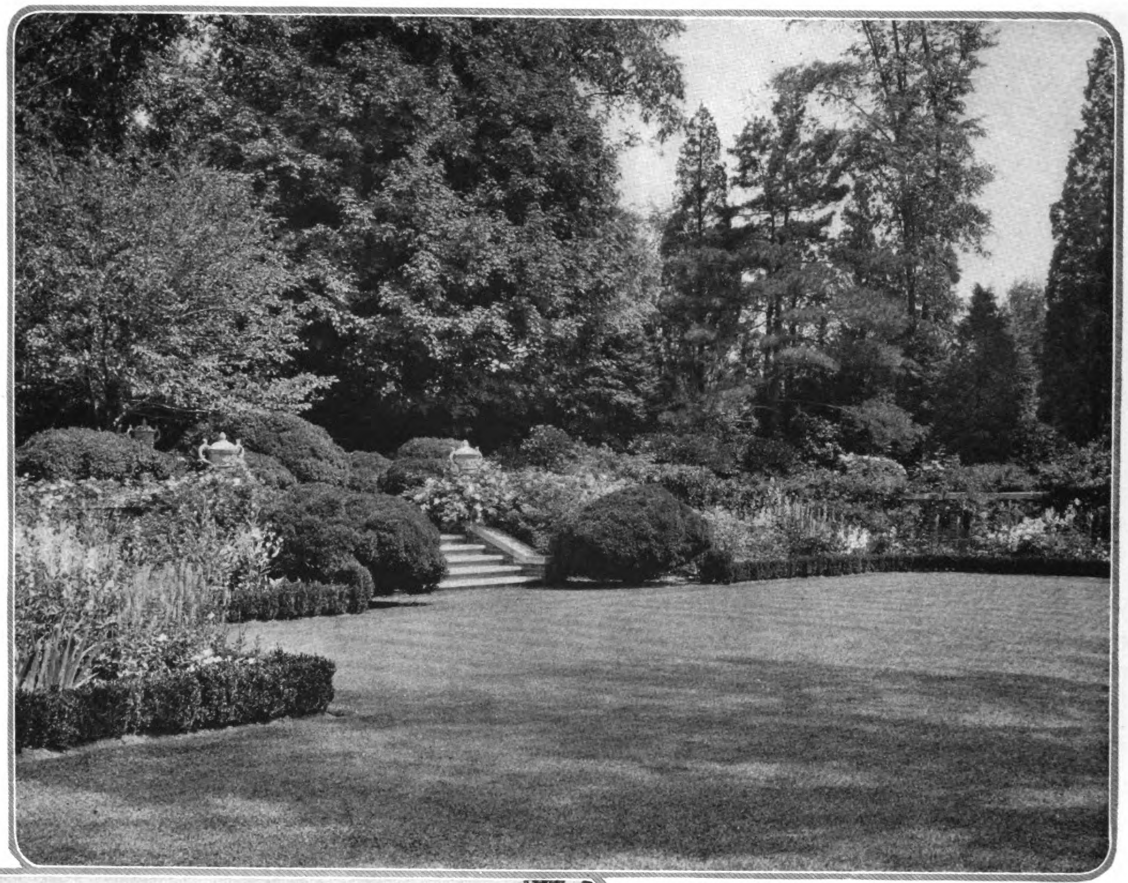

M. E. Hewitt

The garden of Harold I. Pratt, at Glen Cove, Long Island, is an almost perfect example of what Sir Henry Wotton meant by "mild regularity". James L. Greenleaf was the landscape architect

larity." Such a thing as formality should not be forced upon a garden, any more than should such a thing as informality. These two general styles have remarkably little to do with the making of gardens; they are simply useful in classifying gardens after they have been made. If you

M. E. Hewitt

A fine merging of architectural and plant forms in the garden of H. W. Croft at Greenwich, Connecticut

In the same garden wise use was made of pyramidal Box, Cedar and Arborvitae. Ellen Shipman, landscape architect

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Ellison

The pool, the path, and the deep-stained enclosure in the garden of W. Hays, Cleveland, Ohio, have been softened to a delightful degree by appropriate planting. Wm. Pitkin, jr., landscape architect

tell a boy from the age of three on that he is going to be a doctor when he grows up, he is apt to become more or less selfconscious about the matter. Perhaps he will get to be a doctor eventually—even a good one, but the chances are against him. Some-

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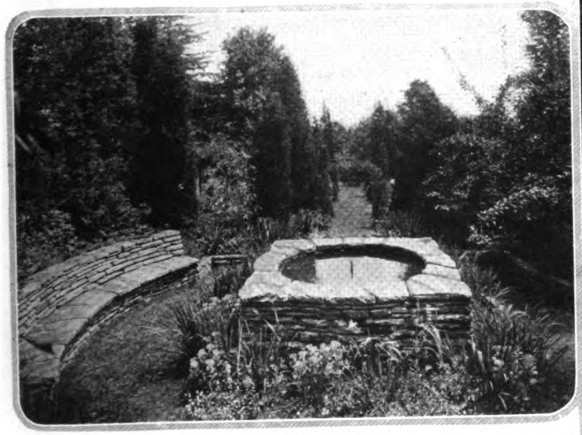
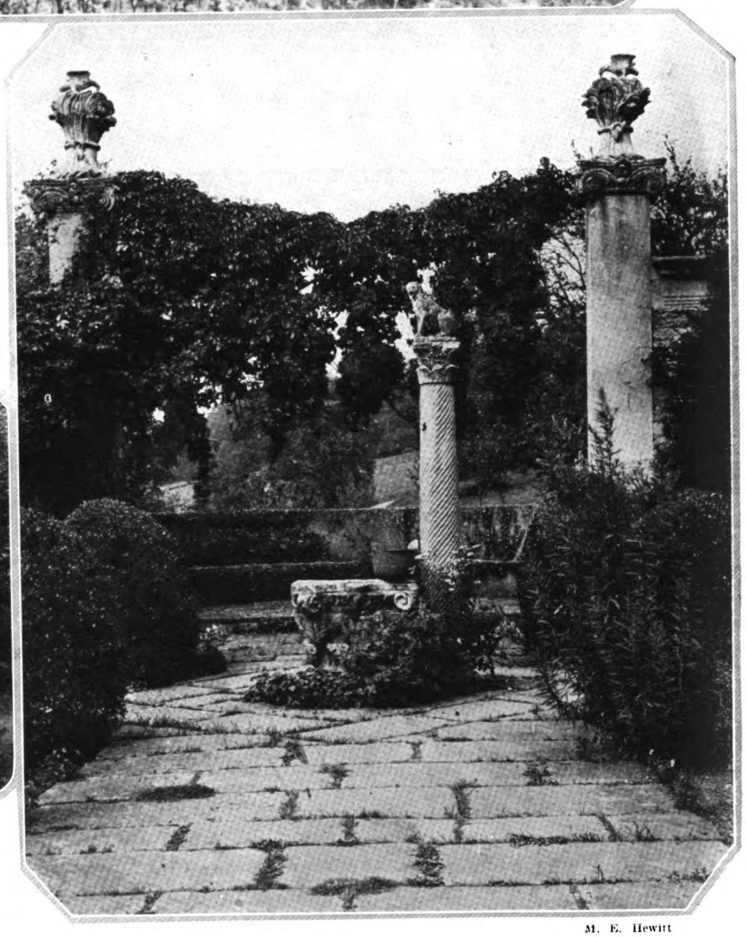


Still another view in the Croft garden discloses a pool and seat done rather informally in the ledgestone of the locality



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This interesting Renaissance well head centers upon a picturesque architectural composition in an English garden

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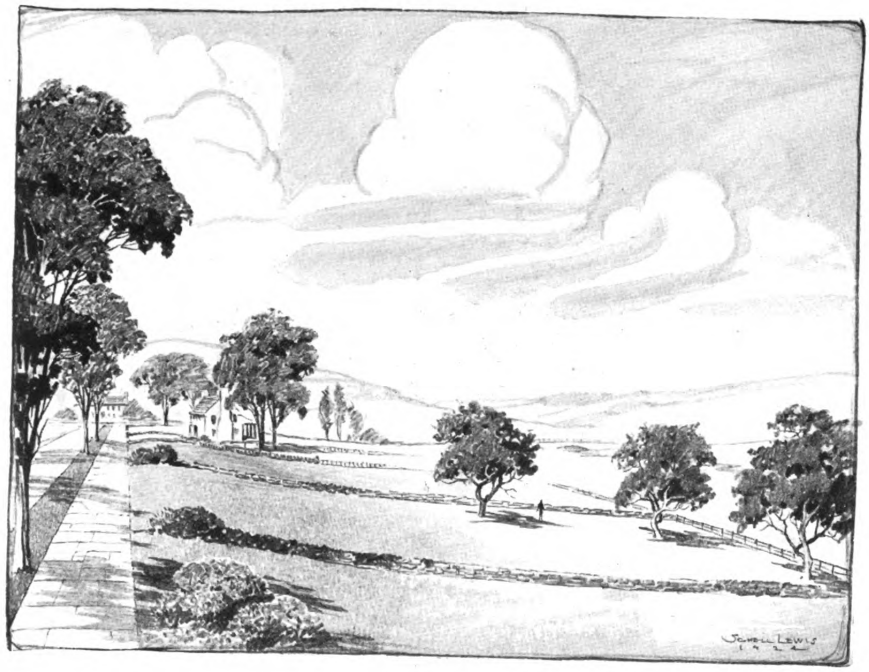
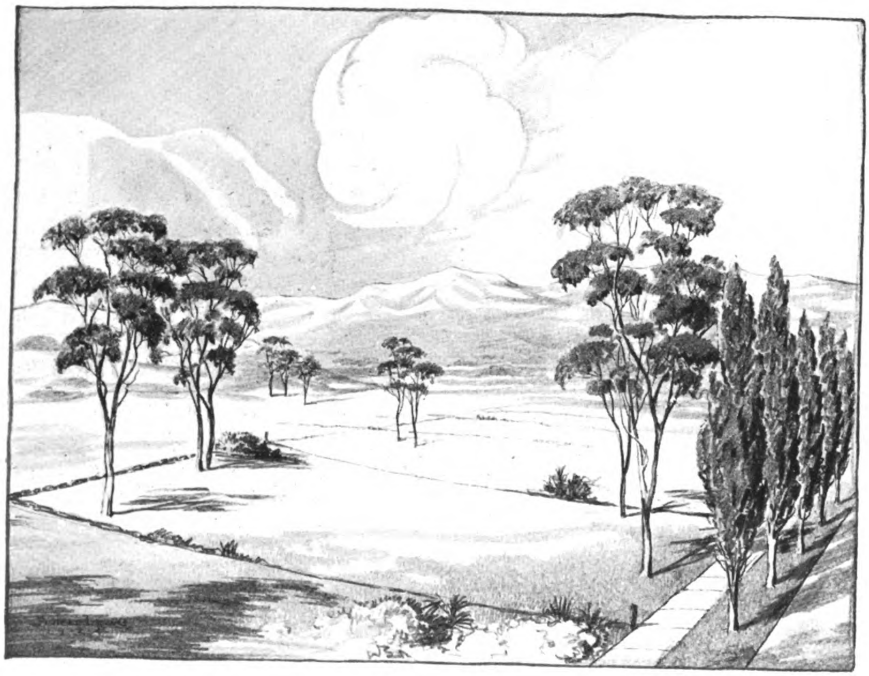
IDEAL SMALLER HOMES



The site that slopes away from the road means a house set below the level of the highway—a condition that must be made the most of architecturally and be handled with particular skill in the grading. This lot faces east. Its house will be designed by the Philadelphia architect, Edmund B. Gilchrist, and will be shown with the three others in the July issue



Grading is the principal problem of the site sloping towards the road. The difficulty increases with the steepness, but with the proper treatment the effectiveness increases also. This site, which faces the west, has a moderate pitch. The architects who will design its house, an adaptation of the Spanish Colonial, are Johnson, Kaufman & Coate, of Los Angeles

Beginning the Development of Four Houses and Gardens

This is the first article of a series which has been planned to demonstrate the great artistic and practical possibilities of the house and garden of moderate size on a small plot. In it, through a year, will be shown every phase of the development of the smaller domestic establishment. The approximate total cost for the site, the house and its decoration and furnishing, the grounds and garden, will lie between $25,000 and $30,000

SEVERAL months ago an announcement was advertised in these pages to the effect that HOUSE & GARDEN would advise any of its readers as to the sort of house which might be built most appropriately on a given site. We knew that this was not only one of the first but one of the most important considerations of the prospective home-builder; but the flood of responses which arrived—the plans and photographs and sketches of all kinds of sites, with the accompanying requests for advice—indicated a general interest in the matter far beyond what we thought existed. So when we planned this series of Ideal Smaller Homes, instead of beginning it with the houses themselves, we decided to precede that step with a discussion of sites.

As a matter of fact our first thought was of the sites. We wanted to choose a size which was that of an average suburban lot, as well as one which represented the probable area that would be developed intensively around a moderately small house regardless of the size of the property.

A plot, then, seventy-five feet by one hundred and fifty feet was selected because it would provide plenty of space on which to devise an appropriate setting for the house size we had in mind and plenty of room for a suitable garden treatment. Anything smaller would have resulted somewhere in crowdiness for anything but an extremely small establishment.

Then came the imagining of a certain number of typical sites. There seemed to be four different kinds which, roughly speaking, would offer among them most of the problems likely to come up in such things as grading, orientation and the effect of topography on architecture. There was the site which sloped *down* from the highway in front, the one which sloped *up* from the front; the level site facing north, and the level site facing south. The first of

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SELECTING THE SITE

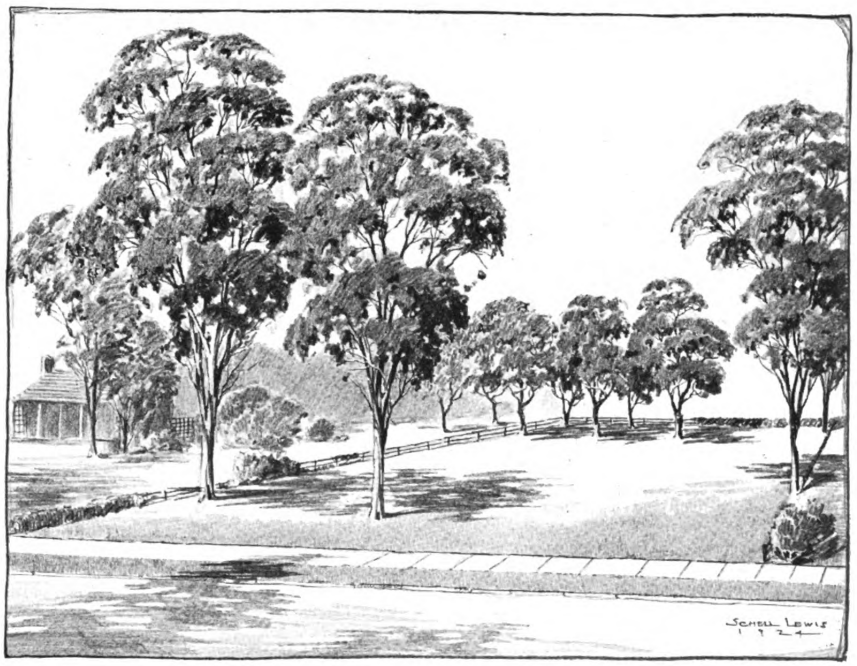
Plots Representing Four Distinct Types Are Discussed

In the July issue will be shown the four houses which have been designed especially for this series by architects of the highest standing in their sections of the country. Beginning with the four kitchens in August the interiors will be equipped, decorated and furnished, room by room, by the architects and House & Garden in collaboration. Following this the gardens and grounds, each a distinct problem, will be handled similarly

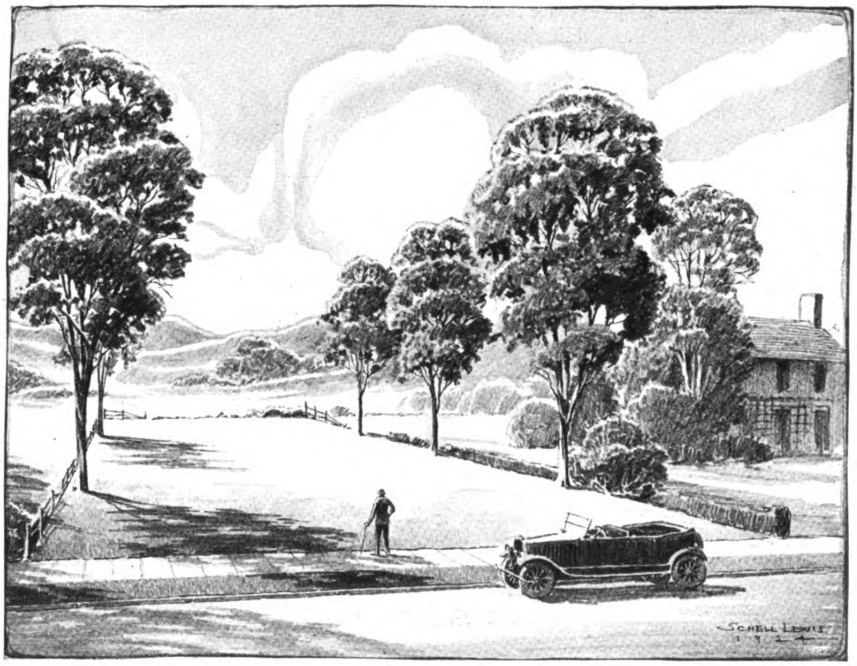
the sloping sites was made to face the east and the second to face the west. Thus the matter of topography was covered in three sites: the level one and the two sloping in opposite directions from the front. Further variety might have been obtained by having other sites which sloped more or less steeply, but there had to be a limit to the number of houses shown, so an average pitch was given to the two sites that covered this general condition. Of course, there was a third kind of sloping site which might have been considered—the kind which slopes across its width, from one side to the other; but this awkward variety has no right to exist, and does not exist in any intelligently planned suburban community.

Because of the widely different problems raised in planning the house as well as the grounds, it was absolutely necessary that a site should be given facing one of each main point of the compass. That, and because there are probably more nearly level sites than sloping ones, led us to select two of that kind—one facing north, one south.

Thus the four typical sites were evolved which are shown here. One of them was given to each of four architects in different parts of the country—architects whose work we consider typical of the best that is being done in the way of moderate-size houses in their several localities. These architects are Richard H. Dana, jr., of New York City; Edmund B. Gilchrist, of Philadelphia; Howell & Thomas, of Cleveland, and Johnson, Kaufman & Coate, of Los Angeles. The only conditions attached to our requests for designs were that the house should accommodate a family of at least two adults, two children and a servant; that it should be set back thirty feet from the front property line and ten feet in from each side line; that it should have a garage attached and that its cost should not exceed $18,000.



The level, or almost level, site would seem a simple matter of planning. Often it is, but sometimes it requires considerable ingenuity to effect an interesting treatment. When, as here, the lot faces south the problem of sunlight and shade is a disturbing one. Howell and Thomas, architects, of Cleveland, are designing the house for this typical small plot



In selecting a level site choose one which contains some interesting and usable growth; for while a level plot is the easiest and most inexpensive to build upon it requires the relief of some definite characteristics as the bordering Elms here. This lot faces north. Its house will be designed in the French manner by Richard H. Dana, jr., architect, of New York City

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THE FORESTS BEHIND THE WOODEN HOUSE

Forest Conservation Is A Matter Pertinent to Those Interested in the Future of the American Home

AN Englishman coming to this country for the first time invariably comments on the abundance of wooden houses to be seen here. An American going to England for the first time invariably notices how few of them there are in the old country. The answer to this contrast is the fact that England exhausted her timber supply four hundred years ago and has had to depend upon Germany, Russia and Scandinavia ever since. In this country the average man has a notion that our timber supplies are inexhaustible.

Behind the future wooden house stand our forests. But how great are those forests? How long will their supply last? What is being done to conserve this supply? What is being done to reforestate areas that have been cut over?

These questions are pertinent to men and women who plan to build houses. The problem may be viewed from broad national lines, but it comes home direct, appealing and with conviction when you consider that, unless some drastic action is taken, we may eventually stand, in respect to available timber, where England stands today.

OF the original 681,000,000 acres of forest land east of the Mississippi, according to the Forest Service, there remain only 60,700,000 acres. Now forty-five per cent of the total lumber consumed in this country is used east of the Mississippi and north of the Ohio and Potomac Rivers. The Pacific Coast States cut 30% of this timber in 1920 and the Southern States 34%. As the East consumed its own timber, the haul from the forests became longer and longer—and so did the price of the timber; consequently since 1860 timber prices have increased over 600%.

The responsibility for the conservation of our timber supplies and the reforestation of cut-over areas rests upon three groups—the Federal and State Governments as trustees of public lands, the big lumber companies and you and me, average citizens. Having seen what resulted from the mal-administration of public oil lands, we naturally ask, "Is there the same disregard for principles in the administration of public timber lands?"

IN a recent summary of the forestry conservation matter the American Forestry Association made the following report:

"The absence of definite progress on the part of the administration in carrying forward a broad program of conservation during the past four years is strikingly evident. The situation is one rightly causing widespread public concern. We are still without a constructive policy for the handling of our 220,000,000 acres of public lands, not including the national forests, 150,000,000 acres of which are steadily becoming more and more unproductive because of uncontrolled grazing. In Alaska fires continue to ravage millions of acres of public domain, with no policy yet effected for handling or protecting these lands.

"Before the war, the passage of the Weeks Law established a federal program for the acquisition of 6,000,000 acres of forest land on the headwaters of navigable streams. The Federal Government appropriated $2,000,000 annually, for a short period of years, for the purchase of these forest lands, and then, with the purchases only one-third completed, it departed from the program. Thus far, it has refused to restore it to more than 50% of its original scale. The Forest Service, whose administration of the National Forests stands out as one of the brightest spots in the conservation firmament, is now confronted with reduced appropriations.

"In the face of this apparent slowing up and dissipation of the conservation movement, the report of the Senate Committee on Reforestation brings home to the nation the urgency of prompt action to assure its people a supply of raw wood. Despite a strong public urge during the past five years, we are still without a National Forest policy. The report of the Senate Committee does not expose a hitherto-unknown situation, but merely adds authority to previous investigations which the United States Forest Service has made, but which have failed to stir the government to action. That the situation with respect to our wood supply is critical, Congress must now admit. Will it act? And if it does, will it give the nation the broad, comprehensive policy which the situation imperatively demands?

"Looking back over the past half decade, what, therefore, is the conservation policy of the American people as exemplified by their government? The public, it may be suggested, is entitled to know. It is now the time and place for the political parties which will seek the support and confidence of the people at the coming election to restate their conservation principles so clearly and unmistakably that all doubt will be removed. And, having stated them, the public must demand that these principles shall be promoted as actively and as sacredly as the Constitution itself. For sixteen years the anti-conservationists appear to have known in advance who the presidential candidates, if elected, would appoint Secretary of the Interior. It is time the conservationists should make similar advance inquiries and act accordingly."

THE responsibility that lies upon our big timber companies is that of careful lumbering and reforestation. Some of them, moved by the urgency of the situation and by public interest, are reforestating areas they have cut over. The others must be legislated into the practice of careful logging, protection from fire and leaving seed trees where needed. It is appalling to realize that we cut in one day nearly as much forest as we plant in one year. Unquestionably the greatest work along these lines can be accomplished by the enlargement of the National Forests, especially in the East through gradual purchase made possible by Congressional appropriation. To support this is the responsibility of the average citizen.

WARNING

Let not mine enemy
With whom I have striven
Come into my garden
Lest he be forgiven!

Phila Parmelee

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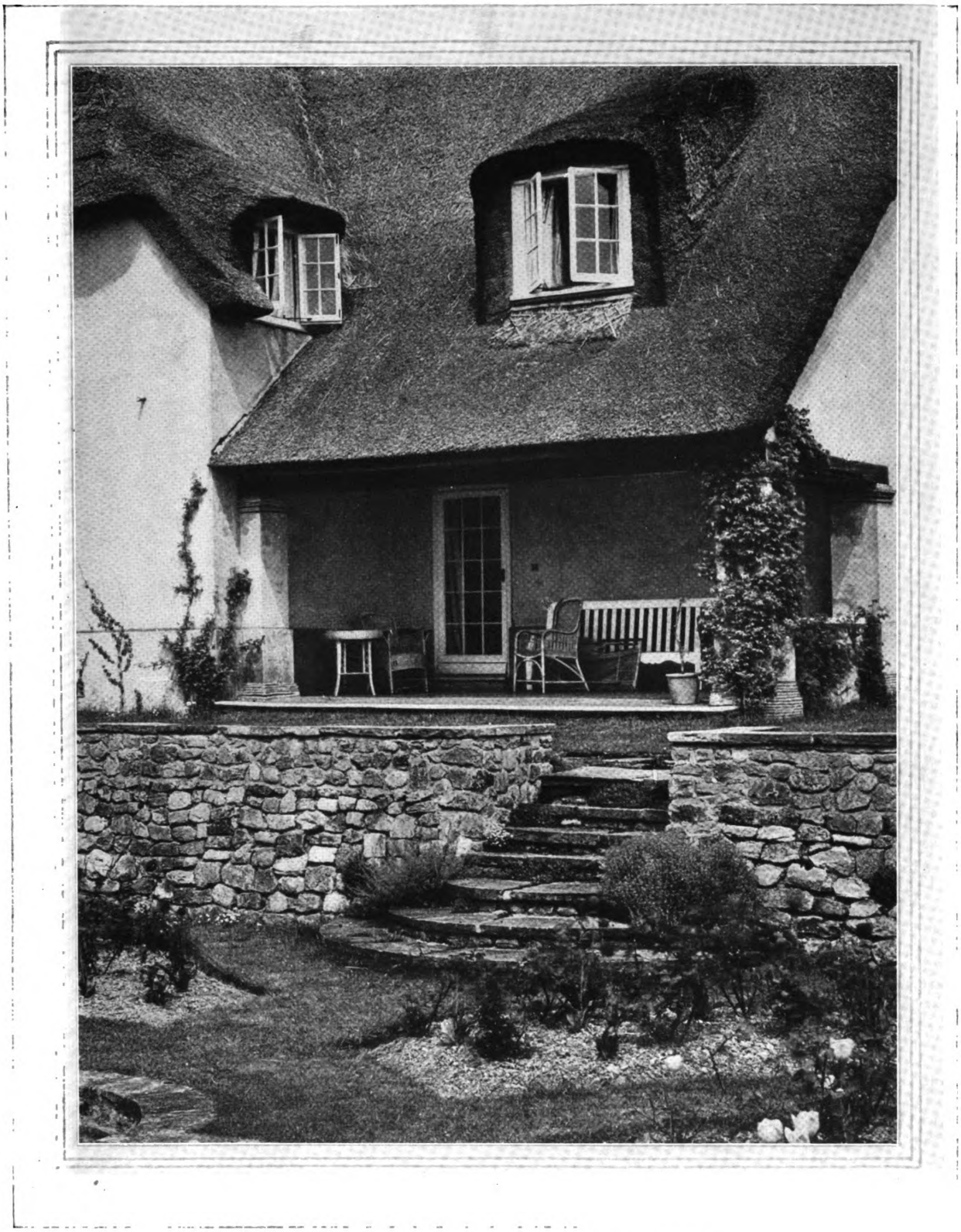

STEPS IN THE GARDEN

Garden steps should be easy of ascent, so that you pass gradually from one level to another. That is the secret of the charm in this English cottage garden glimpse. The broad treads, the easy risers and the semi-circular flare all contribute to its beauty. Oswald P. Milne, architect

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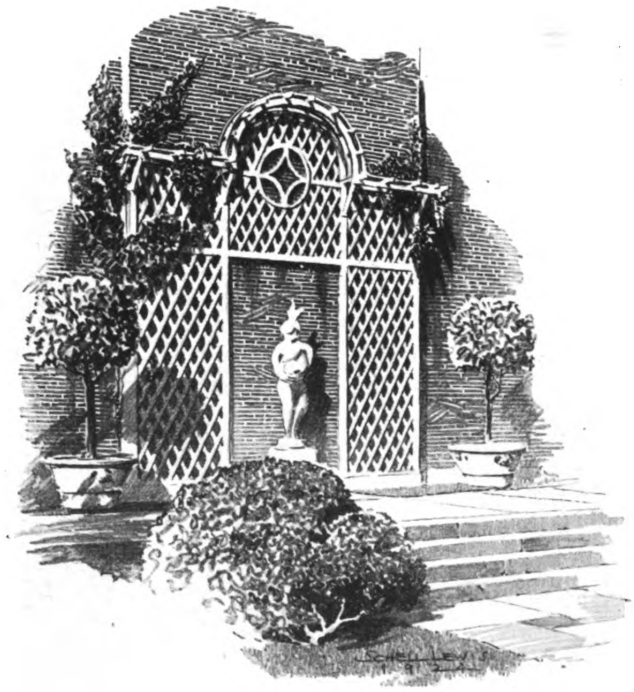


This uncompromising area of brick wall at the head of garden steps was made into a graceful terminus by the application of a trellis. Charles A. Platt, architect

THE TRELLIS IN GARDEN DECORATION

The End of the 17th Century First Gave Trelliage to French Gardens and to Gardens the World Over

FRANCES WILSON HUARD

TIRCIS in satin breeches and pale silk coat kneels at the feet of his lady and gently sighs of love. Indifferent she listlessly nods her powdered head above her tiny fan. To one side Gilles may be seen charming the echoes of the woods with the strains from his little reed flute. The whole scene situated in a delightful garden is bathed in moonlight which plunges the distance in mysterious velvety shadow, and in the foreground outlines with silver the contours of an arched trellis alcove, over which pale Roses run rampant or hang in coquettish clusters.

This is the classic setting for all scenes of the French 18th Century.

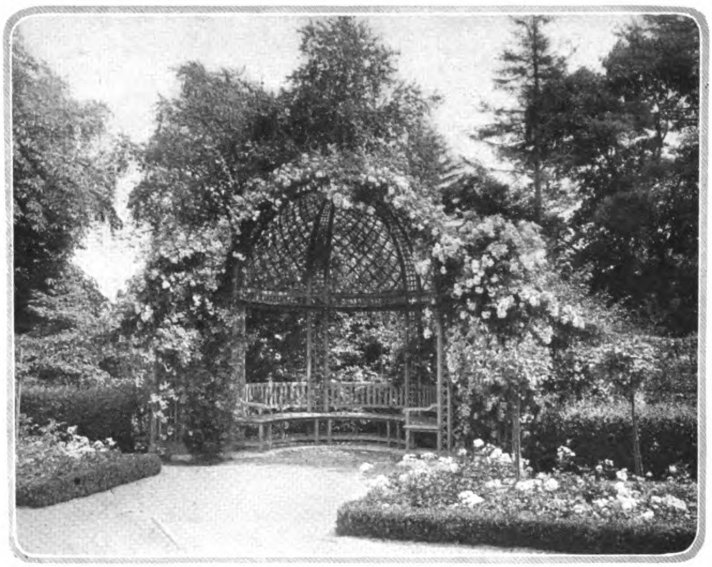
Court life and the habit of the drawing room had completely obliterated the taste for the country. Nature then consisted of forests where one hunted fox or deer, and long tree-covered avenues over which one was driven when moving from one chateau to another. Were the season and temperature propitious, one sometimes strolled out of doors, but one could not decently sit down in the dew covered grass nor soil one's satin slippers by walking in the muddy roads. The garden, then, must needs become a salon and its decoration comprehended according to the needs of a numerous and polished society.

Of course, there could be no question of building in brick or stone, save for "Pavillons de Musique" where it was necessary to capture and retain the sound; or for hunting lodges or shooting boxes, which, after all, were almost always complete houses.

To satisfy the new requirements, the walls should let the breezes waft through them and yet retain the sun's golden rays: they should harmonize with the lines of the garden, with the perspectives of which they form a part, and their architecture must take body with the plan of the whole. The logical result of such demands were walls made of light lathes of wood crossed or interlaced so as to leave large, open meshes, over which climbing plants of all descriptions might be guided in graceful profusion.

It is thus that trellises were invented. With still water ponds and walls of Juniper or Boxwood they still form the predominating element in a French garden.

Toward the end of the



M. E. Hewitt

A Rose-bowered garden seat in a Rose garden is sheltered by trelliage after a French design. On the estate of Edgar Luckenbach, Port Washington, N. Y.

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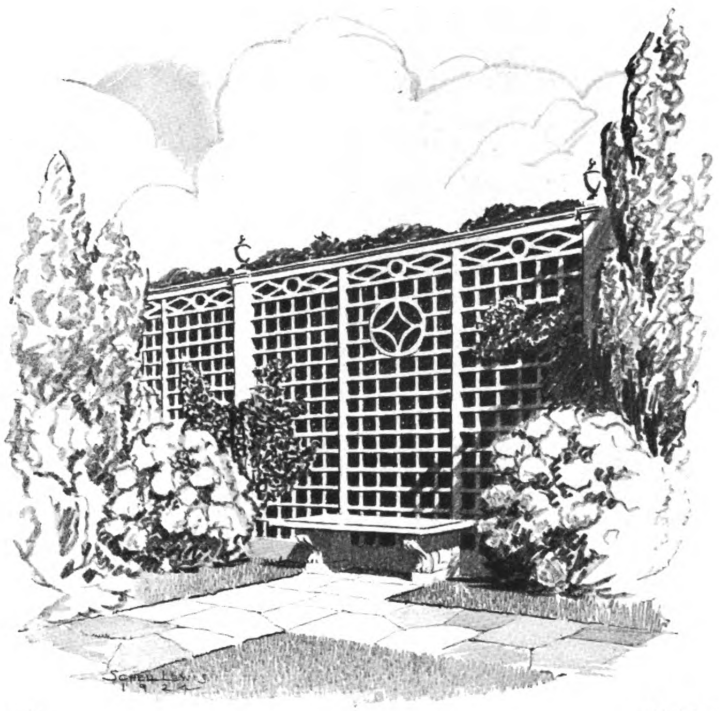


Marking divisions in the garden, screening unsightly views, affording a background, a well-designed lattice is a garden necessity. Charles A. Platt, architect

17th Century the French seized upon this invention, which had already been tried out with success in England and in Holland, and they it was who carried it to its ultimate development. There was established a Corporation of "menuisiers-treillageurs", or cabinet-trellis-makers for whom architects such as Lagone and Bellanger specialized in this new branch.

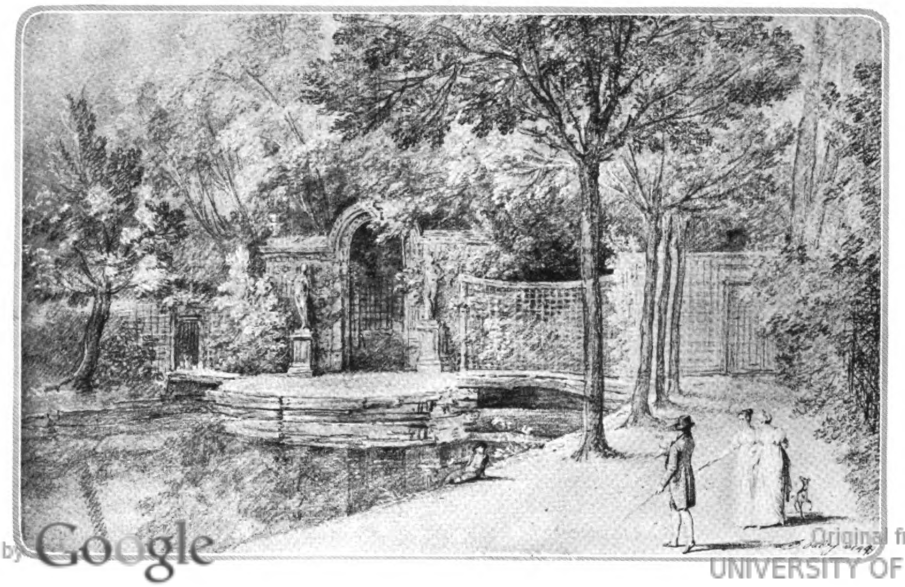
It seemed strange, however, that popular as became this mode of construction, no detailed description, either technical or historical, has come down to succeeding generations.

(Left) A 17th Century drawing, from the collection in the Louvre, showing a scheme for the placing of trelliage in a French garden to form a vista between trees

18th Century encyclopedias and extracts from the works of d'Aviler and Blondel, who give but brief notices, tell us that "Treillages" are constructions made of narrow lathes set up in a perpendicular line and crossed by other lathes of the same width so as to form openings or meshes of a determined dimension. These lathes are bound together and held in place by a wire, and the whole is often placed as an ornament against a flat garden wall.

Trellises may be employed to grow fruit, "en espalier" to close up certain garden patches, or "en palisade," they are a very

(*Continued on page 122*)



A drawing, made by Oudry in 1744, showing designs and situation of trelliage for an 18th Century garden

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COTTON FABRICS FOR THE HOUSE

In the First of Two Articles on the Subject are Discussed the Plain, Striped and Fancy Weaves, from Gauze to Canvas

MR. *and* MRS. G. GLEN GOULD

THE comfort of cotton fabrics has not always been known to the bleaker northern countries who depended on their native flax fibers in weaving and contented themselves with linen. But the great cotton growing south of the globe now sends such quantities of cotton northward that it is one of our cheapest fibers and our cheapest useful household fabric.

The world's finest cotton, Sea Island Cotton, was originally grown on the islands off our Carolina coast; but fashion has not yet demanded the fine hand-woven textiles prized anciently in India in the days when a great Emperor rebuked his daughter for wearing clothing that did not conceal her skin. Unlike the modern "flapper" the princess justified herself by the fact that there were seven thicknesses of cotton cloth in her garments. Such sheer filmy cottons bore poetic names, and "Dew on the Grass," a favorite with women of the Court, must have been well named.

The sheer and lovely cottons that hang at our windows do not bear poetic names, but in their names we trace their history; as *cambric* still carries abroad the fame of the French city of Cambrai, noted for its weaving; and *muslin* takes us eastward to Asia and the city of Mossoul, once as well known for its muslins as Paris for its styles.

Casement curtains, to hang next the glass or over the shade, with or without over-draperies may be—cambric, casement cloth, crêpe, basket weave, gauze, gingham, grenadine, home-spun, madras, marquisette, lace, net, pongee, poplin, scrim, swiss, taffeta, voile. Style trend—gauze, voile, grenadine, net, lace, poplin.

OVER-DRAPERIES to hang over casement curtains or without them; table covers; bed spreads and room accessories—basket weave, Monk's cloth, casement cloth, crash, crêpe, gauze, home-spun, French stripes, cotton mohair, *plissé*, pongee, poplin, net, rep, sateen, satin, Shikii, taffeta, twill. Style trend—taffeta, poplin, Shikii, *plissé*, French stripes.

For porches, camps, bungalows—canvas, crash, denim, drilling, gingham, home-spun, jean, khaki.

Upholstery fabrics and loose cushions—heavy basket weave, denim, home-spun, cotton mohair, poplin, rep, sateen, satin, heavy twill.

Loose cushions may also be—casement cloth, percale, taffeta, Shikii, *plissé*.

The light weight fabrics are:

CAMBRIC. A thin, sheer, white or colored fabric of plain weave, that is over and under like darning; often embroidered by machine in spot designs; made of hard twisted yarn, looser woven than dress cambric, it replaced the fine linen for which the French town of Cambrai was noted in the 16th century. Cambric sheeting is a heavier fabric.

CRÊPE. Crinkled weave, loose or close, fine or coarse, plain, striped, figured, white or colored; domestic, Chinese, Japanese.

GAUZE. Light transparent fabric, less open weave than net; many colors, striped, figured, embroidered.

GRENADINE. Openwork weave, mesh tied in weaving, won't pull apart; more expensive than voile, madras or marquisette; white, colored, plain, dotted.

MADRAS. Originally a gingham from Madras, India. Curtain madras—light openwork weave of soft fuzzy yarn; dotted or figured. New panels in colored designs on black or dark blue grounds for glass curtains and summer portieres.

MARQUISETTE. Openwork weave, finer than madras; plain, drawnwork in stripes, checks, fancy patterns; resembles grenadine, coarser than voile. The most generally used curtain fabric; colored dots on white for bath rooms.

LACE is a woven pattern with or without a net ground. Curtains in panel designs, plain or bordered, with shaped bottoms, fringed or ruffled, in vogue.

NET. Openwork fabric, white or colored, meshes tied in the weave. *Filet* is a square mesh fish net, fine or very coarse like *Cable net*. Coarse hand-tied net curtains much used by decorators. *Bobbinet* is a round or rather hexagon mesh. *Novelty nets* have patterns and figures. *Net d'esprit* has a tiny rectangular dot.

SCRIM. Plain openwork weave, coarser than voile, various weights.

SWISS. Sheer, lusterless, transparent, plain material, often called *muslin* but really finer; dotted, figured; starches well, folds crisply; called swiss from Switzerland where it was first made.

VOILE. Fine open weave; plain or mercerized. Hangs soft; plain or drawnwork patterns. Much beruffled in contrasting colors, like peach and lavender. For unpretentious use.

The medium weight fabrics are:

BASKET WEAVE. Warp and filling, or cross threads, composed of several threads giving a neat block effect. Very heavy weight called *Monk's cloth, Mission, Cloister, Abbot* or *Friar's cloth;* used for couch covers, screens and accessories.

CASEMENT CLOTH. Any medium weight textile, not transparent, used instead of window shades or arranged to draw over them. Originally hung at casement windows where shades are often impractical. *Austrian Shade cloth* or *Shirred Casement cloth* has alternate puffed and flat stripes.

CRASH. Plain weave like rough linen; several weights, one extremely heavy for stencilling and embroidery.

DAMASK. Smooth surfaced weave, either like plain table linen or twilled in so-called *Cotton Damask* resembling *Belgium linen* for slip covers, but a little cheaper.

GINGHAM. Colored and white yarns plainly woven together, resembles *chambray;* stripes, checks, plaids.

HOME-SPUN, HAND-WOVEN, HAND-LOOM fabrics. Usually plain weave like gingham; stripes, checks, plaids; medium weight or very heavy; domestic or imported. Beautifully colored *French Stripes* and *Blocks*, plain or *strié* much used by decorators.

COTTON MOHAIR imitates the rough effect of real mohair; natural color, striped, figured. Wears well.

MOIRÉ. Fine rep weave, pressed to give watered effect.

MUSLIN. Plain weave; bleached for sheeting, unbleached for stencilled, embroidered and candle-wick bedspreads. Muslin for curtains is like swiss only coarser.

PERCALE. Plain close weave like cambric, stiff finish, colored and *French Glazed*.

PLISSÉ. French for *pleated* or *shirred* effects, like the puffs in Austrian Shade cloth. See Casement cloth.

PONGEE imitates silk pongee.

POPLIN. Finely corded weave; new sunfast poplins in sixty or more colors, plain and changeable. In great demand for drapery.

REP. Narrow or wide rib across goods; plain or striped; mercerized heavy rep much used for banks and commercial houses.

SATEEN. Mercerized smooth weave like satin, but with surface threads running across goods. Formerly relegated to comforter coverings, now used in fine colorings for upholstery with contrasting pipings, loose cushions, pillows, edging and piping slip covers and hangings, curtain linings, bedspreads and accessories. Coming into wider use in decoration.

SATIN. Woven with surface warp threads lengthwise like silk satin; very effective in modern medium and heavy fabrics, plain or *strié*. Decorators use extensively.

TAFFETA. Plain over and under weave. Very fine mercerized sunfast taffetas resemble silk and do not crack; in

(*Continued on page 98*)

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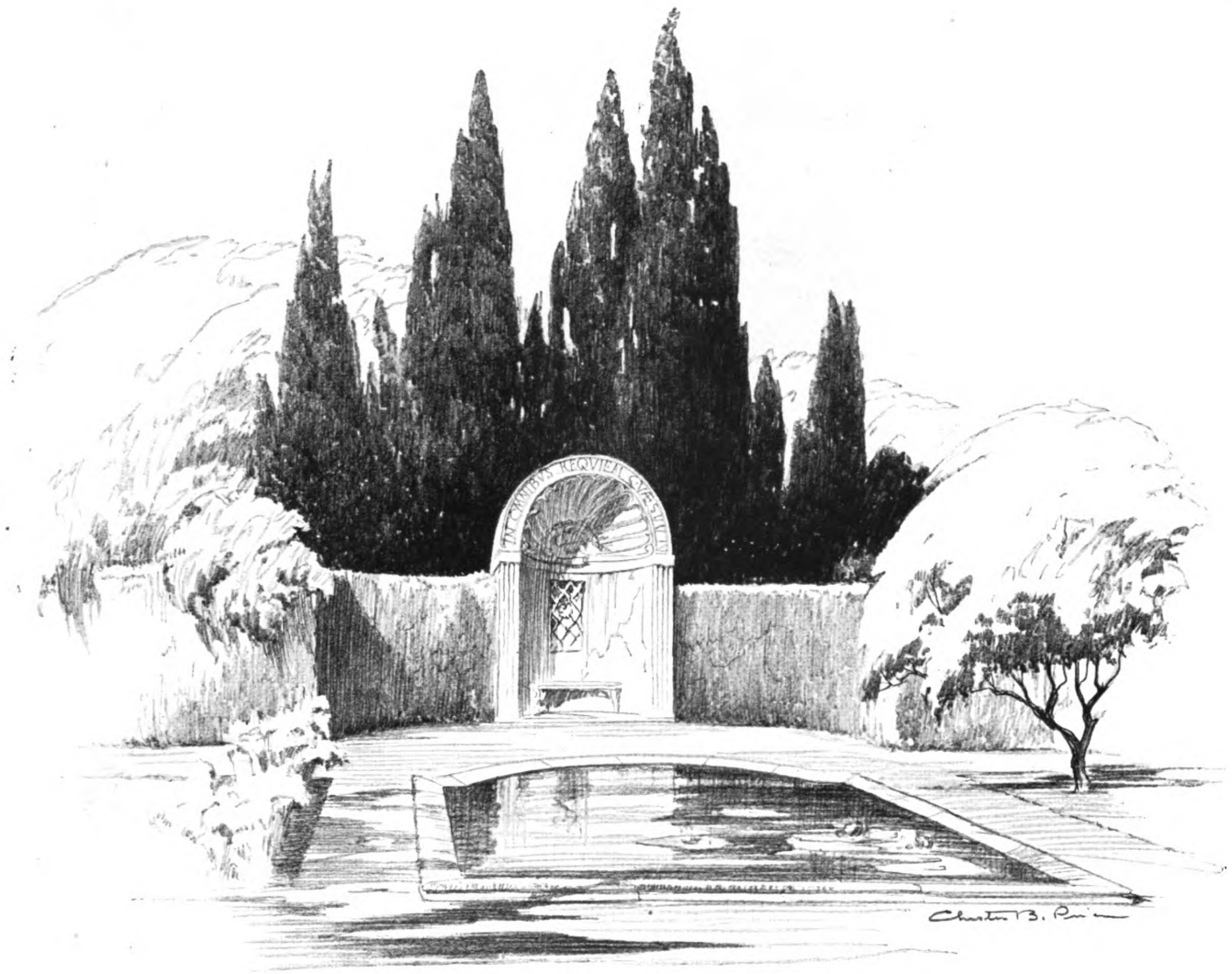

This shell-like arbor, built of wood and painted white, with its flavor of the Italian Renaissance, is a probably unique adaptation of the niche idea to a design of this sort. It should be placed to capture shade at the proper time of day and should be flanked by tall hedges

A THREE PAGE GROUP OF GARDEN HOUSES FROM CLASSIC TO ROMANTIC

THESE SIX GARDEN HOUSES WERE DESIGNED ESPECIALLY FOR HOUSE & GARDEN BY ERIC GUGLER, ARCHITECT

THE DRAWINGS OF THE GARDEN HOUSES WERE MADE AND THEIR SETTINGS LAID BY CHESTER B. PRICE

THE style and disposition of garden houses are among the most important matters in the art of gardening. The architectural feeling of the living house should be expressed in their designs, but this may be carried out with just the sort of freedom gardens encourage. The feeling of the garden should be expressed, too. Probably garden houses, then, are most successful when they are a kind of compromise. They act splendidly as a gauge, for they must be kept in scale with the house and with their garden surroundings as well. If they fit, everything should fit. In placing them, two things must be considered: their appearance in the garden scheme, and the view of the garden that may be had from them. This may mean their being either close to, or relatively remote from the house. No rule exists to govern a thing which depends so utterly upon the unigue quality of each situation.

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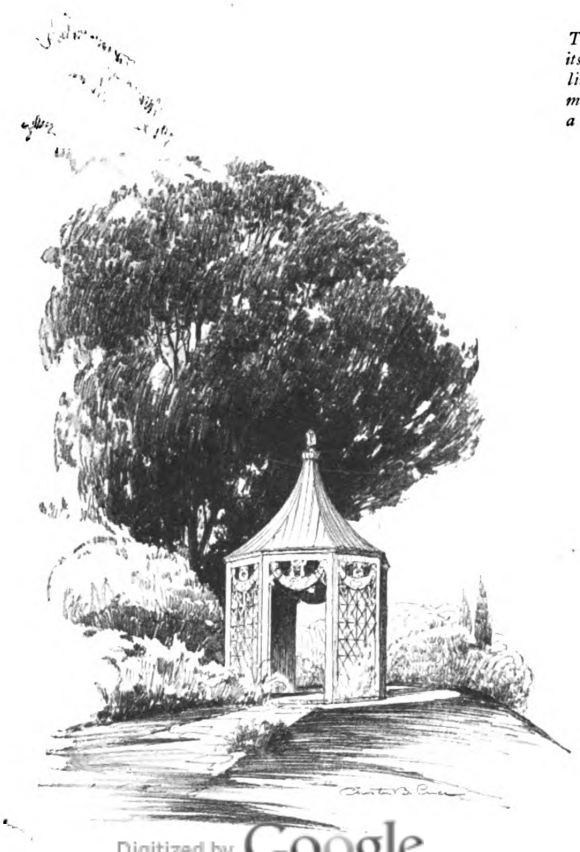
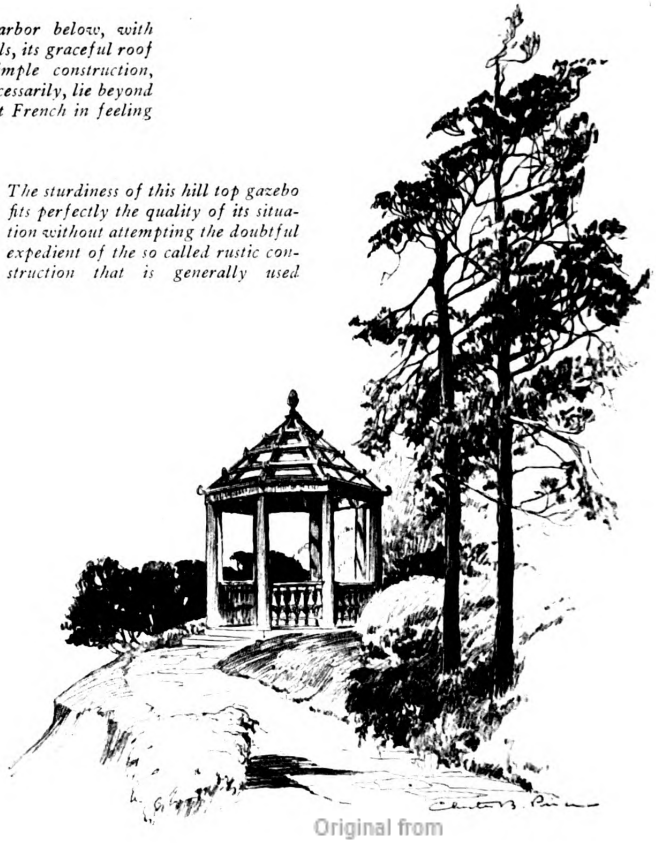
Garden houses can be architecturally so unconventional that when a chance comes to do something as frivolous as the curtain-like lattice on this arbor, not to mention the flowing figure at the peak, the opportunity should be taken, with due discretion

A WIDE VARIETY OF GARDEN ARCHITECTURE

The octagonal arbor below, with its festooned panels, its graceful roof lines, and its simple construction, might, but not necessarily, lie beyond a house somewhat French in feeling



The sturdiness of this hill top gazebo fits perfectly the quality of its situation without attempting the doubtful expedient of the so called rustic construction that is generally used



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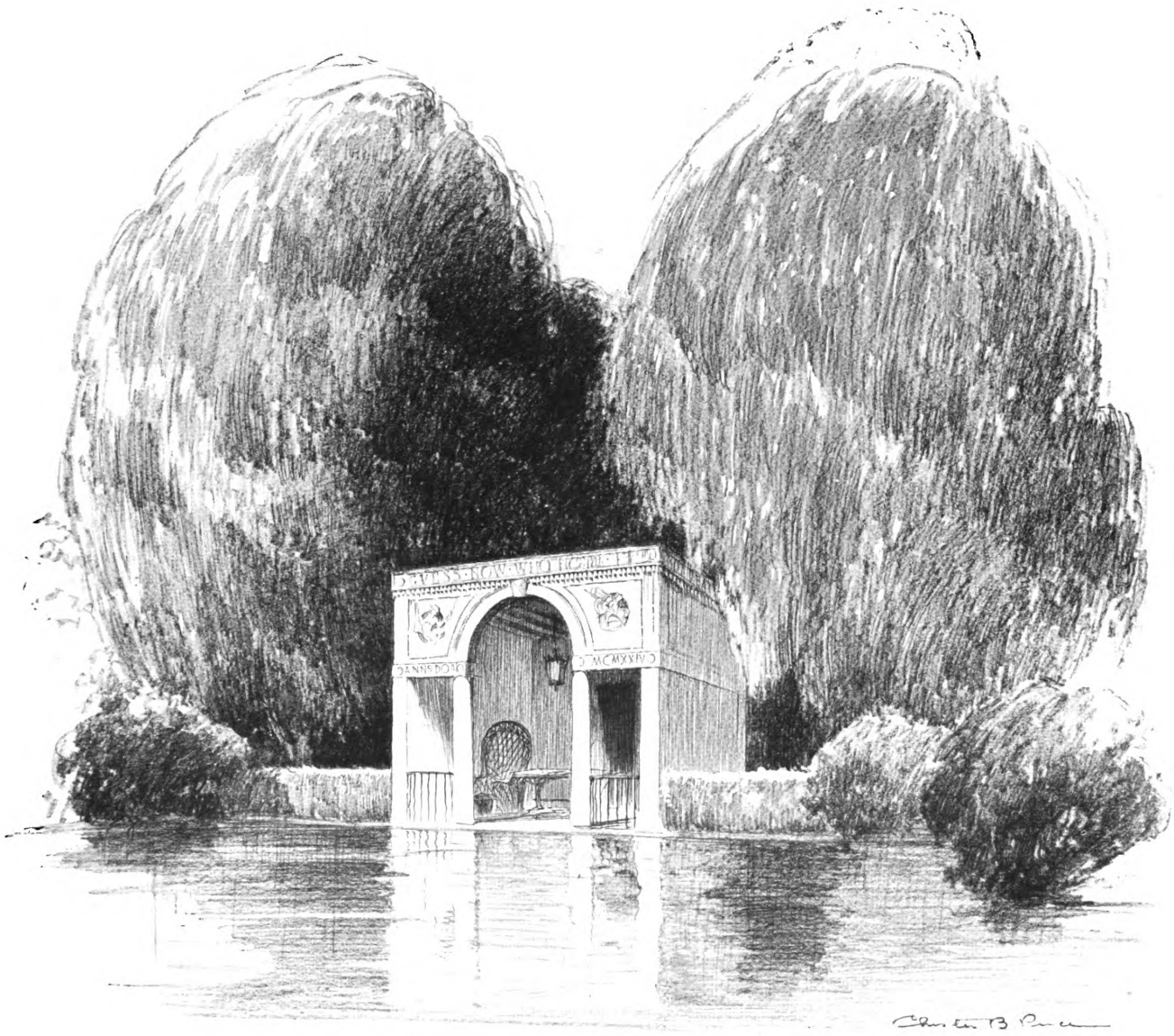

Hardly another architectural motif contains the graceful and balanced beauty of the Palladian. Here it has been exquisitely handled in a garden house that is surprisingly small and simply constructed. Its setting is at the end of a broad open space and against two great soft willows

This circular garden house has all the stateliness of the traditional temple d'amour without any of the self conscious qualities of those polite arbors. It should preside over a garden that is definitely formal in feeling and one that would fit a Georgian or Georgian colonial house

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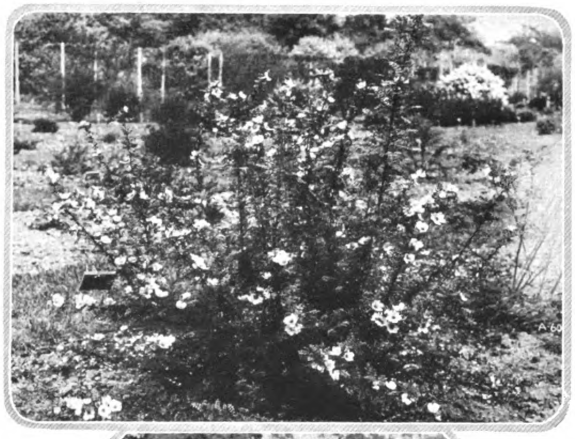
WILD ROSES FOR THE GARDEN

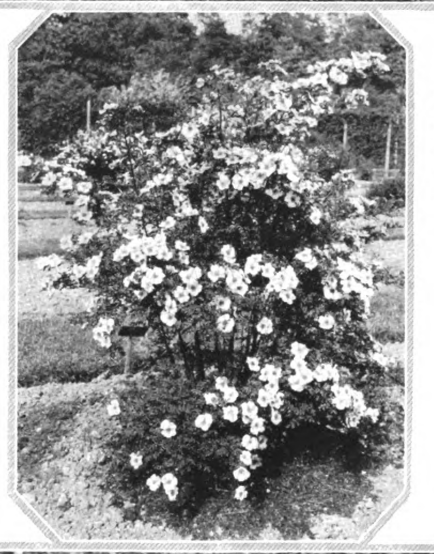
The Introducer of More Than Twenty-five Species of This Amazing Family Describes a Large Group of its Most Important Members

E. H. WILSON, V. M. H.

EVERYBODY knows and everybody loves a Rose. Usually when one speaks of Roses the thoughts are of the Modern Rose—Hybrid Tea or Hybrid Perpetual, Tea or Pernetiana, Rambler or Rugosa Hybrid—products of the untiring skill of enthusiasts in many lands. Some, indeed, the culminating effort of decades, others the fruit of yesterday. Beautiful in form and color, often rich in delightful fragrance they rank as Queens and Kings in gardens. To bring them to perfection nothing is spared, special soil, special care and often special gardens are the portion of these favored flowers. Wonderful is the Modern Rose yet its origin was humble and the height it has reached may be surpassed by others of which we know not. But my theme is not of the Modern Rose. Other scribes may sing its praises, I tell of the wayside Roses of this and other lands.



Of rare beauty, perfectly hardy, with pale yellow flowers and fragrant foliage is R. Ecae



(Left) An aristocrat is this jewel of a Rose from the Altai Mountains, R. spinosissima altaica

Of Wild Roses there are a great many species and these vary so much that no two authorities are agreed as to the number. They are found throughout the length and breadth of the northern Hemisphere from near the Arctic Circle to the Tropic of Cancer. Some are diminutive shrubs, others vigorous rambling plants which climb to the tops of trees. Nearly all have the familiar leaf, prickle, five-petalled flower, usually clustered, rarely solitary, and the characteristic hip or fruit. Their garden value depends largely upon their hardiness. Very few of the climbing sorts can withstand the rigors of New England climate but of the bush forms a great number are perfectly at home with us. Indeed, some think that the garden Rose of the future, so far as the colder parts of the world are concerned, will be evolved by blending these perfectly hardy wildlings with the toughest sorts of the Modern Rose. But apart from interesting possibilities many kinds of Wild Roses are well worth a place in our gardens. In point of fact their uses are much greater than is generally appreciated. All have beautiful flowers and many are extraordinarily floriferous. Some have fragrant blossoms and the color is usually pure and refined. They can be grown without any special effort though none object to good soil. Full exposure to sun and wind is essential. Pruning is not the elaborate business it is with the Hybrid Tea and others. All that is necessary is the cutting away of the old and worn out canes and the shortening back of over-vigorous shoots so as to

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Rosa Helenae, named for the author's wife, with its pure white fragrant flowers, is the hardiest of all Musk Roses

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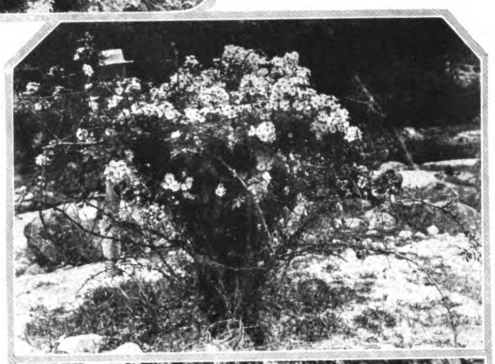
The most beautiful of all Musk Roses, R. gentiliana, is white flowered, with lustrous green leaves, glaucous gray on the underside

At the left is shown the robust R. soulieana, with cream colored flowers, as it grows wild on the Chino-Thibetan border



R. multiflora cathayensis, the ancestor of the old Seven Sisters and Crimson Rambler, has large trusses of pink and gold flowers

Few who bask in the purity of the white blossomed Cherokee Rose realize that it is merely a naturalized Rose plant in this country

Rosa Hugonis, with sprays of flowers hiding the leaves, making the whole plant a yellow bouquet, is the favorite of the type

Prairie Rose, R. setigera, a native species, is one of the loveliest; late blooming with soft pink flowers and a perfectly hardy constitution

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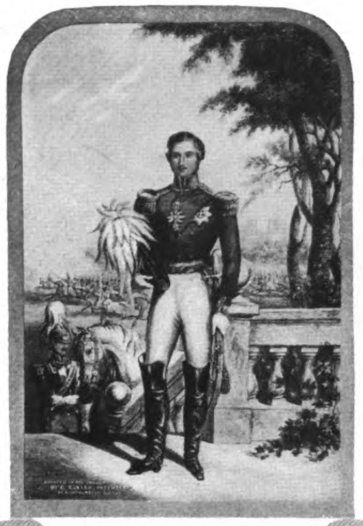
THE ARDOR FOR BAXTER PRINTS

SIR JAMES YOXALL



"Prince Albert", which is marked, in the lower left hand corner, "Painted in oil colours by C. Baxter, Patentee. XI. Northampton Square"

(Below) "An Indian Settlement in British Guiana", another print bearing Baxter's name in the lower left hand corner

"So Nice" is characteristic of the sentimental child prints for which Baxter created a popularity. The Baxter mark, in this case, was stamped on the mount

In this Baxter print Jenny Lind is shown as "The Daughter of the Regiment". It is a stamp mount print although Baxter's name also appears in a lower corner

"News from Australia." In this print Baxter's name and address are inscribed on a hearthstone in the lower left hand corner

BETWEEN 1830 and 1860 George Baxter, a London engraver, draughtsman and color-printer, produced several million copies of some 350 separate picture-prints. Commercially he failed, and apparently he died defeated; but today costly books concerning his work are issued, a Baxter Society holds frequent exhibitions, Baxter prints are permanently shown in several public art-galleries, a monthly *Baxter Times* is published, bi-monthly a sale takes place, at a famous London auction room; there is, in short, a growing boom in Baxter prints. Many thousand dollars' worth of them have crossed the Atlantic recently; a traveling exhibition of them has perambulated Canada; and while a "Baxter" exhibition was being held at Ottawa in 1921, a pair of prints, *Charles Chubb* and *Maria Chubb*, came to light there, out of a long neglected parcel; such a pair as was sold in London for more than $3000 the other day.

What astonishes a student of collecting as a hobby and an investment is that Baxter prints exist very numerously, and only a few of them are very rare. For in their time they were popular in English homes, and probably many of them were taken to the United States by emigrant families for old sake's sake.

Highbrow artists decried these prints, but around them in households of the simpler refinement clustered the sentiments of family and home, and this still gives them attraction. But what has caused and increases the demand for them now is the craftsmanship in them, the zestful skill and care.

Searchers for such prints in America may recognize most of them by Baxter's imprint and the titles, either embossed in white or in red on the mount, or printed on or below the actual picture. The titles are brief, and often puerile; some of them are mentioned in the following short list: So Nice, So Nasty, The First Lesson, The Morning Call, See Saw, Copper, Your Honour, Stolen Pleasures, Short Change, Puss Napping, Little Redridinghood, News from Home, News from Australia, Little Gardeners, The Soldier's Farewell,

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A LITTLE PORTFOLIO OF GOOD INTERIORS

Drix Duryea

Despite the simplicity of its furnishings, this corner of a sun porch presents a distinguished appearance. The dominant impression is one of color, for the gay glazed chintz shades have edges scalloped and bound in apple green and a red and white checked linen covers the comfortable peasant chair. Additional color notes of the same sparkling, bright values are provided by a pair of exceptionally fine hooked rugs. It is in the home of Mrs. Harold Lehman, at Tarrytown, N. Y. Frank E. Newman was the architect and Fakes, Bisbee, Robertson, Inc., decorators

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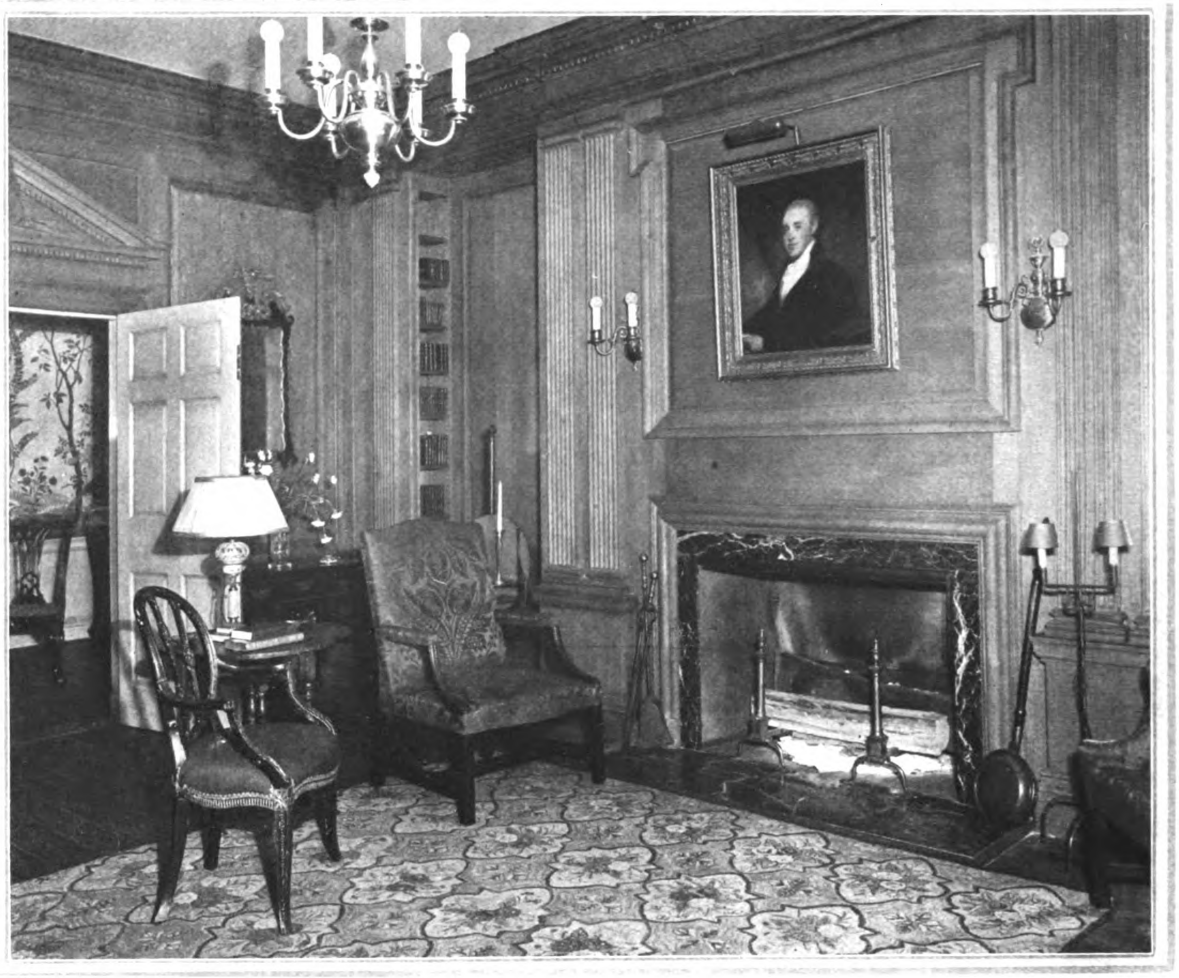

The walls in the library of the Lehman house are paneled in old pine, a distinguished background for the colorful needlepoint rug, red damask chair covering and Gilbert Stuart portrait over the fireplace. This wood room affords an interesting contrast to the gaily colored wall paper in the hall, a glimpse of which may be seen through the door

A bedroom in the same house has been furnished entirely with early American maple pieces. The walls are yellow and the woodwork white. Ruffled muslin curtains, a red and white glass lamp with a white pleated shade bound with red ribbon, old fashioned ornaments and a hooked rug with a black ground contribute to the atmosphere of the period

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An interesting array of fine old furniture and a scenic paper in shades of gray are features of this simple and dignified dining room. Brilliant splashes of color are provided by the hangings of flame colored silk lined with brown, blue-green and cream colored chintz. Also in the home of Mrs. Harold Lehman. Fakes, Bisbee, Robertson, Inc., decorators

A gay and amusing little card room in the same house is interesting for its Franklin stove, George Washington andirons and old ship model. The walls are done in a green and white striped paper and the chintz on the settee has a floral design on a black ground. Over this is an old map of New York harbor and a lighting fixture in red and black

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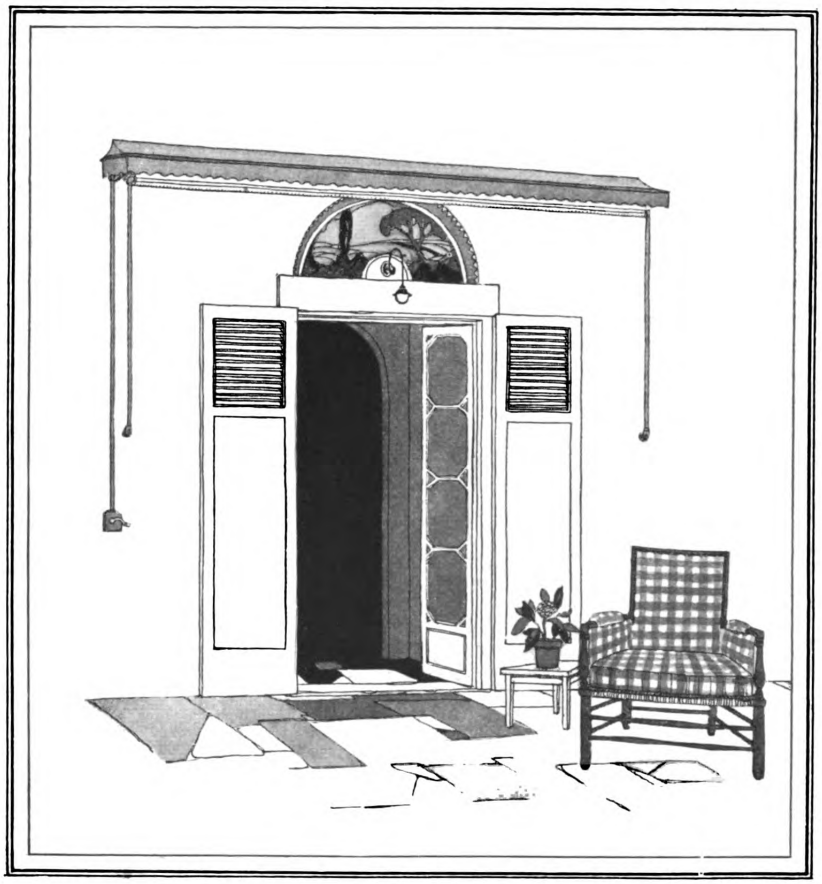
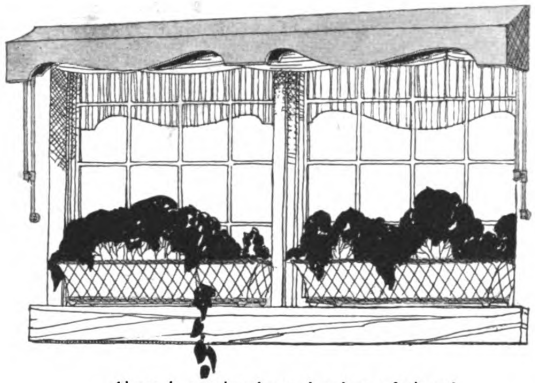
A VARIETY OF AWNING VALANCES



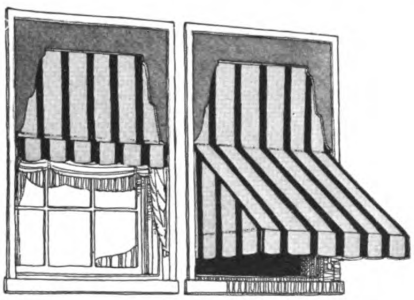
Above is a scalloped valance of painted tin. When the awning is rolled all the way up it is completely concealed and protected by this shield

At the left is a delicate shield made of lead, with a graceful, scalloped edge. It is durable and offers full protection to the awning which is of the roll type without sides

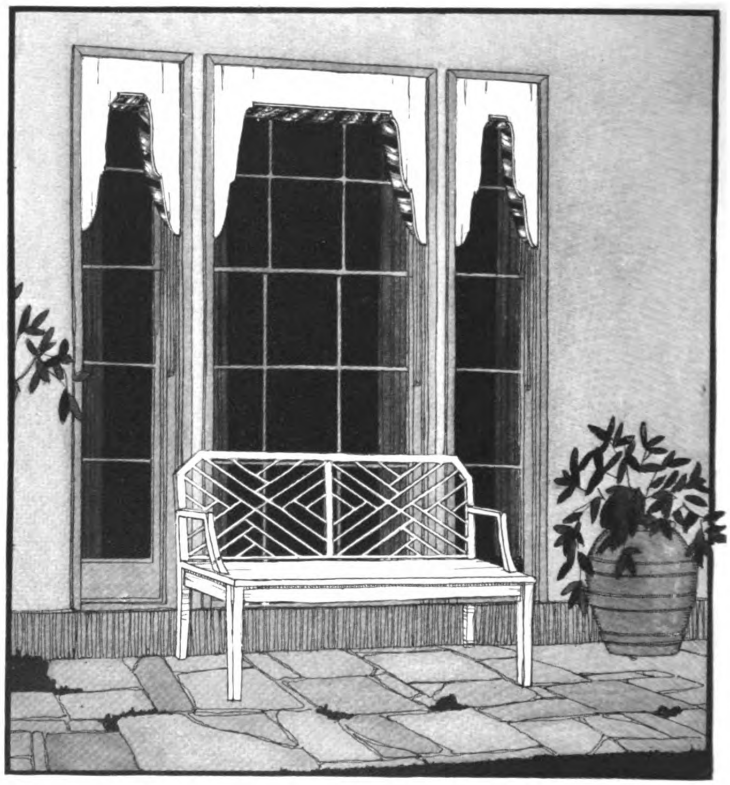
(Below) Painted boards designed to just cover the folded back awnings give a neat, tailored look to the windows in addition to affording full protection to the awnings



Above is a painted wood valance designed to conceal awnings on cottage windows. The awning valance has the same shape



Above is a sketch showing how the awning works when a valance board is used. It slides down on rods into position under the boards, then opens out. Awning valances designed by Harry C. Richardson



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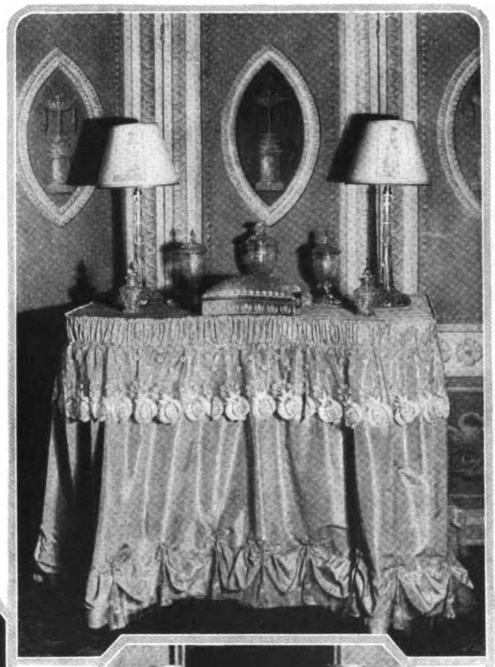
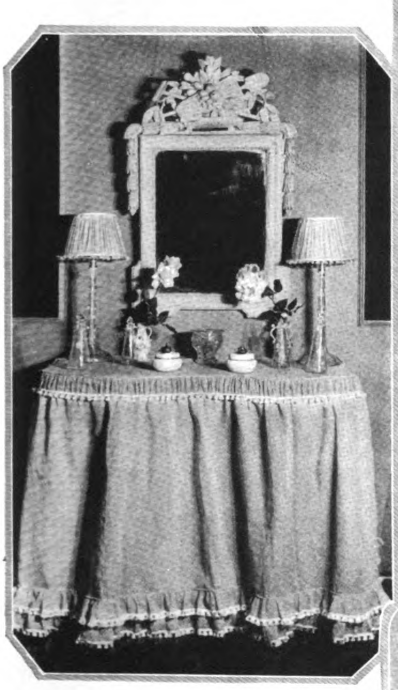
DRAPED DRESSING TABLES

Designed by

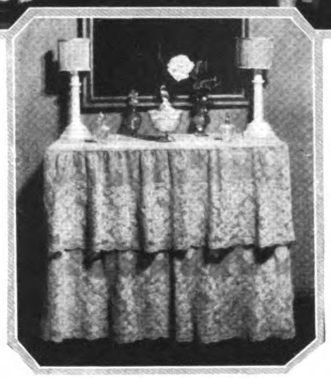
WOOD, EDEY & SLAYTER



The charming dressing table at the left is draped in rose colored taffeta and cream lace. The scalloped flounce at the bottom is over a layer of tulle



Crisp green and white dotted Swiss trimmed with an old-fashioned white fringe makes a delightfully fresh and cool looking dressing table for a summer bedroom



The table above, hung in Sicilian lace over turquoise blue silk, would be a charming addition to a summer bedroom with flowered chintz hangings

The green semi-glazed chintz on the table above is trimmed with mulberry moire ribbon. An interesting feature is the mirror covered with shirred bands of the material

Unusually lovely is the table at the right hung in sheer white net over pink satine. The scalloped ruffles at the bottom are in three shades of pink taffeta

Harvey White

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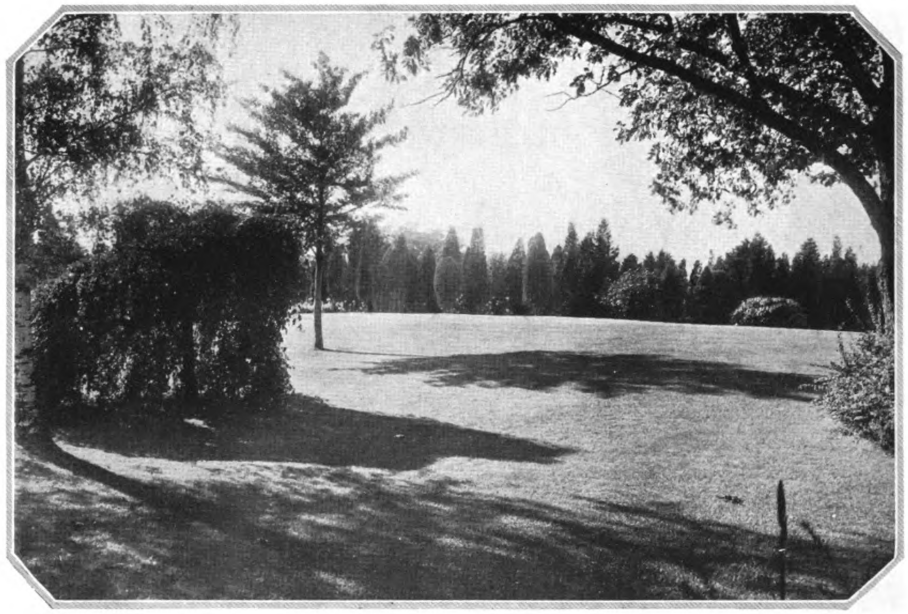


This broad stretch of beautiful lawn is part of the view from the dining room porch at the home of Mrs. Robert Stevens at Bernardsville, N. J.

HOW TO MAKE A GOOD LAWN

Both by Seeding and by the Vegetative Method
Success Is Assured If the Preparation Is Adequate

JOHN H. MELADY

EVERY gardener of experience will concede that suitable soil is of paramount importance in making a good lawn. It matters little whether the soil is light or heavy, sandy or loamy, so long as we work with *top-soil;* soil which has been cultivated for some years and has proved itself capable of supporting a crop of some kind.

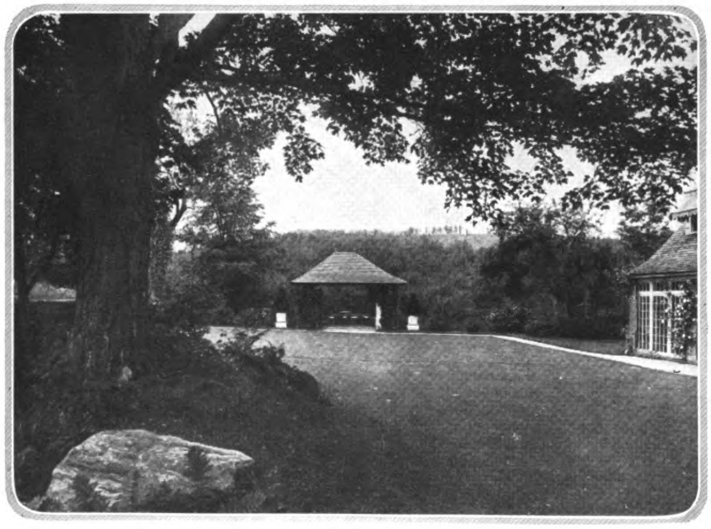
One of the chief causes of failure in lawnmaking is the attempt to grow grass on a hillside from which the top-soil has been washed, or on recently excavated or graded land where the top-soil has been buried. If, therefore, we are dealing with land of this description it is essential that we spread over it a layer of top-soil two inches deep or more. The large quantity of material thus involved frequently is surprising; a lawn that is to occupy an acre of land requires no less a quantity than 269 cubic yards of top-soil, or over one hundred pair-horse wagon loads, to provide a covering two inches in thickness. Before applying the top-soil it is necessary for the sub-soil, whether it be clay, hard-pan, gravel or sand, to be plowed, disced or spaded. Grades and levels may be finally attended to at this stage, and all stones, sticks and rubbish removed.

Our problems are less difficult when we are able to construct our lawn on soil that we know is good—a disused part of the vegetable garden, perhaps, or a piece of good farm land. The addition of top-soil from elsewhere is now unnecessary; all we need do is to plow or dig the soil and clear it of rubbish, but every care must be taken to conserve the top-soil. Plowing or digging must be shallow; if we dig deeply we may bring up sub-soil from below, and if any leveling is needed we must first carefully remove the top layer of soil, carry out our grading, and then return the top-soil in an even layer.

Assuming that we have either spread our top-soil or dug over our piece of satisfactory land, we are now ready to add the plant foods necessary to support the grass crop. If our land is of a medium texture, neither very light nor excessively heavy, it is usual to apply bone meal or one of the specially mixed fertilizers for lawns offered by the leading specialty houses. They may be broadcast at the rate of one-half ton to the acre or more, which is equal to about one-quarter pound per square yard.

Should our soil be not of so satisfactory a texture, but is instead very sandy or has much clay in its composition, we cannot do better than add old rotted horse manure or cow manure; these may be applied at the rate of from twenty to forty tons to the acre, which in small areas will amount to from eight to sixteen pounds per square yard. Every year manure is becoming more difficult to procure, and

(*Continued on page 124*)



A flat tapis of lawn helps make the setting for the home of Charles Robinson Smith at Stockbridge, N. Y. Coffin & Coffin were the architects

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M. E. Hewitt

ST. GAUDENS' GARDEN

On this page and the two following are shown the garden and the house of the late Augustus St. Gaudens, the country's greatest sculptor. Few places are so drenched with the personality of their owners. His mellowness, his feeling for form, his classicism, are apparent everywhere. This long seat under the birches, with its end pieces of sculptured low reliefs, its comfortable and embracing lines, was his favorite spot

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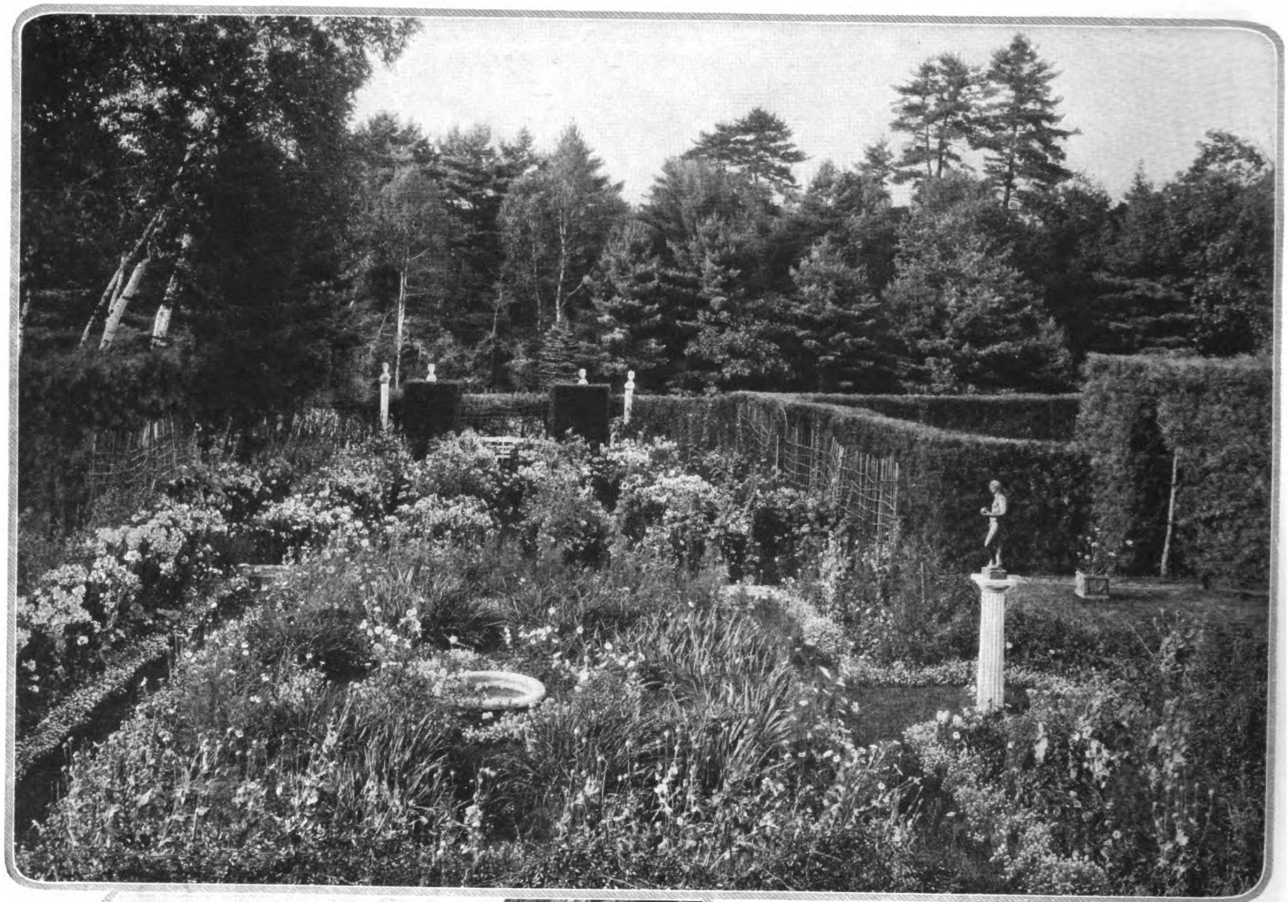


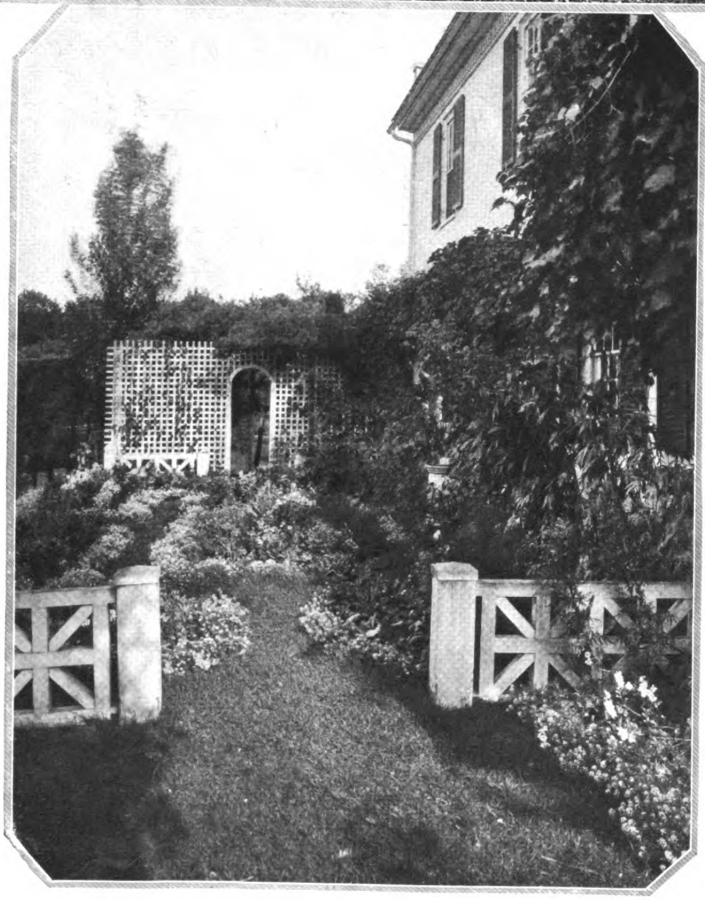
M. E. Hewitt

The garden, surrounded by a square cut hedge of pine, is a place of rich profusion, formal in plan but softened in its interior by the luxuriance of bloom and foliage

The terrace on the garden side is simply laid out in beds of annuals, and forms a connection between the living porch at one end of the house and the service

The house, above on the opposite page, carries with it an air of fine distinction. The dignity of its design is increased by the splendid balustrade along the terrace

Opposite the garden seat shown on page 75 is this pool. It is reached from the house through a series of gently disposed levels which break the drop in grade



A GARDEN *of* CLASSIC DETAILS

The St. Gaudens Estate

Cornish, New Hampshire

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A PLANTING *in the* COLONIAL MANNER

Many Long Established Varieties, Simply Used, Have Made an Appropriate Setting for a House of the Old New England Type

ELIZABETH LEONARD STRANG

TO a locality where real gardens are rare, this one brings the spirit of old New England, with its pleasant mingling of fruit trees, vegetables and herbs, velvety turf and old-fashioned flowers, and provides a setting for a house of weathered gray shingles which might have been transplanted from Cape Cod itself.

The arbor, reminiscent of Old Salem, stands at one end of the shrub surrounded turf panel

This graceful gateway guards the entrance from the garage court to the flower garden

Across its pleasant green spaces one may look and recall the leisure of by-gone days, forget material cares and inhale the breath of Roses, Lavender and Thyme. In early morning from the upper rooms one may view a dewy mosaic of color—which, late at night, spreads a sweet incense through the dusk.

Bees in the Wistaria at noon; fragrant Lilies, pungent Box, and red roses in the sun; fluttering doves as white as the Magnolia's petals on the turf; golden flash of fish in the waters of the secret pool; evening scents in the moonlit arbor, of Nicotiana, Heliotrope and Night-scented Stock—these are the essence of this Colonial garden.

Nor do we omit the homelier virtues of utility, but like the thrifty housewives of old, cherish rows of red Cabbages, curled Savoy, Parsley, Love Apples, Lettuce, and savories like Sage and Tarragon.

So much for the soul of the garden. Now for the cold, hard facts contributing to the realization of this dream—the reasoning which led to the evolution of the design or plan.

Rarely is it given the landscape architect to work with the architect from the start in the disposition of such integral affairs as the service, entrance, and pleasure portions of the house and grounds. For instance, if space were at a premium, and the utilization of the last inch had been necessary or desirable, that part of the grounds lying east of the house would have been enough for the gardens—leaving the sloping land to the north and west for the lawns.

But as the house was built before the development of the gardens received intense consideration, the location of the kitchen and servants' quarters on the east end of the house made any question of a pleasure garden on this side inexpedient.

(*Continued on page 138*)

PLANTING LIST *for a* COLONIAL GARDEN

INDEX

1 Lombardy Poplars, whch have helped to screen adjoining house (Viewpoint "A"). Shrubs for screening along south and west boundaries comprise Dogwoods, *Viburnum*, *Prunus tomentosa*, *Cornus*, Sumac, Forsythia, and Privet. Parts adjoining annual garden faced with Iris, Peonies, Lemon Lilies, herbaceous Spiraeas, Funkia, Asters, Boltonia, and Helenium. Overflow from flower garden can be put here.

2 *Malus ioensis* var. Bechtel's, double Pink Flowering Crab, flowering end of May, flanking arbor with seats.

3 Dwarf Pears at stated intervals down long grass walk on axis from sun room. Scattered perennials as above, and Darwin Tulips with Forgetmenots in groups or drifts throughout the border. To be filled wtih annuals wherever possible, as follows.
1st row; Dwarf Ageratum.
2nd row; Rosy Morn Petunias and tall lemon Snapdragons.
3rd row; Pastel-tinted Zinnias, especially salmon rose.
4th row; Clump of three Hollyhocks at end of each service walk; also spikes of Veronica, Red-eyed Phlox, Larkspur and Valerian.

4 Dwarf Apples at intervals on wide cross walk: (Viewpoint "B").

5 *Prunus pendula*; weeping Pink Flowering Cherry 6′ standards, flanking bench.

6 Rose arch, formed of two strap-iron hoops, bent wide and low, twined so as to be completely hidden with yellow Rose, Source d'Or, large, pale yellow, vigorous and completely hardy.

7 Similar arch twined with Snowdrift, double white, vigorous and *hardy*. These green arches are further accented by the planting, clumps of Trollius, Darwin Tulip Mrs. Moon (pale yellow), Lemon Lily, double yellow Hollyhocks, and Helenium.

INDEX

8 Dwarf Japanese Yews accentuating the circle which is the center of the perennial garden. (Viewpoint "C"). Flowers around the circle are Arabis, with patches of saffron Crocus; and Mertensia, or Bluebell, with rose Tulips. The latter die down after blooming to be succeeded by Heliotrope and rose Annual Phlox.

9 Around base of sundial—one clump of bloom to appear in its season—Daffodils, Oriental Poppy, rose-pink, Japanese Iris. Thyme and Euonymus for winter. Needs thinning. Should be restrained and delicate in effect.

10 Massive Japanese Barberries, faced with the heart-shaped leaves of *Saxifraga cordifolia*. (Viewpoint "D").

11 *Pinus divaricata* syn. *Banksiana*: Jack pine, selected specimen of picturesque shape to break line of seat.

Details of Flower Garden

12 Perennial Phlox:
Eugene Danzenvilliers, lilac blue with white center.
Maid Marian, soft even lavender.
Mme. Paul Dutrie, orchid pink.
Dawn, shell pink.
Pink Beauty, cool deep pink.
Elizabeth Campbell, large trusses of salmon pink.
Rynstroom, brilliant deep rose.
R. P. Struthers, deep salmon-red.
Etta's Choice, tall, very late white.

The first five varieties are in combination, the rest look best alone. With the phlox in these central masses are Larkspur, Valerian, Eryngium, Meadow Rue, Thermopsis, Clematis recta, and other tall perennials.

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INDEX

13 Masses of deep rose Darwin Tulips, like Edmee and Berthold Schwartz, to bloom with Mertensia (see 8) Succeeded by tall Snapdragons, pink and bronze.

14 Pink Peonies
Edulis superba, early soft pink.
Golden Harvest, midseason lilac rose.
Humei, very late, deep cherry pink.
Interplanted with early pink Tulips which show between the red stems of the Peonies, first Duke of Albany, then Rose Cris-de-lin, Rose Luisante, etc.

15 Japanese Iris, pale lavender, down center walk, with balanced groups of tall lavender blue *iris pallida*. Edgings next walk of *Phlox subulata*, lavender and white, *Viola cornuta*, Purple King, and *Campanula carpatica* for late summer blue. Clumps of Breeder Tulips in violet, gold, old rose and warm brown.

16 Pinks, Cerastium, and *sedum spectabile* for gray foliage, the latter also for its dull pink blooms appearing with *Campanula carpatica*. German Iris, *flavescens*, pale straw color, and Darius, lavender and pale yellow. Violet and gold Darwins.

17 Heavy foliage for strength at corners: Astilbe, pink and white, to bloom with Peonies, Funkia, early and late lavender, and the big late sweet-scented white one (*Funkia subcordaia grandiflora*) Darwin Tulips Moonlight, and early Tulip Chrysolora, deep yellow.

18 Clumps of hardy Asters: Feltham Blue, Climax, large blue and Perry's Favorite, clear pink; alternating with clumps of German Iris Lohengrin, tall, vigorous old rose; Kharput, deep purple; Fairy, white delicately shaded lavendar; Gypsy Queen, coppery crimson, with falls deep maroon; Princess Victoria Louise, pale yellow with falls of violet and cream.

19 Dwarf Aster Mauve Cushion (Dreer). In front of this accents of deep golden *Alyssum saxatile* for spring. Also large trumpet daffodils.

20 Pink oriental Poppies, with gypsophila at intervals to fill in afterwards, edged with gray, aromatic *Nepeta Mussini* and Coral bells. Poppies when foliage dies down to be succeeded by Dreers salmon pink Zinnias.

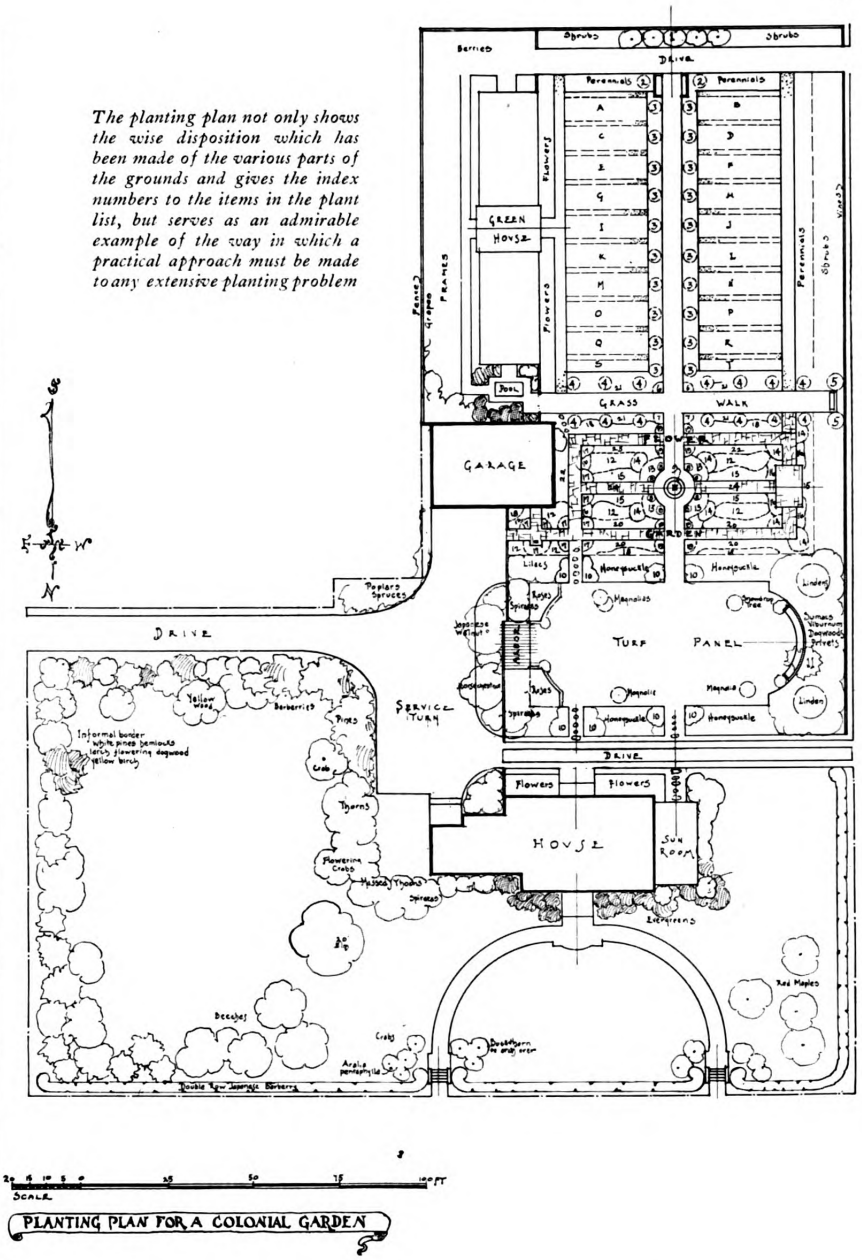
21 Cross walk under dwarf Apple trees. Daffodils and Arabis, followed by lavendar-blue *Phlox divaricata* and Foam flower, with hundreds of Darwin Tulips; deep purple, like Sir Trevor Lawrence; lavender, such as Dream, shading to pale mauve (Paul Eudel); Buff rose (Suzon); and clear apple blossom pinks, like Louise de la Valliere. Next is a combination of Foxgloves and Sweet William, then Larkspur and Madonna Lilies. Later are very many other Lilies, *auratum* and pink *speciosum*. This is known as the Lily walk.

22 Canterbury Bells; violet, deep purple and clear pink, effective with the nearby Sweet William and Foxglove, followed by salmon and bronze Cactus Dahlias.

23 Hardy Chrysanthemums after early Tulips.

24 Small planting in the cracks of the walk.
Gypsophila cerastoides, tufts, of small white flowers, forming large mats.
Dianthis deltoides, bright Pinks with turf-like foliage.
Veronica rupestris, deep bright blue in May.
Cerastium tomentosum, white flowers in early June.
Sedum acre, moss-like foliage.
Thymus serpyllum, Creeping Thyme.
Sempervivum, Hen-and-chickens.

The planting plan not only shows the wise disposition which has been made of the various parts of the grounds and gives the index numbers to the items in the plant list, but serves as an admirable example of the way in which a practical approach must be made to any extensive planting problem



This path lies on the main axis of the annual garden and perennial garden and centers on the entrance to the sun room

This detail of the sun dial in the flower garden shows how thoughtfully and effectively the planting has been handled

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Staffordshire sailor figures, especially the rare "Dollars Toby" on the left, are much sought after

COLLECTING AMERICAN ANTIQUES IN LONDON

Some Side-Lights on the Curio Marts as They Are Today

WEYMER MILLS

Figures of highwaymen are popular among American collectors. They average about a pound in price

THE traveling American with the early American house and an ardent desire for old maple, hook rugs, Sandwich glass, and all those charming and quaint things that seem to be in touch with the Colonial era, or the young Republic, wonders what he could pick up in London. From April, all through the summer months, and the autumn, one sees him jingling shop bells, pounding knockers, asking why shops on one side of the Thames have an early closing day on Wednesday, and those on the other side on Thursday. Oftimes he inquires why most curio dealers have a predilection for gadding abroad, or taking tea in some secret recess where an eager customer cannot reach them. What does he want? What is he seeking? Bargains perhaps.

The shop-keeper, dragged out of his hiding place, reiterates the question again and again.

Before the War the American visiting London was an easy and docile customer. Anything over a century old that would let the acquisition through the American Customs House free of duty made some appeal to him. Today he is different. He is hunting a thing, or things, that he cannot quite visualize. He will know when he sees them.

Surrounded by the spoils of England, France, Italy, Spain, China, and Heaven knows where else, he offers an overwhelming problem to the perplexed tradesman.

"I have a little of everything," says the dealer. "Now this fine lacquer cabinet belonged to a peer . . . That French picture is from the Coutts sale

(Continued on page 148)

A grandmother's Windsor chair made in 1739, from the group above, would be a delightful addition to a Colonial room

In this group are a Jacobean table in oak and a Jacobean settle in pearwood, very appropriate for an Early American house

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ADDING CRAFTSMANSHIP TO ARCHITECTURE

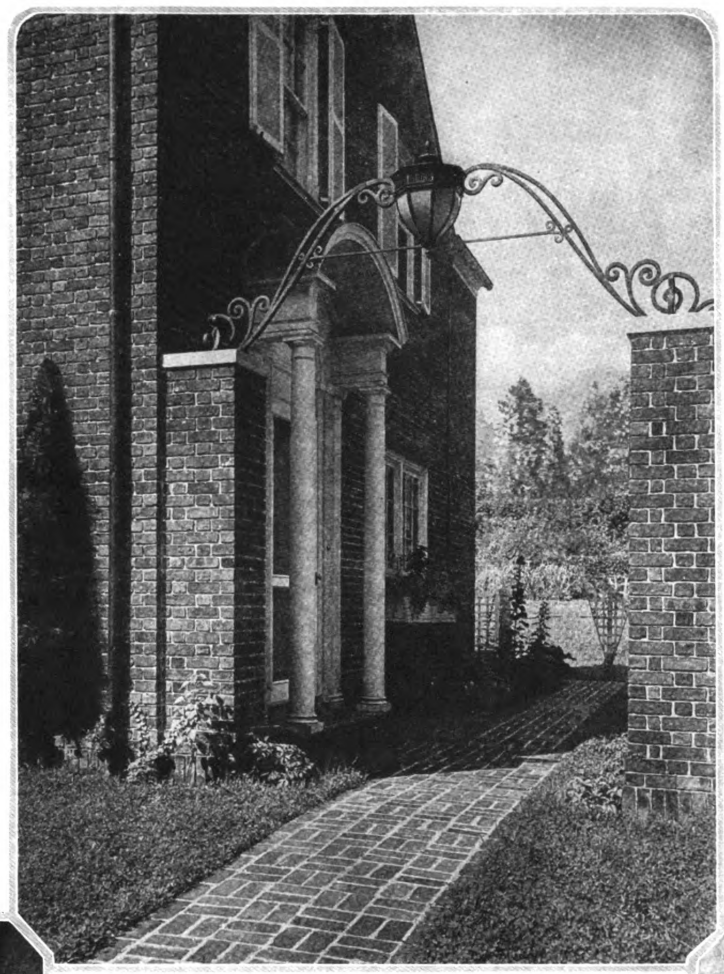
An Appreciation of Some of the Incidental Ironwork Now Available for Outside and Inside the House

MATLACK PRICE

IRONWORK as an accessory to architecture has ample tradition behind it; even though its present popularity has arisen within the last few years. In the Middle Ages, architectural artificers wrought iron with the same inventive mind and vigorous technique that created the whole marvellous fabric of Gothic art. That heritage is to be found amply expressed in its combination of idealism and finesse with lustiness and strength, in the field of ironwork today.

In the profuse era of the Renaissance, especially in Italy and Spain, and not so especially in France, architectural ironwork was developed with even greater perception of its possibilities than in the Middle Ages. In railings, grilles, lanterns, hardware, studdings and bosses for doors and in a variety of other details the architect-craftsmen of the Renaissance wrought iron with mind and hand peculiarly keen to bring out of the material the utmost in its inherent qualities of strength and delicacy. While they were about it, they designed for all time, and left so complete a range of models that our designers of today have had little to do but copy, or at most make easy adaptations of Renaissance forms and details. Some day designers may so far improve on these forms and details that they can discard them—but that day does not seem to be close at hand.

To discuss the architectural ironwork of Renaissance Italy would (*Continued on page 108*)



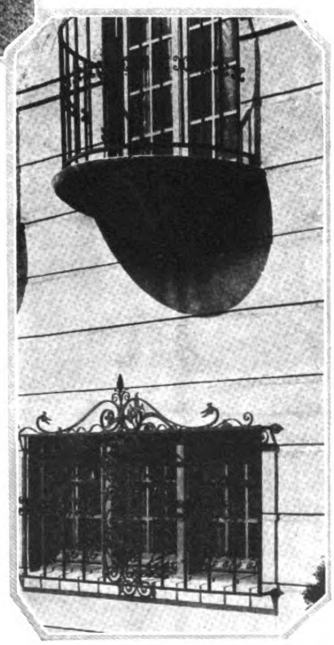
Wrought iron spindles and a wood rail are used on these stairs designed by Dwight J. Baum, Architect

The grille and balcony of a remodeled New York City house, of which Frank J. Forster was the architect

This entrance is marked and dignified by the wrought iron lantern. Dwight James Baum, Architect

A hand-wrought lantern on the New Haven home of B. Cheney. Rossiter & Muller, architects. From Arthur Todhunter

The call bell at the home of Alan Lehman, Tarrytown, N. Y. John Russell Pope, architect. From Arthur Todhunter



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SOME ASPECTS *of* ELECTRIC COOKERY

By Following These Simple Suggestions You Find That Electricity Is Neither Miraculous Nor Capricious

ETHEL R. PEYSER

COOKERY by electricity is swathed in mystery and surrounded by so many phobias that the time is now ripe to banish the obstacles which deter people from investing in electric ranges.

The maladies that afflict prospective buyers and users might be called (1) magicitis and (2) eletricitis—which, explained, are (1) the idea that electricity is so miraculous that it works unaided by the human mind and (2) that electricity is tricky and fearsome.

Therefore this article is not designed to describe ranges or devices but to give you the normal aspects of electrical cookery.

Let us say emphatically that electricity is not magic; that it needs guidance even as steam or water power, gas and oil, and it is not capricious any more than fuels which are possibly more familiar to you.

But—you must learn its habits and you must exert your mind, even as you would do in using any medium of heating that is new to you. (And it might well be said here that electricity is not a fuel but a medium, in the case of cookery, of heat creation.)

The use of the mind is especially necessary in cookery by electricity, for, to do this comfortably and well, you must learn how to use it and how to capitulate to its needs.

PREJUDICE and ignorance are the foes to electrical cookery. First: Even though 78% of our localities are wired for electricity, it has not been in all these places long enough to breed familiarity. Second: The house must be especially wired for a cooking range of any great cooking capacity. Third: The greatest foe to electricity for the family range is the price of electricity in places where it might be more generally used. However, be it said, that even where it is the most expensive, people use it delightedly on account of its convenience and seem to feel that the slight increase per month is worth the pleasure. But where there is a cooking rate, as well as the regular rate, electricity drops to the "cookery point" for the ordinary mortal. Of course, if money is no object, electric cookery becomes a luxury and a comfort that no one will refute or refuse.

Electrical cookery is exceedingly clean, there is nothing to spill, no odor, no eating up of fresh air, no overheating of the room or general smudging of the air—a plant can be kept on a well insulated and well built range—which proves the serenity and life-sustaining quality of the air even near the stove.

It is superlatively convenient, for by a turn of a key your heat is started, and there is no need for cartage of wood, coal, oil or matches, and your range is ready for use at all times.

NO effort has been spared on the electric ranges of today to make them efficient cookers, but the mind that operates them must use the same processes used in other modes of cookery! This is vital, for when you use electricity you must know how to cook and the varieties of temperature just as well as when you use gas!

It is not too slow for convenience.

It can be slow—and it can be rapid, this depends on *how* you use it. If you want it to be rapid heed the following advice:

(*a*) The cooking vessel must completely cover the unit or plate on which it rests. If it does not you but waste heat and time.

(*b*) Use as little liquid as possible in preparing your foods. Permit the food to steam. It takes a shorter time to heat a shallow pool than a tank.

(*c*) Do not use the heaviest or thickest utensils. Use those which conduct heat the most rapidly.

(*d*) For swiftness, as well as for economy in the use of electricity, whenever possible use the clover leaf pots, which are merely cylindrical combinations of three pots fitting together in 1-3rd slices to form a whole pot covering one electric plate, unit or burner.

(*e*) If you are going to cook a roast and a cake on the same day, don't go to the trouble to preheat your oven, but after your roast has cooked awhile put your cake in to collect to itself the already "going" heat. After using an electric range you learn these tricks which save electricity and time. You will even compose your menus to make your cooking more facile.

(*f*) Remember, as you would in using your gas range, that heat ascends, and don't waste the hottest part of your oven for foods that need low temperature. Heat in electricity, gas or oil cookery has the same habits.

ELECTRICITY is not too expensive.

(*a*) It is rarely necessary to have your current on "high" after the first few moments. Turn it to medium or to low, according to the food need. You can save 75% on your bills doing this.

(*b*) Cook on retained heat as much as possible outside and inside the oven. These ovens are so insulated with cork, asbestos and other materials, that even the non-fireless ovens can cook to a large extent on the principle of retained heat. This fact alone makes an electric bill a harmless fact of life. This applies to stewing as well as to plain boiling, etc.

(*c*) On some ranges are small simmering units; these, too, save current in preparing some dishes.

On some ranges where the top is smooth a small amount of "keeping hot" can be accomplished on its surface.

(*d*) You can often cook, if you use the right utensils, ten minutes or so with the current turned off entirely.

(*e*) If you keep your range going, all units on high, you will have cause to say electricity is dear. You have observed these laws in other cookery systems; don't think they should be abandoned here. Electricity is magic but it needs human guidance, too, in culinary usage.

ELECTRICITY is controllable.

(*a*) Electricity is very controllable, it is very steady in its flow and fluctuates rarely. You can use an automatic timing device and you can depend on the fact that the electricity will steadily and uncapriciously do its work.

(*b*) If you get the "feel" of what the Medium heat, Low heat, and High heat mean you have a medium which is most docile. But you must learn just how far "to go" with your "Heats", even as you must with anything else.

(*c*) In oven cookery there are many means of control. There are shelves and racks which are moveable at different heights in order to attain different degrees of heat. These, and the three heat controls, give you the latitudes and altitudes of heat essential to fine cooking. Some ranges have moveable oven units, which allow you to have an oven pretty nearly any size you desire.

Electricity is not capricious—unless you are.

(*a*) It is only capricious if you use it unintelligently. If you placed a thin layer of milk over a hot flame it would burn. So if you place a cake directly on the electrical heating unit in an oven where it is possible it will burn, too.

(*b*) If you leave your electricity on, full tilt, it will burn the food, etc. So will a flame, for that matter.

(*c*) Banging of the oven doors in electrical cookery will ruin a cake as well as it does when you are using other mediums of heat.

(*d*) Practice here as elsewhere makes perfect and familiarity breeds content

It is comfortable.

(Continued on page 98)

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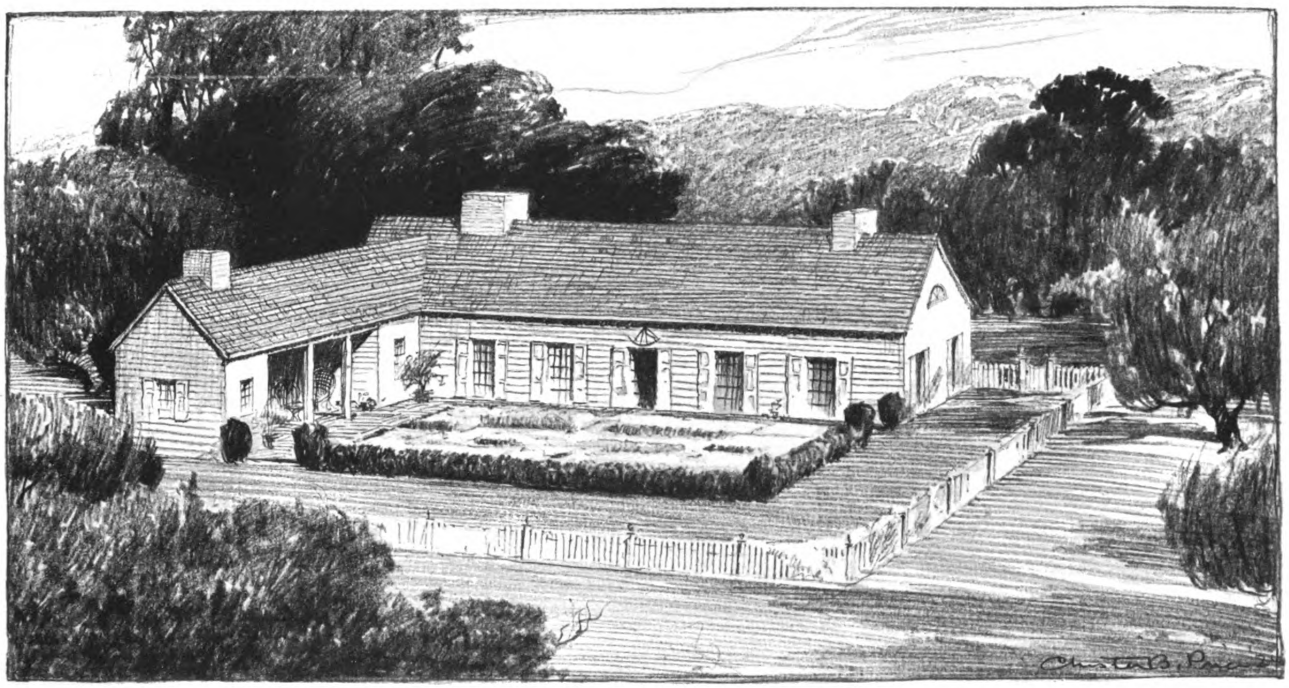
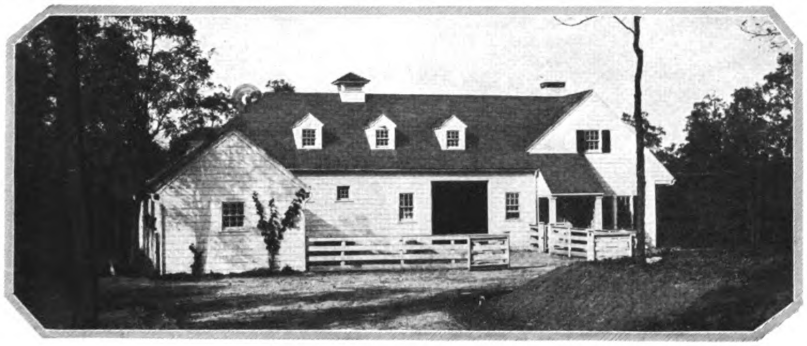
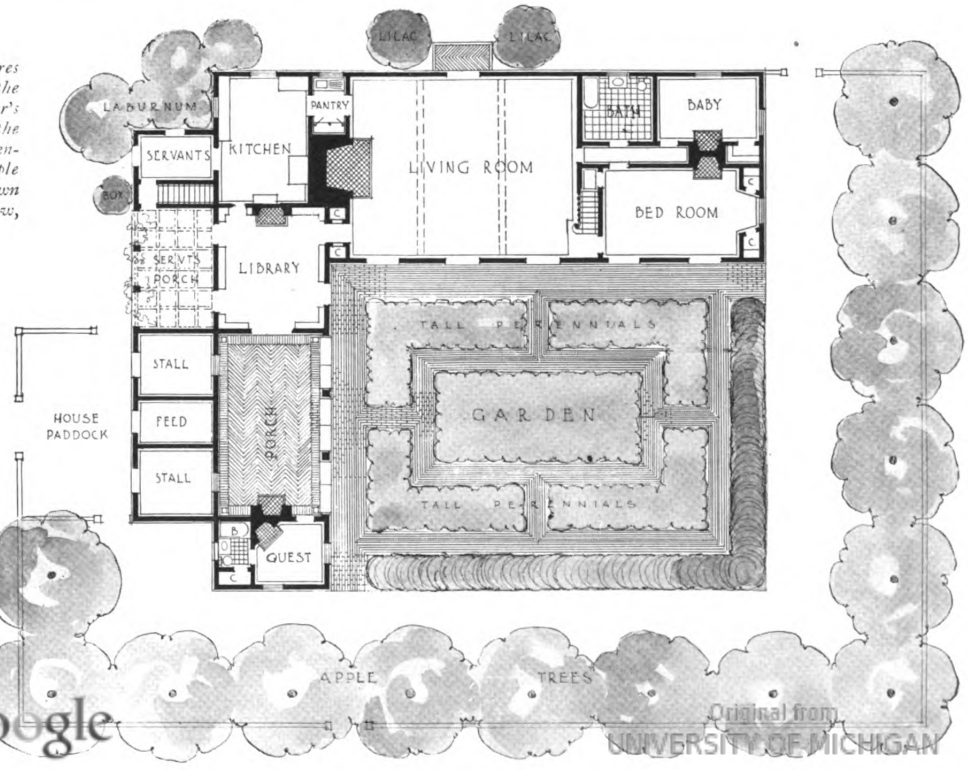




In the pencil perspective by Chester B. Price of the proposed alteration to the stable of Mrs. J. Watson Downes, Locust Valley, N. Y., it may be seen how the architectural mass of the proposed building will be simplified by the removal of all dormers and protruding gables and by regular spacing of doors and windows

One of the many interesting features of the remodeled floor plan is the provision of spaces for the owner's two favorite horses at the rear of the garden loggia. A Box hedge encloses the garden and a row of Apple trees lines the surrounding lawn which is further marked by a low, white-painted picket fence



TURNING A STABLE INTO A HOUSE

ERIC GUGLER, *Architect*

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Tebbs

There is great beauty in the architectural treatment of the living room—in the fine fluting of the mantle, pilasters and cornice, and in the proportions of the traditionally uncurtained Georgian windows

At the left is shown part of the dining room in the Draper house. The corner cupboard is set beside the entrance from the hall and provides most of the ornamental architectural detail in the room

The choice and grouping of furniture and the handling of the decoration have been done with splendid feeling for the refinement and simplicity of the living room's interior architecture

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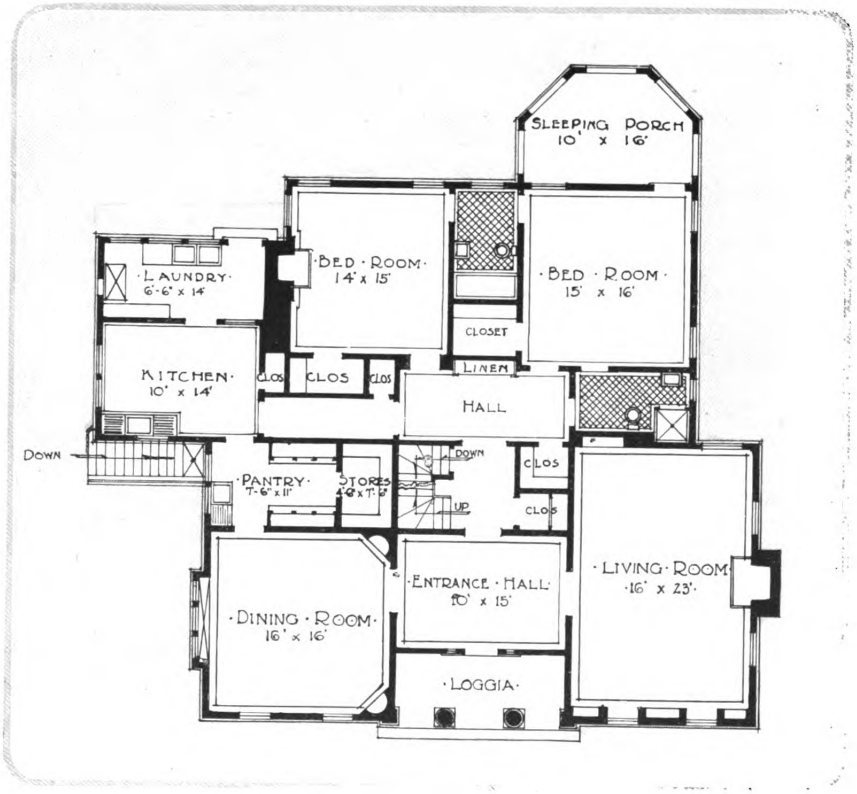
The doorway and the loggia with its Ionic columns and lovely balustrade above form an unusually successful bit of architecture in the spirit of the Georgian designers

The house is a nice mingling of formality and informality. The latter quality is felt in the broken outlines of the plan and the disposition of the sharply sloping roofs, while the former feeling pervades practically all the details. The front façade is entirely, but very gracefully, formal

Athough the principal rooms of the house are found on one floor, their arrangement is such that no confusion could possibly exist. The bedrooms become a perfectly isolated group with the principal entrance from the main hall, through the stair hall, with a service entrance from the kitchen



THE HOUSE OF MRS. JESSE DRAPER

ATLANTA, GEORGIA

HENTZ, REID & ADLER

Architects

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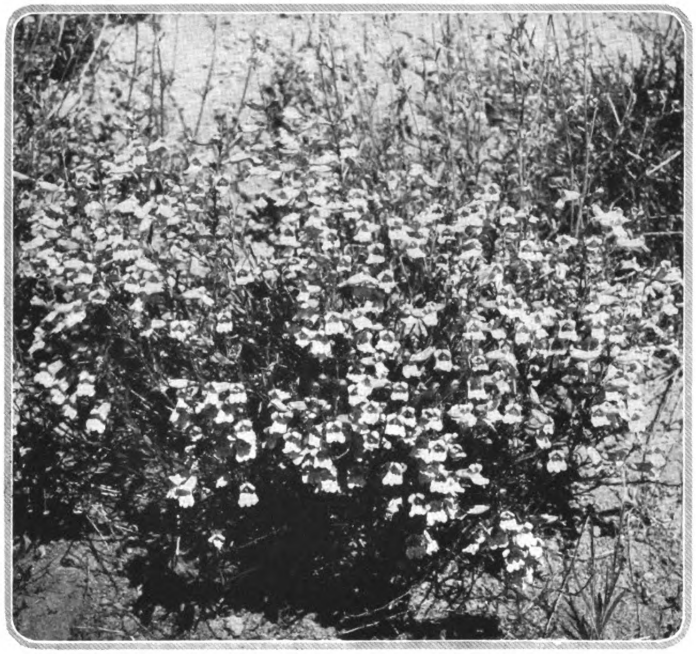
NATIVE PLANTS *for* GARDEN *and* GROUNDS

Some of the Outstanding Wild Flowers Whose Habit, Hardiness and Beauty Make Them Desirable Additions to the Home Plantings

HERBERT DURAND

THE real, honest-to-goodness garden lover, who is at all familiar with wild flowers, has an insatiate longing to grow his favorites among them in his own home garden. He never goes into the woods or across the open country without being seized with an uncontrollable itching to dig up and carry home every good-looking specimen he encounters. Unfortunately, he often uses no discrimination. Instead of being content with those that are indifferent as regards soil and location, he far too frequently uproots such rare and fastidious sorts as the pink Ladyslipper and other Orchids, the Trailing Arbutus, the Bunchberry and many equally finical denizens of the deep, cool forest. None of these will long survive under the conditions of soil, moisture and exposure that prevail in most home gardens and grounds, so they should be left undisturbed in their natural haunts.



Pentstemon Blue Bedder is a splendid hybrid in deep blue that is available from at least one professional grower. The photograph shows a single plant and gives an idea of its excellent form and free flowering habit

It is in the open places that we shall find lusty and lovely recruits to reinforce our monotonous, stiff and stilted flower borders and add needed variety, grace and brilliancy. Here in the East they grow in lavish abundance on the edges of woods, on the margins of ponds, lakes and streams, on steep banks and sunny hillsides and in wild pastures, swamps and waste lands where the plow has never furrowed.

And our quest for novelty is by no means restricted to this part of the country, for every section of this broad land of ours is teeming with treasures. The upper reaches of the Blue Ridge mountains, the vast prairies of the West and Southwest, the seemingly barren deserts of New Mexico and Arizona and the slopes and ravines of the Rockies, are all sources of remarkable and inexhaustible plant wonders, many of them as yet unknown even to exploring botanists, who take commendable pride in the thoroughness of their work.

Of these untold thousands of American wild flowers, only a few dozen species have found their way into our gardens, although hundreds of them have been grown and admired in English gardens for from two to three hundred years! If the space at my disposal would permit, I would like to list and describe briefly something like 165 of the ignored but deserving kinds that I have grown successfully in my own garden. But that is obviously impossible, so I have chosen certain representative, easily obtainable and easily grown species that should suffice to arouse interest and enthusiasm in whomever may undertake their culture and whet the appetite for more.

Every plant named in this article is to be considered suitable for a well prepared and well cared for hardy flower border. In such a border the soil is light, rich, deep and loamy, neither acid nor alkaline in any appreciable degree. It has thorough drainage but never lacks moisture. It is usually partially shaded in places, either by trees or shrubs, or by tall growing herbaceous plants. Other portions are in full sun and here the soil is often sandy in spots, or can be made so, in order to provide a congenial home for the sun and sand lovers.

The Yellow Violet, V. pubescens, may be bought or collected from the wild. It grows from 6 to 15 inches tall and blooms in April and May

Since 1699 Virginia Bluebells have been grown in English gardens. In moist soil they reach from 1 to 2 feet in height and blossom from March to May

The commonest Blue Violet is V. papilionacea, otherwise known as Butterfly Violet. Large purple-blue blossoms, 4 to 7 inches high, April to June

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Dicentra eximia is rare and seldom found in the wild, but it can be secured from some dealers specializing in native flowers. Pink blossoms, May to August

In Golden Groundsel (Senecio aureus) is found an exceptionally brilliant, gold and orange flowered native plant from 1 to 2½ feet high, blooming from May to July

Another native moisture lover is Lobelia siphilitica, whose light violet-blue flower spire rises from 1 to 3 feet high during July and on to September

In the lists which follow, the cultural preferences of a number of species are given. I have done this because better results may be expected if these preferences are respected. They are not, however, essential to success. Where no preference is mentioned, ordinary garden treatment is implied.

Many of the native flowers offered by dealers may be collected from the wild—a most delightful occupation—without violating any of the principles and restrictions necessary for wild flower preservation. Such species are marked with an asterisk (*).

A surprising number of plants can be packed into an ordinary market basket if, as dug, the soil is washed from the roots in some nearby stream or pool and they are tightly rolled in strips of newspaper, to protect them from sun and wind. If they cannot be installed in their new homes for several days, wrap the roots first in damp moss, stripped from old stumps or from rocks, then the newspaper. Thus treated they will keep in perfect condition for a week or more. In the meager assortment of plants of native origin offered by the leading dealers in garden perennials, there are several that are of doubtful value

(*Continued on page 100*)

The Lupines are country-wide in their distribution and well adapted to garden border uses

Some of our native Asters are as fine as the European hybrids. Among them may be mentioned the Golden Aster, a stunning plant in combination with A. spectabilis

Solomon's Plume seems a more fitting name for Smilacina racemosa than the usual False Solomon's Seal, so handsome are the pure white, showy flower heads in May

All who know the open fields in summer are familiar with the Oenotheras, of which the Sundrop is a typical example. The yellow of its blossoms is clear and cool

The exquisite Rocky Mountain Columbine (A. coerulea) is a blue variety that does well in the herbaceous flower border. A coral and yellow form is A. canadensis

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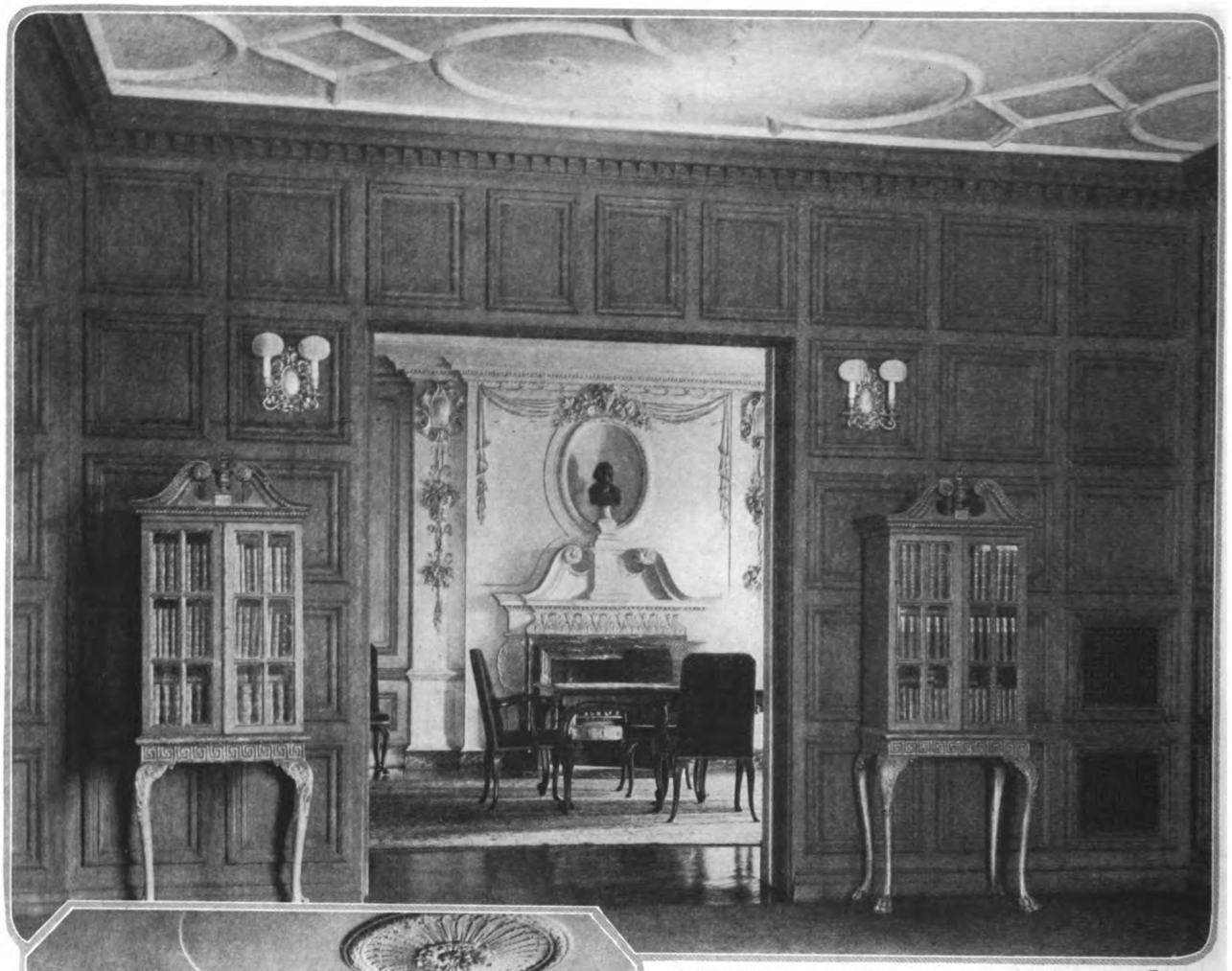

Tebbs

In the entrance hall a pair of fine old Georgian cabinets in blue and gold make a nice note of color against the oak, finely paneled walls

The library, one of the most distinguished rooms in the south, is remarkable for its fine paneling and Grinling Gibbons over-mantel carving

A feature of the Georgian dining room is the carved mantel and niche in which is a bust of George Washington. The walls are sky blue and the rug and curtains are of lemon yellow

A HOUSE IN ATLANTA, GEORGIA

HENTZ, REID & ADLER, *Architects*

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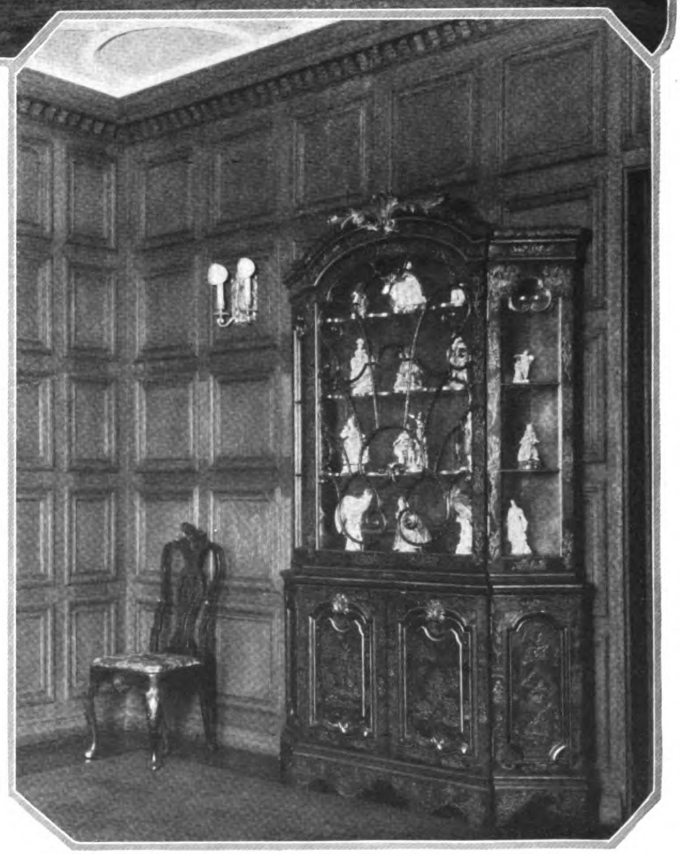
The hall, built in the shape of an L, is a living room in itself. At one end is a comfortable group of furniture under a striking ship painting

Another view of the pine paneled library. Here the curtains are sapphire blue satin and the overstuffed furniture red damask and flowered chintz



A corner of the oak paneled hall is lightened by a beautiful old Queen Anne cabinet in red lacquer filled with a fine collection of colorful French and English porcelains

THE HOME OF EDWARD INMAN

RUBY ROSS GOODNOW, *Decorator*

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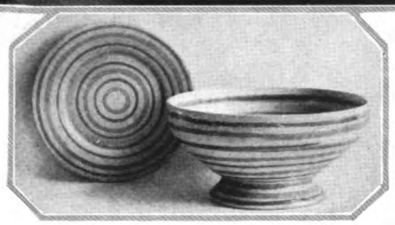
Above is a suggestion for a green and white porch table using Italian pottery and green glass. Pitcher at left, $6.75. Right, $3.75. Plates with green bird and flower design, $2.25 each. Green cups and saucers, $9.25 for six



Spanish pottery bowl and plate for fruit or salad. Blue and yellow stripes on a cream colored ground. Bowl 9 inches wide, $4.25. 8 inch plate to match, $24.50 a dozen

For tea on a porch comes a decorative Quimper pottery tea set with a yellow ground and design in blue, henna and deeper yellow. Teapot, cream, sugar and six cups, $20.50

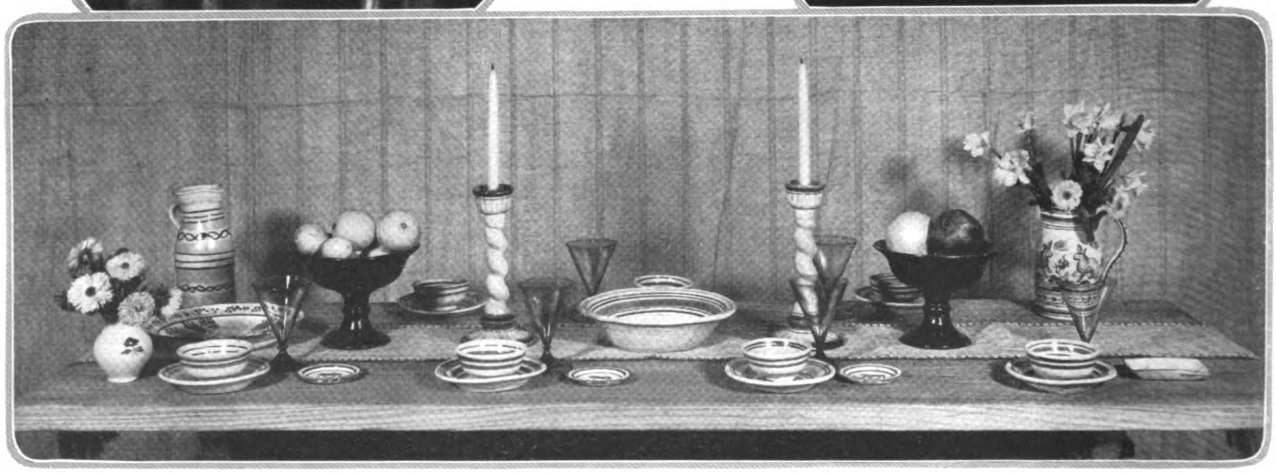
A PAGE OF PEASANT POTTERY

Pitchers for flowers or ice tea. Left. Putty color with brown and blue lines, 5 inches high, $3.75. Spanish pitcher, design in yellow and green, $4.75. With flower design, $9.75

(Below) Comport, white ground, design in green and yellow, 7 inches high, $8.75. Fruit or salad bowl, putty ground, pattern in green and brown, 11 inches wide, $12.50

Spanish flower pot, design in green, blue and yellow. 9 inches high, 8 inches wide, $6.25

(Below) Spanish pottery for meals on a porch or terrace. Striped plates, $5.65 for six. Bowls, $5.35. Butter plates, $5.65. Black comport, $7.75. Bowl, $4. Pitcher with rabbit design, $4.75



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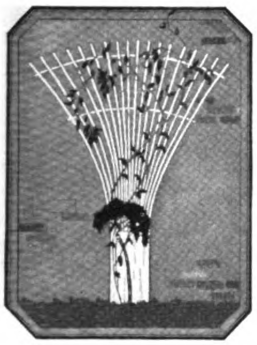
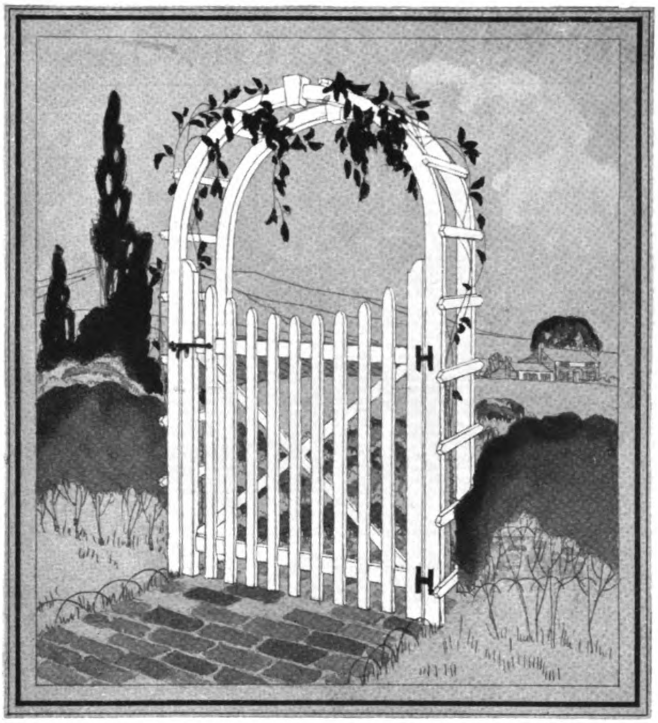
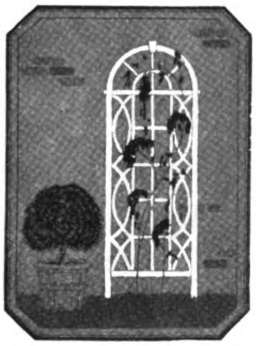


This graceful fan trellis, painted white, is priced at $15.50. Width 5 feet, at the top, height 6 feet above ground

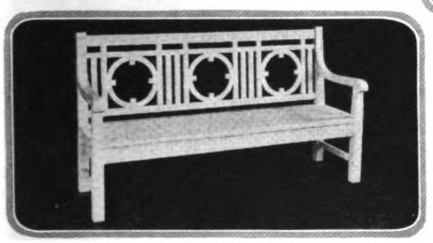




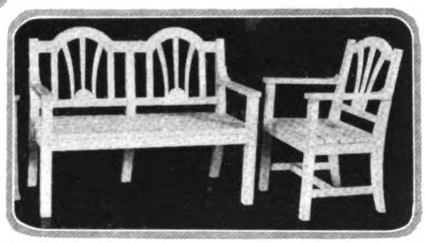
A decorative trellis 7 feet high and 2 feet, 6 inches wide may be purchased for $18.50. It is painted white

The simple and well-designed garden gate above is 4 feet wide and 4 feet high. $12.50. Hardware extra. The arch is 8 feet high, 4 feet wide and 1 foot, 6 inches deep. $24.50

At the left is a graceful, curved garden bench, copied from an old English design. It may be had in white, light green or dark green. 6 feet long, $84.50. 8 feet, $106.50

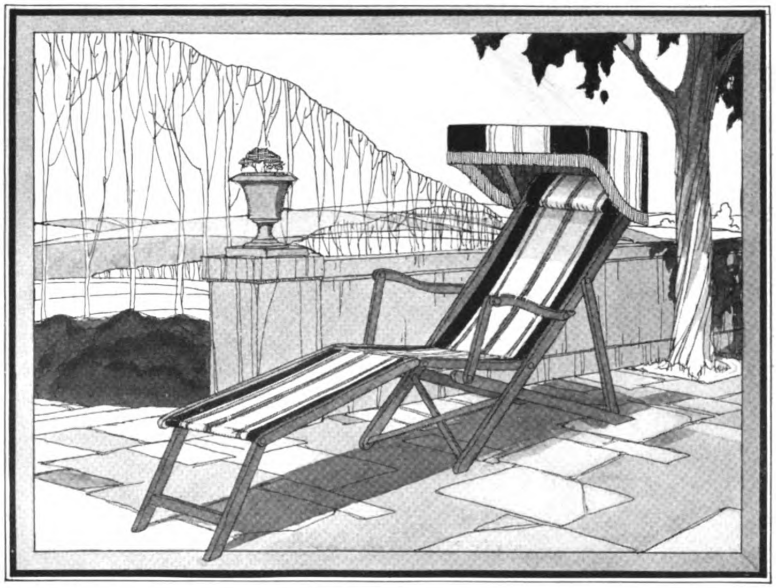


TO MAKE THE GARDEN LIVABLE



A well designed and practical bench for a garden or lawn is 6 feet long. $45.50. Arm chair to match, $17

White wooden furniture is effective against green foliage. The bench above is 4 feet long. $32.50. Arm chair $17



This folding garden chair is made more comfortable by the addition of a headrest and adjustable sunshade. Covered in striped canvas. $12

The articles on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. A service charge of 25c on articles up to $10 and 50c on anything $10 and over is included in the prices

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The GARDENER'S CALENDAR for JUNE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.	2. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.	3. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.	4. Now is the time to stop using the asparagus, as there are other vegetables available to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.	5. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.	6. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.	7. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.
8. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.	9. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.	10. Tall flowers such as hollyhocks, delphiniums, helianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.	11. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.	12. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.	13. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.	14. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.
15. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.	16. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.	17. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 1" apart. From here they can be moved into the garden later.	18. Keep a sharp lookout for aphis of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.	19. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.	20. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.	21. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.
22. Onion maggots are very destructive at this season of the year. It is good practice to top dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.	23. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.	24. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.	25. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.	26. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Intercropping may be resorted to in many cases with the purpose of increasing the yield.	27. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.	28. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.
29. Care should be taken with all newly planted hardy stock that it be not allowed to suffer from lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.	30. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.	*This Calendar 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 garden operations. The dates given are for an average season.*		*The full streams feed on the flower of rushes,* *Ripe grasses trammel a travelling foot,* *The faint fresh flame of the young year flushes,* *From leaf to flower, and flower to fruit.* SWINBURNE		

JOHN STANDISH

This 19th Century horticulturist has left his name on, among many other plants, Arborvitae and Honeysuckle varieties

REV. J. H. PEMBERTON

An enthusiastic amateur rosarian, and the author of a valuable volume called Roses, Their History, Development and Culture

LOUIS DE BOUGAINVILLE

A French navigator whose most familiar contribution to horticulture, a tender, beautiful and popular vine, bears his name

ASA GRAY

The greatest of American botanists, whose monumental manual is still the standard work on the flora of northern America

JOHN LINDLEY

A Butterfly bush, a Cypress, and other varieties have been named for this English editor, botanist and author

DEAN HOLE

A horticulturist of wide experience and wider influence, a famous rosarian, a delightful writer, Dean Hole's is one of the fondest figures in horticulture

PRINCE PÜCKLER-MUSKAU

A German traveler and landscape architect of note whose important book on landscape architecture has been translated

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Comparisons cannot be avoided in considering chocolates. All the candy assortments shown here are classics—they fall naturally into the highest class, a group of noble sweets.

Each package of Whitman's is planned and built up, piece by piece, in answer to a definite demand from candy lovers. The assortments are as different as the boxes. Get acquainted with the *variety* of the Sampler, the *romance* of Pleasure Island, the *originality* of Salmagundi, the *richness* of Nuts, Chocolate Covered, the selected chew-y centers of the Fussy Package, the wide range of chocolates in the Standard Package, the choice and exclusive contents of the Library Package.

There's a little book with colored illustrations that helps in selecting candies for any occasion. Write for a copy.

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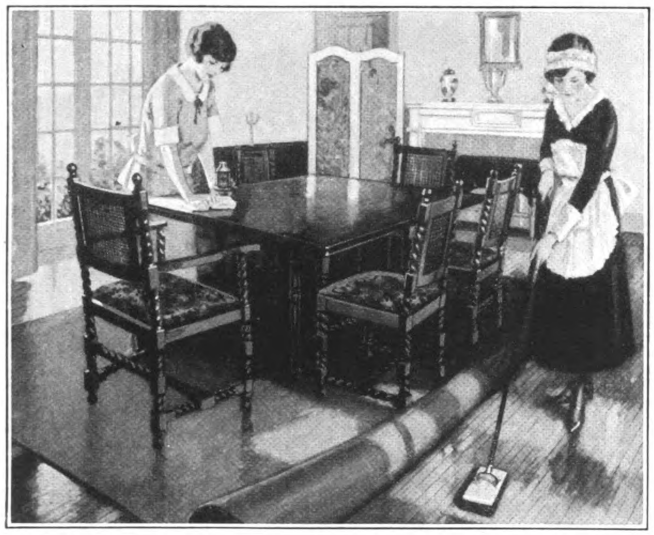

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and they'll be beautiful
– easy to take care of
– will not heel print
– won't be slippery

And WAX is, by far, the most economical finish for floors—a 1 lb. (85c) can of Johnson's Polishing Wax being sufficient for 300 sq. ft.—one coat. With waxed floors expensive refinishing is never necessary, for worn places can be easily and quickly re-waxed as they appear, without going over the entire floor.

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Paste - Liquid - Powdered
POLISHING WAX

Johnson's Polishing Wax imparts a beautiful, dry, velvety finish which is impervious to water, dust, scratches, heel-marks, finger-prints, etc. It cleans, polishes, preserves and protects—all in one operation.

Johnson's Liquid Wax is the ideal furniture polish. It covers up surface mars and prevents checking. Takes all the drudgery from dusting and forms a thin, protecting finish coat. Easy to apply and polish.

Your Linoleum will last longer—look better and clean much easier if polished occasionally with Johnson's Paste or Liquid Wax. Johnson's Wax is recommended by all the leading manufacturers of linoleum for polishing, preserving and protecting their product.

The Easy Way

To wax floors and linoleum use a Johnson Weighted Polishing Brush. It ***spreads*** the wax evenly—***polishes*** the floor easily and is an ideal floor duster. Price $3.50—(West of Rockies, $4.00). Dealers everywhere are authorized to give a quart bottle of ***Johnson's Kleen Floor FREE*** with each brush they sell.

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If so—you should have our new Book on Wood Finishing and Home Beautifying. It tells just what materials to use and how to apply them. Includes color charts—gives covering capacities, etc. Our Individual Advice Department will give expert counsel on interior wood finishing—without cost or obligation.

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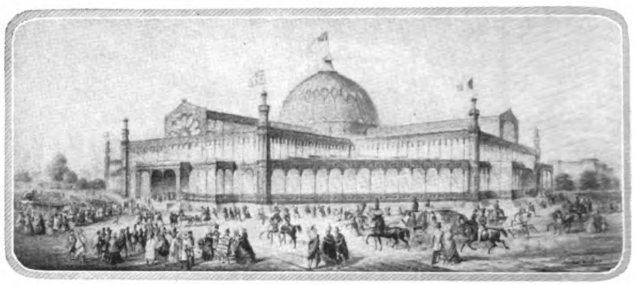

A Baxter print of the Crystal Palace, New York, which used to stand on the Sixth Avenue side of what is now Bryant Park, behind the Public Library

THE ARDOR FOR BAXTER PRINTS

(Continued from page 68)

Hop Garden, Christmas Time, The Cornfield, Crossing the Brook, Flora, Belle of the Village, So Tired, Come, pretty Robin, Returning from Prayer, Me Warm Now. The sentiments of love and marriage were not neglected, either—The Reconciliation, and the larger prints, The Bridesmaid, The Lovers' Letterbox, and The Day Before Marriage—to wit.

A number of the prints were issued as book illustrations first or only, and probably many such a book lies *perdu* on shelves in the United States; reproduced here, though not in colors, is the frontispiece to "The New York Crystal Palace, Illustrated description of the Building, by George Carstensen and Charles Gildmeister, Architects of the Building", New York, Riker, Thorne and Co., 1854. Bohn's edition of "Mallet's Northern Antiquities", 1847, contains the print "Yggdrasill". Humbolt's "Views of Nature", (Bohn's edition of 1850 and later) contains the print "Chimborazo" The *Child's Companion*, each year from 1845 to 1851 inclusive, contains a Baxter print; Eliza Cook's "Melaia and other Poems", 1838, contains two. "A Narrative of Missionary Enterprises in the South Sea Islands" by the Rev. John Williams (1837 to 1841) contains several Baxters. "The Pictorial Album and Cabinet of Paintings", eleven prints, was issued in 1837 at a guinea—five dollars; it now sells for twenty-five times as much.

Baxter's titles were truly Victorian. This is called "Infantile Jealousy"

The imprint or emboss of Baxter as inventor and patentee, of his business address, and of the title, give a short guide to recognition; but these are absent from many copies, which obtain lower prices accordingly. Baxter prints are classified for value downwards, as Red Seal mount, Stamp mount, Book lettering on mount, Unlettered mount, Without *(Cont. on page 96)*

"The Lovers' Letter Box" was the sort of print that would set palpitating the hearts of Victorian maids. It now arouses collectors

A print such as this group of Hollyhocks would prove both decorative and amusing in the living room of a country house

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V-63

The REVELATION *of a* RIDE

AS EXPERIENCED BY A CADILLAC OWNER

THE very first thing that happened prepared me for an exceptional motoring experience.

I had pressed the starter and detecting no response from the engine, tried a second time. There came a protesting whir, warning me that this was unnecessary—the harmonized engine was running.

I made a mental note to test that silent motor throughout its entire range of speed.

The clutch sank beneath my foot; getting into gear was like slipping a watch into a pocket; and rounding a corner I received that characteristic reminder from the wheel to straighten up.

Right at that moment, the V-63 influence came over me. It was a feeling of elation, a glad consciousness of having the right car. I knew I was master of traffic.

In and out we glided, stopping smoothly but almost instantaneously with those safe Four-Wheel Brakes, darting on again at the word "Go"—anxious for the city limits.

There is a bad stretch of road there, but the V-63 smoothed it away, riding the ruts with an ease which seemed to deny their presence. I knew then what riding comfort means.

All of this time I had been conscious of that V-Type eight-cylinder engine—or, to put it more accurately, conscious that I was unconscious of it.

And now a fine, clear road pointed straight as an arrow to the skyline challenging a test. The green farms raced by as the figures turned up on the speedometer—45, 50, 60, 70—I held it there.

What a thrill that was! Speed, yes. But speed indescribably exhilarating, speed without vibration or effort—comparable only to a flight through space.

I remember having a curious feeling that we were idling along when the car came down to thirty.

Such smoothness and quietness! Above all, it is the effortless performance of this harmonized engine that sets the New V-63 above and apart.

You may think you know the joy of it, but you do not—unless you, too, have driven the car.

And if you have, I believe you will agree with me that V-63 performance cannot be described or prejudged. It is the revelation of a ride.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation

V-63
Standard of the world

C A D I L L A C

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"The living-room is made doubly enticing by the presence of the Duo-Art Piano"

The Joy That Comes With Music

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DUO-ART

REPRODUCING PIANO

THE calming cadences of exquisitely wrought music—the tone poetry of such as Gabrilowitsch—Bauer—Cortot—at the end of the day's rush.

Music that thrills with the very majesty of its brilliance and power. Master works performed by such as Paderewski, Hofmann and Friedman.

Music's tenderest moment—perhaps—the familiar melodies and ballads of long ago, recalled for us by the genius whose every touch is gold.

And dancing music to quicken our pulse—to tell us of youth and romance and fun.

A home beautified and blest by the wonderful charm of Music is the home that possesses a Duo-Art Piano.

STEINWAY, STECK, WHEELOCK, STROUD, AEOLIAN and famous WEBER DUO-ART PIANOS

Uprights (foot-impelled) from $695. Uprights (electric) from $995. Grands from $1850

Convenient Terms

Write for booklet descriptive of the Duo-Art

The AEOLIAN COMPANY

Makers of the Aeolian-Vocalion—the Phonograph Supreme

NEW YORK LONDON PARIS MADRID
SYDNEY MELBOURNE

THE ARDOR FOR BAXTER PRINTS

(Continued from page 94)

original mount or margins, and Music; the last because twenty different prints were used on title-pages of Valses, Quadrilles, Galops or drawing room songs, and a searcher should look through bound volumes and portfolios of such family music popular seventy or eighty years ago. Often the imprint, emboss, or other lettering has been obscured or removed by framing; the framer's sunk mount should always be taken off, therefore, to see what lies beneath. As other methods of recognition, there is costume, there is period of subject, and there is technic of production. As to costume, the Bride wears the deep lace flounce below bare shoulders, the Bridesmaid carries the small, tight, fringed bouquet of the period, and in The Lovers' Letterbox and The Day before Marriage the bodice and ample skirts of the time appear. As to subjects, many of the prints refer to events of the Victorian era—Foreign Missions, the coming of the iron ship, Australian goldfields, international exhibitions, the Arctic expeditions, the Crimean War, the Indian Mutiny; and the portrait prints, of Queen Victoria, Prince Albert, Wellington, Peel, Louis Napoleon, Empress Engénie, and Jenny Lind, indicate the contemporary time.

As to technic, a print, seen through a lens, reveals that first an engraved plate produced a flat impression, in pale or neutral tint; that then woodblocks (often as many as 24), each cut away in places so as to color parts of the print only, were applied; that each of these conveyed a different tint or color; that each was so exactly applied (with such accurate "registration", that is) as to prevent any overlapping or blurring of the effect produced by any of them; that oil colors were used (an innovation); that a fine "bloom" was given to the ultimate surface, perhaps by hot-rolling; and that then the print was affixed to a suitably tinted mount. A few of the prints—those of Nelson, Napoleon and Peel in particular,—have been counterfeited, by the three-color process, and placed on forged stamp-mounts; but the wire-work screen thus used will be revealed by a lens.

Some contemporary London printers, such as Le Blond and Kronheim, took out licences to use Baxter's patent process and, when he became bankrupt, bought his plates and blocks; but none of them rivaled him in craft success. "Le Blond" prints are now collected, and many of them bear a second imprint, that of "L. A. Elliott and Co., Boston, U. S.", a firm which perhaps some reader may be able to trace. In 1909 Robert S. Le Blond informed a Cincinnati editor that "Le Blond and Co. was composed of my father Robert and his brother Abram. My father came to America in 1856", and between that date and his return to England in 1863 he opened a printing office; but nothing seems to be known of any color prints which he produced meanwhile. "Le Blond Baxters" are prints by Le Blond and Co. from Baxter's plates and wood-blocks, and the name "Le Blond" is now often cut away, fraudulently, so that the print may be sold as a Baxter; usually, however, the "Le Blond" registration was imperfect, the block-printings were fewer, and the colors less brilliant or lasting than in the Baxter prints.

If a collector of Baxters desires to frame them, no sunk mount should be used, or the sunk mount should be cut away to show where the imprint and title appear on the original mount; in keeping with Victorian practice, the frames might be rococo gilded plaster, or bird's-eye maple, or satin-wood. Collectors usually keep these prints in portfolios or solander-boxes, however, avoiding continuous exposure of them to light.

HOUSE & GARDEN'S BULLETIN BOARD

(Continued from page 51)

A LOVING reader (the editor's counterpart of the physician's grateful patient) has sent us a copy of "The Ladies' Wreath and Parlor Annual". A charming volume this, with quaint flower pictures and pious poems and stories that must have made the maiden hearts of the '50's palpitate. But what amused us most was the fact that the editor's picture was used for frontispiece, "reproduced from a recent daguerreo-type". What a shock the magazine readers of this country would have if all the editors would suddenly blossom forth as frontispiece!

Which reminds us that with the July issue HOUSE & GARDEN celebrates two birthdays—its own and its editor's. The magazine next month enters on Volume XLVI, indicating (since there is a new volume every six months) that it begins its twenty-third year. June marks the completion of our tenth year as editor. We expect to buy ourself two birthday cakes—and consume both of them.

A PROMINENT New York jewelry firm, that also deals in fine stationery, has just sent us some sample invitations that read, "Mrs. So-and-So will be at home informally Friday afternoons in June in the garden at Rosemont, Blankville, Ct. Entertaining in a garden! What a brilliant idea! You could have these cards engraved and leave space for the special flowers that are at their best in certain seasons. We recommend these cards to all owners of beautiful gardens.

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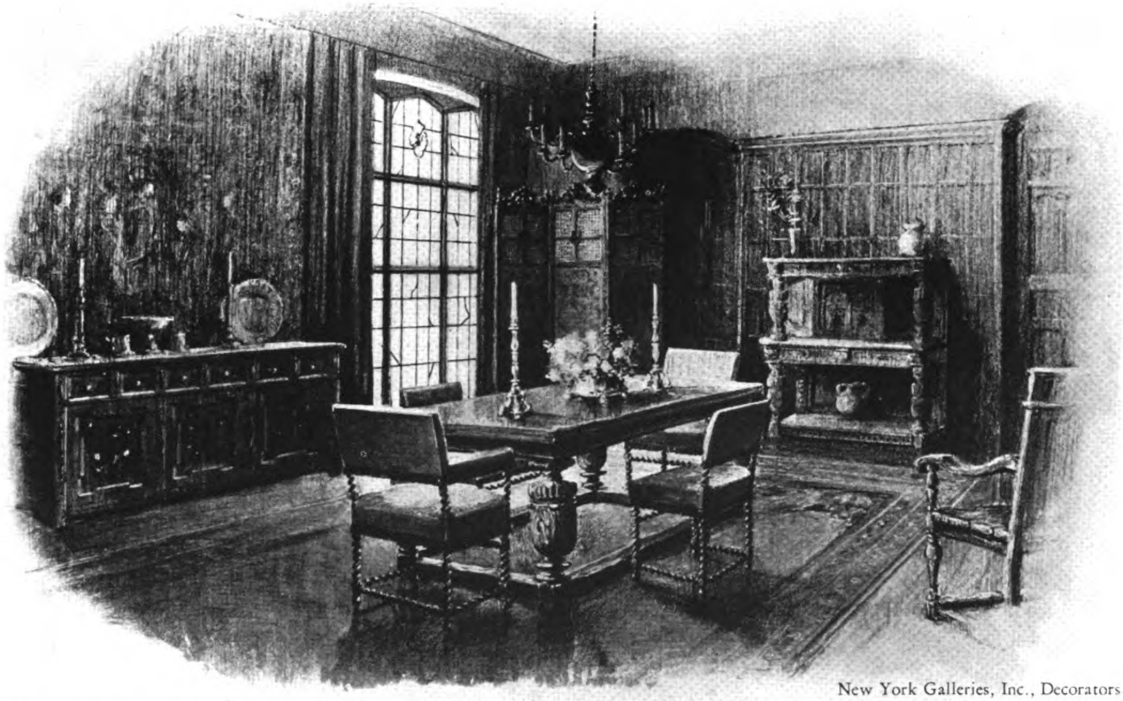

New York Galleries, Inc., Decorators

This inviting room illustrates how admirably an interior of architectural distinction may be enhanced by well-chosen appointments

Where Cabinetmaking Is a Fine Art

THE re-awakening of the artistic spirit during the last two decades has developed a notable improvement in the architecture of American country houses and a growing demand for its complement—*better furniture*.

¶ Like architecture, the art of cabinetmaking finds its best expression today in the faithful reproduction or sincere adaptation of those masterly works which have survived the centuries because their design embodied the principles of true art.

¶ To perpetuate these traditions, this establishment maintains at historic Fort Lee, atop the Palisades, a community of skilled cabinetmakers. These artisans, imbued with the same ambition that inspired the craftsmen of yore to strive for *perfection* rather than "production", have succeeded in restoring to cabinetmaking its former glory as one of the Fine Arts.

¶ Their beautifully wrought furniture, ranging from pieces of engaging simplicity and moderate cost to objects of elaborate character, is on view at these Galleries, where you are welcome to stroll about at your leisure. In planning the furnishment of either a single room or an entire house, the aid of experienced decorators is always at your command.

New York Galleries
INCORPORATED
417-421 MADISON AVENUE
Forty-eighth and Forty-ninth Streets

Furniture : Reproductions : Decoration

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BERKEY & GAY FURNITURE

BERKEY & GAY Furniture performs its supreme mission as it joins Beauty to Usefulness. In the artistry of its designs, reflecting ever anew the genius of the ages, it must fulfill the purpose for which it was fashioned. Structurally sound, of enduring worth, it grows more lovely, growing old. To your home it will bring the richness that Art alone can give.

BERKEY & GAY FURNITURE

This Shop Mark
is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after

Berkey & Gay Bedroom and Dining Room Suites are available at prices ranging from **$350 to $5,000**

BERKEY & GAY FURNITURE COMPANY
GRAND RAPIDS

New York Wholesale Showroom: 115 West 40th Street
(Admittance by letter from your merchant or decorator)

SOME ASPECTS *of* ELECTRIC COOKERY

(Continued from page 82)

(*a*) It is ship-shape because of the cleanliness of it, and, when a thing boils over it puts out no flame, but burns itself off.

(*b*) It is a clean fuel.

(*c*) It is non-odorous.

(*d*) It is reliable and convenient.

Electricity is not dangerous or a nuisance.

(*a*) Suppose a fuse does melt! All that you do is to screw on another new fuse.

(*b*) It is well to have the fuse rack in front of the stove (or at the side), so that you can easily see which fuse needs replacing.

(*c*) It is true, you can't attach the range to the ordinary electric socket. But once the installation and extra wiring are made you need worry no longer. It takes from 2500 to 10,000 watts to run a range, and hardly ever more than 500 watts is expected on your electric light current.

(*d*) Don't go away and leave your electricity turned on, for it will, of course, burn out the heating element and cause trouble and expense.

(*e*) New heating units are always easily replaced.

The oven does not retain odors.

(*a*) If you air the oven after highly flavored food has been cooked therein, there will never be souvenirs!

There are two ways of cooking by electricity. In one case, you place the cooking vessel on top of the heated wire coil and get the benefit of direct heat. In the other case, the vessel is placed on a metal plate which is itself over the heating unit.

In the first instance, care must be taken not to jab the unit when heated, lest you break the wires. However should this remote accident happen, it is very simple either to restring the units with new wire yourself, or carry the unit to the nearest electrical shop for restringing.

Another type of electric cooker is the fireless stove, automatically cooking, with a timing device, so that you can go to a Mah Jong party and know that the electricity will turn itself off, and when you return the dinner will be beautifully prepared on retained heat. These cookers have, in a few instances, reached an almost miraculous pitch of perfection. In some of these you need no extra wiring, so you can cook on the top if you want to cook rapidly—fry an egg, warm over some potatoes, etc.—or cook inside the cooker if you want to leave it to its own modern devices.

There is, too, on the regular electric range a device by which oven sweating is overcome, a type of ventilating rod, used to allow steam due to condensation etc., to escape.

Many of the ranges with the low temperature cooking units afford a saving in electricity, which, in connection with their speedy cookery, amasses quite a saving in time and money.

So you can cook free from pain with electricity, all things being considered, if you will take electricity as the benign force it is and not a strange alien intruder, which is magic and not practical.

COTTON FABRICS FOR THE HOUSE

(Continued from page 62)

beautiful colors, plain, changeable, *jaspé or strié*. Decorators use largely for over-draperies and bedspreads. Extensive hotel use. *Cotton Taffeta* also names an inexpensive heavy ribbed weave with small overshot—brocade-like designs in spots or stripes; for cushions or hangings.

TWILL. Simple diagonal weave like serge; fine twill for Batik, heavy for crewel embroidery.

TURKEY RED. Dull finished plain muslin weave, dyed an intense scarlet; for pipings and edgings. Formerly imported from the Orient and classed with Persian rugs and other importations as "Turkish."

The heavy weight fabrics are:

CANVAS, AWNING, DUCK. Stout close weaves; called duck because it sheds water; for porch use.

DENIM. Heavy twill of coarse yarns; plain, striped, small figures.

DRILLING, DRILL. Stout twill weave; light weight called *Jean*, *Middy Twill;* yellowish tan called Khaki.

SHIKII. Copyright silk trade name, now generally used for heavy corded fabrics with uneven wads or nubs in the filling or weft; plain, *jaspé*, striped; over 100 sunfast colors including Spanish stripes.

TICKING. Coarse satin or twill weave, plain, striped, figured; for porches.

Blankets and Table felts are made of cotton. Plain cotton weaves are also glazed or coated for window shades, oil cloth and imitation leather.

The general American idea of a curtain to hang behind the glass or over a window shade is a white curtain: lace or net downstairs and dotted swiss, marquisette or voile upstairs. This idea is being replaced in the North by more individual treatment of whole houses and rooms; but the sunny South, except on its winter playgrounds along the water line, still hangs its windows almost wholly with cottons and white cottons at that. In summer, down come the white curtains all over our land; blinds that have hibernated come into use in the South, and the North takes to colored cotton over-draperies and slip covers. Mercerizing cotton, which gives it a lustrous finish and smooth color in dyeing, has brought exquisite cotton fabrics into our shops, hard to distinguish from silk and often sunfast, so that white is no longer the only safe curtain to hang. Beautiful colored cottons now bid fair to outlast the fine old bits we treasure in our great-great-grandmothers' quilts.

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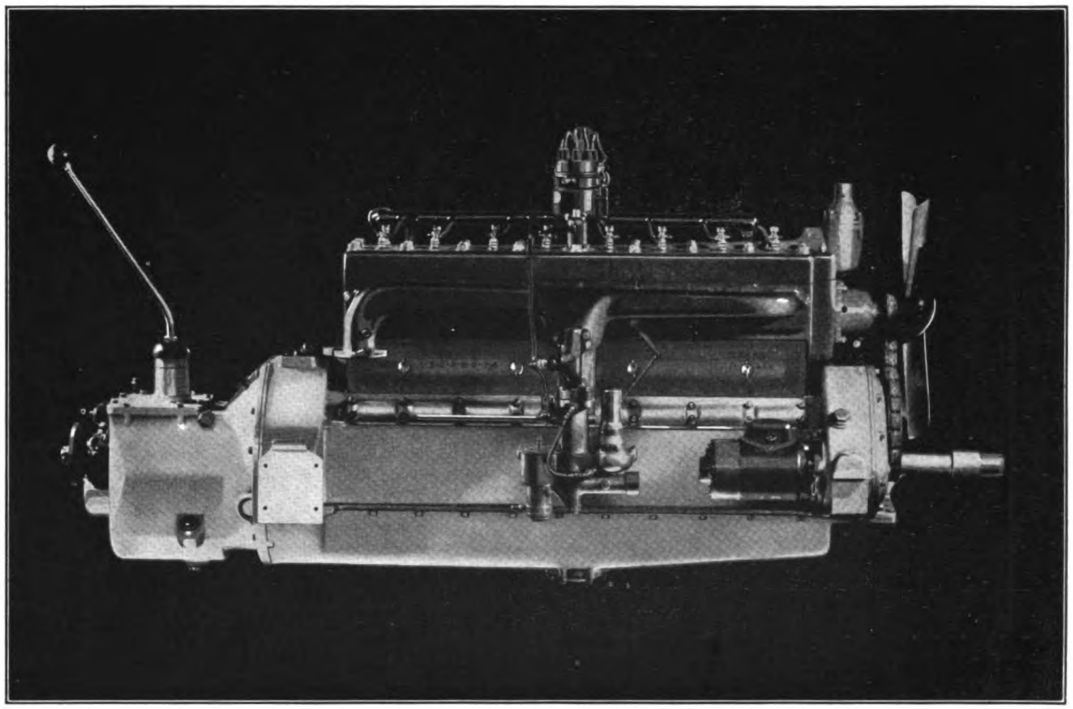
ONLY PACKARD CAN BUILD A PACKARD



SIMPLICITY

One cylinder block	One piece crankshaft
One carburetor intake header	Two hose connections
One exhaust manifold	Lighter weight
One exhaust pipe and muffler	No cross fire
One water pump	Vibration freedom
One front end chain	Low upkeep cost

ACCESSIBLE

Camshaft	*Starter*
Valves	*Distributor*
Front end chain	*Carburetor*
Generator	*Oil pump strainer*

ASK
THE MAN
WHO OWNS
ONE

PACKARD EIGHT

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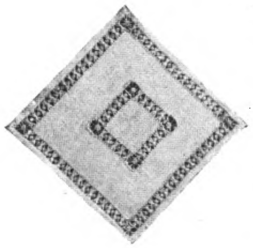
FINE TABLE LINENS
for Summer Hospitality

EVERY hostess knows that to complete the charming summer setting she must have fine Table Linens of summery daintiness and softness. For this reason she prefers McGibbon Quality—famous for over half a century.

Abundant is the McGibbon selection—Imported and Domestic Luncheon Sets exquisitely embroidered, beautifully lace-trimmed, artfully colored. Neatly patterned Breakfast Sets whose colorfulness is fascinating!

Whether their beauty lies in their handsome designs or in the tasteful simplicity which accentuates the fine texture of the material these Table Linens conform to the McGibbon standard of excellence—and are modestly priced according to McGibbon custom.



The hand-drawn Luncheon Set illustrated is made of Ecru Italian Linen—a very special value at $12.25. This charming set includes Six 6 inch doilies, Six 10 inch doilies, one 24 inch centerpiece

For descriptions of our Fine Household Linens write for Illustrated booklet No. 62

McGibbon & Co

3 West 37th Street ~ New York

NEAR FIFTH AVENUE

HOUSEHOLD LINEN | INTERIOR DECORATION | LACES CURTAINS

NATIVE PLANTS FOR GARDENS

(*Continued from page 87*)

as flower garden subjects, though useful and ornamental in other and more appropriate situations. (I refer to such rank growers and spreaders as Boltonia, the Sunflowers, most of the Rudbeckias, Monarda and Physostegia, and to those that are suited only for the rock garden or the wild garden, or for corners and beds that are in deep shade.) So, of the fifty-six native species usually listed, the following nineteen are all that are really worth considering here.

The garden Phloxes are not included in this list because they are hybrids of foreign origin, the result of crossing *Phlox paniculata* and *P. maculata*, both rather unattractive natives. Many of our wild Asters, however, are equal in habit and color value to the named varieties produced by European hybridizers and they improve wonderfully under ordinary garden cultivation. The Lily-of-the-Valley is indigenous to Europe and Asia as well as this country; in fact all our supplies are imported.

Botanical Name	*Common Name*	*Original Habitat*
Aquilegia species	Columbine	Rocky Mountains
Asclepias tuberosa	Butterflyweed	Country-wide
**Aster* species	Hardy Aster	Country-wide
Callirhoe involucrata	Poppy Mallow	West of the Mississippi
Convallaria majalis	Lily-of-the-Valley	Blue Ridge Mountains
Coreopsis grandiflora	Coreopsis	Middle West and South
**Eupatorium urticaefolium*	Snow Thoroughwort	Eastern States
Eupatorium coelestinum	Mist Flower	Middle West
Gaillardia aristata	Gaillardia	Middle West and South
**Helenium* species	Sneezeweed	Country-wide
Heuchera sanguinea	Coral Bells	Arizona
Lobelia cardinalis	Cardinal Flower	Eastern States
Lilium canadense	Canada Lily	Eastern States
Lilium superbum	Turkscap Lily	Eastern States
**Lupinus* species	Lupine	Country-wide
**Oenothera species*	Sundrops	Country-wide
**Phlox divaricata*	Blue Phlox	East of the Mississippi
Pentstemon species	Pentstemon	Country-wide
Salvia azurea	Hardy Sage	West of the Mississippi

There are several collectors and dealers in different parts of the country who specialize in native wild flowers. From those who are located in the East may be obtained the following kinds whose natural habitat is in the States this side of the Mississippi river and which are not, as a rule, obtainable elsewhere, unless personally collected.

**Anemone canadensis* (Meadow Anemone). Height 1-2 feet. Flowers white, from May to August. Prefers moist situation.

Aquilegia canadensis (American Columbine). Height 1-2 feet. Flowers red and yellow, from April to June.

*Aster species—*A. ericoides* (Heath Aster). Height 1-3 feet. Flowers white, from September to November. Prefers dry, sandy soil. A beautiful plant in cultivation. *A. linariifolius* (Bristled Aster). Height 1-2 feet. Flowers lavender, in September and October. Sandy soil. *A. novibelgi* (New York Aster). Height 1-3 feet. Flowers lilac-blue, from late July to October. Prefers moist situation.

**Baptisia tinctoria* (Wild Indigo). Height 1½-2 feet. Flowers yellow, from June to August.

Dicentra eximia (Fringed Bleeding Heart). Height 1-2 feet. Flowers pink, from May to August. Rare and dainty.

**Dodecatheon meadia* (Shooting Star). Height 8-20 inches. Flowers pink, in May and June. Plant in masses in moist situation.

**Gentiana andrewsi* (Closed Gentian). Height 1-2 feet. Flowers violet-blue, from August to October. Prefers moist situation.

*Iris species—*I. cristata* (Crested Iris). Height 4-9 inches. Flowers violet with gold crest, in April and May. *I. hexagona* (Dixie Iris). Height 1-2½ feet. Flowers blue-purple, in May and June. *I. versicolor* (Blue Flag Iris). Height 1½-2½ feet. Flowers violet-blue, tinted yellow, from May to July. Prefers moist situation. If collected, select for color and size of blossom. Improves greatly in the border.

**Liatris spicata* (Spike Gay Feather). Height 2-3 feet. Flowers rosy-purple, in August and September. Grown in English gardens since 1759.

Lilium species—*L. grayi* (Gray's Lily). Height 2-3 feet. Flowers orange-scarlet, in July and August. *L. philadelphicum* (Orange Cup Lily). Height 1-3 feet. Flowers orange-scarlet, in midsummer. Prefers sandy soil in partial shade.

**Lobelia siphilitica* (Large Blue Lobelia). Height 1-3 feet. Flowers light violet-blue, from July to September. Prefers moist situation.

**Mertensia virginica* (Virginia Bluebells). Height 1-2 feet. Flowers pink in the bud, opening bright blue, from March to May. Foliage disappears after seed ripens. Prefers moist soil. Grown in English gardens since 1699.

**Mitchella repens* (Partridge Berry). Creeping, forming dense mats. Flowers pinkish, fragrant, in May and June. Bright red berries later. One of the finest ground covers, in either sun or shade.

Polygonatum commutatum (Great Solomon Seal). Height 2-4 feet. Flowers pale green bells, in May and June. Prefers moist soil. Very graceful and decorative.

Smilacina racemosa (False Solomon Seal). Height 2-4 feet. Flowers white, in beautiful terminal plumes, in May. The writer has suggested the

(*Continued on page 102*)

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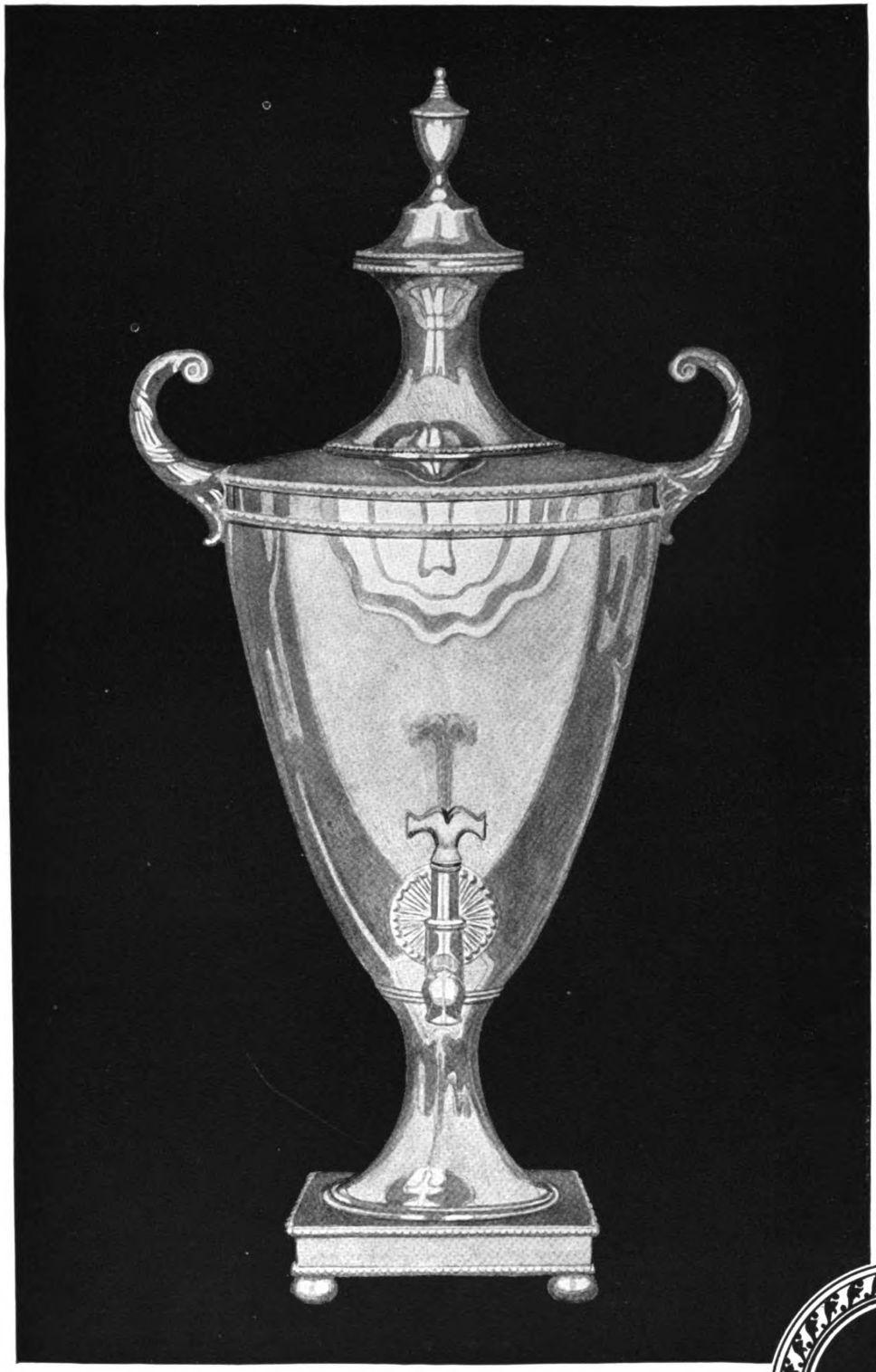

Sterling Silver endowed with slender grace by skillful workmen seems to say all the things we feel about the native beauty of precious metals, and the warmer beauty of human handicraft at its best moments. This fullness of artistic expression, with all the domestic associations of fine silverware, suit it admirably to be the bride's gift.

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FIFTH AVENUE
CORNER FORTY-EIGHTH STREET
NEW YORK
114th YEAR

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HARTMANN

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NATIVE PLANTS FOR GARDEN

(*Continued from page 100*)

name Solomon's Plume for this handsome plant instead of the misnomer it now bears.

**Veronica virginica* (Culvers-physic). Height 2-5 feet. Flowers white, in terminal spires, from July to September.

Viola species—*V. blanda** (Sweet White Violet). Height 3-5 inches. Flowers white, fragrant, in April and May. *V. conspersa** (Dog Violet). Height 2-5 inches. Flowers light purple, from April to June. *V. canadensis* (Canada Violet). Height 6-12 inches. Flowers white, tinted purple outside, fragrant, from May to November. *V. papilionacea** (Butterfly Violet). Height 4-7 inches. Flowers purple-blue, large, from April to June. The commonest blue violet. *V. pubescens** (Downy Yellow Violet). Height 6-15 inches. Flowers bright yellow, in April and May.

For Collection Only

Here are fourteen of my personal favorites among the scores of neglected Eastern wild flowers that even the collectors and dealers in native plants ignore. So they must, perforce, be brought in from the wild, or grown from seed, gathered when ripe.

Apocynum androsaemifolium (Spreading Dogbane). Height 1-3 feet. Flowers pink, in clusters, shaped like those of the Lily-of-the-Valley and deliciously fragrant. Grown in English gardens since 1688.

Aster spectabilis (Seaside Aster). Height 1-2 feet. Flowers large, deep blue-violet, from August to October. Prefers sandy soil.

Chrysopsis mariana (Golden Aster). Height 1-2 feet. Flowers golden yellow, showy, in August and September. Makes a stunning combination with *Aster spectabilis*.

Corydalis glauca (Pale Corydalis). Height 4-18 inches. Flowers rose-pink with yellow tips, from May to August. Foliage deeply cut. An exquisite cover plant. Biennial, but self seeds freely.

Desmodium canadense. (Tick-clover). Height 1½-4 feet. Flowers pea-shaped, pink, in showy terminal clusters, from July to September. Neat foliage.

Galium boreale (Northern Bedstraw). Height 1½-2 feet. Clouds of tiny bright white flowers in dense clusters, all summer. Handsomer than *Gypsophila* and just as useful.

Iris prismatica (Cubeseed Iris). Height 1-2 feet. Flowers violet-blue, in May and June. Prefers moist situation. A slender, graceful sort.

Lysimachia terrestris (Swamp Candles). Height 8-20 inches. Flowers yellow dotted red, in spire-like clusters, from June to August. Prefers moist, sandy location. Grown in English gardens since 1703.

Mimulus ringens (Monkeyflower). Height 1-3 feet. Flowers blue to purple, from June to September. Prefers moist situation. Grown in English gardens since 1715.

Rhexia virginica (Meadow Beauty). Height 10-18 inches. Flowers rosy purple, in July and August. Prefers moist, sandy soil. Grown in English gardens since 1759.

Rudbeckia hirta (Black-eyed-susan). Height 1-2 feet. Flowers deep golden yellow, from June to August. Select for color and size of flower. Grown in English gardens since 1700.

Sabatia dodecandra (Rose Gentian). Height of flowering stems 1-2 feet. Flowers crimson-pink, in July and August. Prefers moist, sandy soil. We have no more beautiful wild flower than this.

Senecio aureus (Golden Groundsel). Height 1-2½ feet. Flowers gold yellow, orange centers, from May to July, exceptionally brilliant. Prefers moist location.

Silene stellata (Starry Campion). Height 2-3 feet. Flowers white, star shaped and fringed, from June to August. A daintily beautiful wilding.

From Mountains and Prairies

I am indebted to D. M. Andrews, of Boulder, Colorado, for suggesting the following wild flowers of the Western mountains and plains as lovely and tractable kinds for the hardy border. There's only a dozen, but that will do very nicely as a starter. I have grown several of them and found them wonderfully beautiful, especially the Pentstemons.

Anemone patens (Spreading Anemone). Height 8-10 inches. Flowers bluish purple, in April.

Delphinium nelsoni (Nelson Larkspur). Height 8-10 inches. Flowers deep blue, from May to August.

Iris missouriensis (Rocky Mountain Iris). Height 1-2 feet. Flowers bright blue, or pure white, in May.

Leucocrinum montanum (Star Lily). Height 3-4 inches. Flowers pure white, in April. Fragrant.

Liatris ligulistylis (Rocky Mountain Gay Feather). Height 12 inches. Flowers rosy purple, in August and September.

Malvastrum coccineum (Scarlet False Mallow). Height 4-8 inches. Flowers deep scarlet, in late summer.

Pentstemon alpinus (Mountain Pentstemon). Height 12 inches. Flowers deep blue, from May to August. (Mr. Carl Purdy offers a superb Pentstemon hybrid under the name "Blue Bedder." See illustration.)

Phlox multiflora (Alpine Phlox). Height 3-4 inches, creeping. Flowers large, lavender to rose, fragrant, in summer.

Synthyris plantaginea (Kittentails). Height 10 inches. Flowers light blue, in spikes, all summer.

Townsendia exscapa (Easter Daisy). Forms downy rosettes of narrow leaves with large daisy-like, rose-white blossoms, in April and May.

Valeriana acutiloba (Mountain Valerian). Height 10 inches. Flowers white or pink, fragrant, in spring.

Viola pedatifida (Larkspur Violet). Height 4 inches. Flowers violet-blue on long stems, in April and May.

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ELIZABETH: "AND I THOUGHT THEY WERE THE MOST HAPPILY MARRIED COUPLE IN THE WORLD!"

ANDREW: "WELL, THERE ARE THINGS THAT EVEN WIVES AND HUSBANDS DON'T DISCUSS."

[Listerine used as a mouth wash quickly overcomes halitosis (unpleasant breath)]

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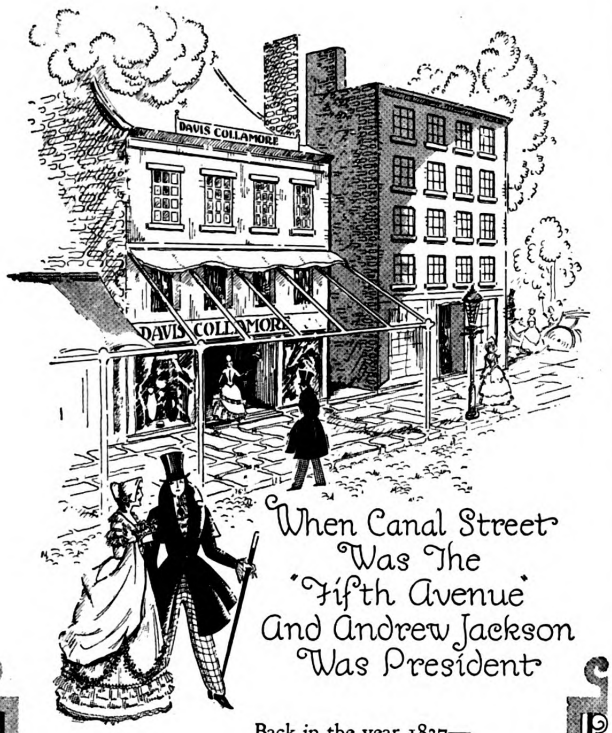

When Canal Street Was The Fifth Avenue And Andrew Jackson Was President

Back in the year 1837—
In those delightful, quaint old days of Hoop-Skirt and Snuff Box —when the Beaux and Belles kept their trysts at Bowling Green and Gramercy Park was a Suburb—there came a certain Ship with a wondrous cargo—

China open work baskets of various sizes and shapes filled with China flowers in natural colors

An example of Czecho-Slovakian Crystal and Green glass with richly engraved wild roses; of superior workmanship

Reproduction of an 18th Century China and Bronze clock, after the artist Pilment. Eight-day movement with strike. Height 15½ inches; width 9½ inches; depth 5⅜ inches

A cargo that marked the very first time that America was to see the fine china of England. And it was Davis Collamore who introduced it.

Davis Collamore & Co. has continued to give to America the most superb examples of the finest Minton, Copeland, Royal Worcester and Royal Doulton. Great, glittering Galleries of China and Crystal, Gift goods, and Antiques. From England, France and the Orient. The choicest the world has to offer.

Davis Collamore & Co. caters alike to the Home luxurious and to the Home modest. One may purchase a Dinner Set of 200 pieces for $2,500 or a Dinner Set of a pleasing design for as little as $39.00. An unapproachable variety of designs and patterns. All exclusive and all of a quality beyond compare. Not high prices—but high quality at low prices. You pay no premium for the Davis Collamore elegance. Your satisfaction and pride of possession are everlasting.

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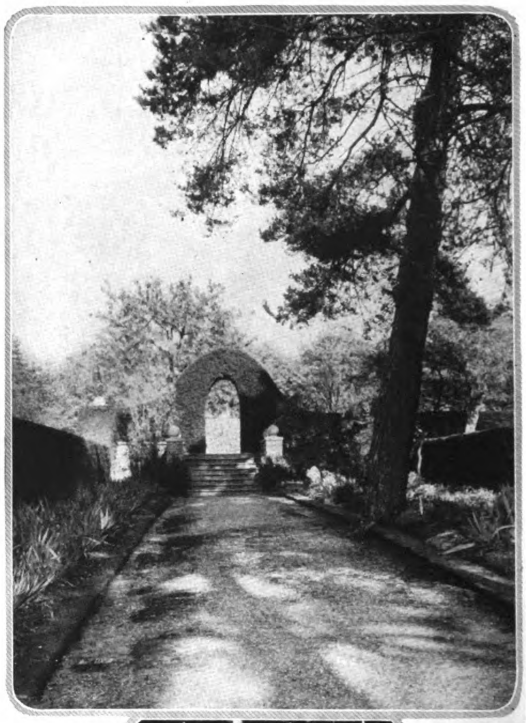
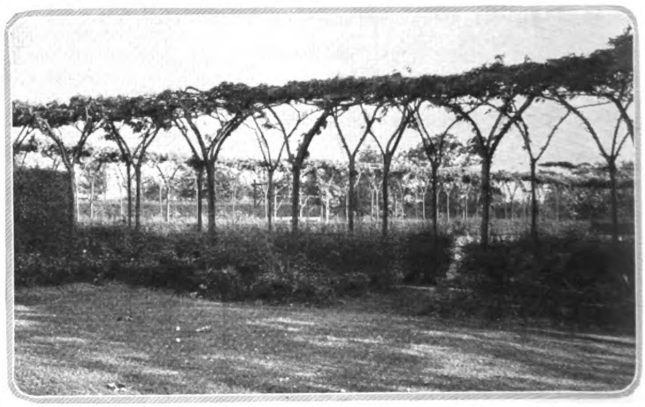


The gateway in the clipped hedge at the top of these stairs is an unusual feature of an old English garden

This hexagonal garden house, built in the 18th Century, is a feature in a garden at Bradford-on-Avon, England

SOME INTERESTING DETAILS FOR THE GARDENER'S SCRAP BOOK



Artists of the Renaissance knew the decorative value of marshalled trees with stems austerely bare and spreading crowns. This alley of intervoven Cherry trees is in a garden at Wittersham, England

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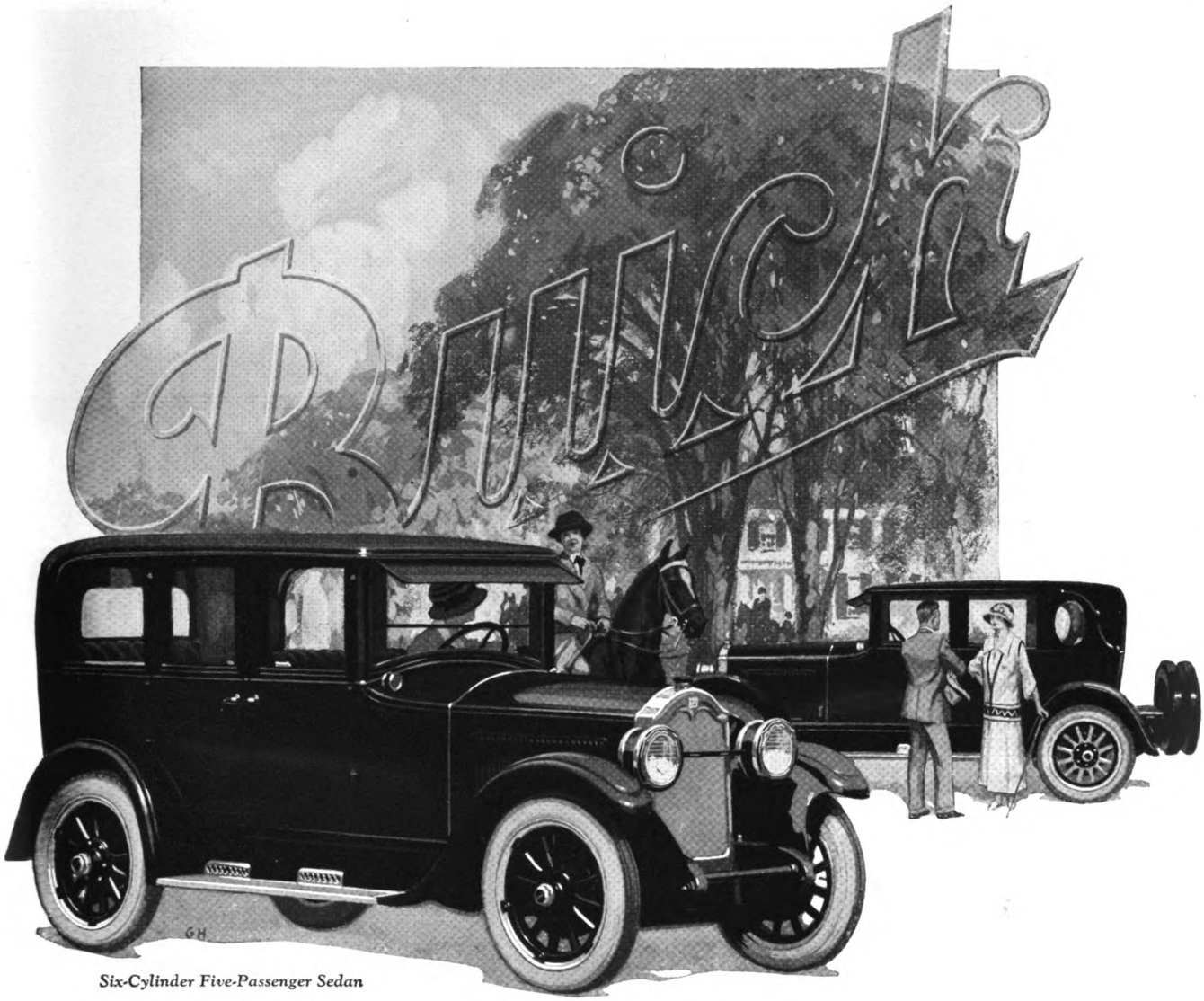

Six-Cylinder Five-Passenger Sedan

WOMEN recognize that the Buick Five-Passenger six-cylinder Sedan offers more than beauty, luxury and extraordinary comfort. It combines these qualities with such unusual skill that this Sedan possesses all of the distinctive originality of a custom-built car. They recognize that not only do the 70 H. P. Buick valve-in-head engine and the Buick four-wheel brakes provide power to travel everywhere and to stop as quickly as any need may require—but that this Buick dependability will continue undiminished throughout many thousands of miles of driving.

Believing that your new 1924 models would be as satisfactory as the 1921 model Buick Roadster we used for two years, we decided to try the big 7-passenger Sedan and we are glad to say that our new car has been very satisfactory in every respect. The 4-wheel brakes have given perfect satisfaction. The new motor gives the car sufficient power to enable one to take all hills with ease and the comfort of riding on all kinds of roads has been greatly increased in this new closed model.

Very truly yours,
H. B. Harris

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Division of General Motors Corporation

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Boston
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BEACH WEAR

HOW conspicuous one's bathing suit is, yet often how little thought is given to it.

Jaeger bathing suits, aside from being guaranteed 100% pure wool and fast color, are closely knitted of fine, soft yarn, tailored so that the neck and armholes fit properly. Each seam will withstand the stress and strain of active wear and preserve their shape.

Quality Suits Moderately Priced

Women's Elastic Knit Suits, as illustrated, in red, powder blue, navy and black **$6.50**

Women's Plain Knit Suits, with white web belt, in navy and black **$5.50**

The man's suit (illustrated) has a striped shirt. White and royal blue, white and Columbia blue or red and black, **$3.00.** The trunks of fine quality white flannel are **$5.00** or in navy blue flannel, **$4.25.** Plain white bathing shirts may be had in two very good qualities at **$2.25** and **$3.50.**

The Flannel Jumper (right) is carefully tailored of very fine twill flannel in beige, azure, nickel, artichoke, brick dust, navy and black, **$10.50.** The matching skirt features the panel back and front, with hip pleating, **$16.00.**

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Hewitt

It is often desirable to mark the crossing of the main paths in a garden by a sundial or bird bath. An old Italian fountain is used here

FOR THE GARDENER'S SCRAP BOOK

A niche in the garden wall on the McLean estate at Southampton, L. I., holds a faun and below it the fountain and basin

This long pergola is an excellent example of a simple design, ordinarily squared timber serving for posts and lighter pieces above

Schell

The Rose garden of an old English place, showing the wide ragged paths that give value and dignity to the simple design of the broad Rose beds

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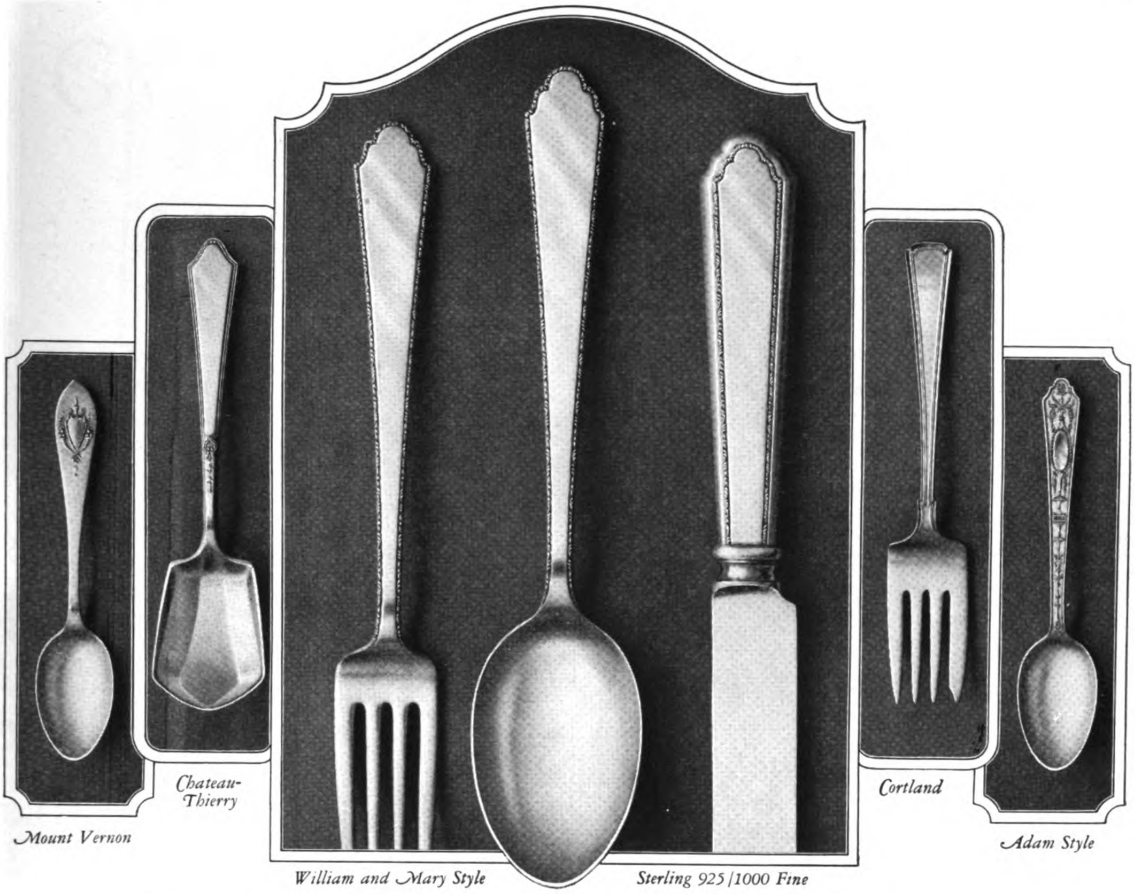

When Shadows Lengthen

RUDDY glow of waning sun, gentle sway of curtains, slender gleams of soft light playing over dark panelled walls; a narrow strip of silvery whiteness, the dinner table stands, set for the evening meal.

A multitude of our most precious memories cluster about just such little vignettes. Our whole past is intertwined with our possessions.

Wherever are people of refinement; wherever are people of vision; there will always be found the genuine and the lasting.

Treasure Solid Silver is cherished increasingly through generations. Its purity of design and grace of line are ever a joy to people who enrich life with beautiful things.

Treasure Solid Silver will remain a perpetual symbol of that noble need in you to express yourself generously in beauty that endures.

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On the right is shown the William and Mary Style Water Pitcher ($85.) Goblet ($20.) and Tray ($65.) A complete line of hollow ware is available in this popular William and Mary pattern: Tea Set, Coffee Set, Candle Sticks, Fruit Bowls, Bread Tray, Sandwich Plate, etc.

Most good jewelers carry Treasure Solid Silver, but should you have the least difficulty in finding exactly what you desire, please write us. If you are interested in receiving catalogue of any of the patterns illustrated above they will be gladly sent at your request.

"Treasure" Solid Silver

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A dainty tilt top table changes a bothersome corner into a point of interest. A small gateleg by the window has decorative value. A graceful console and mirror relieves an unattractive wall space.

Imperial Tables present beautiful period designs of old world furniture masters in fine, enduring woods by skilled Grand Rapids craftsmen. At leading furniture stores in your city you will find broad collections of Imperial Tables, from the little book or end table priced at a few dollars, to great living room tables, richly carved. On each appears the famous shield trademark pictured above, a promise of good workmanship from the world's largest table factory.

Various ideas for home enrichment are given in our handsome free booklet, "Heirlooms of Tomorrow". Write Dept. E for copy, and give name of your store.

IMPERIAL FURNITURE COMPANY
"World's Largest Table Factory"
GRAND RAPIDS • MICHIGAN

A wrought iron decorative sconce. Kantack, Heath & Warman

These two designs for sconces in wrought iron are suitable for hallway and living room use. Courtesy of Arthur Todhunter

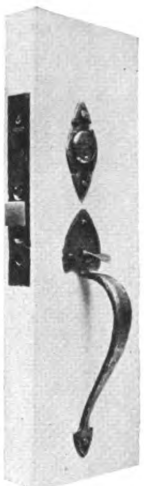
CRAFTSMANSHIP *and* ARCHITECTURE

(Continued from page 81)

be to embark on a treatise. True, too, of Renaissance Spanish ironwork, though one detail of this affords a special clue to its very noticeable difference from the Italian work. A great many of the metal workers of old Spain were Moors, so that the iron they wrought took the imperishable imprint of the strange artistry and imagination of that race which so profoundly influenced and stamped the whole art and architecture of the country. In Spain of the Renaissance iron was wrought with peculiar sympathy, and with a technique by no means to be confused with that of Italy. To the Spanish artificer iron was such an intimate material that he was able to introduce it with both grace and logic even in furniture, when he contrived the characteristic S-shaped wrought iron underbracing of tables. And much of the character of ironwork, both Spanish and French, came later to New Orleans.

In this country the early forges of the Colonists produced a distinctly native type of ironwork which admirably expressed the fine sense of design and proportion of the period, in terms of an interestingly direct and simple technique. With the Classic Revival came cast iron, and for a brief time its design was pure and finely in keeping with the architectural style and feeling of the period. Cast iron became, of course, debased along with the whole of architecture in the seventies and eighties, and did much, by its heavy, ill-designed ugliness, to prejudice any kind of iron work as an architectural accessory.

Recent years, however, have seen a lively and richly productive revival of real wrought iron, Mediaeval, Italian and Spanish in its lineage, and this revival has added to architecture a distinct and interesting element of craftsmanship which has been a real contribution to the more carefully studied architecture of our own day. It is obvious that adaptations of the Italian villa, as well as the Italian town house, and the more recently popular Spanish types of house would enlist the aid of incidental ironwork to express their origins. But wrought iron has also been very effectively used to add an interesting note of craftsmanship to non-stylistic houses designed more or less in the English cottage manner, with emphasis on the textures and natures of building materials. For this kind of house fixtures of wrought iron are excellently in character. They seem to carry out not only their self-evident architectural purposes, but to express the very spirit of the house.



Wrought iron lock and latch from W. Irving Forge, Inc.

(Continued on page 110)

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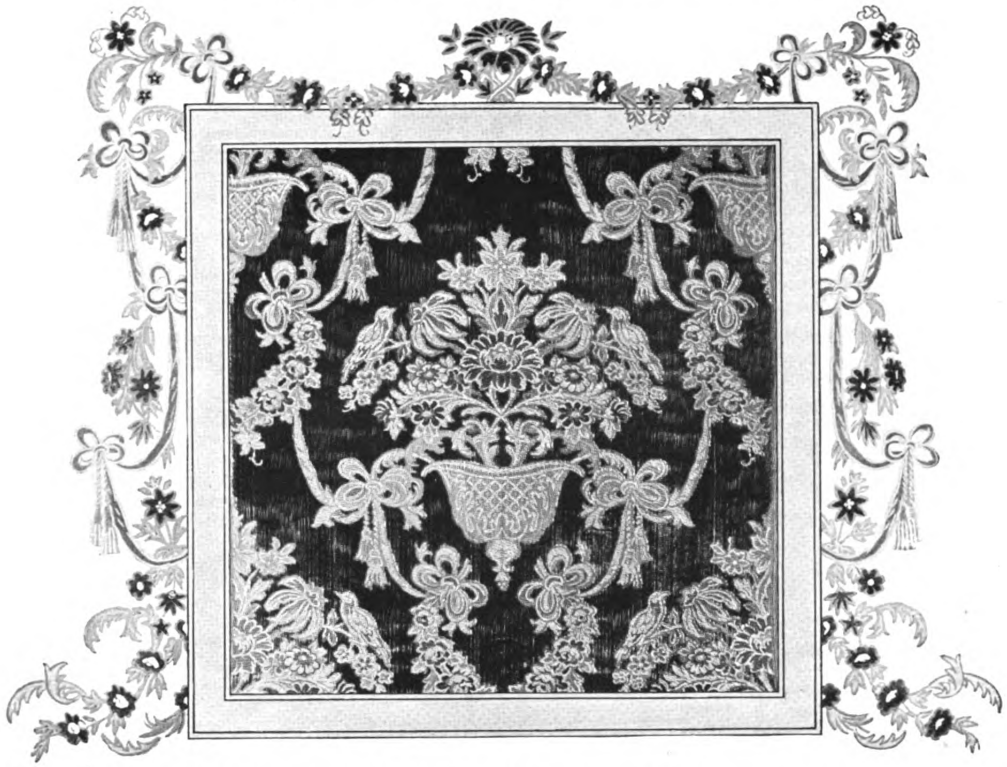
A GEORGIAN VELVET

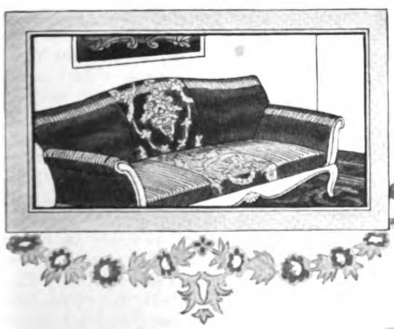
well adapted to the Spanish Interior



RENEWED interest in decorations of the Spanish style calls for fabrics of unusual beauty. The "grand manner" marked every phase of the Spanish Renaissance and suggested the tooled leathers, and the cloths of gold, which are associated with it. Particularly fine were the velvet and brocade wall hangings, flaming in color and sumptuous in effect because they had to supply warmth and richness to halls which were both princely and cold.

The modern decorative idea is to keep the dignity and beauty of the Spanish manner but to make it livable as well. The velvet illustrated is of Georgian inspiration. The classic dignity of the design and the subdued richness of its coloring correspond perfectly to the Spanish style. This type of design — a lattice-like pattern with formal vases, birds and garlands — was also greatly favored for English houses in the eighteenth century. Both in its lovely tones and the silken depth of its pile, this modern velvet reproduces the beauty of its classic originals. This fabric, as well as a plain velvet that matches it in the light and shade effect of its ground, may be seen by arrangement with your own upholsterer or decorator. He will also gladly attend to the purchase for you.

F. Schumacher & Co., Importers, Manufacturers and Distributors to the Trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices also in Boston and Chicago and Philadelphia.



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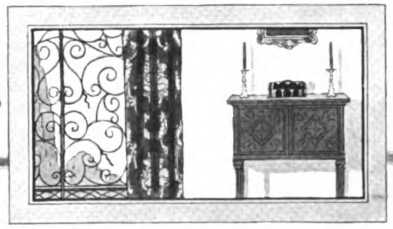

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NEW PERFECTION

Oil Cook Stoves and Ranges

CRAFT *and* ARCHITECTURE

(Continued from page 108)

Railings for balconies and terraces are essentially architectural in their purpose and design, and are, from their nature, especially suitable for production in wrought iron. Grilles for windows, too, are traditionally an ironworker's opportunity, and here the Renaissance work of Italy and Spain furnishes the models for the American artificer of today who, for the most part, has done them no great injustice in his adaptations.

A conspicuously picturesque wrought iron detail which has recently come into favor is the weather vane, cut out in fanciful shapes to picturize the name or nature of the house above which it veers in the wind. Similar to these are the iron decorations made to be affixed to the exterior walls or chimneys of stuccoed houses. The device may be a ship or a monogram or a figure, wrought of iron, and adding to the house a special note of decorative interest.

Wrought iron, again, may find a combined decorative and structural use in the fashioning of brackets to support balconies of flower boxes. Beside a door may hang a quaint wrought iron lantern, and the door itself may be fitted with hinges, studs and latch of wrought iron, all adding interest to the whole fabric of the house through inherent qualities of special design and hand-craftsmanship.

Inside the house wrought iron can be made to play varied and effective parts. Lanterns, of course, and stair-rails and lighting fixtures, both sconces and hanging lights, have been made in wrought iron, and with more real expression of design as related to material than is to be seen in most other applied arts. A detail of distinct interest seen in a few recent interiors is the use of railings or screens of wrought iron, with gates. If the practical usefulness of this interior use of ironwork may seem to many to be problematical, its decorative effect is undeniable, and its character as the work of the craftsman's hand makes it an architectural accessory of unusually definite interest.

In the utilization of wrought iron work, as in the use of any other material in any of the arts or crafts allied to architecture, it is very important to cultivate a feeling for the form, function and technique of the material.

The "feeling" of wrought iron work, from the designer's viewpoint, is that while it possesses, inherently, the fact of strength, its nature allows it to be fashioned with a great deal of finesse and delicacy, and this dual expression is the basis on which to criticize and appreciate values. There is, too, the element of craftsmanship to be reckoned with. Craftsmanship evolves and develops technique, and the technique with which any material is wrought entirely determines the character of the finished work.

The present time, architecturally, is one in which building materials are being allowed to express their natural properties. Brick is developed toward texture, wood is rough-hewn, texture, again, is effected with stucco. And wrought iron, in most instances today, is allowed to look, as it should, like a product of the forge and the anvil.

Old traditions in design and in workmanship in wrought iron are more actively alive than they have been for years, and there seems to be a widening appreciation not only of the architectural interest of ironwork as an accessory, but also of niceties of technique. In such appreciation lies the hope of architecture. If people like to have incidental ironwork here and there about their houses because they think it is rather a "knowing" thing to do, it would result in no more than a mere fad. But if they want incidental ironwork on and in their houses because they like the vigorous technique of its making, because it is an integrally interesting detail of building, and because its ancient historic traditions mean something—then the addition of this form of craftsmanship to architecture holds highly interesting promise of further development and more frequent use.

ON HOUSE & GARDEN'S BOOK SHELF

"A SMALL HOUSE AND GARDEN". By Richardson Wright. Houghton Mifflin Co.

Those who knew enough to be grateful for Mr. Richardson Wright's "Truly Rural" will welcome this new volume in a similar vein. Mr. Wright declares that the publication of "Truly Rural" made no ripple in the sea of books. Books of essays seldom do. We don't expect them to be best sellers. They belong to those meditative "side roads" of literature of which he writes so charmingly in this new book. They are not meant for Main Street, for, as Mr. Wright says, "the main streets of the world's cities are mob streets, the side streets are streets of individuals". Best sellers are written by standardized (not "standard"!) authors for a standardized public, but your essayist must always be something of an individual, usually something of a crank, too, and very much of a human being. It is these characteristics which give that quality of companionability to a book of essays, which is its first reason for being. Mr. Wright expresses the wish that his book may be a good bed-side companion, an ambition not so humble as it sounds, for entrance to the honorable confraternity of "Pillow-Smoothing Authors" (as Oliver Wendell Holmes named them) is a peculiar distinction which, however, it is pleas-

(Continued on page 134)

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FOR A LIFETIME OF SATISFACTION

IT IS inconceivable that any one who can afford it would long deny himself the sheer joy of Rolls-Royce ownership. For the first reflection of a new owner is the years he missed by waiting! There is something so incomparably fine about the Rolls-Royce . . . the way it is made . . . without hurry or flurry. The rigid adherence to the ideals of the founder presupposes a method of building that is severely painstaking. The result is *Rolls-Royce.* Your more intimate acquaintance with this unusual automobile vindicates the growing vogue of Rolls-Royce. *Rolls-Royce, Springfield, Massachusetts. Branches: New York, Newark, Boston, Chicago, Cleveland, San Francisco, Los Angeles. Representatives in leading cities.*

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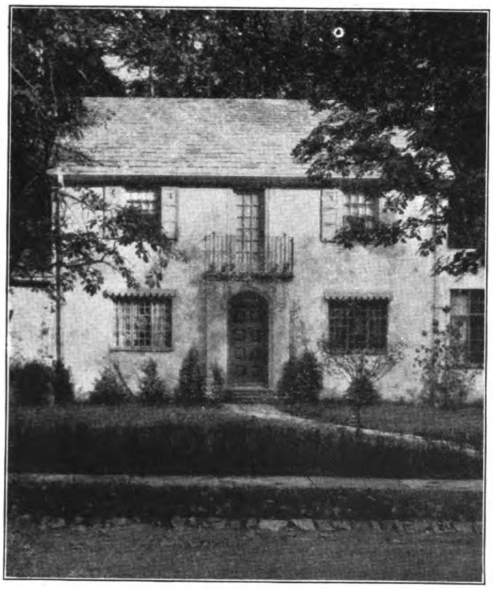

Tudor Stone Roofs

THE proportions of this house give the picturesque effect of the small villas of the Renaissance. The door moulding is characteristic of the Italian and Spanish manner, while the delicate iron balcony is quite distinctly Spanish. Thus the harmony of perfect design is carried to the roof. Here you will find Tudor Stone slate in its varying thicknesses. Rugged in effect, with color mellowed in a perfectly blended combination of soft gray greens—flashes of purple and here and there highlights of brown and yellow. The roof not only conforms to the design but with the spring or autumn foliage as its background gives a feeling of quiet and dignity.

Our Architects' Service Department, under the personal direction of Mr. Walter McQuade, a practicing architect, will gladly coöperate with you and your architect in planning a Tudor Stone Roof,

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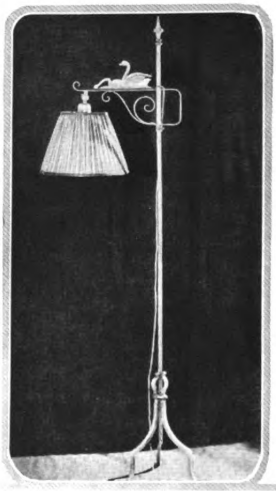
BOSTON PHILADELPHIA CHICAGO

Wrought iron foot scraper, 9¾ inches long. $8.25. In ordering state material to which it is to be fastened

NOVELTIES IN IRON

A graceful hanging bracket for ferns or flowers. Wrought iron touched with gold. Inside tin container. 22 inches high, $18.50

Smoking stand with delicate arrow supports and a removable glass cup. Black, with arrows tipped in gold. 28 inches high, $15.50



The unusual iron lamp at the right with the swan decoration is $15.50. Painted, $6.25 extra. Chiffon and silk shade, $15.50

This practical and decorative iron umbrella stand is touched here and there with gold. 19 inches long, 21 inches high, $15.50

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Bedroom suite 238
—Glazed Mulberry, antique silver stripes and banding; hand decorated.

Individuality in the furnishing of the home can best be expressed through the use of decorated furniture for the bedroom and boudoir. And—at an extremely moderate cost.

In the Morton W. Lee collection a suite may consist of any number of pieces required. They can be supplied in any color or design you may choose.

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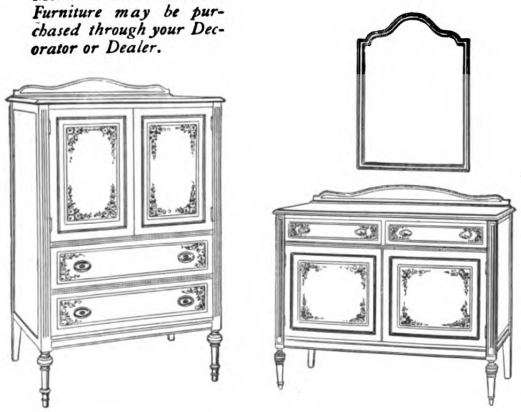

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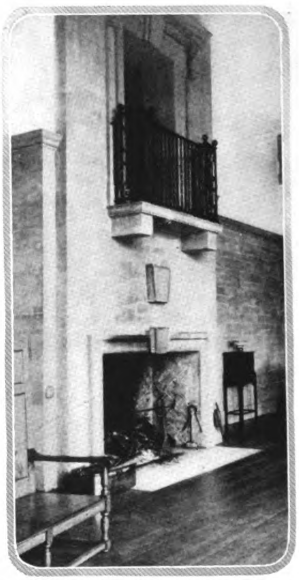
383 MADISON AVENUE, NEW YORK
(Opposite The Ritz-Carlton)

A modern cottage fireplace in which the fireplace is completely bricked in and the mantel shelf quite high. Note the hobs for tea kettles on each side the fire basket

THE ENGLISH FIREPLACE

AMERICANS who are accustomed to the wide-mouthed fireplaces of early Colonial homes and the generous fire openings of later Revolutionary houses are apt to smile at some of the meagre fire baskets in English cottage and country house fireplaces. It is a fact, as any American knows who has visited an English country house in winter, that our houses are much more comfortably heated. And yet the style of the English fireplace is not to be disregarded either from the point of usefulness or beauty. The hob-grate, designed to hold a small basket of coals, can furnish quite a good heat and, in itself, is very decorative.

The style of opening, mantel and fireplace surroundings is often distinctive, ranging from the decoratively austere design of Elizabethan houses to the unique designs of the modern cottage. The illustrations on these two pages show old and new designs. (*Cont. page 118*)



A "dog" fireplace, designed by Sir Edwin Lutyens, so called because fire-dogs or andirons are used

Fireplaces of the type below are not uncommon in the brownstone front house built here in the 70's

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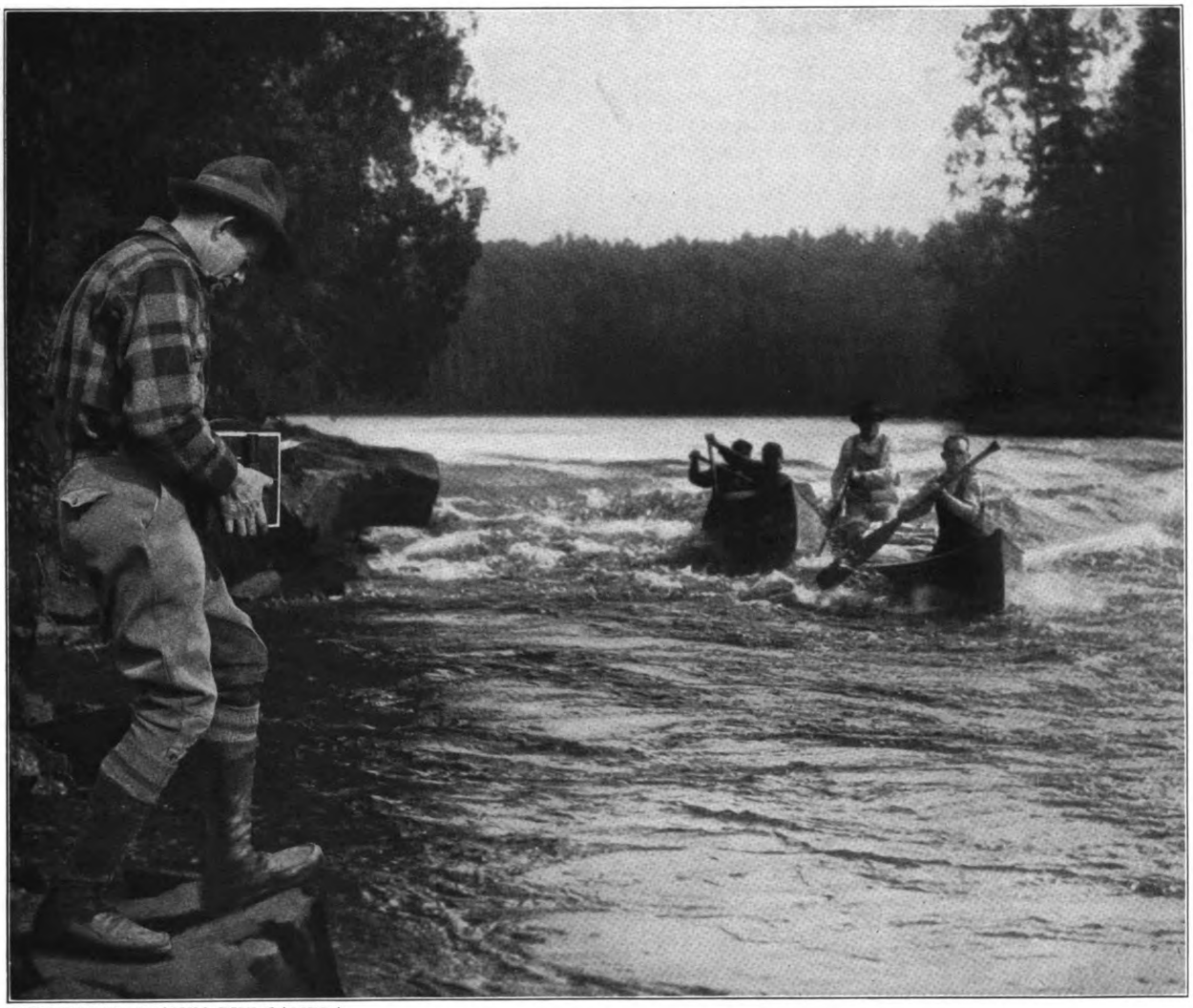

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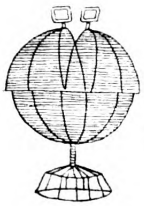
THINGS that make housework less of a task and more of a satisfaction: these are the Lewis & Conger specialties. In this one shop you will find hundreds of little devices from all over the world, which are especially designed to save you steps and time and disappointments.

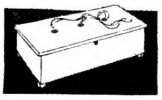
What is it that annoys you most? Moths or stringbeans or salads or clothes-washing? Whatever it is, the chances are that a visit to Lewis & Conger's will stop the annoyance.

The Hygia Refuse Can, with pedal to lift the lid, saves bending and leaves both hands free. Strongly made, easy to lift can out of frame to empty. Excellent also for the nursery. $6.50.

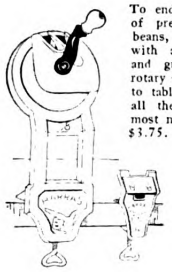
To garnish summer dishes attractively with cut vegetables, these cutters in a dozen different designs are a convenience. The set of 12, $3.25.



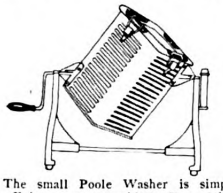
This salad-washing basket with convenient stand opens from the top. With it you can wash lettuce or spinach in half the time twice as thoroughly. $1.50



The Hawley Chest, half as big as a cigar box, gives off pleasant cedar fumes, deadly to moths but harmless to clothes. One is enough for a closet, trunk or drawer. Chest, loaded, for cedar or delightful lavender perfume, $2. Refill (for next year), $1.



To end the nuisance of preparing stringbeans, the stringer with a sharp blade and guard, and the rotary slicer, fastened to table or shelf, do all the work in almost no time. Both, $3.75.



The small Poole Washer is simple, efficient and durable. For dainty lingerie, fine silk stockings, baby clothes, handkerchiefs, or any other small things which require gentle, careful washing. Set up, 20" long, 19½" high. $15.

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Send me, collect: ☐ Hawley Chest (Cedar or Lavender); ☐ Vegetable cutter set; ☐ Salad washing basket; ☐ Poole Clothes Washer; ☐ Hygia can; ☐ Bean slicer and stringer. Check items desired.

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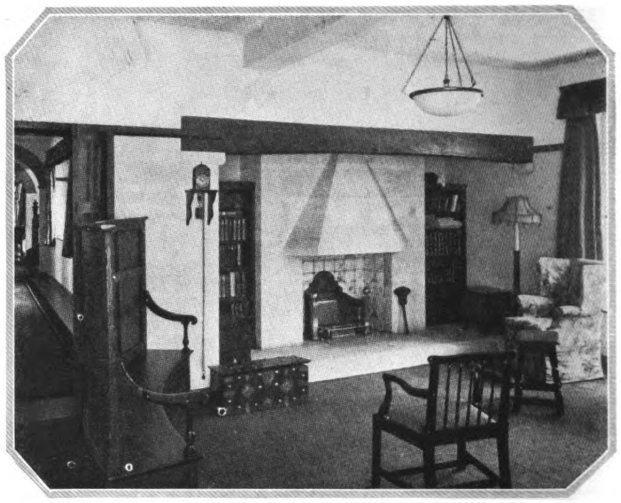

The interesting fireplace in this London house is designed to simulate the old-fashioned open hearth and to give a maximum of heat for a minimum of fuel

THE ENGLISH FIREPLACE

(Continued from page 116)

One feature of the English fireplace which is encountered with comparative **rarity** is the metal hood. This device serves two purposes; it helps to provide a more certain draft, and increases the radiation. Whether made of sheet iron, brass, or copper it quickly gathers heat from the faintest fire, then throws it with extraordinary vigor out into the room.

The small, corner fireplace is also a more familiar thing in England where, to get a grate in every bedroom, it is often necessary to attach four fireplaces on a single floor to the same chimney, thus making the adjoining corners of the rooms the most practical situations.

The simple stone moulding with the wood paneled surrounds make this a dignified and livable design. O. P. Milne, architect

English houses of an earlier period have wider fireplaces. Wood was more common and the fireplaces were built to accommodate large logs

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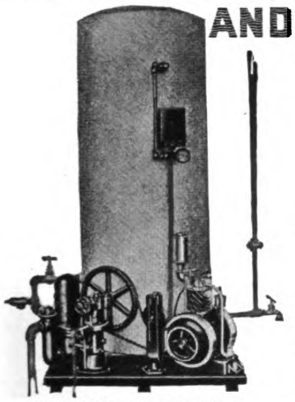

Gasoline driven pumping system. Two capacities. Outfit R—180 gallons per hour. Outfit Q—360 gallons per hour.

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An adequate supply of running water for the home or farm is the only economical water service. Comfort and convenience are impossible without running water.

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A Goulds Pumping Outfit or Water Supply System may be installed at a surprisingly low cost. Then you will have complete water service for all stock and farm necessities as well as for kitchen, bath, laundry and grounds.

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is sure to be found in the Smyser-Royer catalog of Lighting Fixtures. A comprehensive collection of 275 designs, each of which is a harmonious combination of the best in arts and crafts.

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Every Roper Range is inspected by a woman before it is certified by the Roper quality mark—the Roper purple line.

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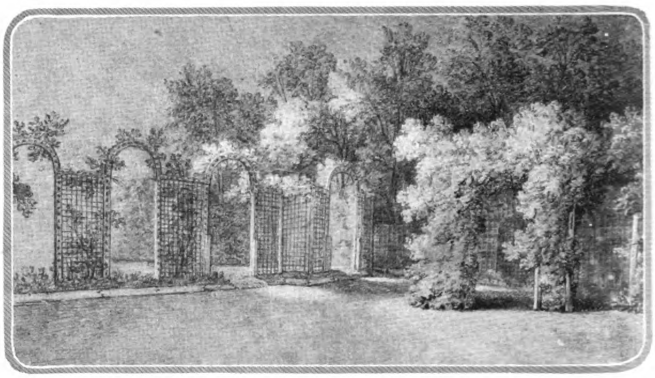


Another design by Oudry, for trelliage. The succession of arches, used as a screen for a Rose garden, would be very effective. From the collection in the Ecole des Beaux-Arts

TRELLIS IN GARDEN DECORATION

(*Continued from page 61*)

pretty invention, most agreeable to the eye in the landscape.

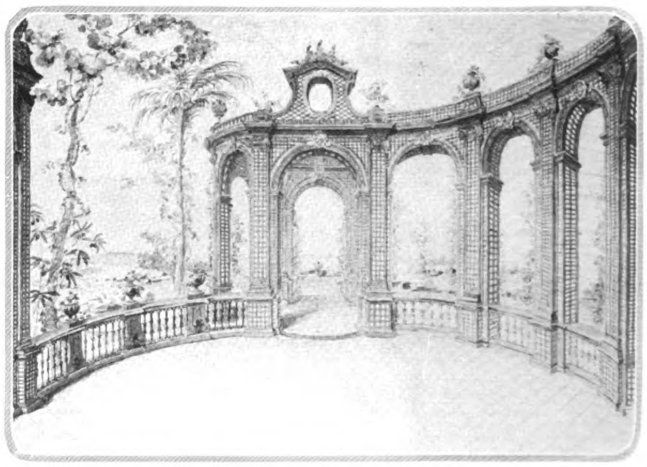
They should be green in tone, and, as much for their preservation as for their visual charm, they should receive a coat of oil paint at least once a year. When they are not placed against a wall they should be consolidated by iron bars set at even distances.

Aside from using them for espaliers or separations, they became a source of ornamentation for galleries, porticos, and sun porches, the most complicated often being built with columns and pilasters, cornices and frontals, surmounted by vases, consoles, etc. There were even domes in which swung delightful lanterns.

I have no doubt that the summer house was a direct descendant of the trellised "Berceau" whose sides were made of lattice and whose dome was covered with grape vines. Berceaux, which are not only an ornament in gardens, but a great commodity, are either natural or artificial: when natural they are made of the interlaced branches of trees, Wisteria, Ivy, or Grape vines, and when artificial are real trellises as described above.

All these light constructions are extremely durable if their upkeep is constantly attended to. When I lived in the old Hôtel du Chalons-Luxembourg in Paris, the end of my little city garden was ornamented by a trellis niche which dated from the building of the house, about 1625. The trellises of Fontainebleau and Chantilly, to name but the best known, are still in a wonderful state of preservation and there is hardly a château in France that cannot boast of an espalier some hundred years old.

In England and in the United States trellises are usually painted white. This is never done in France, all the antique ones being originally painted a dark green which time and the elements have turned to an inimitable blue. It is only within the past few years that the French have painted their roseries and trellises a pale, pale green. I must admit that I am not partial to this recent innovation. It seems to me that trellises ought to form an integral part with the foliage and not stand out in relief, for after all what are they but an artistic excuse for supporting the plants and vines? If the foliage is too sombre and apt to sadden a garden corner, why not use a vase or a statue in a trellised niche to obtain the desired light?



A design, by de Lajoue, showing the scheme for a trellis in a typical 18th Century French garden. From the Paris Musée des Arts Decoratifs

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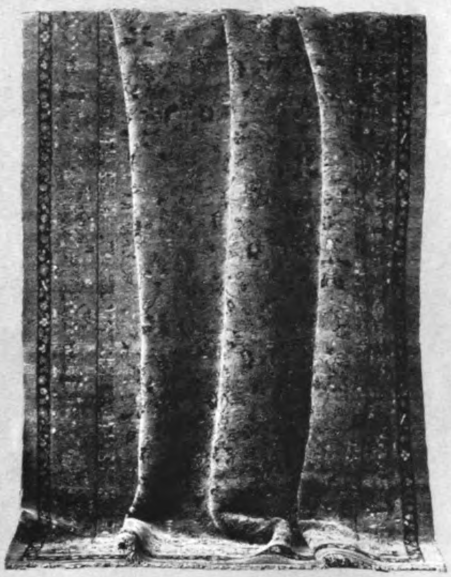

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THE HOUSE OF SHOEMAKER
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HOW TO MAKE A GOOD LAWN

(*Continued from page 74*)

we may in consequence have to resort to substitutes, the best of which are pulverised sheep manure and shredded cattle manure, of which one to three tons to the acre may be used; on small areas, one-half to one pound per square yard. The variation in the quantities recommended may be explained by the fact that the minimum quantities are sufficient to be effective, while the maximum figures are not excessive: their good effect will be evident over a longer period.

Having scattered the fertilizer or manure, the area should be harrowed or raked with a view to mixing these substances with the top layer of soil; our object is to place them where they will be available to the grass, which rarely has a root system deeper than four inches. Plowing or digging deeply at this stage would bury much of them beyond the reach of the grass roots. Another effect of the harrowing or raking will be finally to bring the surface into a fine condition to receive seed. On large areas a disc smoothing harrow of the meeker type will be found especially useful for this purpose.

THE SEED MIXTURES

The soil being now ready to receive the grass seed, the varieties to employ and the quantities to use may be considered. There are over three thousand known species of grasses, the seeds of less than one hundred are in general commerce, and of these there are but six which are desirable for lawn purposes in the northern United States. They are: German bent and Rhode Island bent, very fine leaved plants which thrive under moist conditions; redtop, a similar but coarser plant which also requires an abundance of moisture; Kentucky bluegrass, which, although not so fine in the leaf, is less dependent upon constant moisture than the foregoing. It is a very assertive grass and it comprises much of the turf of our parks in the East and the neighborhood of the Great Lakes. Finally, there are two bristle-leaved grasses, red fescue and fine-leaved fescue, which will live for quite a long period without moisture, stand the heat of summer, and will be found to comprise much of the turf of hillsides and exposed positions. In addition, there are a few grasses suited to special conditions: perennial ryegrass, which although coarse, grows with remarkable speed and is sometimes used with others in order to furnish a turf in the shortest possible time, and bird grass or rough stalked meadowgrass, which will thrive in heavier shade than will any other of the commercial varieties. The small leaved white clover is not much used nowadays for lawn purposes.

It will be seen that one or other of these grasses is the most suitable for a certain class of soil, yet experience has shown that a mixture of several of them is advisable. It succeeds on the principle that if we miss with one variety we hit with the other, and it is on this hit and miss principle—theoretically unsound, but actually quite satisfactory—that the best seedsmen compound their mixtures. Where large seedings for special purposes are under contemplation it may be advisable to sow only one or two of the most suitable sorts, but for limited areas it is quite good policy to use one or other of the best mixtures offered by a reputable seed house.

On the question of the quantity of seed to use, fifty pounds to the acre will give a lawn, but the plants at first will be comparatively far apart, and they will require some time before they will develop a matted turf. In the meanwhile weeds have it largely their own way, meeting little competition from the grass plants. One hundred pounds to the acre is a more satisfactory allowance, while two hundred pounds for each acre, or one pound to each twenty square yards, for small areas, is better yet as producing an effective lawn in the shortest possible time.

Sowing the seed is a simple process. A day is selected on which no wind is blowing, and the seed is scattered evenly over the whole area, by hand if our lawn is less than two acres in extent. For large areas a wheelbarrow broadcast seeder, costing well under twenty dollars, will be found more efficient. To cover the seed we rake the area once very lightly; for large lawns a collection of branches nailed to a wooden frame, drawn by a horse and termed a bush-harrow is used, the object in both cases being to bury none of the seed deeper than half an inch. Finally, a roller is drawn over the surface and our work is completed.

THE VEGETATIVE METHOD

The new system of producing turf without seed, known as the "Vegetative method" may be referred to. In old lawns produced originally from German bent seed may be found occasional plants of a grass known as creeping bent, which produces little seed, but has the property of spreading very quickly in all directions by means of creeping stems or runners. At intervals along these runners new plantlets are produced in a manner similar to the strawberry, so that under favorable circumstances a single creeping bent plant may spread to occupy an area many square feet in extent.

Suggested by the system long employed by southern farmers in planting Bermuda grass, this property of creeping bent has been taken advantage of by many golf clubs and other large turf users during 1923. They have procured a few square feet of creeping bent turf, shaken out the soil, separated the runners and planted them end to end in rows half an inch deep and a yard or more apart in a turf nursery. Young grass quickly appears in the rows, and the intervening soil is regularly hoed and weeded. In a short time the grass rows commence to spread towards one another and they eventually meet.

When a new lawn is to be made some of the nursery turf is pulled up,

(*Continued on page 126*)

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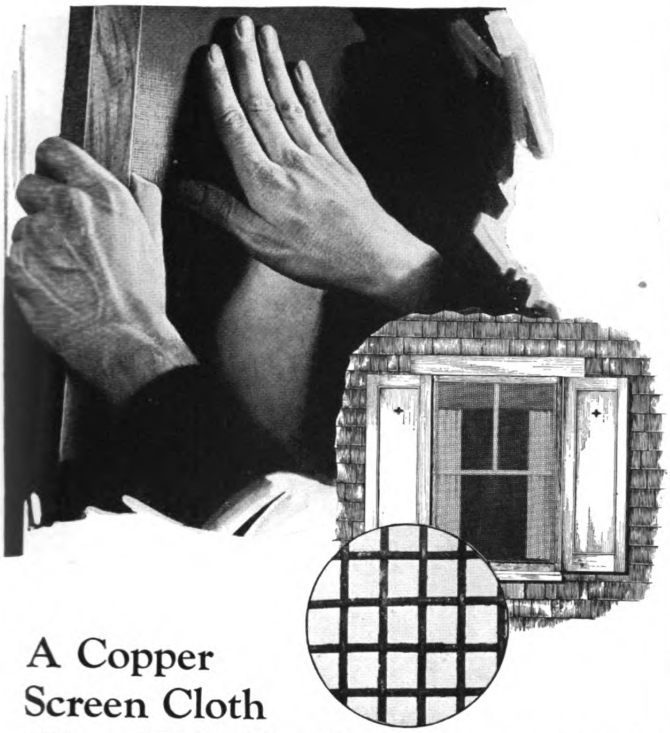

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HOW TO MAKE A GOOD LAWN

(Continued from page 124)

torn apart and cut into small lengths; these small lengths are mostly portions of runners. They are scattered thickly over the prepared soil, and immediately a layer of fine earth is spread over them. Plants are quickly produced, and they eventually develop into a mat-like turf that is wonderfully uniform.

The development of the creeping bent plants in the nursery occupies a year, and the process is therefore a long one; if a sufficiently large quantity of creeping bent turf is purchased immediately to plant a lawn the method is expensive; but the very marked uniformity of the turf produced in this way is considered by many to be worth the patience and cost involved. Some very fine results have been obtained by combining both the vegetative and seeding methods, first broadcasting the runners, covering them with soil and then sowing seed in the usual way.

THE CARE OF SUCH A LAWN

A vegetated lawn has to be watered constantly, but it is not usual to water a newly seeded area unless our work is followed by an extended period of draught. We avoid this possibility if we sow in early fall, from mid-August to mid-September, which is quite the best season of the year for lawnmaking in the North; the next best is as early as possible in the spring, and the worst time of all is during the summer. Cold need not cause us to hesitate to seed, and quite successful results may be obtained on level land by sowing on the snow.

After an interval of a week in the fall—ten days or two weeks in the spring—the young grass will show above ground. Cutting should commence as soon as it is two inches high. Weeds may be expected always to appear with the seedlings: not necessarily because weeds have been sown along with the grass seeds—usually seeds from reliable sources contain very few weeds—but all soils contain the seeds of all kinds of weeds, and many of these will start to grow at the same time as the grass. Fortunately for the lawnmaker, but few weeds will live under lawn conditions, the constant cutting kills them, but those few varieties which remain are best dug out by hand when quite small; the holes left by them are easily filled with a little mixed seed and soil so that they will quickly heal.

Most weeds are readily recognised, but one that is quite hard to detect is crab-grass. Well after corn-planting time a crop of young grass plants, very different to the grasses we have sown, may be observed; in color they are a light yellowish green, the leaf-blades are wider and slightly velvety, and they grow very quickly. At an early stage they may be removed with little difficulty, but if they are not recognised they develop into strong plants, their finger-like seed heads are produced freely and they hug the ground so closely that the lawn mower does not cut them. With the first frost crab-grass turns red and dies, leaving large patches of bare soil where it has crowded out the desirable grasses. Each crab-grass plant has produced hundreds of seeds which have fallen onto the ground ready to cause increased trouble next year. Crab-grass and other weeds are much more troublesome in spring sown turf than in that sown in the fall.

Frequent rolling the lawn with a light roller is more beneficial than the infrequent use of a heavy roller. Watering is necessary during dry weather, and an occasional thorough soaking is preferable to many light sprinklings. The most successful lawnkeepers water early in the morning, using one or other of the sprinkling apparatus that will deposit a gentle shower over a large area without attention.

Bare or thin patches will show here and there on almost all newly seeded areas. They should be roughened with a sharp tooth rake, and a little mixed seed and soil scattered on them and pressed smooth with the foot.

TOP-DRESSINGS

One of the secrets of fine turf is to top-dress the lawn occasionally with clean screened soil mixed with some suitable plant food. Two ounces to the square yard of mixed fertilizer, or one ounce of sulphate of ammonia, or two ounces of bone meal or four ounces of sheep manure may be the plant foods selected to mix with four times their bulk of sifted soil. In this process of top-dressing we are able to replace those plant foods that are always being washed down into the lower soil away from the grass roots by drainage water in the soil. Dressings may be given in this way with advantage every month during the growing season.

Although lawns are comparatively free from enemies, some give trouble at times—earthworms, grubs, moles and so forth, also the brown-patch fungus and the dollar-patch. Regarding these we want to say only that one of the best preventives of trouble is to keep the lawn growing vigorously at all times by means of the top-dressings suggested above.

Making a good lawn is not difficult, but it calls for hard work, but of all the productions of the gardener's art few respond more readily to painstaking care. The perennial satisfaction furnished by the perfect lawn is certainly well worth the time and trouble necessary to obtain it.

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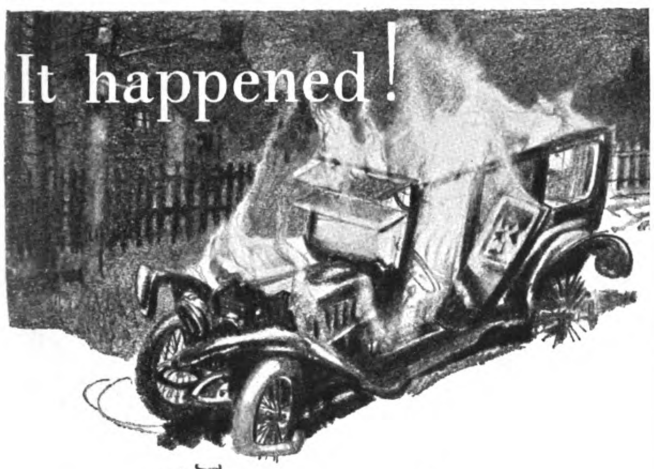

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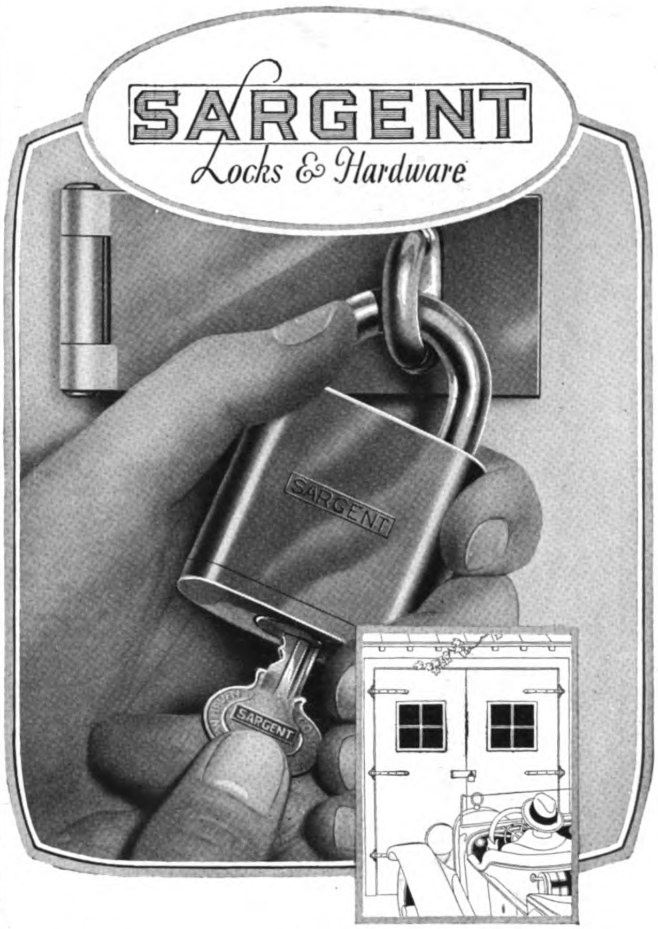

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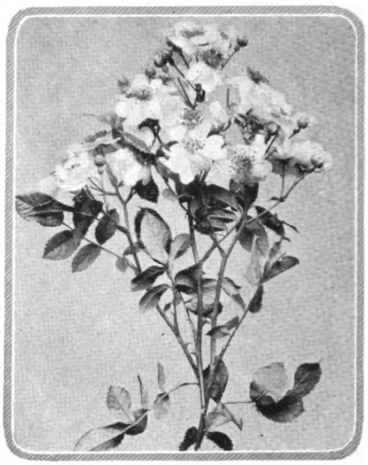
HASTINGS THORO BRED TABLES
The MARK of FRED E. HILL and his associates



A cluster of the pure white, yellow anthered, fragrant flowered Rosa Helenae

WILD ROSES FOR THE GARDEN

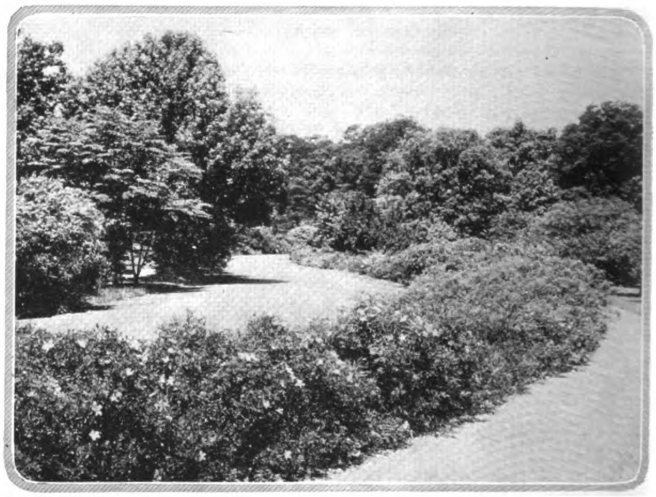
(*Continued from page 66*)

keep the plants within bounds.

Wild Roses may be used on pillars, fences, walls or on boulders to excellent effect. They should be given plenty of room, especially such sorts as the Prairie Rose *(R. setigera)*, so well suited for grouping; others like the Scotch Rose *(R. spinosissima)* may be used in beds. For seashore gardens *Rosa rugosa* is one of the best of all plants. In Japan it is known as the Sea-tomato—a very apt name when its natural habitat and its fruit are remembered. In the Arnold Arboretum, the common Seashore Rose of New England *(R. virginiana)* is much used for planting between the side-walks and the carriage drives. Borders about five feet wide and a hundred yards long are a feature, and no plant could be more serviceable or effective. In June these strips are lit with thousands of soft rose-pink blossoms, in the autumn they are jewelled in countless numbers of scarlet hips, and throughout the winter and early spring the ruddy erect stems are cheery to look upon. No protection of any sort is required and this most pleasing plant is attractive at all seasons of the year.

A wild Rose of recent introduction that has captured the gardenlovers of America is *R. Hugonis* from the mountains of central and western China. At the moment it is easily the most popular species in this country. The habit leaves nothing to be desired. The stems are ascending with the outer ones arching gracefully to form a rounded bush from four to six feet tall. It is among the earliest of Roses to open its blossoms and so freely are these borne as to transform the branches into sprays of flowers hiding the leaves and the whole plant is a bouquet of soft yellow. The fruit is dark scarlet, ripens and, un-

(*Continued on page 132*)



Its ability to grow into a well formed mass makes the common Seashore Rose of New England (R. virginiana) a splendid plant for roadside borders

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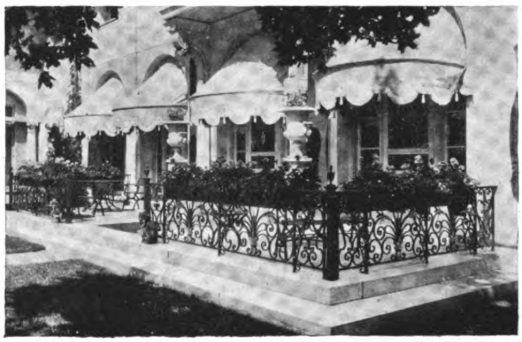

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WILD ROSES FOR THE GARDEN

(*Continued from page 130*)

fortunately, falls early. In China it flourishes on rocky semi-arid mountains slopes and valleys reveling in good drainage, hot summers and cold winters. Its history is interesting. It was discovered by a Welsh priest, named Hugh Scallan, attached to an Italian Mission, who sent a parcel of dried plants to the British Museum. When looking the material over the authorities noticed some Rose hips and sent them to Kew Gardens. In course of time these vegetated, and later, when the plants flowered, the Rose was named *R. Hugonis* for its discoverer. In 1908 it was received at the Arnold Arboretum and soon afterward passed into American gardens. There is another yellow Chinese Rose in cultivation, named *R. xanthina*, with both single and double flowers, but this does not appear to have taken so kindly to this country. At least I have never seen it doing justice to itself here as I have in the gardens of Korea.

A FINE AND UNFAMILIAR TYPE

From the remote and arid regions of Afghanistan and table-land of Central Asia came the charming *R. Ecae*, a Rose of rare beauty and perfect hardiness, with pale yellow flowers and leaves with the fragrance of Sweetbrier. This is a shrub from five to six feet tall with many erect reddish stems and neat shining foliage. As yet it is scarcely in the trade but when properly known all will want it.

A century ago *R. spinosissima* in scores of varieties were grown under the name of Scotch Roses. Like others they have largely disappeared from gardens in favor of the Modern Rose. This is a pity for they are pleasing plants of supreme hardiness preëminently suitable for the colder parts of this country and Canada. As a class they are low, twiggy bushes from two to five feet tall, suckering freely, forming masses of permanent character. They have white, pink, rose-red and yellow flowers and there used to be sorts with double flowers of varied hues. All are of good habit with small foliage and black fruits and the fact that they are native of the coldest parts of northern Europe and northern Asia attests their value to northern gardens in America. The aristocrat of the species is the variety *altaica* from the Altai Mountains of Siberia. It is taller and more vigorous than its sisters, growing fully six feet high with pure white flowers, each two inches across, abundantly produced. A well-known Rose enthusiast in Chicago has aptly named it the Hardy Cherokee Rose. Of hardy white Roses it is my favorite and I know of none more worthy either as a specimen bush, for massing or for using as a hedge. No northern garden should be without it.

Wild Roses are plentiful in northern lands but nowhere are they so abundant as in China, the land of flowers. Everywhere from sea-level to mountain top in that land Roses luxuriate and in season the air is redolent with the fragrance of their myriad flowers. As I write memory recalls delightful mornings and evenings in May and June when I have roamed through an Eden of Banksian, Musk and other Roses and drunk my fill of fragrance from festooned bush and tree. And many a tear of cloth and flesh have I suffered from their prickles when gathering specimens to press or seeds to send home. 'Tis good to have lived such memories but better still to have been the fortunate means wherewith others can share the joys by growing in their gardens in the Occident some of the gems of far off western China. Of wild Roses it has been my privilege to add some twenty-five species to our gardens. Across the water the one acclaimed above all others is *R. Moyesii* which I culled from the austere borderland of China and Thibet and named for a missionary who welcomed me with hospitality in 1903. The beauty of this Rose is in the rich lustrous red shade of its flowers and its brilliant scarlet hips. I prefer to be ambiguous in reference to the color since enthusiasts have quarreled vigorously over it and are still far from agreement. I am fully content that its worth and beauty have won their hearts. Vigorous, hardy, beautiful in foliage, flower and fruit, this wildling has in a critical field won the first class certificate of the Royal Horticultural Society of London, than which there is no higher award. Here in the Arnold Arboretum this Rose grows well, is perfectly hardy and fruits in perfection, but the dry hot air of early summer dims the rich lustre of its flowers.

In the garden of my friend, Horace McFarland, at Harrisburg, Pennsylvania, flourishes a particularly good form of *R. setipoda*, another of my finds in China and I do not envy any critic who speaks disparagingly of this Rose when McFarland is within earshot. It is a strong grower with stems arching over, and in season a cascade of rosy red flowers followed by brilliant scarlet fruit. A related species with rich red flowers is *R. bella*, a dense compact shrub about four feet tall and as much in diameter and well worthy of its name.

Two pleasing species with gray-green foliage, pure pink blossoms and orange red fruits are *R. willmottiae* and *R. multibracteata*. In the former the flowers are usually solitary whereas in the latter they are normally clustered, otherwise they are much alike.

THE MUSK ROSES

The original Musk Rose (*R. moschata*) appears to have been native of the Pyrenees but has long been lost to cultivation and its name applied to a vigorous climbing Rose (*R. brunonii*) native of the Himalayas and China whose flowers also have the odor of musk. Of this type of Rose there are half-a-dozen species native of China and now in cultivation. The hardiest of all is *R. Helenae* named for my wife. This is a strong growing plant

(*Continued on page 134*)

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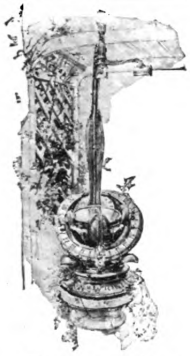

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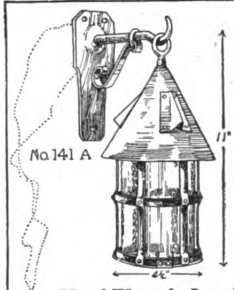

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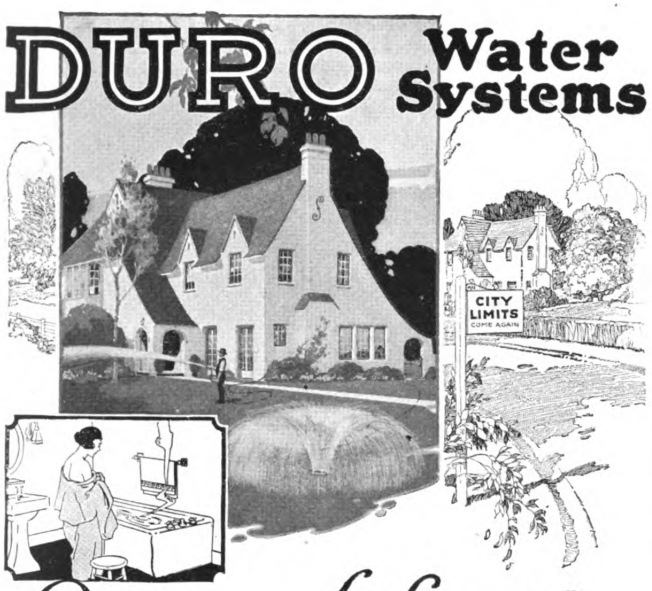

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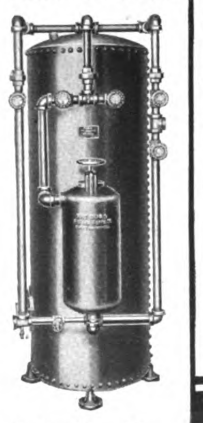

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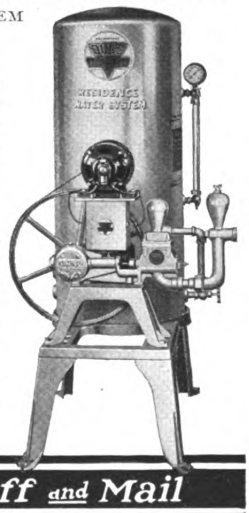

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WILD ROSES FOR THE GARDEN

(*Continued from page 132*)

that will make arching canes from six to twelve feet long, and produces at the end of short shoots large rounded clusters of pure white delightfully fragrant flowers to be followed by orange to red colored fruits. The flowers, each about one and one-half inches in diameter, have conspicuous yellow anthers and are singularly beautiful. This Rose grows fairly well in the Arnold Arboretum but does much better on the limestone soil of Rochester Park, where, in fact, it is not only hardy but flourishes as on its native heath. Closely related but less hardy are *R. Rubus* with hairy leaves, *R. Gentiliana* with larger flowers and lustrous green leaves, glaucous gray on the underside and the robust *R. Soulieana* with gray stems, gray-green luxuriant foliage and cream-colored flowers.

Wide-spread in the warmer States is the Cherokee Rose *(R. laevigata)* and few who bask in the purity of its whiteness realise that it is merely a naturalised plant brought no one knows how or when from China, its real home. Throughout the warmer parts of China there is no more common woody plant than this Rose with its lustrous three-foliate leaves, large flowers and handsome hips. In eastern China grows the Macartney Rose *(R. bracteata)* which is also naturalised in the southern States. The parents of the Tea, Monthly and Polyantha Roses are also Chinese and the direct ancestor of the old Seven-sisters and Crimson Rambler is common especially on the fore-shores and banks of rivers. And lovely is this wilding (*R. multiflora* var. *cathayensis)* with its large trusses of pure pink flowers with golden anthered stamens. Sprawling on the ground and over rocks, hugging other shrubs in warm embrace or forming of itself a compact bush five or six feet tall it is in blossom ever graceful and beautiful, more so in fact than many a named garden form derived from it in western gardens. It is perfectly hardy in the Arnold Arboretum, at Boston, Mass., where it flowers freely each summer.

The parents of our Rambler *(R. multiflora)* and Wichuraiana Rose (*R. Wichuraiana*) are essentially Japanese though they also grow in southern Korea and possibly in coastal parts of China. Like other species of Wild Roses these plants are very variable in a natural state and in the hands of the hybridist have been most prolific in results. The polished shining leaves of *R. Wichuraiana* and the large trusses of *R. multiflora* have blended well and with color from the blood of the descendants of var. *cathayensis*, Hybrid Perpetuals and others have given in recent years a new class of Roses without which modern gardens would be strangely incomplete today.

One ought to tell of many other Wild Roses—of the common Roses of Europe—the Dog Rose *(R. canina)*, the Sweetbrier (*R. Eglanteria*), the Austrian Briar (*R. foetida*) and many others but finality is not attempted. My theme may well end with mention of a native species, the Prairie Rose (*R. setigera*), too much neglected in this country. We grow it in the Arboretum in a bed of irregular shape; the old canes and weak ones are cut out each year in the spring and the vigorous ones slightly shortened. In early July each year the plants are ablaze with clusters of rosy pink blossoms. It flowers after other species are past which is an additional reason for its place in every garden. Some have called it garish but to me it is right worthy of its native land and one of the loveliest of Wild Roses.

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 110*)

ant to say at once, Mr. Wright has earned in these essays, the elements of which are so kindly mixed as to bring the mind that precise pleasure between stimulus and rest, so appropriate for the end of the day, a sort of literary "night-cap", conducive, when the time to put the book aside has come, to that "epicurism of sleep" which Pepys has celebrated.

One of the most attractive qualities of Mr. Wright's essays is their bookishness. There clings about them a fragrance of those old authors whose names "bring a perfume in the mention", and it is from one of these, Abraham Cowley, that he gets his happy title. He found it in a copy of John Evelyn's "Sylva"—"a kingly quarto bound in full and ancient leather and with a red-and-black title-page", the adventure of the acquisition of which he shares with us. To it Cowley contributed an introductory essay on "The Garden", in which occurs this passage: "I have never had any other desire so strong, and so like to Covetousness as that one which I have had always that I might be master at last of a small house and large garden". Cowley was so pleased with the phrase that he incorporated it in his famous poem, "The Wish", a verse of which I will quote here, as it embodies Mr. Wright's ideal of completed happiness too:

> Ah, yet, ere I descend to the grave,
> May I a small house and large garden have;
> And a few friends, and many books, both true,
> Both wise, and both delightful too!
> And since Love ne'er will from me flee,—
> A mistress moderately fair,
> And good as guardian-angels are,
> Only beloved, and loving me!

A small house, a large garden, books, and "She": we learn from Mr. Wright's essays that all these things have been added unto him, and his familiar confidences with the reader of his life in his "Earthly Paradise" are full of the wayward charm of the true essayist, who, like the poet, is born and not made. The essays dance their wayward round about all sorts of themes, always beginning either with the house or the garden, and always ending there, but sometimes in the interval wandering away as it is the nature of the essay to do, even

(*Continued on page 142*)

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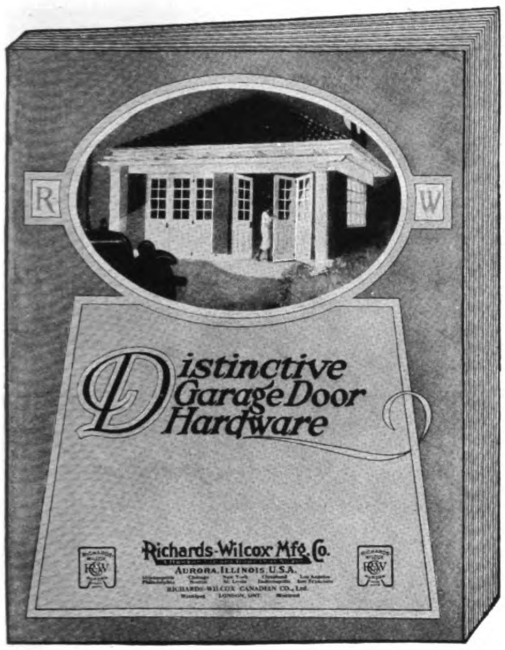

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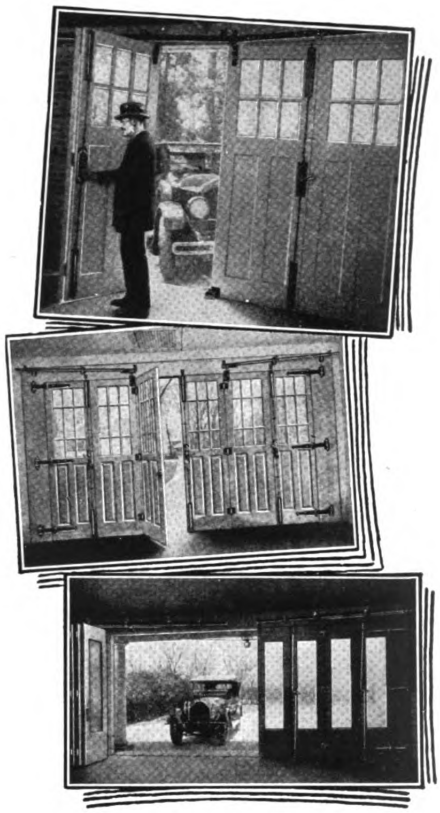

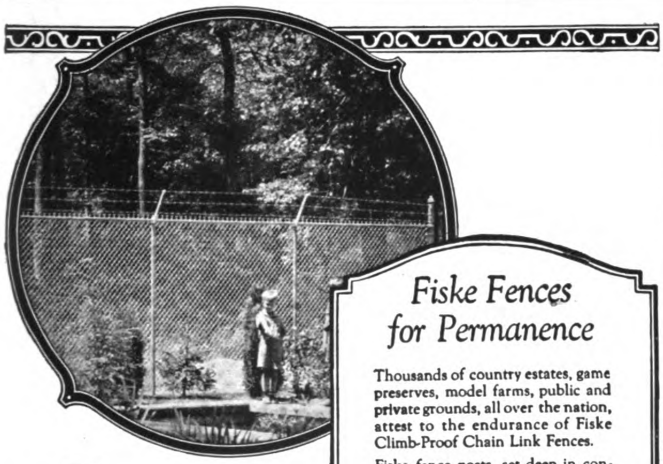

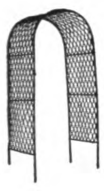

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These factors lead home builders today to provide for lanterns on both sides of the outer entrances; the porch and door entrances; the side of the house overlooking the driveway; the garage and numerous other places.

Inexpensive, too, and add immeasurably to one's satisfaction and security. We have just issued a folder, "Light Outdoors" which shows just how lanterns can be used advantageously. A copy is free for the asking.

Novelty Lamp & Shade Company
2490 E. 22nd St., Cleveland, Ohio

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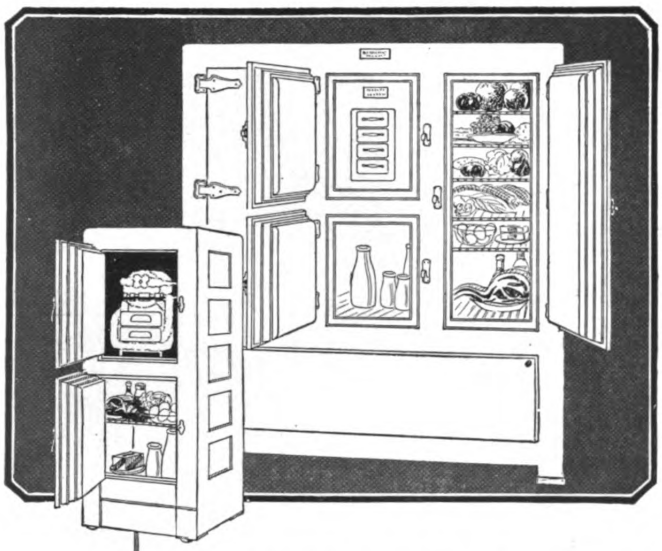

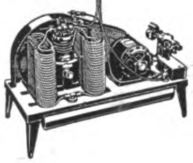

There's a Frigidaire for Every Home

Not in a few homes—but in every home—there is a distinct need for this better method of keeping food always in a safe, healthful condition.

And every home can have Frigidaire. In the wide range of styles and sizes there is one that will meet the needs of *your* home at a price you can afford to pay.

Frigidaire operates electrically—from ordinary home current. It freezes your own pure drinking water into crystal cubes of ice for table use. It can be installed in your own ice-box in a few hours. Once installed Frigidaire eliminates for all time the muss and nuisance of ice delivery. It provides a constant safegaurd to the health of your family.

17 Styles and Sizes

Either mechanism for your present ice-box or complete cabinet. Sizes for the smallest apartment or the largest home.

Prices $260 up f. o. b. Dayton, Ohio

See Frigidaire. Take advantage of our deferred payment plan. Have your home equipped now with modern, safe, economical refrigeration.

WRITE FOR BOOKLET H&G 7

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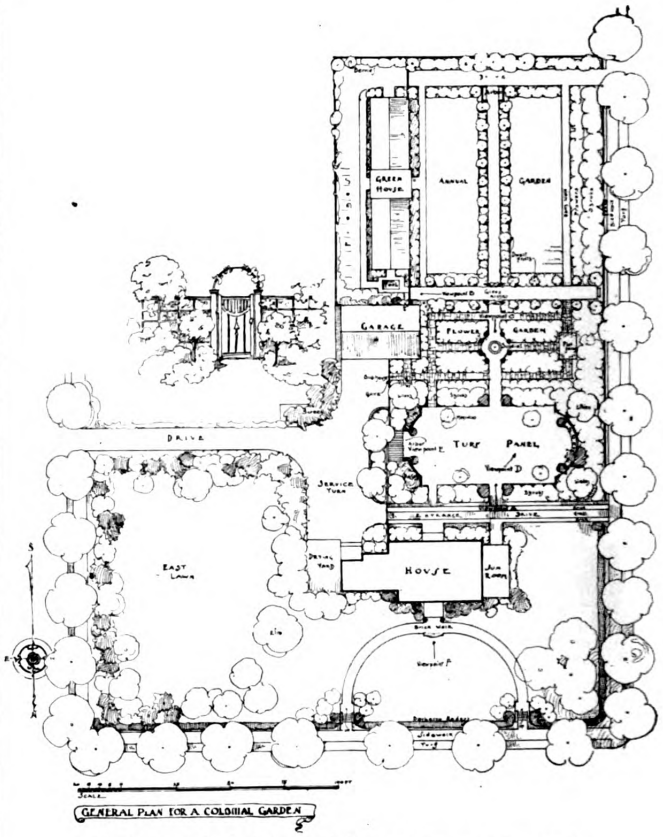

The property is L-shaped and faces on three streets, thereby offering an unusual site for development, and one which Mrs. Strang has designed with skill and sympathy

A PLANTING IN COLONIAL MANNER

(*Continued from page 79*)

Accordingly, this part was developed as a dignified lawn setting off the house. In a very short time its bald expanse was successfully framed with a border of mingled Pines, Hemlock, Larches, Yellow Birch, gray-barked Beeches, Red-bud and Flowering Dogwood.

To interject a few pertinent remarks about the general planting, not shown on the garden plans—the house front (viewpoint "F") is planted with dwarf Japanese Yews, Arborvitae, and Hemlocks; Japanese Storax, Flowering Crabs and Viburnum Carlesii for spring effect; Ilex Verticillata and Callicarpa for fruit; Wistaria, Trumpet Creeper and Akebia for vines; dwarf Japanese Yews and Pachysandra for ground covers; and Lemon Lilies, Yellow Lilium Hansoni, tall and dwarf Marigolds, Tulips and saffron Crocus, for color effect.

One big Elm transplanted full size, gives dignity to the lawn. A drying yard next the kitchen is effectively blotted out by Thorns, Flowering Crabs, and Poplars, faced with Spiraeas and Japanese Barberry. This same Barberry is repeated in places around the border of trees, for the sake of its brilliant autumnal coloring.

Having disposed of the lawns and house front, the next problem was a convenient and inconspicuous arrangement of the service area and automobile entrance. Obviously, it was necessary to remove a large automobile turn which filled the entire space on the south side of the house. Since the open doors of the garage yawned perpetually from the living room windows—the next thing was to build a high lattice, which would cut off the service yard, now brick-paved and tree-shaded, its size determined by careful experimentation.

A large hall extended through the center of the house. As the front door was too far from the street to make its use possible in stormy weather, an automobile drive had to pass the south door, cutting across what was to be the garden front of the house. The hard appearance of the customary gravel drive was entirely obviated by the substitution of two parallel wheel tracks of brick, sunk in the turf. Across this one looks directly into the garden, and this utilitarian feature is scarce observed as such.

Now we come to the real heart of the problem—the designing of the garden areas. Their most essential desiderata were privacy and a sense of enclosure. It was a garden in a new land. There were no large street trees or shrubbery. Everything looked stark, wide open, and flat. To screen out the neighbors might appear to arise from a desire for exclusiveness which was not to be tolerated. To avoid this impression, the enclosing fence was made as open and airy as

(*Continued on page 140*)

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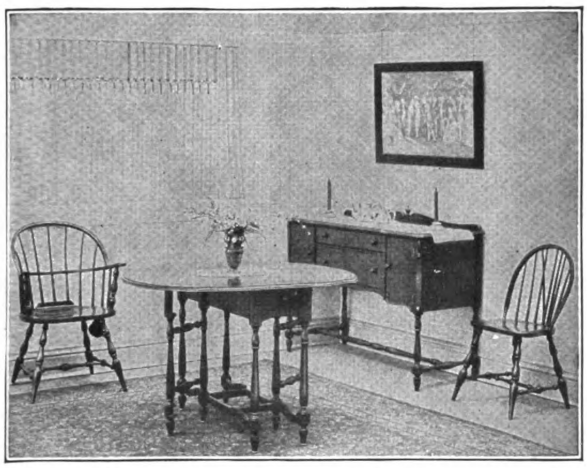


THIS dainty Colonial suite was made for people who like bright, happy furnishings. The fan-like grace of the Windsor chairs and the delicately turned legs and stretchers contribute a charming atmosphere of lightness and good cheer.

It will bring a new touch of loveliness to your breakfast room or dining room, or to that little far-away cottage in the hills or at the shore.

OTTAWA FURNITURE COMPANY
Holland, Michigan
Wholesale Display Manufacturer's Building
Grand Rapids, Michigan

Write

If you will mention your dealer's name in your request, we will send you a little booklet written especially for those who seek really fine furniture at a moderate price.

OTTAWA *Dining* FURNITURE

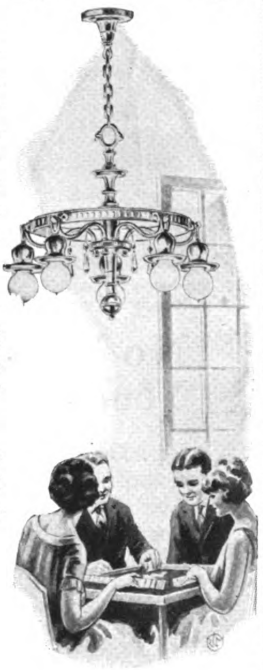
"A Quality that Keeps the Meaning in the Word."

The Sheraton

What a wonderful thing is the post-office! Here are you, dear reader, thousands of miles from us, perhaps, and yet you have only to drop a letter in the nearest mail-box in order to receive in a few days a brochure that gives you authentic information on the latest styles in lighting equipment for the home.

Hundreds of people who are planning new homes, or redecorating old ones, wrote us last month for a copy of "Distinctive Designs for Home Lighting."

May we send *you* a copy? It contains many exquisite designs of chandeliers and brackets now obtainable at moderate prices.



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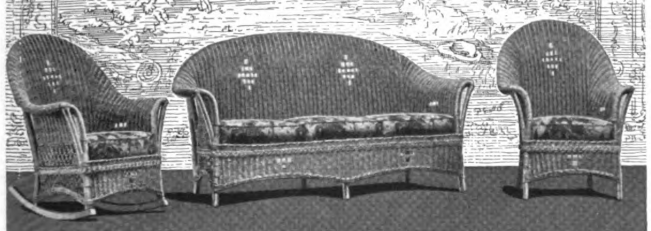
Any one of more than 4,000 responsible furniture merchants will be glad to show you Ypsilanti Furniture. The names of those near you will be gladly sent on request.

YPSILANTI REED FURNITURE COMPANY
(Dept. C) Ionia, Mich

Largest Makers of Reed and Fibre Furniture



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A thing of beauty

A protection that pays for itself many times

SHAPCO SHIELDS will save your walls, draperies etc.

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MADE IN MANY STYLES
GLASS, MARBLE or METAL TOPS

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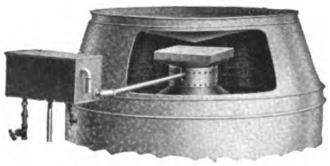
Residence of Wm. B. Day, Glen Ridge, N. J. — *Frank Goodwillie, Architect, New York, N. Y.*

No Radiators to Mar Your Decorative Scheme

It is a source of great satisfaction to the owner of a beautiful home to know that his rooms need not be cluttered up with iron radiators; that his entire floor space is available for rugs and furniture, which may be arranged exactly as he wishes.

The Kelsey Warm Air Generator brings to every room in the house a constant supply of pure fresh warm air, automatically adding just the right percentage of moisture for health and comfort. The registers may be located inconspicuously in the walls, while vents in the halls carry out the stale or vitiated air.

The Kelsey is unique in its scientific construction, and delivers more heat to the ton than any other system.



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PLANTING LIST FOR A COLONIAL GARDEN

ANNUAL GARDEN

BED A
Lemon peony-flowered Dahlias
Pink Annual Mallow (*lavatera*)
Purple *Gladiolus Baron Hulot*
Giantwhite Candytuft

BED B
Pink Cactus Dahlia
Violet *Salvia farinacea*
Pink *Gladiolus Halley*
Giantwhite Candytuft

BED C
Annual Aster Violet King
Buff Annual Phlox

BED D
Big deep crimson Zinnia
Tall blue Ageratum

BED E
Salpiglossis, violet and gold
Godetia Peerless Pink

BED F
Tall lemon Snapdragon
Petunia Rosy Morn

BED G
Dull white and yellow Zinnias
Rose Annual Phlox

BED H
Stocks, pink, violet, buff
Annual Gypsophila and
Purple Pansies

BED I
Violet and flesh Zinnias
Mignonette

BED J
Sulphur Calendulas
Sky blue Nemophila

BED K
Centaure Amperialis (sweet Sultan)
Violet and pale yellow
Ageratum dwarf blue

BED L
Annual Aster
Deep purple pale lavender
Mignonette and
White Pansies

BED M
Scabiosa (Mourning Bride)
Pale blue, black and pink
Annual Gypsophila

BED N
Burnt orange Zinnias
Tagetes pumila

BED O
Annual Larkspur
Deep rose, light blue, pink
Escholtzia, mixed

BED P
Annual Larkspur
Dark blue
Orange Calendulas

BED Q
Annual Asters
Deep rose, shell pink
Annual Gypsophila and
Shell pink Annual Phlox

BED R
Lemon African Marigolds
Tall Ageratum

BED S
Gladiolus Myrtle, soft pink
Niagara, yellow red blotch
Salvia farinacea
Early flowering Cosmos

BED T
Gladiolus primulinus hybrids, orange
Salvia farinacea
Early flowering Cosmos

NOTE

Letters refer to beds as shown on plan. Flowers shown indented edge both sides of the little service walks between beds.

These walks are emphasized by clumps of Gladioli at ends. Shrubs along west side of annual garden faced with purple New England Asters with deep blue Cornflowers, annual Coreopsis, Shirley Poppies, Sweet Alyssum and Calendulas, Beds of Chrysanthemums along front of greenhouse, edgings of Parsley, Chives, and other herbs.

A PLANTING IN COLONIAL MANNER

(*Continued from page 138*)

possible, with no closed gates to shut out any passing friend.

The lawn designed for sitting out-of-doors, yet away from the public gaze, was a turf panel of formal shape, its outlines emphasized by a frame of massed shrubbery. At one end an arbor draped with Roses and Honeysuckle, (Viewpoint "E") its back against the aforementioned lattice (also vine-covered, but with Turquoise Berry and red-berried Matrimony vine), looks across the turf, its severe lines broken by scattered Magnolia trees. On either side of the arbor drooping Spiraeas help build up the shrubbery frame, but a pleasing sense of intimacy is contributed by the beds in front of them, filled with Hybrid Tea Roses and Heliotrope, and hedged with Baby Ramblers and specimen Box. For quick shade Hop vines were planted, but first a canvas was tightly stretched overhead.

At the opposite end of the panel is a low-backed curving white seat, its severe lines broken by a picturesque overhanging pine, and some irregular Sumacs rising above the screen planting of High-bush Cranberry, Viburum, and Dogwood. The sides of the oval are framed by low masses of luxuriant green Pink Flowering Honeysuckle, and densely branched Japanese Barberry. The street is entirely forgotten. Two Lindens, now small, will some day cast a dense shade over the white seat. The note of white flowers struck by the Magnolias is repeated by plantings in front of the shrubs, of early white Tulips, golden-hearted single Peonies, Auratum Lilies, pure white Pansies, and Japanese anemones.

Beyond the turf panel lies the bright-hued perennial garden, the details of which are interpreted in the

(*Continued on page 142*)

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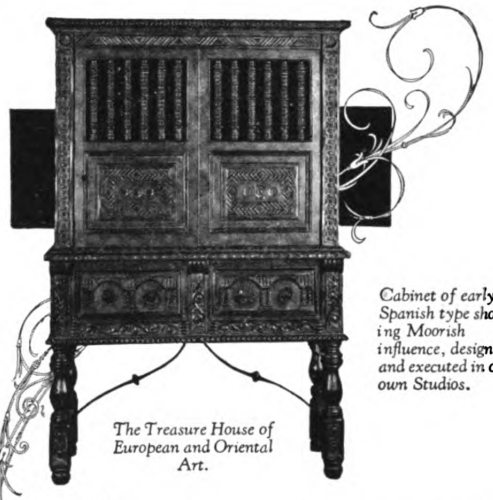
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
Since 1867
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY



Cabinet of early Spanish type showing Moorish influence, designed and executed in our own Studios.

The Treasure House of European and Oriental Art.

SEEKERS for furniture expressing individuality will find that our designers, inspired by the finest examples of the best periods, have co-ordinated refinement of design with strength and beauty of proportion in charming creations full of grace and dignity. The illustration is characteristic.

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S. & G. Gump Co. 246-268 Post St. San Francisco California

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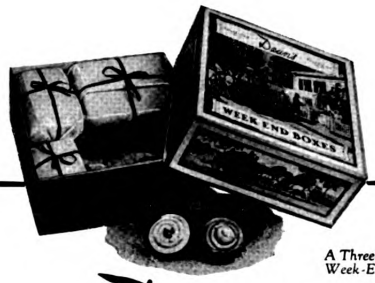

A Three-Dollar Week-End Box

Dean's
WEEK-END BOXES

HOW many hostesses have had that panicky feeling when the welcome, yet unexpected guest arrives?

Nothing is so comforting as the knowledge that one of Dean's Week-End Boxes has just been received, filled with delectable Cakes and Cookies in such pleasing variety as to suit every need, whether for luncheon, tea, dinner or late supper, and as fresh as if just from the oven, due to the air-tight container and skillful packing.

Thirty-two different assortments, at $3, $4, $5, and $8 each, sent by Post PREPAID anywhere East of the Mississippi.

Send for our illustrated "Week-End Box Booklet."

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Established 85 Years

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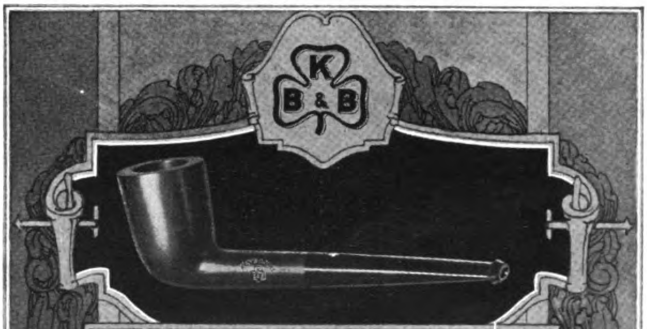

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ITALIAN BRUYÈRE
FOUR DOLLARS AND UP

*A Kaywoodie is always good form..*The white clover in the stem is proof of the smoker's good taste. It is known as the mark of the finest Bruyère pipe made. A Kaywoodie pipe is always unconditionally guaranteed and there is no import duty included in its price.

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—then Cook With *the* Gas Turned Off

WHAT a striking contrast this new era in cooking is to the old, when 25 minutes of gas will take the place of hours of gas ordinarily required!

Two very unusual patented features—the Chambers Thermodome and the Chambers insulated oven—have made this new era possible.

To many people the advantages of these units in the saving of time and in their ability to serve food cooked more deliciously far outweigh the saving of at least one half of the gas ordinarily used in cooking. Food cooked in the Chambers Range is never burned or overcooked. It is always delicious, with all rich flavor and juices retained, and ready for serving *hot* even if dinner be delayed for an hour or more.

The Chambers Range is much more efficient than a range that merely controls cooking temperatures mechanically. When cooking under the Chambers Thermodome or in the insulated oven, the gas is merely used to start the process of cooking and is then *turned off*. Vegetable Soup, for example, requires only twenty-five minutes of gas when placed under the Chambers Thermodome — instead of the hours of gas required on ordinary ranges. But the wonderful efficiency and economy of the Chambers Fireless Gas Range are no more remarkable than the luxury of freedom it affords.

The ease and convenience of cooking with a Chambers Range do much to solve the servant problem. And on those emergencies when you must yourself do the cooking you will find the task so light, the kitchen so cool, and your time so free as to make the event a real pleasure. Its handsome design and finish, in all white, or black and white, as well as its extraordinary performance make the Chambers Fireless Gas Range an object of pride in the perfectly appointed kitchen.

May we send you our Free Booklet?

CHAMBERS MFG. CO., Dept. G-6, Shelbyville, Ind.

Chambers FIRELESS *Gas Range*

COOKS *with the* GAS TURNED OFF!

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You may send me your Free Booklet: "Cook with the GAS TURNED OFF."

Name.....

Address.....

A PLANTING IN COLONIAL MANNER

(*Continued from page 140*)

planting list. Its main walk, centered on the obvious axis of the sun-room door, preserves a green vista through low broad rose arches to the farthest bounds of the place. Its minor walks are of crannied flat stones, affording tempting chinks for bits of Thyme and Mint, Iceland Poppies, and Creeping Phlox. Its central feature is a sundial of dignified mien (Viewpoint "C"), and at one end a raised platform for chairs and tea table.

The long main walk, bordered with precise ranks of dwarf Pear trees and helter-skelter flowers cuts in two the last compartment of this outdoor dwelling place—an annual and vegetable garden, with efficient greenhouse, cold frames, strawberry beds and grape vines.

The acquisition of this bit of land at a later date accounts for the happy if accidental division into parts, and gives opportunity to feature the wide cross walk planted with dwarf Apple trees, Foxgloves and Lilies (Viewpoint "B"). At present the longest vista lacks a proper terminal feature, through an accidental change in plan, but it is planned to build an arbor at some future date.

A garden, by its very nature, must be built of dreams and sentiment. But without a firm foundation of hard practicality and well thought-out plans this frail fabric will not suffice. Unless convenient, usable, and adapted to soil, climate, and available maintenance, no garden can be an unqualified success.

This one, I know, has served its purpose well. It affords the best possible utilization of the available space; it is convenient; it is full of bloom; it is both used and enjoyed. By its mere existence, not to mention its flowers and fruits so generously dispersed, it has given pleasure to numbers of people. The plants flourish happily and hardily; and last, but important, it is cared for by one efficient man, with occasional outside help.

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 134*)

so far afield as Russia—of which, by the way, Mr. Wright has written one of the most understanding books—because "Of a dog that is called 'Delphinium' ":

"He was a fox terrier, picked up in London, and he followed our heels on a vagabondage from Amsterdam to Paris, thence to Russia and across Siberia, down the ice-choked Amur in an open boat, through the tail-end of pneumonic plague at Harbin, through a pretty execution of Hoong-Hoos brigands at Tsitsitcar and down the backbone of Manchuria to Dairen. On the way back, at a little station late one night, he stepped off to sniff the air—and he didn't step on again."

One of the most charming of these divagations is the memorably beautiful reminiscence in "A Pansy a Day" of a dying scholar, who spent his last vanishing days in writing letters to those he loved. A small boy who attended him noticed that he always said his prayers in Latin, and asked him why. "The dying man smiled. 'I use English for ordinary conversation,' he replied; 'Italian and French I have used for saying beautiful things to beautiful women; but Latin I reserve for God.' And sure enough, almost the last thing he said was, 'Domine, non sum dignus. . . .'" One of the little boy's tasks was to gather flowers for him from the garden. They were to be small and perfect, and the boy noticed that they had all disappeared by noon. Where had they gone? "'Those flowers go into letters to a woman', the man answered. And that was all he said."

There is something quite exquisite about this picture, and the book which contains it has many another such charming page, and is indeed from beginning to end pervaded with a spirit of beautiful wisdom, as it is welcome, too, for its sound manly sense on a great variety of matters. I wish I had more space in which to do it something like justice.

RICHARD LE GALLIENNE

FLOWER GROWING, revised by Leonard Barron. Doubleday, Page and Company, New York.

Professing to be a revision and adaptation of a work of similar title coming from the facile pen of Ida M. Bennett twenty years ago this book is more of an adaptation than a revision; and much adaptation is really required, as time goes on, even in an art so old as gardening; improvements are continuously brought about by natural chance, by artificial hybridization and through introductions from other lands. In just this respect does the book fall short at one point: in recommending varieties of Hyacinths and Narcissi it mentions some that have been entirely eclipsed or superseded. It is a fault, however, avoided more in this book than is usually the case with revisions. This occurs in one of the chapters left almost unchanged. Another one, changed but little, and that successfully, to bring it up to date by inserting new subjects like the Allegheny Hollyhock and Hollyhock blight, is a treatment of Annuals from Seed, a most excellent chapter with foundation back in the time when the annuals, quick and easy to grow and accommodating, were given their due, as now again is sensibly beginning to be the case.

Some newer subjects have of course had to be done all over, and they have been done handsomely and enthusiastically by fanciers who are no mean modern experts, and whose writings have been tested by their having been exposed to criticism in the columns of widely circulated magazines.

Lawson Gaul writes of the Iris, John Henry Gibson of Bulbs, Montague Chamberlain of the Gladiolus, Charles Totty of the Hardy Chrysan-

(*Continued on page 146*)

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Martin's 100% Pure Varnishes

AT THE DINNER HOUR

—before the guests arrive—a hasty scrutiny of general appearances. What a satisfaction it is to know that your floors reflect the result of your own personal discrimination.

When you have used Martin's 100% Pure Varnish and Enamel your immediate sense of delight will give way only to a realization of permanency of beauty and an unusual resistance to wear as time goes on.

100% Pure—because it contains only Pure Vegetable oils, Pure Fossil gums and Pure Turpentine. (No benzine, no rosin.)

MARTIN VARNISH CO
PIONEERS OF 100% PURE VARNISHES
CHICAGO

... who are they?

What does

your car's appearance *say of you?*

THAT subtle something that makes pearls; and keeps fine cars fine, is *lustre.*

Observe the cars that pass by. Which of them stands out; stirs the imagination? Isn't it the well-groomed car with its vibrant sheen of lustre --- distinctive, always smart, and *eloquent.*

How to keep fine cars lustrous
The common sense way

Common Sense leaves a Bone dry, glass hard surface. That sheds dust. And resists atmospheric action.

Proved by ten years of use on fine finishes.

To meet out-of-doors conditions, the Laboratory evolved Common Sense, a simple, easy to use Cleanser. Cleared away the confusion of soaps, pastes and "polishes." And ended all chance of injury to fine finishes.

Unlike an ordinary polish, with its temporary shine; or a "finish" or a paste, Common Sense does not coat over or cover. But on the contrary *uncovers* the *original* finish so that its *own* sparkle and lustre comes back naturally. And smiles again.

The principle is not only scientifically correct, and so recognized by authorities, it is the very essence of *common sense.*

Ten years of use has proved it. Try it on your own car. Common Sense may save you repainting.

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Make that Porch a Sun Parlor

The open space between the pillars of most verandas can easily be filled in with window frames. The gain is great, the cost relatively small. The additional room becomes the most popular one in the house.

Make this change at your earliest convenience or include it in your new building plans. But be particular about the glass.

Our improved mechanical method of drawing and blowing and our new method of flattening give our glass a perfectly smooth surface and a brilliant lustre unequaled by any other window glass. Our grading is the recognized standard for the United States and insures highest quality, guaranteed by the elliptical trade mark on every box of the genuine.

AMERICAN WINDOW GLASS CO.
BEST — Worlds Largest Producer of Window Glass — BEST
GENERAL OFFICES PITTSBURGH, PA. BRANCHES IN PRINCIPAL CITIES

NEXT WINTER

this-

or this?

It is the minor evils that make winter so disagreeable. House over-heated one day, under-heated the next. Hot as an oven at bed-time. Cold as an ice-box at getting-up time.

End all those heating troubles at one stroke with a Minneapolis Heat Regulator. Keeps your house at exactly the temperature you want. Lowers the temperature automatically at night and raises it in the morning before you arise. Saves fuel. Branch offices in principal cities render complete installation service. Elsewhere see a heating contractor. Write for free booklet.

Dependable automatic control is a necessity on oil burners. The Minneapolis is standard equipment on leading makes.

Minneapolis Heat Regulator Co.
Established 1885
2790 Fourth Avenue, So., Minneapolis, Minn.

The "MINNEAPOLIS" HEAT REGULATOR
"The Heart of the Heating Plant"

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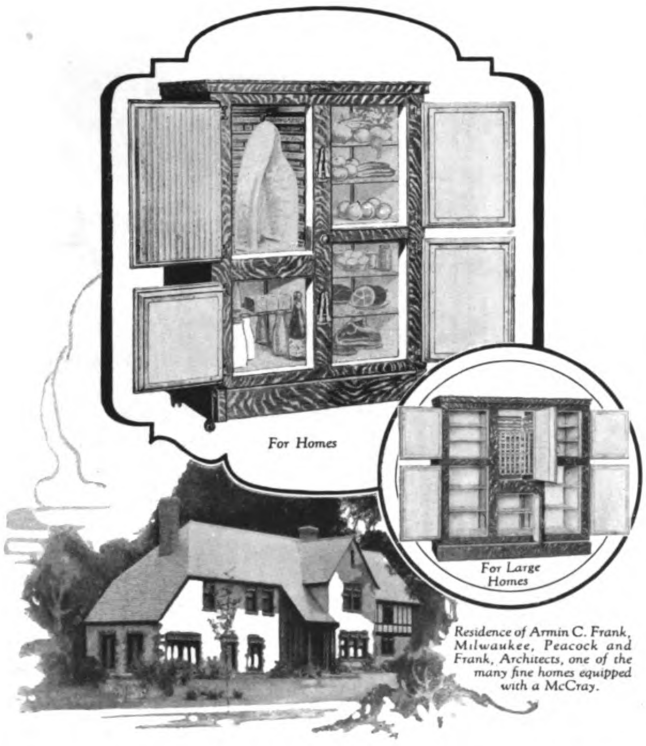

Residence of Armin C. Frank, Milwaukee, Peacock and Frank, Architects, one of the many fine homes equipped with a McCray.

A McCRAY IN YOUR HOME MEANS *Safety and Economy*

SAFETY, because the McCray keeps foods pure and wholesome, in all their original freshness and tempting flavor. *Economy*, because the McCray prevents spoilage and uses a minimum of ice or current, as the case may be.

Remember, the *unseen* things are vital in a refrigerator. McCray quality is in-built; going through to every hidden detail. *There are McCray refrigerators in use for a quarter of a century still giving satisfactory service.*

This superior service of the McCray is the result of exclusive construction features, highest grade materials, the skill and experience developed in our 34 years of building refrigerators for all purposes—for hotels, clubs, restaurants, hospitals, institutions, stores and markets, as well as homes.

McCray residence models may be used without change for either ice or mechanical refrigeration. Outside icing feature available if desired. Residence models from $35 up. *Send coupon for complete information;* we'll gladly suggest specific equipment to meet your needs.

Look for the McCRAY *name plate*

You'll find it on the refrigerator equipment in the better grocery stores, markets, restaurants, hotels and in homes. This nameplate gives positive assurance of food kept pure, wholesome and palatable.

Salesrooms in All Principal Cities
(See Telephone Directory)
Factory, KENDALLVILLE, IND

McCRAY REFRIGERATORS
for all purposes

Check below the refrigerators in which you are particularly interested.

☐ Markets ☐ Grocers
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McCray Refrigerator Co., 2413 Lake St., Kendallville, Ind.
Please send me further information about the refrigerators checked.

Name.....
Street.....
City.....

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 142*)

themum, T. Bolles of the Dahlia and John Rea of the Delphinium, as well as of the Herbaceous Border as a whole, while Leonard Barron, the revising editor, descants upon two of his favorites, the Peony and the Phlox. Others of the original chapters are supplemented with practical and thoroughly modern advice about raising flowering plants and effectively disposing of them in small areas. A fault to be found is that no index has been made for the book. The eight illustrations are so pretty and so helpful that one wishes for more just as apt.

F. B. M.

THE PRACTICAL BOOK OF OUTDOOR FLOWERS. By Richardson Wright. J. B. Lippincott Co.

In "The Practical Book of Outdoor Flowers" Richardson Wright has given American garden-lovers something for which they have long been waiting: a thoroughly comprehensive volume on every phase of ornamental planting for the country or suburban home, with here and there a cheering bit for those unfortunates whose planting experiences must be within the confines of a city backyard. Further, he has embodied within the 300-odd pages of this newest member of a well-known series the very essence of flower lore, and embodied it with a blending of readability and sound, practical information that is as rare as it is delightful.

It may sound trite to speak of one more volume as "monumental", but that is the adjective which inevitably comes to mind the moment one opens the book. In the first place, it is superbly illustrated (165 photographs in doubletone, 4 plans and 11 colored plates); and in the second, it is replete with workable facts. One senses immediately that it was written from a deep-seeing viewpoint, with that same realization of the value of thoroughness which characterizes all good gardeners. The chapter headings alone assure that the whole story from soil to flower, and beyond, is told with respect to planning, perennials, annuals, bulbs and tubers, Roses, rock gardens, wild and water gardens, vines, flowering trees and shrubs.

These are first impressions, and they are amply justified. But the deeper merit of the book is discoverable only after one has really settled down to read it chapter by chapter. Only then does the completeness of its value as a practical guide become fully apparent, and the charm of its telling establish a sort of kindly intimacy between author, topic and reader. In the very foreword one finds the keynote:

"The language of this book is intentionally casual. I do not believe in taking gardening too seriously. Although . . . it is the finest of sports, it is unwise to make a garden your master. Enjoy your gardening. Have a sense of humor about it. It is not the whole of life; it is a necessary part of a full life."

There is a sane philosophy for you! The man who wrote that must know gardens and gardening from long personal contact. He knows the loveliness of Roses grown by his own labors, and the stiffness of palms blistered by those same labors. He speaks out of an experience which the esthetic and the practical, the inspirational and the downright manual, have enriched in their due and merited proportions. ". . . This book is not merely compiled from the writings of others," to use Mr. Wright's own words, "but has been deduced mainly from experience and written by calloused (and sometimes not altogether clean) hands."

Hand in hand with this strong impression of actual experience and experiment goes a quality of conciseness and clarity which is doubly welcome because so often absent from the works of garden authors. The book begins where it should, with the soil, and sets down without confusing verbiage the general principles and details of chemical and physical condition which influence plant growth. Without full knowledge of these, and of the methods of altering them when desirable, no gardener can hope for maximum results. Their discussion forms a fitting prelude to the advice for garden making and management which completes the first section of the volume.

From this commencement the transition to the vast field of ornamental plant material is easy and direct. In sequence we find the full story of perennials and their uses and culture, with a specifically described list of eighty dependable sorts; of annuals, with a list of seventy-odd kinds to count on; of Lilies, Narcissi, Dahlias and other bulbs and tubers; of Roses, vines, trees and shrubs. Here indeed are ample subjects to justify the title of the volume, but when they are supplemented by further chapters on gardens Japanese, rock, water, old-fashioned, window-box, formal, informal, alpine and so on, one rightly reaches the conclusion that Mr. Wright has laid on the table every card in a pack of well ripened and rounded garden experience.

Two further details remain to be mentioned, in fairness to book and reader alike: an excellent index, and a brief but valuable section on the pronunciation of plant names. The first needs no extolling to those who have searched interminably through the pages of certain other flower volumes for some remembered but unplaced paragraph. As for the second, even garden-lovers of long experience will find in it the answer to many a moot question.

"The Practical Book of Outdoor Flowers" is a book to read and reread, to browse in, to study, to refer to and, from cover to cover, to enjoy. No matter whether you are a beginner or an expert, no matter whether your garden is made or in the making, you will find it indispensable as an all-seeing guide and an unfailing literary pleasure.

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No 4711 Eau de Cologne

For my Lady's Boudoir. Also has been counted a necessity in bath and sick room for nearly a century and a half.

The purity of its ingredients and the exceptional skill of their blending has made this a product of unsurpassable quality.

Produced in America by the makers of No. 4711 White Rose Glycerine Soap, and No. 4711 Bath Salts.

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Gray Hair Banished in fifteen minutes

Hundreds of American tourists originally brought back Inecto Rapid from Europe. Now a thousand times this number of women acclaim it for having given them back their youthful appearance.

During all of the four years that it has been on the American market, Inecto Rapid has been constantly improved upon, and the new American Inecto Rapid, Notox, is the result of the most exhaustive type of scientific research by an Organic Chemist of exceptional qualifications and institutional connections.

Inecto Rapid, Notox, is specifically guaranteed to color—and permanently—naturally gray, faded or streaked hair to its original shade in 15 minutes, also to bring back all the former brilliancy without injury to the texture. The color is indistinguishable from that of Nature and it will neither rub off nor be affected in any way by sunlight, shampooing, salt water, Russian or Turkish baths, nor by permanent waving or any other hair treatments.

Inecto Rapid, Notox, is compounded in 18 distinct shades, from raven black to golden blonde. It is absolutely guaranteed and your money will be refunded without question if it is not all we claim.

Thousands of women apply it for the sake of convenience in their own homes.

SEND NO MONEY

Merely ask us to send you full particulars about Inecto Rapid, Notox, and our Beauty Analysis Chart.

INECTO, Inc.
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Gentlemen:
Please send me gratis, full details of Inecto Rapid and the "Beauty Analysis Chart," form VVV1

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A splendid gift for a little girl's birthday, or any occasion. Start with a small strand, which is added to on all gift occasions each year—until she has a necklace of genuine pearls. Your jeweler will supply you.

Ask Your Jeweler

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Buy additional pearls for your Add-a-pearl necklace on this card. It guarantees perfection.

The Add-a-Pearl Co., Chicago

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LAWS *of* MAH JONG

(Pung Chow, etc.) for 1924

As proposed for the American Game

R. F. FOSTER

A handy pocket pamphlet of 36 pages, containing a simplified and standardized Code of Laws for Playing and Scoring. This system of scoring and playing has been accepted for the American game by the majority of good players. Sent, post free, for 25 cents. Order from the

Mah Jong Editor, Vanity Fair, 19 West 44th St., New York

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Reduces Weight—Aids Digestion Supplies Roughage

BASY BREAD is essentially a HEALTH FOOD. Its qualities are attested by thousands of satisfied consumers. None of the discomforts accompanying a regular reducing regime are evident while reducing with Basy Bread. It is invigorating and supplies vitality. Basy Bread is scientifically prepared—a combination of grains and fruits.

Write for an interesting booklet on Basy Bread

DOCTORS' ESSENTIAL FOODS CO.
37 Oakwood Avenue, Orange, N. J.

BASY BREAD is now served at the following famous New York hotels—*The Biltmore, The Plaza, The Commodore, The Westchester-Biltmore, The Belmont, The Ansonia, The Murray Hill, The Waldorf-Astoria, The Vanderbilt, The St. Regis, The Majestic, The New Netherland,* the *Manger* chain of hotels and others.

! fear

Are you self-conscious about the impression you make on people?

FEAR is probably the greatest handicap anyone can have in life. It keeps you from being your own real self—from doing your downright best and from getting on in life as you should.

Personal appearance has a lot to do with the way you feel. Clothes count, of course. But still there is one thing so many people overlook—something that at once brands them as either fastidious or careless—*the teeth.*

Notice today how you, yourself, watch another person's teeth when he or she is talking. If the teeth are not well kept they at once become a liability.

Listerine Tooth Paste cleans teeth a new way. At last our chemists have discovered a polishing ingredient that really cleans without scratching the enamel—a difficult problem finally solved.

You will notice the improvement even in the first few days. And you *know it is cleaning safely.*

So the makers of Listerine, the safe antiseptic, have found for you also the really safe dentifrice.

What are your teeth saying about you today? *LAMBERT PHARMACAL CO., Saint Louis, U. S. A.*

LISTERINE TOOTH PASTE

Large Tube—25 cents

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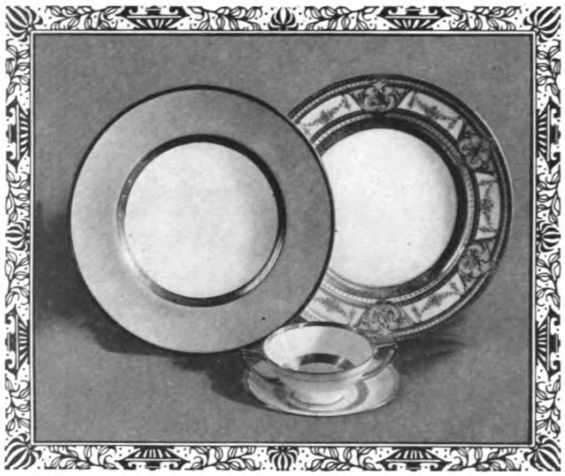


Minton
English Bone China

MINTON'S EST. 179? ENGLAND

Minton was the first to discover the process of applying on china, gold incrustation. In regularity, uniform depth and finish of incrusted and raised gold designs, as well as in purity of ivory tone and quality of gold, this wonderful ware is supreme.

In ivory and gold with white centre, the combination for the correct dinner service, perfection is achieved in Minton China.

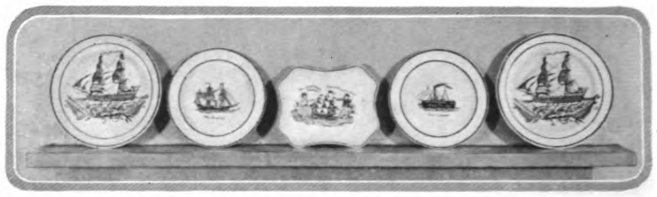
The World's Most Beautiful China

Pre-eminence in decorative art has won for Minton this deserved recognition.

From calcined ox-bone this far famed ware gains that delicate, incomparable body against which each hand fashioned figure and design stands out brilliantly and in relief. From this also comes the durability which enables Minton's to pass from generation to generation as a cherished possession.

Minton China, made with the same care and skill which have distinguished it for more than a century and a quarter, may be had at any of the better dealers in china and at jewelers.

MEAKIN & RIDGWAY, INC.
New York



Among the Wedgwood and Liverpool plates of interest to American collectors one cannot go wrong on those showing ships. They average about two pounds in price

AMERICAN ANTIQUES IN LONDON

(*Continued from page 80*)

—the foreign fellows didn't get everything, you know. How about Adams chairs with paintings by the great Angelica? Would you like a piece of lac-burgauté porcelain? A piece the late Mr. Morgan could not have passed without reluctance."

The eager faced customer seems oblivious of his interrogator. What is the matter with him? There is the crackle of pound notes in the familiar, well-stuffed Yankee pocket, but none of the notes are drawn out. The American whose taste has been fashioned in the whirlpool of enthusiasm for early Americana, is looking across the Atlantic to his early American lares et penates. In his mind's eye he sees his maple ladder-backed chairs; the maple four-poster; the blue Sandwich glass urns; the bee-hive quilt; the Salem candle stand; the priceless Goddard chest he spent a small fortune on. What can he take back to them from England that will not disrupt their own peculiar American aroma? What have the English shops to offer to the American who is carefully building his own little dream of an American yesterday?

Perhaps it is as well for the American of 1924 that he has set about discovering the furniture of his American forbears, for the London shops of today—the greatest antique marts in the world—do not offer quite the same treasure trove and the endless opportunities of pre-war days.

In the realms of old furniture a trio of names, Chippendale, Hepplewhite and Sheraton, have meant always more to the American collector with British leanings than any others. The visitor to London this summer can no longer hope for bargains in authentic pieces by the great English cabinetmakers. The dining room or drawing room set by one of these kings of mahogany,—the six or twelve chairs in Gothic, riband back or Chinese taste; the beautifully carved chests, cabinets, beds and desks, now go to the millionaire—no lesser Johnnie. But what is left for the moment at modest prices are numerous Georgian bits in nondescript wood from orchard and plantation, done by country men. These pieces in ash, pear-wood, apple-wood and box, show a most friendly spirit when brought to the early American room.

(*Continued on page 150*)

A beautiful specimen of an English Windsor chair in ash and boxwood, suitable for an American collection

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Willowcraft Furniture

Genuine French Willow Best Grade

THOSE who know good furniture select Willowcraft for its correct and beautiful designs, fine workmanship and great durability.

Do not confuse Willowcraft (100 per cent wood) with Fibre furniture, made of twisted paper.

If your dealer cannot show you Willowcraft, write for illustrated catalog.

Willowcraft Shops
Box C Cambridge 40, Mass.

THE CHARM OF CURTAIN BEAUTY

Here's an easy way to brighten up your home inexpensively. Renew curtains that are worn or shabby, then hang all curtains on Bluebird Rods. They give even simple drapes new charm and beauty.

"Bluebirds" are economical rods of improved shape, finished in tarnish-proof Satin Gold or White Enamel. Single, double, triple, they fit all windows. Anyone can put them up with only a hammer.

Stiffening ribs are a practical and distinctive feature. That's why "Bluebirds" won't sag, are strong and last for years. Made by H. L. Judd Co., Inc., New York.

Order Bluebird Rods today. Your dealer carries them or will gladly get them for you

"Rods that make **"Bluebird"** *FLAT-Extending* **CURTAIN RODS** Curtains Prettier"

The Final Touch of Charm

The Secret—Pearls

WHAT delight pearls bring to every woman! Their touch of distinction completes the newest frock. The knowledge of their aid to beauty . . . . no other gem is so completely woman's, no other can bring such assurance.

And among smartly gowned women Deltah Pearls are much in vogue . . . . you see them everywhere. Their exceptional fidelity, in reproducing each tiny curve and dimple of the Oriental, has created a sensation.

Leading jewelers are now offering these celebrated gems, imported direct from our Paris and Geneva laboratories. The very latest designs in varying lengths from chokers to three-strand ropes are ready for your selection—clasped in gold, platinum or diamonds—prices range from the modest, inexpensive strings to elaborate, costly strings.

Deltah Pearls are for sale throughout the country by leading jewelers, men who take pride in giving their customers the best. Please inspect these matchless gems. Become acquainted with their absolute superiority. To know Deltahs is to prefer them.

Deltah PEARLS

A NOTED style authority and fashion editor has just prepared an interesting little book, "The Charm of Pearls."

This tells of the latest modes in the wearing of pearls . . . . the lengths appropriate for various occasions . . . . individual and artistic methods of adorning the neck, wrists and coiffure . . . . noting especially those used by prominent women of society and the stage.

FREE Booklet
Just mail coupon

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Please send me your free Booklet: "The Charm of Pearls."

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Lexington

Get This Genuine Lexington Knocker For Your Door

Here is a beautiful colonial knocker which will add charm and historic interest to your doorway!

The Lexington, made of pure cast brass, is reproduced from the original found on one of the old colonial homes at Lexington, Mass. The town made immortal by the famous ride of Paul Revere.

Its artistic design and quaint utility make it a much sought after door knocker. Reproduced in limited quantities in a size which fits any door, 8-13/16" x 3-1/2". Act quickly, if you want one! They will soon be gone at $8.00.

Pin your check to the coupon and send it in. Our Catalog of 54 historic designs will be sent on request.

Use the coupon, now!

ART BRASS CO., Inc.
299 EAST 134th STREET
NEW YORK CITY, N. Y.

Enclosed find $8.00 for which kindly send me prepaid one Lexington Door Knocker as advertised in June House and Garden.

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A Beautiful and Useful Piece---

THE KOOPMAN
(Pat. pending)

OPEN

For your own home or an unusual wedding gift—the KOOPMAN. Has three big compartments suitable for magazines, sewing, books, smoking things, games, etc. Always neat because it closes in one movement. The cabinet work is exquisite, made by hand. Your choice of Circassian walnut, mahogany or American maple. 26¼ in. high, 20 in. wide, 10 in. deep. The price is attractively low—$60 packed f.o.b. Boston. Send money order or certified cheque.

32a Newbury St. **KOOPMAN** *Boston, Mass.*

Colonial 4-Poster Bed

GENUINE MAHOGANY

Fluted posts, 54" high: beautiful hand carved pineapple tops. Panels in head and foot boards of exquisite pencil stripe grain mahogany. Hand made throughout by skilled craftsmen. Distinctive dull rubber satin finish. Unmatchable in price or quality. Made in three sizes:

	Width	Length
Single or Twin size..	3'6"	6'1"
Medium size	4'0"	6'1"
Full size	4'6"	6'1"

Freight rates low and safe delivery guaranteed. Sent on receipt of price—or C. O. D. with $25.00 deposit. Guaranteed as represented or money refunded. Many equally desirable pieces; send for Booklet G. 6.

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424 Park Sq. Bldg.
St. James Ave. Boston, Mass.

ANTIQUE Reproductions

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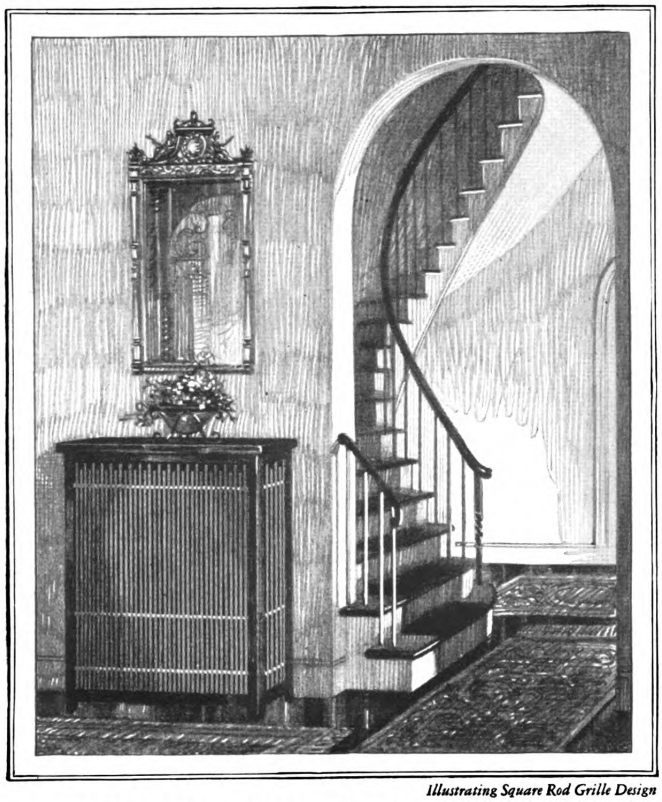
TRICO
RADIATOR FURNITURE



Illustrating Square Rod Grille Design

The Final Touch for Fine Homes

TRICO ART METAL RADIATOR COVERS SHIELD-HUMIDIFIER-SEAT

EVERY home—equipped with steam radiators—needs TRICO Radiator Furniture to convert these useful articles into units that harmonize with other furniture, and make the house comfortable and healthful.

With TRICO, the dust-stream that soils fine draperies and delicate walls will be stopped forever. It keeps them clean. The reservoir, concealed under top, converts dry, irritating heat into moisture-charged atmosphere that means freedom from pulmonary dangers.

Each cover is made to fit and conceal the radiator—all metal; strong, and finished to match your wood-work, furniture or color scheme.

If you do not know who handles TRICO we will give you name of dealer in your city or near-by. Write us for descriptive booklet and particulars.

for BETTER HOMES *and* BETTER HEALTH

TRICO ART METAL RADIATOR FURNITURE FOR BETTER HOMES AND BETTER HEALTH

ART METAL RADIATOR COVER CO.

2267 Oakdale Avenue · CHICAGO, ILLINOIS

Good specimens of the Staffordshire dogs, so much sought for by Americans both in New York and in London

AMERICAN ANTIQUES IN LONDON

(*Continued from page 148*)

Viewing Windsor chairs, after a recent, careful study of the Windsor chairs on sale in New York, Boston and Philadelphia, I find they can still be purchased at about one-fourth of the American prices. A barber's Windsor chair in ash and pine, with a superlatively high back that is worthy of a place in that delightful family of American Windsor chairs held in the famous Green collection in Newport, was purchased recently in the King's Road, Chelsea for three pounds, ten shillings. Common wheel-back Windsors abound at thirty shillings.

Tavern settles, so rare in the States, and a boon to any country room striving for that old world homeliness that is so endearing, often turn up at low prices.

Gate-legged tables of the Stuart or Jacobean periods are always a delightful addition to the American room that is being made to suggest a remoter past than the War for Independence. The gate-legged table (now two centuries and a half old) is growing scarcer. Years ago one could acquire choice specimens for a fiver; nowadays good examples cost twenty pounds. But this is a third or fourth of the price of the gate-legged table fashioned in the Colonies after the old English model.

Staffordshire pottery, so plentiful in the smaller London shops, always attracts the American visitor. For the last two years in America, the Staffordshire dog made for the rural chimney piece, has been a great fad with seekers of bucolic quaintness. Last summer almost every Cape Cod wayside antique shop—and there are some hundreds of them—had a dog or two to offer the chance visitor. The best known dealers in early American bibelots in such streets as Madison Avenue, New York, usually have a pair included in their window furnishings. "They attract trade" an astute dealer used to say. "They are playthings for grownups." Winding Church Street, off Kensington High Street, might be said to contain the largest remaining kennels. Behind grimy panes, gold and white dogs, black and white dogs, red dogs and spotted dogs of all sizes gaze ardently at the passing throng. Once one might acquire them at a pound a pair, but nowadays two pounds is the average price. "They all go across the water," says the keeper of one litter, "you'd better take them while you have an opportunity. They're emigrating,—only a few of them left!"

Staffordshire figurines offer every variety of allure. What are more charming in the way of bric-a-brac when used with chintzes depicting garden flowers. They seem to hold the vivid freshness of early youth and its make-believes. For shillings one can still find Red Riding Hood and the Wolf; the highwaymen Dick Turpin and Will Watch; Daniel and his lion, and Mary and her lamb. Hundreds of others hide on dusty shelves. The ardent and painstaking collector who loves the theatre can amass a crowd of famous Thespians,—Charles Kean, Sarah Siddon, Fanny Kemble, Jenny Lind and a great variety of Shakespearean characters. All the Royalties for the last hundred years have been immortalised by the potter: some of them are very rummy looking characters. An amusing trio is Queen Victoria, gay and gaudy, hanging on to the arms of the Khedive of Egypt and Napoleon III. But the American visitor thrills most when he chances upon Little Eva and Uncle Tom,—little Eva as gay as a ballet girl in pink and white, and Uncle Tom a rakish black Adonis.

Washington and Franklin have been immortalized over and over again in many sizes and positions. In one private collection there is a Rockingham Franklin labeled "The Father of His Country", a mistake of an old-time factory hand which gives new laurels to "poor Richard".

Wedgwood and the factories at Liverpool and Sunderland kept one eye on America in the days of the clipper ships. Beginning with the "Rainbow" in the early forties, many cargoes of "crockery" were shipped to the States. Almost every ancient domicile in the East had its pantry shelf enlivened with a few pieces of blue Staffordshire showing American views. This sapphire blue ware manufactured by Wood, Clews and

(*Continued on page 154*)

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E-Z RADIATOR HANGER
YOU'LL USE 'EM ALL YET!

Makes Cleaning Easy

THE radiator in this picture is supported from the wall, off the floor, by E-Z Radiator Hangers. See how easy it makes cleaning! No ugly legs to obstruct nor to soften the floor varnish. Instead, a trim, attractive radiator which lightens housework, promotes sanitation, and keeps the floor intact.

E-Z Hangers do not show. They are adapted to *any* wall and fit *any* radiator. Used in thousands of homes, schools and public buildings.

Ask any heating contractor or write us for particulars.

HEALY-RUFF CO.
Dept. 27 Minneapolis, Minn.

HIGGIN
ALL METAL WINDOW SCREENS

Send for this book
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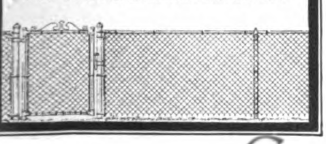

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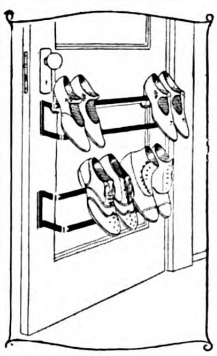

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ACTUAL THICKNESS

AMERICAN ANTIQUES IN LONDON

(*Continued from page 150*)

others, is a familiar story. In London, to-day, the searcher can light upon greater rarities. At a shop in Ebury Street dealing with old china of interest to Americans, portions of a Wedgwood Queen's ware dinner service with American views has just been dispersed at two pounds a plate. The Wedgwood is embellished with the black line print. Some of the pieces show views of the first American steam ships; the "Claremont" and the "Savannah", the New York and Philadelphia City Halls; portraits of Washington, Adams, Harrison, Washington Irving and Fenimore Cooper.

Astute American dealers who know the pulse of their patrons and the recent craze for ship models, are hot on the scent of mugs, jugs, and punch bowls with pictures of American ships. The "Caroline" sailing under the thirteen Stars is a ship much portrayed on Liverpool pitchers, but china experts state that many of these "Caroline" pitchers are reproductions.

In a West End shop off Bond Street there is offered a goodly Lowestoft punch bowl with an 18th Century American ship. This bowl is marked twenty-five pounds,—not an exorbitant price for such an elegant souvenir of the sea. One can fancy Captain Bildad searching for Moby Dick, Herman Melville's immortal white whale, fortifying himself with potions of flip out of such a bowl.

British and American tea clippers had portraits of their ships done on tea services in oriental ports. Portions of an American tea service are found sometimes in London. An unnamed ship with an American flag on a solitary tea cup was purchased recently in a shop near Victoria Station for five and six.

Another interesting find in a side channel of American maritime history was a yacht race with Staten Island as a background. This picture perpetuated in the wool cross-stitch—a fad of old Jack Tars fostered, tradition says, on the English training ships—measured two by three feet and cost thirty shillings. These wool ships done in Georgian and Victorian days are awaiting a modern Sergison to gather them for posterity, as that friend of Pepys gathered his famous Cuckfield ship models, now on exhibition at the Metropolitan Museum.

"What shall I take back home?" asks the American antique collector. His house may be filled with the furniture of early American craftsmen, and his shelves and cupboards overflowing with fantastic early American bric-a-brac made by the Pennsylvania Dutch, the glass blowers of the Jerseys, and the later factory of Sandwich. He does not want to follow the proverbial mistake of carrying coals to Newcastle, but if he has an instinctive love of London—a heritage from British forbears—, his fancy will wend its way to the antiques, then, figuratively speaking, stretch out friendly hands across the sea.

ROLLING YOUR OWN ICE CREAM

ETHEL R. PEYSER

ICE cream is not a luxury; it is a valuable food. It is the New World Symphony in culinary terms; and it is eaten by foreigners who come here with the same interest that we eat brioche in Paris or lebkuchen in Berlin.

In order, then, to make ice cream with comfort, the American inventor has fashioned the freezer, electrical and otherwise.

The electrical freezer is becoming more popular every year. Of course it is more expensive because of the motor, but in the homes where ice cream is constantly consumed, and where there are few hands to turn a freezer and many mouths to satisfy, there is no swifter nor more economical way to attain the ice cream quota. It is simple to run, and is connected with the electric light circuit. The motor is only 1/15 horse power for the one to three quart sizes, and if you have a washing machine you can use its motor.

Should you be the happy owner of the electrical unit which whips and beats, you can also freeze the ice cream with its motor.

These are usually of three varieties: Those with the fly wheel; the crank; and the oscillating, which employs the crank, but is worked back and forth instead of round and round. The crank type, when well made, is excellent for use in the home. The fly wheel is, perhaps, a bit more comfortable for the larger sized freezers.

Besides these there are the non-turned kinds, which are pails in which is a cavity for the ice cream, and about which can be securely packed the freezing mixture. Here the housewife toils not, neither does she turn a freezer, as time alone does the trick. Technically speaking, only, is their product ice cream. It is actually a mousse, a smoother and satiny frozen dessert.

The principal parts of the freezer are the tub, the can, the gears, dashers and scrapers and the space between the tub and the can for the ice and salt. The pail, if of wood, must be well finished, and bound with hoops or metal bands. The non-wooden tubs are of zinc, enamel or galvanized metals. The heavy tin-plate can, with the drawn steel bottom, is better than one with the tin-plate or cast bottom.

All the gears and cogs should be boxed or be out of the path of the ice and salt, which have a most insistent habit of bobbing up and causing great annoyance. In every case, where metal comes in contact with food, it should be of pure blocked tin or other innocent metal. However, if you buy a freezer from a reliable manufacturer, you are safe.

Be sure, when you buy a freezer, that you can easily put the lid on and that the clampings and cross bars

(*Continued on page 156*)

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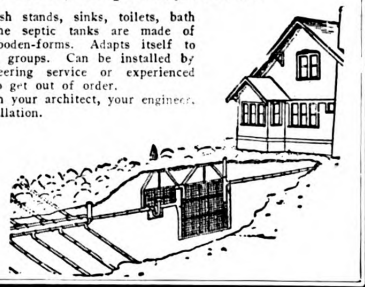

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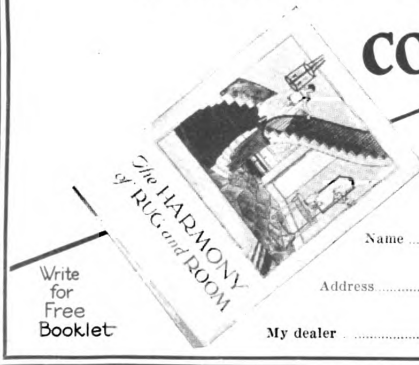

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ROLLING YOUR OWN ICE CREAM

(*Continued from page 154*)

are easily adjusted, and that every thing fits tightly. Look, also, at the freezing mixture space, and see that it is not too roomy or too constrained. The scrapers must be smooth, and all parts reach the mixture. The dasher and beater are usually malleable iron, coated with fine block tin. It is often better to have one scraper for the bottom of the can, and two metal side scrapers. Buy the best freezer, or none. It must be seamless, noncorrosive, easily cleaned, non-splintering, easy to assemble, easy to turn, swift and convenient. The electric types must have infallible motors.

And, by the way, there is a hand-turned freezer, of one-pint capacity for the sick room, easy to turn and swift in production.

1. Ice cream becomes:—
   - Buttery: Because it is frozen at too great speed, or because the cream was too cold when put into the freezer, or not churned enough before freezing.
   - Sticky: Because of fillers, such as gelatine and sweetened condensed milk, etc.
   - Icy: Because of improper packing.
   - Coarse: Because it was packed when too soft.
2. Unless your freezing mixture is good, you will never have good results with ice cream. The good recipe is next in importance.
3. The ingredients always increase in bulk during freezing, due to the incorporation of air.
4. Too rapid freezing makes a less expansive cream, and it often falls apart and becomes grainy.
5. If frozen too slowly it becomes greasy, buttery and non-expansive and looks oily on top.
6. If it is frozen too long, it will become soggy and heavy.

Directions come with every freezer, and often excellent recipes, so with the use of that valuable commodity, gray matter, your ice cream problems will be negligible, and the arrival of unexpected guests will be a delight.

The PRINCIPLES *of* PROPER PLUMBING

IT is not such a far cry back to the time when bath tubs were a curiosity and toilet fixtures were possessed only by the very well-to-do. But times do change, and now in this present day and age it is a rare home that is not equipped to some extent; indeed, most of them boast not only of kitchen, bath and toilet facilities, but also space and equipment for laundry work. The present day builder or home buyer has come to regard plumbing fixtures as enrolled among the absolutely necessary items in this scheme of life and, accordingly, sees to it that they are included, sometimes even going so far as to make specific selections of some definite make of fixtures which have proven particularly pleasing to the eye.

But this is about as far as the average home builder goes; perhaps about as far as most house architects go. How the fixtures shall be installed, the kind and size of pipe and fittings to be used, the manner in which connections shall be made, safeguards to be taken in the interests of sanitation—these and many other questions are generally left to the plumbing contractor to decide. It is true that regulations covering plumbing installations are now pretty general throughout the country and where followed up by proper inspection have accomplished much in the interests of permanency and sanitation. Nevertheless, a clear, definite plan and specification are the best assurance for a plumbing installation of the better type, the kind that one wants but generally doesn't get. Makeshift installations are the rule rather than the exception, and the pity of it is that plumbing of the better type costs but little more and saves so much ultimate anguish and vexation, to say nothing of maintenance expense.

Now, to the average layman, the ways and wherefores of plumbing are more or less a mystery, the depths of which he has no inclination whatsoever to probe. Therefore, to add interest and, incidentally, to help describe a plumbing system in its simplest form, note the two drawings herewith. Drawing "A" shows the system of drain piping, together with the vents from same, and "B" the system of water supply.

Note that the number of fixtures indicated are what would ordinarily be found in the average small home. On the second floor is the standard bathroom group of closet, tub and lavatory. The first floor shows kitchen sink and separate refrigerator drain. In the basement we have laundry tubs, floor drain, closet and water heating equipment. To the second floor group might be added a small dental lavatory, distinctly a sanitary fixture. As the size of the home increases, so, too, do the number of bath and toilet rooms and the variety of fixtures.

The most common additions to the fixtures are the separate shower bath compartment and the bidet bowl which may also be used as a foot bath.

Returning to drawing "A", note that the waste from each fixture must pass thru a trap (water seal) before flowing to the sewer. This trap is located either within the fixture itself, as for example, a water closet, or in the waste line directly adjacent to the fixture, and is vented to atmosphere through a vent pipe connected in, at or near the trap on the sewer side. Why the trap and why the vent? The former is there for one purpose only: the prevention of sewer gas escaping into the room. The vent is there for two distinct reasons: first, to prevent syphonage and consequent loss of water seal in the trap of one fixture due to the suction effect caused by the wasting of water from another fixture into the same waste line; and

(*Continued on page 158*)

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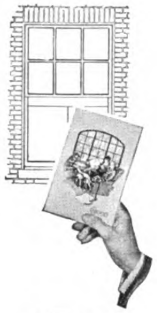

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Ideal Floor for Kitchen, Pantry, Bathroom, Laundry, Porch, Garage, Restaurant, Theatre, Hotel, Factory, Office Building, Railroad Station, Hospital—wherever a beautiful, substantial floor is desired. Several practical colors. Full information and sample FREE of your first and second choice of color.

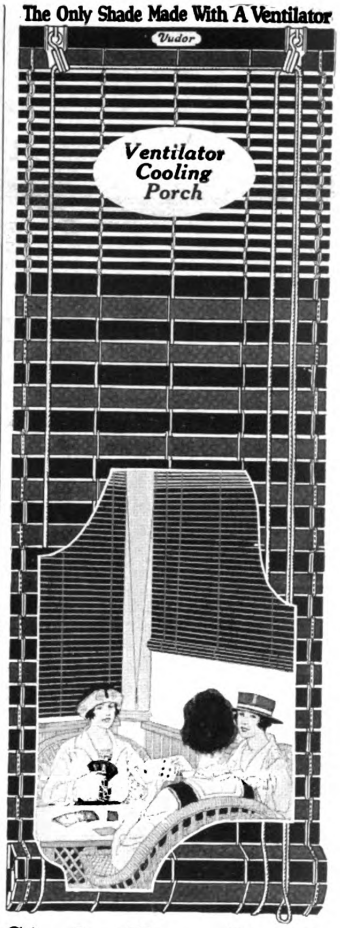
IMPERIAL FLOOR CO., 321-323 Halstead St., Rochester, N.Y.

Hill Champion Clothes Dryer

By this trade mark you may know you are getting a genuine Hill Dryer, the original high grade clothes yard accessory. The Hill Champion gives you more room on your grounds because it can be removed when not in use. It gives you more time on wash days because it saves half the time hanging the wash. 150 feet of line can be reached from one spot. Our folder G will give you complete information.

★ **HILL CLOTHES DRYER COMPANY**
52 Central St., Worcester, Mass.

The Only Shade Made With A Ventilator



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The porch enclosed with VUDOR Porch Shades is invitingly shady and cool even in the hottest part of the day. Cool air is kept in circulation through the ventilator at the top (an exclusive VUDOR feature). VUDORS are stained in beautiful colors, can be easily put up and last for years.

VUDOR Porch Shades are very moderate in price. A shade 6 feet wide with a drop of 7 feet, 6 inches, now costs only ..... $6.50 north of Alabama and east of Colorado. Sizes to fit any porch priced proportionately.

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Hough Shade Corporation
261 Mills Street, Janesville, Wis.
Send name of your local dealer and also illustrations in colors to

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Look for the VUDOR nameplate—the sign of the genuine

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Self-Hanging Ventilating PORCH SHADES

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A Timely DAFFODIL Suggestion

Make a Permanent Planting before importation is shut off. Owing to a ruling of the Federal Horticultural Board, effective 1925, the finer varieties of Daffodils will soon become very scarce and expensive. Now is the time to make sure of having them in your garden for years to come.

Elliott's suggest a selection of Daffodils ideally suited for naturalizing in locations where they need absolutely no care after planting. Bulbs of the right size—varieties chosen for beauty and hardiness—once planted they need never be renewed but will increase in numbers and beauty year after year. It is the easiest and most economical way of growing flowers by the hundreds and thousands.

SPECIAL—Selected Daffodils for Naturalizing

Poeticus ornatus. Improved Poet's Narcissus. Pure white, star-shaped flowers, with shallow cup of yellow, edged bright red.

Autocrat. Of the Incomparabilis type, with short, wide trumpet and large perianth, rich yellow throughout.

Evangeline. Leedsii type; broad, white perianth and large, shallow cup of palest lemon yellow.

Blood Orange. Wide, creamy yellow perianth, cup brilliant reddish orange; exquisitely filled.

Emperor. One of the largest and finest Giant Trumpets. Both spreading perianth and long, flaring trumpet are rich, deep yellow.

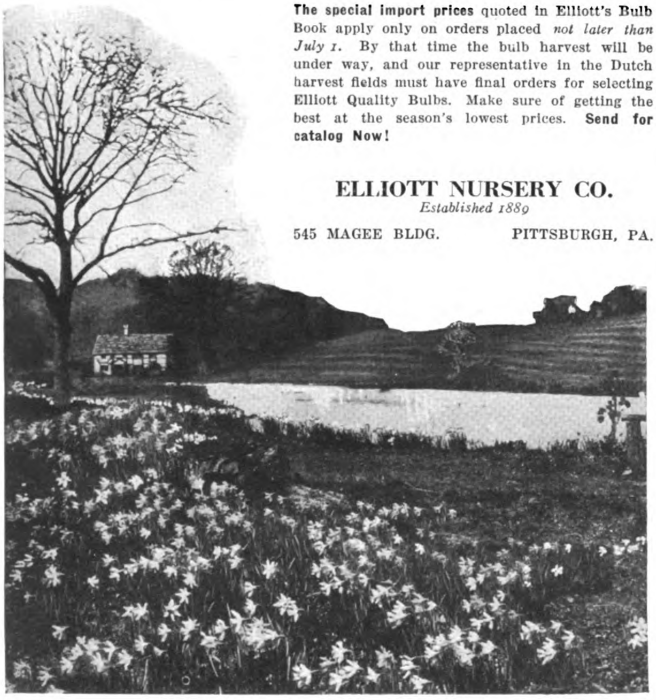
Empress. A fine companion to Giant Emperor; pure, snowy white perianth, yellow trumpet.

Collection (NA)— 10 bulbs of each, 60 in all—$4.00
Collection (NB)— 25 " " " , 150 " "— 9.00
Collection (NC)—100 " " " , 600 " "—35.00

Complete directions for planting and care with every order. Above special offers good only until July 1. Order now. You can pay when bulbs arrive in September or take 5% discount for cash with order. Safe arrival guaranteed.

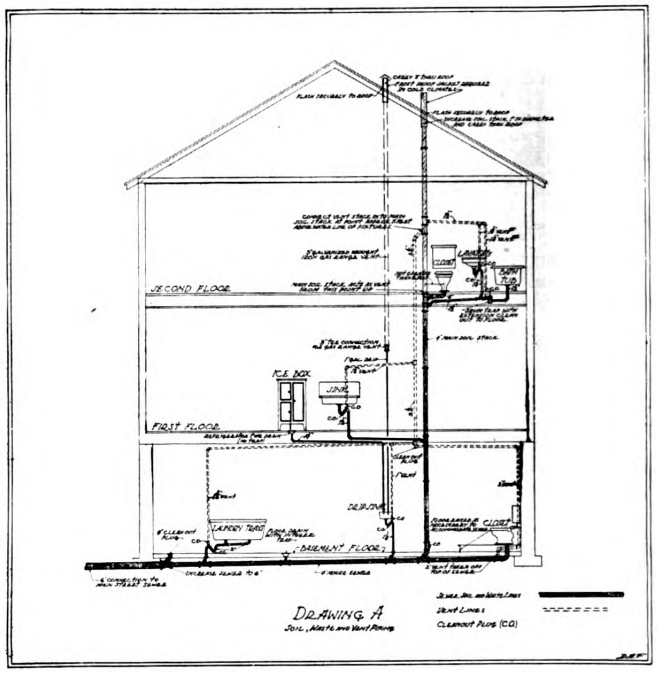
FREE—The Leading Bulb Book for 1924

Makes bulb growing easy. Elliott's Import Catalog for 1924 contains hundreds of practical suggestions for those who want to know the best and easiest ways to grow Hyacinths, Tulips, Daffodils, Lilies and other bulbs, indoors and out. It describes thousands of the best varieties, many of them illustrated in their natural colors.



The special import prices quoted in Elliott's Bulb Book apply only on orders placed *not later than July 1.* By that time the bulb harvest will be under way, and our representative in the Dutch harvest fields must have final orders for selecting Elliott Quality Bulbs. Make sure of getting the best at the season's lowest prices. **Send for catalog Now!**

ELLIOTT NURSERY CO.
Established 1889
545 MAGEE BLDG. PITTSBURGH, PA.



The drainage pipe system is designed to meet the requirements of the average two-story and basement house. It will be noted that the waste from every fixture must pass through a trap which precludes any back flow of unpleasant odors

The PRINCIPLES *of* PROPER PLUMBING

(*Continud from page 156*)

second, to provide a continuous circulation of air throughout the system of waste piping, thereby eliminating as far as possible excessively foul gas accumulations in any part of the system. The size of waste connection and trap and also the size of vent for each kind of plumbing fixture is pretty generally fixed throughout this country by ordinance.

Water closets located on a top floor and directly adjacent to the soil stack do not require a separate vent as the soil stack itself becomes a vent pipe from this point on up through the roof.

The size of the main house sewer is 4 inches up to the point where it leaves the building, where ordinance generally requires the size to be increased to 6 inches for the remainder of run to cesspool or main street sewer connection, as the case may be. The various waste lines from floor drains, tubs, etc., and the main 4 inch soil stack connect into the 4 inch house sewer at various points within the building. The size of the main soil stack which receives the discharge from water closets on the upper floors is also 4 inches and continues 4 inch through the roof, the opening in the latter being permanently weather proofed with copper flashing.

In the northern latitudes the size of the stack is generally increased 1 inch from a point approximately 1 foot below the roof members, and that portion of the stack exposed above the top of the roof is encased in some form of frostproof jacket. The reason for this is that where extreme cold prevails the warm and moisture laden air passing up the stack tends to condense, forming hoarfrost as it approaches the outlet and accordingly the opening at top is liable to become completely closed off unless some protection is afforded.

Careful design will always reduce the number of stacks passing up through the building to a minimum in the interests of economy and simplicity. In the average home only one such stack should be necessary.

Cleanouts should be placed in the main house sewer at that point where it leaves the building and also at each point where a change in direction of run occurs, in order that each straight piece of run may be cleaned of obstructions which may occur. Where the sewer line is below the floor level, cleanout connection should be brought up flush with the finished floor. Cleanouts should also be placed in each vent pipe adjacent point of connection to trap or waste line, in order to afford means of getting at and cleaning out any obstruction which might become lodged in the vent connection. Under conditions of actual installation practically all waste and vent piping is effectively concealed in partitions and floor construction. The cleanout connections should be brought through the walls or floor, as the case may be, and terminate in neat nickel plated brass screw caps or plugs set flush with the finished wall or floor.

Now look at drawing "B", showing the system of water supply. First, we have the connection into the building from the street main with curb shut-off valve and box at about the sidewalk or street curb line, as required by practically all ordinances. The

(*Continued on page 162*)

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Our Garden Plan Department will be glad to suggest distinctive furniture arrangements and assist you in making selections

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Order Now~ before the Leaves turn!

WE HAVE THEM AGAIN!

These lovely harbingers of Spring formerly barred by Quarantine 37. This year we can import them but stocks are limited and in great demand. To assure delivery—

ORDER NOW

	per 100	per 1000
Chionodoxa (Glory of the Snow)	$3.00	$26.00
Grape Hyacinths, Blue	2.50	20.00
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Giant French Poppy Anemones	$1.00	$6.50
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A Very Special Offer

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100 Gladioli Bulbs in richest color blends, choicest 1st size bulbs sure to bloom. Made up especially from named varieties—not at all the ordinary field-grown mixtures sold.

100 Bulbs, $3.50
or if you prefer
50 for $2.00

Sclings Seeds
26 West 59th St. New York

Rain When You Want It

The Best Way To Water Your Garden

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"I take pleasure in saying that we could not get along without your system. To produce vegetables, fruits and flowers of high quality requires water, and I know no better way of doing this than by your system, both from a practical and economic standpoint.

"We are very thorough in our work here and we use the best means for good results; therefore, my strong stand for your Skinner System."

Let us tell you just how the Skinner System works, how little it costs and what wonderful gardens it produces. Eliminates the risk of drought and the drudgery of hose-holding.

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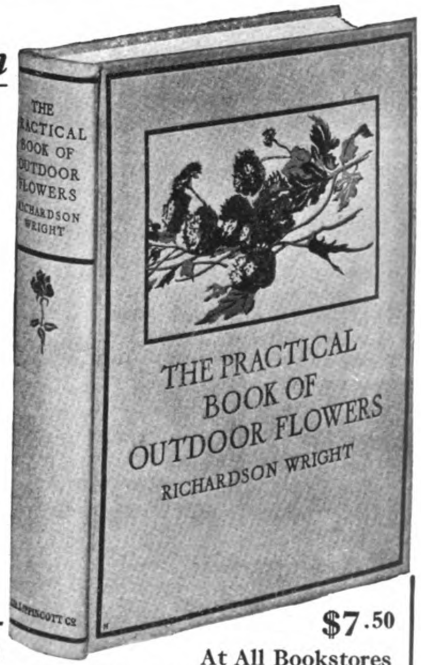
New Book will become the standard for all lovers of gardens and flowers

It is the Essence of Flower Lore and Practice



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165 DOUBLETONE ILLUSTRATIONS

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WHITESHOWERS

A close up of the Garden Shower Maker. It is 16 feet long and waters 800 square feet. Made in 4 four foot sections.

The Lawn Shower Maker is the happy happening of lawn watering. Here is real watering satisfaction. Made in 2 four foot sections.

A Shower Maker For Your Garden and Lawn

HERE is watering perfection, in every sense of the word. Watering with the least botherment and surest effectiveness.

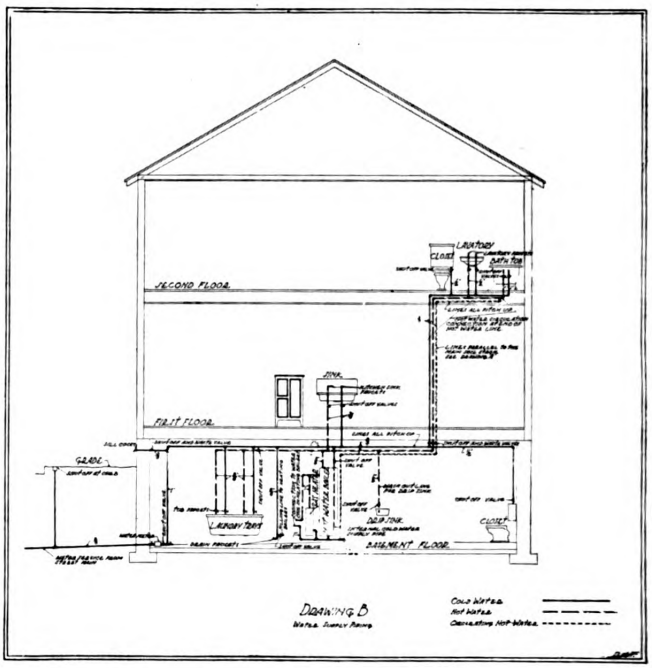
The Garden Shower Maker is 16 feet long.
Equipped with 8 Long Throw brass nozzles, so you can water 800 square feet at a time, without moving it.
Supplied with 3 steel spear rods, to support the Shower Maker anywhere you want it.

The Lawn Shower Maker is 8 feet long, and equipped with 4 two way Dew Drop nozzles.
Has metal skids, so you can slide it around anywhere on your lawn, without turning the water off or getting a drop on yourself.
Here then, are two complete WhiteShower outfits.
Both the best for the purpose.
Both giving you watering perfection with the least bother.
WhiteShowers equipment is made to take care of any and every watering problem—from the average garden and lawn to the proper watering of hundreds of acres.
Can ship at once. Send your order.

COMBINATION OFFER

The 8 feet Lawn Shower Maker costs complete $8. f. o. b. Detroit.
The 16 feet Garden Shower Maker, $12. f. o. b. Detroit.
As a special inducement to garden and home lovers we will make a combined price of $17.50 f. o. b. Detroit, for the two outfits.
Both are enduringly made.
Nothing to get out of order.
Each has heavily galvanized pipe, equipped with Jiffy Couplings and our special Long Throw or Dew Drop brass nozzles.
Shipped knock-down and boxed, complete.
Sold on an unconditional returnable, money back guarantee, if not fully satisfactory after 30 days use.
Prices are F.O.B. our factory, Detroit, Mich.
Check, Express or Money Order accepted.

WHITESHOWERS
Incorporated
6457 Dubois St. Detroit, Mich.



The supply pipes and fixtures are shown here in cross-section. Shut-off valves are placed near each individual outlet to facilitate any local repairs that may become necessary. Similar provision is made on the main supply lines

The PRINCIPLES *of* PROPER PLUMBING

(Continued from page 158)

water meter is located directly adjacent to the point where the pipe enters the building with connections on both sides of meter valves. From the meter the water service connects to water main at basement ceiling and thence to all plumbing fixtures, including the coil in the gas hot water heater and the filling connection to the house heating boiler. The hot water line starts at the top of the hot water tank and parallels the cold water piping and the fixture connections, the pitch of run always being up so as to insure natural circulatory flow.

A well designed system will always include a return circulation line from the ends of the long hot water pipe runs, this return line being carried back to the hot water tank and connected so that when no hot water is being drawn there will be a constant gravity circulation throughout the hot water pipes. This insures hot water in the hot water pipes at points adjacent to the various fixture connections at all times as long as there is hot water in the tank and means hot water at the faucet the minute it is opened.

Now, just a word about the kind of materials. Copper pipe and fittings and riveted copper range boiler for the hot water service would be ideal. In this day of high prices, however, the use of copper is greatly limited to a very small percentage of cases, commercial steel pipe with C. I. fittings and steel tank being used instead, although for a slight additional cost genuine wrought iron pipe could be had. This is recommended by most engineers due to its longer life.

All piping run below ground within the house and to points just beyond building wall should be of extra heavy C. I. bell and spigot pipe and fittings. Don't use standard weight, as it is so thin that breakages frequently occur, particularly during the cooling process. If possible, continue the entire outside run of cesspool or main sewer connection with this same weight pipe. You have all known cases where the sewer connection to the street had to be dug up and replaced due to its filling up with roots. This would not happen if cast iron was used, as the joints are caulked with oakum and then poured full with lead, through which the vegetable growths cannot force their way. Where tile is used, however, the joints are made with cement and this in time crumbles and allows the vegetable growth to enter.

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Odorless. Powdered. Rich. No weed seeds. Easy to use. Reasonable in price. Will make either sandy or clayey soils fertile. Not only a plant food, but nature's natural soil builder. Sold with a guarantee that is a guarantee. 4 one hundred pound bags for so little as $5. Shipped direct from the deposits at Alphano, N. J.

Send for circular.

4 BAGS for $5

4 bags of 100 pounds each for $5.
By the ton in bags $20.
By the carload in bags $16. a ton.
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Prices do not include freight charges from Alphano.

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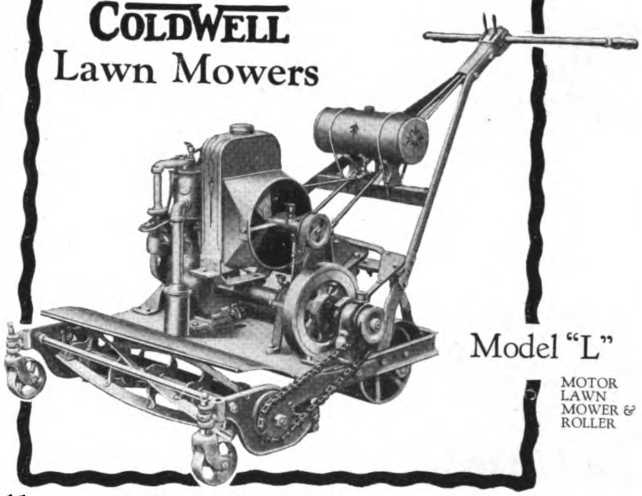
COLDWELL Lawn Mowers



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MOTOR LAWN MOWER & ROLLER

Always—A Beautiful Lawn Round a Beautiful Home—

The observer invariably judges the character of the home owner by the care that is given to the lawn. Seldom, if ever, do you find the owner of a magnificent home neglecting his lawn to the extent that it impairs its attractiveness. Now is the time to bring out the hidden beauty of your lawn and make it a fitting complement to the other attributes of your home.

The Coldwell Model "L" Motor Lawn Mower and Roller has a capacity of 4 to 6 acres a day. Extremely flexible, it rolls and mows simultaneously a 25" swath, giving to the lawn that smooth, velvety finish. Entirely dependable in every respect, its performance is as near perfection as is possible.

A word to us and we will be very glad to have our nearest Coldwell Dealer demonstrate on your lawn—at no expense.

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NEWBURGH, N.Y. U.S.A.
HAND, HORSE, MOTOR & GANG MOWERS

Success with Roses by Robert Pyle

Living With the Rose

WHEN the French mystic, Constant, said, "Je ne suis pas la rose, mais j'ai vécu avec elle (I am not the rose, but I have lived *near* the rose)," he phrased happily the satisfied yearning of many a heart for the incomparable comradeship that comes from association with the Rose.

"Living with the rose" is something more than the mere mechanical operations involved in growing it. There is an ennobling influence in rose culture that never evades those who know that the rose is more than a decoration for the Garden—that it is an adornment for the Soul.

To surround a child with roses is one of the greatest gifts that can be given childhood. It places before them the opportunity to appreciate beauty. Once cultivated, the love of beauty, born through having "lived near the rose," will go with them through life, enriching their own lives and influencing the lives of others.

In June remember to pick your Roses. As beautiful as roses are upon their graceful stems they are equally beautiful upon your table and in your rooms. Frequently-cut roses bloom more freely. Watch for the rose beetle and rose slug. They come in June. Spray every ten days for three weeks with a half pound of arsenate of lead to ten gallons of water. About June 10, begin to nourish the Teas and Hybrid Teas with liquid manure. June 20, look for mildew. Upon its first appearance apply, with a dust gun, "All in one" (we have it), a ground dust mixture consisting of 90 parts sulphur and 10 parts of arsenate of lead. Repeat the dose in a week if necessary.

From "How to Grow Roses"

By Robert Pyle

Price $2.00 p. pd.

Conard Star Roses are guaranteed to bloom. They are guaranteed as no other roses in America are guaranteed. A durable star tag, attached to each plant, enables you to know your roses and call each bloom by name.

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Guaranteed to Bloom

"The Weed's Most Deadly Enemy"

PINO-LYPTOL WEED KILLER

Completely destroys weeds and other undesirable vegetation.

Drives, walks, gutters, tennis courts and golf course traps can be quickly cleared of all unsightly growths.

Easily applied with an ordinary sprinkling can.

It's the correct and economical way.

Steel Drums	@	$1.05	per gallon
Half Drums	@	1.15	" "
10 Gal. Cans	@	1.35	" "
5 " "	@	1.50	" "
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FLOWERS ALL SUMMER

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DREER'S SPECIAL GOLD MEDAL MIXTURES

Made up of a large number of high-priced **named** and **exquisitely colored** varieties, but offered in mixtures **only**, as follows—

Section No. 1. Contains all shades of scarlet, blood red, amaranth, garnet and other similar rich tones.

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PRICES, EITHER OF ABOVE, POSTPAID, 15 FOR $1.00; $5.75 PER 100

GOLD MEDAL Mixture—a combination of above, so richly varied that practically no two will be alike. Price: Postpaid, 20 for $1.10; 100 for $5.25.

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CHESTER JAY HUNT, Inc.
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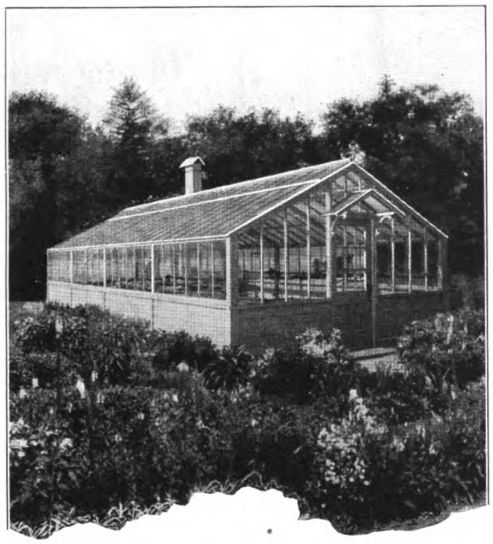
Glass Gardens



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The remarkable thing is that the complete materials and equipment for a house 15 feet wide and 33 long, can be bought for so little as 1650 dollars.

When you further consider that the equipment includes all the plant benches, and heating, even to a Burnham Boiler, the price becomes still more of a wonder.

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Anticipating that, we have prepared a special circular which will answer all your questions.

Send for it.

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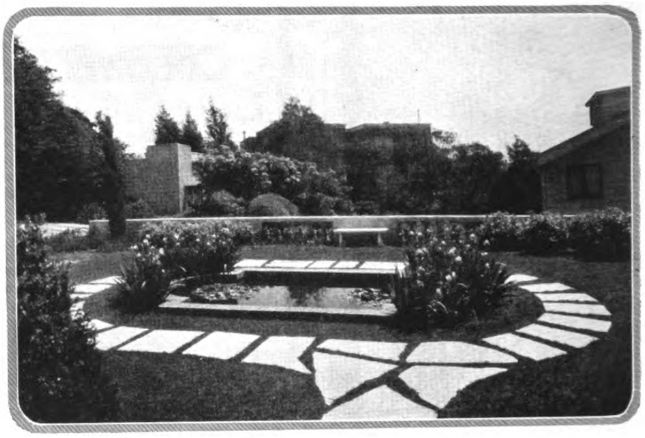


This little garden court is supported at the farther edge by a balustrade. The level panel of turf is relieved by groups of shrubbery, by the brick pool with its Iris planting and the broken stone walls. It is in the place of Don Lee, Presidio Terrace, San Francisco

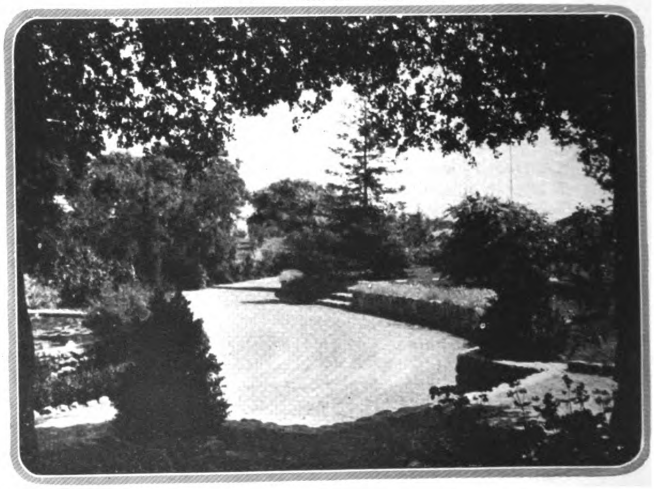
THREE CALIFORNIA GARDENS

EMERSON KNIGHT,

Landscape Architect

At Little Brook Farm, the estate of Max M. Cohn, Los Gatos, Cal. is this cement figure and basin in the Lily pool. The figure was executed by Norman La Plant

The drive approach at Little Brook Farm is a simple handling of native stone walls broken by steps at necessary intervals. The drive turns round the pool



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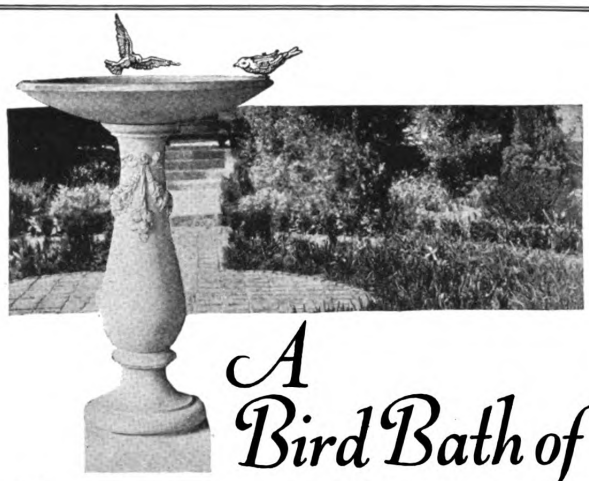

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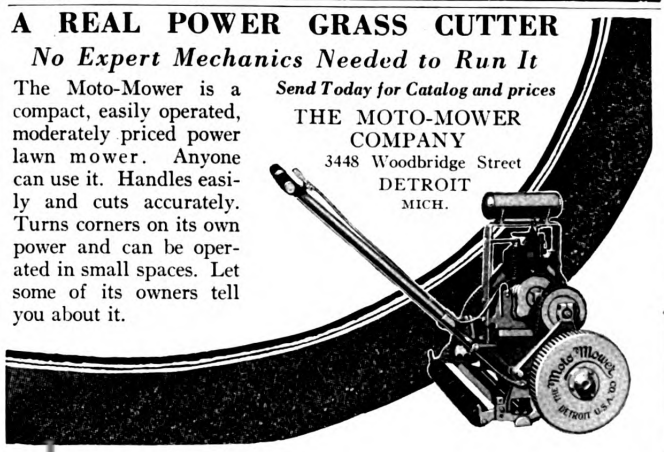

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MontaMower—a new and entirely different lawnmower—takes the hard work out of mowing lawns. Light—weighs only 7½ lbs.—handles as easily as a rake. Cuts lawn perfectly—leaves no wheel marks or ridges—trims close to walls, trees, etc. No hand trimming necessary.

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Fisher

In this Spanish house near Denver, Col., the architecture controls the garden treatment. M. H. and B. Hoyt, architects

GARDENS ADORNED AND NEGLIGEE

(Continued from page 55)

thing of his own desires and self developed personality will have to enter into the decision if the scheme is to be entirely successful. A garden site is similar, but much easier to handle. Together with the house it presents at the start certain natural and architectural conditions which suggest the proper treatment.

Two centuries or so ago in England the art of gardening was on the point of collapse, for the reasons mentioned above. Garden designers of the formalist school had become obsessed with formality. They made it the means instead of the end, and they exaggerated formal methods of planning until gardens had got to be great rigid arrays of elaborate and meaningless patterns. They must have seemed about as bad as gardens could be; but they weren't, for something much worse was to come. The reaction to this ridiculous formalism was a wave of informality which was extraordinarily vicious. Not only many of the absurdly formal gardens, but most of the loveliest gardens in the country, were destroyed, and in their places were made gardens which attempted preposterously to imitate nature. Straight lines and symmetry were taboo. Any idea which smacked of the order-

(Continued on page 168)

Rose gardens, as with this English one, depend a great deal for their out-of-season effect upon the pattern of their design

Even such formal features as the pool and pergola in this English garden are susceptible to charming gardenesque treatment

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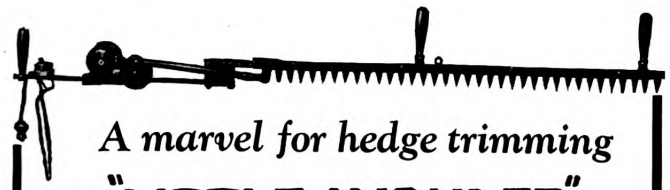

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This case lot (2500 bulbs) for	$127.50	$153.00
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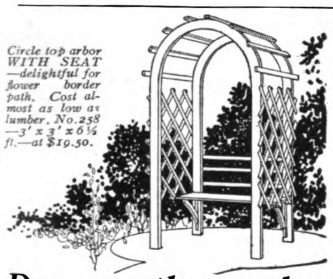

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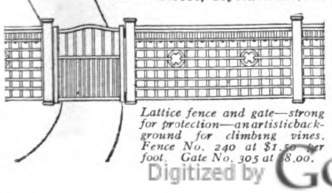

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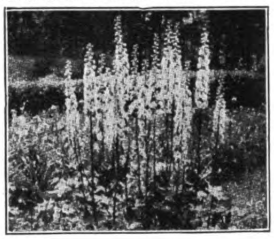

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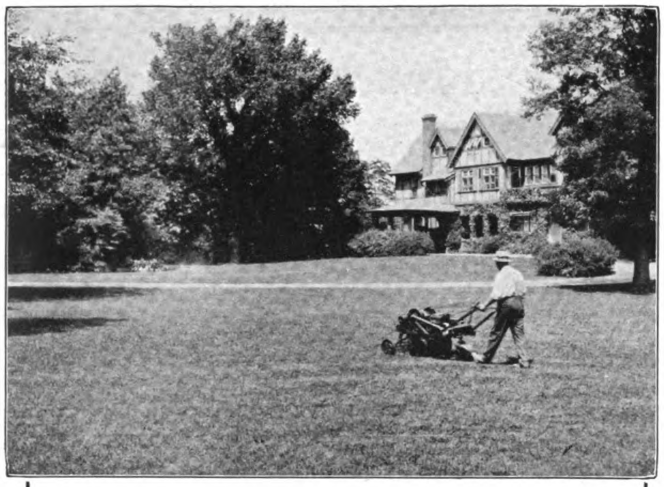

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GARDENS ADORNED AND NEGLIGEE

(Continued from page 166)

ly arrangement that civilized people require in their surroundings was banished by the unutterable vandals whose landscape gardening perversions were then the fashion.

This chaotic period in gardening is mentioned because it represents so well the two extremes of style, and the effect they have when style, instead of the site and the house and common sense, is allowed to dominate the situation.

The garden site is your surest guide. Out of that the garden must grow, and on that it must lie. Of course, there must be cutting here and filling there—sometimes a great deal of it; but the grading should go no further than is necessary to give the garden, with its levelled areas, a nice conformity to the shape of the ground. The mere fact that your almost first impulse is to level off your garden area, even though it involves the devising of a system of terraces on a steep slope, indicates a real desire for an orderly arrangement of its planes and a sense of composure in its surfaces. The same instinct which prompts you to do this leads you to arrange the paths, beds, walls, steps, arbors and planting in a manner that satisfies your desire for symmetry, balance and proper proportion.

Thus regularity finds its way into gardens. The character of that regularity will be determined by the character of the site, by the style of the house, and by the quality of the planner's taste. It is perfectly logical, also, that the grounds immediately about the house should be devoted to symmetrical planning, and to distinctly ornamental treatment; and the symmetry should break away by easy stages from the dressed to the undressed part, and so on to the open country, bginning with the wilder effects upon the country boundaries of the place, and more careful and intricate effects as the house is approached."

But even in the most symmetrically arranged parts of the grounds plants are the chief means of decoration, and plants, for the most part, are anything but regular. Also, the contour of the ground that adjoins the level and symmetrical parts of the garden is rarely regular. These two points are used very often as arguments for complete informality in garden planning—a sort of carry-over from the "naturalesque" period of "Capability" Brown. As a matter of fact they are quite the reverse and are really arguments for a rational scheme of regularity; for the most beautiful thing in a garden is the play of this more or less wild and natural grace, contained in plants and the surrounding site, against the man-made form of the garden's pattern, its paths and walls and architectural substance. If it were not for the contrasts created by this play of nature against art, gardens could hardly exist. Certainly, they would have no reason for being, for at one extreme they would be wild nature, and at the other they would be sheer architecture. The thing worth seeking, then, is the perfect compromise—the mild regularity which the combination of those two great ingredients of gardens suggests, with here the quality of adornment and there that of negligee.

should find the degree of intenseness in their regularity determined by their proximity to the house. As Sedding writes in his admirable book on the art of gardening, "It is essential that the ground

A pathway leading from formality to informality in a Connecticut garden. Marian C. Coffin, landscape architect

Richly and informally planted beds in the garden of F. H. Goodyear, East Aurora, N. Y. Wm. Pitkin, landscape architect

Ellison

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