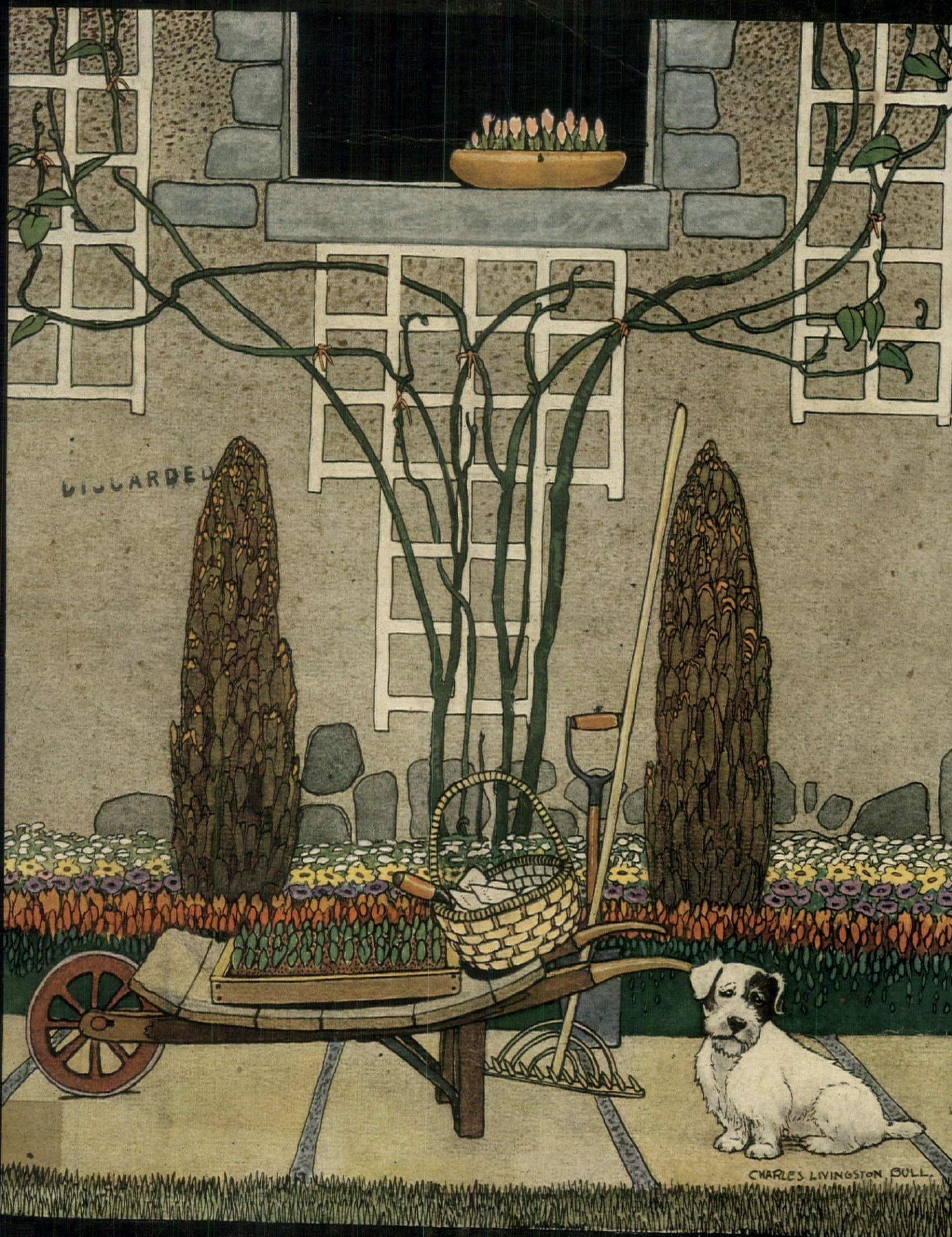


House & Garden



GARDEN FURNISHING NUMBER



"RESTGOOD"

SANITARY CURLED HAIR MATTRESS

WHEN you purchase Wilson's "Restgood" Sanitary Curled Hair Mattress, you are buying a mattress that stands alone—a superior product, made and guaranteed by the world's leading manufacturers of curled hair.

You buy the acme of comfort and satisfaction. You make an investment that will last you a life-time. And, you buy a mattress that cannot be excelled in any way by any other mattress regardless of the materials used in its manufacture.

The "Restgood" is made by men who know mattress building thoroughly; know just what is essential to the manufacture of the best mattress.

All their knowledge, all of their years of experience, and their judgment is being used to the fullest extent in the manufacture of Wilson's "Restgood" Sanitary Curled Hair Mattress.

THE "Restgood" is luxurious, thick, and most comfortable. It weighs forty pounds and is filled with fine quality, all new, sanitary curled hair. The covering used is of finest quality, either in a variety of combinations in stripes, or in beautiful art coverings in a wide range of colors.

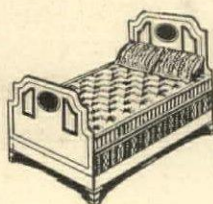
The sides are triple-stitched and the edge is finished in the Imperial roll—features that greatly add to the shapeliness and wearing quality of the mattress.

You will want to see the "Restgood." A dealer near your home should carry it, as well as the complete "Restgood" line of Mattresses, Box Springs and Pillows. If there is no "Restgood" dealer, write us, and we will send you literature and information direct from the factory, together with the name of the dealer who handles the "Restgood" line near your home.

"This mark



your guarantee"



A Bed for Dolly

Send 10 cents in stamps or coin to cover postage and packing and we will send prepaid a beautiful art board cut-out doll bed in full color.

Clip this Coupon

WILSON & CO., Dept. H. G. 6, Chicago
Send the doll's bed offered in your advertisement

Name

Address

My dealer is

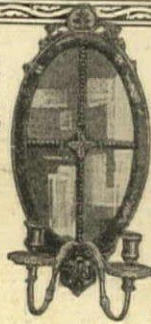
The Story of Hampton Shops



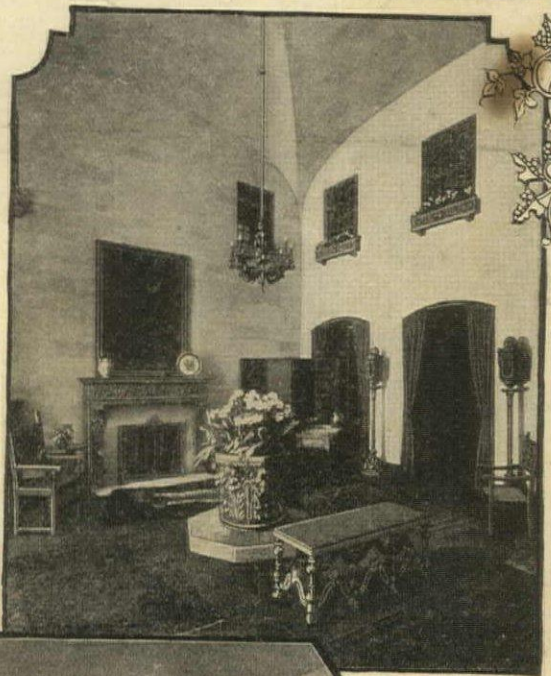
Those who know best the charm of Hampton Shops' eleven Galleries, the development of this institution is like an ever growing and never finished story. Like all stories, it began with an idea: that beauty is common to the creative art of all periods; that the highest ideal of home decoration is to assemble these beauty forms of the ages—these legacies of the masters—into beautiful home interiors.

The first chapter of this story finds us delving into the art centers of the Old World for authentic treasures of the past—perhaps a beautiful Vase whose loveliness has grown with time—a bit of oak paneling from a French chateau of the age of Chambord—a chair in the perfect spirit of Sheraton or Heppelwhite—or a bit of lovely old brocade.

Here is shown a Georgian wall sconce in black and gold—with mirror inserts and panels.

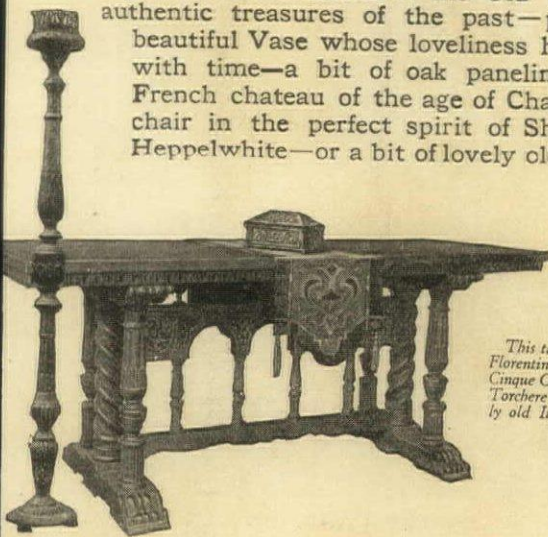


A fine old pole screen after Chippendale, with tapestry panel of Flemish needlework.



These illustrations are merely another hint of what Hampton Shops' eleven beautiful Galleries offer you in the way of suggestive interiors completely installed.

This table is a beautiful Florentine antique of the Cinque Cento Period. The Torchere is finished in lovely old Italian polychrome.



To house and reveal in harmonious settings these treasures which we have been gathering for many years, a Gothic temple of art was built in the shadow of St. Patrick's Cathedral at Eighteen East Fiftieth Street. Its eleven Galleries offer many interiors of old-world charm that equal in authenticity the finest examples in Europe.

Then began our own re-creative period. Our designers and makers, through a study of these originals, have learned to reproduce the finest work of the masters—furniture which rivals in beauty the best that has come to us from the past.



The resourcefulness of Hampton Shops, as expressed in many distinguished interiors, is found not merely in a trained artistic sense, but also in an inexhaustible storehouse of all that is finest in furniture and decoration, already grouped in our Galleries with subtle appreciation of their romantic associations and the architectural settings in which they belong.

It is those who have seen and loved at first hand these noble old-world rooms in our Galleries, with their blending of furnishing and architecture, who are most given to an appreciation and patronage of Hampton Shops.



A noteworthy Hampton Shops reproduction after the best traditions of William and Mary. Color scheme—black background with carvings in gold relief.

A lacquer cabinet with raised surfaces against a dull green background, mounted on a Queen Anne base—and a long seat or bench from the "Age of Walnut" in the spirit of William and Mary.



Hampton Shops
Galleries of Interior Decoration
18 East 50th Street, New York



Decoration

Antiquities

Furniture

THE REAL ESTATE MART



Bronxville, N.Y.

Six minutes from station. Nine room cream stucco house, asbestos tile roof, electricity, 2 open fires. About $\frac{1}{4}$ acre ground. Extensive view over Park and country. On private road. Near golf club and hotel Gramatan. Shade trees and lawn. Ample room for garage. 28 minutes to New York on Harlem Electric R. R.

High ground and healthful for children or grown-ups.

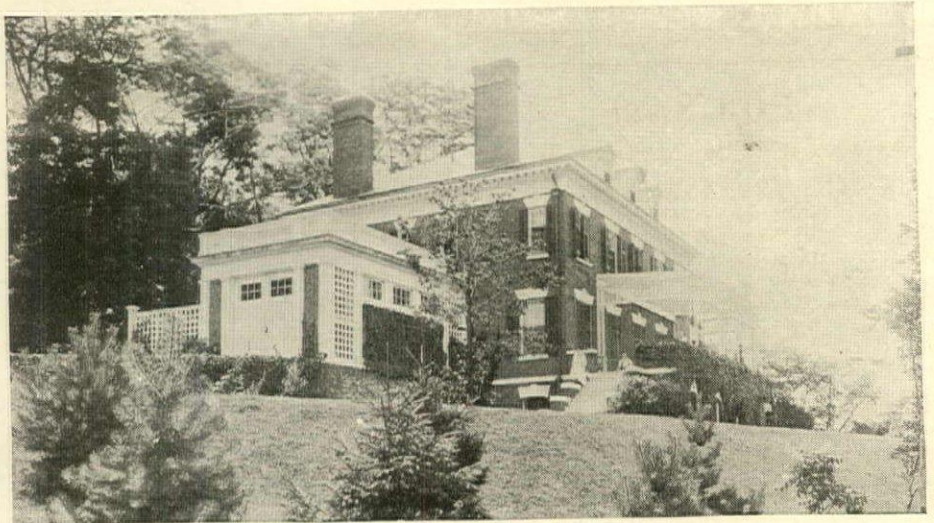
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A picturesque and complete estate

Near the Sleepy Hollow Country Club. Two acres of grounds. Colonial brick residence, 12 rooms, 4 master's with 2 baths, 3 servants' with bath, billiard room. All modern improvements. Garage for 3 cars with chauffeur's quarters. Poultry houses, kennels, etc. Near Scarborough (co-educational) School, churches and station. Beautiful view of river.

Asking \$3,500 a year, long lease—unfurnished.

Kenneth Ives & Co.

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CRANFORD, N. J.—LINCOLN PARK SECTION

Attractive residence, stucco, 8 rooms and 3 baths. All the latest improvements. Fine commutation to N. Y.

A beautiful little place at an attractive price.

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FOREST HILLS GARDENS

Beautiful grounds. House, 7 rooms, 2 baths, (4 bedrooms) Artistically furnished, 5 minutes to station. Rent \$1,000 to Oct. 1st. Better terms by the year. THOS. H. TODD, 167 Greenway North, Forest Hills Gardens, Long Island.

In the Woods of Larchmont, N. Y.

Seven room cottage. Large living room, dining room and kitchen, with four bedrooms and bath. Fine location.

Price \$5,900

Address: Owner, Box 410 New Rochelle, N. Y.



At Dongan Hills, Staten Island Richmond County Country Club

Hollow-tile stucco house of 14 rooms, 4 baths, toilets, of living room 18 x 36. About 2 acres of grounds. Garage for 2 cars.

For sale or lease.

C. N. CHADWICK, MUNICIPAL BUILDING, N. Y.



If you are interested in the two publications described here, "Country Houses" with new designs for 1918, containing floor plans, perspectives, descriptions and estimates for designs in that ever-pleasing style. Price by express prepaid, \$2. "Stucco Houses" containing perspectives and scale plans of designs suitable for this imperishable construction. Price by express prepaid, \$5. In ordering give brief description of your requirements and will have earnest consideration. Plans furnished for the alteration of old houses to the Colonial and Stucco Styles. Fireproof dwellings a specialty. For consultation and inspection.

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Prospect Hill, Summit, N. Y. Elevation 450 Feet New, English Country Home

1 1/2 acres—Best residential section. Near Baltusrol and Canoe Brook Golf Clubs—Fine roads.

This charming English country house is now being completed and inspection of the property at this time will show the quality of materials and the workmanship being used in its construction and, furthermore, the interior finish and decorations, etc., could be made to conform to one's individual taste and requirements.

The house contains 12 large rooms and 5 baths, sun porch and a garage for two cars. For further particulars and plans consult MAPLEWOOD, N. J., AT DALZELL, BROWN & COMPANY 29 WEST 34th STREET NEW YORK CITY D. L. & W. STATION

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For Sale on Long Island, within easy commuting distance. All improvements. Near prominent Country Club. 6 acres with fine driveways, beautiful shrubbery and century old trees of all kinds. Fruit orchard and garden. Numerous auxiliary farm buildings. Price \$16,500. Inquire

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FOR SALE

At Forest Hills Gardens, L. I.

One of the choicest plots in the most accessible and attractive suburb of New York. Right in the heart, on Olive Place, 78 foot frontage. Ample grounds for large house and garage. 2 minutes to the tennis club and 3 to the station. 18 minutes to 33d St., New York.

Sell lower than prevailing prices. Values rising steadily. An unusual opportunity.

Inquire Real Estate Mart, House & Garden

CHOICE ESTATE
FOR SALE

The summer and autumn residence and farm of 610 acres of the late Colonel Francis L. Leland, known as Boulder Grange, located at Becket, Mass.

In the heart of the famous Berkshire Hill region. The residence is handsomely and completely furnished and is being occupied now by the Colonel Leland legatee. The farm is stocked with cattle and poultry, and well equipped with tools, machinery, etc., is also planted. Full particulars will be furnished, and the place can be seen by application to

H. A. BIDWELL, Becket, Mass.

270 PARK AVENUE

HOUSEKEEPING APARTMENTS

Entrance on
Madison Avenue

Ritz-Carlton Restaurant

Driveway Entrances
Vanderbilt & Park Aves.



The Italian Garden.

THOSE who find it necessary to maintain an establishment in New York will find in 270 Park Avenue, with its superb Italian Garden, a residence unapproachable and beyond anything housekeeping apartments have ever yet offered.

14 to 17 Rooms, 5 to 6 Baths, \$7,500 to \$15,000

Under the Management of

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Real Estate & Insurance
414 MADISON AVE.

At 48th Street

Murray Hill 5600

An Artist's Charming Studio-House
at PLAINFIELD, MASSACHUSETTS

For Sale \$1500

Completely furnished, all improvements, big open fireplace. Old formal garden. 2½ acres. For photos and particulars write V. E., care of Real Estate Mart, House & Garden

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HOUSE & GARDEN—How complete and eloquent a title—the logical medium for the listing of attractive property.

Let us serve you—either as the means of disposing of your property or as a help, to obtain what you are looking for, and which may be on our lists though not in this particular issue.

HOUSE & GARDEN, 19 West 44th St.

Ladd & Nichols

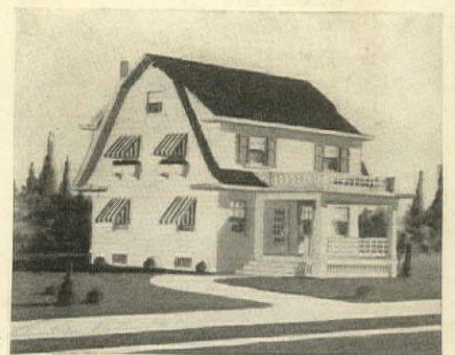
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Tel. 1717-1718 Greenwich

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Reasonable Terms

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BUY A HOME

ALONG THE NORTH SHORE OF LONG ISLAND



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For Sale: One of the most desirable places in the Berkshires; buildings, gardens, and over 400 acres of well cultivated farm lands in complete condition and most attractive.

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Specialty—RYE PROPERTY
50 E. 42d St., N.Y. Tels. { Rye—523 & 576.
Murray Hill—2465.

Georgian Colonial Dwelling

Two acre plot—every modern convenience—newly decorated throughout. Impressive colonial hall, spacious living room, drawing room, library, dining room, enclosed breakfast sunroom, pantries, servants' hall, lavatory, etc. Seven master's bed rooms, 2 dressing rooms, 4 bath rooms, large second floor hall suitable for living room. Third floor, billiard and play rooms, 3 large servant rooms. Unusual closet space. Garage and stable with five room apartment. Three street frontages.

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PLAINFIELD Real Estate Dept. NEW JERSEY

FOR SALE:

In Suburban City of East Orange, N. J.



Frame house 14 rooms, 2 baths and extra basement toilet, 7 fireplaces, steam heat, large reception hall. Lot 85x200. Convenient to 2 stations of Lackawanna. 36 minutes to New York. Commutation \$5.80. Price \$12,000 to quick buyer, half on mortgage.

Owner, Room 1125, Park Row Building, New York, or 276 Springdale Avenue, East Orange, N. J.



One of the attractive Homes at Fieldston, 242d Street and Broadway, N.Y. C. Send for illustrated brochure to Delafield Estate, 27 Cedar St., New York City

The advertisement for this space was cancelled at the last minute because the property was rented through the May insertion in HOUSE & GARDEN



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PLAINFIELD, N. J. Suburban Homes for rent or for sale. Harvey R. Linbarger, 107 North Ave., opp. depot, Plainfield, N. J.

J. J. O'CONNOR, 221 Huguenot St., New Rochelle, N. Y. All Westchester property.

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VIRGINIA FARMS FOR SALE, some beautiful water fronts. H. C. Hoggard & Co., Norfolk, Virginia.

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WALTER B. HOWE, INC., Princeton, N. J.

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J. STERLING DRAKE, 20 Broadway, New York City. New York, New Jersey and Connecticut.

NEW ROCHELLE PROPERTY, C. B. Allen, 211 Huguenot St. Phone 746.

NEW JERSEY FARMS FOR SALE, A. Updike & Son, Trenton, N. J.

SHORE ESTATES, Gardner R. Hathaway, Marblehead, Mass.

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Furnished in many pleasing colors. Applied to new or old walls. One of the famous Trus-Con waterproofing and dampproofing products—sufficient assurance of quality.

If your brick, stucco, or cement building is disfigured, or damp and unsanitary, use Stone-Tex. Write for full information, telling your needs.

We specialize in unusual paint requirements. Write for advice

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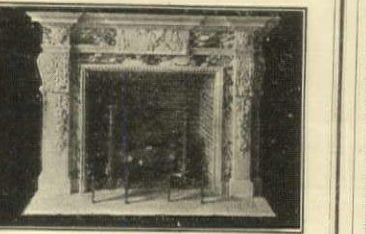
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Importers of oriental objects of art and utility, for the house and garden, personal use and presentation purposes.

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Fountains, Benches
Sun Dial Pedestals
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Offers you the fullest opportunity for expression of individuality. Your own color schemes are executed in charming furniture for single rooms or the entire house. Pieces of English and colonial tradition finished in antique tones or old Venetian colorings of your selection. The cost is moderate.

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Send for valuable catalog "A-6"

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2 West 47th Street, NEW YORK
First Door West of Fifth Ave., 4th Floor

Can't we help you in furnishing your garden?



"... I'm willing to give up the bulk of my garden to growing anything that Hoover wants, from lettuce to Liberty Bonds. But can't you suggest some way of putting a little imagination into one corner of it so that we can have tea in war-forgetfulness? I've always wanted a pool for waterlilies and cloud shadows. And I fairly dream about a wicker tea table, blue plates and pale gold roses. But I don't know how to combine them and—without your aid—I feel I never shall!"



THAT'S the kind of letter we like, with its post-script particulars as to price and size limits. We drew a diagram of that garden, and we put in everything from the iris around the lily pool to the cornbread on the blue plates, and the red-lacquered furniture under the upcurved roof of the Chinese teahouse. But if you chance to prefer clear white, and a latticed pergola for your roses, we'll give you that.

You see, we aim to cover in House & Garden from month to month the greatest possible number of those problems of gardening, building and interior decorating that have been worrying you. But every such problem can't be solved through the pages of the magazine, because many of them call for individual advice.

The Information Service fills this gap. It is the answer to the personal question, the particular difficulty that is yours and yours alone. We have, right at our New York doors, the best architects, decorators, shops and shoppers, gardeners and landscape artists. Their advice is at your disposal; your questions addressed to the Information Service will receive *their personal attention*. Next time you don't know what to buy, or where to put it when you have it, ask:

HOUSE & GARDEN INFORMATION SERVICE 19 West 44th Street : : : New York City

Free Information Coupon

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| ..Arbors | ..Fences (wire, lattice, rustic, iron) | ..Lawn Mowers | ..Sparrow Traps |
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| ..Benches | ..Fungicide | ..Painted Furniture | ..Statuary |
| ..Berries (black-, goose-, rasp-, straw-, dew-, mul-, currants) | ..Garden Hose | ..Pecan | ..Summer-houses |
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Canvas Roofing should be used. It will not leak, buckle, crack, stretch, peel or rot.

Water-proof, Weather-proof and Wear-proof

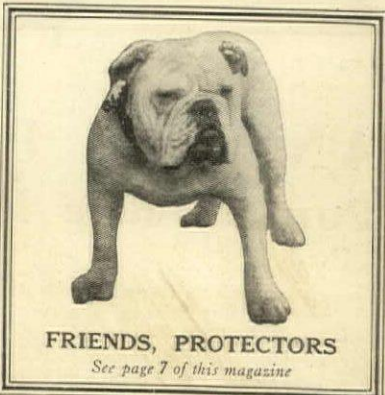
Unlike untreated canvas, CON-SER-TEX is not affected by the action of the sun, wind, rain, snow or frost. It is a high-grade roofing material, which is economical and durable.

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See page 7 of this magazine

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It's no trouble at all to keep your garden crops free from bugs and blights if you have one of our handy No. 1 knapsack sprayers. Operates by compressed air. You have only to guide the nozzle and the



does the rest. An automatic shut-off prevents all dripping—saves expensive solution. Equipped with patented non-clog nozzle. From early Spring till late Fall, you'll find many uses for the Auto-Spray. Our Catalog describes 40 styles of Auto-Spray outfits—hand and traction. And our Spraying Guide tells just when and how to spray for best results. Both are free. Write today.

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INSECT-BAN

TREE TAPE

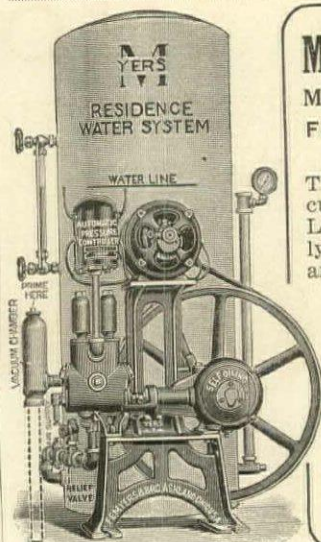
Absolutely bars all climbing pests.

INSECT-BAN is a tape in a protecting shield, saturated with a newly discovered powerful insect repellent. Cannot injure the tree. Harmless to birds or animals—but death to insects.

Shipped in rolls—User cuts to suit. Lasts whole season. Write for price, sample and booklet—Tells all about insects and worms—their habits—how to combat them, etc.

The Eggert Chemical Company,

Canton, Ohio



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MODERN - ECONOMIC - EFFICIENT

For Any Home Where a Private Water Supply Is Desirable or Necessary

This pump can be operated by any electric current either from service wires or Farm Lighting and Power Plants, is automatically controlled, self-oiling, has but few parts, and is easily installed. It requires practically no attention; is silent, safe and sure, and will furnish an abundant water supply for household or other use at a small cost.

Built in one size only—either for open or pressure tank service, you can purchase this pump through your dealer—do not accept a substitute. Interesting literature on request.

F. E. MYERS & BRO., Ashland, Ohio

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Chicago, Ill.

Full Circle
Five Foot
Tree Bench

Cast Stone
halves, with
lion's feet.

\$48.00
F. O. B. Chicago

ANTIQUE FURNITURE

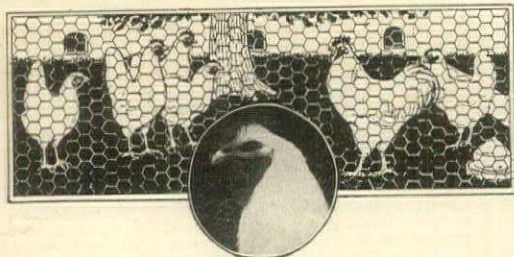
Duncan Phyfe card table \$125. Sheraton four poster \$225. Card, gateleg, dining and dressing tables, rare bureau with mirror and gilt stencil decoration, other bureaus, mirror desks, corner cupboards, maple and cherry four posters. Clawfoot sofa, grandfather clock, old Sheffield urn, set gilt candelabra, satinwood bureau, old English settee (prisms), brass grate, chairs, tables, pair bronze lamp lamps with crystals. Massive carved map four poster, large rosewood sofa, six-foot Sheraton sideboard. Clawfoot dining table \$75. Rare Sheraton Reclining sofa, lot of linen. Box 694, Narberth, Pa.

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YOUNG'S PORTABLE POULTRY and PIGEON HOUSES

Cheaper than you can build. Write now for our free booklet showing 30 different cuts. We tell you how to raise your own meat and eggs. Write today. E. C. YOUNG CO., 18 Depot St., Randolph, Mass.



ANCHOR POST Poultry Run Fences

These Modern Fences are used and endorsed by a large number of the foremost poultry raisers, who recognize their marked superiority to any ordinary form of fence. They are practically indestructible, may be made rat and vermin-proof, and make it easier to keep the birds in a healthy condition.

Write for Catalog H. 51 describing them in detail

ANCHOR POST IRON WORKS

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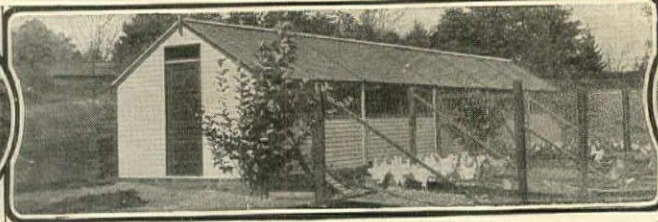
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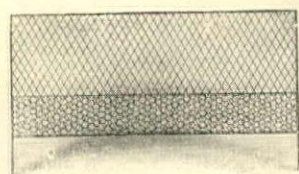
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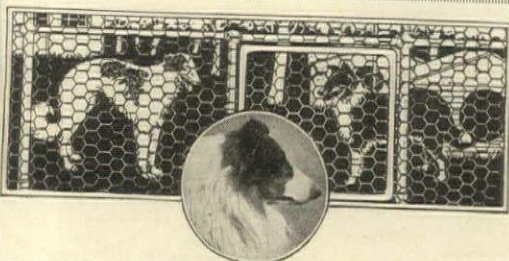
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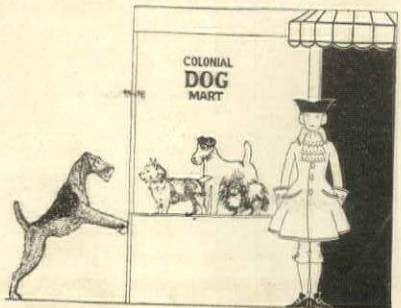
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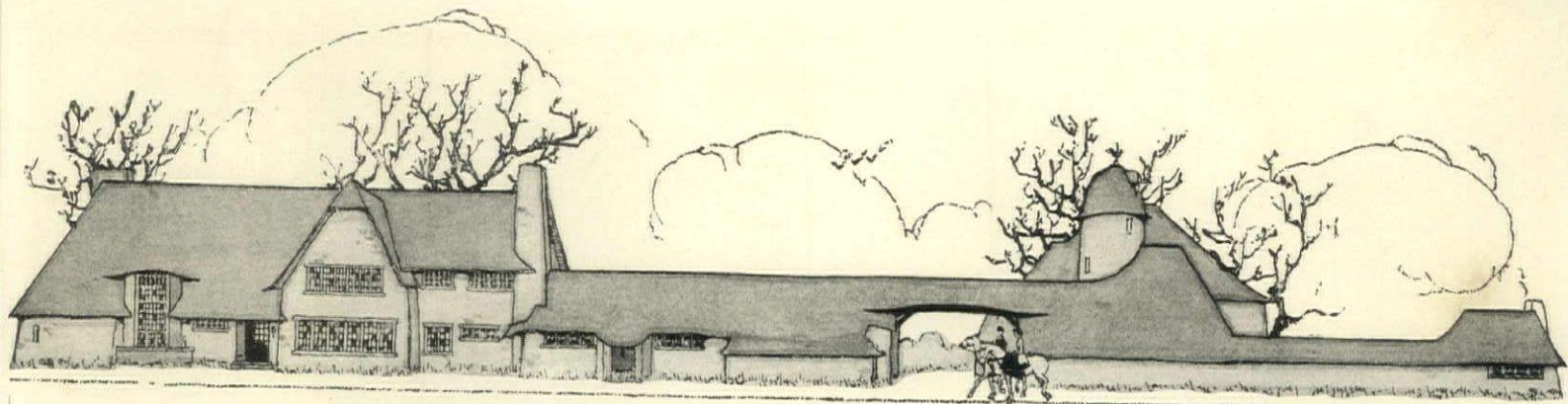
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THE SMALL HOUSE NUMBER

ON first thought one might say that good small houses were as common as Fords, or, to put it more precisely, as easy to find as Fords. But they are not, because the small house is a problem all in itself, not merely the miniature of a good large house. Yet, in this July issue, which you will want to preserve for future reference, there has been assembled an unusual collection of good small houses. They include brick and stucco and shingle. Their designs are mainly Colonial and English. In addition there is a little bungalow especially designed for the readers of HOUSE & GARDEN. The architectural subjects further discussed are the details which make or mar a house exterior, and the use of whitewash for outside walls.

Since this is to be a complete small house number, the ways and means of small house decoration are amply discussed. The most important contribution on this subject is a series of specifications for the furnishing of a good living room. The bare room has been visualized and furnished in complete detail—rugs, hangings, furniture and accessories. One of



One of the details that "make" a house is the entrance porch. Others are shown in July

these rooms will cost \$400, another \$600, the third \$750. The specifications are complete and the sketches show the finished rooms. The practical value of this article is obvious.

In addition, to mention only the head liners, is an article on the lighting fixtures to choose for the small house, and another on Chinese wall papers, which are so popular today. For the collector comes an unusual article on net-suke and one on Lowestoft china.

These subjects are only a few picked at random from a long schedule of topics that will be packed into the pages of the July number. An issue especially rich in illustrations and readily adapted suggestions, it should not be missed by the prospective builder or the decorator.

As for the garden, there will be some more ways of preserving the wartime fruits and vegetables. The war gardener, too, ought to know just when to harvest his crops in order to secure the highest table quality, and the July issue will tell him all about this. Next, Mrs. Strang has written another of her flower color articles and illustrated it with a detailed planting plan.



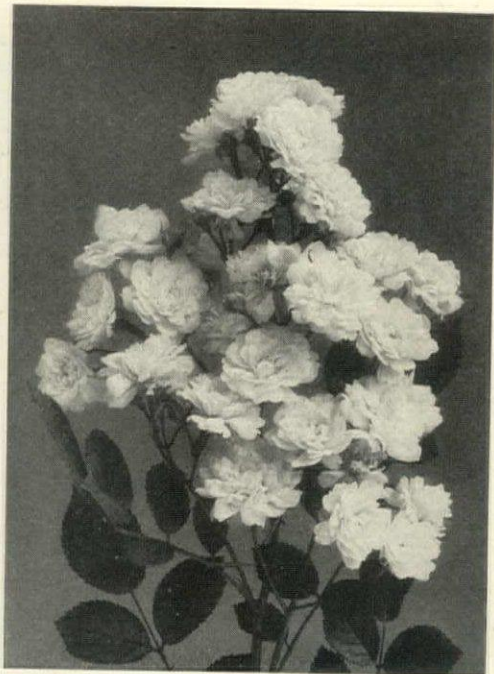
Buckly

THE MEANING *of the* DOORYARD

What the dooryard means to you depends on when you come to it. In winter you hasten through it, anxious to gain the entrance and the cheer of the open fire behind that door. In summer you come to it as a place to rest in—drag back from the hot city and up the path. There, in the shadow of the hospitable door, a comfortable chair awaits. Surely the dooryard is a necessary part of summer living. This view is from the residence of Sidney Waldo, Esq., at Chestnut Hill, Mass., of which Little & Russell were the architects



Few flowers can boast of buds as beautiful as the developed flowers. Yet some varieties of roses, such as *Sylvia*, can make this claim



Do not forget the baby ramblers. As bedding roses of low growth they hold a place which nothing else can hope to fill as successfully



Bridesmaid is large and of a clear rose pink. Notable for its qualities as a cut flower. An additional advantage is that it blooms well indoors

A SCORE of BEST ROSES—and A FEW OVER

Not Every Foot of Earth Need Be Given Over to Wartime Vegetable Crops—Let Roses Have a Place, for the Mental as well as the Physical Forces Must Be Nourished

GRACE TABOR

SOMETIMES I wonder if it is the Queen of Flowers—wonder whether we would choose the rose above all others if some emissary of Nature were to bring us word that only one flower would be produced, henceforth and forevermore. Not that it greatly matters, perhaps, whether it actually is or not. Millions of roses will be grown, and millions of people will love the rose beyond all other flowers; and so there will never be a dearth of roses in the world, which is the main thing!

There is a dearth of roses, however, in many gardens—even in some rose gardens. And this is a wrong thing. No garden should be lacking in them; and rose gardens should be smothered in them from June to snow-flying time. This is an exacting demand, without a doubt. Not that roses from June to frost are an impossibility, by any means; on the contrary, it is simply a matter of careful planning, just as so many other garden features are.

It can never be said too often or too emphatically that the roses to rely on are in the class distinguished as Hybrid Teas; and I would advise the beginner in rose growing to learn the class of every rose as he learns

its name, so that he will never be mistaken as to class. Every season brings new and wonderful hybrids, and in the flush of enthusiasm one is likely to overlook this very important question of classification.

As a matter of fact, the rose has so long been a subject of ingenious hybridization that it is practically impossible today to assign many of the different kinds to definite parentage. The great and commoner class known

as Hybrid Perpetuals is made up of roses of mixed parentage, but practically all of the hardy or "perpetual" type—that is, the type that is like any other shrub and requires no special protection in winter, but lives and grows perpetually. The "perpetual", in other words, has to do with the reliability of the plant rather than its habit of bloom. All Hybrid Perpetuals may be set down as hardy and therefore not in need of protection in our country.

At the opposite extreme is the Tea rose—or tea scented rose—which is as invariably not hardy, excepting in the South or in California. Between the two stand the Hybrid Teas, many of which are hardy enough not to need protection in the latitude of New York, being the offspring of the hardy Hybrid Perpetuals and the Teas, and having been developed toward hardiness as far as possible.

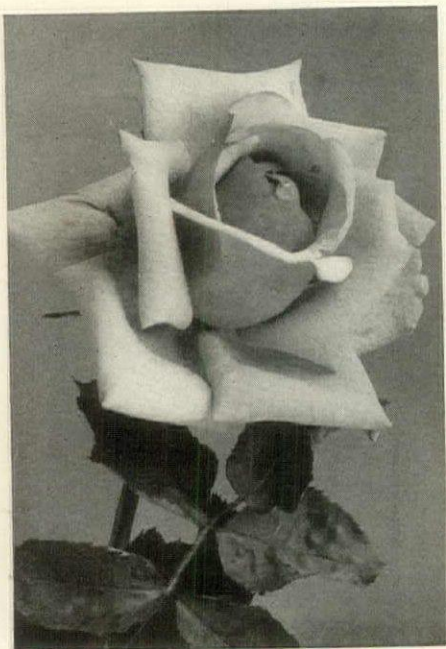
These are the three principal groups with which the rose grower should familiarize himself. Of course there are many other kinds; and of these many not infrequently enter into the production of a rose that is finally classified as a Hybrid Tea or a Hybrid



Sunburst is a superb Hybrid Tea. The color is a rich cadmium yellow with orange yellow in the center



Rosalind is a splendid pink, beautifully formed. Although comparatively new, it is already popular



Jonkheer J. L. Mock, an old favorite. The flowers are deep imperial pink, silvery white on the outside

Perpetual, according to the habit of bloom which it develops. But it does not matter particularly to the ordinary rose grower that there are over four thousand species of the genus in Europe and Western Asia alone! This knowledge will help little in selecting the kinds which the garden should have.

When They Bloom

The first roses to bloom are those of the Hybrid Perpetual class—the “June” roses—which begin usually about the 5th of June and continue for a month. The Teas and Hybrid Teas begin later, somewhere about the 15th, and carry their first flower production until the last week of July. Then they rest a bit, though producing fugitive blooms here and there, until about the end of August, when they start in once more and continue until frost stops them.

This leaves an interval between the 25th day

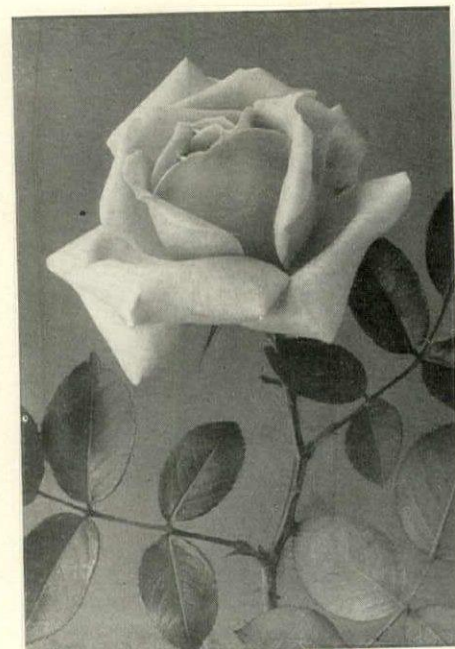
of July and the 30th of August, without any definite large supply of roses—which is where two other classes come in, the Bengal and the Polyantha. The latter are clustered masses of small flowers, usually, and the bushes are not large in most of the varieties. Hence they should be massed in beds of just the one kind, rather than interspersed with plants of the other groups. Both bloom “on and off” all the season through.

The number of plants of each class which a rose garden shall have must of course be determined by the size of the garden; but a fair proportion, according to the generosity of bloom, is two Hybrid Teas, one Bengal, one Polyantha, and one Tea to each Hybrid Perpetual; or five Hybrid Teas to one Hybrid Perpetual—this providing, of course, that you are willing to give the care which the need for protection demands. It is not, after all, an arduous matter; and as practically all roses are better for being mulched with leaves, even though they are hardy, it need not be considered anything more than the routine work.

Personal preferences in roses are as per-



Los Angeles, one of the newer Hybrid Teas. Very large blooms, flame pink tinged with coral and gold



Among the strong colored Hybrid Teas, Miss Cynthia Forde stands forth prominently. Deep rose color

sonal as preferences generally, and sometimes as unaccountable. So it is a risky matter to say that this or that variety is the best; people ought never to say more than that it is the best *for them*. But, for the guidance of those who know nothing about roses, it is perhaps allowable to emphasize the beauties of one's own favorites, even at the risk of leaving out certain roses that are highly regarded by rosarians, and generally popular.

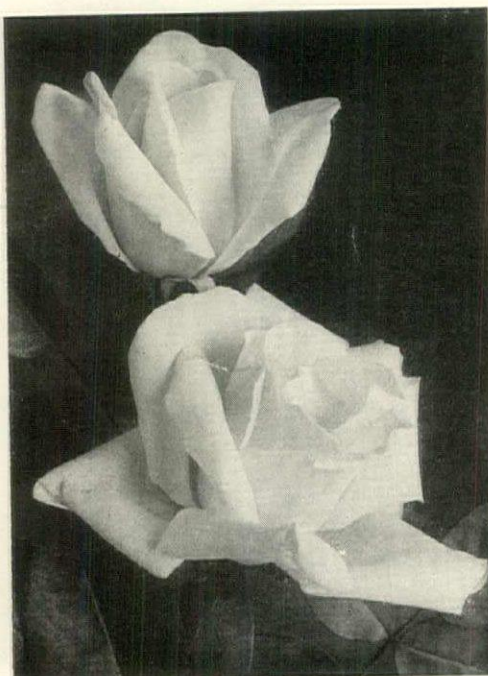
Some Good Hybrid Perpetuals

Of the Hybrid Perpetuals there are Baron de Bonstetton, General Jacqueminot and Prince Camille de Rohan among the deep and velvety reds—the most fragrant roses are generally found in the reds—and it is hard to choose between them. Prince de Rohan is supposed to be the darkest rose in existence.

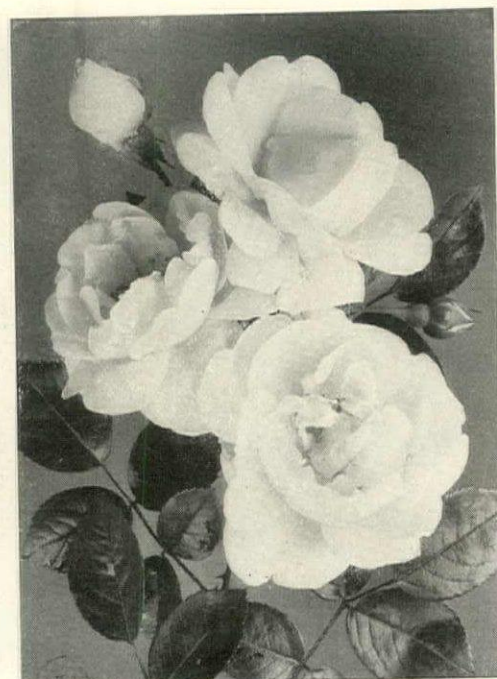
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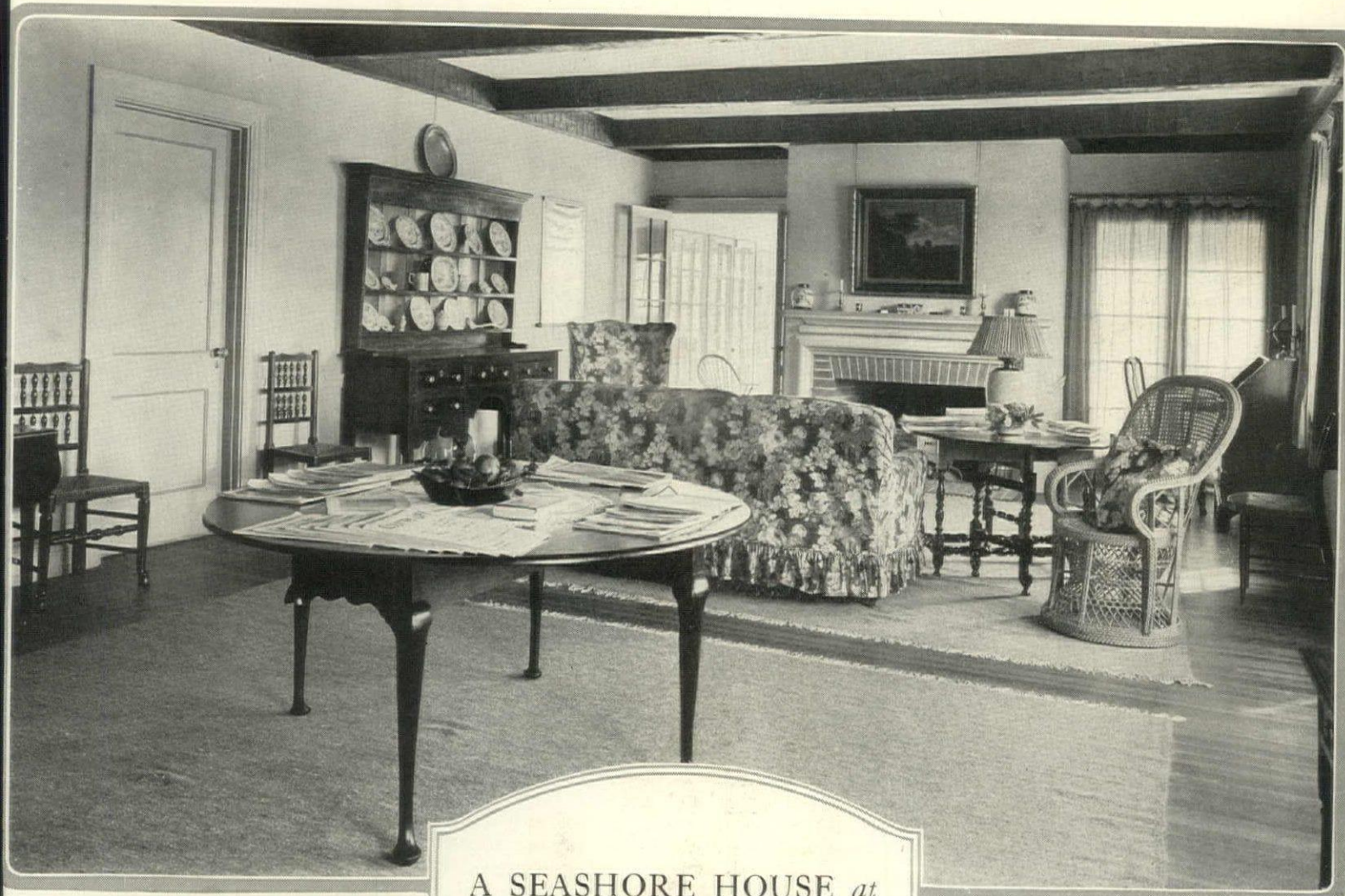
The moss roses show an odd mossy growth on their stems. They deserve a place in every real rose garden



In every respect save its pure white color, White Killarney is identical with its popular parent



Purity is of the Wichuraiana type, a clear white with yellow stamens which show when the petals expand



A SEASHORE HOUSE at
SOUTH DARTMOUTH,
MASS.

HARRY B. RUSSELL, *Architect*

Photographs by Buckley

The views on this page show the opposite ends of the living room. A fireplace is at each end. The furniture is old English oak, Dutch and American Colonial, all antique. The hangings are blue

Walls in the living room are painted the yellow of fresh butter. Dado and doors are gray. Upholstery chintz has a black ground with gay flowers and fruit. Beams are hand-hewn and stained a deep brown



WILL YOU HELP KEEP IT THERE?

OUT of every vortex life presents is raised up some one thing that is decent and abiding.

Out of the distraction of casual and careless living comes the strong desire for a home in which to shelter a new generation and to shield us from the world.

Out of the maelstrom of many men, says the woman of the world, comes at last the one man whom to love and be with means life and all that the years can hold.

Out of the miasmic welter of commercial chicanery and falsehood rises a clean, abiding business ideal—a man's character becomes his bond and decent, human relationship is extended to the lowliest worker in the greatest organization.

Out of the thunder and chaos and agony, out of the terrible straining and ruthless waste and bloody sweat of battle come, like flashes of light across a darkened storm-swept sky, the valiant deeds of men to whom death was the least of the sacrifices they could make for an honorable and just cause.

Out of the hell of this war, out from the titanic waste of life, out of the looting, the raping, the murder, the drunken lust for innocent blood, out from the reeking pit of selfish national desires, out from the black night of broken promises and the annihilation of things beautiful and true and just comes a vision of great mercy, of abiding tenderness, of eternal hope. Shining through the night, with mystic glow, is the vision of the Red Cross.

ON several occasions during the past year the Government has appealed to us for money. In three Liberty Loan drives it has asked us to *lend* our money. It now comes to us with an appeal for the Red Cross. We are not asked to lend, but to *give*. It is not an appeal to the brains of America, it is an appeal to the heart. No need figuring on interest, no need comparing the benefits of this investment with that. The interest which will accrue to us cannot be calculated in figures and the benefits derived cannot be laid away in a bank. There is no bank big enough to hold them; there are no figures which can represent the activity of the money you give to the Red Cross.

We loaned our money in order to get the American boys out of the trenches and over the top. It was necessary. No one questions the righteousness of the cause that sends them over there. But many will

be coming back—dragging back and carried back—and the only way you can help them is to give, give, give.

WE Americans are people of strong sentiments. We have a special day set aside for the glorification of mothers. We believe in men and women being true to each other. We talk about the sanctity of the home. We enact legislation that prohibits child labor, so that the children of the country can have a fair start in life. We are not a people who believe in a Kultur which functions from the eyebrows up; we live from the heart out. The Red Cross of America is one of the finest manifestations of our national sentiment. In no other country are its activities so extensive, so ready and so quick to aid the weak, the wounded and the helpless. It is one of the decent, abiding things which have been raised up out of the vortex of American life. We should take it as much for granted as a part of our national life as we take the decency of the home, the fidelity of home relations and the glorification of those to whom we owe existence.

In all efforts to raise huge sums of money it is necessary, in order to catch and hold the attention and support of the masses, to speak in terms of the immediate need. So it will be in the Red Cross Drive which will start about the time this magazine reaches your hands. The necessity for your gifts will be pictured in terms of what is going on over there in Picardy and Flanders. Thinking people, and such as the readers of *HOUSE & GARDEN*, will be able to see beyond this immediate appeal. You will see the vision of the Red Cross as it rises out of the vortex of our troubled life. You will recognize in it a great agency for the eventual regeneration of the world, as every movement for national and universal benefit must of necessity be. And you will give and give to the uttermost, because were we Americans to fail in our support of such a movement we would be failing in support of every other thing decent and abiding which has been entrusted to us. Every real thing in life exacts from us the same measure of belief and confidence—the home, children, churches, charities. They are part of our life and life is robbed of one of its richest elements when we fail in our trusteeship of even the least of them.

THE vision of the Red Cross has been raised up for the eyes of the world to behold. Will you help keep it there?

BY THE WOOD

How still the day is, and the air how bright!
A thrush sings and is silent in the wood;
The hill side sleeps dizzy with heat and light;
A rhythmic murmur fills the quietude;
A woodpecker prolongs his leisure flight,
Rising and falling on the solitude.



But there are those who far from yon wood lie,
Buried within the trench where all were found.
A weight of mould oppresses every eye,
Within that cabin close their limbs are bound,
And there they rot amid the long profound,
Disastrous silence of grey earth and sky. . . .

O youths to come shall drink air warm and bright,
Shall hear the bird cry in the sunny wood,
All my Young England fell to-day in fight;
That bird, that wood, was ransomed by our blood!

I pray you when the drum rolls let your mood
Be worthy of our deaths and your delight.

ROBERT NICHOLS.

From "Ardors and Endurances"
Courtesy of Frederick A. Stokes Co.



Gillies

THINGS THAT MATTER IN SUMMER

The only things that matter in summer are shaded bowers, the cool rustle of tall trees, the music of water splashing in a garden fountain, the scent of myriad flowers, the drowsy hum of bees. Perhaps after that a book on a shaded lawn, and tea. These things are found in actuality in the garden of William Asher Parsons, Esq., at Ardsley, New York. The architects were Smith & Ross; the landscape architect, Brinkerhoff



A view of Delft
Jan van der Meulen
van Delft

KNOWING *and* COLLECTING DUTCH DELFT

*A Survey of Its Characteristics and History Which Make It
Valuable to the Lover of Ceramics*

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by courtesy of The Metropolitan Museum of Art

TOME WHEN Horace Walpole's ceramic treasures at Strawberry Hill came by inheritance to Lord Waldegrave they were sent to the auction room. It took twenty-seven days of long sessions for the auctioneers to dispose of them, notwithstanding the fact that there were eager bidders for every lot in his extensive collection. Of Walpole it was said:

Mark of Thomas
Jansz, 1590

"China's the passion of his soul
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy or break his rest."

And how many others there are of us who succumb to this same passion! Pottery and porcelain have, I think, more devotees in the temples of antiques and curios than almost any



A fine example of 18th
Century Delft bowls

One of a pair of 18th Cen-
tury shelf ornaments



Polychrome Delft bottle, 8"
high. 18th Century



Completing the set of 18th
Century Delft bowls

The other of the 18th Cen-
tury shelf ornaments



This pair of polychrome vases and its accompanying bottle bear the mark of Aelbrecht Cornelis Keizer and were made about 1642. They are rare examples

other of the household gods. Clay feet we know them to have, but we display their shrines!

Dutch Delft is one of the sorts of pottery that is especially dear to the gatherer of things ceramic. Its popularity has brought it to be uncommon, but if it is true that twenty years is, as statisticians say it is, the average time for a collection to rest before it comes upon the market again, we may take comfort in the fact that opportunities for picking up old Delft are not vanishing. We have only to lie in wait for them, to be courageous in competition and alert in interest.

No faience has crept more winningly into literature than this to which the quaint, quiet little city that lies between The Hague and Rotterdam has lent its name. Here William the Silent dwelt and here he met his tragic death. Here in the little church is the tomb of Admiral van Tromp.



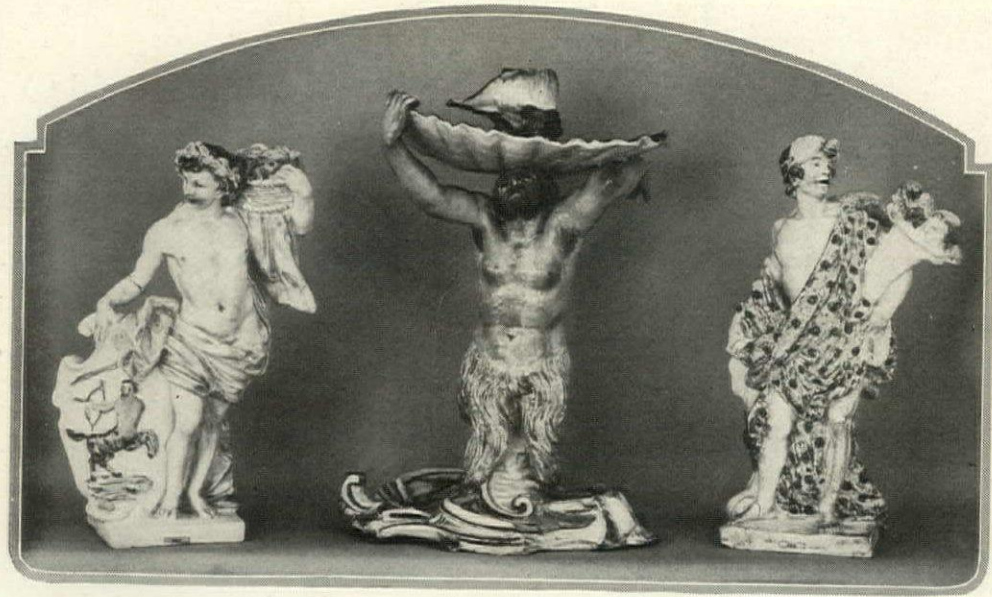
Typical Delft tile of 18th Century

Here, too, the Prince of Orange came to live. Says Knowles, "With the advent of the Prince and the foreign missions, with their extensive retinue of servants, came increased wealth on the top of Delft's own commercial and industrial prosperity. It did more; it brought the cultivation of artistic feeling and luxury, and a number of distinguished men of foreign culture and tastes—rich, sumptuous money spending, arrayed in costly brocades; moving in elegant carriages; notables and magistrates from neighboring provinces and towns—all with a train of officialdom pertaining to their rank, with the strict precedence and etiquette, and the ceremonies of the times." The requirements of the well-to-do households of Delft gave encouragement to the potter's art. The Dutch were well acquainted with the enamelled and glazed pottery of Italy and of Spain. Such maiolica were undoubtedly inspired experiment. With the importation of the Chinese blue-and-white porcelain—probably all that came to Europe at that early period passed first to Holland—the distinctive faience we know as old Dutch Delft came into making, but it assumed distinctive qualities immediately, differentiating it from either the porcelain of China or the white ground wares of Italy and Spain.

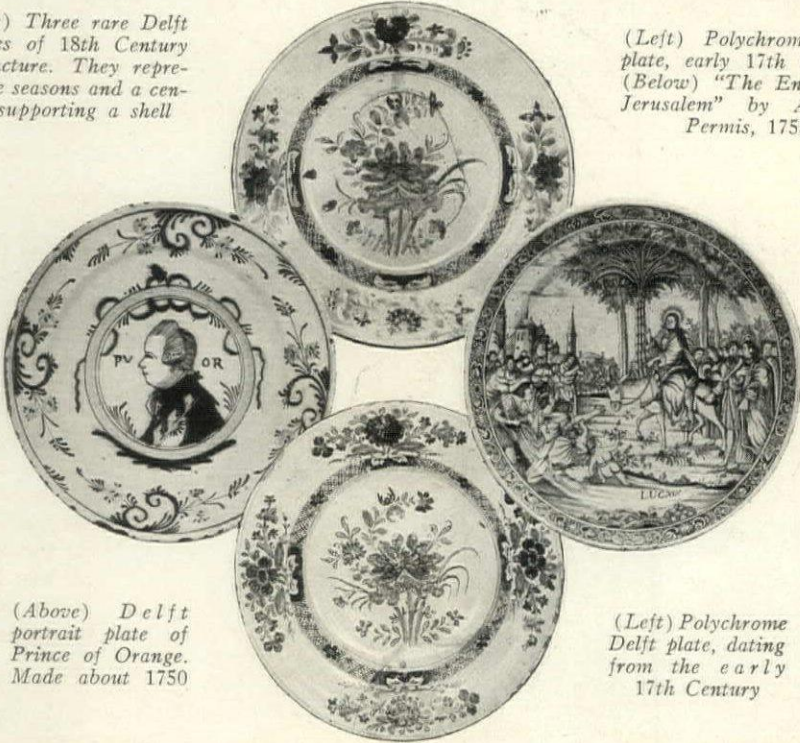
How to Know Delft

Someone once said to me, "I wish I could begin to collect real old Delft, but I am afraid it is so difficult to pass judgment on pieces that without an expert to turn to constantly I should find my cabinet full of spurious ware. Mr. Antiqueman tells me it is very difficult to tell a piece of genuine old Delft, unless one has had the years of experience he has had with

Typical 16th Century tile



(Above) Three rare Delft figurines of 18th Century manufacture. They represent the seasons and a centaur supporting a shell



(Above) Delft portrait plate of Prince of Orange. Made about 1750

(Left) Polychrome Delft plate, early 17th Century
(Below) "The Entry into Jerusalem" by Antonius Permis, 1758



Fluted and double-round shaped polychrome bottle, highly decorated



This bottle and its companion piece were made in the early 18th Century

A sugar or spice box in blue and white Delft, 5 1/2" high, 18th Century



Typical Delft tile of 18th Century

it." Happening to have a slight acquaintance with this Mr. Antiqueman it was not difficult to understand why he chose to throw such mystery around the subject. Personally I think too many antiquemen lose more than they gain by so zealously guarding those trade secrets that are no secrets at all.

Once to know old Dutch Delft is never to forget it. The knowing it is not a difficult matter

once it is explained and one has contact with a genuine piece as an object lesson.

In the first place, old Dutch Delft is a pottery, not a porcelain. Pottery is *always* opaque while porcelain is always translucent. Break a pottery object and it will be seen that it was formed of a baked clay base glazed or enamelled over with a substance that has given it a coating which does not seem to be incorporate in substance with the base. Break a porcelain object and you will discover that all the way through it appears of a translucent substance. Old Dutch Delft of the earliest sort was composed of a soft, friable, reddish clay base. Dutch Delft of the 16th and 17th Centuries had a body base of yellowish or pale brown color.

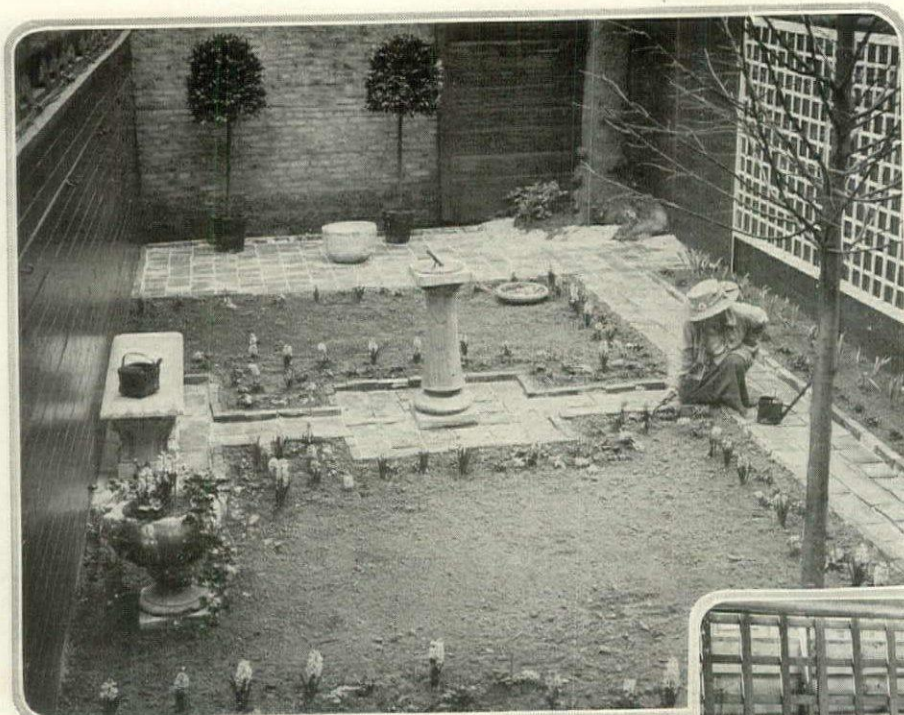
The Surface Texture

These bases instead of being glazed were coated with an enamel like slip. Tin entered into the composition of this coating and this tin-enamel gave it a surface which I would describe as densely opaque, with a metallic feel but without the metallic lustre, for instance, of the maiolica wares of Italy and of Spain. The surface of old Delft is absolutely different from the glazed surface of porcelain, of modern pottery.

The modern Delft of to-day is not to be confused with the old Dutch Delft. (Continued on page 56)

Typical 18th Century tile





Paul Thompson

In such a small space as the average city backyard, planting must be simple. Divide the ground into little plots with brick walks, leaving the center for grass. Have a border planting of colorful flowers. A piece or two of garden pottery and some baytrees will complete the scheme

Philadelphians have a pleasant custom of not fencing off backyards so that the gardens extend for an entire block. While this may not assure privacy, it furnishes a more pleasant outlook and affords a chance for real landscaping. In this case a pergola gate marks the entrance into each yard

LIVABLE CITY BACKYARDS

*Three Suggestions for Making Them
Pleasant in the Hot Months*

For those who are obliged to stay in town during the hot months the backyard can be made a pleasant outdoor living room. A lattice screen against the fence forms the background. On this can be trained vines. Extend a canvas awning out on supports to assure shade. A fountain with trickling water will add a cooling air. Then a cement floor and some wicker chairs—and the spot is comfortably complete

Paul Thompson



Wallace

NEW and OLD FLOORS

*Treatments That Give a Room
Individuality*

H. J. BURBANK

WHEN we speak of the floor of a house, we almost invariably think of a wooden floor, polished or unpolished. We are so accustomed to hardwood floors with rugs that we do not stop to think of several other treatments which have proved themselves to be both practical for everyday use and artistic in the home setting.

Restoring an Old Floor

In the restoration of an old farmhouse in the suburbs of Boston, the problem of the kind of a floor to be used presented itself. The old one, laid over a century ago, was rough, knotted and so badly worn that paint could not restore it. This entailed a new floor which, unless it be of wide boards, would be out of keeping with the period in which the house was built.

The problem was finally solved by laying a new floor of concrete over the old one. The work was done by a local Italian gardener at very little expense and was finished ready for use in less than a week.

The manner of treatment was very simple. A heavy wire lathing was first nailed securely on to the old floor. Over this was spread a coating of concrete 3" thick, such as was used for sidewalks. This dried readily and was then treated to a coat of oil, after which black paint was liberally put on and later finished with a coat of varnish. It is kept in good



Northend

Black and white marble makes an effective floor. An approximation of it can be had with painted linoleum. George Porter Fernald, architect



condition by occasionally adding a coat of floor varnish, the only attention that it really requires.

It was really astonishing to learn what a variety of flooring has been devised. Among them was a most attractive beech floor which was quite consistent with the woodwork of the same material and proved an excellent background for light blue rugs and antique furniture. It had the advantage of being light colored, wearing smooth with age, and possessing so many good qualities that I learned it was quite a favorite kind, often coming mottled and producing, when laid, a beautiful bird's eye effect in the graining. In addition to this it was inexpensive, did not twist, warp, or split—three things one has to strive after in flooring.

Tile and Marble

Going farther afield I learned how satisfactory the cork tile floor was and how well it wore. The advantage in using this kind over other tile floors is its being noiseless; then, too, it has a soft, velvety, shaded effect that is interesting. The best place for it is on the floor of living room or bedrooms in a country home, where a simple, direct atmosphere is desired.

Between the years 1835 and 1865, when the American Renaissance style of house was quite
(Continued on page 58)

In a room exposed to the weather, or one in close proximity to the garden, a cement floor with brick or tiles introduced may be used

MORE COLOR SCHEMES for the AMATEUR DECORATOR

*A House & Garden Service That Takes the Trouble out of
Furnishing and Re-Furnishing*

MY living room needs new curtains and over draperies and I want valances. And I am at a loss what kind to get. I will describe the room and perhaps you can help me. The room is 14 by 23, has two double doors and two double windows and triple window. They are two feet from the floor, from window sill. The room has a fireplace and beam ceiling, and a medium lighted room. The walls are gray, plain picture rail, 18 inches from the ceiling, a wide one, and woodwork is all light oak. I do not like oak finished, but it is new and I must not change it.

Do lace figured curtains make a room look small? I have plain green over draperies and plain velour door draperies, shall I take the velour down for summer? I am going to take the large rug out for this summer and I am having rag rugs crocheted for it, about three or four, and they are black, gray, old rose hit and miss. They are bright, not as old fashioned as they might be. My furniture is all upholstered in dull colors of tapestry, and it's mahogany.

I like a change and sometimes run out of ideas. HOUSE & GARDEN does help me so much, though, but my colors are not good. I cannot keep them from mixing. I thank you very kindly for your suggestions and I am sure to make use of them. I want good quality curtain materials.

We have your very interesting letter and we would suggest in curtaining your living room that you do not use lace curtains, but rather scrim or net.

On page 42 of our March issue, you will see a variety of window treatments, which may be of help to you.

For your over-curtains, we would suggest a gay looking chintz, and on page 33 of the same issue mentioned above, we show a very decorative one with blue and mauve flowers on a gray ground. It is very brilliant in color, and would be very appropriate in the room in which you describe.

We would suggest that you take down the velour door draperies for the summer and use this cretonne instead. The rag rugs which you have purchased would go very well with this suggestion, and we would also advise having slip covers made of the same cretonne.

As to your dining room, we would suggest the same window treatment, as to glass curtains, rather than lace curtains, and we will be glad to send you samples, for your selection, if you so desire.

Valances are still being used, of course, but we would suggest yours to be made of cretonne rather than velvet.

WE have just taken a large old-fashioned country house which is presenting several problems.

The living room is 15 by 20 feet. The woodwork is finished in ivory. Since the baseboard around the room is deep, 16 inches, and the window and door frames very heavy, the ivory is quite prominent in the room. There are window shelves, too, 11 inches deep out from the windows over the radiators.

There are some open bookshelves on one side of an old-fashioned (oval opening) mar-

House furnishing, like woman's work, is never done. One is constantly changing rooms about, buying new rugs, new curtains, replacing the old furniture with new or re-upholstering. In solving these problems expert advice is invaluable. You can have this expert advice direct from a practicing decorator by writing to The Information Service, HOUSE & GARDEN, 19 West 44th St., New York City. Your personal problems will be answered promptly and in detail just as these on this page have been solved.

ble fireplace. There is a seat on the other side, both of which are finished in the ivory. The windows are large, 3 feet 4 inches by 5 feet 11 inches.

The color scheme is the problem here. I should like to use a casement cloth at the windows and no shades or blinds, but I can't seem to find anything that appeals to me here. In the dining room I have used unbleached muslin dyed a golden yellow. The windows there are the same size. The dining room has white woodwork, and blue walls, the electrolier is yellow, too. The whole effect is most pleasing.

In the living room, then, I have the problem of curtains, a rug (plain color preferred) the upholstery for a Chesterfield and chair, possibly two, there is also a chance for a little added color in the parchment shades for the candle side lights. There are four in the room. From your store of color schemes what would you suggest?

In the sun room, the floor, walls, ceiling and window frames must be painted. We thought of using a willow swing on the order of the illustration shown on page 45 of the May, 1917, issue of HOUSE & GARDEN. Then also a gate leg table, painted, with the painted chairs so we could use the room for a breakfast room when desired. The other chairs and desk in the room are willow. The sun room is 8 feet by 24 feet. What color paint would you suggest being used for the walls, ceiling and floor, also what color on the furniture? The hangings and rug are also a problem there.

We agree with you that there is nothing more attractive than using casement cloth at the window instead of shades, and with this it would be well to use a gay chintz as a covering for your Chesterfield and chairs.

For your floor covering, we would suggest a one-tone carpet, of the darkest gray tone in your wall paper. If you have any furniture to be painted, we would suggest your painting it that

lovely fawn gray ground in the paper, which you enclosed.

For your parchment shades, they might be black with little nosegays of gay colored flowers painted on them. These would be most attractive and thoroughly in harmony with the rest of the scheme.

For your sun room, we would suggest you painting the walls and ceiling a soft gray green and the floor stained a very dark brown—that would leave you with many possibilities for the furniture—it might be painted black with gay flowered chintz cushions, or it might be painted orange with plain green linen cushions, and green stripes on the chairs and table or it might be painted an antique cream with lines of green and a few bright colored chintz cushions.

Any one of these schemes it seems to us would be attractive and give you an effect which you would like.

WILL you kindly answer the following questions and greatly help one of your perplexed readers?

A. The living room in the apartment I have to redecorate has cream colored panelled walls which I want to change. My furniture I will re-cover in peacock blue. Kindly suggest material to use on mahogany with empire rosette and decorations in brass. Would a silk brocade be better than velour and what shall I use for over-stuffed sofa and two chairs. I am quite at a loss to decide these points.

B. What furniture can you suggest for dining room with southern exposure, opening on above living room, smart, but not tremendously expensive?

C. What coloring for a bedroom also facing south and what paper to put on walls. I want something original and rather sombre.

D. Halls are also panelled in cream. What shall I do with them? Not gray or putty, as I do not care for either. I want something startling and not like what so many other people have.

A. For your living room, we would suggest that you paint your walls robin's egg blue. On some of the furniture, we would suggest you using peacock blue velvet. On the other furniture, we would suggest your using a mauve and blue brocade, which color combination we think would be very smart and unusual.

B. For your dining room furniture, we would suggest your having a painted gray green Directoire set with touches of gold to be upholstered in a wide green and gold striped fabric.

C. For your bedroom, we would suggest a deep fawn colored wall paper, with a wide stripe, which would be an interesting background for walnut furniture.

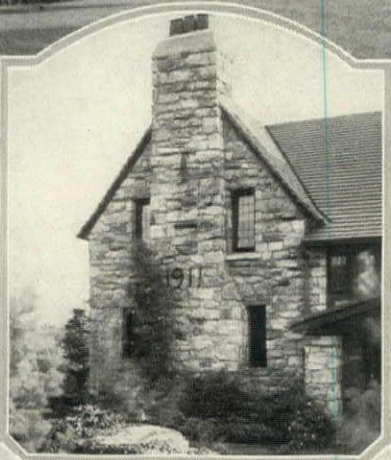
D. For your halls, since you would like something original, we would suggest you using the spaces made by the panels for some very interesting wall paper, which may be heavily shellacked. There is a wall paper shown on page 37 of the April issue, which would serve very well for this purpose. It is the central one on the page, known as the Cordova Colonial design. This, set in the panels with the styles painted a gray green would be effective.





Gillies

The house is placed on the highest elevation of a 300-acre estate and commands an extended view toward the south. The roof is of red tiles and the exterior walls of stone found on the premises. While the silhouette of the roof line is sufficiently broken and picturesque for a hilltop site, there is a balance in the disposition and proportion of the gable ends and the low eave lines that is restful



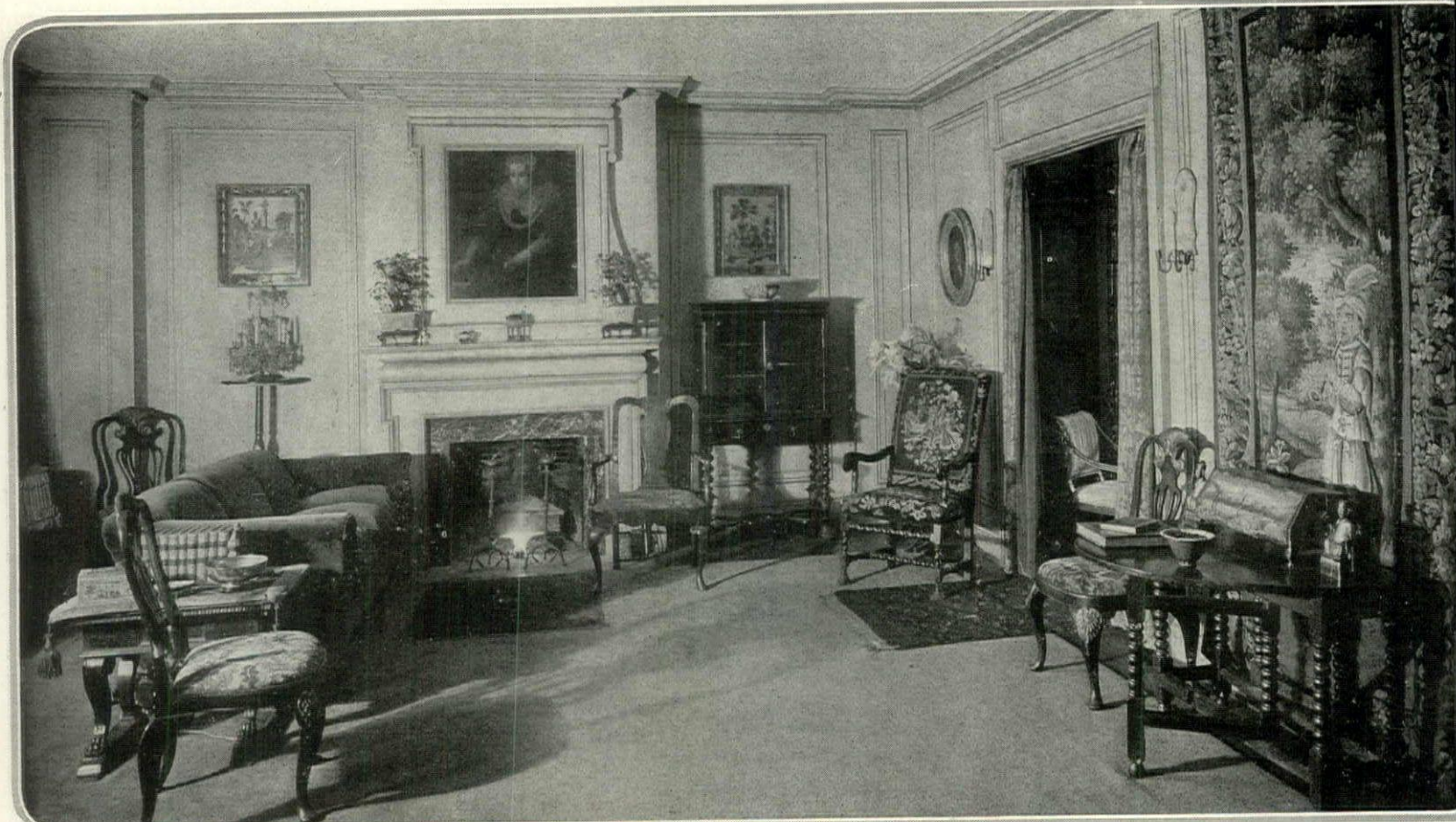
An air of ruggedness is lent the house by the field stone walls which also give a point of contact with the setting. This in some parts is softened by half timber work. The house is so placed on the hillside that a natural sunken garden is obtained at either end. The dining room porch overlooks one of these gardens and the living room terrace the other. Each garden has a wooded background

The entrance is on the north side and leads to a broad tiled hall terminating in the south loggia. This loggia, as well as the principal windows of the living room and dining room, commands a beautiful view of the distant hills with a lake gleaming in the foreground



THE
RESIDENCE of
A.C.FRASER, Esq.
RIDGEFIELD,
CONN.

GROSVENOR ATTERBURY
and
JOHN A. TOMPKINS,
Associated Architects



Charlotte Fairchild

The background of this splendid 18th Century room is gray and gold glazed with a rich brown. A simple mantel was especially designed to receive the old Dutch painting. Jade flower groups compose the mantel decorations. The furniture is Queen Anne and William and Mary, the chairs being covered in Petit Point of the period

In the dining room the walls are tinted an early Georgian blue-green; on this are placed Queen Anne mirror sconces. The sideboard is an original Adam. Above it hangs a 17th Century portrait by Kueller. Curtains and chair coverings are glazed chintz with orange background, a copy of an old English design of columns and fruits



ROOMS in the APARTMENT of J. THEUS MUNDs, Esq., NEW YORK CITY



In the library there is an unusual use of original Venetian panels from which decorations are taken for the embellishment of the bookcase. The window is trellised, parts of wrought iron gates being used in the scheme. A lead garden figure stands in the middle of this wild bower. The decorations were by Emil Fejercorn

Most of the furniture in the library is Italian, including a beautiful Venetian tray table under the window. Venetian porcelain appliques of the 18th Century are used for wall lights. Two old wrought iron candlesticks of imposing size add a touch of interest. A beautiful walnut Queen Anne secretary looks quite at home in this Italian setting



THE FLOWER GARDEN of LAVENDER, ORANGE and GRAY

*Wherein the Heat-Suggesting Yellows are Eliminated and Their Places Filled by Cooler Colors
That Tempt One to Forget the Oppressiveness of Summer*

ELIZABETH LEONARD STRANG

IN working out color effects for herbaceous planting, yellow calls for special treatment because of its various tones. The task, however, is one of elimination rather than assemblage. For instance, we confine bright yellows to early spring and late fall; in large quantities in the former seasons, and as mere splashes and accents in the latter. Suggestive of intense heat and therefore wearying to the eye, they are entirely impossible in mid-summer.

One color scheme for yellow which was described in *HOUSE & GARDEN* for October, 1917, comprises tints of palest cream color and sulphur, strengthened and accented by maroon; a combination effectively illustrated in the blooms of certain gladioli. This triumvirate suggests a square or rectangular garden, designed to set off to best advantage the large, well-balanced masses of color.

A more graphic design and one that suggests long vistas with unexpected flashes of brilliant color is secured by such an orange-red as seen in the Oriental poppy, the royal purple of iris, and relieved by nebulous clouds of pale blue and gray forget-me-nots, sea lavender and gypsophila.

Such a garden is shown in the plan. From the simple grass terrace in front of the long French windows of the living room, we descend by a flight of broad fieldstone steps to the turf panel, thence by another series of similar steps to the rectangular garden below. The latter has narrow walks of irregular gray stone edged with creeping plants, and ornamented by a simple stone seat and sundial.

The entire design is enclosed by a high clipped hedge of *Hippophæ* or sea buckthorn, an excellent hedge plant. Its leaves are a silver gray, its orange-colored fruit a fine contribution to autumn. On the whole it is a very desirable background for such a color scheme.

The ends of the long border are shut off by loose though graceful masses of rosemary-leaved willow, the silver gray of whose long, narrow leaves blends becomingly with the hedge. Behind the latter are some tall royal willows and bushes of lavender lilac, which make a frame for the weathered stone seat, and a delightful termination to the vista as viewed from the terrace.

The Seasonal Effects

Season by season the effects are as follows:

In early spring the grass terrace is bright with hundreds of deep purple and saffron crocus, lightened by scattered blue-lavender hyacinths. Simultaneously the stately crown imperial—of deepest orange color—with hyacinths of deep purple and light blue, make a climax around the sundial at the far end of the garden.

Somewhat later the long walk is gay with scattered groups of orange-colored early tulips,



The lavender blue of Iris pallida combines splendidly with the pastel shade of the wistaria blossoms and the orange of trollius

which rise above beds of gray and white arabis, blue forget-me-nots and lavender creeping phlox. Those varieties nearest to a pure orange are selected, which, though varying individually, make a harmonious effect in mass form.

In general the long border has more of the lighter colors; pale blue, lavender, gray and orange, reserving the deep contrasting purple and violet tones for a climax in the garden, where much more gray is used as a foil.

After the early tulips, the long walk is featured by silky Iceland poppies of an intense orange color, their slender stems nodding above the border plants which now show additional bloom from the lavender-blue wild phlox and the Greek valerian.

In the background are Oriental poppies of a deep orange scarlet, and the stately lavender-blue flowers and pale gray leaves of the *Iris pallida*. The early tulips along the edge are now being replaced in the picture by groups of late lavender tulips with a very few of orange-scarlet, old rose, dull yellow and buff.

The climax of gorgeous coloring is attained by the flame azaleas which frame the seat, accented by pots of standard purple wisterias at the ends. Other azaleas flank the entrances, while the center of the garden shows the violet and purple tones of German iris contrasted with orange wallflowers. More late tulips,

with orange-colored ones predominating, outline the walks in scattered groups. In the border next the hedge are flaming torches of Oriental poppy and pale *Iris pallida*.

The gray-leaved plants which edge the walks are the aromatic *Artemisia*, or Old Woman, for dense tufts of foliage on the corners; low-growing *stellaria* with starry white flowers; *cerastium*, a carpet of brilliant white coming after the late tulips are gone; *Veronica incana*, whose flowers of dull violet look well beneath the Oriental poppy, and many others, all with gray leaves and purple or white flowers.

Summer Colors

In late June long lines of vivid orange-red lilies enliven the border and are repeated in the garden, where their color is supplemented by great masses of orange butterfly weed. The latter linger well into July, and are accompanied by the effective lavender and deep purple blossoms of Japanese iris.

This brings us to the season of phloxes, which lasts from early July until September. The garden at the end is rendered intensely vivid by the deep metallic purple of the Blue Hill, with *Crepusculæ*, a phlox of pale grayish lavender having a deep purple eye, and Eugene Danzanvillier, lilac shading to white at the edges. These are accented by steely blue spikes of

sea holly and the gray heads of globe thistle. The oval is outlined by purple spikes of the gladiolus Baron Hulot, planted in May for bloom at this time, and by groups of tall orange-colored tiger lilies which spring up in the place of the crown imperials. Around the edge are more tiger lilies, and the tall gray foliage of the *Salvia azurea*, with its small flowers of pale blue. Here and there throughout the garden cloudy masses of sea lavender offer an appropriate contrast of form and texture.

In the border at this time are many soft masses of gypsophila, behind which nod ranks of tiger lilies, with lavender phlox for flat tones, and sea holly for accent.

In early September the border displays its most striking effect of the year: tall tropical looking spikes of orange tritomas backed by the tall New England aster of royal purple. Large groups of these accent the ends, standing out against the silvery willows, while along the sides small-flowered asters of grayish lavender droop with a misty effect.

Near the rosemary willow are two other shrubs of special interest for fall; the tasselled buddleias, deep purple-lilac with a hint of orange in the centre, set off by long gray-green leaves; and the chaste-tree (*Vitex agnus-castus*) with spikes of pale lilac flowers lasting from July until September, and star-shaped aromatic leaves of gray. At the feet of these shrubs are the lavender blossoms of the autumn crocus, springing from the bare earth.

PLANTING LIST

SPRING

End of March to Early June
Orange

- 1. Crocus, Large Yellow: saffron color, almost orange; the earliest conspicuous yellow flower.
- 2. *Fritillaria imperialis*, crown imperial: deep orange, tall. Early April.
- 3. *Narcissus*, Will Scarlett: creamy white perianth, conspicuous frilled cup of orange-scarlet. Expensive. April.
- 4. Early Tulips—April and early May:
 - *Hector: dull orange-red, narrow edge of light yellow, lemon perfume.
 - *Duchesse de Parme: deep orange-scarlet, irregular border deep orange-yellow.
 - *Couronne d'Or: deep yellow, flushed orange-red, double.
- 5. *Chieranthus Allioni*, deep orange wallflower: very brilliant. May.
- 6. May-flowering tulips—last of May.
 - *Caledonia: orange-scarlet, yellow base marked greenish black.
 - *Orange King: glistening deep orange, shaded rose, sweet-scented.
 - **Gesneriana aurantica*: brilliant orange-scarlet with greenish yellow base, long narrow flower, drooping.
 - *Emerald Gem: soft orange, flush old rose, inside deeper orange.
 - *Use the most of these, few of the others.
- 7. *Papaver nudicaule*, Iceland poppy: deep orange only. End of May.
- 8. *Azalea calendulacea*, great flame azalea: most brilliant orange-red flowering shrub known.
- 8a. *Azalea pontica* var. *Wilhelm III*: deep orange, smaller plant than above.

Deep Purple, Lavender, and Pale Blue

- 9. Crocus, Harbinger of Spring: shining dark purple, extra large, two weeks earlier than any other crocus.
- 10. Hyacinths—early April.
 - *Perle Brillante: light blue, tinged lavender.
- 11. Hyacinths.
 - *King of the Blues: bright dark blue.
- 12. *Phlox subulata* var. *lilacina*, creeping phlox: flowers clear lilac. May.
- 13. *Phlox divaricata*, wild Sweet William: clear lavender-blue. End of May.
- 14. *Myosotis alpestris* Victoria: early blue forget-me-not.
- 15. *Polemonium reptans*, Greek valerian: 6" high, lavender-blue. May.
- 16. *Iris Germanica* var. *Kharput*, German iris: violet-purple, an early kind.
- 17. *Iris Germanica* var. *Johan Dewitt*, German iris: falls deep violet, standards lavender.
- 18. *Iris pallida* var. *Dalmatica*, German iris: clear deep lavender, very large, tall flower.
- 19. Darwin Tulips—last of May.
 - *Ergaste: pale dull violet, flushed silvery white.
 - *Dream: pale heliotrope with darker stripe, inside deep violet.
 - *Reverend Ewbank: soft lavender-violet, silver-gray flush.
- 20. *Wistaria Chinensis*, Chinese wistaria: purple, trained to standard form in pots. Blooms with the flame azalea.
- 21. *Syringa vulgaris* var. *President Carnot*, hybrid lilac: lavender with white center.
- Syringa vulgaris* var. *President Grey*: lilac blue.

Gray Foliage and Lavender or White Flowers

- 22. *Arabis alpina*, rock cress: gray leaves, low white flowers in May.
- 23. *Salix regalis*, royal willow: medium size tree, rich silvery foliage.
- 23a. *Salix rosmarinifolia*, rosemary-leaved willow: shrub, narrow silvery leaves.
- 24. *Stellaria holostea*, starwort: white flowers, small gray leaves, 6-18" high. May.
- 25. *Cerastium tomentosum*, snow-in-summer: silvery foliage, white flowers, 6" high. May and June, coming after tulips are gone.

SUMMER

Last of June through August
Orange

- 26. *Papaver orientale* var. *Prince of Orange*, oriental poppy: brilliant orange yellow shade with maroon blotch at base of petals.
- 27. *Lilium elegans*: a deep orange-red lily of medium height, flowers erect, coming in June.
 - **Lilium tenuifolium*, Siberian coral lily: later than the above. Flowers drooping with recurved petals.
- 28. *Asclepias tuberosa*, orange butterfly weed: medium height, brilliant orange flowers. July and early August.
- 29. *Lilium tigrinum* var. *splendens*: an improved variety of the old tiger lily. Tall, mid-July to September.
- 30. *Tritoma Pfitzeri*, flame flower: rich orange-scarlet, the best variety. August, lasting into September.

Deep Purple, Lavender, and Pale Blue

- 31. *Iris Kaempferi*, Japanese iris: lavender and deepest purple varieties only. Early July to August.
- 32. *Gladiolus*, Baron Hulot: violet-blue.
- 33. *Phlox paniculata* var. *Crepuscule*: white, suffused lavender, purple eye.
- 34. *Phlox paniculata* var. *Eugene Danzevillier*: lilac shading white at the edges.
- 35. *Phlox paniculata* var. *The Blue Hill*: deep metallic royal purple. All phloxes last well, from July to early September.
- 36. *Eryngium amethystinum*, sea holly: flowers amethyst in prickly heads, foliage steely blue. A striking accent.
- 37. *Echinops retro*, globe thistle: flowers more globular than above, foliage prickly, silvery white. Combine well with the lavender and purple phlox and tiger lilies.

Gray Foliage and Lavender, Blue, or White Flowers

- 38. *Veronica incana*, hoary speedwell: white woolly plant, 15" high, dull violet flowers. June and July.
- 39. *Artemisia stelleriana*, old woman: shrubby plant with finely divided aromatic gray foliage and inconspicuous flowers.
- 40. *Stachys lanata*, woolly groundwort: silvery-white foliage, soft and woolly, light purple flowers, 12-18" high. June and July.
- 41. *Gypsophila paniculata*, baby's breath: dense clouds of minute white flowers in July and August.
- 42. *Salvia azurea* var. *grandiflora*, Rocky Mountain sage: silvery gray foliage and flowers of azure blue in August.
- 43. *Vitex agnus-castus*, monk's pepper tree: shrub with grayish, star-shaped foliage and pale lilac heads of flowers from July to September.
- 44. *Statice latifolia*, sea lavender: fine panicles of minute lavender blue flowers 2' high, giving a soft cloudy effect. August and September.

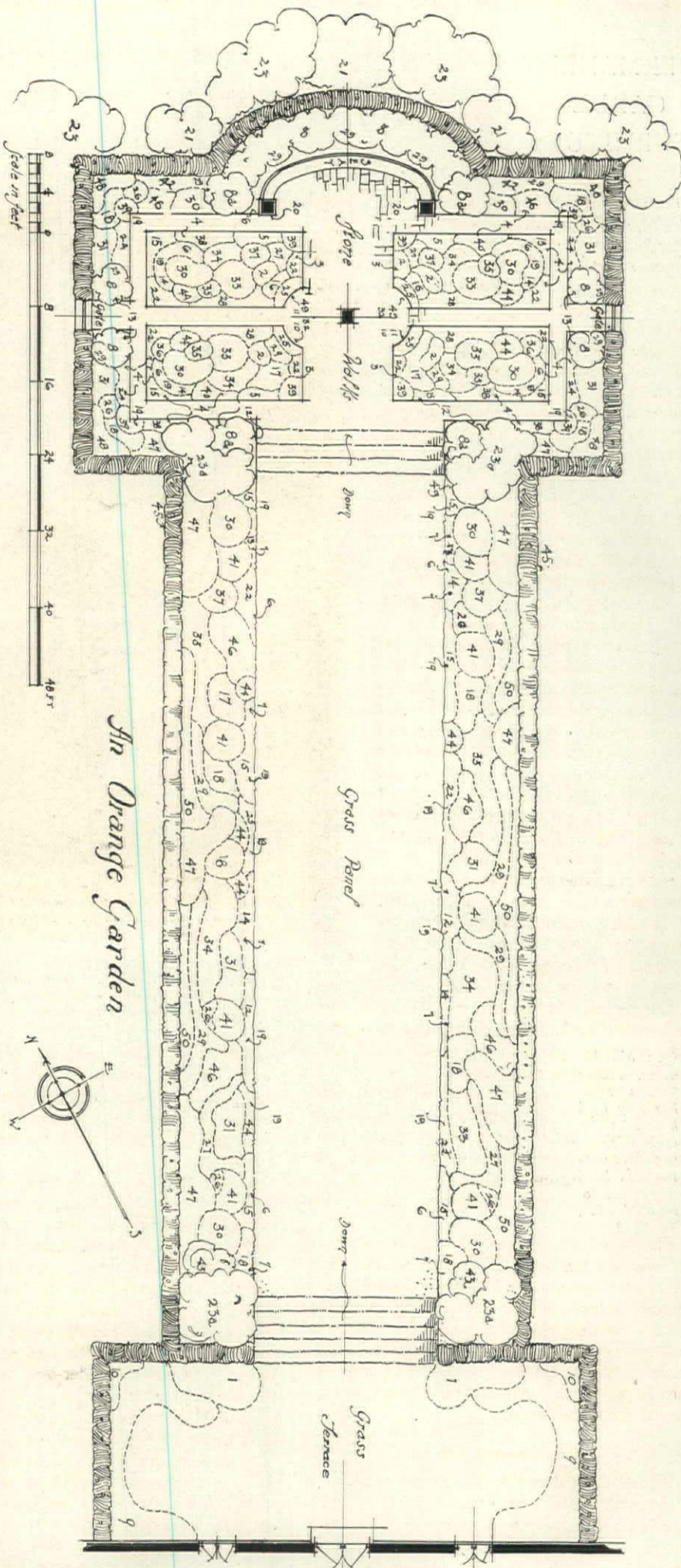
AUTUMN

September until Frost
Orange

- 45. *Hippophae rhamnoides*, sea buckthorn: yellowish flowers in May, foliage gray green, orange berries conspicuous in the fall.
- 46. Hardy chrysanthemum, var. *Polly*: September flowering, deep orange yellow.
- 47. Hardy aster var. *Noeae Angliae*, New England aster: tall royal purple. Hardy aster var. *grandiflorus*: deep purple, tall, later than the above.
- 48. *Buddleia variabilis* var. *magnifica*, summer lilac: long tassels of deep purple-lilac flowers midsummer to frost. Long gray-green leaves. Herbaceous shrub.
- 49. *Colchicum autumnale*, autumn crocus: lavender flowers with no leaves at the time of blooming.

Gray

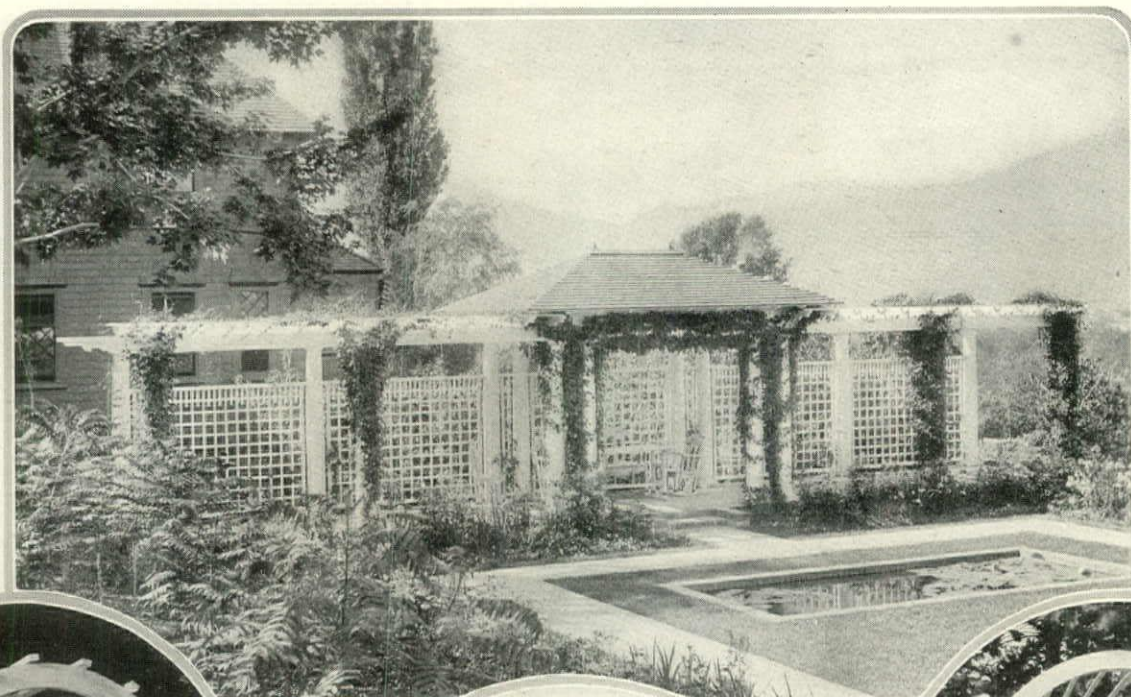
- 50. *Aster cordifolius* var. *elegans*: soft lavender flowers in sprays.
- Aster cordifolius* var. *ideal*: pale lavender flowers in masses. Give a soft cloudy effect to set off the tritomas and purple asters.



From the grass terrace in front of the French windows, the descent is by broad fieldstone steps to the turf panel, and thence by another series of similar steps to the rectangular garden below

PERMANENT GARDEN FURNITURE

These may be purchased through the Shopping Service, HOUSE & GARDEN, 19 West 44th Street, New York City



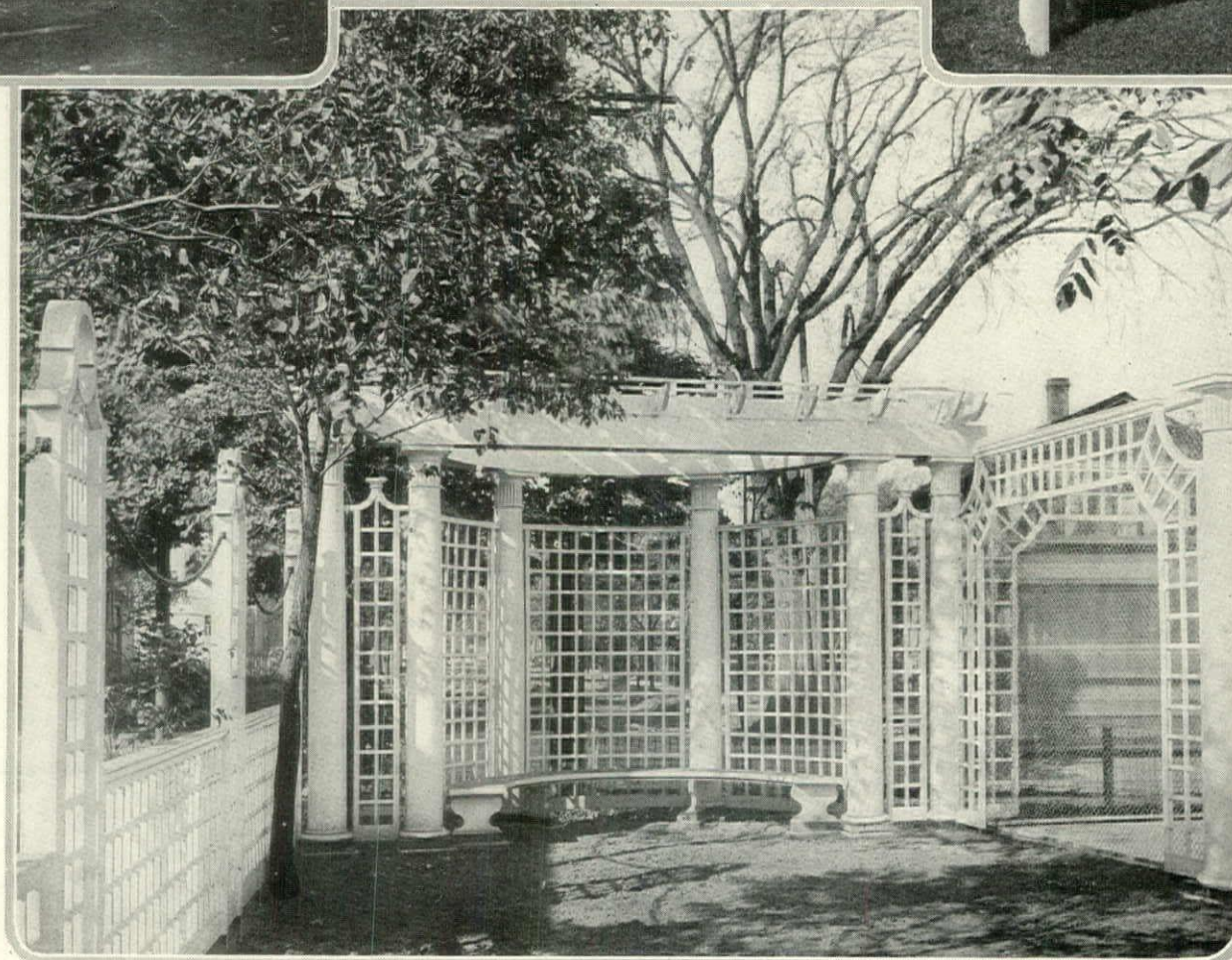
A pergola and summer house at one end of the garden serve the double purpose of creating a quiet nook as well as screening one's grounds from the passerby. Price on application



As a suggestion for a seashore or lakeside garden comes this little shelter. Price on application



One of the new, roomy garden seats has tiny bird houses at each side. It is solidly constructed of cypress. 8' high, 5' wide, \$72



An arched lattice of cypress, enameled white, makes a delightful retreat, especially when covered with vines or rambling roses. 8' high, 4' wide, \$90

A pergola shelter by a tennis court makes a convenient and pleasant background for the garden. This style can be made to fit any spot. Prices on application



Danvers Half Long carrots are good in deep soils. When summer planted, they mature in ninety days



Late tomatoes when picked partly green may be kept for several weeks. Pack them in boxes with dry sand



Celery ready for trenching. At the left, in the background, are plants enclosed in artificial blanchers



Good potatoes do not just happen. Soil and cultural conditions affect them more than many amateurs realize

THE WAR GARDEN *for* NEXT WINTER

G. T. HUNTINGTON

PRECISELY as our Government is looking ahead and preparing for a continuance of the war drive well beyond the immediate future, so should the war gardener plan for his vegetable plot to yield its quota of food for the table not only during the summer months, but through next winter as well. The war garden for next winter is not a luxury—it is a necessity, a contribution to the food supply which none whose planting space permits should overlook.

The preserving of home garden crops for use during the non-productive months is treated on other pages of this issue of *HOUSE & GARDEN*. That phase of the looking ahead problem has to do with the perishable things which must be cooked and then put up in glass or tin in order to keep—tomatoes, string beans, corn and many others. But there are also the non-perishable vegetables which can be planted now and need only storage in a suitable place to make them retain their edible qualities for months. It is with these that the present article deals. They should have a place in every real war garden, for their all-around worth is beyond question.

First to consider among these vegetables are the so-called root crops—the beets, carrots, parsnips, turnips and salsify. Then there are the above-ground things like celery, Brussels sprouts, cauliflower, cabbages, pumpkins and squash. All of these might be termed home garden crops, in the sense that they may be grown with a fair certainty of success if the soil conditions are at all suitable.

Varieties and Qualities

It is not all of gardening to plant, any more than it is all of fishing to fish. The choice of varieties, the time of sowing, the stage at which the crop is harvested, all bear directly upon the success of the undertaking. Aside from the ever-present considerations of soil conditions, cultivation and weed and insect warfare, these three points are the most important to the final results. They are closely

allied, and a short discussion of their relations to each other and to the scheme in general will be well worth while.

Early rather than standard or main-crop varieties may be chosen in many cases, for the simple reason that their quicker maturing makes it possible to use the ground for succession plantings and so get more out of it. Where certain sorts are especially recommended for late plantings, this rule should, of course, be modified. In a later section of this article definite suggestions for varieties are made under the different vegetable classes.

As to the time of sowing, keep in mind the cardinal principle that winter vegetables should be no more than well matured when they are stored away. There is a vast difference between maturity and full development, in both table and keeping qualities. It is senseless to plant so early that your root crops reach full size a couple of weeks before they can be stored, for when they come on the Christmas dinner table they will be tough and woody. In summer planting it is usually possible to calculate very closely the number of days a crop will occupy the ground, and this sort of planning should not be omitted. The planting dates which follow are based on average conditions in the latitude of New York. For every hundred miles north or south, about a week earlier or later, respectively, should be allowed.

Beets: Crimson Globe and Detroit Dark Red are good sorts for winter keeping. Plant the seed late in June, $1\frac{1}{2}$ " deep in light soil. One ounce of seed will be sufficient for 50' of row. They mature in about 90 days. Early varieties, to mature at the same time, may be planted later.

Carrots: Chantenay for shallow soils, Danvers Half Long where the soil is rich and deep. Sow late in June or early in July, as they mature in approximately three months. Half an ounce of seed to 50' of row. With both carrots and beets, proper thinning is necessary in order that the roots may have

sufficient room to attain good size and form.

Parsnips: Improved Hollow Crown. Plant early in June, in a deep, loose soil, using $\frac{1}{4}$ oz. of seed to every 50'.

Salsify: Sandwich Island is a good sort. It should be planted not later than the first week in June. One ounce of seed will sow 50' of row.

Turnips: White Egg, White Model, White Globe. Sow late in July. For 50' of row, $\frac{1}{2}$ oz. of seed will be enough. Succession plantings may be made through August, in normal seasons.

Above-ground Crops

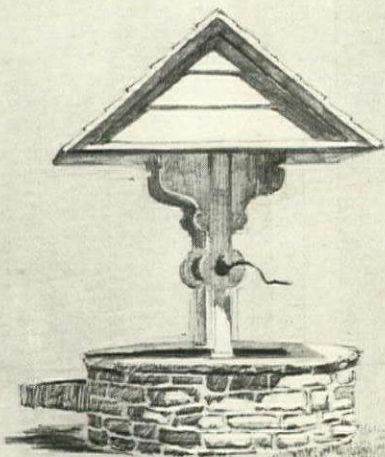
Brussels Sprouts: Danish Prize, Dalkeith. Sow early in June, in seed beds. When the plants are about five weeks old, transplant them to rows, 35 to every 50'. If the soil is dry, use water in the bottoms of the holes, and firm the soil well after the plants are set. Shade for a few days with old berry baskets or regular protectors, if the sun is very hot. It is a good plan to pinch out the tops of the stalks when the "buttons" are formed.

Cabbage: Danish Ball Head is a good sort for storing. Sow in seed bed early in June, and transplant like Brussels Sprouts. About 30 plants to 50' will be enough.

Cauliflower: Nonpareil, Autumn Giant. Sow in seed bed not later than June 1st. Transplant, 35 plants to 50'. The soil in the rows should be well enriched. Use plenty of water when the plants begin to head up.

Celery: Winter King. It is best to buy plants started in the spring, for the winter crop. These may be set out during June, 100 plants to 50'. The soil should be well enriched. About the middle of August begin to earth them up to blanch. Draw the earth up against the plants with a hoe, while holding the stems together to prevent any of the soil getting into the hearts. Continue this earthing at intervals until by fall all but the top

(Continued on page 60)



Wholesome, direct treatment to accord with Dutch, Colonial Architecture

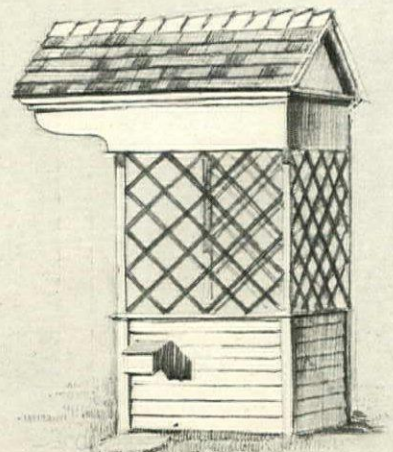
An old Ships Lantern for informal lighting



Formal Bracket Lamp in wrought iron



Solid Stone and Wrought Iron - Spanish Influence



Successfully Used, with a Remodeled Farmhouse



Wall Bracket of Wrought Iron, & Swinging Lantern

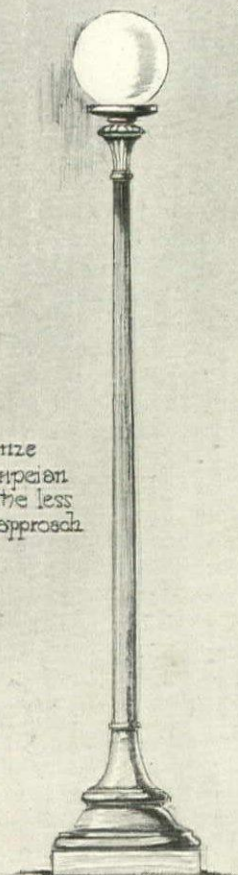
Lamps and Well Heads

from Sketches by Jack Manley Rosé



Classic Well-Head beautifully interpreted - and copied to adorn the modern garden

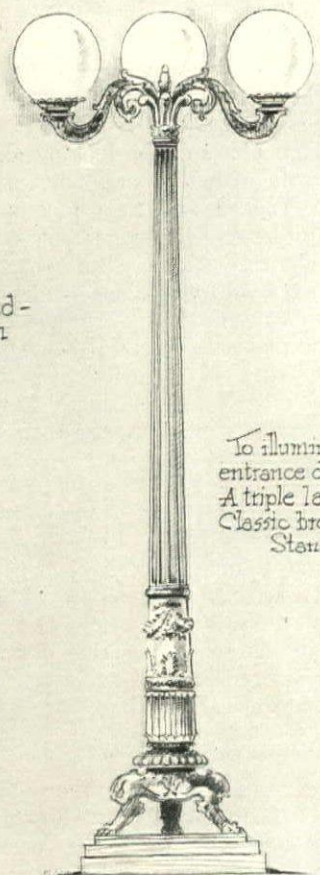
Simple bronze post in Pompeian green for the less pretentious approach



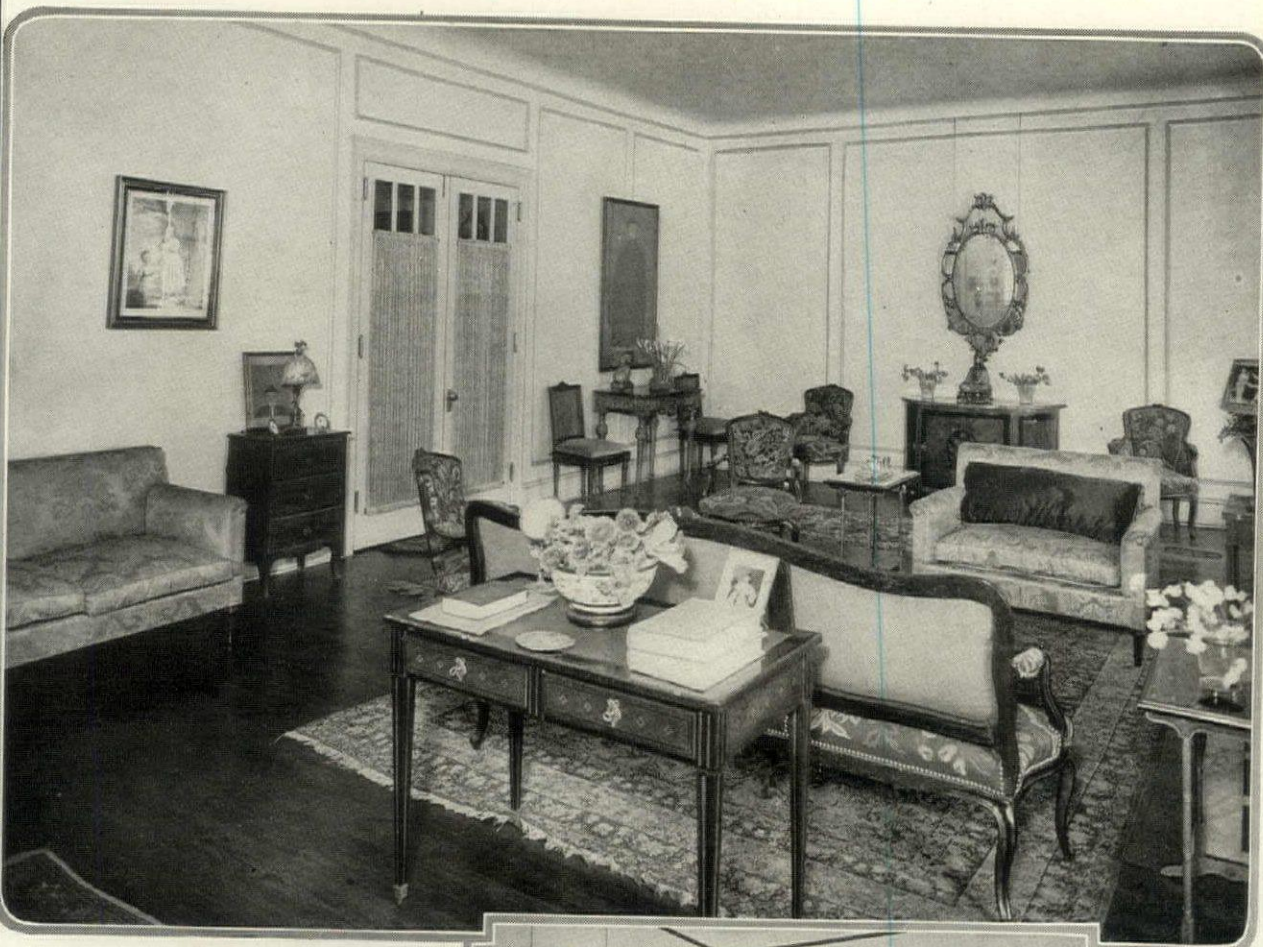
A graceful copy that is within the means of almost any garden owner



JMR



To illuminate the entrance drive - A triple lamp on Classic bronze Stand



Distinction and comfort are found in the living room. The first is created by the selection of fine furniture pieces, the second by their grouping and arrangement. In this side of the room one sees a double use of consoles; one, a bombé commode with an old mirror over it, the other a gilt console with a Chinese painting above. The window curtains are a beautiful old French blue; cornice boards are in ivory and gold. Lace has been used for glass curtains on the doors.

In the drawing room, a glimpse of which is shown to the right, there is an old commode surmounted by a mirror bearing a painting in its upper panel. On either side the window is a console in dull gold with a mirror in lacquer and dull gold above.



ROOMS IN THE APARTMENT of JOSEPH MEDILL PATTERSON, Esq.

CHICAGO, ILL.

MISS GHEEN, Decorator

The fireplace grouping in the living room is created by furniture, some of which is in needlework of dull rose, blue, beige and black. The large chair is upholstered in blue brocade to match the curtains. Set in a panel over the mantel is an antique flower picture flanked by marble statuettes of the seasons. The lamp shades have a black ground with Grecian figures in gray and old ivory. The secretaire against the farther wall is old lacquer. The walls are cream colored and paneled with molding.





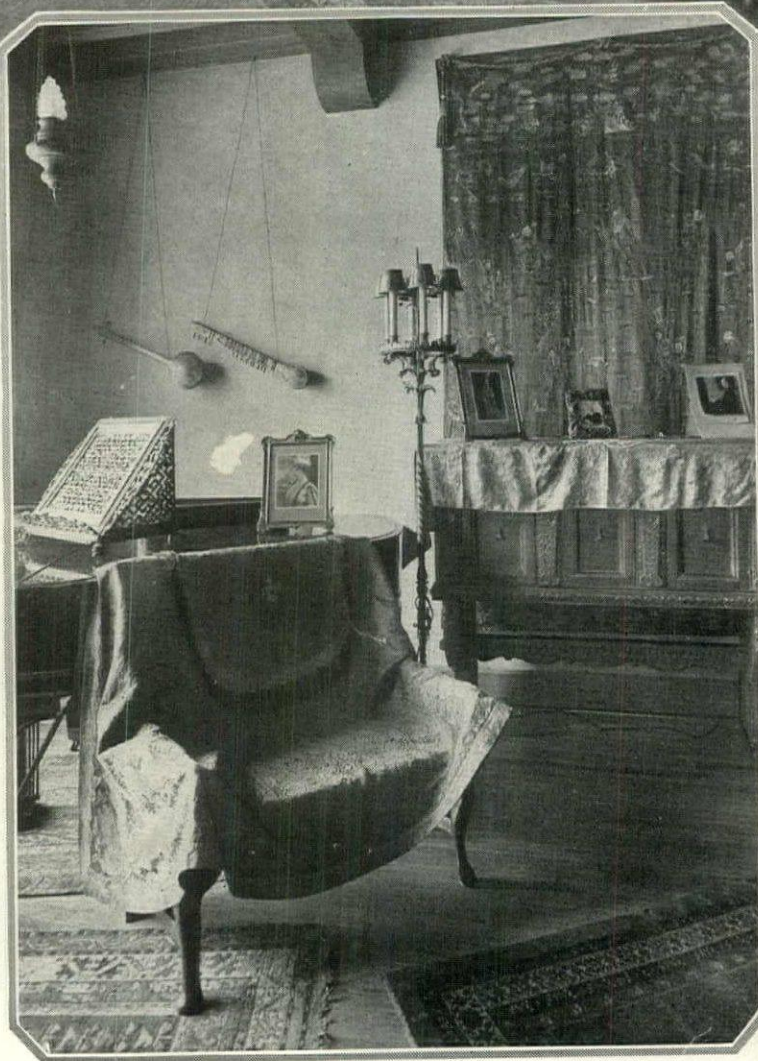
Gillies

We should have said it was the music room of M. and Mme. Efram Zimbalist, for it houses the rare combination of Alma Gluck, the singer, and Efram Zimbalist, the violinist. A large room, finished in simple Italian style

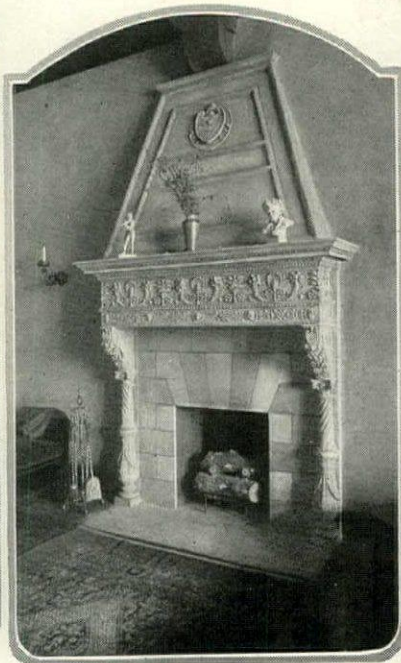
At one end of the room are leaded windows which give abundant light for the two pianos. These windows correspond with a pair at the opposite end, as shown in the view above. The curtains are heavy, dark blue velour

THE MUSIC ROOM of ALMA GLUCK IN NEW YORK CITY

GROSVENOR ATTERBURY, Architect



A large stone fireplace is on one side of the studio. Comfortable couches upholstered in blue velour flank it. The floor is dark and waxed, furnishing a good ground for the richly colored oriental rugs





Whitman
Topiary work is admirably adapted to garden boundaries, whether marking the individual paths and beds, or enclosing the whole area. Here arborvitæ is used for the outer hedge and barberry for the walk borders

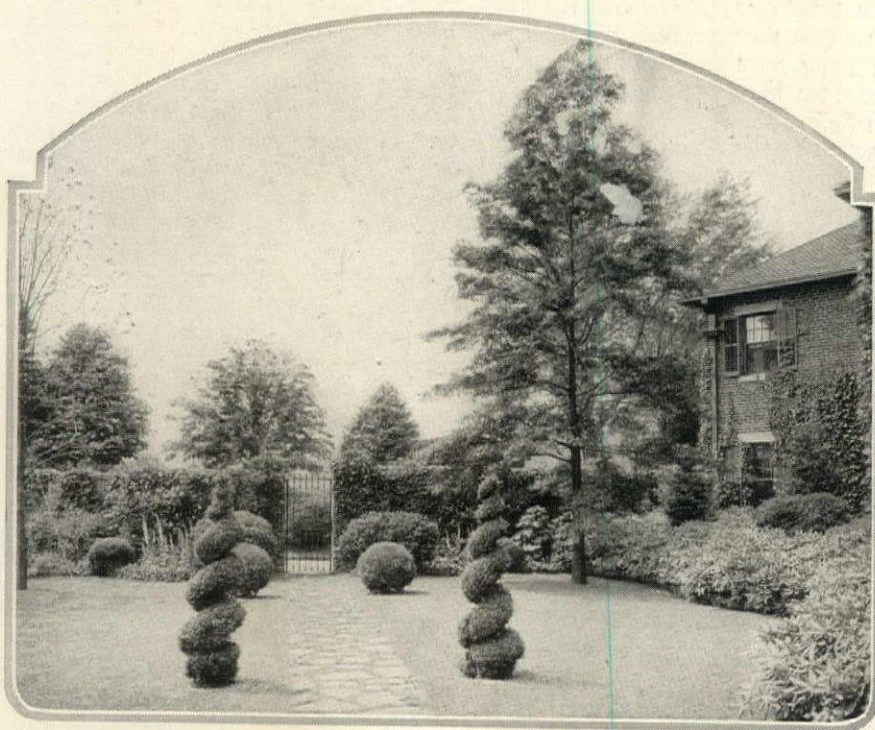
SHEARED TREES and HEDGES for the FORMAL GROUNDS

A Centuries Old Practice Whose Examples Range from the Severely Plain Clipped Border to the Figures of Birds and Beasts and Ships

ROBERT S. LEMMON

SOMEWHERE about eighteen hundred years ago, Pliny the Younger owned a villa in Tuscany of which he was conceivably proud. Even in those long one days men wrote of homes and gardens, so it is not surprising that we should find among the letters which the author of the *Epistulæ* wrote to his friends an interesting contribution to the literature of landscaping. The letter was to Apollinaris, and describes the gardens connected with this Tuscan country place:

"In front of the Portico," wrote Pliny, "is a sort of terrace, embellished with various figures, and bounded by a Box Hedge, from which you descend by an easy slope, adorned with the representations of divers animals in wax, cut into numberless different figures, together with a plantation of shrubs prevent-



Hewitt

Privet is one of the favorite shrubs for shearing in this country. With care and time it can be clipped to a variety of forms, of which two of the simpler are shown here

ed by the shears from running up too high; the whole is fenced by a wall, covered with Box rising in different ranges to the top. . . . Having passed through these winding alleys, you enter a straight walk, which breaks out into a variety of others divided off by Box Hedges. In one place you have a little meadow; in another the Box is cut into a thousand different forms; sometimes into letters expressing the name of the master; sometimes that of the artificer; whilst here and there little Obelisks rise intermixed alternately with Fruit Trees. . . ."

So there you have it—an eighteen-hundred-year-old precedent for sheared trees and hedges. Topiary work they call it now, but though the name has changed, it still retains its oddness, its formality and its wellnigh limit-

(Continued on page 52)

LET THE CHILDREN HELP

By Taking Over a Sector of the Garden Trenches and Doing Their Share in the Production and Distribution of the Food Crop

FLORENCE SPRING

AT the present time, when calls upon both time and purse are constant and imperative, and the necessity of each and every one doing his full part toward the great end so ardently sought by us all is so seriously borne in upon us, it is wholly natural that the children as well as the grown-ups should feel the tremendous stimulation and want to help in every way they can. "Can't I help?" or "What can I do?" is the frequent question of these little men and women who should be encouraged, surely, to feel that their efforts are of consequence and importance.

Sometimes it is not so easy, however, to decide in what channels this praiseworthy enthusiasm and energy may run to the best advantage. One father and mother of my acquaintance have helped to solve their particular problem by arousing an interest in commercial gardening—if one may use so dignified a term for so modest an enterprise, certainly well in accord with the demands of the present time. In this particular instance the process was simple; but it may easily prove more widely suggestive, as a fairly large and well stocked vegetable garden is, with the present imperative obligation of adding to the food supply, an inference not only on the farm but also on the small place.

All garden making tends to liberality, both in planning and planting. Nature herself is lavish, scattering her seeds by millions and protecting her plants and shrubs that they may reappear year after year. Having the children's little enterprise in mind, plant still more freely, that there may be enough not only for that giving and exchanging which are the delight of the gardener, but also for the business ahead. If the children are old enough, give them a corner of the garden for their own in which they may raise their own vegetables and assume all care of them with what help or advice may seem advisable. In this plot they may grow their crops, planning those most marketable and attractive. If the town happily includes a School Garden Association, this home garden may be under its general rules and suggestions, with the wise help and training that this most valuable organization affords. If not, the parents will surely help with advice and practical assistance.

If it seems best not to make such a division of the garden, simply extend and amplify a little in the planting and let the children help in it, with a pleasing sense of partnership in the whole process and the idea that some of the surplus shall be theirs.

THE first money-maker of the season is rhubarb. Let the children double the length of the family row and transfer it to the sunniest, warmest corner of the garden. Fertilize it generously, and pull the stalks before they are very long. A two or three days' start here trebles or quadruples the price, and the young market gardeners may start out with a small cartload and bring back many pennies.

Let me say right here that a necessary piece of equipment in the garden enterprise is a child's small but strong cart in which the children may transport their wares. Whether the

customers are to be neighbors and friends, the town market, or the smiling Italian who exhibits his attractive wares in your locality, must depend on circumstances, environment or that most potent factor, the parents' "say-so".

In a friendly country neighborhood the door to door system is the most profitable, and if the vegetables are of that delicious morning freshness and liberally bunched, customers reap an equal advantage with the young vendors. If, however, this method seems inadvisable, the vegetable or fruit dealer will usually be glad to take the produce in quantity, however small. The country hotel often will give a standing order to the young merchants, and will be thankful to supply its guests with vegetables or berries as fresh as those which appear on the home table.

AS this article is intended as a suggestion for the younger children to utilize the surplus of the home table, I shall not open up the larger vistas of the asparagus field, the early peas, or the attractive possibilities of small fruits and berries, for the older boys. Possibly, if interest is stimulated by small beginnings, another inducement may be added to the many others for the boys' remaining on the farms.

The strawberry bed is, however, one of our prize assets. It is always too productive for family use. The berries ripen thick and fast and have a short season. Let the children take a few orders beforehand, to supply a box or two regularly to each of as many customers as desirable. Let the berries be freshly picked and generously measured, and good prices may be obtained. If the crop focusses at any special time, let everything go, and pick the berries closely, soliciting orders beforehand, with preserving time in view. The comparatively new "ever-bearing" strawberry is a splendid money-maker, ripening at least a week earlier than the standard varieties; and the first snow falls on not only ripe berries, but green ones and blossoms as well! Set two or three dozen plants, and at the end of two years you may go into the "ever-bearing" strawberry plant business, so prolific are the thrifty runners. There is always a splendid market for both the early fruit and that ripening in the fall, when it is greatly in demand for the home table as well as for gifts to invalids and friends. I cannot emphasize too strongly the financial advantages of novelties, or products slightly out of season.

Currants and gooseberries, too, are crops that are easily extended. Let the children take cuttings and start them themselves. This will add greatly to their interest. The slips root easily and require little care. Transplant them the second year to permanent position in rows. The fruit is larger and more perfect on these young plants and will be sure to sell well for jellies and preserves. The children should always try to get orders in advance for these special and also perishable crops, so that there may be no loss.

Plant long rows of early carrots and beets, and when large enough for use pull them, wash them, and tie them neatly in bunches

with raffia. It is surprising how much better a price they bring when attractively bunched than when sold by measure. The French Forcing and the Danvers Half Long are the most satisfactory varieties of carrots. For beets, we have planted Crimson Globe and Crosby's Egyptian with great success.

A very popular ware consists of bunches of soup vegetables. These sell readily both at the market and at the kitchen door. Each consists of a carrot or two, a couple of onion sprigs of parsley, a small turnip and a leaf or two of cabbage. If these bunches are sold late enough in the season, add a small tomato on the stem and a sprig of celery. As suggested above, have the vegetables for these small bunches washed very clean. These "specials" of carrots and beets, and especially the soup bunches, are so pretty and attractive that they almost sell themselves.

Lettuce is easily raised and very salable, and as it is almost impossible not to have too much mature at one time for the family use the surplus may be a source of profit for the children. For the small home garden it is best transplanted from the seed bed in squares, the plants being set about 9" apart. This when headed makes a compact green mass, easily watered and kept moist—a necessity for well headed lettuce. The children's customers will find these fresh heads a very different article from the wilted plants often obtained from the market.

String beans are very prolific and usually come on with a rush. It is such an advantage to keep them closely picked, that they are surely one of the examples of eating your cake and having it too! Let the children help you keep them small and tender. When arranging your wares for sale it is a good idea to have plenty of parsley so that a sprig or two may be thrown in with each purchase. This is one of the advantages that the children's customers will reap and appreciate. And while on the subject of parsley, plant an extra row in the summer, pot the small plants in the fall and sell them for kitchen window-gardening. Even a housekeeper likes to have a pot of parsley for use in cookery, and it will sell readily. Chives may also be planted and potted to sell in this way.

WHEN tomato time comes, the surplus is easily marketable, and here again much is gained by being early in the field. The extra tomato crop is made more attractive by fine selected fruit being offered with the salad bowl in view. A head of lettuce, a tiny twig of chives and parsley, a couple of fine red tomatoes and two or three of the Yellow Pear type may be grouped and sold to more advantage for a salad than separately. Earliana is a delicious salad tomato and, as its name implies, one of the first to mature. Stone is one of the best late varieties. Cucumbers are good sellers, as are also summer squash. They have the additional advantage of being easily picked and clean at the start.

Sometimes a few novelties will prove more attractive than the old standbys. We find the bed of New Zealand spinach specially good



Northend

A LITTLE PORTFOLIO of GOOD INTERIORS

A Georgian interior has been created in this living room by using walls of natural walnut with hangings of crimson damask. A soft all-over design rug carries the same crimson note. The mantel is marble, heavily molded; on it are rare Ming figures. Queen Anne stands and sofa in tapestry, an early English fire stool, an old Chippendale fire screen and an antique console and mirror complete this fireplace grouping



Northend

At first glance there seems to be little in these stairs. On second thought one becomes aware of the Spanish seat, the rope rail and wrought iron rosettes, the painted glass lantern and the Spanish chair. By such details is distinction given an interior

Statler

The points of contact in decoration are always their mating, for through them harmony is maintained. In this bedroom the same material is used for curtains and upholstery. Furniture is painted the tone of the fabric ground. J. A. Colby & Son, decorators

In the bedroom shown below, which is in the residence of Mrs. Charles J. Barnes, Chicago, Ill., the spirit of Louis XVI is readily seen. The paneled walls are finished in soft ivory, the moldings being tinted soft rose. At the windows the hangings are embroidered rose taffeta. The baldicino over the bed is of rose damask with a lace edging. The furniture is imported Louis XVI in gray and ivory. N. J. Sinclair, decorator





In the New York apartment of Clara Kimball Young is a music room that is distinctive for the restrained treatment of the wall. It is in the Adam manner with blue and white medallions and white swags used in the panels. John Hutaft, decorator

There are two very interesting suggestions to be gotten from this stair view: one is the dignity of the woodwork, especially the carved over-door panel; the other is the accentuation of perpendicular lines by the clock and the tapestry panel

An interesting group in the living room of the Mund apartment, of which other views are to be found on pages 24 and 25, is composed of a tapestry before which has been placed a gate-leg table with its accompanying Queen Anne chairs in petit point. The walls are gray and gold finished a rich brown. Mirror sconces have been effectively used. The whole room is in a soft key. The decorator was Emil Feffercorn

Gillies

Northend



HONEY WEATHER

Not Even the Bees' Harvest Is Independent of the Weather—Some of the Conditions which Affect the Honey Crop

BENJAMIN W. DOUGLASS

A frame of brood comb with the adult bees creeping over it. Every available brood cell should be occupied when the honey flow starts

When the hive is opened the sections, supers, etc., should be removed carefully. Rough handling may result in injury to the bees or comb



IF I should say that frost or other adverse weather conditions had ruined the honey crop, my statement would at once produce a sheaf of editorial protests from Maine to Muncie. The public has grown accustomed to having the fruit crop killed every winter, but it would doubtless be a new idea to think of the honey crop being ruined in a similar way. Nevertheless the weather plays an extremely important part in the production of a crop of honey, and its influence on the yield may and often does date back to the previous year.

The season of 1917 was in many respects a most trying one for the bee keeper as it was for many other producers in agricultural lines.

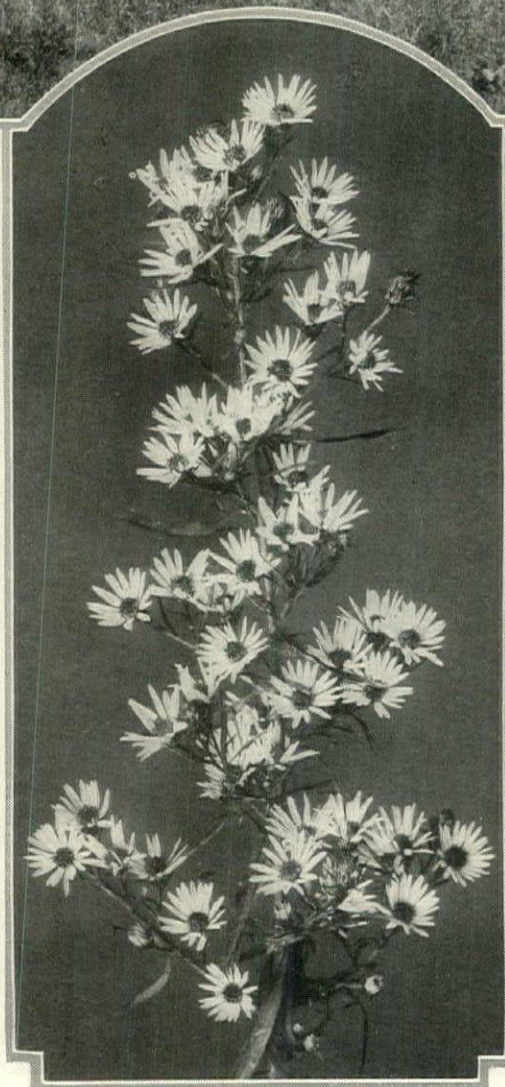
White Clover Nectar

In the first place the great bulk of the honey crop of the eastern and central States is secured from the bloom of the white clover. White clover honey is the standard of excellence among bee keepers, and a failure of the honey crop can nearly always be traced to a failure of the white clover or to peculiar weather during the time when this plant was in bloom.

The bloom of the white clover secretes a tremendous amount of nectar (which is gathered by the bees and forms the basis from which honey is produced), but this nectar is formed only during warm weather. The nights in particular must be warm, for it is supposed that most of the nectar secreting process goes on during the night, as many plant functions are more active in the dark than in the light. During cool weather and particularly during cool nights, not much nectar is produced, and as a result the bees fall short of their expected harvest. That was the situation in many places last season, and bee keepers generally reported a very short crop of white clover honey. In spite of the fact that the clover bloomed heavily in most clover sections, it did not yield on account of the adverse weather.



There are locations both good and bad for an apiary. Here is a good one, in a sheltered, sunny spot in an orchard with a southern exposure



Bees derive honey from a wide variety of flowers. The wild aster is one of the most dependable of these, since weather conditions affect it little

White clover is a biennial; that is, it grows from the seed one year and blooms the next. If the season this year is such as to interfere with the establishment of plenty of strong plants, it is plain that the bloom next year will be short and as a result little honey will be produced. The fact of the matter is, however, that in most places 1917 was a very favorable year for the growth of the young white clover plants and so, granted warm weather this month, the honey should be abundant.

Basswood and Others

During the past season the basswood yielded heavily in some sections and not at all in others, and I have not yet found any one with a satisfactory explanation. It is probable, however, that in the sections of scant yield the result was produced by the same thing that caused the general shortage of white clover honey; namely, cool nights. Basswood is like other plants in that the nectar is secreted during the night—and only on warm nights. Also, basswood is like some of our fruit trees in that it does not bloom every year. It may bloom in one section this season and in another section next year, and for that reason is not a constant source of supply for the bees. In some sections of the North, where there is still a large number of basswood trees the yield of basswood honey amounts to practically nothing because of the cold, late springs.

Along the river banks from southern Indiana southward we find a trailing vine of the milkweed family which produces much honey in favorable years. In wet seasons, marked by successive floods, this plant is hindered in its growth and as a result that source of supply is cut off from the bees. In this we have only another effect of weather on the honey crop.

One of the last honey producing plants to bloom is the wild aster, and it is not often that unfavorable weather conditions will lessen

the yield from this source. The wild asters are all hardy, vigorous growers, always bloom and usually yield heavily a strong, dark honey. This is fortunate, since it enables the bees to provide a supply of food for the winter months.

The Colony in Winter

One other effect of weather on the honey crop has to do with the bees themselves. By this I mean the weakening of a colony by cold in the winter. Not infrequently a bee keeper will lose the advantage of a good "honey year" because he failed to protect his stock during the severe winter. He may have brought his colonies through the winter alive, but so weakened that they could not store a surplus. The bee keeper cannot change the weather, but he can do his best to offset unfavorable weather conditions—and if he does all that he can, he may produce a profitable crop while his neighbors lose money.

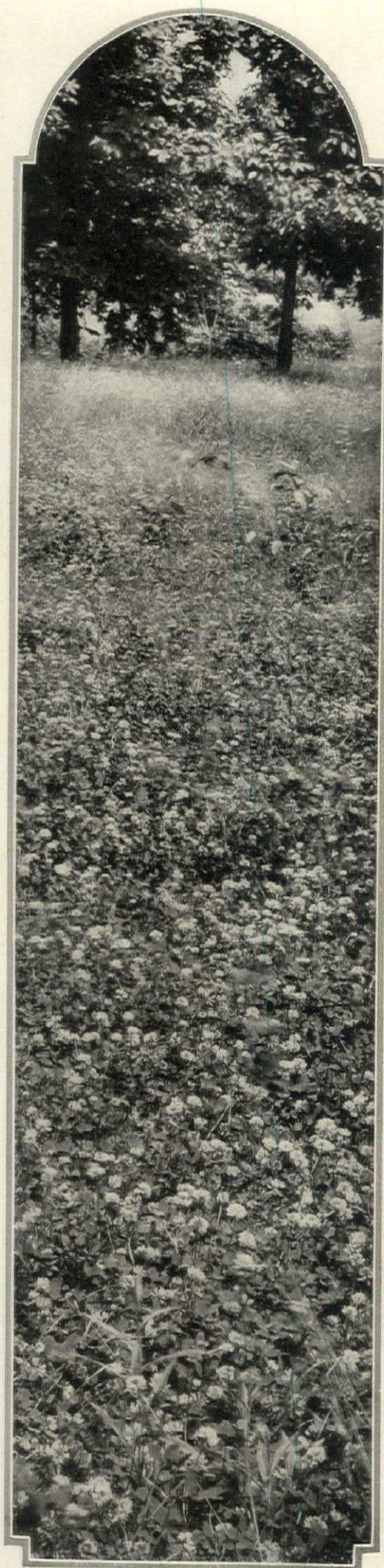
In order that a colony of bees shall store a surplus of honey it is essential that the colony be strong in numbers, and they must be strong at exactly the right time. Most bee keepers try to plan their work so that their colonies are at their maximum strength during the period of the heaviest honey flow in their particular section. In a white clover section the colonies must be "on a war footing" while the clover is yielding heavily—not a month before or a week later. There are many steps that lead up to the production of this full strength colony.

In the first place the colony must come through the winter in satisfactory shape, and to do that it must be in good condition the previous fall. A colony of bees is in good condition for wintering if three conditions are fulfilled. First, it must be strong in numbers; second, it must have an abundant food supply; and third, it must be housed in a hive that will afford it sufficient protection from the weather.

The Hive on a Winter Footing

The first condition is the most difficult to define properly. It is hard to tell a beginner how to judge whether or not a colony is strong enough in numbers to withstand the winter. During the winter the bees in a hive will cluster, forming a solid ball. The outer individuals will in time become so stiff and cold from exposure that they can no longer move. Then some of the bees from inside the ball where it is still warm will crawl out and surround the cold ones, warming them up so that eventually they may again take their turn in the outer layer. If the cluster is so small that the entire ball of bees becomes chilled and stiff to the center, then it follows that they will all freeze to death. Sometimes they seem to starve to death before they freeze. Often a small ball of bees will be found dead in a hive that is still well supplied with honey. The cluster in such case became so cold and stiff that they could not move to where the honey was, although it was only a matter of inches. Consequently it was useless to provide the food unless the colony was large enough to protect itself from cold. Occasionally a large colony will starve to death from lack of food, but more often they die with food within reach just because the cluster is too small.

The third condition, that of a suitable hive, is an important one but probably not so important as it would seem. I have seen so many bees that had died in thoroughly good hives and so many that wintered perfectly in a soap box that I have been led to doubt my



White clover furnishes the bulk of the eastern honey crop. When its white blossoms are at their prime they are fairly alive with bees at work

better judgment in the matter of hives. Theoretically there are certain conditions concerning a good hive for wintering which, if observed, will tend to success. The cluster of live bees is constantly giving off moisture. If this moisture ascends and strikes a cold roof it will condense and drip down on the colony, causing more damage than mere cold air. As a result of this we try to house our bees in such a way that this will not happen. By taking an old super box and placing it above the colony and filling it with straw, leaves or shavings, the roof will be kept warmer than the walls of the hive. Consequently the moisture will collect on the walls and run down to the floor where it will do no damage. For this reason alone I prefer the single walled hive, although in the North the double walled hive is more popular and I presume more of a necessity.

If the requirements of numbers, food and proper housing are all cared for, there is not much to fear in the matter of wintering, and there is not much danger that the weather will interfere greatly with your success. A very prolonged cold spell will sometimes keep the bees imprisoned longer than is advantageous, and unless their stores are of good quality they may develop a disease known as dysentery. This is sometimes, but not often, fatal to large numbers of bees in the late winter and early spring.

With the first warm weather of early spring the bees will be about, and the chances are that they will find the first skunk cabbage and the first pussy-willow even before the most ardent naturalist has discovered them.

Food for the Young Bees

From these first flowers the bees will gather pollen more than nectar, because they usually (at least they *should* if they belong to a good keeper) have a surplus of honey left from the previous fall. On honey alone, however, they cannot rear their young. They must have pollen—fresh pollen. As soon as the pollen supply comes the queen will begin to lay eggs, and by the time the fruit trees are in bloom there should be a large amount of brood in the hives. This is the time when the bee keeper must "look to his knitting," because it is the bees raised on the fruit bloom that must be depended upon to gather the bulk of the honey crop from the white clover. Unless each colony has a good laying queen at this time and plenty of room in which the queen can lay, no crop of honey may be expected, even in a good year.

From this time on the bee keeper may do much to offset unfavorable weather conditions. If the bees do not secure plenty of stores from the fruit bloom, then the keeper must supply food on which the brood may be fed. If a large supply of honey has been gathered from the apple, as is sometimes the case, part of it must be removed in order that the bees may have room in which to raise more young. If the colony is "short handed" or weak in numbers, it should be combined with other weak colonies. One strong colony is at any time worth a dozen weak ones, if they are allowed to remain weak. If the bee keeper has managed well he will find that as a result of the honey flow from the fruit trees his colonies will contain a large number of vigorous young bees that will be just the right age for active work at the time when the white clover comes into bloom. By providing a tremendous force at this time a great deal may be done to overcome unfavorable weather.

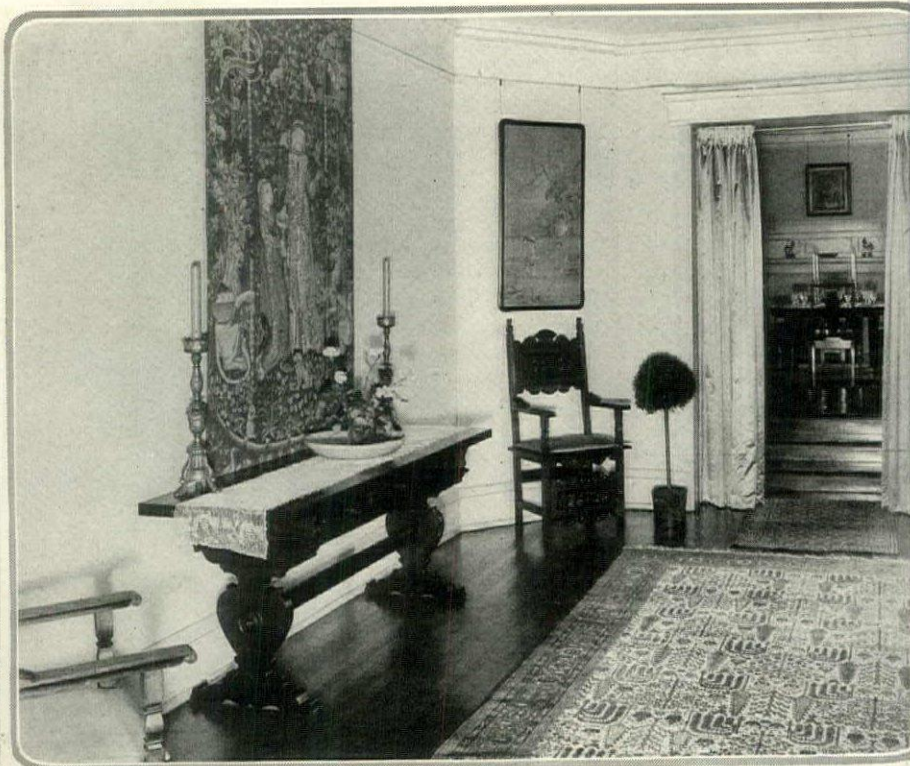
One more point that must be looked after in the question of spring management is to
(Continued on page 60)

ROOMS in the RESIDENCE of JOSEPH T. RYERSON, Esq.

CHICAGO, ILL.

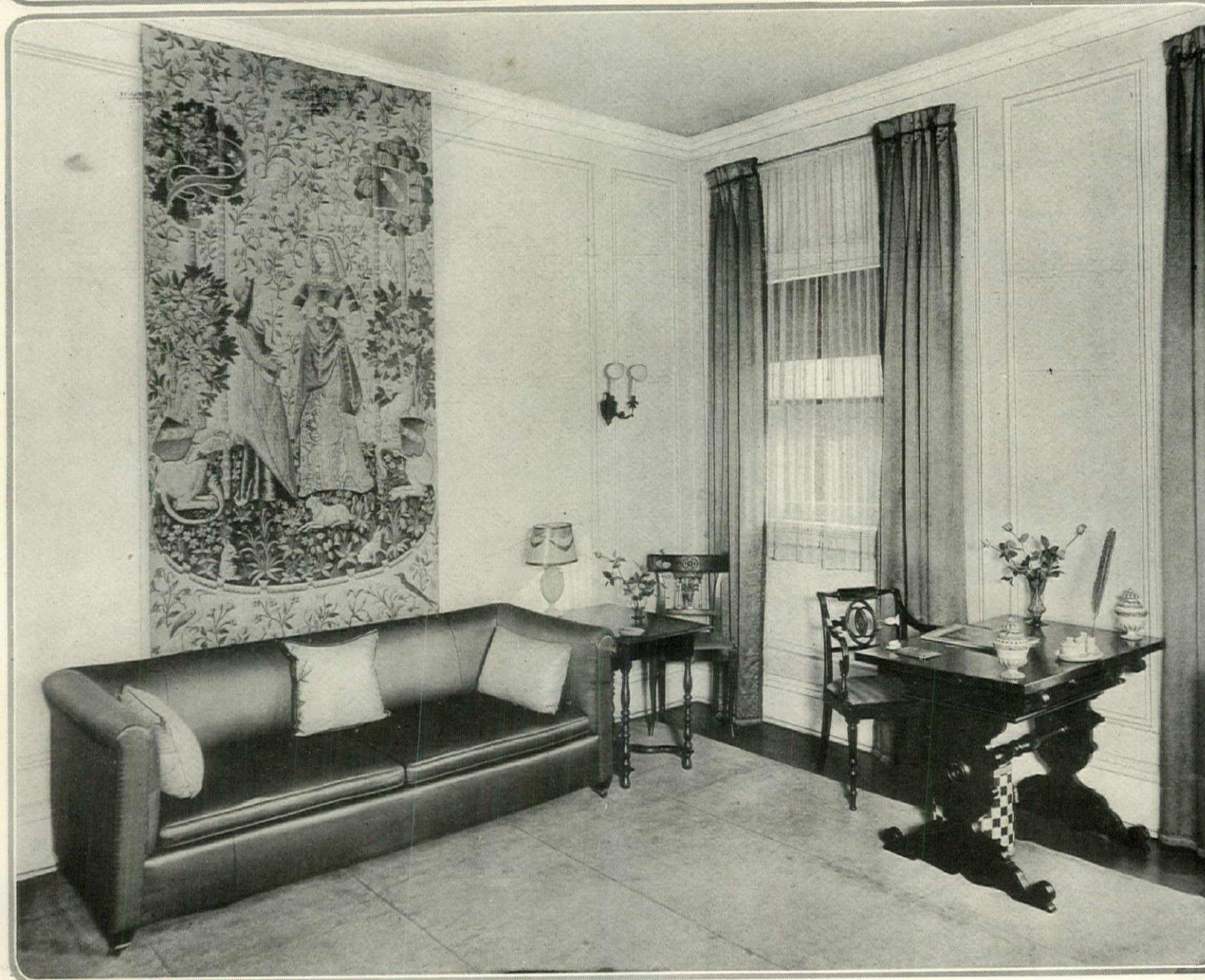
MRS. ALEX. VAN R. BARNEWALL, Decorator

In the reception room the upholstery and hangings are of old blue and rose striped damask. By the fireplace stands a walnut settee; an antique green painted Louis XVI chair is by the piano



The hall is quite Italian in feeling. Against a background of cream walls has been set an old refectory table with tall candles and surmounted by a remarkable tapestry. Antique Italian chairs flank this table

The living room curtains are red violet satin trimmed in blue green and red violet fringe. The couch is covered with blue green satin. The rug is gold and the furniture well selected pieces of old walnut





A fine specimen of a painted view tray with a hunting scene decoration and striped borders and edge.

TRAYS of YESTERDAY and TODAY

An Old-time Household Article that is Enjoying Popular Revival as a Decoration and a Useful Article

M. H. NORTHEND

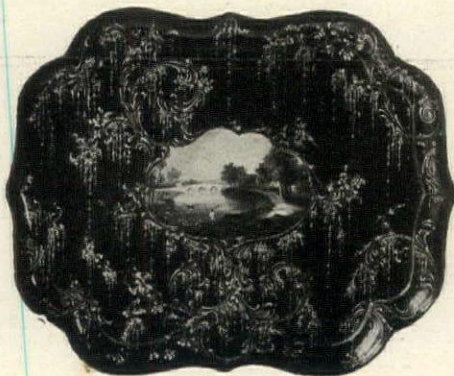
Trays by courtesy of Amos Laurence

TRAYS have come back again—not only for practical use but for decorations as well. They are not a new invention, for have they not been used for centuries? They take their place with old-time furniture, china and glass, bringing back memories of the past. Scarcely an old household along the coast that does not treasure one or more of them, brought over generations ago. Battered and worn with hard usage, they are being re-burnished and ornamented to renew their life among modern surroundings.

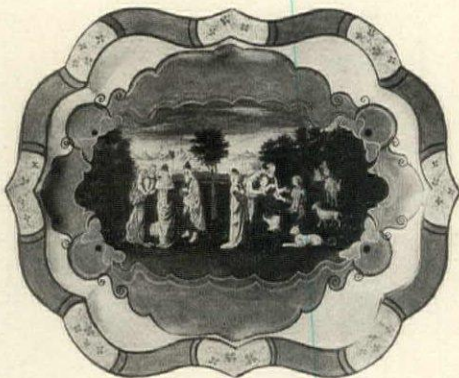
Trays, salvers, or waiters as they have been designated at different periods of their existence, were not all made of the same material, although we have come to think of them as homely iron or shabby lacquer, not realizing that many other materials were used. After wood came pulp and papier maché, followed by silver and Sheffield plate. There were iron trays, many of them decorated in fine inlay in centers and borders, particularly fine specimens of this work having come to us from Italy. Among the many antique trays, those that originated in the Orient are the most beautiful. They are generally done in lacquer with brilliant gold decorations and come in a nest of three;



The foundation of this tray is pulp. It is heavily lacquered and bears an Oriental scene in white.



Another lacquered pulp tray has a country scene executed in mother-of-pearl—a favorite style.



An old iron tray with a medieval scene modernly executed by Robert S. Chase.

the largest rarely exceeding $2\frac{1}{2}$ in length.

Many of the best examples found in this country were made in China, finding their way to European countries through interchange of commerce.

An example of this type is painted on iron with a black background and very brilliant coloring showing inserts of mother-of-pearl. Trays of this description are being used by interior decorators for overmantel decoration, and as pictures on the walls of the room.

These are typically Oriental in their character. The coloring is principally black and white with bright tones worked out in the border.

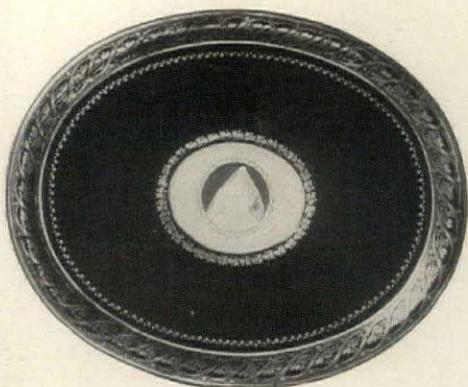
Very few pulp trays are to be found. One of them, finished in lacquer, shows exquisite decoration worked out in artistic branches with hanging moss and finished with a landscape center. It has mother-of-pearl inserts, the center feature being a castellated scene in black and white.

Papier maché is also used for this purpose; trays of this kind being occasionally found. They are very old and rare. Plain in background, they usually show a small painting, as a central feature.

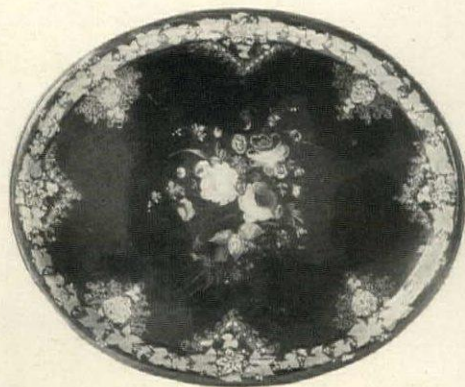
Early in the 18th Century, particularly in

(Continued on page 54)

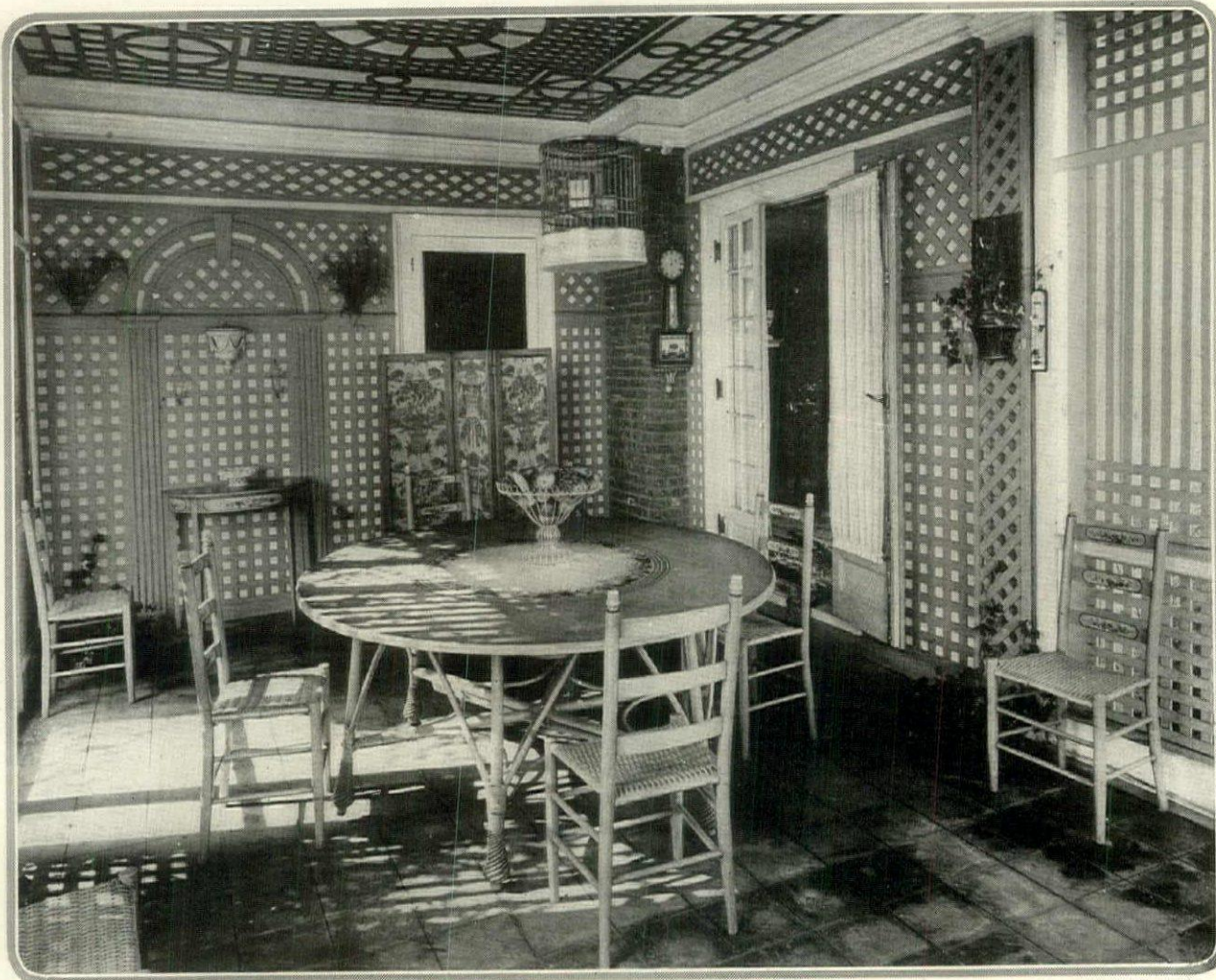
The table below shows a modern use for an old tray, at once decorative and useful.



In the middle of this tray is an insert, under glass, of a nude modestly draped in a veil. This is believed to be the work of an amateur. Painting trays was an indoor amusement in old times.

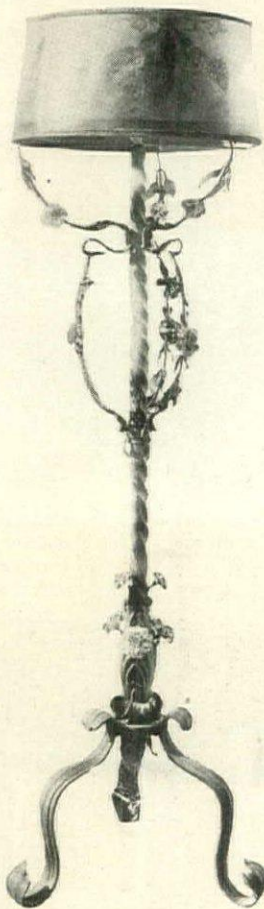


This example is an antique iron tray painted with a floral center and leaf design border. The ground is black and the colors brilliant. Details of painting are excellently executed.



For the country house dining room, Trianon green painted, ivory panels flower decorated, or any color scheme. 5' table, \$95; consoles, \$45 each; chairs, \$18 each; wire basket, \$18

A collapsible wooden lantern, painted gray-green, silhouettes its design against the light within. It is priced at \$6.50



(Left) It is of hand-wrought iron, this old Venetian green lamp with parchment shade. Beautifully modeled flower embellishments. The lamp comes for \$150, the shade for \$50

Indirect lighting on the porch is possible with this Japanese wicker lantern. Any color combination, iron chains. \$11



An arm chair of Dutch origin, painted deep cream with landscapes in dull blues, greens and reds. \$40



FOR SUMMER PORCH and DINING ROOM

They may be ordered through HOUSE & GARDEN'S Shopping Service, 19 West 44th Street, New York



Old Dutch and ladder backed, it has a rush seat and a different scene on each rung. One of a set of twelve. \$25

TO MAKE THE GARDEN A LOVESOME SPOT

These accessories deserve to be considered. Our Shopping Service, 19 West 44th Street, New York, will be glad to purchase them for you



Delicacy and grace personified are in a small stone fountain that serves as an apt adjunct to the garden pool. 27" high. \$41



Imagine a conical box bush in this cast stone urn. It is 27½" high, 21" wide at the top, 11½" at the bottom. \$40

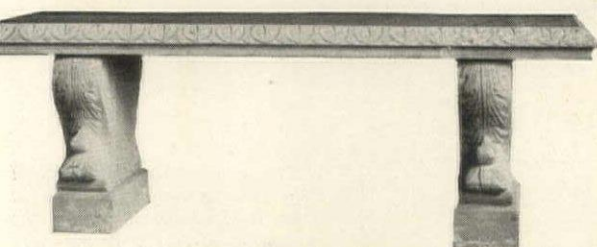
Wall fountain and satyrs form an interesting combination, especially when embowered in foliage. \$160 complete



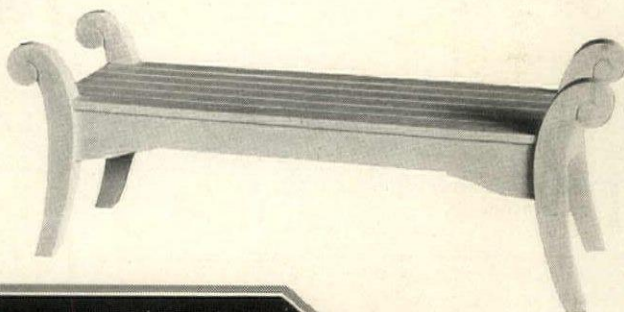
It measures 43" long, 16" wide and 19" high, this well-proportioned garden seat of Pompeian stone. The price is \$25



Easily moved about and therefore especially useful for garden or tennis court, is this 5' bench. Of cypress enameled white. \$24



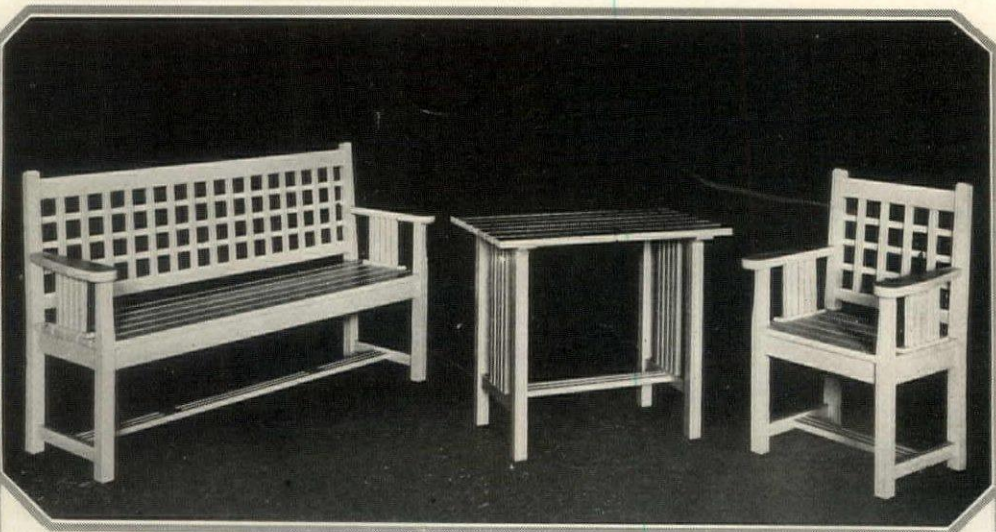
An old Italian design in Pompeian stone is this decorative basket of fruit. 11½" high, 12" wide, 5½" base. \$15 each, \$25 pair



For the end of the garden walk, a cast stone jar 36" high, 21" wide at top, 14" at base. It is priced at \$50



Another cast stone garden jar. 20" high, 20" wide at top, 14" at bottom, \$13.75; also one 17" by 12" by 12", \$8.75



There is always need for good furniture for pergola, tea house or terrace. These pieces are of cypress, enamel painted. Merely a fresh coat of paint each year would keep it in condition. The settee is 5' long, \$27; table, \$10; arm chair, \$11

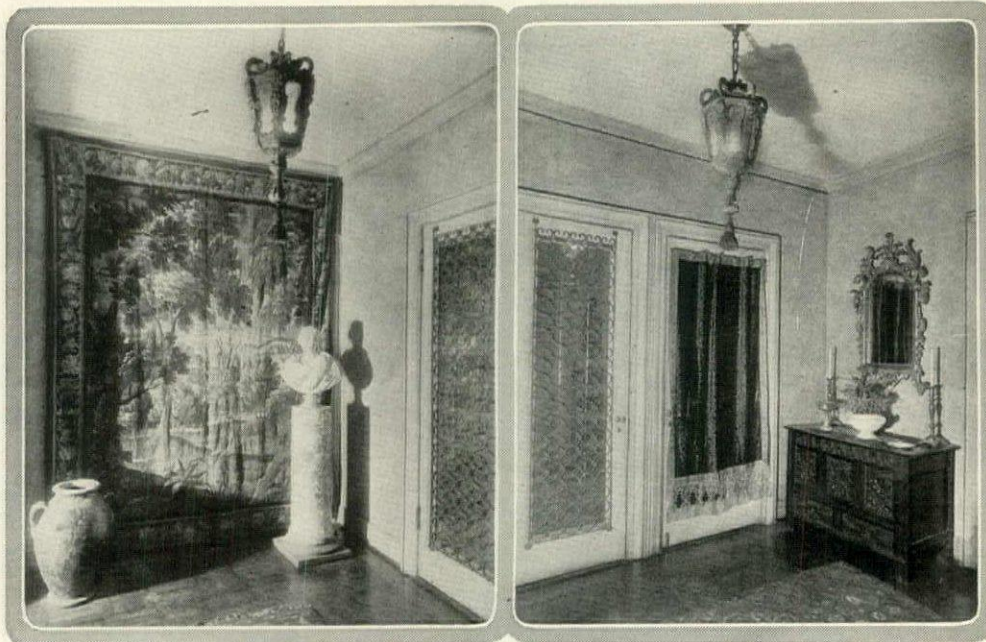


IN many instances the reception or entrance hall of the average city apartment is a dark pocket. It is a buffer between the outside hall and the inside home. Yet its use and position require that it should be furnished with distinction and given sufficient atmosphere of cheer to mark the hospitality of the owner in the mind of those who come to call. Some decorators have been satisfied with making the hall a barren, forbidding place, with the usual conventional furniture, often cold and impersonal, and placed there because imagination could not conceive anything else.

In a room of such small dimensions interest is given by the peculiar nature of the individual elements in the decorative scheme. An example of this is seen in the hallway illustrated here. The decorative elements are: on one side, a 17th Century Flemish tapestry with an old Italian marble bust on pedestal and a Capri jar placed before it; on the other a hutch with candles, a bowl of Capri ware, surmounted by a William and Mary mirror. In addition to these is an interesting church lantern, a wrought iron grill over one door, and a strip of damask bound with heavy gilt galloon on the other door. Between these pieces is established the harmony of age that all antiques possess, but individually each element is interesting. These pieces are assembled in a small room of which the walls are stone, certainly a forbidding enough background to start with. Yet it has been softened by the tapestry and the rug, given interest by the contrasting door treatment, and is lighted by a lamp that casts a soft warm glow over the walls and furniture. In the choice of the hutch one finds a departure from the usual

THE SMALL HALLWAY in THE CITY APARTMENT

Some Suggestions for Its Dignified Furnishing



The furnishings of this hallway are mellowed by time, each piece being an antique; and its interest lies in the merit of each piece—the Flemish tapestry, the hutch, the mirror, the old Italian church lanterns and the grilled door. Emil Feffercorn, decorator

method which would be to use a console. In treatment of the doors one also finds a departure from the ordinary treatment which would have to make them uniform.

Unless one wilfully wants a dark hall—which is scarcely conceivable—the walls should be left light in tone so that as much light as possible can be reflected and a sense of added size be given the room. A plain paper—oat meal or one of the new favorite “blends” can be used. Foliage paper or stripes scarcely advisable. Even a better treatment would be to paint the walls, antiquing the last coat.

The essential furnishings consist of a table, sole, hutch or bench; a mirror, one or two striped backed chairs, one or two simple dignified pictures, a soft tone rug, and an interesting lantern.

Building on this basis, the distinction of the hall will depend upon the distinction of each piece and their arrangement in the confined space of the hall.

This arrangement, in itself, is also limited, because the hall is only a passage and no furniture should be permitted to prevent easy access. A clear passage should be maintained.

Whether or not you use the hallway for a reception room will depend entirely upon its size. Even the essential furnishings mentioned above will suffice for this purpose. These pieces can adequately express the hospitality of the house, however small the hallway may be. Keep light in color and dignified in line. Let it be a promise of the rooms to come, a promise of their interest and their personality. Yes, in the limited space of a city apartment you can know the house and the personality of its owner by the hallway keeps.

THE ROOF THAT IS MADE of SHINGLES

Materials and Methods of Laying That Contribute Toward Maximum Durability

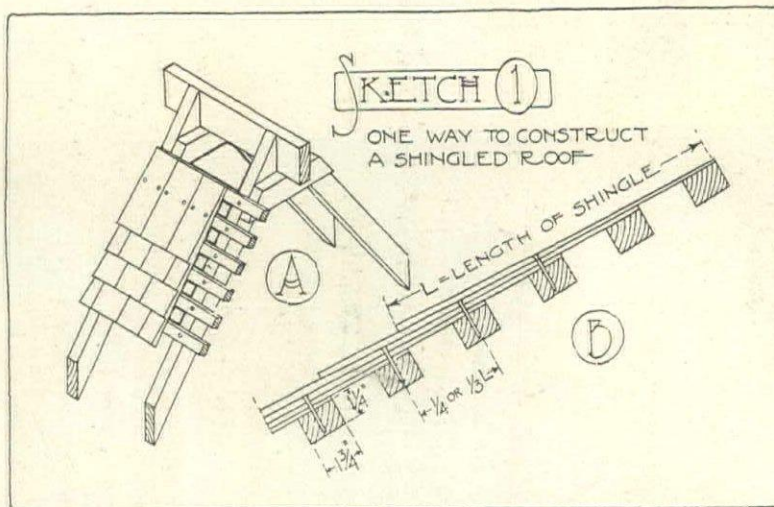
ERNEST IRVING FREESE

THE most durable shingles are those made from cypress. Next in point of durability comes the redwood shingle and then the cedar. For a satisfactory shingled roof, the chosen material should be one of these three.

Cypress has been called the “wood eternal” and, even though this description be not literally true, it is certainly a fact that this wood is possessed of a surpassing durability. An instance is recorded where hand-split cypress shingles remained on the roof of a Virginia mansion for a hundred and four years without deterioration.

Redwood shingles, while perhaps not quite so durable as those of cypress, possess the remarkable and paradoxical characteristic of being somewhat fire-resistant. This property, together with their peculiar richness of color, renders them highly prized as a roofing material. Again, redwood shingles are especially durable in damp situations; they have therein been known to outlive even those of the best white cedar.

The durability of any shingle is vastly increased by dipping the shingle in a preservative oil or stain previous to laying. Redwood, natural, will remain in serviceable condition for periods of twenty-five to fifty years; if dipped, the years of its life will be doubled. Red cedar, natural, will endure ordinary service for perhaps fifteen years; if dipped, it will last nearly twice that long. But note this: the shingles should be dipped not merely for a fractional part of their length but for their entire length. Moreover, they should be sound and well seasoned—free of



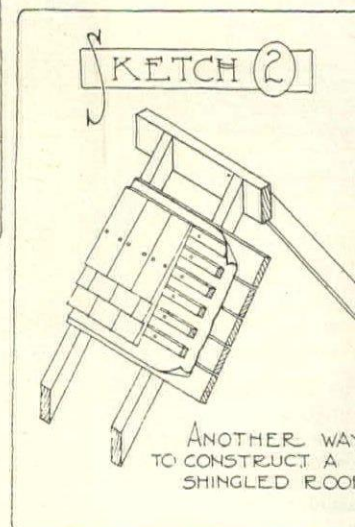
knots and sap. Then, in applying them to the roof, heavily galvanized nails should be used. All of these matters contribute in due measure to the life of the roof covering.

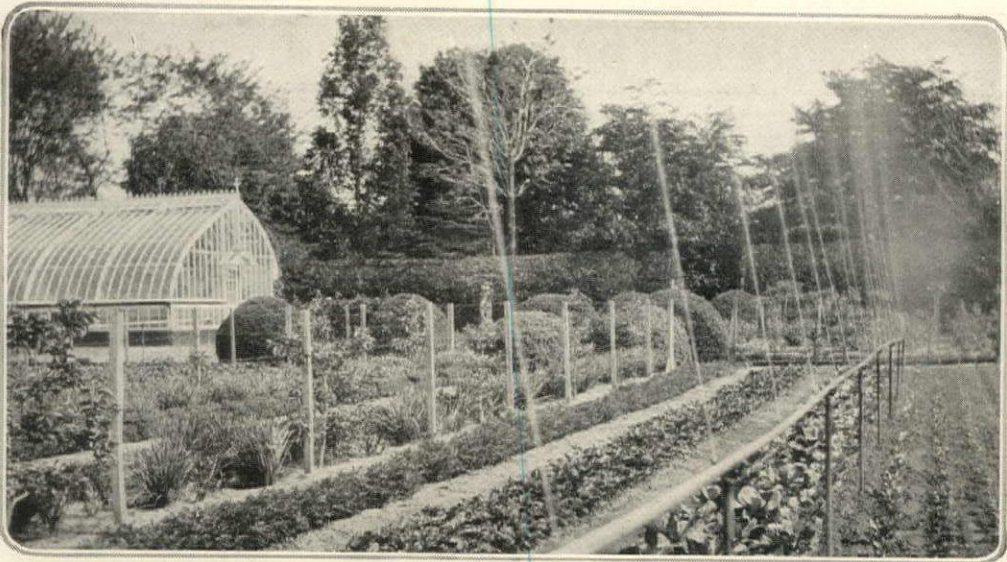
The accompanying sketches indicate two methods of laying shingles. The construction shown in sketch No. 1 is the more economical of the two and, at the same time, the more conducive to the preservation of the shingles. It has, however, one disadvantage; it does not possess the property of insulation. Attic rooms, under this kind of a roof, ordinarily

(Continued on page 60)

The more economical method of shingle roofing, shown to the left, consists in nailing the shingles direct on to the strip

The second method, shown below, provides an insulation chamber against heat and cold and preserves the shingles





The overhead system of irrigation will supply artificial rain whenever the garden needs it. It is worth many times the cost of installation

THE WAR GARDEN DEPARTMENT

On another page of this issue we print an article which tells of ways in which the children can do their bit in the campaign for food production and economical distribution. Their efforts and those of the grown-ups as well will avail little, however, without a knowledge of the fundamental requirements of vegetables. To touch upon these fundamentals is the purpose of this Department. If your individual problems are not discussed here, we shall be more than glad to help you solve them personally. Simply state the case in a letter and mail it to the Information Service, HOUSE & GARDEN, 19 West 44th Street, New York City—Editor

ROBERT STELL

WITH June begins a critical period in the war garden's career. Vegetables should be developing rapidly and gaining a foothold that the really hot summer weather cannot shake. Yet this desirable state cannot be reached without attention on the part of the gardener, particularly in the matter of watering and conserving the moisture which is already in the ground. Plant food in the soil is practically useless without sufficient moisture to make it available for the roots. A fifty per cent saturation of the soil is said to be ideal for plant growth. To maintain anything like this during June artificial watering is necessary in most seasons.

By artificial watering I do not mean merely sprinkling the surface now and then, or even every day. Thorough soaking of the soil is the only correct thing, for remember that it is the roots and not the leaves which need it. Water thoroughly once a week and you will come close to eliminating the dry weather menace.

Generally speaking, two methods of applying water artificially may be considered. The first is the common hose, which is too well known to need explanation here. The second is the overhead irrigation system, which is more effective, far easier to operate properly, more durable and not much more expensive to install. The general effect of the overhead system is shown in the photograph at the top of this page. The pipe from which the jets of water are issuing revolves on its supports when desired, so that the water can be directed to either side of the line. With good pressure the jets will reach from 20' to 25', so that the pipe line will cover a strip of garden 40' to 50' wide and as long as the line. The system can be bought ready to connect with the regular water supply.

The Dust Mulch

When the water has once reached well down among the plants' roots, how is it to be kept there as long as possible? Simply by creating and maintaining

Fruits and Vegetables which May Be Put Up During June

Wild Greens	Radish seeds
Lamb's Quarter	Asparagus
Dandelion greens	Beet tops
Pepper cress	Mint
Mustard	Swiss chard
Milkweed sprouts	Spinach
	Cabbage sprouts
Garden Vegetables	Fruits
Lettuce	Strawberries
Young onions	Pineapples
Radishes	Rhubarb

a "dust mulch" on the surface of the ground, the reasons for the effectiveness of which are these:

Soil moisture tends to work upward by capillary attraction. As soon as water is added to the ground, and has ceased its downward movement due to gravity, it begins to set up lines of communication by which it gradually climbs to the surface and is there absorbed by the air. If these capillary waterways, so to speak, are broken at any point the movement ceases and the moisture below the break becomes comparatively static.

Such an interruption of the capillary action is accomplished by the dust mulch. It is nothing more or less than a layer of finely pulverized, dry earth 1" to 2" deep over the surface of the garden. For very small areas a rake, and for larger spaces a wheel-hoe with a flat blade will create it. Go over the garden after every rain or watering, with whichever of these two implements you decide upon, and break up the surface thoroughly. Not only will you thus create a dust mulch, but much will be accomplished in the way of keeping down the weeds.

Preserving Vegetables and Fruit

June sees, too, the real beginning of the canning season. So much is to be accomplished in laying up a supply of preserved vegetables and fruits for the non-productive season that it seems worth while to add here a few suggestions which can readily be supplemented by the more complete bulletins issued by the Government.

The open kettle method of preserving follows:

Select fruit or vegetables that are not over-ripe. Sterilize all rubbers, jars, covers, spoons, etc. Use no rubbers that have been used before. Avoid the use of chipped jars or dented covers. Make a syrup of any desired sweetness. Cook fruit in syrup until tender. Cook vegetables in slightly salted water. Adjust sterilized rubber to sterilized jar. Fill jar to overflowing with (Continued on page 58)



Where comparatively few celery plants are grown, they may be blanched with paper or fibre bleachers

The cabbage plants need attention to kill the worms. Hellebore is the poison used

Keep the wheel-hoe working. The double type cultivates both sides of the row



June

THE GARDENER'S KALENDAR

Sixth Month



With the advent of warm weather weeds increase. Keep after them



Now is the time to edge up the grass borders of walks, driveways, etc.



Early in June a mulch of salt hay or rye should go on the strawberry bed



Do not let the onions crowd. Judicious thinning means a better crop

SATURDAY

1. Sun rises, 5:10; sun sets, 8:14. All bedding out of tender flowering plants should be finished up now. Eggplant, peppers, etc. should be planted in the garden. Also, set out all summer flowering bulbous plants.

8. Staking in the flower garden must be attended to now. Hollyhocks, helianthus, foxglove, delphinium, dahlias, campanula, sweet peas, rudbeckia and yucca are some of the more important that need support.

15. Climbing roses require some attention now. Immediately after flowering the dead blossoms and old seedy stalks should be removed. The new, vigorous shoots may then be properly trained and supported.

22. Make a stock solution of Bordeaux mixture but this can be checked somewhat by shading. Slat trellises, cheese cloth frames, boards, etc., may be used to produce shade. This will reduce the loss, by retarding development.

29. When tomatoes start growing rapidly, reduce the shoots to one leader on at least some of the plants so as to give early fruit. Keep the shoots properly tied up, and reduce the foliage to admit light and necessary air.

SUNDAY

2. Hedges should be clipped just as soon as growth starts. The oftener you clip the better hedge you will have, as cutting will make it more bushy. Have the shears sharp so they will cut clean and not tear.

9. Total eclipse of the sun. All vines should be looked over carefully now and new shoots started in the direction you wish them to grow. This will save a great deal of cutting and tying later on.

16. The melon frames should be removed now, at the latest. Dig up the space between the hills, spread the plants out evenly and peg them with twigs, and spray with Bordeaux mixture every three weeks.

23. Lettuce will run to seed during summer but this can be checked somewhat by shading. Slat trellises, cheese cloth frames, boards, etc., may be used to produce shade. This will reduce the loss, by retarding development.

30. Sun rises, 5:10; sun sets, 8:25. Use the thinning from your onion bed for green onions. Apply soot for the onion maggot, and add liquid manure to the drills with a watering can. Overcrowded rows mean small bulbs.

MONDAY

3. Bulb plantings in locations where it is desirable to plant other stock can now be lifted and ripened in semi-shade. They can then be stored away for the summer and reset at the usual time in fall, to bloom next year.

10. Exochorda, spiraea of different varieties, forsythia, lilac and other spring flowering shrubs have about finished blooming and should be pruned. Cut off dead flowers and thin out the center.

17. Use your vegetables when their quality is 100 per cent. The greatest asset of a garden is having vegetables of a quality that you cannot buy. Don't let any go to waste. If you can't use them, others can.

24. Fruit trees that have attained a bearing size should be summer pruned by pinching back the growing shoots. Thinning out the fruit should be attended to now, where the trees are carrying heavy crops.

TUESDAY

4. Do not neglect to spray the potato plants with arsenate of lead; it is too late to do this after the bugs have eaten the foliage. Keep the ground well cultivated, and hill up the plants when in flower.

11. Cabbage, cauliflower, kale, Brussels sprouts, etc., started for use in the fall and winter should now be ready to transplant. Move the young plants to prepared beds where they can be planted about 4 inches apart.

18. Peach trees affected with leaf curl should be sprayed with Bordeaux mixture. Yellows cannot be overcome; but if any trees are infested with it they should be immediately cut down and destroyed by burning.

25. Do not let newly transplanted trees and shrubs suffer for water. When dry soak the ground thoroughly and apply a heavy mulch to conserve this moisture. Evergreens especially should receive attention.

WEDNESDAY

5. Garden sowings of crops that require frequent seeding should be made. Corn, lettuce, beans, beets, carrots, chervil, endive, radishes and turnips should be sown now. Water the drills if the ground is dry, when planting.

12. This is an excellent time to get the weeds out of the lawn. Weeders can be used, or a drop of gasoline in the center will kill individuals. Use a small oil can for this and do not spill any of the gasoline on the grass.

19. Cut the flowers from the sweet peas every morning, so as to prevent the formation of pods. Light applications of liquid manure are very beneficial. Spray with tobacco and soap to destroy the aphids which attack them.

26. All dead flower stems, whether on perennials or flowering shrubs, should be removed. They are unsightly and are a drain on the vitality of the plant. Use a basket and gather them as you work about the plants.

THURSDAY

6. A mulch of cut grass, salt hay or rye straw should be applied to the strawberry bed. This must be attended to now if you want berries that are clean and free from grit. All runners should be removed as they develop.

13. Keep the ground between the vegetables in the garden constantly stirred. Do not be satisfied with just keeping the weeds in check — make the ground growable. Hill up the beans, corn, lima beans, etc.

20. You must protect your strawberries from the birds. A net supported about 5 inches above the bed is the best thing for this. Strings with colored strips attached, noise producing devices, etc., may be used.

27. Grapes protected by bags are of a much superior quality than they otherwise would be. Special bags come for this purpose, or any ordinary bags will give fair satisfaction. They should be applied to the clusters now.

FRIDAY

7. The grass borders of walks, perennial borders, flower beds, etc., should now be edged up. You can cut the grass around the bases of trees and other places where the mower cannot go, with shears.

14. There is no use spraying to kill the rose bug, because this insect bores into the flowers. Fill a can half full of kerosene and tap the flowers on the side of the can, to jar the bugs into it. Examine the blossoms often, as the bugs are very destructive.

21. Do not neglect carnations which are planted out. Cultivate them frequently, pinch the leaders back and spray with Bordeaux mixture. Your next winter's crop under glass depends upon these plants.

28. The garden must not be neglected during warm weather. Sow beans, corn, lettuce, endive, etc. Cut the weeds down in the morning so they will wither, and rake them up in the evening. Cultivate frequently.

Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drows'd in yonder tinting blue
The lark becomes a sightless song.
—Tennyson



Peas need hilling up when they are 6" high, to prevent breakage by wind



See that the shears used for clipping boxwood borders, etc., are kept sharp



To keep the soil around plants in good condition, use a hand weeder



A few drops of gasoline at its center will destroy a persistent weed

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

WELL, we've got a bird club over to the village now, with a president, a treasurer, annual members, and everything else all regular. There was a big meeting in the Methodist church Wednesday night, when we organized. It struck us farmers as sort of a fool idea, but quite a lot of us went more out of curiosity than anything else. Well, sir, I'm converted! There was a kind of citified looking feller who gave a talk, but he hadn't been going three minutes before I saw that he knew a blamed sight more about the country than I did. Why, he told us more about birds in an hour than we ever learned in our lives before. It was all good horse sense, too—how pretty near all of 'em do a lot more good to crops and the like of that than they do harm. I reckon it's up to everybody to protect birds now, and help the war crops. There ain't going to be any more shot on my land—that's certain!

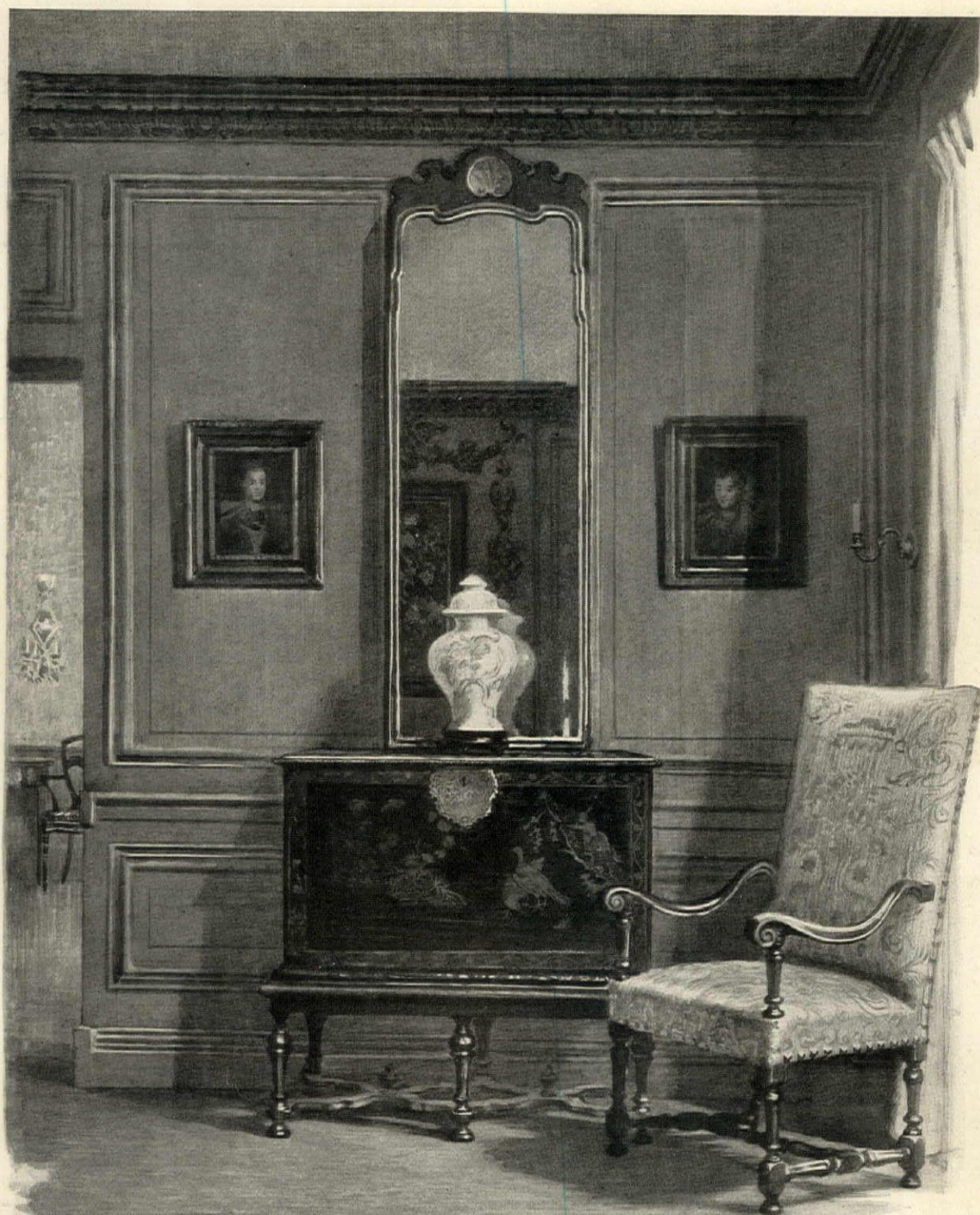
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One of the most enthusiastic of Long Island's war gardeners last year was a boy of fourteen who had lost an arm



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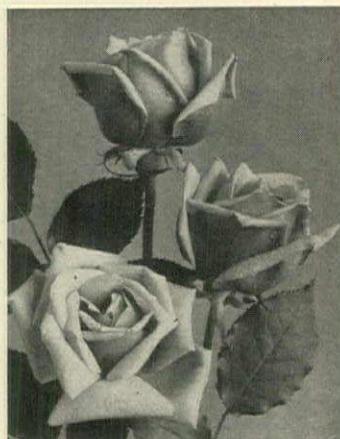


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Beautiful in bud form, and very free flowering, is the crimson-scarlet Hybrid Tea, Richmond



A good ever-blooming Tea is Sunrise, of peach red beautifully shaded with orange and crimson

A Score of Best Roses—and a Few Over

(Continued from page 12)

a velvety textured flower so dark as to be almost black. If something very unusual is desired, I am not sure that I should not choose this, though Baron de Bonstetton is close behind it in color and produces flowers of exceptional vigor, size and fragrance. The old-time General Jacqueminot is too well known to need description; it is lighter in color than the others, not so full a flower, but does well everywhere.

Everyone wants a Paul Neyron, for in addition to being the largest rose in the world, it is very free flowering, strong and sturdy and of a fine, deep rose color. Darker than this is the Marshall P. Wilder, a fine, splendid growing sort that goes on blooming long after others of its class stop; and darker still, though not at all the deep red of the three named first, is the Pierre Notting, which is distinguished by being at its best often in the autumn.

There are two especially good white roses in the H. P. group, one of which is very popular while the other is not well known. I would not have the first, Frau Karl Druschki; but I most certainly would have the second, Margaret Dickson, lovely in form and substance, with great shell-like petals and good foliage. In addition to all these points, it is fragrant—which the Frau Karl Druschki is not; and though the latter is perhaps a clearer white, it is not infrequently a bit marbled and painted with deep rose on its outer petals. Margaret Dickson shows a faint flush at its heart, which is better to my taste than color on the outside.

Another white H. P. is Marchioness of Londonderry, with practically everything for it and nothing against except that its petals are reflexed, or roll backward. This is to me a characteristic that greatly mars the beauty of the flower, though it is not generally so considered, I know. Where the rolling is only slight, and the outer petals alone are involved, it is less objectionable than where the entire mass of them curls backward.

Coming back to the red rose, which is unquestionably the richest of all, there is a variety commonly offered as a Hybrid Tea which rightly belongs in the H. P. Class, a rose having a fine long bud which opens into a large and sumptuous flower of richest fragrance, in color a very deep crimson, borne on long and strong stems—surely a rose which everyone should have. It is named His Majesty; look for it among the Hybrid Teas, but use it as a Hybrid Perpetual. Its period of bloom is quite distinctly June rather than all summer, and it is too bad for one to buy it expecting it to conduct itself as the Hybrid Tea commonly do.

Last but not least in the list of the very best H. P. roses comes Mrs. John Laing, the choicest of all, without a doubt, in that its lovely soft pink flowers are large, of great substance, most deliciously scented, and produced in abundance on long stiff stems practically all summer. Of all this class, it is the most nearly perpetual blooming.

Among the Hybrid Teas

Reversing the order when it comes to naming the Hybrid Teas, I am going to put the first choice at the head of the list. This is a red rose, introduced in 1905, an American production named for an American soldier—General McArthur. No fuss has ever been made about it, but it is steadily growing in popularity because of its superlative merits. It is not like an American Beauty, exactly, yet it bears comparison with that famous greenhouse rose almost as no other does, and if I could have but one rose bush, this would be the choice. Needless to say, its fragrance is entrancing.

A rose of exceptional late summer beauty is Betty, and although the flower is rather loose and open, the color and season make it a most desirable variety. It is that rare shade of coppery gold overlaid with yellow which defies analysis, and in addition to being a strong grower, it is fragrant. The one fault of this variety is that its flowers in the early part of the season may be a disappointment; but be patient. With the coming of autumn, when the plants are established, there will be absolutely nothing left to desire.

Another wonderful yellow rose is the Duchess of Wellington. Some, indeed, consider it the best of this color; but the very best yellow rose of all is probably Harry Kirk. This, however, is a Tea rose, and therefore not to be considered quite yet, while we are still thinking of Hybrid Teas.

The one rose that it is supposed to be impossible to fail with is Gruss an Teplitz—redder than flame, velvety in texture, fragrant and forever in bloom as well as being absolutely hardy as far north as New York City. I do not like it as well as those mentioned first, but I would not like to be without it. It is too reliable to be spared.

It is half a century since one of the first H. T.'s was introduced, yet there is nothing in the whole rose calendar today lovelier than this pale shell-pink La France, with its heavy, dense flowers and own particular fragrance. It is difficult to understand why such a rose as this is ever omitted. It has no faults whatsoever, unless it be a fault that its buds are so dense that wet weather

(Continued on page 50)

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A Score of Best Roses—and a Few Over

(Continued from page 48)

sometimes makes them "ball" or grow soggy until they cannot open. And its color is so delicately lovely that it hardly seems it can be true!

Another rose of extremely delicate color is the Viscountess Folkestone, which has full flowers suggesting the peony, cream-flesh in color. They will develop to very great size with a little thinning of the buds; but without such thinning they are large enough to meet the usual standards. This rose is particularly lovely in the fall, though it blooms all summer with delightful persistence. Its fragrance is delicious.

Several Special Classes

Of the Tea roses, in addition to the Harry Kirk already mentioned, an old-time variety that is still a prime favorite is Marie Van Houtte. The general color of this is a pale yellow, overlaid with white, while the edges of the petals are frequently touched with a bright pink or rose color.

One of the very finest roses for late summer and fall bloom is unfortunately one of the most tender; hence its demands for winter protection are imperative. Given such care as it should have, however, and the William R. Smith will reward you with such masses of peach-pink flowers as will more than repay the efforts made in its behalf; and it will keep on blooming until frost stops it.

Of the Bengal roses, Hermosa is perhaps the most used at the present time. It is an old-fashioned, little, bright pink, double flower, blooming all the time. Mass this in beds apart from the H. P.'s, the H. T.'s and the Teas, and have a good number of plants if you wish to carry on the bloom throughout August. Countess de Cayla is another of this class, richer in color than Hermosa—a coppery tone shaded with orange and altogether very brilliant.

One of the sweetest and dearest of roses is the blushing Clotilde Soupert, a densely petalled Polyantha hybrid, generally classed as white, but having a most ravishing warmth at the heart. The flowers are in clusters at the ends of the branches, and a bed of twenty-five or more is a delight all summer. Then there are Louise Walter, a large-clustered rose of soft pink, flowering throughout the season; Orleans, which has good-sized flowers red as geraniums, with white at their centers; and Yvonne Rabier, the baby white rambler, of profuse bloom.

In addition to these varieties of the special rose garden types, there are a few suited to the shrubbery border or to such use as massing in hedgerows or as isolated specimens, where the landscape demands some marked feature. One of these is a hybrid rugosa, which has full flowers suggesting in the bud the La France roses—a large, strong growing bush which blooms early, Conrad F. Meyer by name. Used as a hedge it is a marvel of beauty. Set the plants 2' apart, in planting it for this purpose.

Moss roses are indispensable, but many of them are so subject to mildew that they are an eyesore most of the time. This is not true of the Crested Moss, however, an old-fashioned, fragrant, very "mossy" deep pink rose that is often found in old dooryards. Every garden that aspires to be old-fashioned ought to have at least one of these, whether it is a rose garden or not.

Of climbing roses there are four of preeminent value, and a fifth that all lovers of yellow roses should have. The first is the Climbing American Beauty, whose name is misleading inasmuch as it is not an American Beauty in climbing form, although it is related to this surpassingly lovely rose and has the characteristic fragrance. It is of the H. P. type, in that it blooms only

through June. Dorothy Perkins is too well known to need more than a mention; I doubt if it will ever be excelled in a pink climber. Excelsa is not so well known yet, though the fact that it cannot be distinguished from a Crimson Rambler makes it seem so. The outstanding feature that sets it quite apart and above the Crimson Rambler is its foliage, which is always beautiful and fresh and shining, and free from mildew or other disease. This is owing to its Wichuraiana parentage, which is always a desirable ancestry in a climbing rose.

Then there are the climbing Kaiserin Augusta Victoria, like its bush prototype in all particulars; and the latest addition to the yellow rambler class Aviateur Bleriot. This, too, is a descendant of the splendid Wichuraiana, and shows the characteristic glossy, resistant foliage.

Making A Rose Garden

Put the rose garden where the first sun of the day will not reach it; sunlight from ten o'clock on is ample, and actually better than sunlight all of the day. Of course there should be no trees near enough to take the nourishment from the soil, nor to drip on the rose bushes from above. Actually a distance of 10' feet away from the outermost branches spread is usually enough, providing the trees have attained their full growth. Roses like a heavy soil better than a light one.

Use cow manure if it is obtainable; horse manure is more heating and should be two years old, if possible, before using. Chicken manure is good. Whatever kind may be available, be sure that it is mixed thoroughly with the soil and none allowed to lie in lumps either on the surface of the bed or beneath it. Bone meal is an excellent extra ration, to be applied to the surface of the ground after it is well worked, at the rate of about a cupful to a plant; and air-slaked lime in the same proportion should be used in the spring and again around the first of August, not only to sweeten the soil but to release plant food that may be unavailable without its aid.

Rose beds should be dug out to a depth of 15", and the soil taken from them mixed with one-fourth its bulk of manure, after being thoroughly pulverized, and returned to the excavated space. If drainage is not good, dig this out still deeper—8" to 10" would be enough—and put in 6" of coarse gravel, stones, cinders, etc.; then cover with ashes to a depth of 2"; and then restore the earth in which the plants will stand.

Set Hybrid Teas and Teas 20" apart, Hybrid Perpetuals 30"; and let the point of junction between the root stock and the top be 2" below the surface, unless you are handling the cheaply grown material that is grafted high on the stem. With the last, spread the roots out evenly, sift the fine soil around them and press it firmly down, water just once to settle it, and prune back two-thirds of the length of the branches, unless they are already cut back halfway. The point is to leave about 6" to 8" of old stem above ground.

After the rose garden is established, cut everything back annually in the late fall, to a height of about 3'. Then wait until early spring, before growth starts, when the regular pruning should be done. This has to do mostly with wood of the previous summer's growth, and leaves the older wood alone except where it is dead. Cut back the weak last summer's wood to a height of from 3" to 6", cut out the very weak altogether, and cut the strong branches to about 8" once more—just as at the time of planting. The old wood is always rough and woody in appearance; last year's wood is lighter in color and distinctly green and smooth.



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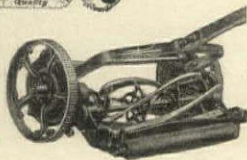
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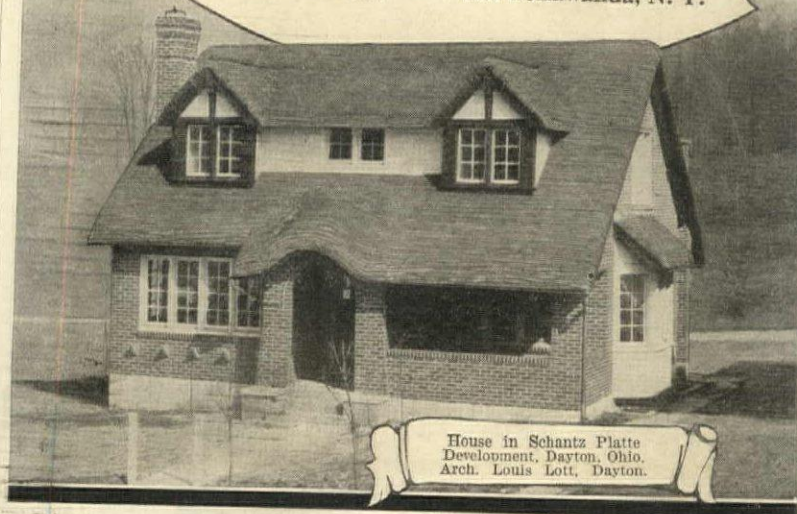
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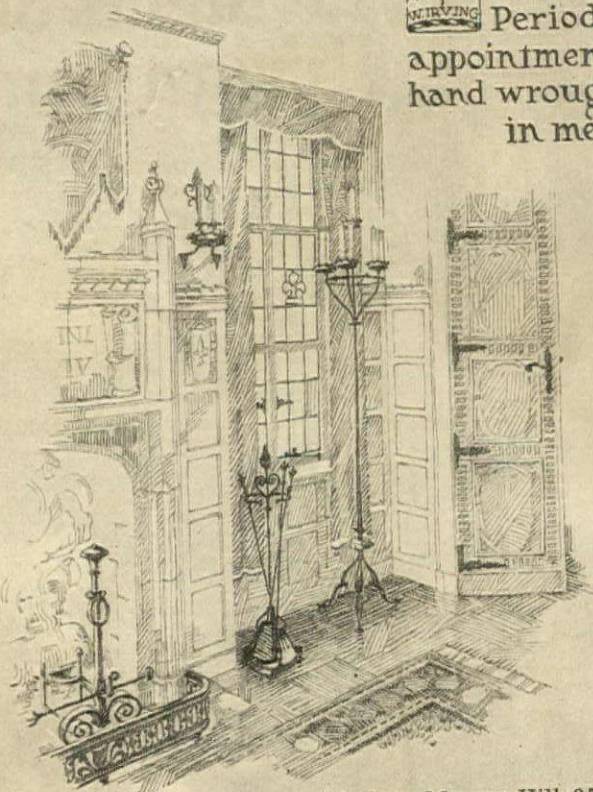
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Sheared Trees and Hedges for the Formal Grounds

(Continued from page 33)

less range of possibilities. As yet good examples are relatively rare in this country, although in the old Colonial formal gardens topiary was the rule rather than the exception. Not in its exaggerated forms of ships, birds and what-not, but as stiff sheared hedges, trees and borders of box, purely architectural in effect.

I say architectural advisedly, for that is the real appeal that sheared work holds for the most of us. Only in rare instances can the clipped figures of animals, etc., seem other than bizarre to us. We will be wise to eliminate them from serious consideration, confining our attention to the two other main usages to which this sort of work can be put—as boundaries to garden areas, large or small; and as accent points in the landscape scheme.

The large photograph on page 33 illustrates the former of these two applications. Here clipped barberry is used to outline the formal grass walks, while arborvitae, sheared to perpendicular sides and flat top, forms an admirable enclosing wall of living green. Privet could have been used in place of the arborvitae, although it is rather distressingly common and is under the distinct disadvantage of losing its leaves in winter and so presenting a cheerless appearance at a season when every available touch of green is needed out of doors. The path and flower bed edgings could be of box, in localities where that time-honored shrub can be grown successfully.

There has recently been developed a dwarf barberry which bids fair to become a general favorite for edgings and low hedges. It came originally from the ordinary Thunberg type, but is a true dwarf and much more compact and symmetrical than its ancestors. The name box-barberry describes it well, for it resembles box almost more than it does barberry. Unlike box, however, it is perfectly hardy and succeeds wherever Thunberg's barberry can be grown.

The use of individual specimens as accent points is demonstrated in both the illustrations on page 33. In the large garden the tall arborvitae are virtually untrimmed, their naturally regular, columnar form giving a decidedly formal effect. The lower picture shows

privet sheared to two artificial shapes—the round or ball style, and the spiral.

It is perhaps needless to say that these completed effects are not the result of one, or even two or three, clippings. It takes several years to develop such dense, well formed specimens, three or four shearings each year being far better than one. Not only does the cutting remove the branch tips in the desired spots; it results also in thickening the remaining growth. You simply select the particular form desired for the specimen, hedge or edging, as the case may be, and then shear again and again with this definitely in mind.

A full list of trees and shrubs adapted to topiary work would be too long to give here, but the following kinds present a wide enough variety to cover the majority of requirements on the private place:

Acer campestre: Shrub of dense growth and dull green foliage, one of the maple family. Deciduous.

Berberis Thunbergii: Thunberg's barberry. Deciduous; red berries in autumn.

Buxus japonica: Japanese box. Evergreen.

Buxus sempervirens: Common box. Evergreen, hardy nearly as far north as Boston.

Carpinus Betulus: European hornbeam. Deciduous.

Cornus mas: Cornelian cherry. Deciduous; scarlet berries.

Crataegus oxyacantha: Hawthorn. Deciduous; scarlet berries.

Evonymus radicans: Evonymus. Evergreen.

Ilex glabra: Inkberry. Evergreen.

Ligustrum Iboia: Privet. Deciduous.

Ligustrum ovalifolium: California privet. Semi-evergreen.

Pinus densiflora var. *pumila*: Japanese red pine. Evergreen.

Pinus montana: Swiss mountain pine. Evergreen.

Retinispora: Evergreen.

Rhamnus cathartica: Buckthorn. Evergreen.

Taxus cuspidata: Yew. Evergreen.

Tsuga canadensis: Hemlock. Evergreen.

Viburnum opulus var. *nanum*: European cranberry-bush. Deciduous.

Viburnum prunifolium: Black haw, or stag-bush. Deciduous.

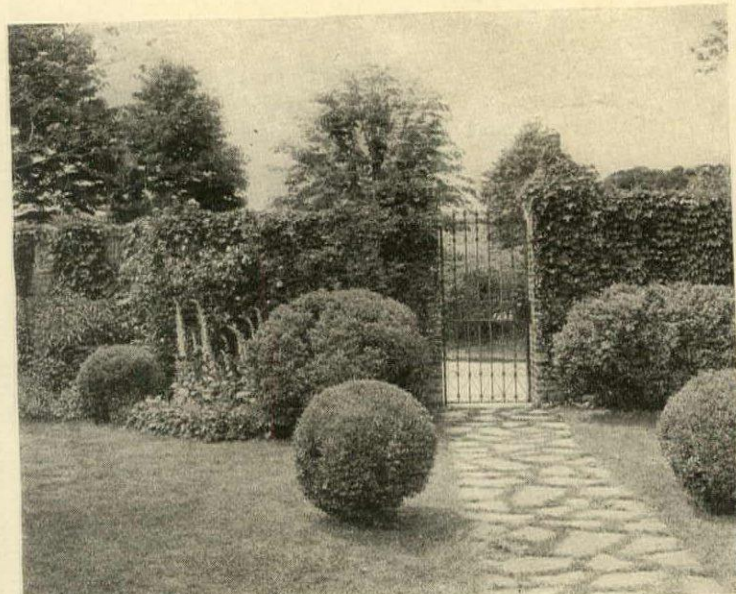
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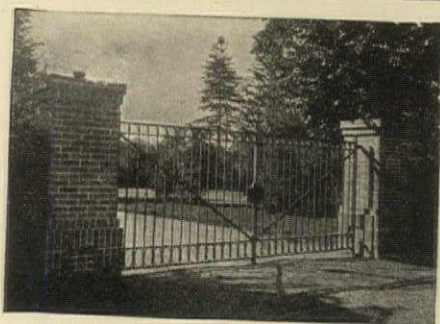
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Individual clipped specimens are best kept rather simple in form, as the more elaborate designs are harmonious only under conditions rarely found in America

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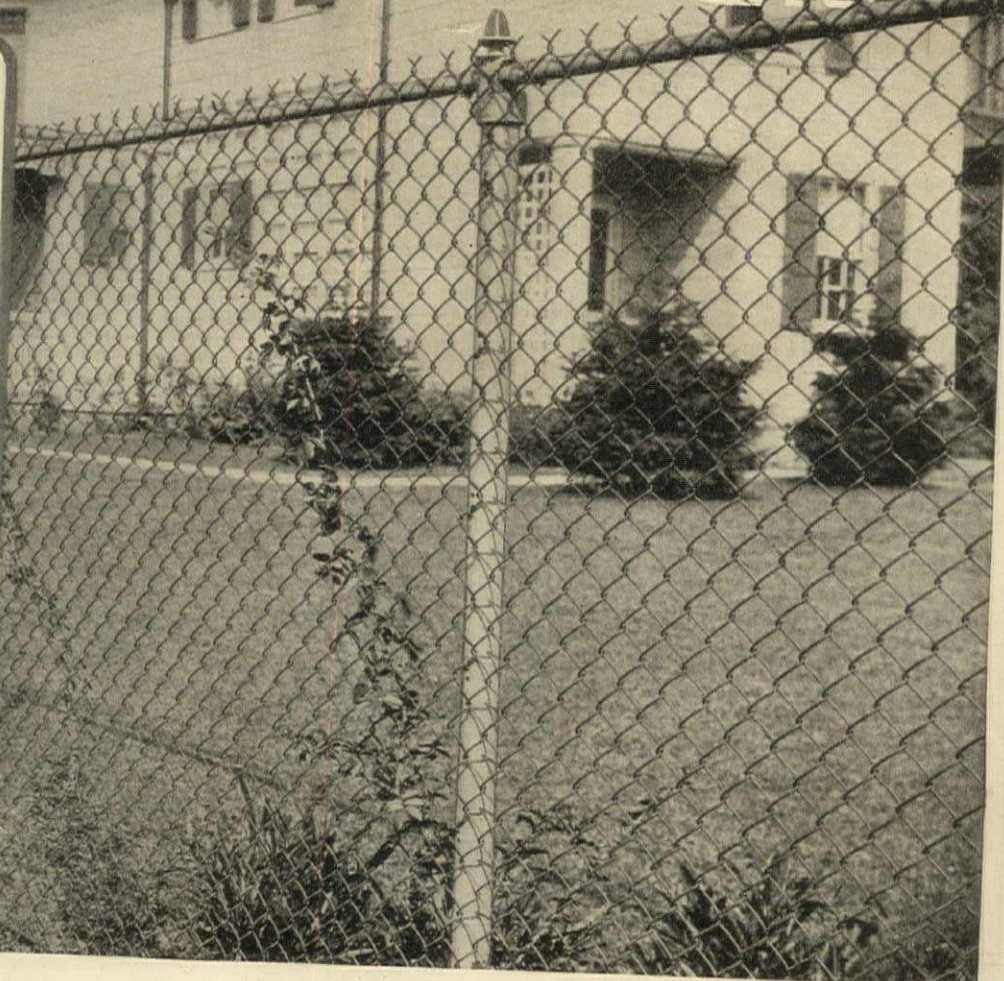
It is a fence that is slightly, unclimbable, and as nearly indestructible as quality materials, sturdy construction and heavy galvanizing can make any fence. Posts are firmly held in the ground by our patented drive stake anchors, assuring perfect alignment of the fence at all times and in all weather.

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Mr. Farr Invites You to Visit Wyomissing



The first week in June to see the riot of color produced by the many acres of Peonies and Irises, which are then in the height of their glory.

Every year a multitude of people come by train, or motor long distances, to see the glorious sight. A visitor from California declared that nothing in that land of flowers would equal the gorgeous display.

There is no more beautiful section for a motor trip. Bayard Taylor, after a world-wide journey, declared that he had seen no more beautiful sight than that from Mt. Penn near Wyomissing.

For several seasons Mr. Farr and his associates have given their entire time at this period to their visitors. As the season will vary somewhat, intending visitors should write the last week in May for information, we will then advise you of the most favorable date and arrangements will be made to meet you at the station.

If you are unable to get here don't hesitate to write for any information you desire about Peonies, Irises, or other plants in your hardy garden. If you do not possess a copy of Farr's Hardy Plant Specialties, send for it at once and it will be sent free of charge.

BERTRAND H. FARR

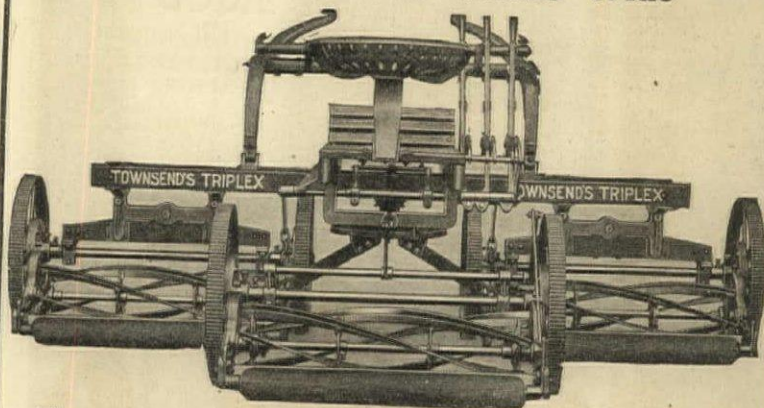
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Cuts a Swath 86 Inches Wide



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Drawn by one horse, and operated by one man, it will mow more lawn in a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

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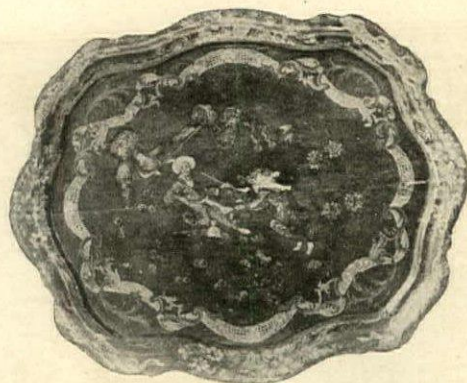
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Ask for Booklet B.

WHIP-O-WILL-O

FURNITURE CO.

Scranton Pa.



Antique
wooden
painted
Italian tray

Trays of Yesterday and Today

(Continued from page 41)

England, japanned and decorated iron trays were substituted for the earlier wooden and pulp ones. The evolution shows us the progress that was made, not only in the material used, but in the decoration. This industry flourished in Pontypool, England, but gradually drifted to the large hardware center of Birmingham. The trays turned out in these places were not decorated to any great extent, although we find many beautiful ones that were designed toward the close of the 18th Century, at which time they were imported in large quantities into our country. These were probably decorated as a pastime by amateurs.

Picture what a large, heavily lacquered, gold and black tray, such as you would hardly dare to use commonly today, can tell us of tête-à-tête, a century ago in an English rose garden! Or a highly polished, elaborately ornamented silver tray that once held syllabus and mint julep in an old Southern home! If many of these inanimate pieces could speak, what romantic and amazing confessions they would relate! For where were important events and love affairs discussed more freely than over the tea table?

Within the last few years, some of these trays have been repainted in bright colors, designed to meet modern decorative schemes. One of them, a fine specimen, represents a hunting scene.

Another, equally interesting, shows a festival; this was worked out by a Boston artist, on one of the old iron trays, such as our grand dames used when giving tea parties in the early 19th Century.

There is a modern adaptation of the tray which renders it more useful, and that is fitting it to ornamental legs and a frame from which it can be lifted off when used for serving. These are generally iron trays that have been relacquered and painted, although some of them are the originals that came over from the Orient.

The old silver tray leads in value. It is certainly the handsomest, whether plain or decorated, and is usually an heirloom that has been handed down through many generations. There is a diversity of opinion as to whether silver or Sheffield plate are the more valuable. It is generally considered a mistake to have these trays re-silvered.

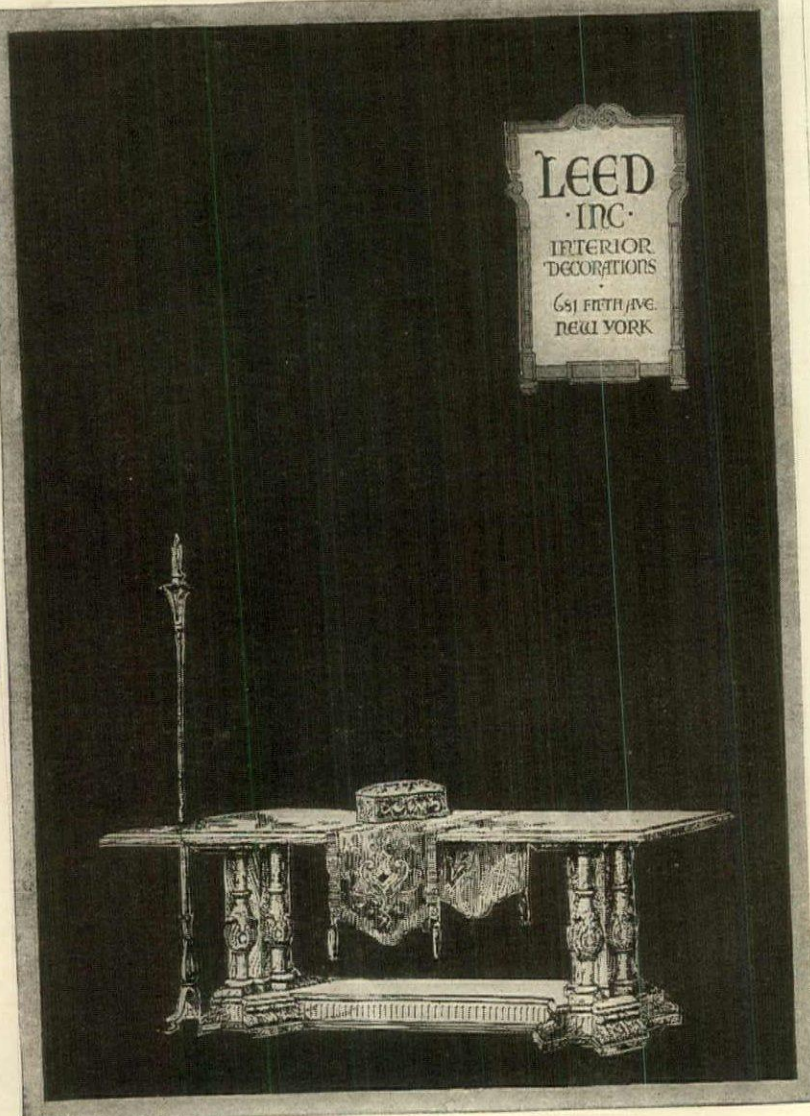
The wooden tray has also come back into favor, but it is different in shape and finished in white enamel, often very beautifully painted. These are made of rare woods, such as oak and walnut, supplemented by mahogany, which affords a variety of interest sufficient to kindle the inspiration of any artist who decorates them.

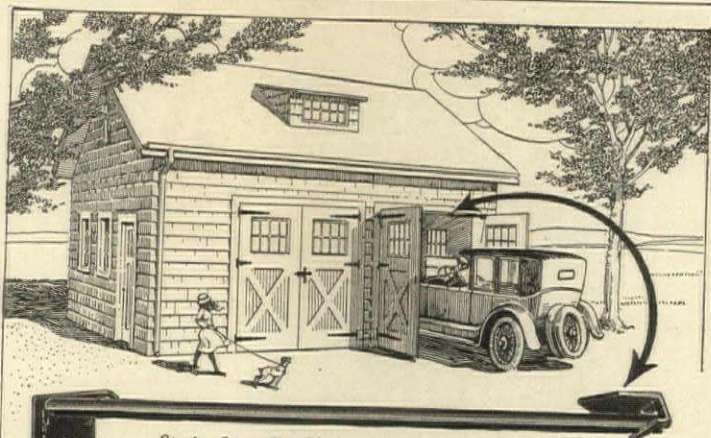
Of woods, mahogany holds the foremost rank, having a decorative value exclusively its own.



One of a nest of three trays decorated in the typical curious Oriental fashion

The tray table can be made with collapsible legs and the tray used for decoration





Stanley Garage Door Holder

The doors in this picture are swung on Stanley Garage Hinges No. 1457, 24 inch at the top and bottom and 10 inch in the center. They are held open with The Stanley Garage Door Holder No. 1774 and equipped with a Stanley Garage Door Latch No. 1264.

The Wind Won't Wait for Your Car
YOU may get your car in or out of the garage before the wind slams a heavy door on it,—but is the chance worth the cost of replacing a lamp or straightening a fender if the wind should beat you to it?

The Stanley Garage Door Holder

insures you against just such expensive accidents. It is an arm of steel which locks your garage door open, preventing it from slamming into and smashing your car.

THE STANLEY HOLDER operates automatically. Push your garage door open; the holder catches and locks it at a little more than a right angle. To unlock the holder and close the door you have only to pull on the chain. You can do this while standing inside your garage.

It always works. The STANLEY GARAGE DOOR HOLDER is a me-

chanical footman which never gets tired and never forgets. It may be applied to old or new doors of any size or shape.

This holder is only one item of the STANLEY GARAGE HARDWARE line which includes Garage Hinges, Bolts, Latches, and Pulls—all especially designed for garage use. In fact it is a line of complete hardware equipment for your garage.

Stanley Garage Hardware is carried in stock by the leading builders, hardware dealers everywhere. A booklet, H6, fully describing and illustrating the complete line, will be sent you on request. If you own or are planning to build a garage you will want this interesting booklet. Send for your copy today.

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TRELLIS

on which to climb and spread their glory to the elements. They are made of extra heavy, strong steel wires, held at every intersection by the Excelsior steel clamp, which is a patented feature. This gives them rigidity and strength to withstand heavy winds and sudden shocks.

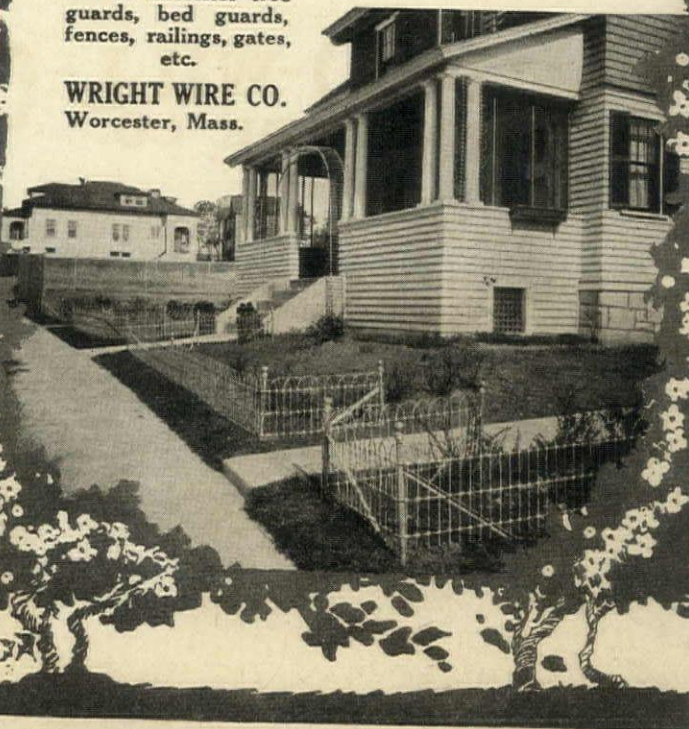
Dip-galvanized AFTER making. This completely solders the whole trellis into one rigid fabric at the same time making it completely rust proof.

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is That You Feel its Comfort
Without Feeling its Heat

Take a cold snappy day in winter. Outside, it is 5 below. Inside 72. Coming in from that low outside temperature to one 67 degrees higher, you would of course expect to feel its heat fairly crowding around you.

And you do with most heats.

But you don't with the Kelsey. Don't, because it is exactly the same oxygen filled fresh air as is outdoors. It only differs in degrees. Not in quality.

You do feel its welcome comfort. But you don't feel its heat.

Neither do you become "noddy" when you sit down to read. Nor do your nostrils become dry. Or the furniture dry out and pull apart.

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Typical 16th
Century tile



Typical 18th
Century tile

A Delft bell, a
favorite pattern,
18th Century

Knowing and Collecting Dutch Delft

(Continued from page 19)

The Dutch ware made to-day which passes with the old name is a glazed ware and not, like the old, an enamelled ware. In modern so-called Delft one can see through the glaze. As I have said, old Dutch Delft presents a completely opaque surface.

Just here I should say that in some of the later sorts of old Dutch Delft a glaze was added to the enamelled surface, but as the enamelled coating is there, one will readily recognize it beneath the glaze. As the clay base of old Dutch Delft was so soft and friable the surface of a piece was entirely coated with the tin-enamel. While not metallic in the sense of its having a metallic lustre like the maiolica of Deruta or of Gubbio, light glinted across the surface of a piece of old Delft reveals a tinny sheen. While the surface will prove smooth to the touch, it will not feel glassy as with a glazed ware.

So friable is old Delft that it is prone to chip at the edges, there revealing the brown body base of the under clay. A drop of strong acid dropped on the body clay thus exposed will effervesce, since there is carbonate of lime in the under-structure of old Delft. This body clay is so soft that it is easily cut with a knife. This cannot be said of the English Lambeth Delft, which English ware, though inspired by the old Dutch Delft and contemporary with much of it, was of a much harder body base, denser and more glossy than the Dutch clay. The enamel lay much more closely and evenly to the body base of old Dutch Delft than it did with the English Delft.

Dutch Delft rarely crazed in the kiln; English Delft often did so and in consequence its enamelled surface came to be glazed to prevent this.

Then one often finds the colors of the decoration of old Dutch Delft to have run, but neither under nor over the enamel surface,—into the enamel. This is because the colors were put upon the Dutch Delft while the enamel was still wet and fixed in it during the liquefaction and fixing of the surface coating during the firing of the piece in the kiln. With such pieces of English delft as show the colors of their decoration to have run, it will be seen distinctly that these colors have run upon the enamel of the surface and not into or with it.

Finally the color of the clay body base of the Lambeth delft of England is buff.

While Nature has given us a sense of blue skies, scientists will tell you that she has been overly sparing with this color in flowers and in bird-life. The Chinese had long placed blue as the first of the five colors nominated in their popular traditions. To blue they gave a symbolism rich and varied. They associated it with the East, for instance, and again with wood. It was natural that it should have been a favorite color for the Chinese ceramicist. The palace china of some of the early Chinese emperors reserved the privilege of blue decoration, a blue, as an old Chinese writer tells us, as "seen through a rift in the clouds after rain." It was not until the 16th Century that the Chinese obtained cobalt. This bright and vivid blue made speedy headway as against the grayer blues that, until then, had alone been produced by the Chinese ceramic artist. Cobalt was introduced into China by either the Jesuits or the Mohammedans; the Chinese themselves named the color "Moslem Blue."

The Blue-and-White porcelain of China appears to have made a direct appeal to the Dutch potters. Blue was the earliest color used by them in their Delft decoration. Purple followed, and after that the green, yellow, brown and red of the Polychrome delft pieces that we know.

English Copies

We do know how popular the Dutch Blue-and-White became. Every year quantities of it found their way to England. Much of it was sold there at the Dutch Fair held annually in Yarmouth. King Charles II. soon came to fear the effect on local potteries of the extended importation of Dutch delft into England and in consequence issued a proclamation against this commerce, declaring the sale of Dutch delft in England as being "to the great discouragement of so useful a manufacture so late found out" at home, presumably by the potters of Lambeth who naturally would not be slow in attempting to imitate the Dutch ware so flourishingly in vogue. Probably Dutch potters had come over to work in the English ateliers. In the British Museum are interesting examples of English delft, a particularly interesting set of plates having a line on each, so that when the six are arranged in proper order they form a little five-line verse.



Delft bell of 18th
Century make

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SULFOCID and CAL-ARSENATE

—a new combination which bids fair to replace the old Lime Sulphur-Arsenate of Lead and Bordeaux-Lead mixtures, in both orchard and garden.

It is more powerful and much less expensive. 1 gallon and 4½ lbs. makes 150 gallons of spray.

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here at the Nursery, and if you like, take them away in your automobile. Through our digging and shipping methods it is now possible to successfully transplant, even in full bloom, beautiful flowering shrubs like Rhododendrons, etc. When digging plants we leave a large ball of earth around the roots. We deliver by motor within 100 miles of New York and guarantee

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MALLORY SHUTTER WORKER

Operates from the inside

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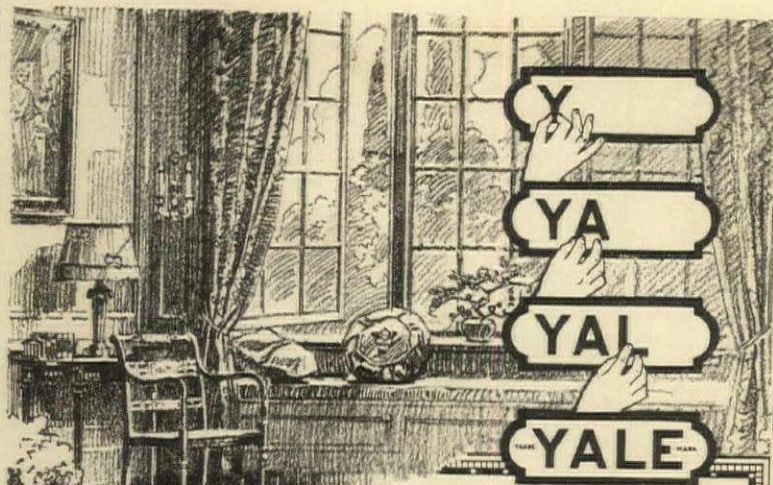
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The first step to real security is to put "Yale" on your outside doors. Yale Cylinder Night Latches to reinforce doubtful locks already on, or Yale Builders' Hardware for both decoration and protection; and Yale Padlocks on your garage and stables and cellar doors.

That is a step in the right direction. But the completely protected home is the home that installs Yale locks inside as well. Yale Trunk Locks and Yale Cabinet Locks on cupboards and drawers and other places that you want to make provably secure.

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Tell us your fence needs. Helpful suggestions together with illustrations of appropriate designs can then be sent at once.

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Graver, Deeper More Tender

than any other of her novels is "The Happiest Time of Their Lives" by Alice Duer Miller; and it has the brilliance, the stimulating dialogue, the delightful literary craftsmanship of the best of her preceding books.

Are sheltered women stronger or weaker in a crisis than their sisters who have fought somewhat outside the stockade built around women by custom? That is the theme of her new novel.

Once more the story is among the smart set of New York, a class and a city which Mrs. Miller knows so well that she can write about the one with unusual convincingness and about the other with both convincingness and alluring affection.

"The Happiest Time of Their Lives" is a love-story from the first page to the last—a love-story of a most likable young man and a charming girl; and the author is on the side of the lovers, which is to say that it is presented with eloquence and warmth. It is published by The Century Co., New York, is illustrated by Paul Meylan, and is sold by all bookstores for \$1.40.



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\$26.00 Delivered in U. S. A.

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Easton Studios, Bedford, Ind.

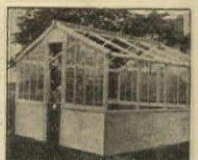
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FIREPLACE COMPANY
4613 W. 12th ST., CHICAGO

The War Garden Department

(Continued from page 45)

hot fruit or vegetable. Seal immediately. Cover must be sterile.

Water Pack for Rhubarb, Gooseberries, Currants, Cranberries and Some Plums

Prepare fruit as for canning. Pack closely into glass jars. Set these under the cold water faucet, and allow water to run into the jars for several minutes. Adjust rubber and screw on the top. (A glass topped jar is best for preserving strongly acid fruits.)

Cold Pack Method

Pick over and wash vegetables thoroughly. Blanch in boiling water for 5 minutes. Plunge into cold water. Pack in glass jars. Add 1 teaspoonful salt to each quart jar. Fill jar to overflowing with boiling water. Adjust rubber, screw on top part way, and set in hot water bath. Place jars on a platform in washboiler or similar utensil. Have water cover tops of jars by at least 1". Count time of processing after water begins to boil—120 minutes for all greens. Remove jars when time is up and tighten covers. Turn jars upside down, and when cool store in a dark, cool place.

Intermittent Sterilization

The process is the same as for Cold Pack canning except that the water in the boiler need be only about 3" deep. Steam will do the cooking.

Set the boiler on the stove, place the jars on an improvised rack in about 3"

of water, and bring water to a boil. Cook for 1 hour. Remove cover, let steam escape, remove jars and screw down tops. Next day loosen covers, set jars back into boiler and repeat the process. Repeat again the third day. All spores are killed by the fractional sterilization; and any fruit, vegetable or meat will keep when put up by this process.

Syrups for Canning

Stir the sugar into the water. Use hot water to dissolve the sugar.

Thin Syrup: 1 cup sugar to 2 cups water for peaches, apples and other sweet fruits.

Medium: 1 cup sugar to 1 cup water for berries, cherries, plums, currants, etc.

Medium thick: 3 cups sugar to 2 cups water for sour fruits such as gooseberries, cranberries, and for fruits like strawberries and raspberries.

Thick: 2 cups sugar to 1 cup water for preserves and jams.

Combination Jams, Marmalades and Conserves

Rhubarb and strawberry. Rhubarb and pineapple. Rhubarb and apple. Strawberry and pineapple. Strawberry and apple.

Turn all left-over fruit syrups into "honey," or syrup to be used in sauces for puddings. If allowed to ferment, any left-over fruit juice will make good vinegar.

New and Old Floors

(Continued from page 21)

the vogue in this country, black and white marble floors were very popular. Some of them were very elaborate, one in particular, an original from an old Italian palace shows marbles arranged in geometrical patterns with numerous allegorical figures. All of these were quite consistent with the style of the house as they represented the sort of floor, that were in houses of this period in Europe from which our architects got their inspiration.

Few of the decorators at that time had the knack of making this sort of house look livable or homelike, which accounts for the style of architecture giving away to the "cosey" or homelike Queen Anne. Thus did this style of floor go out of use.

Now with the swing of the pendulum back to the straighter lines and more dignified rooms, black and white or black and yellow squared floors are again being put into our houses. There are two other ways, by which the same general effect can be obtained, and both of these are less expensive. One of them is to space off the wood floor into squares and paint directly on it in imitation of the marble. This was recently done in a very chic millinery shop in Boston and it proved not only unusual but very effective. The only objection, however, is that if the boards of the floor are narrow or the floor is poorly laid, this sort of work is apt to prove unsatisfactory.

But the showing of lines of floor boards and irregularity of surface can be remedied. First cover the floor with a good grade of linoleum, preferably the battleship variety, and you are ready then to paint the black and white squares on the smooth surface.

While dealing with marble it is well to add that there are other methods of treatment. A marbled floor, that is, one painted to look like variegated marble, is more practical for general use than a square or plain color or of two colors, because it does not deface easily, an advantage the practical housekeeper wants. Some people who despise sham or imita-

tion claim that this sort of floor is objectionable. They do not realize that this marbling of wood and even plaster is no new idea. It was carried out by the Italians in their 16th Century villas and palaces, even in the country where marbles were most abundant and the labor of marble workers a mere pittance.

Of course a floor of this kind might seem too grand for the simple farmhouse type of architecture, the kind that came into existence one to two centuries ago. There is a remedy for this: use the spatter floor. One of these, most interesting in character, is found in the Thomas Aldrich house at Portsmouth, New Hampshire. To-day, however, this kind of treatment does not seem to be generally known or understood by the present generation, although they were very common in old New England homes built in early 1800.

The spatter floor is merely the term applied to a sort of painted wooden floor, a speckled floor, resembling brilliant granite. The general tone may be either dark, medium, or light, according to the color scheme of the room and the paint used. In a recently renovated farmhouse where a dark floor was necessary to bring out the right treatment, an absolutely black floor was not desired. The owner solved the problem by first painting it black, and then spattering the small spatters red, then yellow and then gray. The effect was dark, but it had the advantage of not showing every footmark and particle of dust. Spattering is done by dipping the brush into the paint and then hitting it against a stick held in the hand. The size of the drops of paint can be regulated by the brush, the amount of paint on it and the force of the blow against the stick.

How few of us think of birch for an inside floor? Yet it is excellent, being practical, warm and quite inexpensive. It shows a wonderfully rich amber color with even shades that are brought easily to the surface and take on a clear polish. Birch can be laid in straight rows or herring bone pattern.



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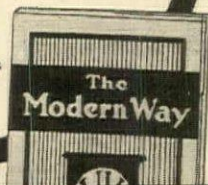
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Honey Weather

(Continued from page 39)

see that when the honey flow starts on the white clover, the bees do not have too much space in the brood chamber of the hive. It is well to arrange so that at this time every available cell in the brood combs is occupied by a young larva. As long as the cell is being used to rear brood it cannot be used to store honey, and as a result the bees are forced to carry their plunder "upstairs" and store it in the supers provided for that purpose. In some cases, bee keepers remove several of the brood combs and replace them with solid wooden spacers. In this way the size of the brood chamber is contracted and the bees are compelled to store in the supers. This, however, will have a tendency to provoke swarming—which suggests something else.

The bee keeper must do all that he can to prevent his bees from swarming if he desires to secure the most honey even in a good season. One of the principal ways to prevent such trouble is to remove the queen cells as fast as they are formed. Every frame of brood should be removed and examined not less than once a week, and if a queen cell is found it should be removed. The

bees as a rule will not swarm unless they succeed in raising a new queen, in which case the old queen will lead out the swarm. If, as sometimes happens, the bees insist upon swarming, the bee keeper should practice a little deception in order to keep them satisfied. He should provide an empty hive, empty of bees but provided with brood frames, preferably with partly filled ones borrowed from other hives. The hive containing the uneasy colony should be set slightly to one side and the new hive set in its place. Then the bees should be shaken from the old frames into the new hive. This seems to give the bees all of the satisfaction of swarming and they usually settle down and go to work. Their numbers have not been diminished, they are contented and industrious, and the bee keeper is just that much ahead. A few bees will always return to the old hive and these will rear the brood that was left and in time will build up a new colony. The bee keeper may prefer to use the frames of the old hive to replace borrowed frames from other colonies or to build up colonies that are weak in brood. In any event, there will be no loss.

The Roof that Is Made of Shingles

(Continued from page 44)

would tend to become of the same temperature as the outside air. In winter, interior heat would escape. In summer, exterior heat would enter. Nevertheless, where climatic conditions do not call for an insulated roof, this construction would be not only adequate but commendable as well. In adopting this method of laying shingles, three conditions must be specified if the very best results are desired:

First, the nailing strips should not be less than 1¼" in thickness. This assures a rigid nailing for the shingles and precludes the possibility of the shingle nails penetrating the strips.

Second, the nailing-strips should be not more than 2" in width. Then the open spaces between the strips will afford an ample area of ventilation to the underside of the shingles.

Third, the nailing strips should be laid a distance on centers exactly equal to either one-third or one-quarter the total length of a shingle. This precaution assures a solid bearing for the upper ends of the shingles and, for that reason, it restricts the weather-exposure of the shingles to an exact multiple of their length. In other words, a 16" shingle should be exposed to the weather either 4" or 5 1/3", depending upon the steepness of the roof. All of these points are clearly illustrated in detail at "B" in sketch No. 1.

The construction depicted in sketch No. 2 possesses the one advantage that the former lacks: it affords insulation

against exterior heat or cold. Heavy building paper or felt, amply lapped, is laid upon a solid backing of boards. Upon this the strips are applied. In this case, the strips need be only 1", or even less, in thickness, for the shingle nails can here be driven through them and into the boarding beneath.

The air spaces, created by the intervention of the strips between the shingles and boarding, must admit of a free circulation of air underneath the shingles; otherwise their evident purpose of preserving the shingles against sweating, and consequent decay, would result in an effect just the opposite.

There are two methods of securing this very necessary ventilation in a roof of this type. The most efficient way is to leave the intervening spaces open to the outer air at the gable ends. Another way is to lay the shingles with uncommonly wide joints—say a half inch, or even a full inch, across. This last method results in other advantages: it allows water to drain off rapidly, because of the open joints, and thus makes for the further durability of the shingles. Again, it allows for lateral expansion of the shingles and thereby eliminates any tendency of them to bulge outwardly away from the roof. In fact it would be highly commendable to adopt both of the above-described methods of ventilation, thus assuring of a continuous circulation of air under and between the shingles. By so doing, many years will have been added to the serviceable life of a shingled roof.

The War Garden for Next Winter

(Continued from page 29)

leaves are covered with the soil.

Pumpkins: Winter Luxury, Quaker Pie. Sow in well enriched hills, about June 1st. One packet of seed will plant about eight hills. When they begin to grow vigorously, thin out to two plants per hill. Watch out for the squash bugs. To save space, the hills may be made between the corn rows.

Squash: Delicata, Fordhook, Hubbard, Boston Marrow. Sow before

June 15th. One packet of seed will do eight hills. The general treatment is similar to that for pumpkins.

With these crops properly grown and harvested, you will be assured of the products of your war garden carrying you well through next winter. Storing them away in trench or root cellar is another story, of course, but it will be described and fully illustrated in these pages during the early autumn.



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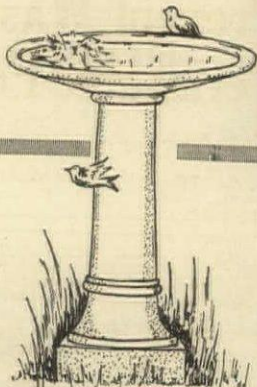
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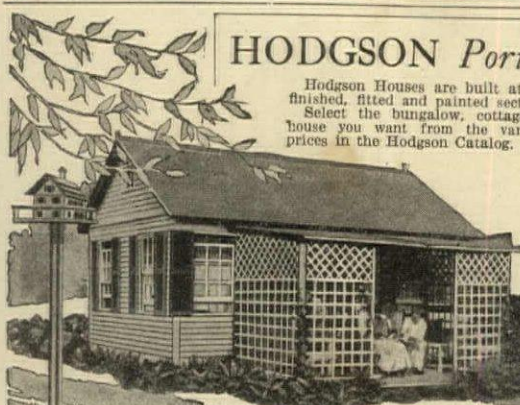
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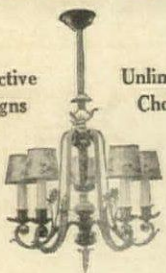
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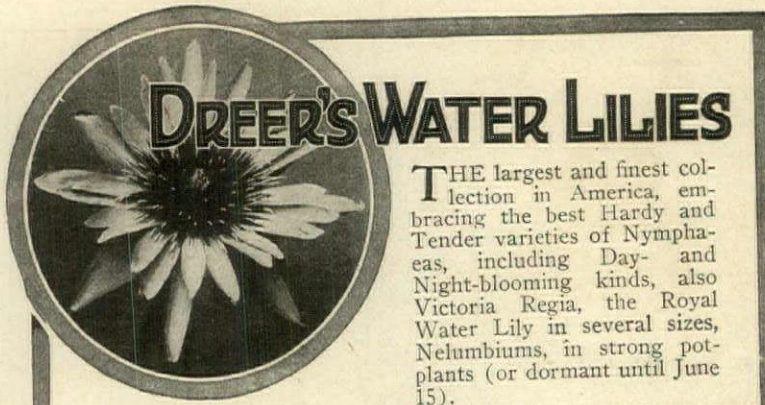


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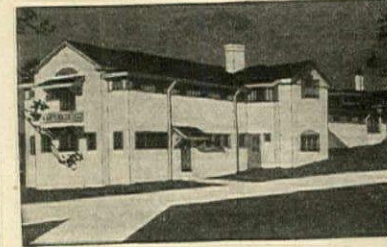
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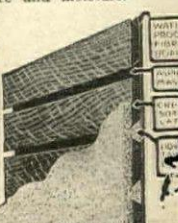
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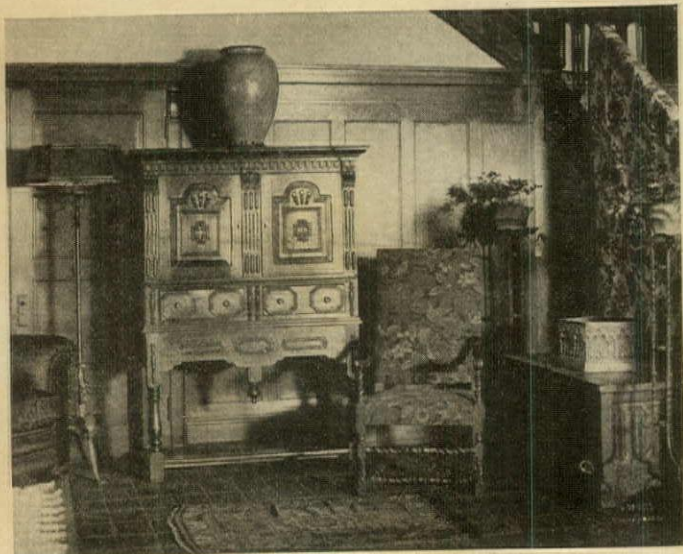
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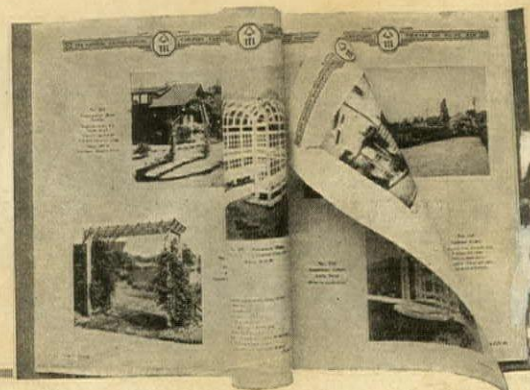
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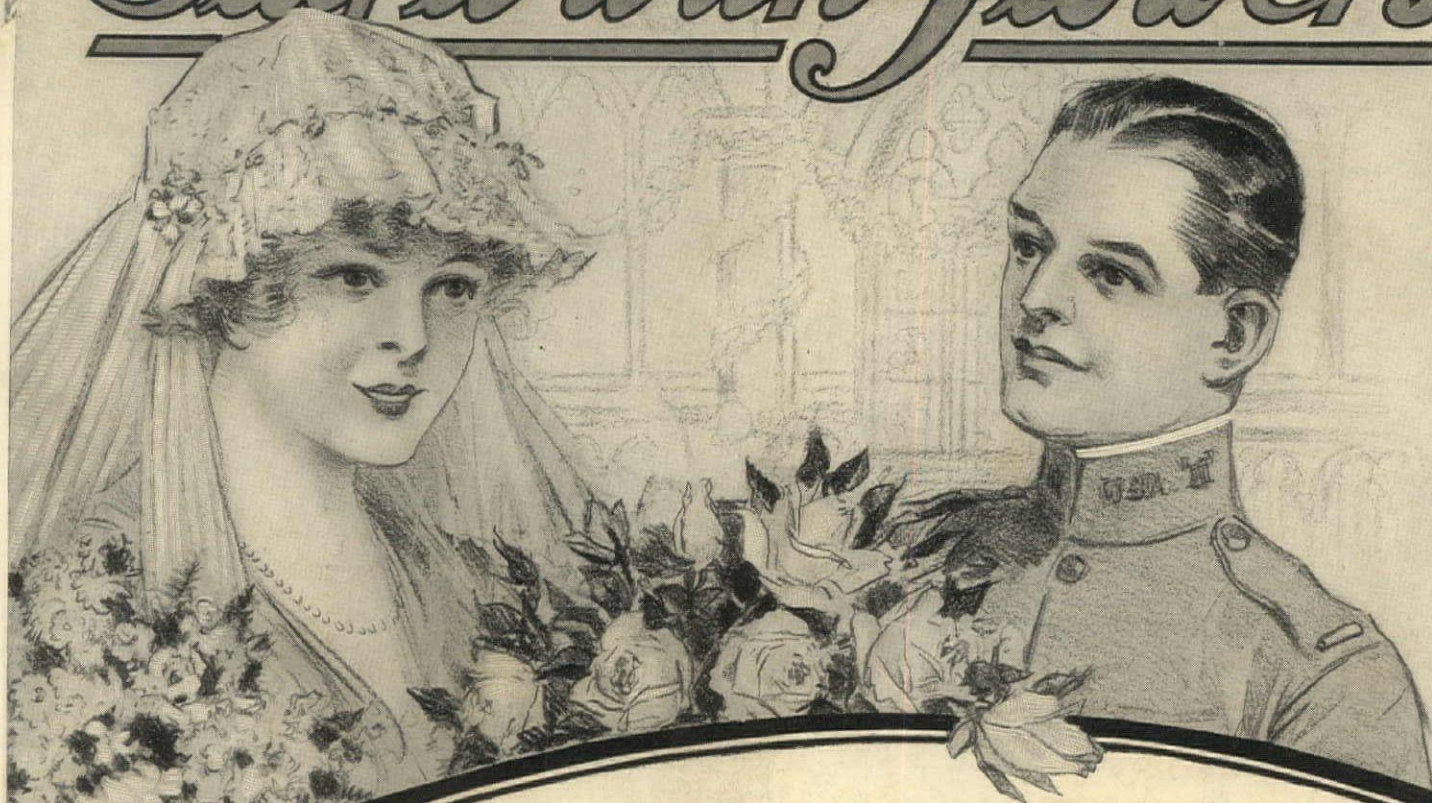
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