

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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Look under the lid and on the labels for these Victor trade-marks
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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.

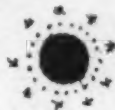


HAVE you ever noticed that in small towns and country districts the local cabinet-maker or the local upholsterer carries on a side-line of undertaking? To create comfort in this life is a laudable ambition worthy of any good upholsterer. To create fine and lasting furniture is the aim and ideal of every 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 hill-sides 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.

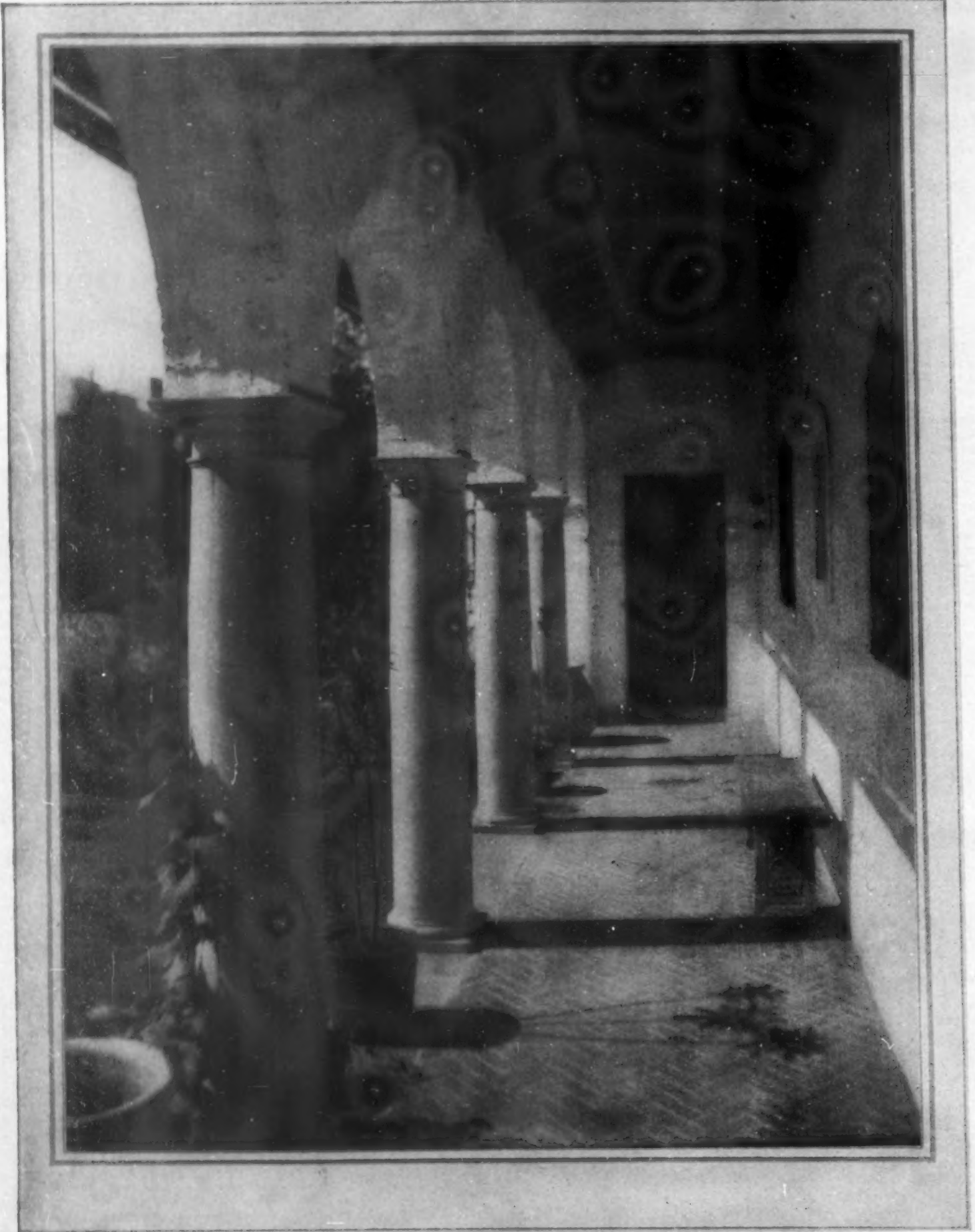
Regular readers of the articles on household equipment by Ethel R. Peyser need not feel alarmed about her absence from this month's issue; she will appear again in April. The article on Household Mechanics, by D. M. Forfar, also scheduled for this issue, has been held over for a later number.

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.



Toboff

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



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

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

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.



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

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

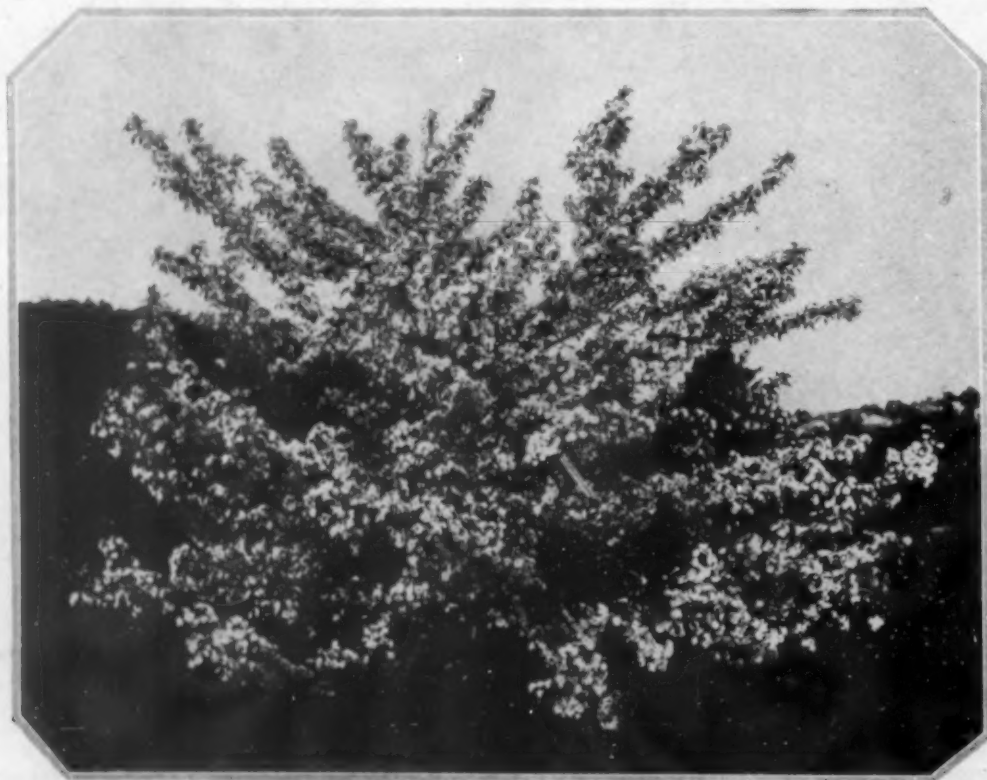


Lovers of breeze and sunshine and rugged of constitution, Crabapples are well suited to the rigorous climate of northeastern America. Wherever the Common Apple can be grown its brothers and sisters will flourish and many of them are able to withstand greater cold than our favorite fruit-tree. A good 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 aphid 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

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 north-eastern 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)



Thomas Ellson

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.



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

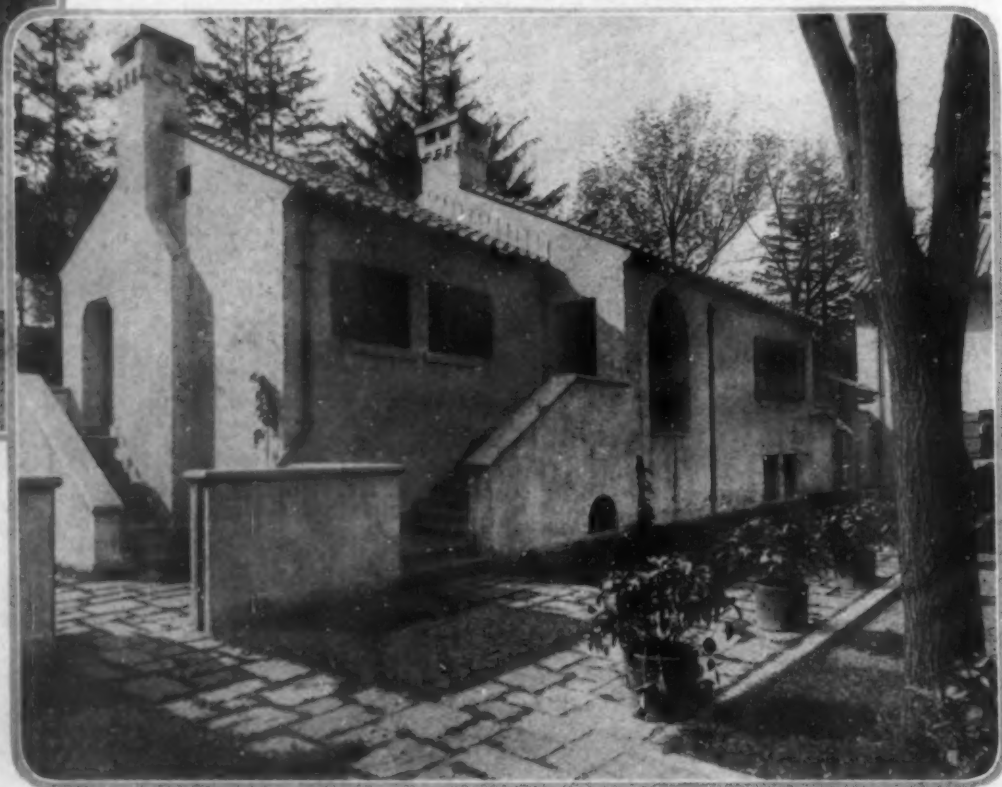




The huge doorway of the garage is a beautiful piece of work, a bold and extremely successful contrast in scale against the small windows below and the still smaller ones under the wide overhanging eaves. Grape vines have been trained against the walls

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

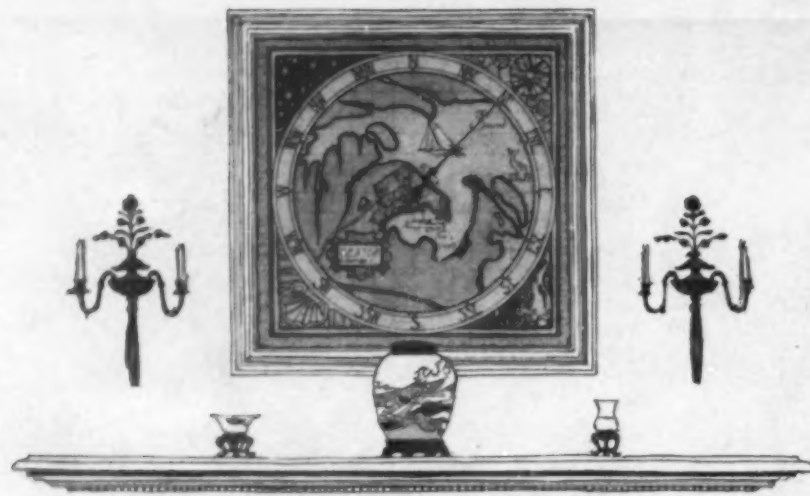




Thomas Ellison

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



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.

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

(Continued on page 132)

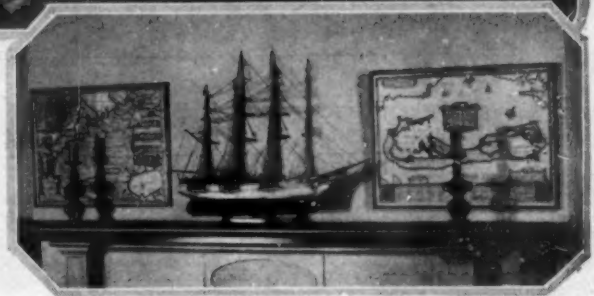


Harting

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



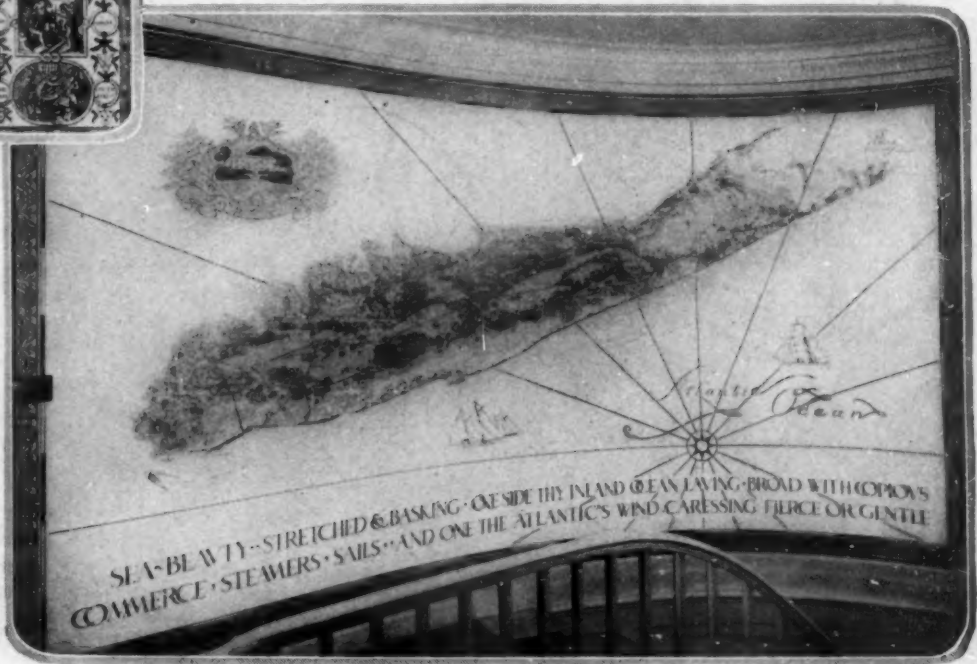
In place of wall paper the walls of the office above are covered with a map of the world that makes an unusually decorative background. It is in the New York office of Brown Bros. & Co.



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



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 than 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 June watch the buds swell and uncurl. You not only have the excitement, but you also have the Rose!

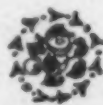
The test of the true sportsman, of course, is that he plays the game for the game's sake. This is the ideal. How many of our games are played for the game's sake? A hole of golf without a bet makes the playing tame; to watch a baseball or football match without a wager makes you a mere spectator. No, 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.

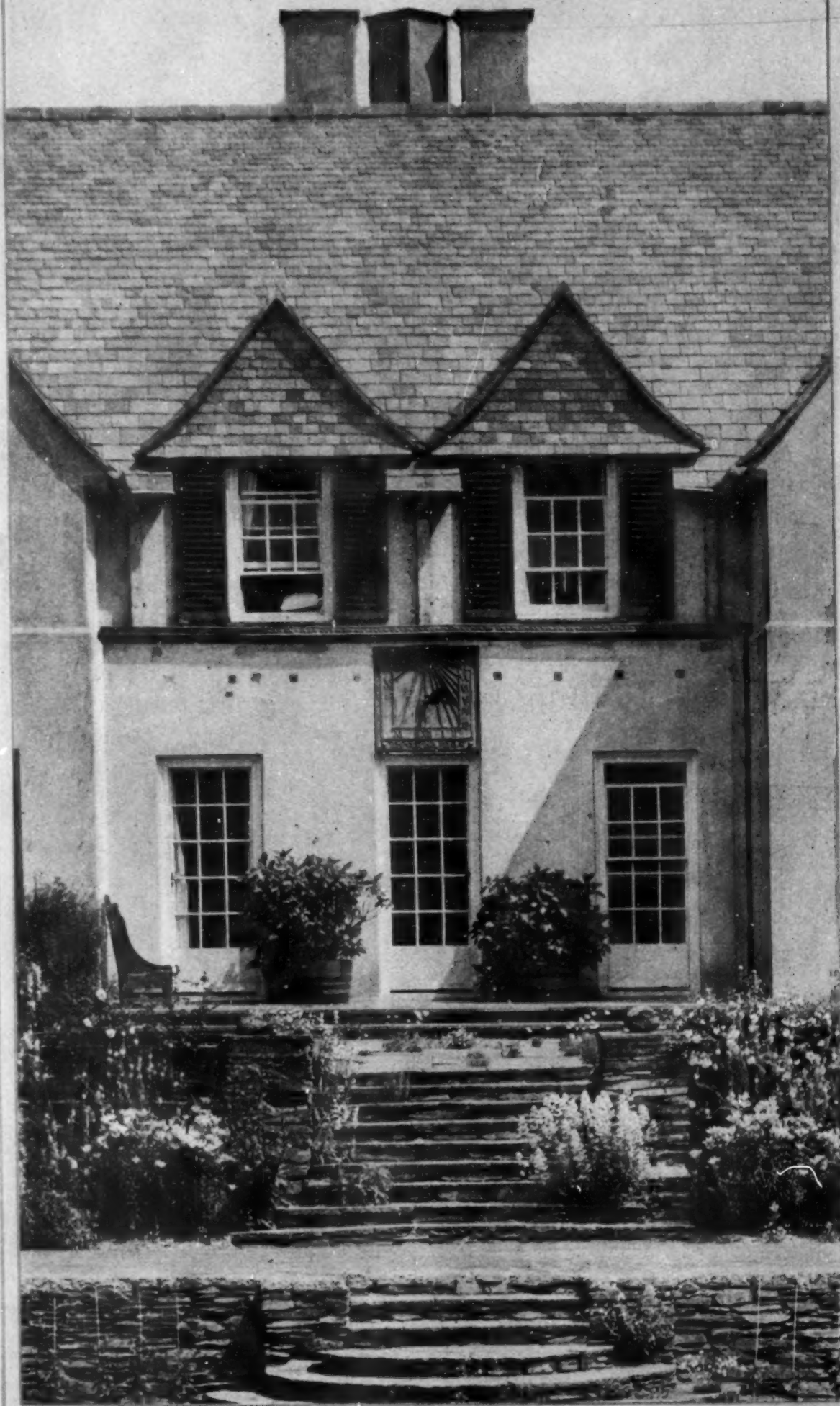
The gardener makes no bones about it; he's in the game not only for the fun of it—but for the material prize that rewards his labors—the huge Melon, the perfect Rose, the healthy flower border, the colorful mass of shrubs. And his prize is such that, no matter how hard he tries, he needs must share it 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

(Continued on page 104)





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

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)



Two 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



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".

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 virginial*; Winterhazel, *Corylopsis pauciflora*; Forsythia, *F. spectabilis*; Lilac varieties; Winged Euonymus, *E. alatus*.

BROADLEAF EVERGREEN SHRUBS: Azalea varieties; Mountain Laurel, *Kalmia latifolia*; Box, *Buxus suffruticosa*; Rock Cotonaster, *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 Arborvitae, *Thuja pyramidalis douglasi*; Nikko Fir, *Abies homolepis*; Serbian Spruce, *Picea omorika*.

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 Spiraea (4)
Forsythia (3)

BROADLEAF EVERGREENS

Mountain Laurel (9)
Rhododendron (6)
Euonymus 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)

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.

JAMES L. GREENLEAF

ANNUALS: (Omitted).

PERENNIALS: (Omitted).

DECIDUOUS SHRUBS: Bayberry, *Myrica cerifera*; Highbush Huckleberry, *Vaccinium corymbosum*; Viburnum varieties; Bridal Wreath, *Spiraea Van Houttei*; Lilac varieties.

BROADLEAF EVERGREEN SHRUBS: Box, *Buxus suffruticosa*; Holly, *Ilex opaca*; Mountain Laurel, *Kalmia latifolia*; Rhododendron varieties; Euonymus *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*; Euonymus *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*.

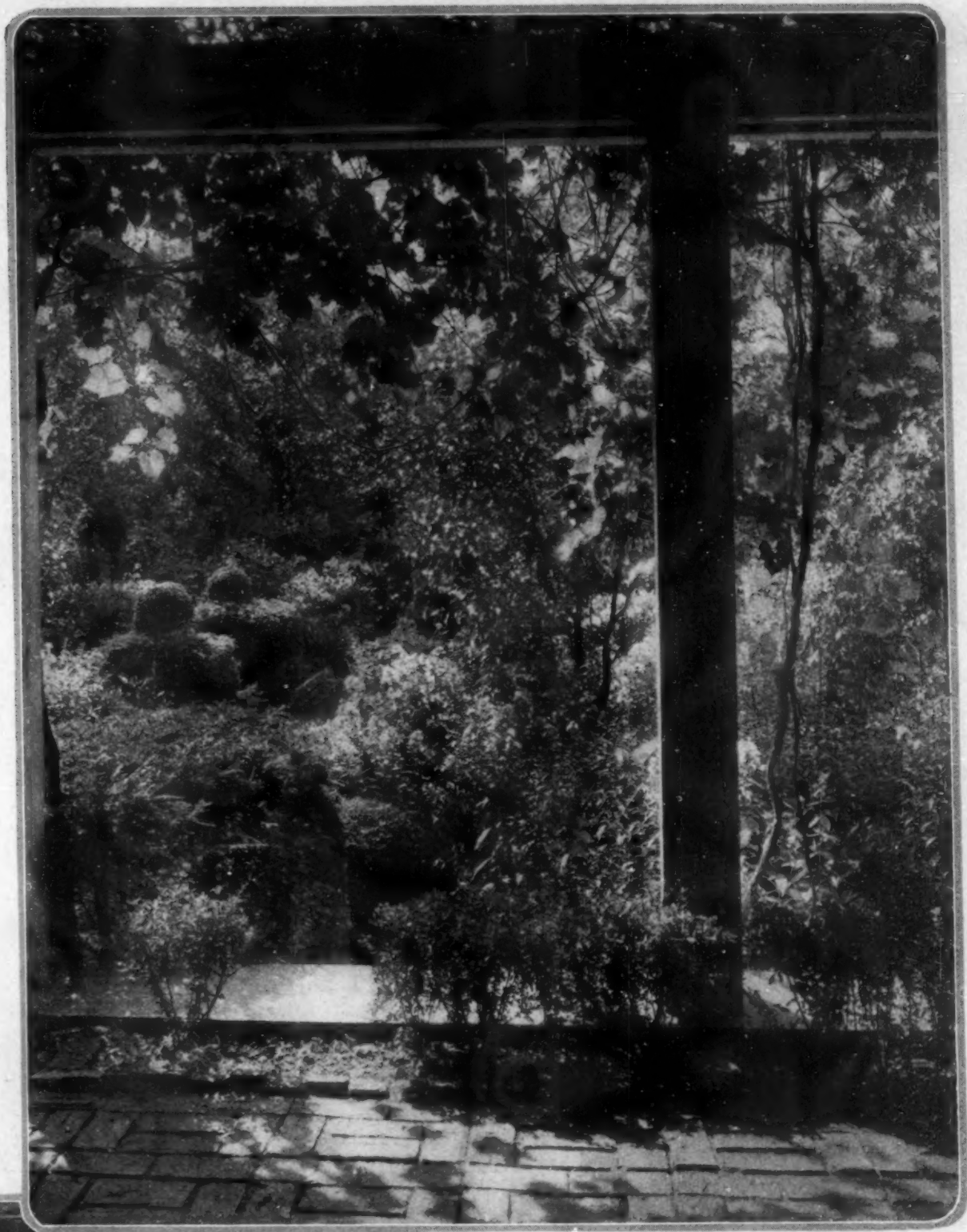
CONIFERS: White Pine, *Pinus strobus*; Pitch Pine, *Pinus rigida*; Hemlock, *Tsuga canadensis*; Red Cedar, *Juniperus virginiana*; Japanese Yew, *Taxus cuspidata*.

VINES: Virginia Creeper, *Ampelopsis quinquefolia*; Clematis, *C. paniculata*; Hall's Honeysuckle, *Lonicera halliana*; Evergreen Bittersweet, *Euonymus 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)



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

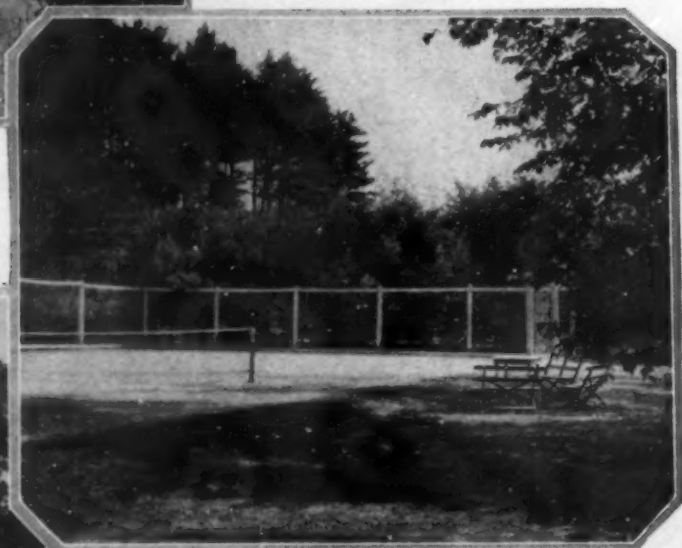




M. E. Howitt

BROOK PLACE
at
CORNISH, N. H.

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



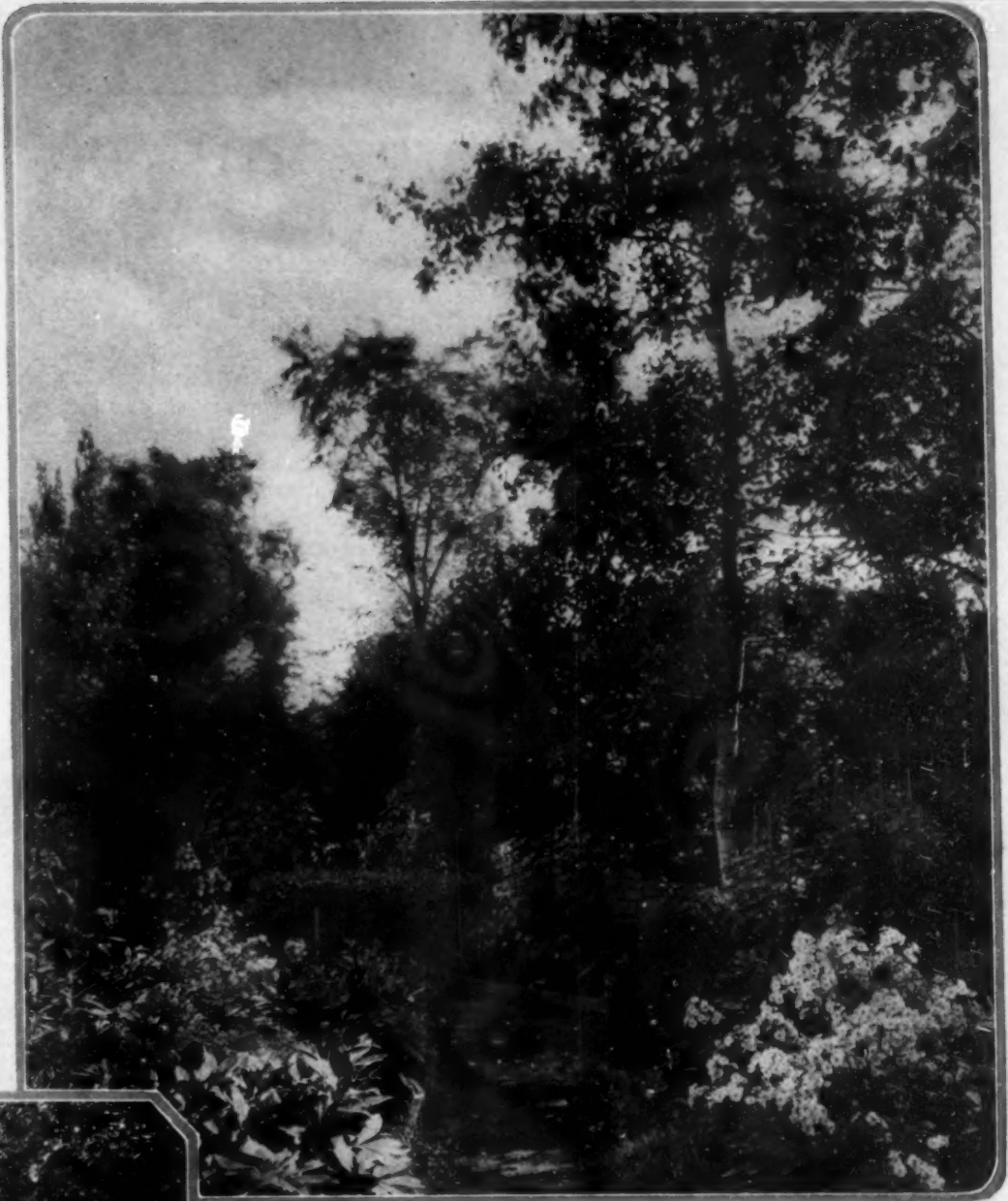
The tennis court was placed in an old apple orchard. It runs north and south, so that the onlookers are shaded and the players shielded from the direct glare of the sun although the court is in full sunlight until late afternoon



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

T H E H O M E
of
L O U I S E . S H I P M A N

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



M. E. Hewitt



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



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 unmistakable. 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

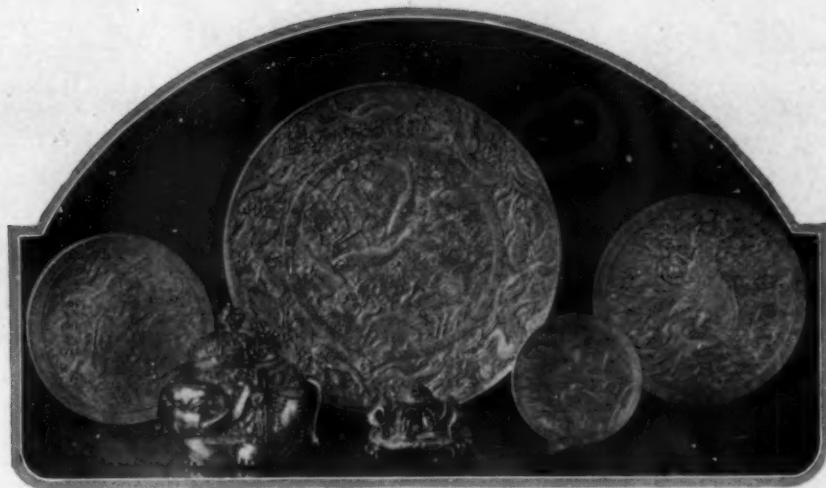


(Right) Medallions in dull red and blue and a floral design cover the field of this particularly attractive Soumak

(Below Left) The Mohammedan year 1203 (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





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.



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 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, *Uta-kiri-bori*, the chisel is used as an artists' brush, giving every line its proper value, the chisel performing its task in one

(Continued on page 114)



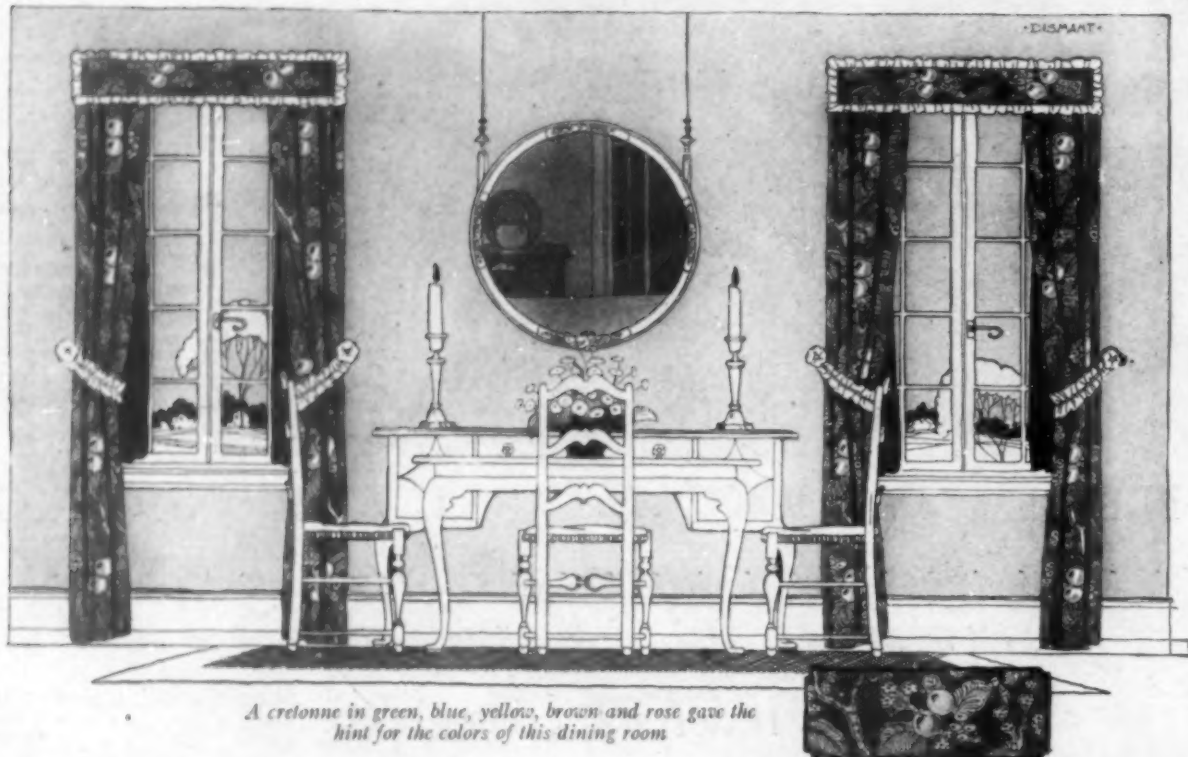
The two teapots both show the Tokugawa badge, of three asarum lilies, and are the work of members of the Goto family, as are two of the plates and the small pedestal tray



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



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 dupli-

cated 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.

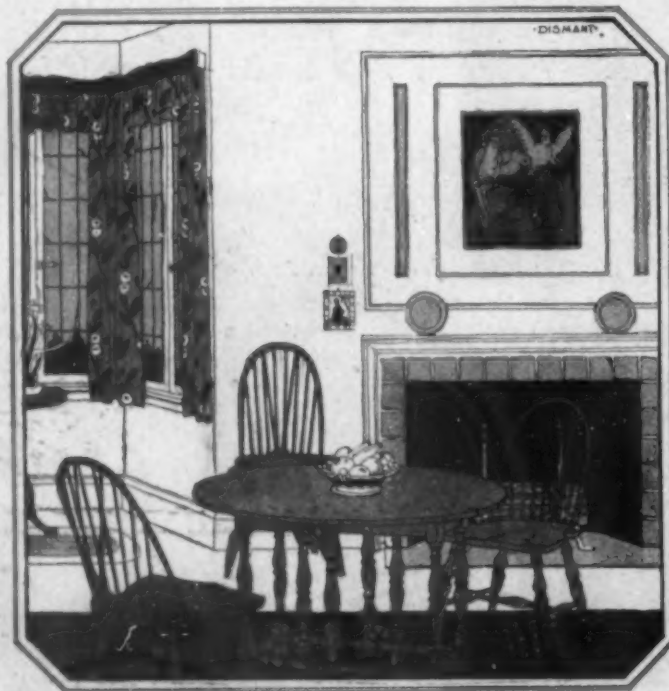
Have you a picture the color of which delights you? Perhaps the tawny red of autumn trees, the old gold of autumn fields, the turquoise and mauve of the sky? This may give you just the idea you have been

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

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



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

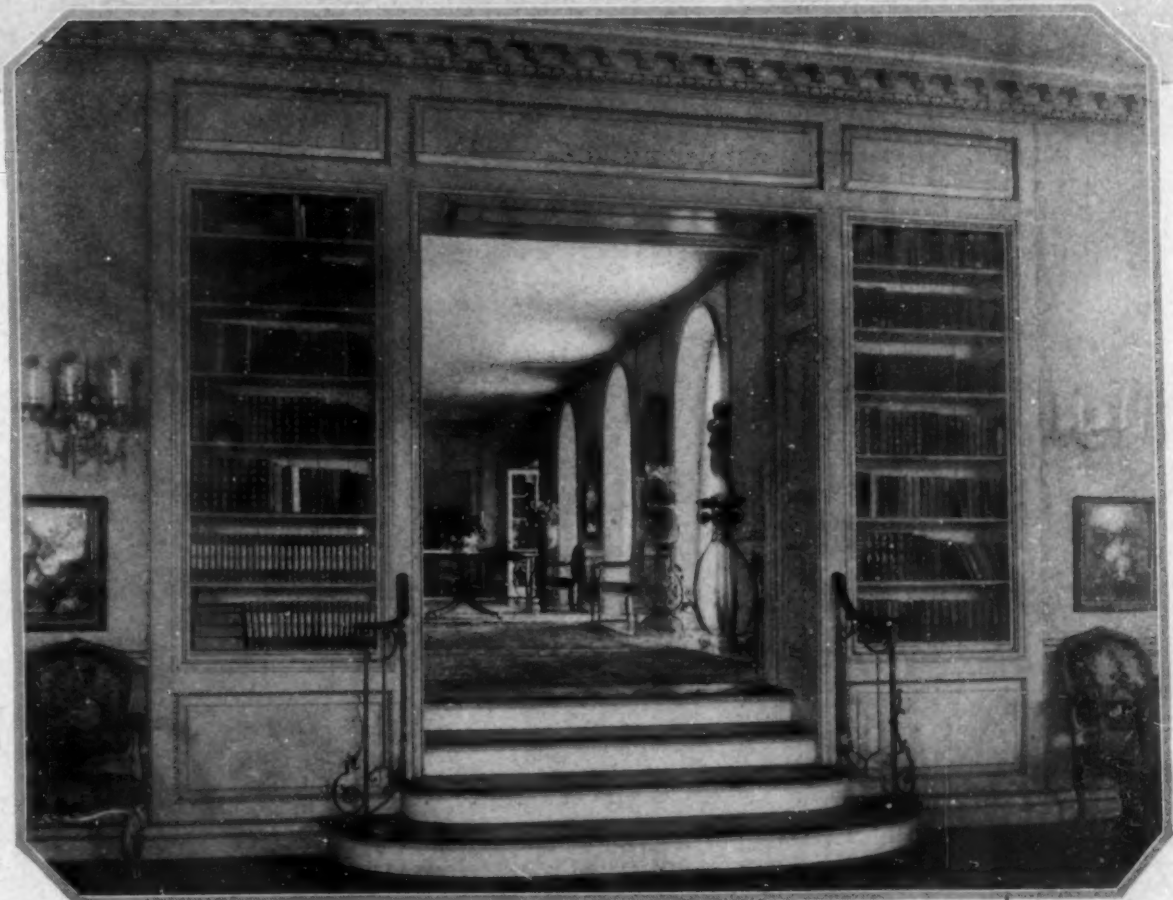
Quite as interesting is the dining room with its paneled walls, beamed ceiling and massive stone fireplace. This room is given color by the printed linen curtains and the wall hanging above the sideboard. In the home of John Evans, near Denver, Colorado. William E. and Arthur A. Fisher, architects



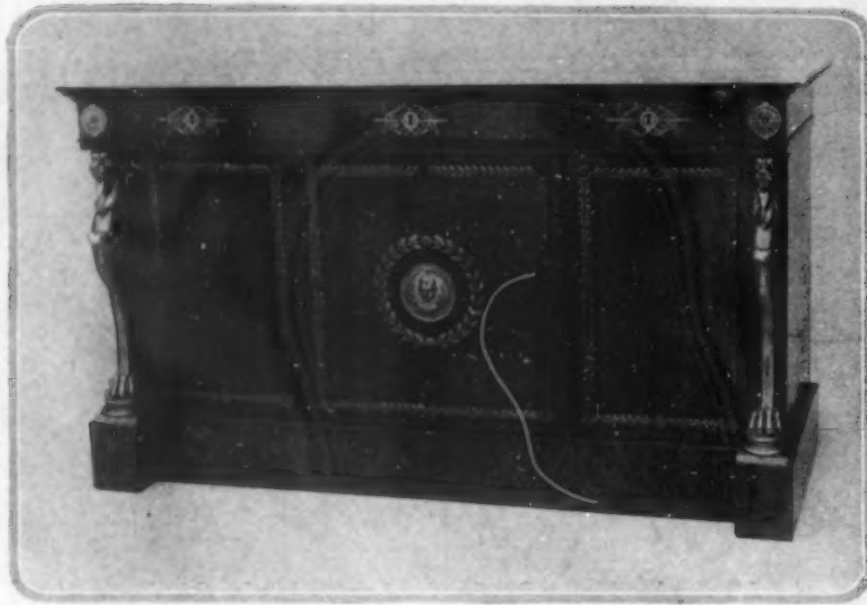
Theo. M. Fisher

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

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



Tebbs



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



A mount combining the typical palm branch and cornucopia is characteristically Empire

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.

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



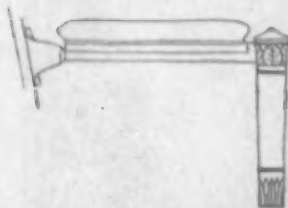
Two mahogany side chairs, upholstered in Beauvais tapestry in an Empire design of a Roman roundel in which a large initial N indicates its Napoleonic origin. Made in France during the Empire. The sweep of the chair back and back legs is typical. From the collection of the Metropolitan Museum of Art



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

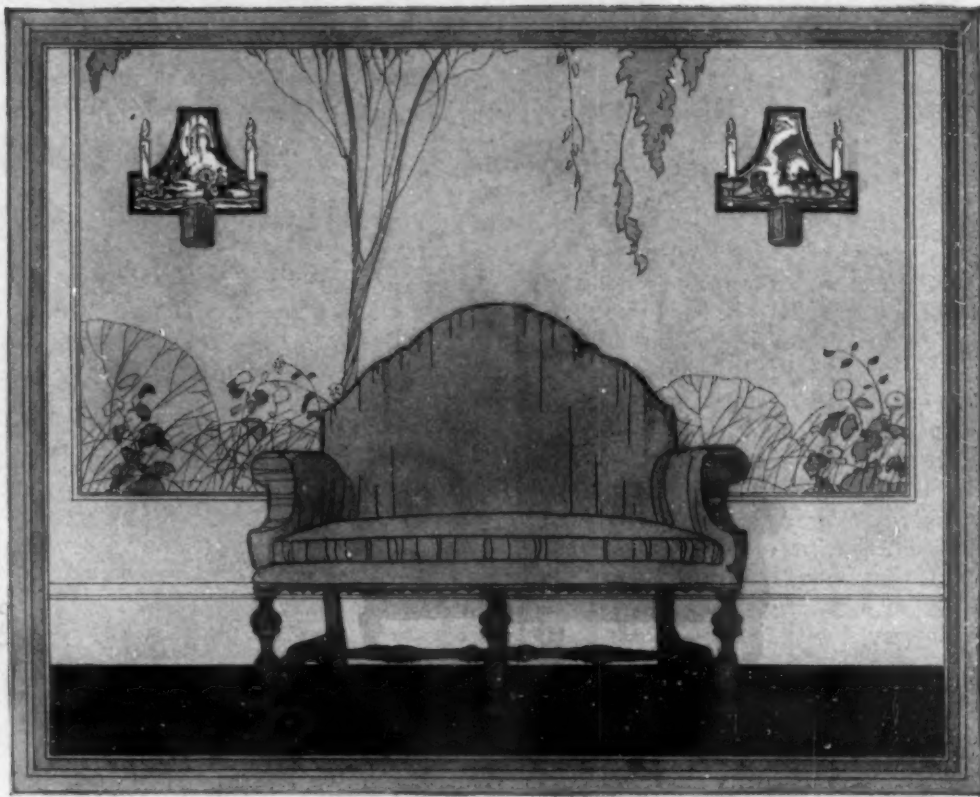
GLORIFIED DECALCOMANIA

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 embellished by flowers and arabesques of paint, the whole then given a coat of lacquer.

Découpage 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)

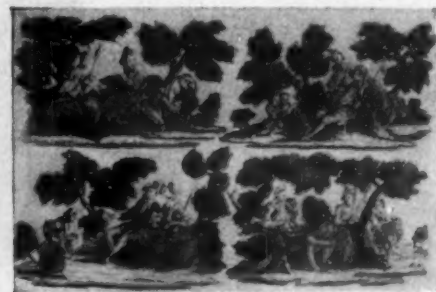


The glass door of a corner cabinet has been silvered and then decorated with Chinese motifs that were cut out of paper and pasted on

Unusually decorative brackets in the Chinese taste have black and gold frames and mirror backgrounds decorated with tiny figures, landscapes, pagodas, etc. Old pewter canisters 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

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 plaques 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)



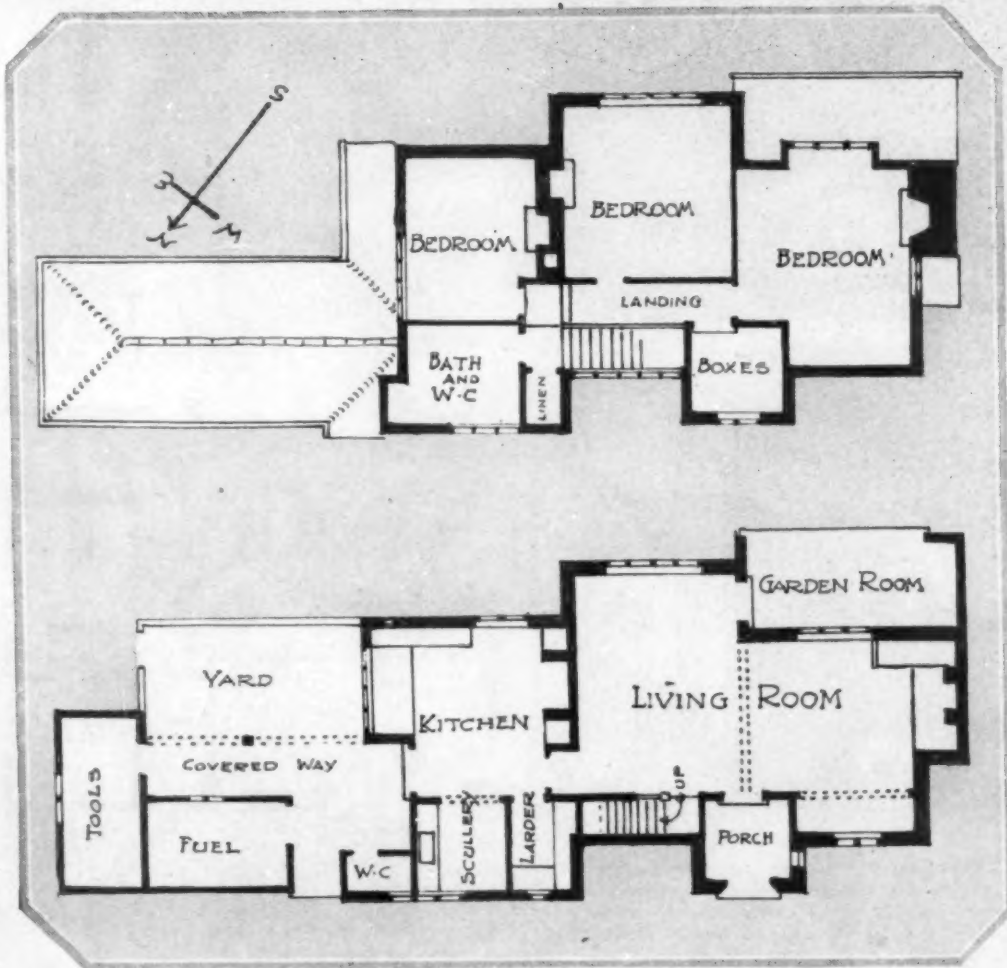
A legacy from the decorative splendor of Renaissance Italy is the use of deep red Roman velvet for wall covering. This corner, with its authentic Italy cassone and chair, is from an interior by Stanford White



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.



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

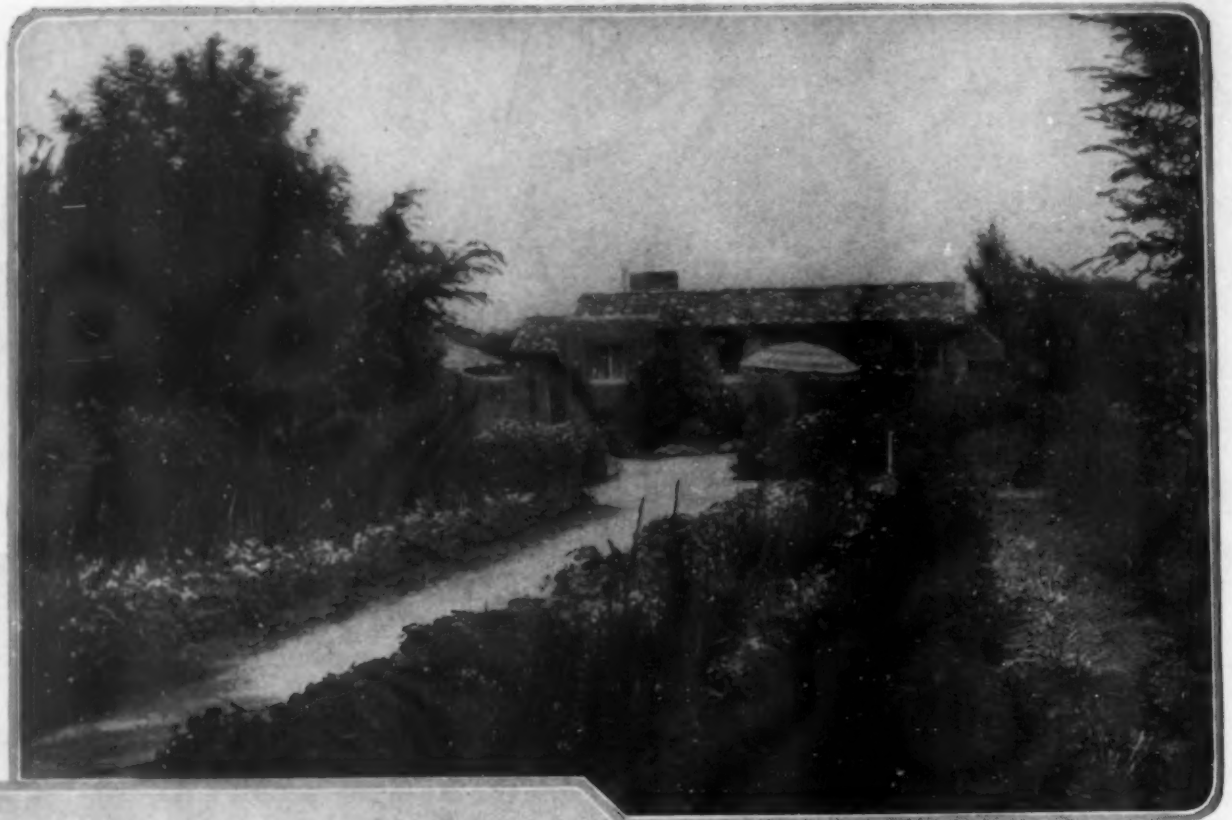
EL PORVENIR
THE HOME
OF MISS
EMILY KEENE

DENVER

COLORADO

M. H. and B. HOYT

Architects



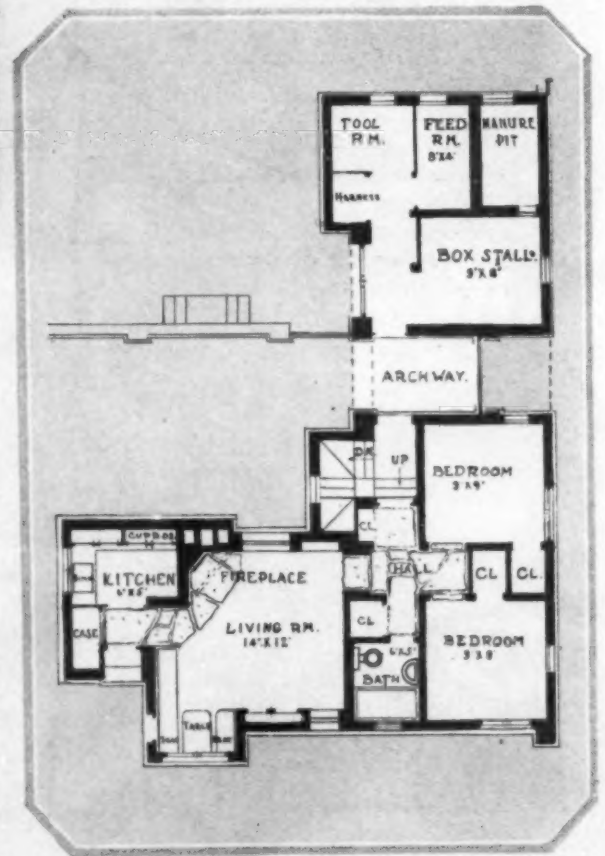
In this little garden house there is more to declare it at once Spanish than architects usually attain in modernizing and adapting the type. The Spanish house achieves its best expression through the architect's restraint.

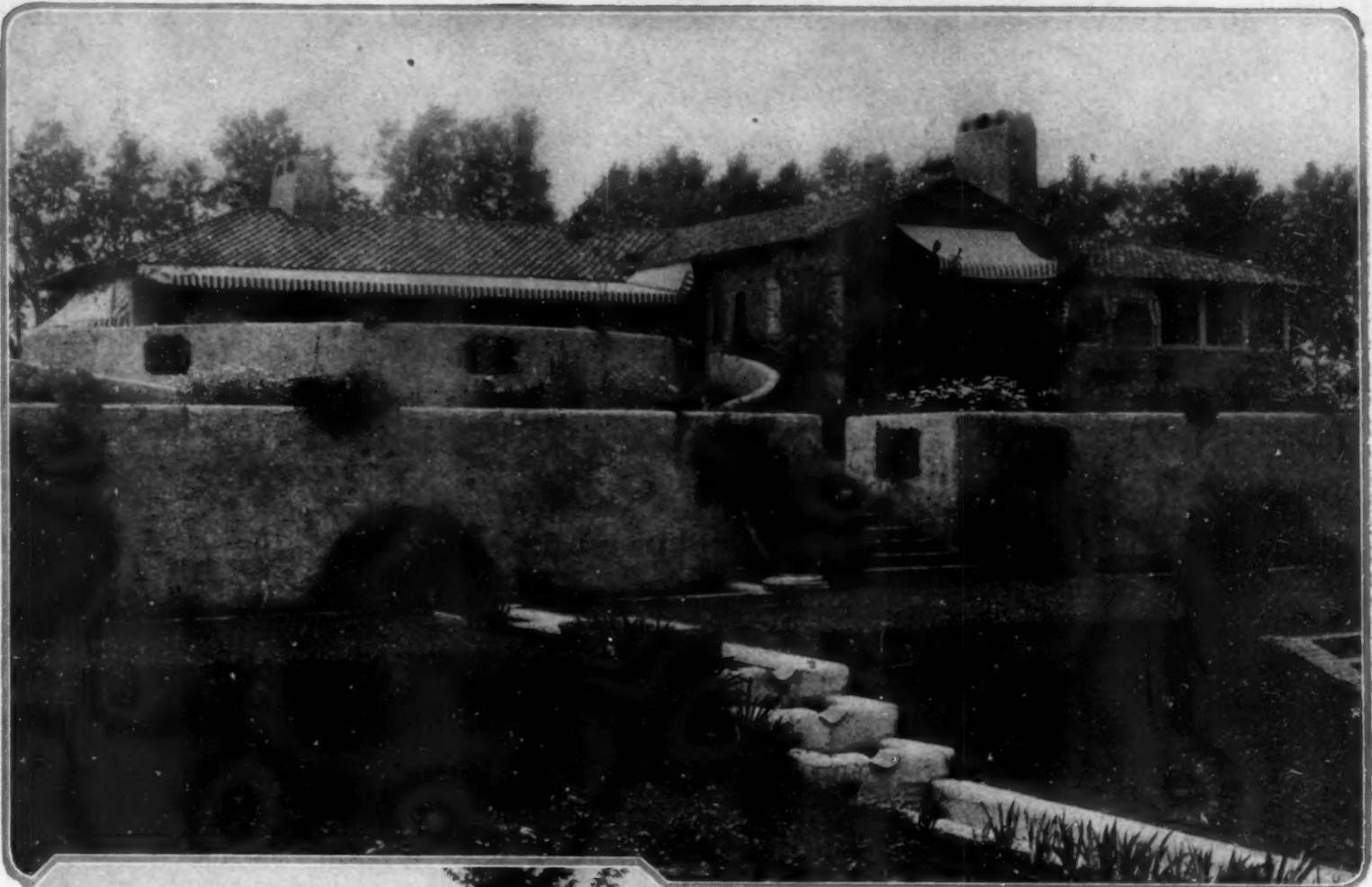
A closer view, showing the picturesque possibilities of the kitchen door, reveals no conspicuous details, but does reveal the architects' excellent appreciation of the colloquial traits of the style of the Spanish Missions of California.



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.





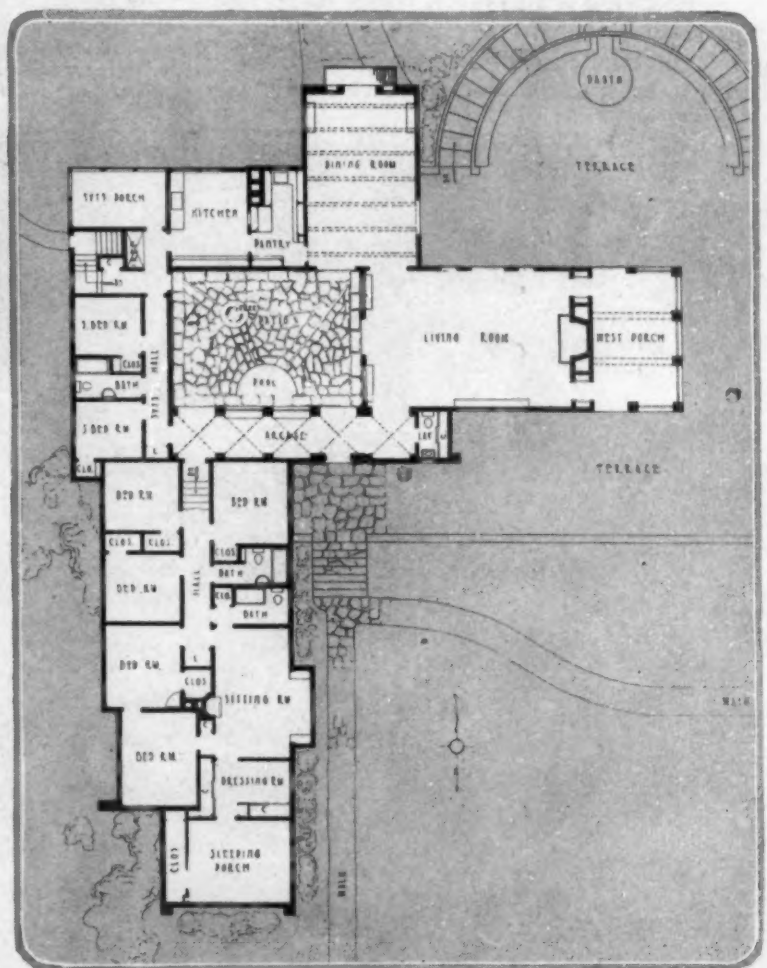
Fisher

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

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 "Streow-berie," 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



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

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 satis-

factory 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 107)

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.

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

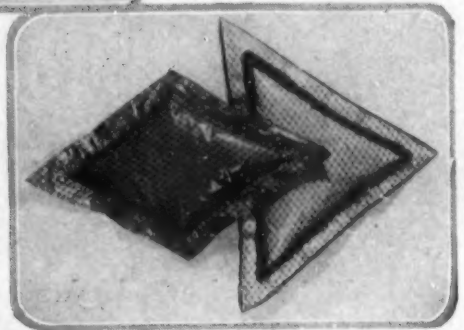


The pillows shown on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. A service charge of 25c on articles up to \$10 and 50c on anything over is included in the prices

A VARIETY
of
CUSHIONS



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

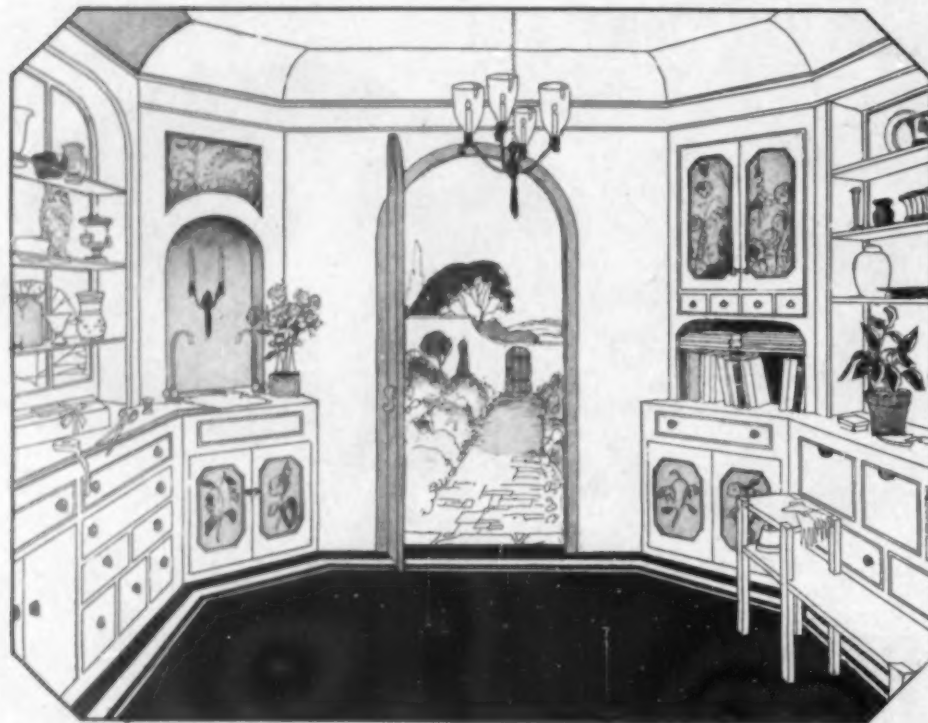


A graceful oblong pillow covered in delicate antique brocade in shades of old rose is trimmed with three rows of French tinsel ribbon. 21" x 10". \$40.50



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



FOR
a
FLOWER
ROOM

A small room opening into a garden might be filled 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

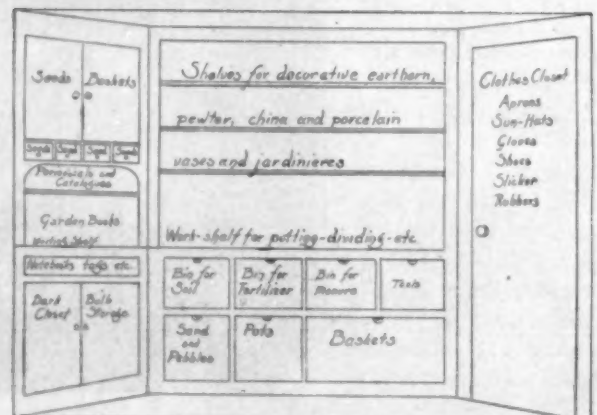
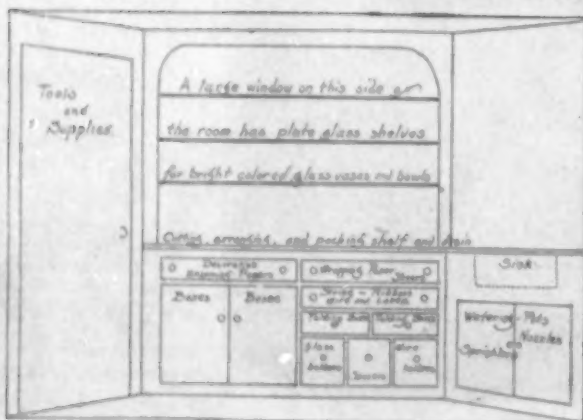


A graceful flower bowl in amethyst, green or amber glass, 8 1/2" high is \$6.75. The small size, 5" high, comes in the same soft colors \$2.75



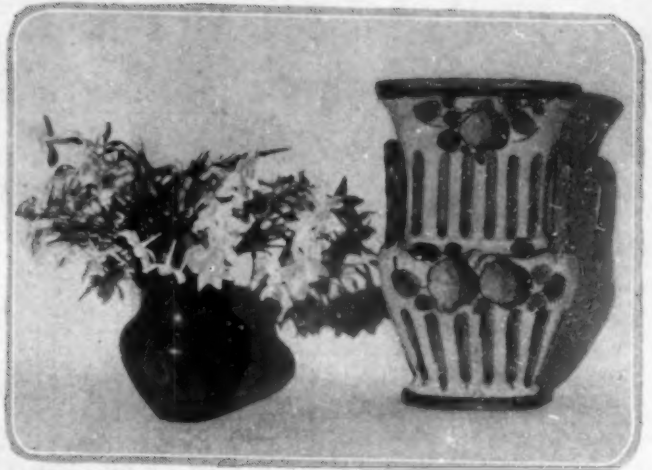
Pottery bowl with yellow and green decoration, 7" wide, \$3.75. Pale green or light blue opaque glass vases, \$8.25 a pair, 9" high. Cream colored pottery bowl, 10" wide, price \$14

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 print's decorate the doors, \$2.25 each





Flat fluted pottery dish, 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 jardiniere 10" long, \$13 each. Colors, red, black or yellow. Yellow tin jardiniere 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



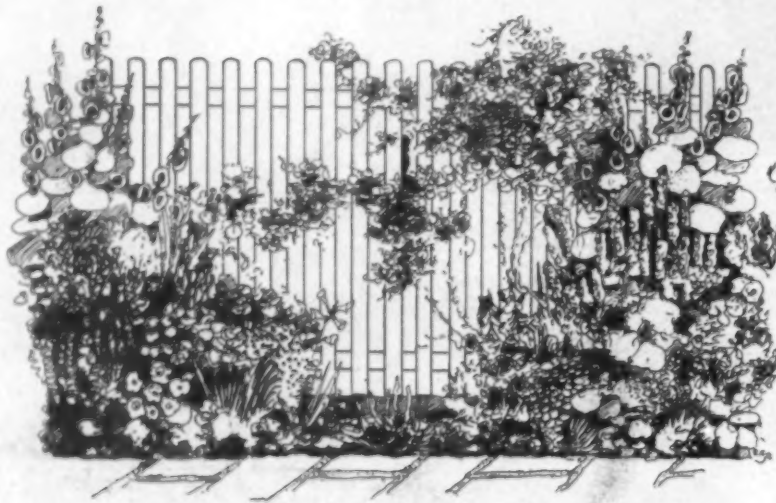
SOME SIMPLE TYPES OF FENCES

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.

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 mere-



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

ly 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

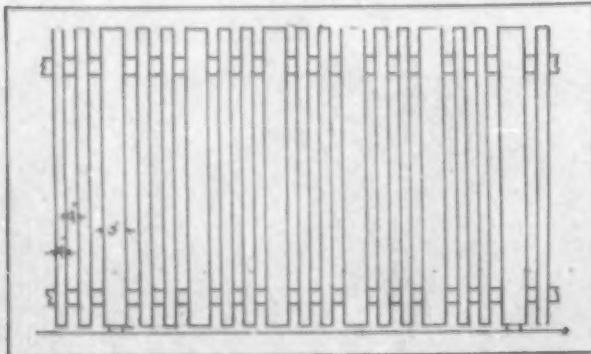
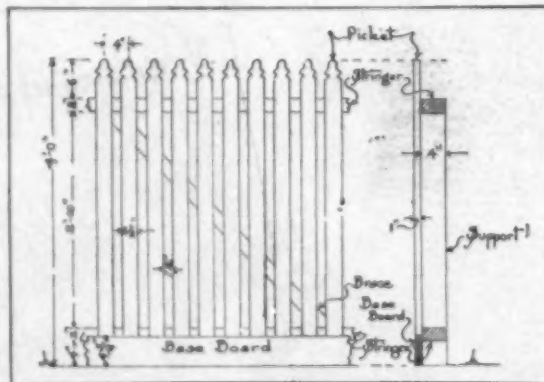
be a stunning thing as a fence, but it is really no rival to the other kind as a helpful bit in the garden's makeup.

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 white-wash. 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.

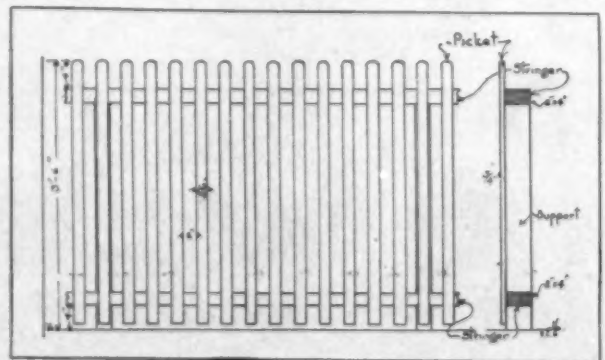
As to the setting of fence spots there is a comparatively simple method which
(Continued on page 156)



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



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	Browallia 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	Callistephus hortensius	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	Impatiens	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	Emilia 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 Heldreichii	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 Mariesii	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
Carpachian 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 macr carpae	Yellow	10"	June to August	By cuttings or divisions; for the foreground; dry; sun
False Camomile	Boltonia latiquama	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	Achillea 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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ANNUALS AND PERENNIALS—CONTINUED

COMMON NAME	BOTANICAL NAME	COLOR	HEIGHT	SEASON OF BLOOM	DIRECTIONS
Japanese Iris	<i>Iris laevis</i>	Various	36"	June, July	By divisions immediately after blooming; water well; rich soil; sun
Japanese Primrose	<i>Primula japonica</i>	Various	18"	May to July	By newly ripened seed, or by division immediately after flowering; shade
Jerusalem Cross	<i>Lycchnis chalcedonica</i>	Red	36"	June, July	By seed or divisions; light, rich soil; full sun
Larkspur	<i>Delphinium belladonna</i>	Blue	36"	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
Larkspur	<i>Delphinium hybridum</i>	Blue to purple	60"	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
Lead-wort	<i>Plumbago larpentae</i>	Purple	10"	Aug. to Nov.	By division; light soil; sun; light protection in Winter
Leopard's-bane	<i>Doronicum plantaginum</i>	Orange	30"	April, May	By divisions; in rich, well drained soil; sun
Loosestrife	<i>Lysimachia clethroides</i>	White	30"	June to Aug.	By seed or divisions; prefers moist soil; sun
Lupine	<i>Lupinus polyphyllus</i>	Various	40"	May, June	By seed or division; do not disturb after planting; any soil; sun
Meadow Sage	<i>Salvia azurea</i>	Blue	40"	Aug., Sept.	By seed or division; light, sandy soil; slight protection in Winter; sun
Michaelmas Daisy	<i>Spiraea antiloides</i>	White	14"	June	By seed, or better, by divisions; prefers moist soil; part shade
Miss Flower	<i>Aster grandiflorus</i>	Purplish	30"	Sept. to Nov.	By seed or division; rich, moist soil; the best of the hardy asters
Monk's hood	<i>Eupatorium coelestinum</i>	Blue purple	20"	Sept. and Oct.	By cuttings; any soil; sun; protect in Winter
Mountain Blue	<i>Aconitum napellus</i>	Purple	48"	Aug., Sept.	By divisions; rich, moist soil; partial shade; requires staking
Mountain Pink	<i>Centaurea montana</i>	Yellow	10"	May to Sept.	By seed or seedlings; any soil; sun
New England Aster	<i>Phlox subulata</i>	Various	10"	April and May	By seed, cuttings, or divisions; will spread; dry soil; sun
New York Aster	<i>Aster Novae-Angliae</i>	Rose, lavender	48"	Sept. to Nov.	By seed or divisions; in any soil; preferably moist; sun
Oriental Larkspur	<i>Aster Novi-Beigli</i>	Rose, lavender	48"	Sept. to Nov.	By seed or divisions; in any soil; sun
Oriental Poppy	<i>Delphinium formosum</i>	Purple	36"	June to Nov.	By seed, cuttings, or divisions; seed sown in August blooms in June
Or-eye	<i>Papaver orientale</i>	White	30"	May, June	By newly ripened seed or by division in August; do not disturb; sun
Pink Poppy Rue	<i>Helopsis laevis</i>	Orange	36"	July, Aug.	By division; divide fairly often; dry soil; sun
Plume Poppy	<i>Thalictrum aquilegiflo</i>	Rose	36"	May to July	By seed or division; well drained soil; sun or part shade
Poppy Malow	<i>Rocconia cordata</i>	Finkish	60"	July	By seed or by suckers; apt to spread vigorously; any soil; sun
Purple Cone-flower	<i>Callirhoe involucrata</i>	Red	10"	June to Nov.	By seed, or by cuttings; light soil; prefers sun
Pyrethrum	<i>Echinacea purpurea</i>	Purple	36"	June to Nov.	By seed or divisions; rich, sandy soil; full sunlight
Red-hot-Poker Plant	<i>Pyrethrum hybridum</i>	Various	18"	June and July	By division in Spring; in rich, sandy, well-drained soil; sun
Red Sneezeweed	<i>Tritoma pitzeri</i>	Orange	30"	Aug. to Nov.	By division; protect south of Philadelphia; take up rhizomes in North
Rock Madwort	<i>Helenium autumnale</i>	Red	54"	July, Aug.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphid
Rose-campion	<i>Alyssum saxatile comp.</i>	Yellow	12"	April and May	By seed, cuttings, or divisions; cut back first blooms for second
Rose Loosetrife	<i>Agrostemma Coronaria</i>	White, crimson	30"	June, July	By seed; not particular as to soil; sun
Rosy Meadow-Sweet	<i>Lythrum salicaria</i>	Rose	36"	July, Aug.	By division; unparticular as to soil or exposure
Scotch Pink	<i>Spiraea palmata</i>	Pinkish	30"	June to Aug.	By seed or divisions; moist, rich soil; partial shade
Sea Lavender	<i>Dianthus plumarius</i>	Various	10"	May and June	By seed or divisions; divide every three years; sun
Shrubby Clematis	<i>Scutella latifolia</i>	White	18"	July and Aug.	By seed sown in Spring; do not disturb after planting; sandy; sun
Siberian Iris	<i>Clematis davidiana</i>	Blue	36"	July, Aug.	By cuttings or divisions; mix lime in soil; water well; sun; stake
Sneezeweed	<i>Iris sibirica</i>	Various	30"	May, June	By division; plant deep and water well; rich soil; sun
Speedwell	<i>Iris autumnale</i>	Yellow	30"	Aug., Sept.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphid
Spiderwort	<i>Helenium autumnale</i>	Blue	54"	July to Sept.	By seed or divisions; in rich soil; sun
Spring Adonis	<i>Veronica longifolia</i>	Blue	24"	May to Sept.	By cuttings or divisions; any soil; sun or part shade
Stoke's Aster	<i>Tradescantia virginiana</i>	Blue	24"	April and May	By newly ripened seed, or divisions; sandy soil; shade
Swamp-rose	<i>Adonis vernalis</i>	Yellow	12"	April and May	By division; sandy soil; sun
Spring Windflower	<i>Stoke's cyanea</i>	Blue	18"	June to Nov.	By seed or division; in moist soil; partial shade
Sweet William	<i>Hibiscus</i>	Various	60"	Aug. to Oct.	By division; in rich soil; shade
Tree Peony	<i>Anemone sylvestris</i>	Pink	16"	April to June	By seed sown in July for next year's bloom; poor soil will do; sun
Tufted Pansy	<i>Dianthus barbatus</i>	Various	14"	May and June	Plant roots after August; prepare deep, well manured soil; the largest peony
White Rock-cress	<i>Faenon montan</i>	Various	48"	May	By seed, cutting, or division; in sun or partial shade
Windflower	<i>Viola cornuta</i>	Blue	6"	April to Nov.	By seed, cuttings, or divisions; will grow well in poor soil, sun
Woolly Yarrow	<i>Arabis albidia</i>	White	10"	April and May	By seed or divisions; should not be disturbed; protect slightly; shade
Yellow Day-Lily	<i>Anemone japonica</i>	Various	30"	Sept. to Nov.	By seed, cuttings, or divisions; in poor, dry soil; sun
Yellow Foxglove	<i>Achillea tomentosum</i>	Yellow	10"	May, June	By seed, cuttings, or divisions; in rich, moist soil and partial shade
	<i>Hemerocallis flava</i>	Yellow	30"	May, June	By division; thrives best in rich, moist soil and partial shade
	<i>Digitalis ambigua</i>	Yellow	30"	June, July	By seed or divisions; light, moist soil; part shade; keep cut back

SUMMER FLOWERING BULBS

Gold-banded Lily	<i>Lilium auratum</i>	Cream to purple	36"	July, Aug.	Plant on layer of sand in well prepared soil, 6" below surface; mulch; sun
Bate's Lily	<i>Lilium elegans</i>	Apricot	30"	July, Aug.	Do not let manure come in direct contact with any of the lilies; same as above
Madonna Lily	<i>Lilium candidum</i>	White	36"	June, July	Plant 4" below surface in well drained soil; except for depth, same as above
Thunberg's Lily	<i>Lilium thunbergii</i>	Orange	24"	June, July	Bulb should be covered with light soil mixed with leaf mould; 6" below surface
Henry's Lily	<i>Lilium henryi</i>	Spotted orange	72"	Aug., Sept.	Same as above
Japanese Lily	<i>Lilium speciosum</i>	Spotted white	36"	Aug. to Sept.	Same as above
Turk's-head Lily	<i>Lilium superbum</i>	Spotted orange	60"	June, July	Same as above
Tiger Lily	<i>Lilium tigrinum</i>	Spotted orange	48"	July, Aug.	Same as above
Siberian Coral Lily	<i>Lilium tenuifolium</i>	Scarlet	24"	June	The base of the bulb should come 4" below the surface of the ground
Summer Hyacinth	<i>Hyacinthus candicans</i>	White	42"	Aug., Sept.	Set out in well drained soil mixed with leaf mould; may require staking; sun
Gladiolus	<i>Gladiolus, vars.</i>	Various	36"	Aug., Sept.	Set pips out in light, friable soil, mixed with peat; succession of plantings
Crow Foot	<i>Ranunculus</i>	White, yellow	18"	June	Single and double forms; easily grown; good for cuttings
Fairy Lily	<i>Zephyranthus</i>	White, pink	10"	June to Sept.	Plant in clumps in the foreground of the border; store in warm place
Giant Asphodel	<i>Eremurus, vars.</i>	Various	72"	June, July	Plant in rich, well drained soil; may require staking
Blazing Star	<i>Montbretia crocos.</i>	Red	36"	June to Oct.	Plant in rich, well drained soil; sun

ANNUAL AND PERENNIAL VINES

COMMON NAME	BOTANICAL NAME	CHARACTER	DIRECTIONS
ANNUALS			
Cup-and-saucer Vine	<i>Cobea scandens</i>	Light violet, bell shape flowers	Place seed in moist earth, edge down
Hyacinth Bean	<i>Dolichos lablab</i>	Tall and twining; purple and white flowers	Plant from seed
Jap. Morning Glory	<i>Ipomea hederacea</i>	Flowers from white to lavender	Plant seedlings
Moon Vine	<i>Calonyction aculeatum</i>	Fragrant white and purple flowers	Start from seedlings; needs a long, warm season
Morning Glory	<i>Ipomea purpurea</i>	Flowers from white to lavender	Plant seedlings
Scarlet Runner Bean	<i>Phaseolus multiflorus</i>	Purple and white flowers; purplish beans	Plant from seed
Wild Cucumber	<i>Echinocystis lobata</i>	Rapid growing; greenish white flowers	Grow in rich soil in an out-of-the-way place
PERENNIALS			
Akebia	<i>Akebia quinata</i>	Fragrant rosy purple flowers in early Spring	Propagate by layers
Asiatic Creeper	<i>Ampelopsis heterophylla</i>	Splendid for stone and brick walls	Propagate from cuttings in sand
Bittersweet	<i>Celastrus scandens</i>	Shrubby in growth; decorative fruits	Use nursery grown stock
Boston Ivy	<i>Ampelopsis tricuspidata</i>	For masonry walls	Propagate from cuttings in sand
Cut Leaved Vitis	<i>Ampelopsis aconitifolia</i>	For masonry walls	Propagate from cuttings in sand
Dutchman's Pipe	<i>Aristolochia sipho</i>	Robust vine for dense shade	Propagate from cuttings
English Ivy	<i>Hedera helix</i>	Practically evergreen; on walls and ground	Propagate from cuttings in sand
Euonymus	<i>Euonymus radicans</i>	Oval evergreen leaves; a splendid vine	Use nursery grown stock
Honeysuckle	<i>Lonicera, vars.</i>	Rapid grower for covering slopes	Plant seedlings
Hop Vine	<i>Humulus lupulus</i>	Vigorous; beautiful when in fruit	Propagate by division or seed
Japanese Clematis	<i>Clematis paniculata</i>	Covered in Summer with small white flowers	Use young nursery stock
Knotweed	<i>Polygonum bald.</i>	Vigorous; sprays of rosy-tinted flowers	Graft on pieces of its own roots
Kudzu Vine	<i>Pueraria thunbergiana</i>	A very vigorous grower	Plant from seedling
Anemone Clematis	<i>Clematis montana, vars.</i>	White, rose, lavender flowers	Use young nursery stock
Matrimony Vine	<i>Lycium halimifolium</i>	Shrubby; purple flowers; red fruits	Use nursery grown stock
Silver Vine	<i>Actinidea, vars.</i>	White waxy flowers	Plant in rich soil from seed; shelter
Trumpet Vine	<i>Bignonia radicans</i>	A well known favorite	Plant from seedlings
Virginia Creeper	<i>Ampelopsis quinquefolia</i>	Heavier growing than other varieties	Propagate from cuttings in sand
Wisteria	<i>Wisteria, vars.</i>	Fragrant lavender clusters in Spring; long lived	Plant healthy nursery grown stock

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 dry weather.
Bean, pole	Golden Cluster	April 25	June 15	1/2 pt. 4' x 3'	Place poles before planting in rich hills; thin out.
Bean, pole, Lima	Early Leviathan	May 1	June 15	1/2 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 1/2" 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 sow 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 late 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 be worked; fertilize in rows.
Cabbage, summer	Succession	May 1 P	June 1	30 30" x 18"	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots.
Cabbage, late	Danish Ball Head	July 1 P	July 15	30 30" x 18"	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15	3-4: to Aug. 15	1/2 oz. 12" x 1"	First planting thick, 1/2" to 3/4" deep; thin early.
Carrots, main and winter	Danvers	May 15	July 15	1/2 oz. 12" x 2"	Select rich, deep soil to get smooth roots; for storing plant 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 water 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 up, 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 up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1	3: to July 15	1/2 pt. 3' x 2'	First planting in dry soil; cover only 1" deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1	4: to July 1	1/2 pt. 3' x 3'	Thin to 3 or 4 stalks in hill; plant 3" deep in dry weather; cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1	June 15	1/2 oz. 4' x 4'	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Cucumber, for pickling	Ever-bearing	June 1	July 1	1/2 oz. 4' x 4'	Gather fruits while quite small; keep them picked for continuous bearing.
Egg-plant	Black Beauty	May 20 P		25 30" x 24"	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1	4: to Aug. 1	1/2 oz. 12" x 12"	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10	4: to July 10	1/2 oz. 15" x 4"	Treatment similar to turnip; 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	1/2 oz. 15" x 3"	Transplant at size of lead pencil to deep, well enriched trenches, hill up to bleach.
Lettuce, loose leaf, for spring	Grand Rapids	April 10 P	3: to May 20	50 12" x 6"	Sow seed when plants are set out, and for succession 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	1/2 oz. 12" x 10"	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1	June 15	1/2 oz. 6' x 4'	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1	June 15	1/2 oz. 4' x 3'	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Melons, water	Halbert Honey	May 15		1/2 oz. 6' x 6'	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Okra	White Velvet	May 15		1/2 oz. 3' x 15"	Mark out drill; insert up to neck.
Onions, "sets"		April 1		1/2 pt. 12" x 2"	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onions, globe	Yellow Danvers	April 1		1/2 oz. 12" x 2"	Start seedlings and transplant to rich soil; give plenty of water.
Onion, large Spanish	Gigantic Gibraltar	April 10 P		150 12" x 3"	Soak seed for twenty-four hours; cover very lightly; thin out early.
Parsley	Emerald Curled	April 15	June 15	1/2 oz. 12" x 4"	Cover first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, smooth	Alaska	April 1		1 pt. 30" x 2"	Dwarf varieties 22" x 2": make first plantings in light soil, or on slightly raised drill 1/2" to 1" deep.
Peas, Early, wrinkled	Gradus	April 10	3: to May 20	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.
Peas, wrinkled, main crop	Alderman	April 15	3: to June 15	1 pt. 35" x 2"	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, large fruited	Ruby King	May 15 P		40 24" x 15"	Top-dress with nitrate of soda during early growth.
Peppers, small fruited	Coral Gem Bouquet	May 15 P		40 24" x 15"	Select deep, loose soil or trench before planting.
Parsnips	Improved Hollow Crown	April 10		1/2 oz. 18" x 3"	For earliest results sprout four weeks in sunlight before planting.
Potatoes	Irish Cobbler	April 10		1/2 pk. 28" x 13"	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Pumpkin	Quaker Pie	May 15		1/2 oz. 6' x 6'	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots; not used.
Radish, Early	Crimson Giant Globe	April 1	2: to Sept. 15	1/2 oz. 12" x 1"	Thin out early; plant in finely prepared soil.
Radish, summer	Chartiers	May 1	3: to Aug. 1	1/2 oz. 12" x 2"	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Radish, winter	White Chinese	June 15	4: to Aug. 15	1/2 oz. 12" x 3"	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Rutabaga	Golden Necklace	May 1	4: to July 1	1/2 oz. 15" x 4"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Salsify	Sandwich Island	April 10		1/2 oz. 15" x 2"	Sow in rich soil; thin first to 2" apart; second thinning may be used for table; apply nitrate of soda.
Spinach	Victoria	April 1	4: to Sept. 1	1/2 oz. 15" x 4"	For bush 4' x 3'; enrich hills; thin to two or three plants; protect from bugs.
Squash, summer	Golden Summer Crook-neck	May 1	June 1	1/2 oz. 5' x 4'	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Squash, winter	Hubbard	May 15	June 15	1/2 oz. 6' x 6'	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Swiss chard	Lucullus	April 10		1/2 oz. 18" x 8"	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1 P		25 4' x 2'	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Tomato, main crop	Stone	May 15		18 4' x 30"	Sow thinly and thin out as soon as possible.
Turnip, summer	Amber Globe	April 10	4: to Sept. 1	1/2 oz. 12" x 3"	For winter use do not sow too early, two to three months before harvesting, according to variety.
Turnip, winter	White Globe	June 1	Aug. 1	1/2 oz. 12" x 4"	

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 pulling 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.

The GARDENER'S CALENDAR for MARCH

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

*How beautiful and fresh
the grass returns!
When golden days decline
the meadow burns;
Yet autumn suns no hid-
den 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

1. Changes of all kinds where the moving of plants, sods, 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 in case vegetable that starts growth very early, so dig the winter muck 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 of all kinds, require attention.

5. All the exotic plants, such as kentia, dracaenas, cactus, areca, etc., should be re-potted at this time. 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 heavy 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 retubbed. 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, salvias, marigolds, 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 bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, 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 fruit 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 deliver 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



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



HENRY C. COWLES

Professor of Botany at the University of Chicago, and one of our greatest scientific botanists



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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.

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.

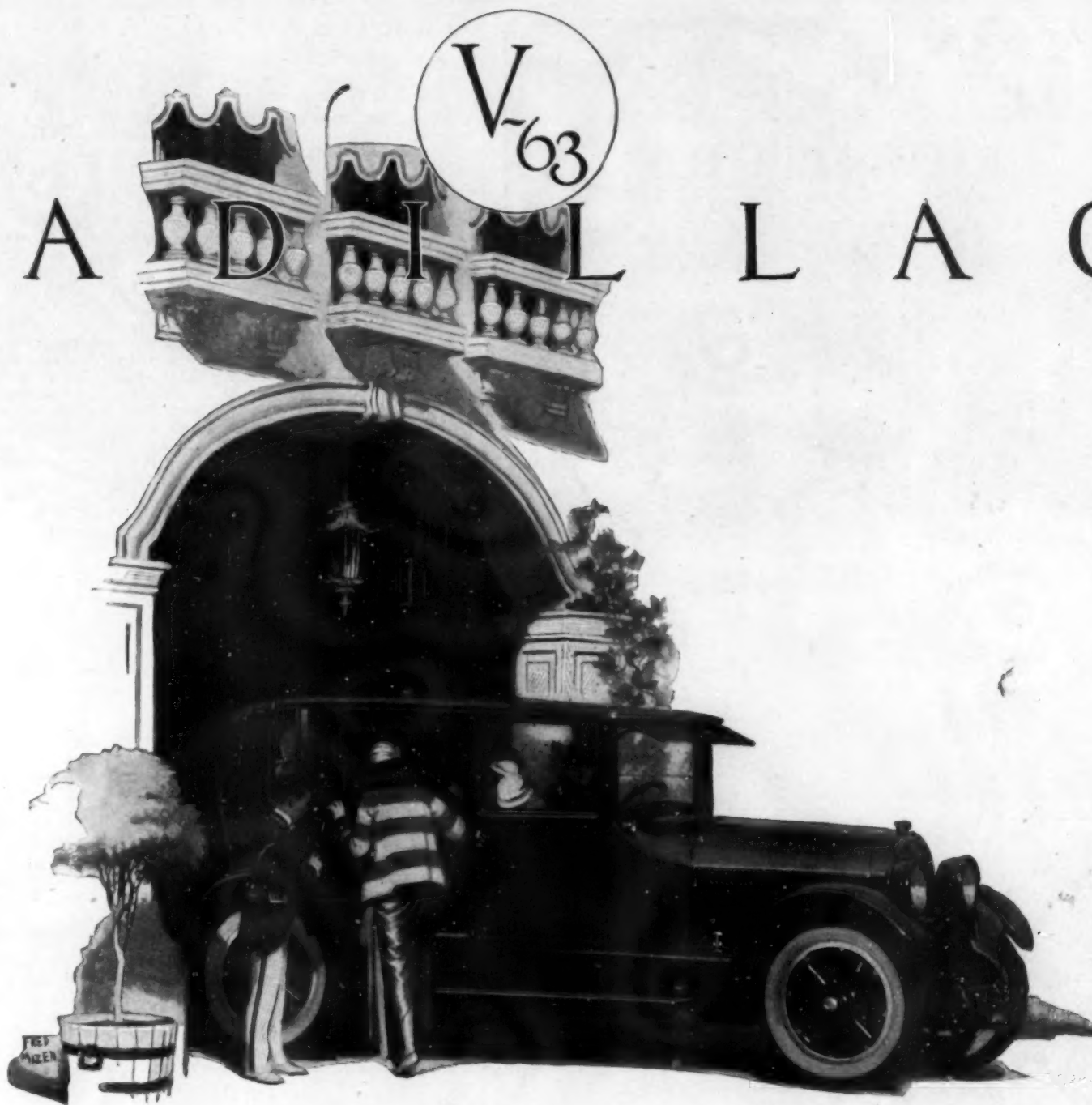
The method of laying reeds is very different from that of thatching with straw. Straw is tied to the battens with creosoted twine, and after the straw is laid it is raked down to a smooth surface and the verges and eaves are cut with a knife. Reeds, however, after being secured are "knocked up" to a 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)

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

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GARDENING AS A SPORT

(Continued from page 70)

was summoned to the bedside of a woman 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 terner 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 terner, 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

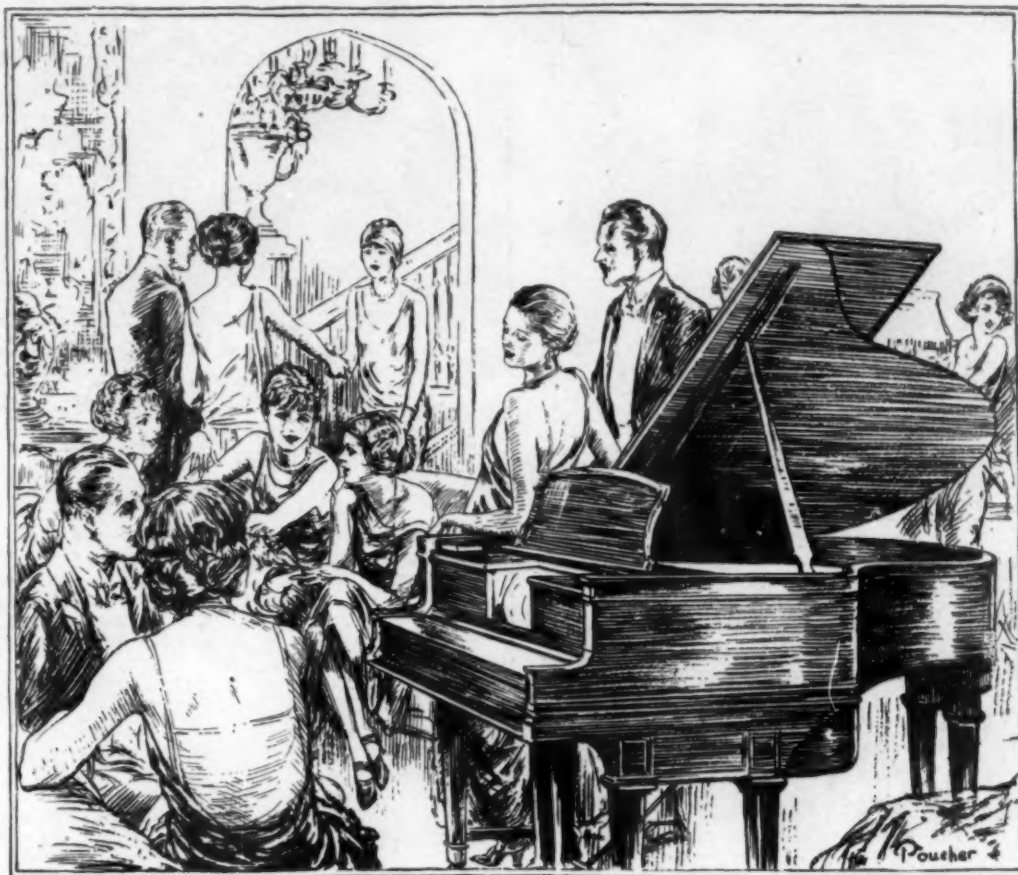
(Continued from page 102)

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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ITS thrilling tales of courage and patriotism; its beautiful dreams of sentiment and romance; the witchery of great music performed by those who stand at the very pinnacle of fame—the Duo-Art unfolds, as though by magic, before you.

And if your mood and that of your guests be merry, the Duo-Art provides the real—and rare—pleasure of dancing to perfect music at home.

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The Seamless Rugs of Quality
Woven of imported Oriental yarns



MAHAL REPRODUCTION

When You Buy a Rug

be sure that it is woven in one piece—without seams. Oriental rugs, even in largest carpet sizes, are never seamed. A rug with seams is merely two or three strips of carpet sewn together. The first signs of wear always appear where they are joined.

Bengal-Oriental Rugs are woven entirely in one one piece—there are no seams to mar their beauty as time goes on. There is no disputing the greater desirability of Bengal-Oriental seamless rugs. Then too, the fringes are "belonging" fringes—not sewn on.

The best shops display Bengal-Oriental Rugs. Ask your dealer for them.

Look for this satin label on the back of every rug.



"BACKGROUNDS OF ORIENTAL BEAUTY
by Alice Van Leer Carrick, sent upon request.

When you visit New York we shall be pleased to have you call at our new showroom at

119 WEST 40TH STREET

JAMES M. SHOEMAKER CO., INC.
NEW YORK



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

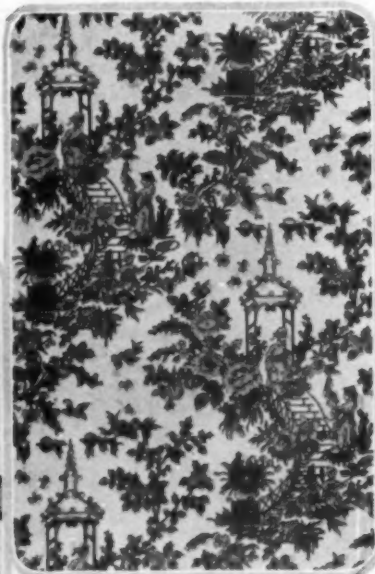
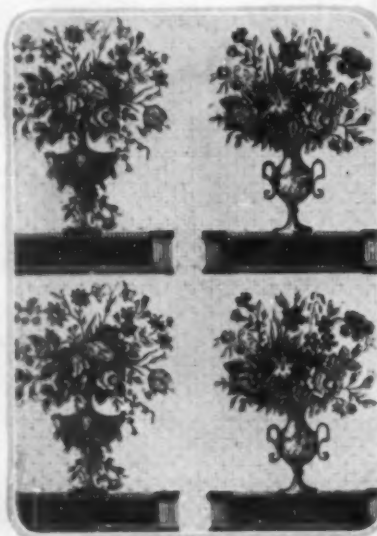
and these decorative little paper motifs of cavaliers, pagodas, chariots and miniature gardens and fountains gave way to painted effects more elaborate and formal than the quaint paper designs.

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)

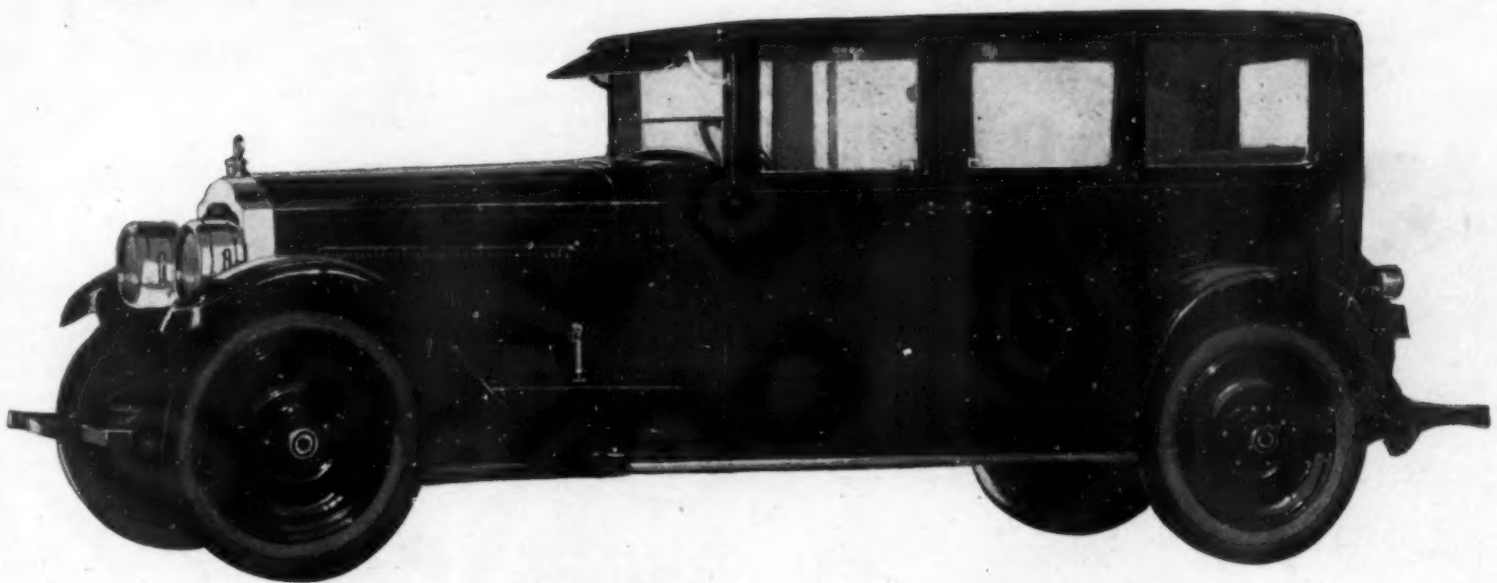
Modern papers offer delightful opportunities to practice this ancient art of découpage. Sheets of paper with a flower design measure 20" x 16". The Japan Paper Co.



The stairway and pagoda of the green and white wallpaper above might be cut out and applied to a small silver screen or fire-board. From Thomas Strahan

1899 - 1924

Only Packard can build a Packard



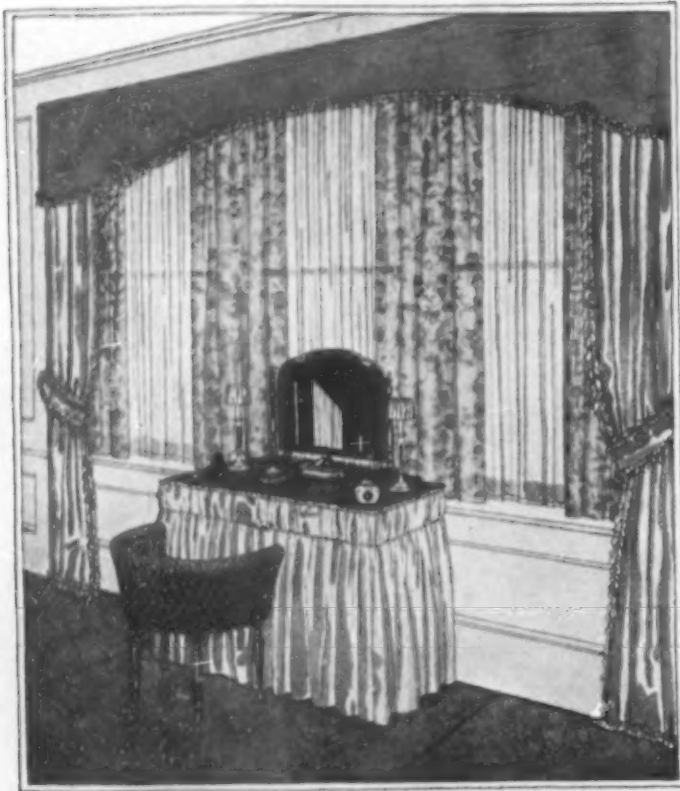
Brilliant Beauty
Distinctive Smartness
Extraordinary Performance
Economy of Operation
Luxurious Comfort
Low Upkeep Cost
Years and Years of Service
Pride of Ownership
Sound Investment
Standardized Nation-Wide
Service
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A S K T H E M A N W H O O W N S O N E

Orinoka

DRAPERIES & UPHOLSTERIES
COLORS GUARANTEED SUN & TUBFAST



Fascinating drapery fabrics that never fade

DO YOU LOVE COLORS ~ rich glowing colors that can be used at your windows to transform them into things of beauty and delight? Then indeed will you be enchanted with Orinoka draperies, for they are lovely and as charmingly colorful as you could wish, yet as practical to use as white. You can match the sunlight with glass curtains of gold, hang your bedroom with rose, or drape the library in peacock tones. But whatever your decorative scheme may be, brilliantly gay or softly subdued, if the fabrics are Orinoka guaranteed the colors will hold.

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.

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."

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.

THE ORINOKA MILLS, 510 Clarendon Bldg., New York City



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)



SILVER

Nothing can take the place of solid silver flatware as the family's gift to the bride.



Much old silver prized as heirlooms is really Black Starr & Frost silver, acquired by an earlier generation, and the many beautiful designs now on exhibition in our showrooms will be the heirlooms of future generations.

BLACK STARR & FROST
JEWELERS

FIFTH AVENUE · CORNER FORTY-EIGHTH STREET · NEW YORK

[114th YEAR]



HOW TO RAISE PLANTS

(Continued from page 108)



The Eyes of Your House ~are they Sunny and Cheerful?

THE atmosphere of your home may be an invitation to contentment and comfort, its entrance the gate to hospitality, each of its rooms a gracious haven from worldly care—but it cannot give that sense of complete harmony if the window shades are cracked or faded, wrinkled or torn.

Immaculate new shades, toned to harmonize with your decorative scheme, give your home a touch of smartness, a grooming that nothing else can give. Look at your shades today. Are you proud of them?

... and at your dealer's insist on HARTSHORN quality in both shade rollers and shade fabrics—it is the surest way to get perfect shade service.

A copy of Mrs. Alice Burcell Irvine's booklet, "Shadecraft and Harmonious Decoration" sent on request. It is invaluable in home decoration.

Hartshorn
SHADE
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Established 1860
ROLLERS - SHADE FABRICS

STEWART HARTSHORN CO., 250 Fifth Ave., New York, N. Y.

required dimensions for the frame, filling with manure and straw and then proceeding 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 bit 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: 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,

Jogs, 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 are

(Continued on page 114)



Often a bridesmaid but never a bride

EDNA'S case was really a pathetic one. Like every woman of her set her primary ambition was to marry. Most of the girls of her set were married—or about to be. Yet not one possessed more grace or charm or loveliness than she.

And as her birthdays crept gradually toward that tragic thirty-mark, marriage seemed farther from her life than ever. She was often a bridesmaid but never a bride.

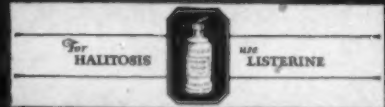
That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you.

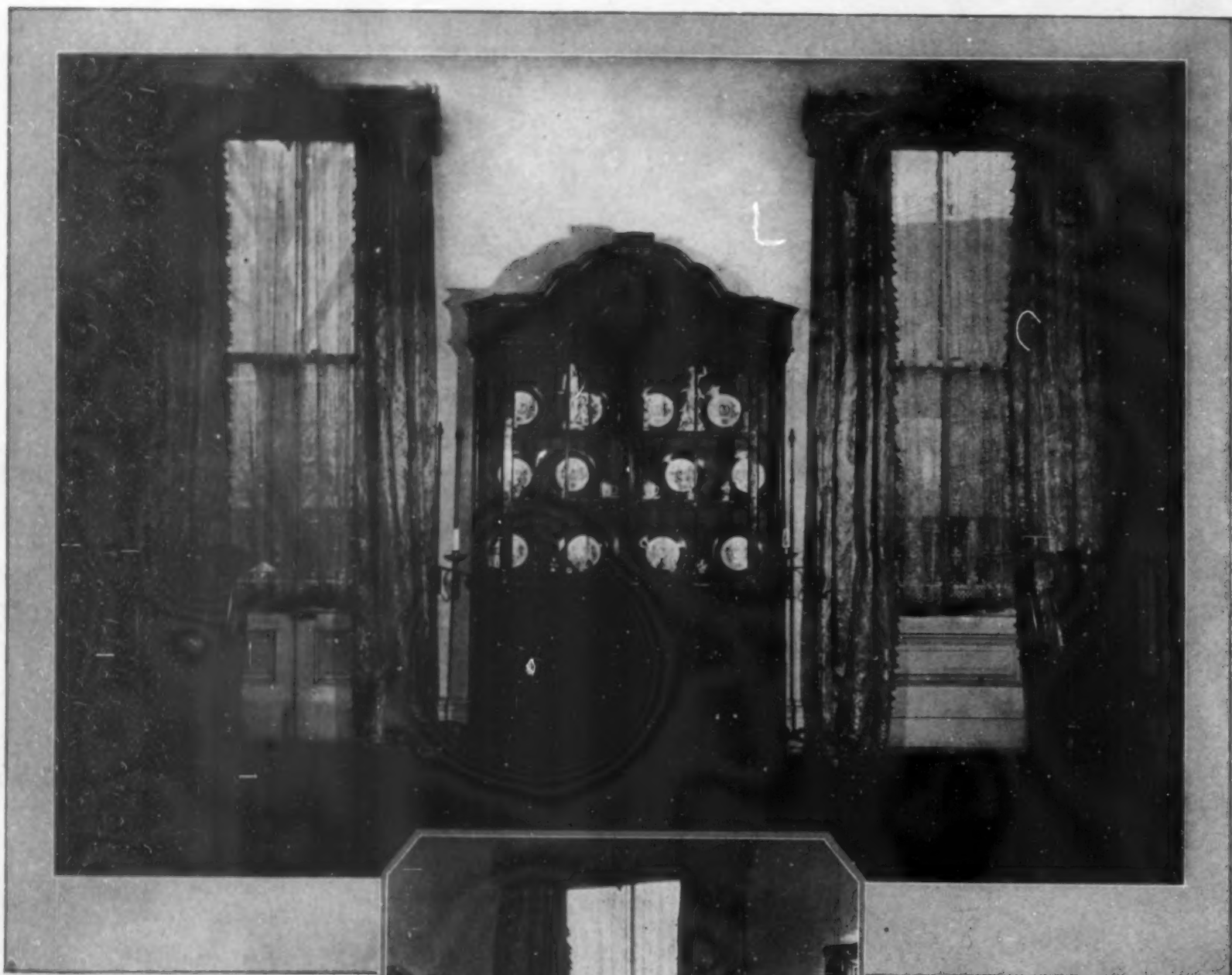
Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle. It is an interesting thing that this well-known antiseptic 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.

Your druggist will supply you with Listerine. He sells lots of it. It has dozens of different uses as a safe antiseptic and has been trusted as such for a half a century. Read the interesting little booklet that comes with every bottle.

—Lambert Pharmaceutical Company, Saint Louis, U. S. A.





Curtains of Oxford Cross Net in the "sunshine" color give unusual charm to the dining room of Mrs. Borden Harriman of Washington, noted suffragist.

Curtain Your Windows with Sunproof Sunshine

The use of a touch of color is the latest vogue in window curtaining.

It may be a golden tone to give the room a cheerful, sunny character even on sunless days.

Or it may be a coloring characteristic of the furnishings—a touch of blue to give the colonial feeling to colonial furnishings or architecture.

But there is one thing it must not be—it must not be so obvious as to make the windows a patchwork of color when seen from the street.



CAUTION

A glass curtain is subjected to a burning, as well as a fading, action of the sun. Therefore a net (or lace) curtaining should be selected, since lace is a "three thread" fabric, with each warp and weft tied (or knotted) by a bobbin thread. Moreover Quaker Craft Lace is made of firm longstaple thread, specially tested against the sun's burning action.

In short, it must be a touch, not a splash of color. And of course it must be sunproof.

(Note that we say "sunproof," not merely sunfast; see caution above.)

There are several new Quaker Craft Lace Curtainings meeting these requirements, the most favored being Oxford Cross Net, in Sunshine color or a combination of sunshine and old rose or blue; Sunshine Casement; and Colonial Filet Net in sunshine or colonial blue—all both sunproof and tubproof.

A Booklet That Will Help You

Booklet "Concerning Window Draperies" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise enclose 10 cents in stamps.

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*Buick Four-Cylinder Touring Car
The Standard of Comparison*

WOMEN of discriminating taste take a particular delight in the trim, graceful and attractive appearance of this Buick four-cylinder, five-passenger Touring Car. Their first impression, however, is materially enhanced by the ease with which this car is handled, by the greater safety provided by its four-wheel brakes, and by the numerous refinements that contribute so much to their driving comfort and satisfaction. Nor is the least pleasing feature of this model its moderate price and its unusual economy of maintenance.

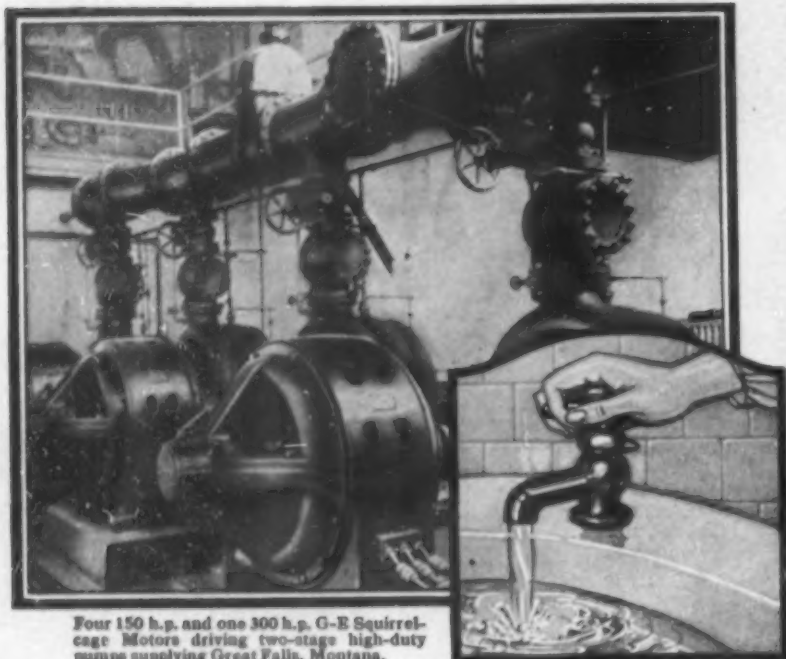
WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

BUICK MOTOR COMPANY, FLINT, MICHIGAN

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Pioneer Builders of Valve-in-Head Motor Cars

Branches in All Principal Cities—Dealers Everywhere



Four 150 h.p. and one 300 h.p. G-E Squirrel-cage Motors driving two-stage high-duty pumps supplying Great Falls, Montana.

The new oaken bucket

"I wish to do something both great and useful for Paris," said Napoleon to an advisor. "Give it water," was the reply.

No longer do city homes depend on wells or nearby rivers. The old oaken bucket is replaced by electrically driven pumps. In Minneapolis, for instance, a General Electric motor of 1800 horse power drives pumps which supply 30,000,000 gallons a day.



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*, *Loosetrife*, *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 allurements 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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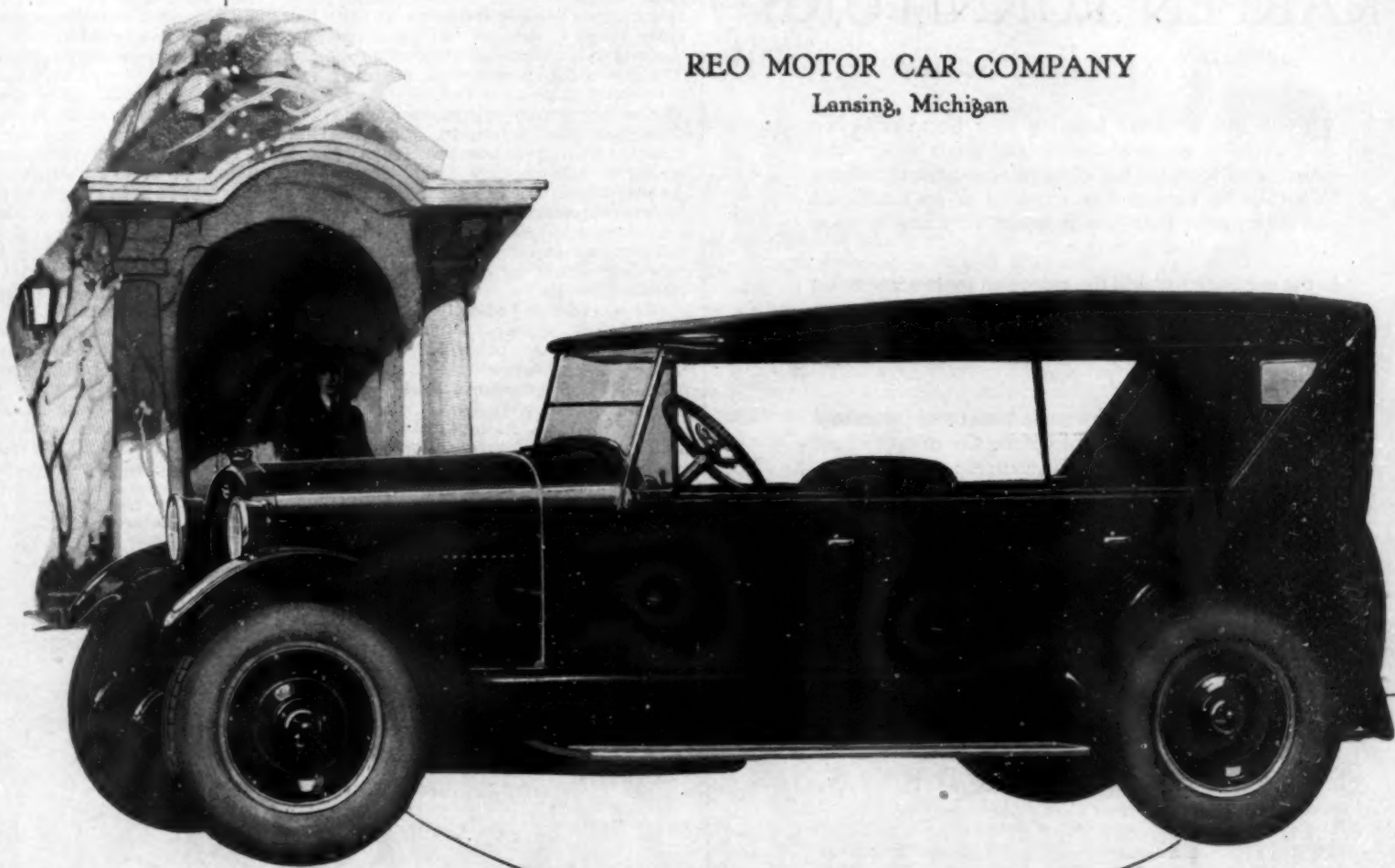
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When all the other Crabapples have shed their flowers, the Southern Crab, *MALUS ANGUSTIFOLIA*, unfolds its leaves and light pink blossoms

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)



Culeaf Crab, *MALUS TORINGOIDES*, with fruit like a White Heart Cherry, is the most beautiful in fruit of the lesser Crabapples

Angelus

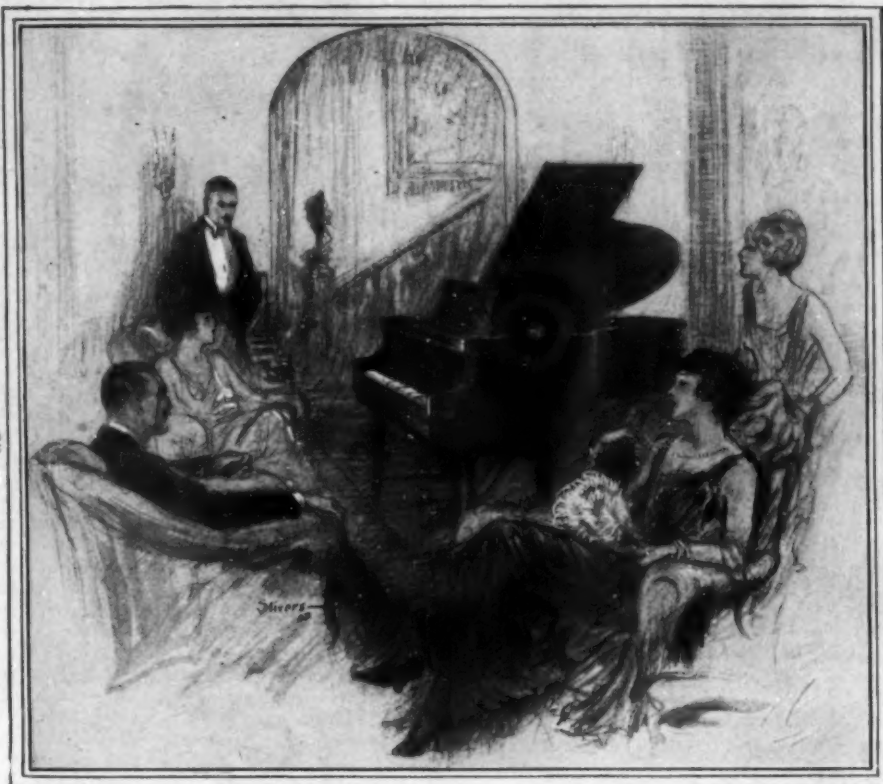
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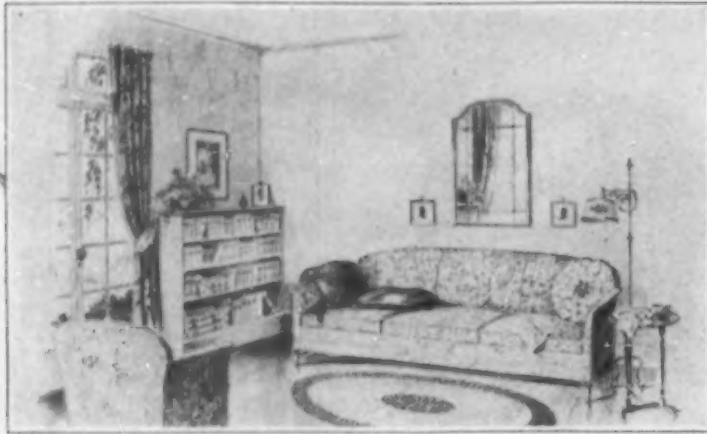
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First to burst into bloom, with its large white flowers, is the fragrant, Siberian Crab, *MALUS BACCATA MANDSHURICA*

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 Arboretum 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 3/4" 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-shaped 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 Arboretum 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. thieifera* 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. lovingoides*, 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. deyi* 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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STRAWBERRIES FOR ALL

(Continued from page 90)

for canning purposes; one of these latter, Fittersburg 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, 2½ 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.
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(Continued on page 124)



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 cabinet-makers at historic Fort Lee atop the Palisades.

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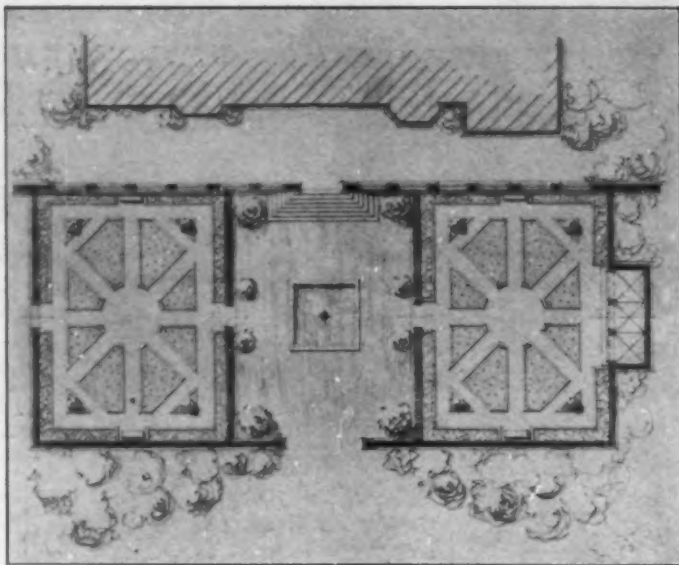
"Immaculate Distinction" gives attractive suggestions on finishing Colonial interiors,—also inside information on distinguishing quality enamel from cheap enamels and on applying enamel for best results.
"Modern Finishes" similarly covers varnish.

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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		GULF COAST STATES	
North Dakota and South Dakota	Early, Premier; Midseason, Dunlap; Late, Minnehaha (very large).	Florida	Missionary, Klondike, Nich Ohmer.
Illinois and Indiana	Early, Early Jersey Giant, Early Ozark, Premier (very promising); Midseason, Dunlap, Haverland, Warfield, William Belt; Late, Aroma, Gandy, Sample.	Alabama	In order of ripening—Excelsior, Lady Thompson, Klondike, Missionary, Aroma. Brandywine a favorite for home use. Chesapeake worthy of trial.
CENTRAL STATES		Mississippi	Early, Early Ozark; Midseason, Klondike, Missionary; Late, Big Late.
Kansas and Arkansas	Early, Excelsior; Midseason, Dunlap; Late, Aroma.	Louisiana	Klondike.
Missouri	Early, none satisfactory, Premier most promising; Midseason, Dunlap in north, Aroma in south; Late, Gandy around St. Louis.	Texas	Early, Lady Thompson; Midseason, Excelsior; Late Brandywine.
OKLAHOMA		PACIFIC AND MOUNTAIN STATES	
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.	Idaho	Northern Parson's Beauty, Clark Seedling, Superb. Southern Superb, Dunlap, Clark Seedling.
SOUTH ATLANTIC STATES		Washington	Clark, Oregon, Sharpless, Magoon.
Virginia	Early, Chipman, Missionary; Midseason, Glen Mary, Hellin, Klondike, Premier; Late, Aroma, Gandy.	Utah	Marshall leading kind with the following in small amounts; Chesapeake, Premier, Dr. Burrill, Johnson, Fendel, Wm. Belt, Aroma, Sionilli.
Kentucky and Tennessee	Premier, Klondike, Aroma (rots badly in wet weather).	California	Northern and Central Early, Marshall; Midseason, Oregon, Dollar; Late, Nich Ohmer. Southern Early, Excelsior; Midseason, Klondike; Late, Brandywine.
North Carolina	Missionary, Klondike (commercial kinds).	Colorado	Jacunda (see as for Wyoming)
South Carolina	Early, Lady Thompson; Midseason, Klondike; Late, Aroma.	Arizona	Arizona.
Georgia	Missionary, Lady Thompson, Klondike.	Oregon	Clark, Gold Dollar, Oregon, Sharpless, Magoon.
		Wyoming	Gardner, Bederwood, Dunlap, Jessie, Sharpless, Gandy, Warfield, Superb, Progressive.
		Porto Rico	Missionary.

At the End of Twenty-Five Years

Lehigh-The National Cement

Not the oldest but -
 The largest in the world
 With widest distribution
 Unequalled service facilities
 Largest storage capacity
 Original ownership
 16 mills from coast to coast
 Uniform quality everywhere

These are significant facts. They show a growth made possible by the confidence and support of thousands of Lehigh dealers and users. To all these friends we give grateful acknowledgment and a pledge of constant effort to serve.

LEHIGH PORTLAND CEMENT COMPANY

ALLENTOWN, PA.	CHICAGO, ILL.	
BIRMINGHAM, ALA.	SPOKANE, WASH.	
NEW YORK, N. Y.	BOSTON, MASS.	PHILADELPHIA, PA.
BUFFALO, N. Y.	NEW CASTLE, PA.	PITTSBURG, PA.
KANSAS CITY, MO.	MASON CITY, IOWA	MINNEAPOLIS, MINN.
OMAHA, NEB.	RICHMOND, VA.	

LEHIGH CEMENT



One of Lehigh's 16 Mills



Lights out!

Is your home then protected?

The police cannot be everywhere. Do what you can to protect yourself. Put a Yale Guard Lock on your entrance doors.

The Yale No. 92 Guard Lock with its two massive hooked-bolts wedged firmly into the door post, or the Yale No. 10, with its bar of cold steel thrown across the door, steadfastly resist the burglar's violence.

These locks are jimmy-proof.

Look for the name YALE on the key. Any type of key may be a Yale key. If the name Yale is on it, Yale made it. For sale by hardware dealers everywhere.

The Yale & Towne Mfg. Co.
Stamford, Conn., U. S. A.

Canadian Branch at St. Catharines, Ont.



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. Vandell & 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

FRENCH Hand Made Furniture

MODIFICATION of early designs lends comfort and beauty to the furniture produced at the French factory. While the interesting characteristics of historic pieces are preserved, it is above all livable.

Good dealers carry it and you will always find their stores a source of home furnishing inspiration. If your dealer does not handle French furniture, write us and we will see that you are served satisfactorily.

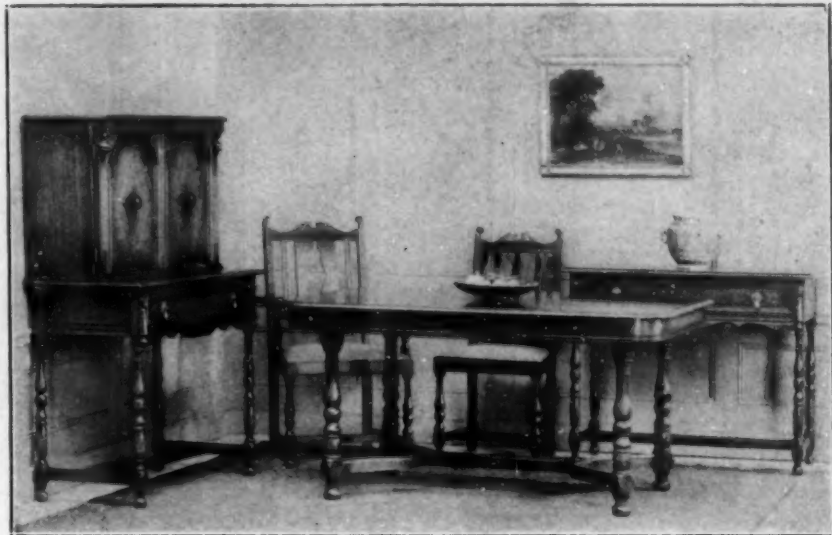


Branded underneath every piece, this mark is a guaranty of quality

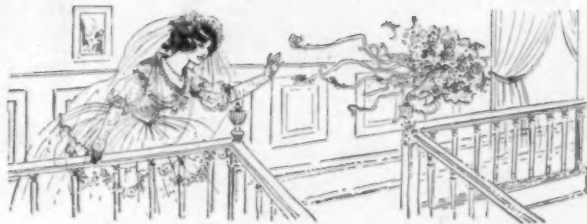
WM. A. FRENCH & CO.

Interior Decorators
90 Eighth St. S.

Makers of Fine Furniture
MINNEAPOLIS, MINN.



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 exquisite 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 burnt 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.



THE WEDDING

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.

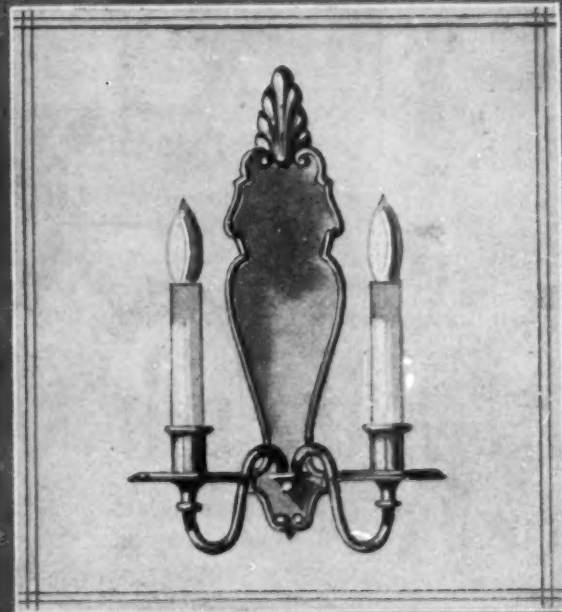
Full Catering Service within reasonable distance of New York.

Wedding Cake in Boxes, the Bride's Cake, Special Table Decorations, Favors, Place Cards, etc., can be sent anywhere.

628 Fifth Avenue

Dean's
Established 1839

New York City



Georgian Sconce Brackets of pleasing simplicity nicely proportioned for the room of medium size

CASSIDY COMPANY
INCORPORATED

Designers and Manufacturers of Lighting Fixtures
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY



MATCHLESS FLOORS that are easy to care for

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.

FREE TO YOU

You will receive a can of Old English Wax free if you buy an Old English Waxer-Polisher now. This new labor-saving device does two things—it waxes, then polishes the floor. It's a great improvement over any weighted brush, which does not apply the wax, but merely polishes. Lasts a lifetime. Take advantage of our short-time offer. If your dealer can't supply you, mail the coupon below.

The Old English Waxer-Polisher has this outstanding advantage: It waxes, then polishes. There is no other single-unit device like it.

It glides over the floor as easily as a carpet-sweeper. It is low in cost and easy to use, and hundreds of thousands of women have proved it so. It lasts a lifetime.

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

It "glides" your work away To make waxing still easier, use the Old English Waxer-Polisher.

always effects. Sold at paint, hardware, drug, housefurnishing, and department stores.

THE A. S. BOYLE COMPANY, CINCINNATI, OHIO. CANADIAN FACTORY: TORONTO

Old English Wax

FOR FLOORS, LINOLEUM, WOODWORK, FURNITURE, DANCING PASTE LIQUID POWDER

Send for this Valuable Book—Free

It is full of home-beauty secrets and authoritative information on how to beautify and care for floors, linoleum, woodwork, furniture, etc.—all, in fact, that we have learned in twenty-eight years, condensed into easy reading. A valuable reference book. Mail the coupon.

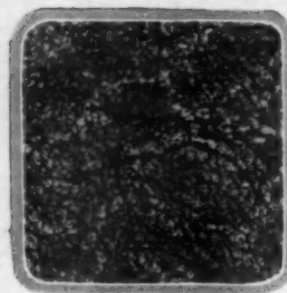
THE A. S. BOYLE COMPANY, 2108 Dana Avenue, Cincinnati, Ohio

Check here for free book only
Send me your free book, "Beautiful Floors, Woodwork and Furniture—Their Finish and Care."

Check here for Waxer-Polisher
Send me, all charges paid, an Old English Waxer-Polisher with a can of Wax Free at the special time-limited price of \$3.90 (Denver and West, \$4.25; Canada, \$4.50; Winnipeg and West, \$5.00), which I enclose.

Name

Address



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.

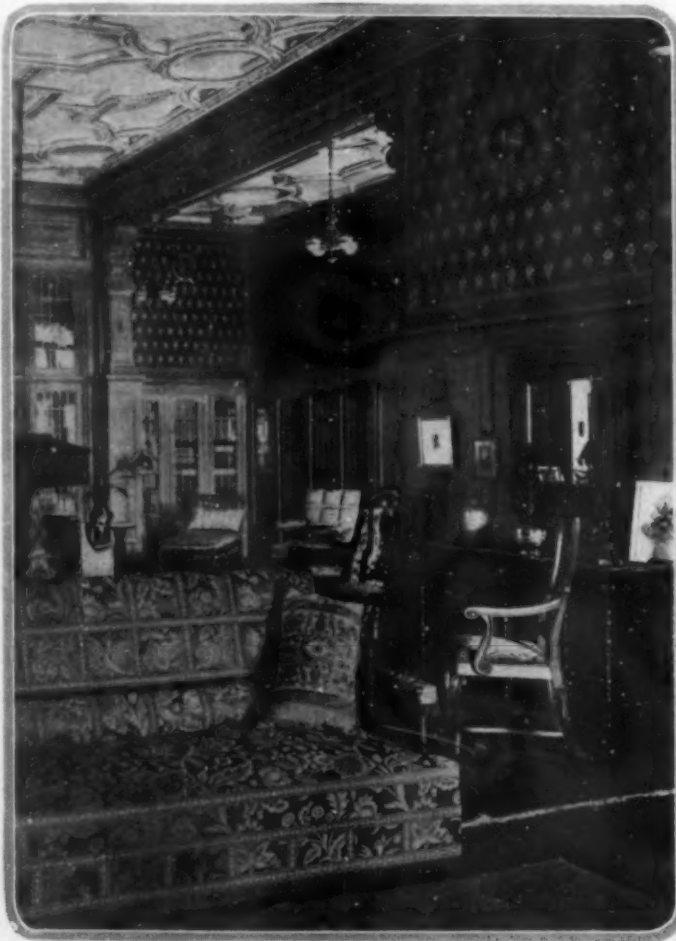
To some may occur the use of tapestry panels as applied wall decorations, but the only point which comes very forcibly to the writer's mind in this connection is to deplore the hopelessly inartistic practice of stretching tapestries tightly against a wall and tacking strips of molding about them, like 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 leather. There are many evidences in contemporary paintings that leather also became 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. Vandell & Co.



RICH simplicity of decoration, combined with graceful design, makes this Sheraton pattern one of the most popular dinner sets ever developed.

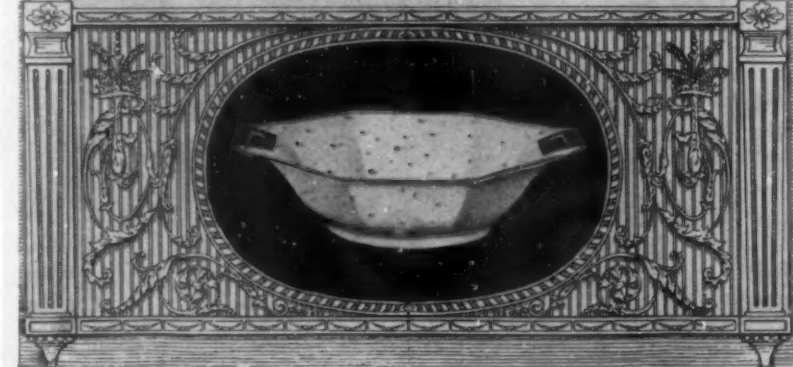
Theodore Haviland FRANCE

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.

It may be purchased from any dealer in fine china, or a dealer will obtain for you prices and any information you desire. Not so expensive as its quality might suggest.

THEODORE HAVILAND & CO.
INCORPORATED
NEW YORK
CANADIAN OFFICE: TORONTO



New!

ATLANTIC Rittenhouse Square CANDLES

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!

In all the world there is no light like that from the candles made as Atlantic Candles are made. Atlantic Candles are the highest attainment of the candlemaker's skill and the decorative designer's art. They contain the purest materials, have self-consuming wicks, and are made to burn without drip, smoke, odor or flicker.

The Atlantic Rittenhouse Square is one of the very newest Atlantic Candle shapes. Unlike ordinary square candles, this candle is fluted and tapered. It has a symmetry and stateliness beautiful to behold. And so practical! It is correct for use either in single sticks or in candelabra; in sconces or in torchères. Colors are deep-set and in variety to match any decorative scheme. Most dealers who keep up with progress have this and other Atlantic Candles.



Atlantic Candles come in infinite variety of pretty, yet practical, shapes and colors. Hand dipped and moulded styles. Labeled so you may be sure of getting Atlantic quality.

THE ATLANTIC REFINING COMPANY, PHILADELPHIA

ATLANTIC CANDLES



HASTINGS *Reproduction* SPINETTS

Hastings reproductions of lovely old spinet desks bring to your home a touch of the distinction and gracious charm of stately Colonial days.

The careful, painstaking construction, the exquisite details of finish and design, the glowing softness of the rare mahogany will make these desks a long cherished possession. The passing of years but increases their charm.

These fine reproductions are typical of a large number of delightful occasional pieces created by Hastings. The folder describing them is a veritable treasure chest of happy suggestions for brightening every room of your home. We shall be very glad to send it.

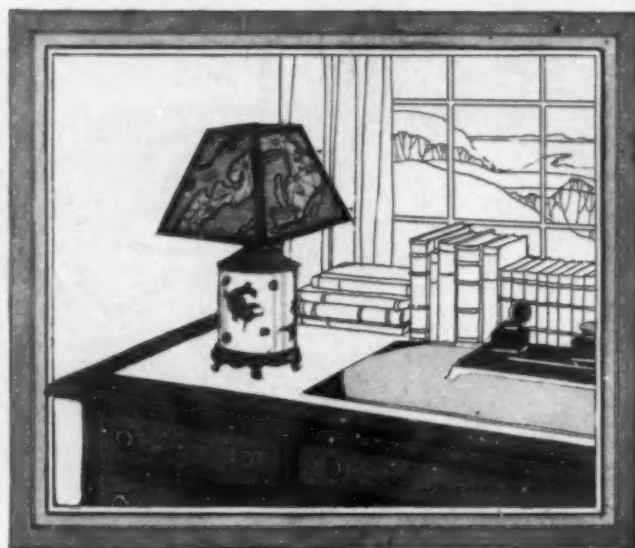
Sold in the better stores everywhere

HASTINGS TABLE COMPANY
Hastings, Michigan
Factory Sales Office and Display,
Grand Rapids, Mich.

HASTINGS

HASTINGS TABLES
The MARK of
FRED E. HILL
and his associates

Furniture



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

Frigidaire

Electric Refrigeration



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.
- 3 By purchasing any icebox you may wish and having Frigidaire mechanism installed in it.

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.

Its operating cost is remarkably low. It freezes cubes of pure ice for table use, makes many new and delicious frozen desserts and is a wonderful aid to the hostess.

Why not rid yourself of the inconvenience of ice as a means of refrigeration in your home? Learn more about Frigidaire—write for our special booklet today, H. G. 4

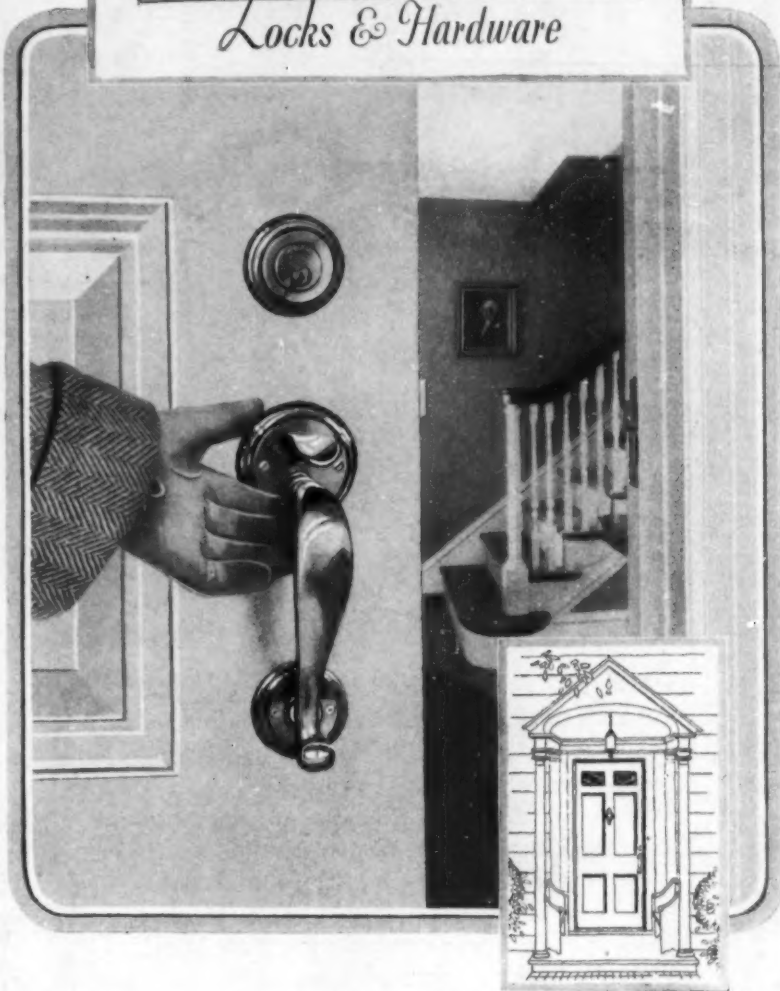
DELCO-LIGHT COMPANY, DAYTON, OHIO
Subsidiary of General Motors Corporation

DELCO-LIGHT PRODUCTS

Home Electric Plants—Pumps—Washing Machines
 and Frigidaire Electric Refrigeration

SARGENT

Locks & Hardware



Appropriate and secure!

At this Colonial threshold Sargent Latch and Door Handle bid you welcome. The spirit of genuine American architecture gleams from the staunchly fashioned metal.

Use this graceful Sargent Hardware on the entrance door of your Colonial home. All of the several handles, from which you may choose the type you prefer, are of solid, wear-resisting brass or bronze. Each may be used in combination with a suitable interior knob and the Sargent Cylinder Lock—an absolute barrier to the uninvited.

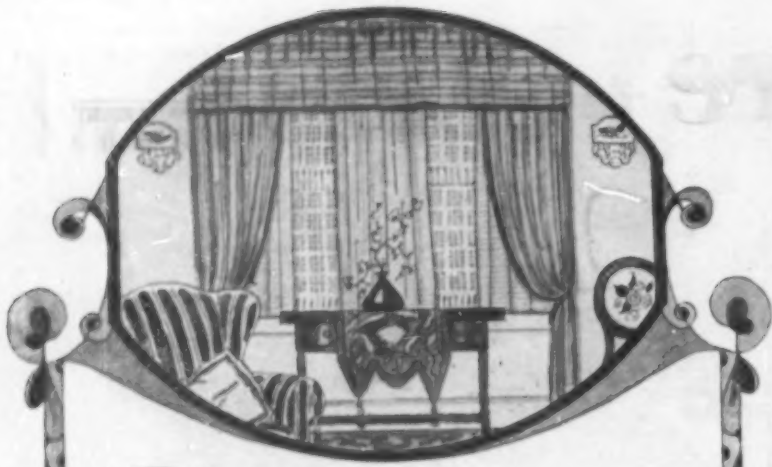
For every door and window throughout your new home, there is appropriate Sargent Hardware. It is always dependable, harmonious, secure! Send for the Colonial Book, or the Sargent Book of Designs, which illustrates many fine patterns of other periods. Then select Sargent Hardware with your architect.

SARGENT & COMPANY, Hardware Manufacturers
 31 Water Street, New Haven, Conn.



Sargent Door Closer "520"

This is the light "520" for important doors inside the home and for screen and storm doors. It is inexpensive, easily applied, and as mechanically perfect as the larger Sargent Closers used on heavier doors of public buildings. It closes doors silently and surely and keeps them shut.



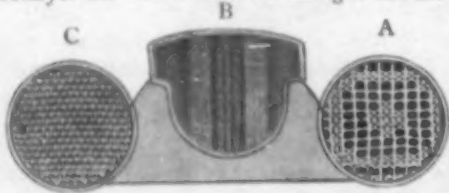
Decorating Windows Tastefully

SPRING will soon be here and then your windows should welcome the glad sunshine and soft breezes. Decorate them becomingly—tastefully—with rich, colorful fabrics and pretty lace. There is a host of new and interesting designs here that you will surely acclaim, and McGibbon expert Interior Decorators will be glad to advise you on the most effective use of these materials for your home. A very charming window decoration can be made from the material illustrated.

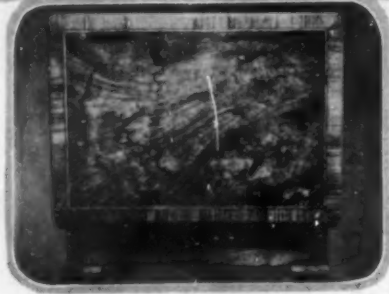
- A—Dutch Glass Curtain in a heavy meshed Ecreu Net, filet effect—45 inches wide. Per yard \$1.35
- B—Shaiki-weave Striped Fabric in gold and blue—50 inches wide. Per yard \$3.75
- C—Gold Sunfast Gauze—50 inches wide. Per yard \$2.75

Curtains made to special order in our own work rooms. Please specify size and style of windows.

All mail orders will be given prompt attention. Send for our new illustrated catalogue no. 62.



McGibbon & Co
3 West 37th Street—New York
NEAR FIFTH AVENUE



The pictures above show an unusually graceful Queen Anne solitaire table in walnut. The top turns around and opens out, leaving a space underneath to hold cards, etc.

The top, of beautiful burl walnut, measures 20" x 14". Open it is lined with blue felt and is large enough to play Bridge on. The height is 26". It is priced at \$85.50

SOME PIECES of OCCASIONAL FURNITURE



Dana B. Merrill

A comfortable chair for a living room, library or man's room has a mahogany frame and is covered in glazed chintz. In muslin, \$130.50. In glazed chintz, \$136.80



More Heat—Less Care

How hot does it get in your kitchen?

YOU won't need a thermometer to tell you your kitchen is pleasantly cool, even in mid-summer, when you put in this new Florence Oil Range. It gives intense heat, but the heat goes into the cooking, not into the metal of the stove or out into the room.

It is easy to start

You merely touch a match to the Asbestos Kindler. The result is a blue, gas-like flame, produced from kerosene vapor. It is not a wick flame. A turn of the lever regulates the heat to any degree. There is a small burner for simmering.



The Big Burner places the heat close up under the cooking.

The built-in oven has the "baker's arch" and our patented heat distributor to assure even baking. The largest-sized roasting pan will go into this oven. You can roast as big a turkey as you want.

A stove of sparkling beauty

Sunny white enameled panels, gleaming nickel trimmings and jet-black frame make this stove an ornament to the most carefully equipped kitchen. It is sturdy, and will keep its good looks for years.

Florence Oil Ranges are sold at department, furniture and hardware stores. If the store has not yet received this newest model, write to us and we will see that you get one. It costs \$110, plus freight charges from our nearest warehousing point. Other models, with portable ovens, in various sizes and at various prices. Send us your name and address so we can mail you our free booklet, "Get Rid of the 'Cook Look.'"



The Florence Leveler adjusts the stove properly when the floor is uneven.

FLORENCE STOVE COMPANY, Dept. 543, Gardner, Mass.

FLORENCE OIL RANGE

Entire Contents © 1924, F. S. Co.

In America's Finest Homes



Residence of Mr. Cornelius Vanderbilt New York City

When the "eternal fitness of things" is observed in furnishing and equipping a fine home, there is only one choice of a refrigerator—the JEWETT.

The same discriminating judgment that selects a pleasing exterior or fine furnishings is quick to recognize the Jewett as the only refrigerator to carry out a plan of "quality throughout".

There are no unsanitary cracks, crevices or sharp corners to breed germs in the Jewett—no enamel coating to crack, chip or peel off—no glass to break.

Glistening white compartments of solid, seamless porcelain, 1 1/4" 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, effect an economy of ice or power which offsets its initial cost.

Illustrated catalog on request.

The Jewett Refrigerator Co.
123 Chandler St., Buffalo, N. Y.
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

Some Representative Homes where Jewett Refrigerators are installed

- Mr. R. Reading Bertron, New York City
- Mr. Cyrus H. McCormick, Lake Forest, Ill.
- Col. W. H. Morgan, Alliance, Ohio
- Mr. E. W. Oglebay, Cleveland, Ohio
- Mrs. S. C. Walbridge, Toledo, Ohio
- Mr. Joseph Leiter, Washington, D. C.
- Mrs. James W. Fuller, Jr., Bethlehem, Pa.
- Mr. Herbert L. Clark, Wayne, Pa.
- Mr. Byron F. Everitt, Detroit, Mich.
- Mrs. W. L. McKee, Bristol, R. I.
- Mr. Arthur Curtis James, Newport, R. I.
- Mr. E. J. Marshall, Pasadena, Cal.

JEWETT

The Only Solid Porcelain REFRIGERATOR

The illustration shows the actual thickness of Jewett solid porcelain, food and ice compartments. There are no unsanitary corners in Jewett Refrigerators, all corners are rounded.

ACTUAL THICKNESS

When
You
Build
or
Repair

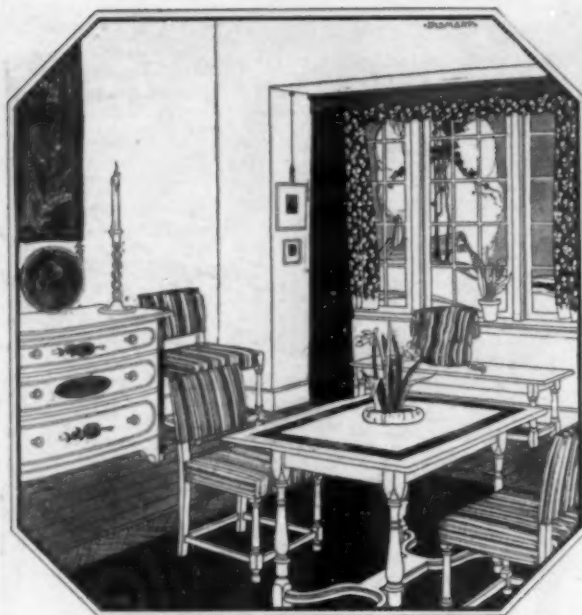
Know That Good Hinges Mean Good Doors

A FINE DOOR can be ruined by hinges of indifferent quality. If a hinge works loosely, the door sticks and catches. That means marred paint or varnish on door and jamb—noise, annoyance. When you first think of building or repairing see the merchant who sells

MCKINNEY HINGES

Consult him as to the kind of hardware you'll need and its cost. Then set aside enough money to meet requirements. A common mistake is to wait until the last minute to consider hardware and its price. You'll find practical aid where McKinney products are sold.

MCKINNEY MANUFACTURING COMPANY
PITTSBURGH PENNSYLVANIA



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



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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 Azorea, 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 Halldan, 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 Oncocyclis 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 overpraised 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 Delectissima, 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

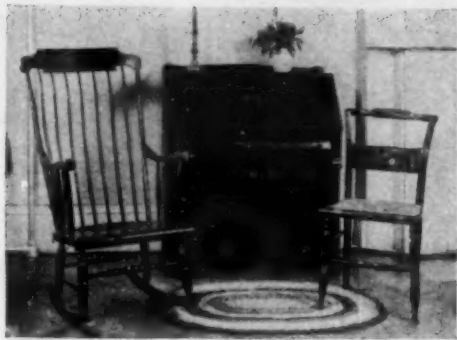
(Continued on page 142)

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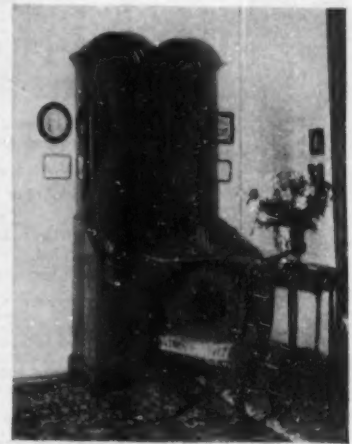


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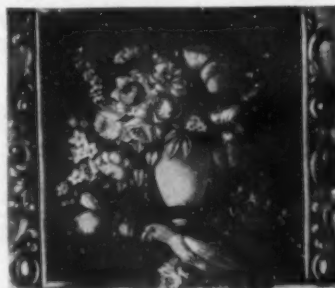
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THE 1923 IRIS SEASON

(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 Rheindraube 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. Nothing (G. & K. 1913) is of the same general effect as Afterglow and Mady Carriere 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, Paxatoney 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, Premier, 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.

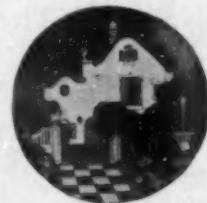
We have heard much of Fryer's seedlings and it is a great pity that some of the good ones have been overlooked in the great number of varieties he has introduced which were not distinct enough from existing sorts. C. A. Pfeiffer is thoroughly good and so are Mr. W. E. Fryer, Rev. Wurtelle, Kathryn Fryer, 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. Cumber 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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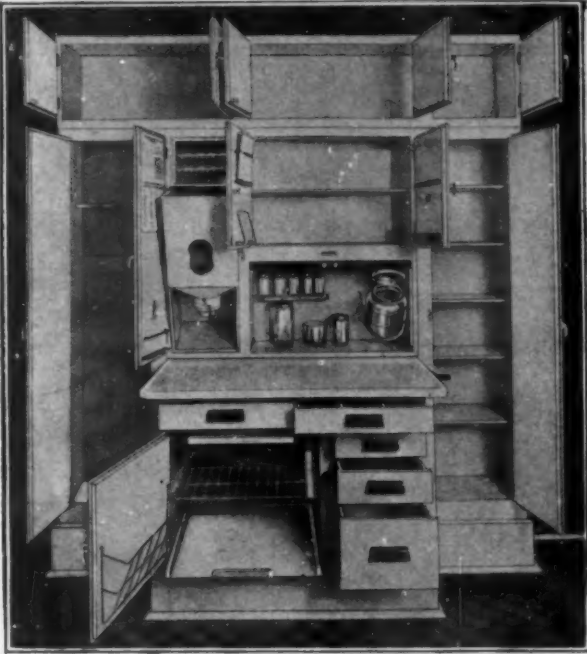
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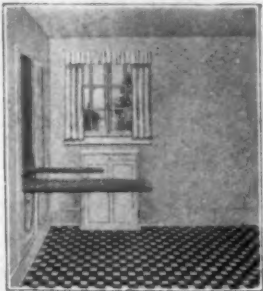
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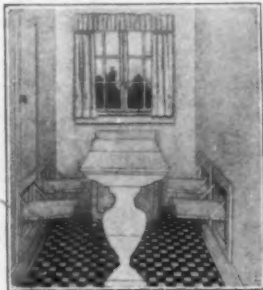
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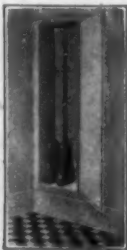
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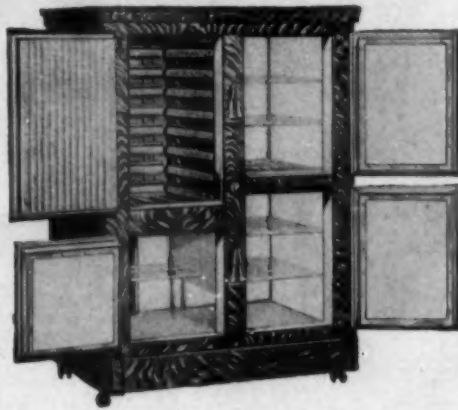
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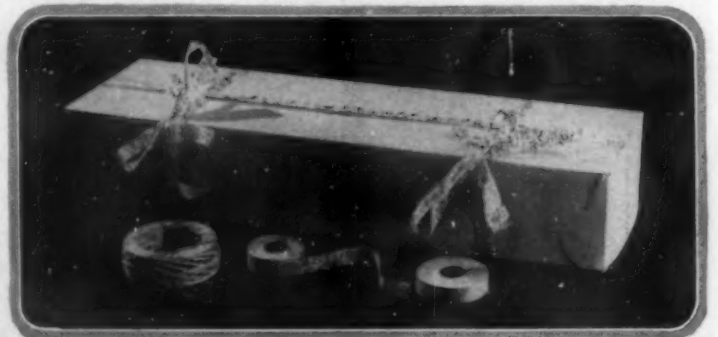
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ANNOUNCING

New Models

TOGAN

READY-MADE BUILDINGS



**SUMMER
COTTAGES
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Send 15c in stamps for new catalog showing popular models and floor plans for 1924.

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- Fall River, Mass. Lambert & Davol, Rm 125 Granite Block
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- Holyoke, Mass. Casper & Ranger Co.
- Lawrence, Mass. E. A. Dick Co.
- Revere, Mass. Pope & Cottle Co., Revere Beach Parkway
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- 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

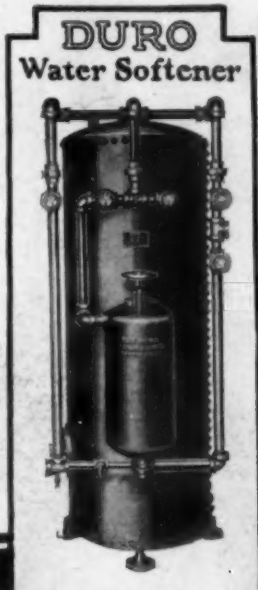
Just like City Water Service

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*



The latest Duro product. Rapid-rate, upward flow—no packing of mineral. Easily regenerated. Saves cost of cistern and double plumbing. Catalog on request.



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.....

Where one is safe, Four others pay

*Don't pay Pyorrhœa's price—
Brush your teeth with Forhan's*

Every man and woman is in danger of Pyorrhœa.

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.

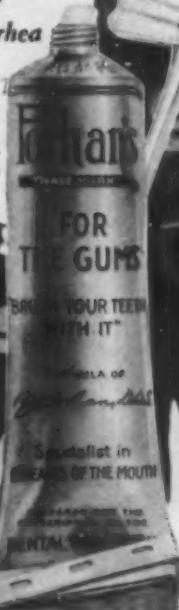
Forhan's For the Gums, if used in time and used consistently, will help prevent Pyorrhœa or check its course, keep the gums firm, the teeth white, the mouth healthy.

There is only one tooth paste of proved efficacy in the treatment of Pyorrhœa. 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 Pyorrhœa

Formula of
R. J. Forhan DDS
Forhan Company
New York



A tin wall pocket with a Chinese design comes in lacquer red, black or yellow. 15" high, \$5.75



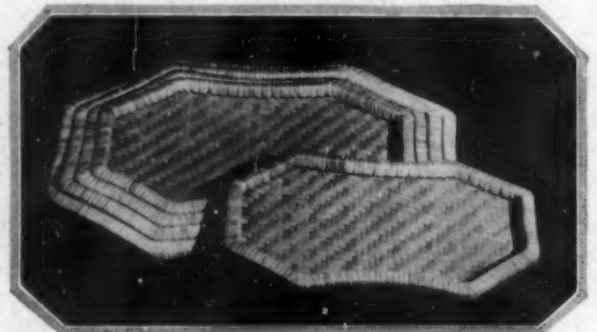
An effective wall pocket of pale green Japanese pottery, 7½" high may be purchased for \$2.25

FOR A FLOWER ROOM

(Continued from page 146)



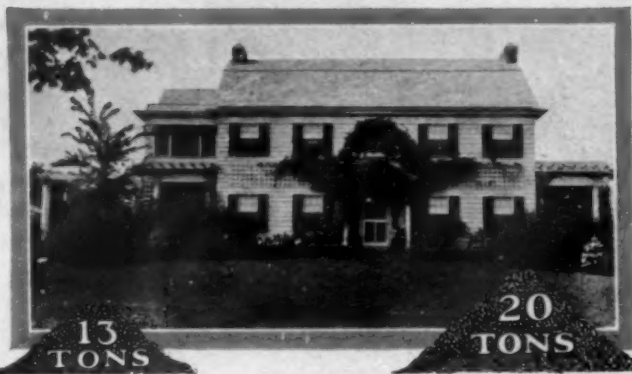
Jars for pot pourri. Cream colored crackle ware, 12" high, \$15.75. Jar with a flower design in soft colors, 9½" high, \$10.75. Red Bohemian glass jar, 4" high, \$8.75



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



With a Kelsey

With other heaters

Residence of Mr. W. L. Huber, Syracuse, N. Y.

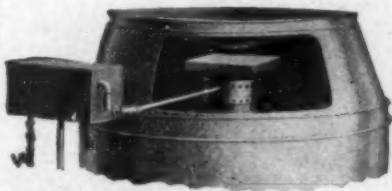
More Heat With Less Coal

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)

257 James Street, Syracuse, N. Y.

Sales Offices
Boston and New York

Dealers
Principal Cities



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.



"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



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 |
| Hearth | Vestibules | Work Benches | Electric Bases |
| Mantels | Porch Floors | Switch Bases | Kitchen Slates |
| Thresholds | Archedways | Fuse Blocks | Shelving |
| Sills | Garden Walks | Septic Tanks | Filters |
| Wainscoting | 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.



This mount combines the torch and wreath, both much used

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.

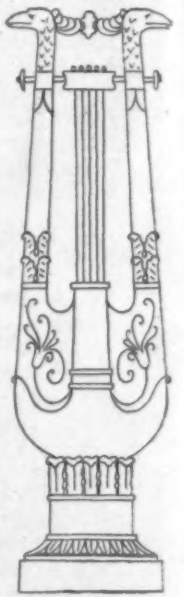
Back: Square, round, straight or raked, curved, rolled backward, shaped; horizontal splats—broad top-rail and middle cross-rail; lyre-back; caned, upholstered.

Seat: Broad, nearly square, narrowing toward back, round; upholstered, caned.

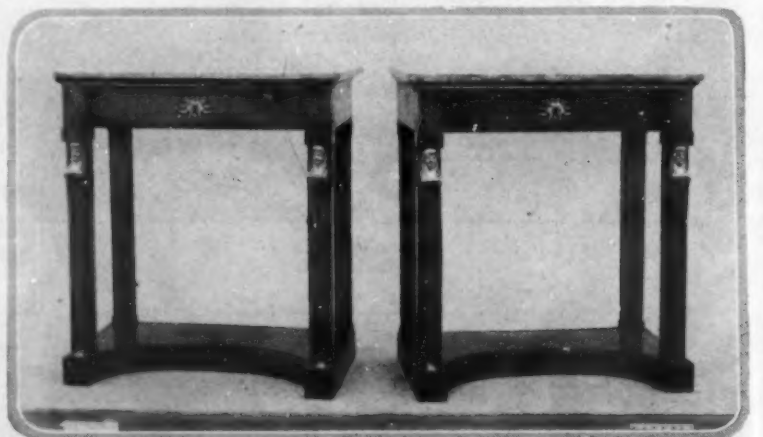
Leg: Straight, column, curved backward and forward like Roman chairs, curved sidewise; turned, twisted rope effect and spiral with carved acanthus.

Foot: Claw, wing, winged claw, ball, scroll, carved, plain.

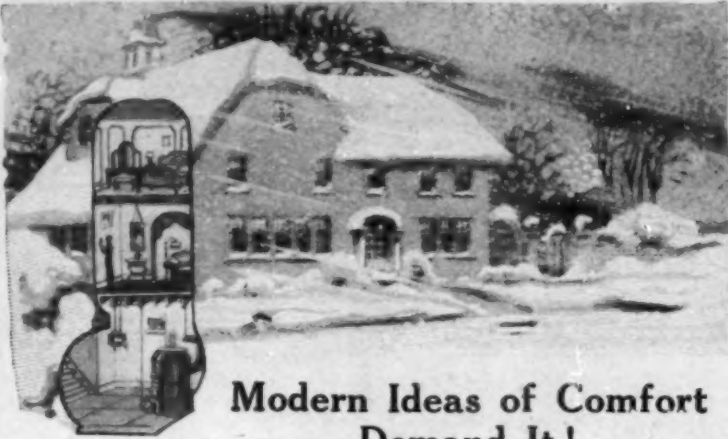
Few American families lack traditions of Empire furniture in their grandparents' homes. Some of us still have it and are deeply thankful. Lacking the resources of Paris, we used fewer metal mounts by way of ornament. Imbued with the charm of the Georgian Periods the outlines are shaped to our own taste. 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.



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



Modern Ideas of Comfort Demand It!

The modern up-to-date home has done away with the old-time slavery to the heating plant. The Minneapolis Heat Regulator automatically checks or advances fires so as to maintain any desired temperature. Changes house temperature at any time desired; at bedtime to a lower temperature; at getting-up time to a higher. Saves 1/6 to 1/5 on fuel. Easily, quickly installed on any type of heating plant, new or old, using any fuel. Particularly needed on oil burners, both power and gravity types. Branch offices in principal cities render complete installation service. Elsewhere see any heating contractor. Write for free booklet on the advantages and economies of automatic heat regulation.



MINNEAPOLIS HEAT REGULATOR CO.
Established 1884
2790 Fourth Avenue So. Minneapolis, Minn.

The "MINNEAPOLIS" HEAT REGULATOR



Redwood shake roof and timbers stained with Cabot's Creosote Shingle Stain; walls with Cabot's Waterproof Stucco Stain. Wilmer & 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.

"Creosote is the best wood preservative known." Cabot's Creosote Stains are the original outside stains, and the only genuine Creosote Stains.

CABOT'S OLD VIRGINIA WHITE

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.

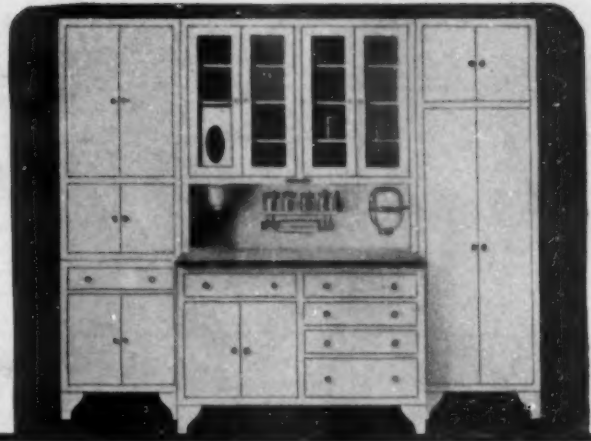
You can get Cabot's Stains all over the country. Send for stained wood samples: free.

SAMUEL CABOT, Inc.

8 Oliver Street, Boston, Mass.

515 Market Street, SAN FRANCISCO 24 West Kinzie Street, CHICAGO

Cabot's Quill, Waterproof Stucco and Brick Stains,



Combination of our No. 30 Dresser with Broom Closet and Side Unit.

The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS

THE White House equipped kitchen is beautiful when it is new, and years later is just as beautiful.

Joints will always be tight, for they are electrically welded; doors open and close perfectly, for they are hung on extra-strong concealed hinges, and fit flush into rabbeted frames. Each White House Dresser, closet or wall unit is Vermin-Proof, Fire-Proof, and Moisture-Proof. They need only be wiped with a cloth to be clean; or the

shelving may be removed, and the whole interior thoroughly cleansed.

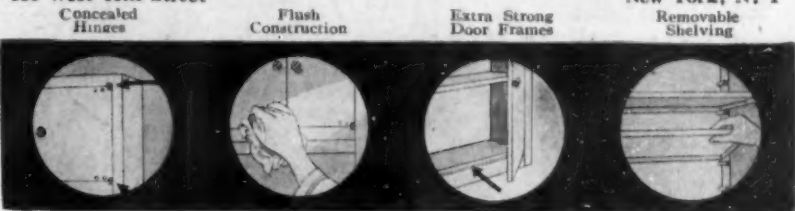
The famous White House line comprises dressers, broom closets, storage units, sink units, tables, etc.

To give greater durability and long life to these notable features, the whole White House line is built of **STEEL** by exclusive and totally different methods of **RIGID, WELDED** construction.

JANES & KIRTLAND, Est. 1840

133 West 44th Street

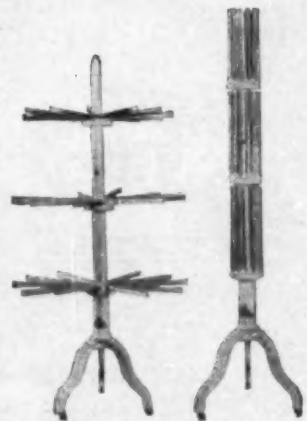
New York, N. Y.



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.

LEWIS & CONGER

45th Street & Sixth Avenue

"A Houseful of Housewares"

Phone Vanderbilt 0571

Lewis & Conger
45th St. & Sixth Ave.
New York, N. Y.

Send me () a Pease Clothestree (express collect); () a folder about it; () your booklet "Household Equipment."

Name _____
Address _____

MADDOCK

Sanitary Fixtures



China handiworks—interested gifts from the Duke of Florence to a Marguerite of Austria.

objets d'art



ARISTON—
MADERA SILENT
K-2900

White Vitreous China Non-Sodding Silent Action Siphon 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 map-makers 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 ash 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 velvet 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 *chinoiserie*, 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.

LEAVENS Furniture



COMPLETE SETS—OR INDIVIDUAL PIECES


For complete satisfaction buy your furniture the Leavens' way. You select the bedroom set, breakfast set or individual pieces you prefer and have them finished or decorated in accordance with your personal taste, thus attaining perfect harmony with surroundings.

Leavens Furniture—both Decorated and Colonial—is noted for its beautiful simplicity of design and its unusual quality. Yet its cost is remarkably reasonable.

Shipments made anywhere, carefully crated to insure safe delivery.

Write for illustrations and complete information

William Leavens & Co., Inc.
Manufacturers
32 Canal Street
Boston, Mass.

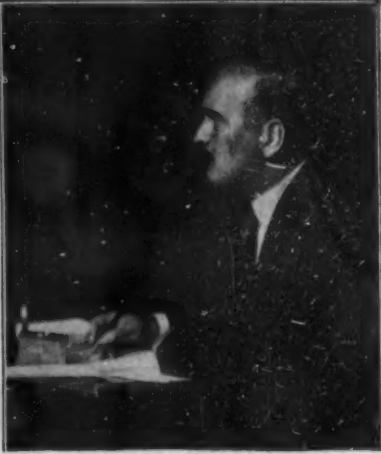


© 1924, Rookwood Pottery Co

R O O K W O O D

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.

THE ROOKWOOD POTTERY COMPANY
Rookwood Place, Cincinnati, Ohio



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.

HAMPSHIRE PAPER COMPANY
Fine Stationery Department
South Hadley Falls, Mass.



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.

Concord No. 4045 illustrated herewith, sent prepaid to any address upon receipt of price.

Send for free Door Knocker booklet illustrating fifty-four famous historic designs.

ART BRASS COMPANY, Inc.
Dept. HG 3
299 East 134th Street New York

Also makers of the Famous SAN-O-LA Bath Room Accessories

7 1/2 inches No. 4045 \$7.00
"Concord"
Reproduced from the original which is said to have awakened Paul Revere on the night of his famous ride.

Antique Reproductions

An exquisite reproduction of the famous old

GOVERNOR WINTHROP DESK

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.

Size 38" wide, 20" deep, 42" high.

We make many other charming and desirable antique reproductions. Send for booklet G-3.

Our Feature Piece
Genuine Mahogany
Gov. Winthrop
Desk
Special \$105.00 Price
F.O.B. Boston



WINTHROP FURNITURE COMPANY
185 Devonshire Street Boston, Massachusetts

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.

Pinkham Home Braided Rugs
Pinkham Associates, Inc.
3 Marginal Road, Portland, Me.

Genuine Reed Furniture

In buying from us you have the advantage of Exceptional Quality in Creations of most Distinctive Charm, also our Personal Service in aiding you to secure just the Design and Coloring that appeal to your individual taste. Luxurious Comfort is reflected in the unusual Model here shown. This Design may also be had in a complete Suite.



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Burpee's Sweet Peas



The President Harding

Named by special permission of the late PRESIDENT OF THE UNITED STATES

Awarded the ONLY SILVER MEDAL for the most meritorious new Sweet Pea by the American Sweet Pea Society.

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THE ONLY AMERICAN SWEET PEA that has ever received the Award of Merit of the English Sweet Pea Society.

Distinct new color in Sweet Peas

Peach Red

THE PRESIDENT HARDING, the greatest new Sweet Pea, is exclusively Burpee's and cannot be purchased elsewhere.

Pkt. (15 seeds) 25¢; 3 pkts. 60¢; 1/2 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.
- Barbara** A most attractive delicate salmon shade.
- 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.
- Hawthorn 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

W. Atlee Burpee Co. Seed Growers Philadelphia

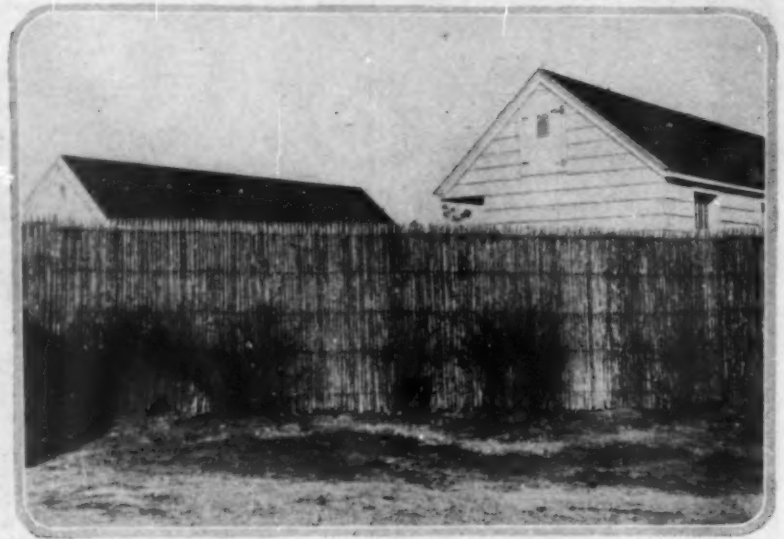
GENTLEMEN: Enclosed I am sending you \$ for which please send me the following Sweet Pea Collections, together with one free packet of **The President Harding** for each Collection ordered:

	9-3	Check here
One pkt. each of the 20 Burpee Sweet Peas.....	\$1.00	<input type="checkbox"/>
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R. D. or Street.....

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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 in-

troductory 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 *Cotoneaster*: 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 Hohenpyl 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. *Uirciana* 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.




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.
\$60.00



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. 26 1/2 in. high, 12 in wide.
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Scientific Wren House
 It brings the silver-throated wren! 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!

D ID 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!

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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 MAIL



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
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 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.
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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!

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.

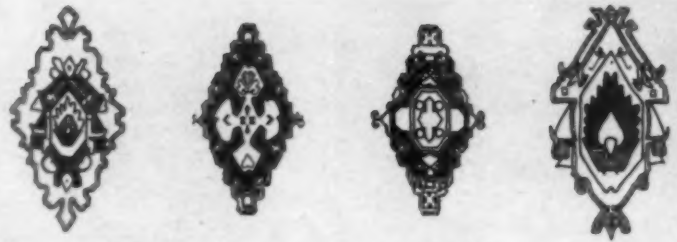
In addition to many new ruffled gladioli I am offering a large collection of unequalled plain petaled varieties—also the new and wonderful primulinus hybrids (the butterfly or orchid-like gladioli).

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*

Kunderd 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-petaled 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

Flowers Next Summer from Seeds--

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.

Helichrysum (Straw Flower). One packet each of 6 beautiful sorts, 50c.
Petunias—Dreer's Beautiful Bedding. One packet each of 6 superb sorts, 60c.
Marigolds—Double African. One packet each of 6 distinct varieties, 50c.
Verbenas—Dreer's Mammoth. One packet each of 6 distinct colors, 50c.
Zinnias, Dreer's Special Giant Double. One packet each of seven wonderful colors, 75c.

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.

HENRY A. DREER 714-716 Chestnut Street
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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

SEIZAN—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.

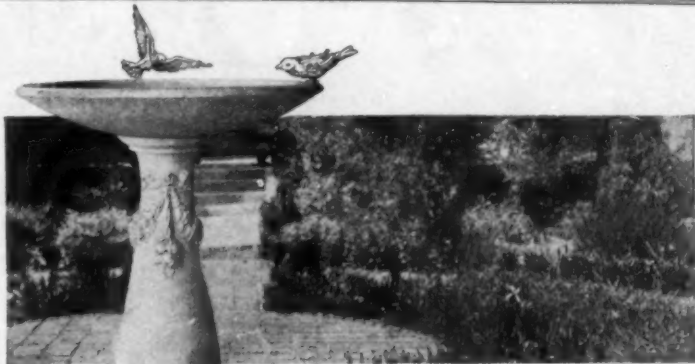
Each \$3.50; ten for \$25.00



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, sun-room and home.

A catalogue illustrating 300 numbers will be sent upon receipt of 20 cents in stamps.

GALLOWAY TERRA-COTTA COMPANY
3218 WALNUT STREET, PHILADELPHIA.

New Simplified Lawnmower



\$18⁰⁰

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 Montamower—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

Weights 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.

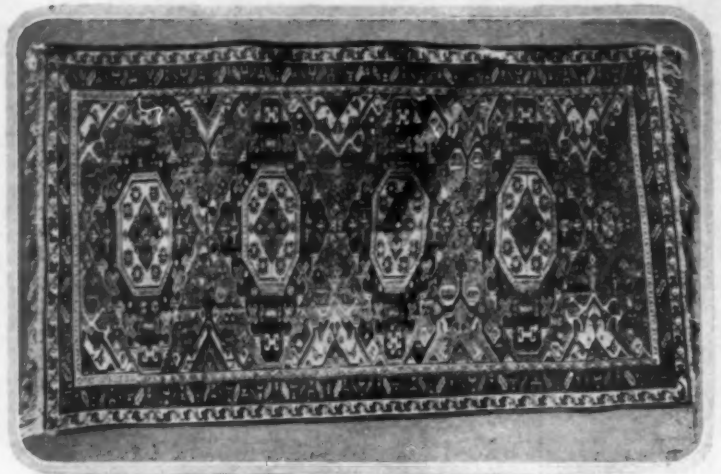
MAIL COUPON TODAY

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 Lewis 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; Big-leaf Sea Lavender, *Limonium latifolium*; Iris and Peony varieties.

DECIDUOUS SHRUBS: Fragrant Viburnum, *V. carlesi*; Cotoneaster varieties; Mockorange, *Philadelphus virginial*; Lilac, *Syringa svedginsowii*; Neillia, *N. sinensis*.

BROADLEAF EVERGREEN SHRUBS: Rhododendron varieties; Bog-rosemary, *Andromeda polifolia*; Evergreen Burning Bush, *Euonymus japonicus*; Mountain

Laurel, *Kalmia latifolia*; Leatherleaf Viburnum, *V. rhytidophyllum*.

DECIDUOUS TREES: Sargent's Crab, *Malus sargentii*; 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 Arborvita, *Thuja pyramidalis*.

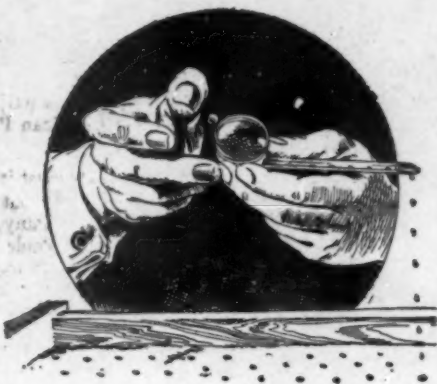
VINES: Wistaria, *W. multijuga*; Evergreen Bittersweet, *Euonymus radicans*; Clematis, *C. tangutica*; Ampelopsis, *A. aconitifolia*; Porcelain Ampelopsis, *A. heterophylla*.

(Continued on page 164)

THE · NEW · SCHLING · SEED · SOWER

SOWS · SEEDS · AT · A · TOUCH

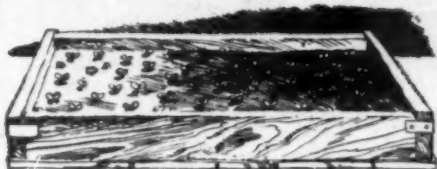
SOWS · SEEDS · AT · A · TOUCH



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 impels 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

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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.

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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.

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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.

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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)

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Jonkheer J. L. Mock. Unusual and most attractive. Bright cherry red inside, silvery white outside; large and well formed.

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Ophelia. Light salmon, shading to yellow at base. Large and beautifully formed. Free-flowering.

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ELLIOTT NURSERY COMPANY

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THEIR FAVORITE PLANTS

(Continued from page 162)

ROSES: Los Angeles; Mary Wallace; Zephyrine Drouhbin; 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 acutifolia* 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 carlesii*, 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. officinalis*; 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*; Mock-orange, *Philadelphus virginial*; Viburnum, *V. tomentosum*.

BROADLEAF EVERGREEN SHRUBS: Mountain Laurel, *Kalmia latifolia*; Rosebay Rhododendron, *R. maximum*; Carolina Rhododendron, *R. carolinianum*; Drooping Leucothoe; *L. catesbeii*; 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 douglasii*; White Pine, *Pinus strobus*; Hemlock, *Tsuga canadensis*.

VINES: Clematis, *C. paniculata*; Climb-

ing Hydrangea, *H. petiolaris*; Chinese Trumpet creeper, *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 Pansy 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-leaf 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. aquifolium*.

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*.

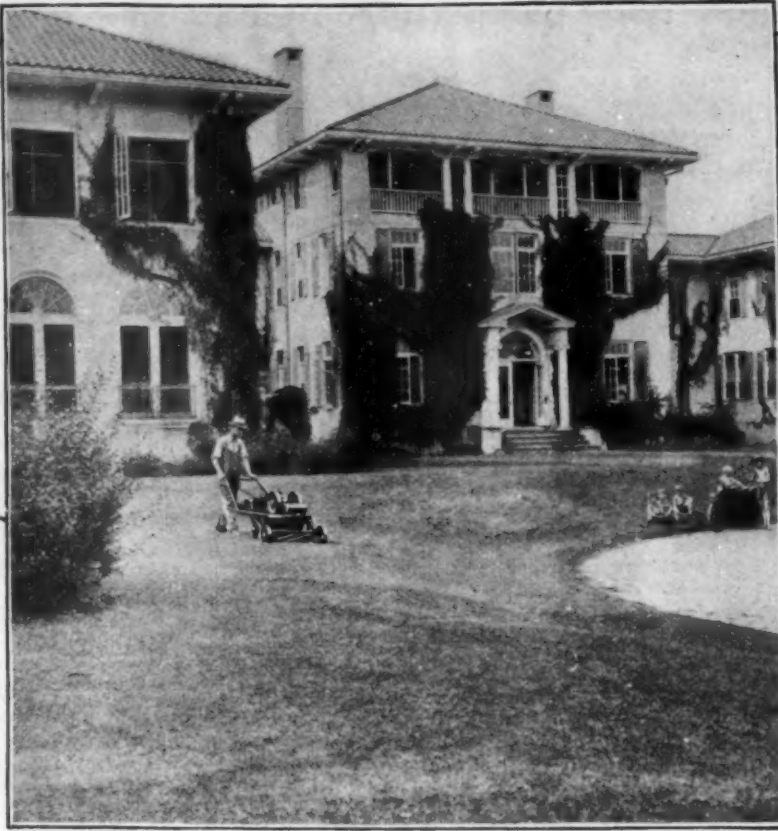
VINES: Evergreen Bittersweet, *Euonymus radicans vegata*; English Ivy, *Hedera helix*; Virginia Creeper, *Ampelopsis quinquefolia*; Wistaria, *W. floribunda*; Jackman Clematis, *C. jackmani*.

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)



IDEAL Power Lawn Mowers

THERE are hundreds of Ideal Power Lawn Mowers that are still giving good service after five, seven, or even more years of use. Such service means that you can buy an Ideal with complete confidence that it will do the finest work and do it over a long period of time.


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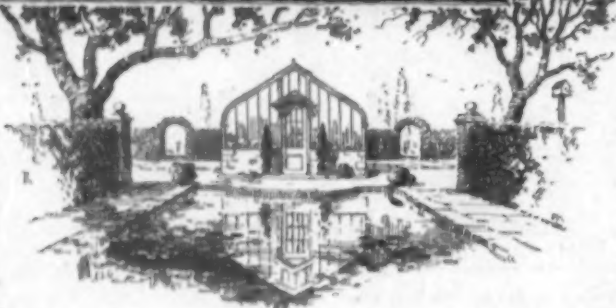


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THEIR FAVORITE PLANTS

(Continued from page 164)

Glass Gardens



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TO BE just Mrs. Jones; or one of "the Jones"—what a difference! How wide the gap. Yet how indefinite the distinction.

Money? Not always. Mrs. Brown has money. Scads of it. But she is not "the Mrs. Brown." Your innate social distinction is apparent to some. But to others—by far the greater number—what you have; what you do, and the way you do it, is you to them. Your car—is it different from thousands and thousands of others?

Do your flowers come from your own greenhouse? After all, it is not alone what things cost, but the impression of distinction that they make, which counts.

No one can doubt who is the Mrs. Brown in this particular little tea drinking episode.

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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 saxophon 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 Retinispores—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, *Lilium 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 homolepis*; 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 France; 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, *Spiraea van houttei*; Regal Privet, *Ligustrum regelianum*; Weigelia, *Diervilla Eva Rathke*; Forsythia, *F. intermedia*.

BROADLEAF EVERGREENS: Japanese Holly, *Ilex crenata*; Mahonia, *M. aquifolium*; Mountain Andromeda, *Pieris floribunda*; a;

(Continued on page 170)

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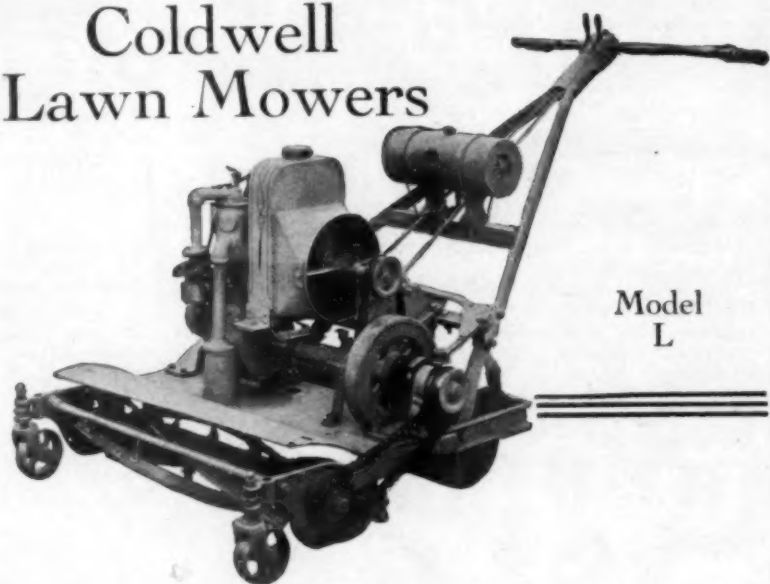
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The feature of mowing and rolling simultaneously, incorporated in the Model "L" is an important development in Coldwell Motor Mower construction, which gives maximum efficiency at a minimum of cost. The "two operations in one" are done with half the labor, in half the time, at half the outlay.

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Julius Reehrs Co
At The Sign of The Tree
Box 60 Rutherford N.J.

THEIR FAVORITE PLANTS

(Continued from page 166)

Crimson Kurume Azalea, *A. hinode-giri*; Evergreen Bittersweet, *Euonymus 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 schottii*; 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 Azalea, *A. calendulacea*; Common White Lilac, *Syringa vulgaris*; Forsythia, *F. intermedia spectabilis*; Sargent's Crab, *Malus sargentii*.

BROADLEAF EVERGREENS: Mountain Laurel, *Kalmia latifolia*; Evergreen Bittersweet, *Euonymus radicans vegata*; Mountain Andromeda, *Pieris floribunda*; Bearberry, *Arctostaphylos uva-ursi*; Canby Pachistima, *P. canbyi*.

DECIDUOUS TREES: Goldenrain Tree, *Koeleria paniculata*; Yellow-wood, *Cladrastis lutea*; Higan Cherry, *Prunus subhirtella*; Glossy Hawthorn, *Crataegus nitida*; Saucer Magnolia, *M. soulangiana*.

CONIFERS: Japanese Yew, *Taxus cuspidata*; Concolor Fir, *Abies concolor*; Yewleaf Fir, *Pseudotsuga taxifolia*; Caroline Hemlock, *Tsuga caroliniana*; Giant Arborvitae, *Thuja plicata*.

VINES: Amur Ampelopsis, *A. heterophylla amurensis (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 thunbergii*; Bush Honeysuckle, *Lonicera morrowi*; Bridal Wreath, *Spiraea van houttei*.

BROADLEAF EVERGREEN SHRUBS: Moun-

tain Laurel; Carolina Rhododendron, *R. carolineanum*; Rosebay Rhododendron, *R. maximum*; Drooping Leucothoe; *L. catesbeii*; Evergreen Bittersweet, *Euonymus radicans vegata*.

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

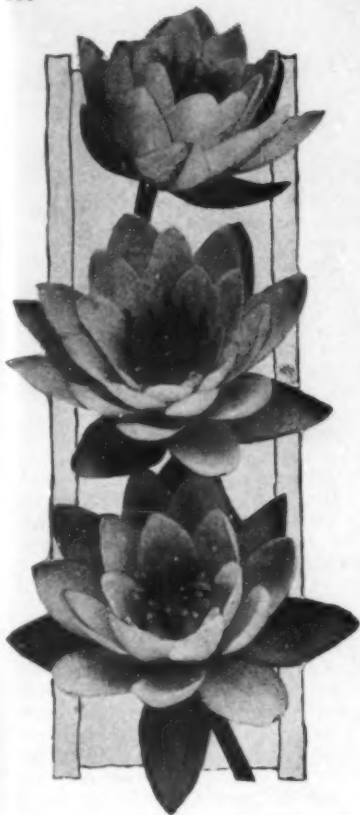
_____ has no summer climate, merely weather and a great deal too much of it. And that "easily obtainable" clause takes all the kick out of the list anyway, cutting out *Rosa Hugonis*; *Cotoneaster horizontalis*; *Crataegus arnoldiana*; *Forsythia spectabilis*; *Deutzia lemoinei*; *Philadelphus virginai*; 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.



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

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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.

Dahlia Flowered Zinnias
Buttercup—Deep Primrose
Dream—Deep Lavender
Exquisite—Light rose
Each, 25 cents per packet

Colossal Zinnias
Cream
Buttercup
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.

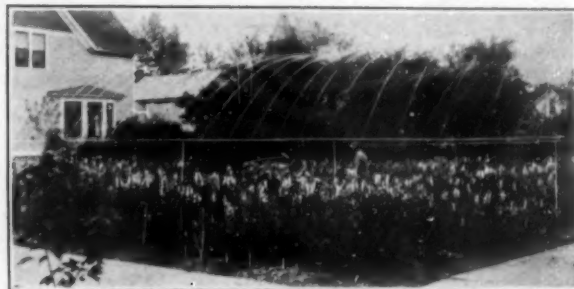
Old Gold
Copper King
Maximum Giant Flowered Mixed
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MILBRADT Power Mower

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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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.

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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.

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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 later names of Willard Metcalf and Child 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, Paulanship and Louis Saint-Gaudens, whose claim to fame has been largely overshadowed 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.

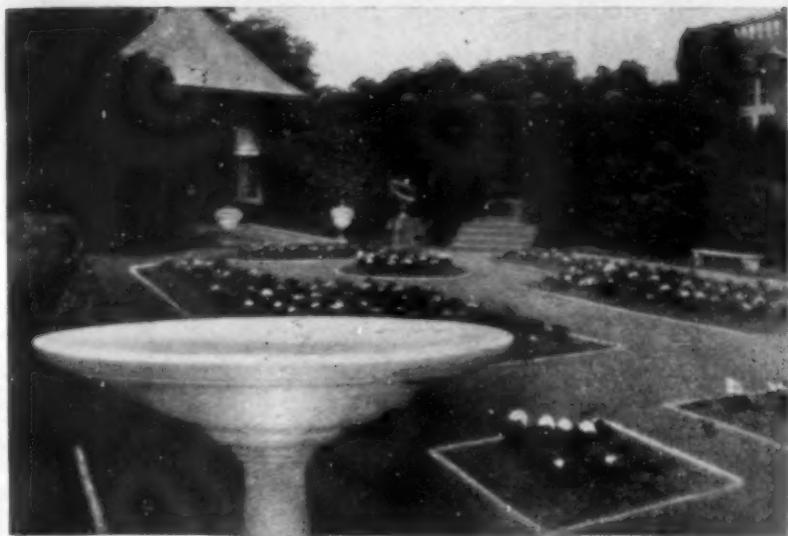
Every now and then there appears on our Book Shelf a fresh volume which particularly catches our eye. We open it with an involuntary feeling of pleasurable expectancy, for whether it be on gardening, collecting or what not, we know that its pages are going to prove more than usually worth while. "Here", 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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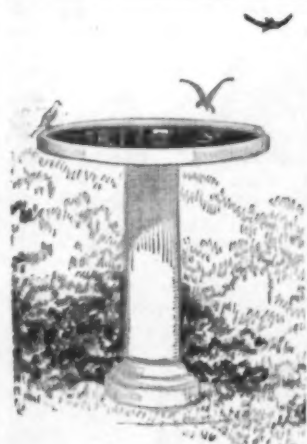


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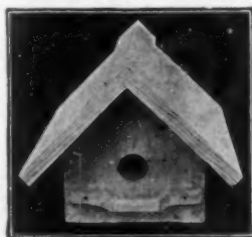
Our Landscape Department furnishes accurate plant information, detailed plans for planting and the service necessary to obtain best results. You will find Catalog J, profusely illustrated, very helpful: hundreds of fine photographs of plants and plantings: a fascinating story, told by the camera, on the use of flowers and ever graceful evergreens in beautifying your home and grounds. May we send you a copy? Address

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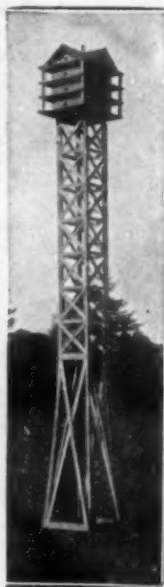
Take out four bolts, one on each corner and every compartment is accessible for cleaning—can be cleaned in ten minutes.

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- 1 Austrian Pine 3 1/2' to 4' tall
- 1 Arborvitae 2 1/2' to 3' tall
- 1 Douglas Fir 2' to 2 1/2' tall
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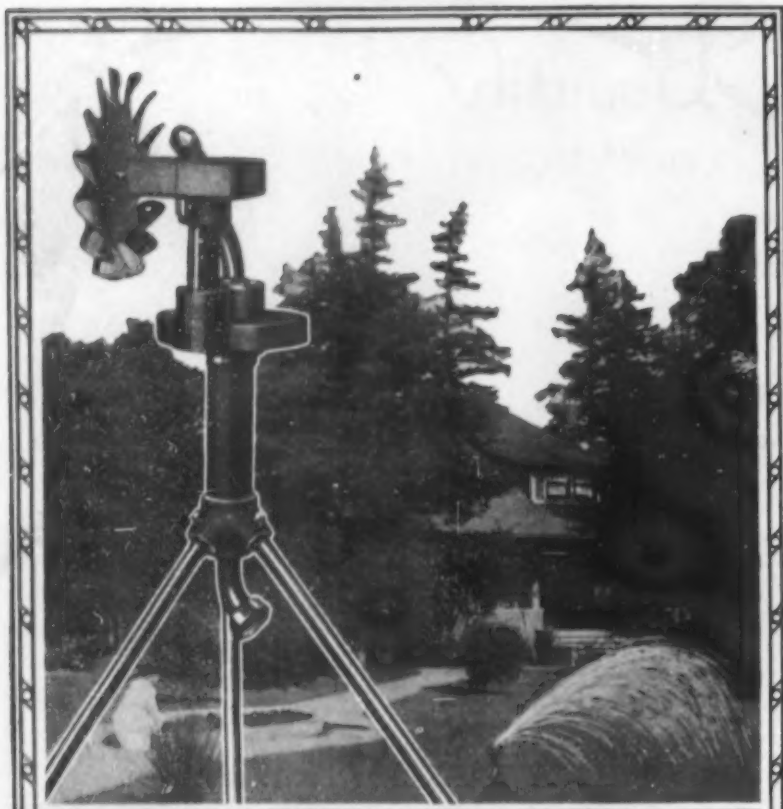
This wonderful collection of evergreens illustrated above, was designed especially to help you decorate your Home Grounds. Each plant is a "gem," a "specimen," chosen for vigor, beautiful color, and fine shape—a truly remarkable value for Ten Dollars. You may plant this group at your front doorstep, at the path entrance, or on the lawn—in fact wherever you need evergreen beauty.

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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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.



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Your problem of keeping lawns, flower beds, shrubbery and all growing things luxuriantly green and healthy is solved for all time and at little cost by the DOUBLE ROTARY Sprinkler. This wonderful invention aerates the water, cuts it into fine particles and distributes it the natural way—like a gentle shower. Sprinkles a circle 15 to 80 feet, according to pressure. Thousands in use by home owners, park commissioners, golf course experts, etc., throughout the United States.

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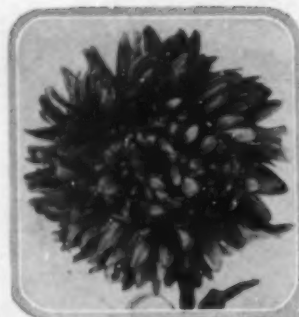
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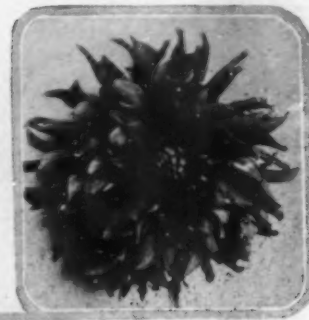
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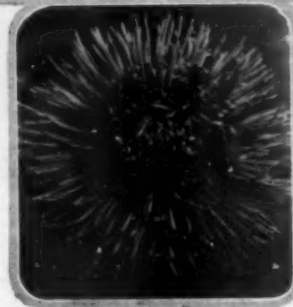


(Left) The darkest ever produced is the Aster Black Knight. Introduced by James Vick's Sons



Head of the Nations, a purple Dahlia measuring 9" across. Originated by Geo. L. Stillman

(Right) This new Eclipse Aster is a clear rose pink. Introduced by Alexander Forbes & Co.



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



A self-colored cardinal Glad Mack's Cardinal; originated and introduced by John H. McKibbin

anything he has grown before.

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)

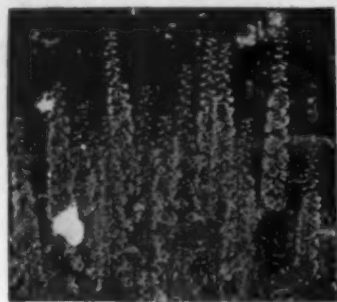


A new unusual Lily, L. WIL-MOTTIAE, often has twenty flowers on one stem. Imported by H. H. Berger & Co.



This orange scarlet Gladiolus, Red Cloud, is said to be alone in its color. Introduced this season by H. E. Meader

They Come from Farr



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.

BERTRAND H. FARR
WYOMISSING NURSERY CO.
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Blueberries

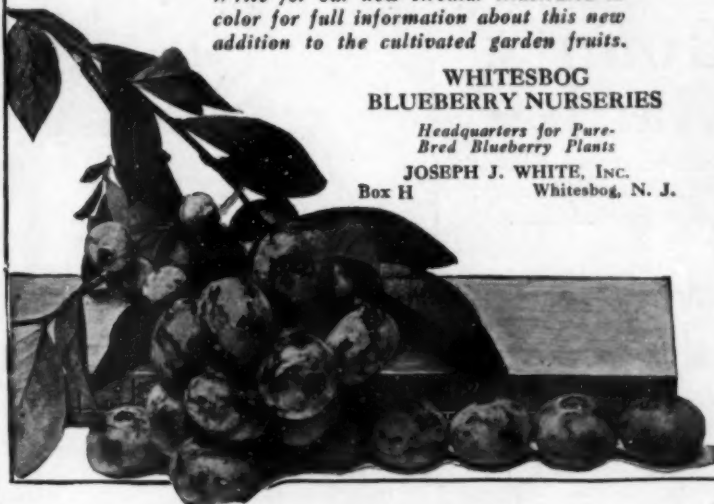
as large as grapes!

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.



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.

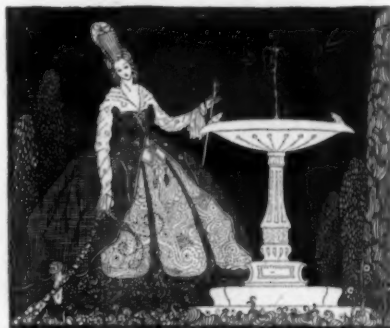
Kill them now—while it is easy and economical.

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, aphids 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 Milna 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.



Gudgell Park & Rock Road
INDEPENDENCE, MISSOURI

Burpee's Seeds Grow



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.

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POST OFFICE _____

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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

- | | |
|---|---------------------------------------|
| 1/2 lb. Wonder Bush Lima Beans | 1 pkg. Easy Bleaching Celery |
| 1/2 lb. Sure Crop Stringless Beans | 1 pkg. Moss Curled Parsley |
| 1/2 lb. Beckert's Golden Evergreen Corn | 1 pkg. Earliest-of-All Cucumber |
| 1/2 lb. Beckert's Perfection Peas | 1 pkg. Copenhagen Market Cabbage |
| 1 pkg. King of Denmark Spinach | 1 pkg. Coreless Carrot |
| 1 pkg. Beckert's Wayahead Tomato | 1 pkg. Early Wonder Beets |
| 1 pkg. Beckert's Golden Curled Lettuce | 1 pkg. Beckert's Snowball Cauliflower |
| 1 pkg. White Globe Onion Seed | 1 pkg. White Bush Scallop Squash |

Complete \$2
17 Vegetables

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) 18

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

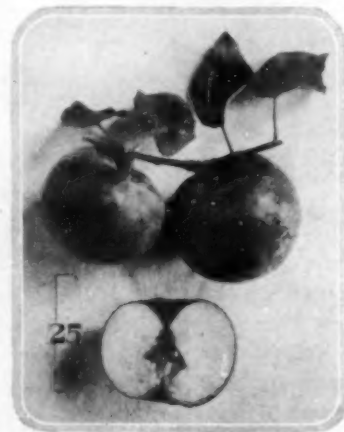


The President Harding is a new peach red Sweet Pea, introduced by W. Allee Burpee Co.

SOME 1924 PLANT NOVELTIES

(Continued from page 174)

Dahlias and Gladioli, of which there seem to be a greater number of new varieties and lovely additions to this indispensable family. Both of the Gladioli burn with each year than in any other plants. 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.



Samuel Fraser's new Cortland apple, a cross of Ben Davis x McIntosh, has many splendid qualities

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

For the tiny vegetable garden, almost for the window garden, there is shown a variety of corn which will (Con. on page 178)



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 Slumpp & Waller



Frost
ever
blast your
Garden?

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.

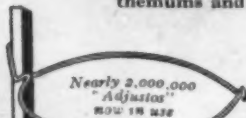
Send \$2
for Trial Dozen

Special prices on large orders.

Rapid Protector Co.
1823 Division Ave. S., Grand Rapids, Mich.

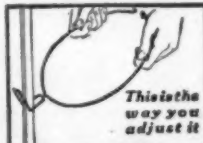
"ADJUSTO" PLANT SUPPORTS

Indispensable for Peonies, Roses, Dahlias, Chrysanthemums and all tall growing plants or shrubs.



Nearly 2,000,000
"Adjustos"
NOW IN USE

The "Adjusto" 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.



This is the way you adjust it

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.

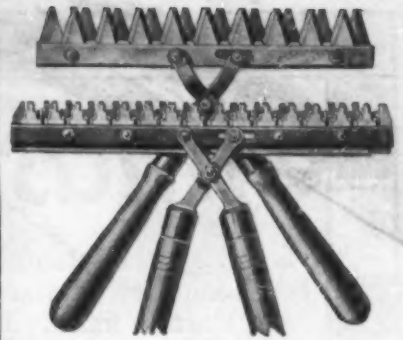
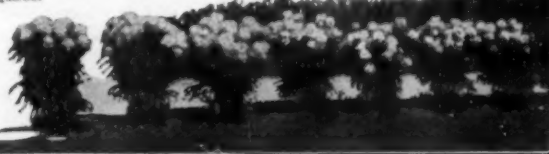
ADJUSTO Plant Supports mean bigger crops and finer flowers. They hold plants up in the air and sun and enable you to cultivate close to the roots. Increase growth and fruitfulness.

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 Hydrangeas 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.

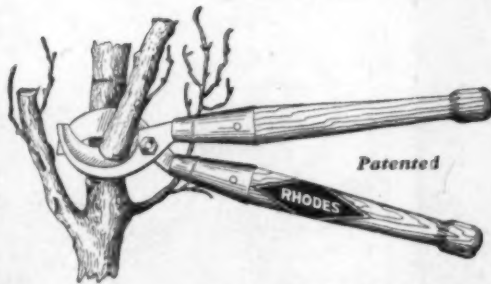
Descriptive folder and price list on request

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.,

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GRAND RAPIDS, MICH.

SPEEDY PROTECTION

For Foliage and Fruit—Covering Every Square Inch of Surface Thoroughly and Easily

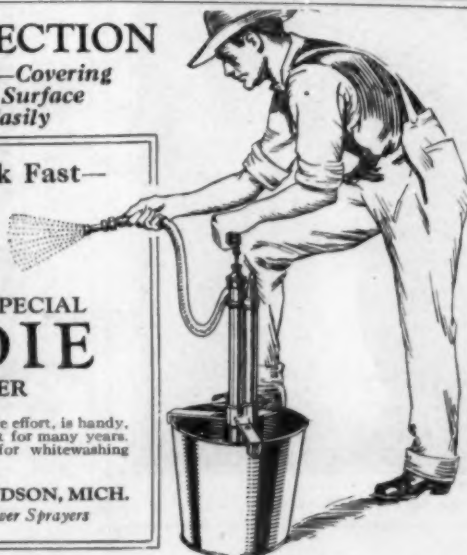
Garden Pests Work Fast—

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
Philadelphia



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.

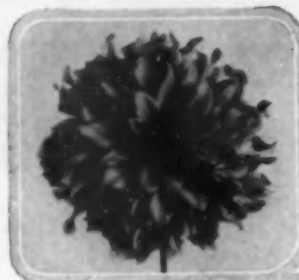
Make your selection and order immediately. If you have not obtained a copy of our Blue Book, write for one now.

Rose Ash bulbs, extra large, \$5.00 a dozen.

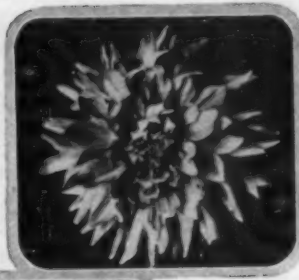
Mrs. Carl Salbach tubers, the finest we have ever grown, \$5.00 half a dozen; \$10 a dozen.

Carl Salbach Grower

6066 Hillegass Ave.
Oakland, California

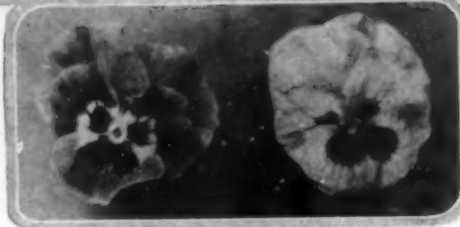


(Left) *Alanah*, a yellow Hybrid Decorative Dahlia. M. G. Tyler, grower; C. L. Mastick, hybridist



A yellow Hybrid Cactus Dahlia, *Glory of California*, introduced by Jessie L. Seal

(Right) A new deep yellow Pansy, *Golden Gate*, originated by Stede's Pansy Gardens



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