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Residence—A. B. Headley, Esq., No. 1450 East Ave., Rochester, N. Y. Architects—Foote, Headley & Carpenter, 401-3 Carter Bldg., Rochester, N. Y. Bishopric Stucco Base used on all Exteriors



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Bishopric

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Number	of	Residence	S	Ē											4131
Number	of	Churches									*				15
		Garages													
Number	of	Hotels			-			-		54		ia.		ia.	12
		Stores													
Number	of	Apts			*	4		W2.0					*		22
		Schools .													
Number	of	Offices													31

Bishopric Stucco and Plaster Base specified and used as above

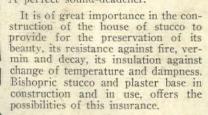
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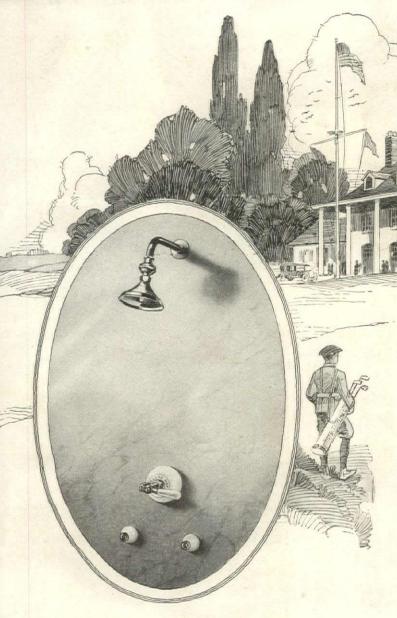
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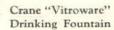
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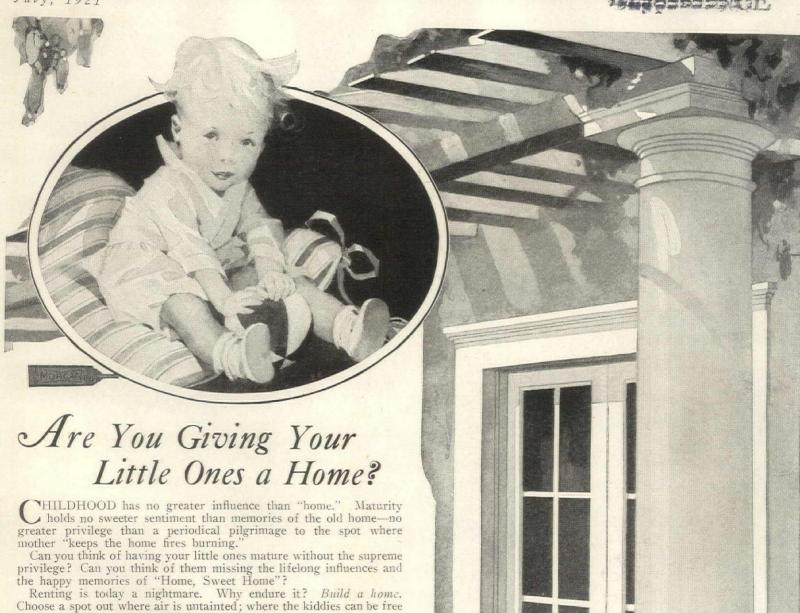
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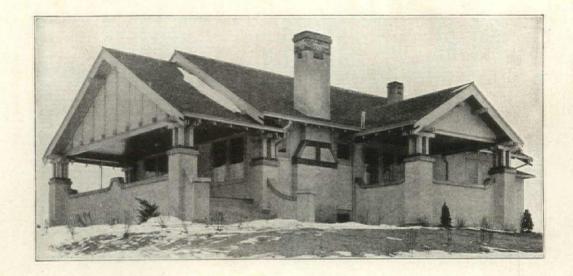
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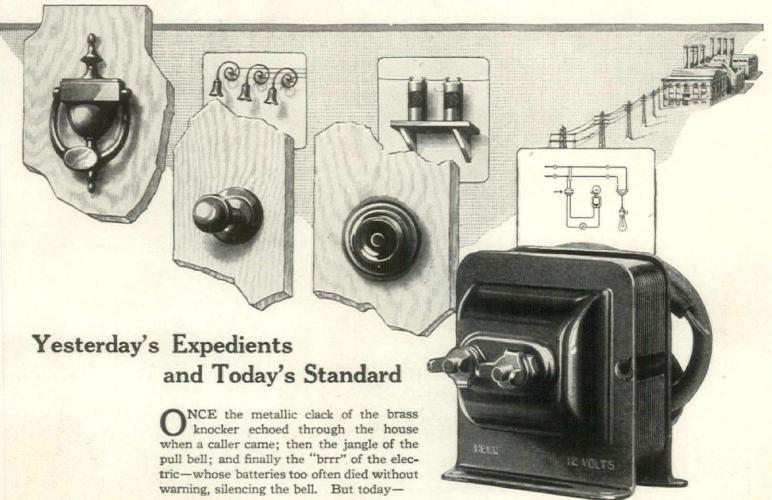
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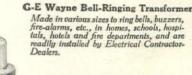
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Asenath Leavitt

JULY 1921

Wm. Hart Boughton Architect

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Novel Ideas for Home Builders

Electric Lighted Porch Columns—Some very unusual as well as exceedingly charming concealed effects can be secured by the interior



Electric lighted porch columns. Metal lath and plaster is recommended for porch ceilings, then no buckling can occur as happened in this case where other construction was used.

lighting of porch columns. A judicious use of colored glass and skillful arrangement of lights give the porch a new note of attractiveness—a welcome to the late home-comer—a genial beacon for the guest.

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A very simple matter. Ask your builder to construct a metal lath rat stop—or "basket"

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Celling

Metal Lath Basket
filled with waste concrete, morton
brickbats, etc

'Baskets' of metal lath for ireproofing and rat proofing.

made from Kno-Burn Metal Lath and filled with waste mortar, broken bricks or any waste, incombustible material.

Rats travel in the spans between the wood joists and between studs—the points where joists are joined to studs act virtually as cross roads by means of which the rats can circulate freely

from story to story and room to room.

Metal Lath used as a base for the exterior stucco or interior plastering combined with these "baskets" effectually blocks the way—the steel strands of the Metal Lath resist the teeth of even the strongest and oldest rats, while the diamond meshes are too small to allow the passage of the young rodents.



These "baskets" of Kno-Burn Metal Lath are

Also a Fire Stop

which effectively prevents the spread of fire through the passages which exist in average built houses under the floors and between the walls. These passages in case of fire act as flues for the passage of flame and hot gas.

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It makes them fire-resisting and it prevents stucco and interior plastering from cracking or streaking. Almost all architects know this and this is why *Kno-Burn* Expanded Metal Lath is specified whenever the walls or ceilings are to be finely decorated.

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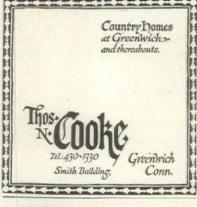
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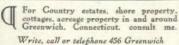


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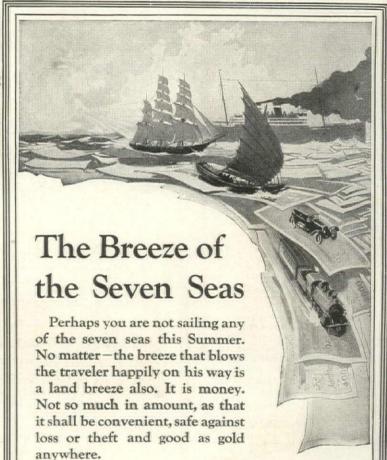
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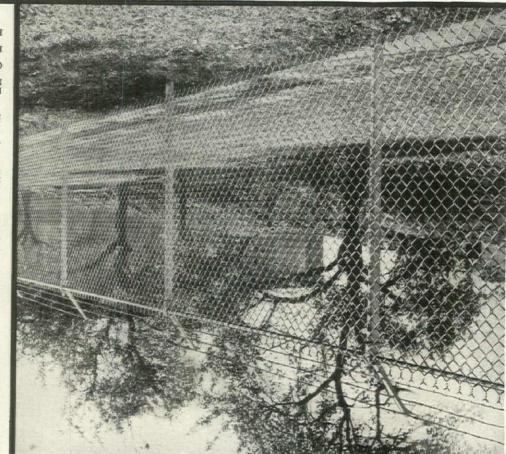
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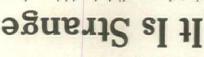
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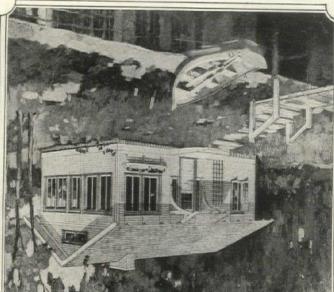
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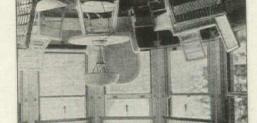
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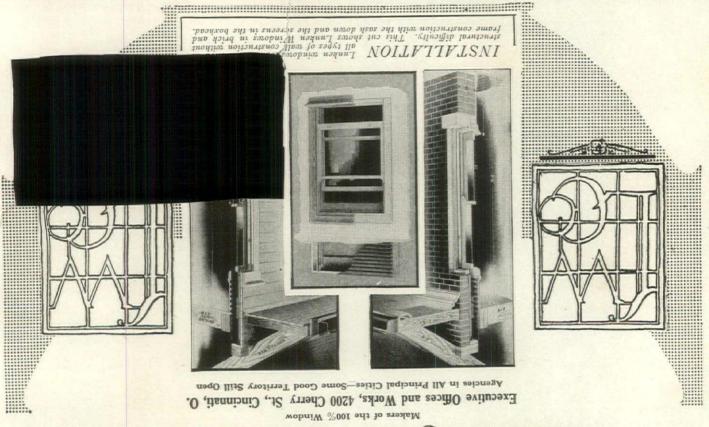
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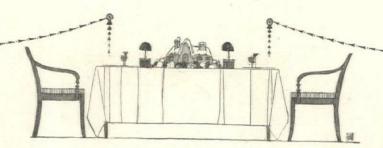
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FOREWORD ON AUGUST

It doesn't seem fair to write these forewords for future issues; it is too much like peeking at your presents before Christmas morning. Besides, the articles that may be glowingly described in these chill and rainy days of May may not be so interesting after all in the hot and sleeping afternoons of August. We can't help enthusing about this August number, however, because it is so full of editorial high spots.

about this August number, however, because it is so full of editorial high spots.

One of the presents House & Garden received for becoming twenty-one in July was an extension of its editorial pages. Forty-four now, as against forty in January. That means a greater opportunity to show more interesting and helpful material. August takes advantage of this and it promises to be a really exceptional issue.

ises to be a really exceptional issue.

"Household Equipment" is a rather elastic phrase because it will include furniture in addition to the machinery for making the house more efficient. It will touch on varnish as well as smoke-less fireplaces, discuss a bride's kitchen, show new designs for kitchen store rooms and exhibit a selection of unusual lighting fixtures. If one has an appetite for gardening, it will be tickled by the article on raising superb pansies, on the derivation



Among the subjects considered in the August number is the furniture of our Colonial forefathers

of garden flowers and on the rôle played by games in landscaping—how to make a tennis court and a bowling green and a croquet green and such. For the amateur decorator there are pages of color schemes for dining rooms, an article on the use of color in decoration, the Little Portfolio of Good Interiors and the contribution on Colonial furniture. The pages of articles selected from shops will cover such varied fields as occasional chairs and bathroom accessories, in addition to the lighting fixtures. A variety of houses is shown in this number—two houses by Aymar Embury, II, in his most characteristic style. In all there will be nine houses shown in August. The ninth is a suggestion for a house to be built

by degrees.

These are a few of the editorial facts of August. Combined, they make a pleasant, suggestive and practical issue that can be studied to advantage. That is the aim of every number of the magazine—to present the greatest possible aggregation of inspiring and applicable suggestions. August will been up the high standard of illustrations and keep up the high standard of illustrations and range of house and garden subjects that previous issues have set.

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THE FIREPLACE SETS THE STANDARD

When you analyze why one room is more pleasing than another you find that very much depends upon its details. This is especially true of the fire-place, which is usually the focal point of the room. It sets the standard for the other details. Simple lines, delicate

enrichment of mantel and hearth, a restful balance of white paneled walls these details give this fireplace its charm, and the room its meritorious character. It is in the residence of Miss Helen I. Driggs, Waterbury, Conn. Murphy & Dana, architects









SMALL HOUSE OPPORTUNITIES

Some Plain Facts on the Planning and Building of Moderate Size Homes of Which the Owners Can Be Justly Proud

HENRY C. TAYLOR

HE small house is the logical solution for the average man with the normal family and moderate income because it is the best sort of financial investment he can make. And since building is a dollar-and-cents problem that is the way he must finally look at it. The desire to have a home of his own, the desire for freedom from landlord and agent, the dream to build a place for himself and his family of which he can be proudall of these ideals, beautiful and necessary in themselves, must eventually be crystallized in the mundane questions of "What kind of a house shall it be?" and "How much will it cost?" In the majority of instances these two will simmer down to one-"How much of a house can I get for my money?"

There was a time when the answer to this question meant poor plans and shoddy work. Today there is no excuse for either. Architects of standing have set themselves to solving the problem of the small house. Quantity production of good materials, standardized to facilitate erection, brings down the construction cost. When a man today asks "How much of a house can I get for my money?" he can rest assured that it can, if he takes the trouble to study his problem, be both a good house architecturally and a house convenient and pleasant to live in, with a cer-



Coutant

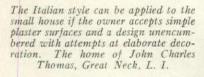
The Georgian type of house presents many opportunities for small designs in that it is simple and dignified, its details are pure and can be given proper value. The entrance to the residence of Edward P. Fischer at Englewood, N. J., is an example of Georgian simplicity applied to a small house. The rectangular lines of the door are relieved by the circular brick platform. Balance is obtained by the windows above it and the two on either side. Simple lattice and a string course marked in the brick façade complete the surrounding elements. Aymar Embury II was the architect

tainty of its standing for many years under reasonable use. He will also find that it pays him to build because, in the end, it is cheaper to build than to pay rent, even counting the necessary charges against the house for interest on loan, interest on his equity, insurance, taxes and cost of upkeep.

Before he visualizes that house architecturally, he should understand this fact -that the architecture of a small house is a distinct and individual problem. The good small house is not merely the reproduction on a small scale of a good large house. The question of what sort of style it will be can very easily be settled by conferring with the architect. The layout of the rooms should be settled first. As one recent publication on the small house puts it, "Don't make the mistake of choosing your plan from the 'outside in'. Reverse the procedure. Select your plan from the 'inside out'. Study the room arrangements, their sizes, location of stairs, windows, step and labor-saving devices. See that the plan is basically right to serve your needs. . . .

"Don't be influenced too much by style. Good proportions and beauty in the placing of the structural features—the roof, chimney, doors, windows, porches, etc., will determine the style. . . . Because a house may look well from the outside is no indication



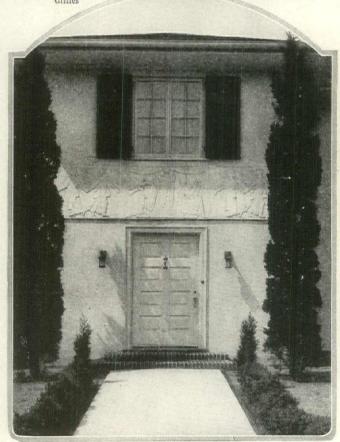


that it is the type of home that will provide you with satisfaction."

The prospective home builder can choose between two methods-accepting a commonplace plan which offers nothing to individualize his home; or welldesigned, professionally prepared plans that produce a house of architectural merit which will prove a constant asset and afford continued satisfaction. Free plans, plans thrown in by the carpenter or contractor, are always a bad investment. If the house is worth building at all, it justifies an initial investment for good plans.

Upon these plans will very much de-

The austerity of this entrance to the small Italian house of Gene Buck, at Great Neck, has been relieved by the plaster frieze over the door, the brick platform and the two cedars. Chester Patterson, architect





An entrance with an arbored portico can be a delightful feature of a small house where such a portico suits the type of house. But it should not be used promiscuously

pend the ultimate cost of the house. The majority of waste is not found in the construction of essentials, but in the cheap frills and unnecessary architectural details. Of course, personal taste will govern expenditures, but it is better to start with a simple small house as a foundation, use standardized materials and follow the adopted plans through without expensive changes, which always cost extra. Whether a contractor is given the job or day labor is employed, the labor should be figured to cost 50% the sum total of the house. In most cases it is best to let a single contract covering all details and phases of the con-

struction. This is likely to speed up the building and relieve you of worry over details.

Having visualized the sort of house you desire inside, the adaptation of the type of architecture follows in logical course. This, too, has many determining factors —the climate, exposure, sectional location of your property and the features of its site and the styles of houses in its immediate proximity. The notion that the bungalow solves all small house problems is a false one. The bungalow belongs naturally to warm and mild climates and to build it on an exposed New England hillside—except when it is to serve as a summer camp—is inadvisable. Equally popular are the Dutch Colonial, Italian, Southern Colonial, Georgian, Spanish and English cottage types of houses, but each likewise was originally the architectural product of a certain type of climate and, generally, one can only adapt the general feeling and traditions of the style rather than the complete style in all its details. Each of these styles can be fitted, to a greater or less degree, to one-story and the story-and-a-half plans.

Moreover, the bungalow or one-story



The bungalow and the story-and-a-half house both present reasonable opportunities for designs of moderate size. The bungalow, however, cannot be used on every type of site. In this instance a story-and-a-half bungalow is placed on a flat site at Southern Pines, N. C. It is the residence of John E. Pushee. Aymar Embury II, architect

house is not always the least expensive to build; they require extensive foundations, an expanse of roof and are often expensive to heat. The story-and-a-half house, as represented by some Dutch Colonial and English cottage designs, will give the same number of rooms as the bungalow, require less foundation and roof, and afford a greater opportunity to build a house of individuality. Large dormers and an increasing pitch to the roof in a story-and-a-

half house create adequate sleeping quarters upstairs.

The man who builds a small house must be willing to sacrifice some of the features he would naturally have in a house of extensive size. An ample bathroom, a suitable kitchen and generous closets are essential, but where the family makes no pretensions at formal living-and who of us does nowadays?-it is often possible to eliminate the dining-room entirely. In its stead one can have a large living room and use one end for dining purposes, or else put in a "Pullman seat". Certainly a "Pullman seat" dining alcove is not out of harmony in a small house where every inch of space must be made to count. It can serve for all three meals; in summer the family may eat out of doors in the garden or on the porch.

Thrift, in building the small house—or any house—means wise spending for essentials. In addition to using standardized stock materials, good plumbing, good fixtures, one should not put adequate heating plant and labor-saving devices in the luxury class, but consider them as the essential of essentials. Do not hesitate to spend money for them. If the house is of

timber and paint is required, insist that the best possible paint is used. It will add to the life of the wood and give the house a desirable appearance of being constantly kept in condition.

The furnishing of the small house and the planting of its garden, both essential to its satisfactory completion, are problems that require more space than the limits of these notes permit. Build a good house first—a house

good architecturally and good to live in. If you are capable of doing that you are also capable of furnishing the rooms in good taste and planting the grounds effectively.

Each of us has in his. mind's eye the kind of small house we will eventually build. The more we think of it, the more the dream changes. There comes a time when the house assumes the appalling proportions of a nightmare. In order to crystallize our ideas into something tangible we require suggestions. To give these suggestions is the purpose of such magazines as HOUSE & GARDEN and such books as House & Garden's Book of Houses.

This magazine has always advised prospective builders to turn their prob-



A complete view of the Fischer house, of which the entrance is found on page 19, shows how the balance of the Georgian style lends dignity to a small house. Brick is the best material to use for this style





Gillies

By building the garage under the house, yard space and the erection of a separate structure are saved, as in the home of Henry G. Morse, architect, at Elizabeth, N. J.

The studio, being over the garage, has a raised floor level to provide space for the car beneath, thus also affording an interesting break from the hall

lems over to a reputable architect, and it still does. Perhaps some readers have not found this such a simple matter as it looked. Architects apparently made no money from designing small houses. They were willing to criticize the jerry-built, jig-saw monstrosities that contractors and builders foisted upon the unsuspecting public, but they did very little to stop it because the methods of stopping it required an unproductive means of making a livelihood. That this condition has been recently remedied is a source of congratulation to both the architectural profession and to the vast body of men and women in this country who plan to build.

The last convention of the American Institute of Architects endorsed the Architects' Small House Service Bureau. A group of practicing architects in Minneapolis were stirred by the ideal of giving the American public plans, specifications and elevations of good small houses at reasonable cost. Hitherto the practice of

The large living room of the Dithridge house has brownish gray rough plaster walls with which the dark oak woodwork accords perfectly. An air of spaciousness is given by carrying the ceiling up into the peak. C. M. Hart, architect



Gray stone and rough finished stucco give to the house of J. D. Dithridge, at Great Neck, L. I., an interesting mass and detail combined with dignifed simplicity

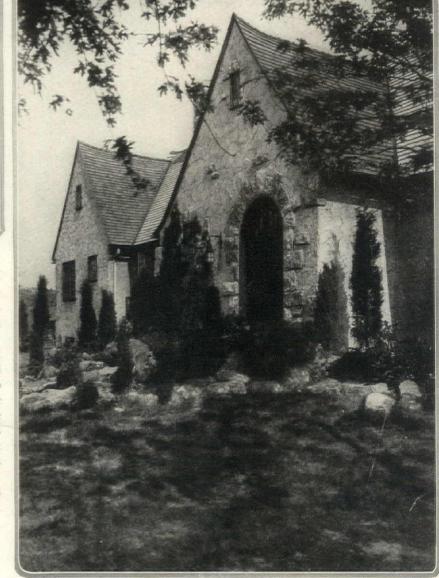
The door is of heavy paneled oak simply set in its frame, as befits the informal, rugged character of the entrance approach with its evergreens and rock plants



selling plans was not considered altogether ethical; with this recent sanction the work of the Architects' Small House Service Bureau becomes an authorized activity. Their designs, now available, constitute a great step forward in improving the architecture of the American small house.

Never before have there been so many opportunities for small and moderate priced houses of distinctive merit. With good plans and specifications now available the owner has merely to set the date for building. Here again he must consult his purse and watch the trend of prices. Many people are delaying the construction of their homes because they hope for falling prices in materials and labor. This caution is commendable; only don't delay too long. He who hesitates is lost. The old proverb is as applicable to building a home as it is to any serious step forward. The time to build is now. There is no surety of what reductions the future may or may not bring.

Gables are effective in giving an impression of height. Although this is but a one-story house, the manner in which the path and evergreen planting lead up into the main gable makes it seem larger as one approaches it





WE BUY OURSELVES A BIRTHDAY CAKE

W ITH this issue House & Garden attains the interesting age of twenty-one. It acquires a franchise, and can now vote against Prohibition, onyx lampstands and other forms of bad taste. It henceforth is responsible for its debts, excesses and mistakes. It can, without asking parental consent, marry. In fact, the number of things this lusty youth can do is only limited by its capacity for doing them. On such occasions one is tempted to speak glowingly on the available future. We would rather not. We are too busy laying plans for the development of the magazine in 1922 to talk about it. So, then, the irreparable past.

House & Garden was started by a group of Philadelphia architects who felt the need for showing to the public, in an attractive fashion, the best work in native and foreign domestic architecture and land-scaping.

In those days, you will remember, this nation was beginning to lengthen her cords. The Spanish War was three years past and we had acquired overseas possessions that tore us away from the splendid isolation of previous years. Becoming a world power necessitated our taking interest in the rest of the world. One small but important phase of this foreign interest was the manner in which other peoples built and furnished their homes and made their gardens, and the way in which those styles could be adapted to this country. In some circles this interest had been long established; it required an organ of publicity to spread the ideas.

Beginning thus as a magazine of architectural interest mainly, House & Garden found a ready market among general readers and consequently took on more practical aspects. Subscribers seeing the beautiful houses and gardens shown on its pages naturally wanted to know how such houses could be built and such gardens made. Under a new management House & Garden developed from a magazine of strictly architectural appeal to a medium of more general interest in this field. And thus it grew and was evolved through fourteen years.

I N 1915 the magazine passed under the control of Mr. Conde Nast, who had already developed Vogue and created Vanity Fair. Vogue appealed to the desire of women to be dressed in good taste. Vanity Fair satisfied the desire of cultured people to keep in touch with the latest expressions of the arts. House & Garden was built to appeal to those who desired a home in the best taste. Certainly, the desire for a good home is as fundamental as the desire for food. These facts had been long accepted by publishers but none had devised a new way of presenting them. It was this new way that brought success to House & Garden.

There was an old game we played as children called "Follow the Leader." The principle of this game, which is a principle of life itself, was applied to the magazine. House & Garden showed what the leaders were doing, created interest among these leaders and built up its circulation around them. Success came in logical order. The magazine was not edited down to a vast and assorted body of readers, but edited up to the intelligence of the most appreciative minds on these subjects. By practical and beautifully presented pages House & Garden showed how this best work, chosen by minds most keenly appreciative of it, could be adapted and applied to many types of homes. Under this regime House & Garden not alone exhibited the best taste in architecture, decorating and gardening but became a powerful factor in making interest in good taste widespread. The magazine at-

tained a merited prestige. By showing authoritative work for many years it has today become the authority on such topics in America.

It is one thing to show a beautiful home and quite another to tell how that home can be created. It is easy to rhapsodize over a garden but not so easy to say precisely how that garden can be made. Without lowering its standard House & Garden has been able to present these practical aspects. Before we show a house, an interior, a garden or an accessory we find where one can buy it, or how it can be made or how much it costs. Thus the Information and Shopping Services of the magazine carry into detailed completion the work begun on the printed page.

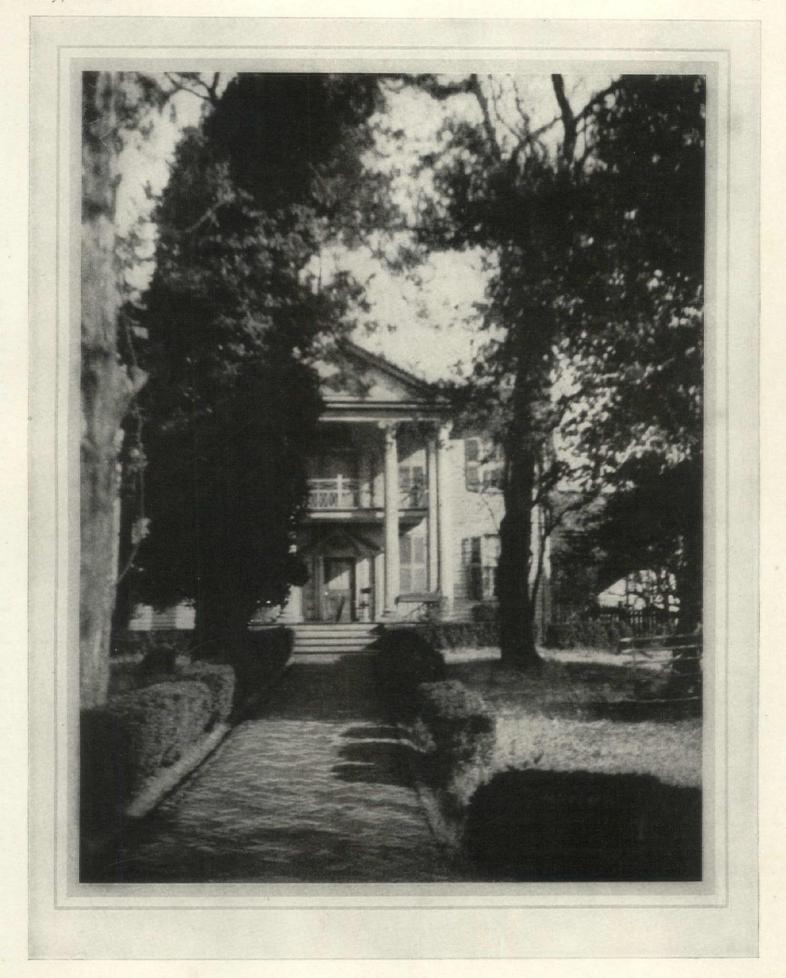
There have been readers who complained that the houses and gardens shown in the magazine were miles above their purses. The accusation may be true, but the answer to it is also the secret of the magazine's success. The best work is usually the most expensive, and it is best and most expensive because it has drawn on the best thought, ingenuity and time of its creators. Consequently it contains the greatest possible number of suggestions for one who wishes to adapt the general scheme to her own problem. Shoddy work, cheap work, work of poor conception has the minimum of help to offer the reader. The best work is always the most practical.

THE World War and its consequences have produced a peculiar effect on Americans. Without losing one iota of our cosmopolitan spirit we are beginning to appreciate anew our own country, its institutions and resources. This finds expression even in such matters as furnishing the home and making the garden. Today there is a marked return to native American forms of architecture and decoration and to a wider appreciation of our native plants and shrubs. Other countries appreciate them; now we, too, must appreciate them. From the styles abroad and at home we must evolve an individuality as distinct and complete as any of the styles on the Continent. We have passed the time when we can blame our gauche taste on mere youth. The country, as with House & Garden, has become twenty-one!

Along these lines lies the available future of this magazine. Some time ago an English publisher protested against House & Garden. "But it is too American." "Sir," we answered, "you could not more graciously compliment us." However much material it may draw occasionally from other lands, House & Garden is always and will always be a magazine devoted to the enrichment of the American home, and through the American home the American nation. The strength of this country lies in the strength of its individual homes. Its standards can never be higher than the standards of its homes, or its sense of beauty, or its appreciation of the things that go to make a fuller life.

A PPRECIATING this responsibility that the magazine has laid upon itself makes one feel rather solemn on this twenty-first birthday. The cake that we would buy must be very large. There are many to enjoy it. Ten times more readers see the pages of the magazine today than saw it seven years ago; its circulation is more than the total circulations of all the other magazines devoted to these same interests. And yet, if it weren't for these loyal readers we could not aspire to so Gargantuan a cake. Perhaps we would have no cake at all!

The one thing that bothers us at this moment is the icing. Shall we choose blonde or brunette, chocolate or vanilla? Personally, being a man, we prefer chocolate.



A GEORGIAN HOUSE OF A HUNDRED YEARS AGO

Throughout the South one finds innumerable stately residences that, for all the mutations of time and wars, still keep their ancient dignity and simple charm. The McCormick Neal house at Covington, Georgia, is such a place. Century-old trees surround it. Its paths are edged with box. The formality of its setting is akin to the classical architecture of the house itself. Instinctively you know that the rooms have fine paneling and delicately carved mantels, and satinwood cabinets and fascinating landscape painted window shades



COLLECTING EARLY AMERICAN CLOCKS

A Fascinating Hobby That Will Also Help Furnish the House

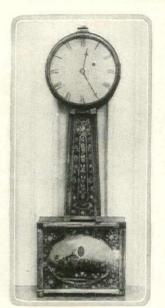
GARDNER TEALL

A favorite design was the lyre. This example was made by Saurin & Dyer of Boston, about 1815



A shelf clock of mahogany on pine made by David Wood of Newburyport, 1800-1825

The banjo was a favorite early design. This one is in the New York Historical Society rooms



I T was inevitable that the American colonists should bring over to this country not only clocks of English make, but Dutch, French and German clocks as well.

Clocks were mentioned in the Massachusetts

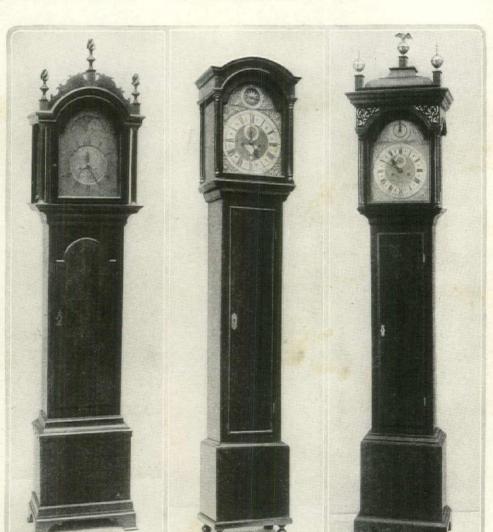
Clocks were mentioned in the Massachusetts Bay Colony as early as 1628, and again in 1638. Henry Parks of Hartford lists a clock in his will of 1640, and John Davenport of New Haven is known to have had a clock in his possession at the time of his death, 1670, and we are told that at the death of Mistress E. Needham of Lynn, Massachusetts, in the year 1677, it was found that she had made

mention in her will of a striking-clock, a watch and a "larum that does not strike". It is probable these various clocks were table or shelf clocks.

The oldest clock in America is said to be one which originally belonged to Oliver Cromwell and which is now in the Philadelphia Public Library.

The austerity of the northern colonists probably encouraged only the simpler cased and dialed clocks and eschewed anything even so frivolous as the "pretty and solemn" piece of "clocke-worke" mentioned by Pepvs. Certainly it would have frowned upon Queen Elizabeth's clock which was in the form of "an Ethiop riding upon a rhinoceros, with four attendants, who all make their obeisance when it strikes the hour".

With the growth of the colonies skilled artisans found encouragement to ply their trades in the new world and hither came clockmakers among others, placing early American clockmaking nearly if not quite on the level with its contemporary European



A tall clock of mahogany made by Thomas Harland of Norwich about 1800

Samuel Bagnall of Boston (1740-1807) was the maker of this tall mahogany clock

Benjamin Bagnall, also of Boston, produced this example in black walnut on pine

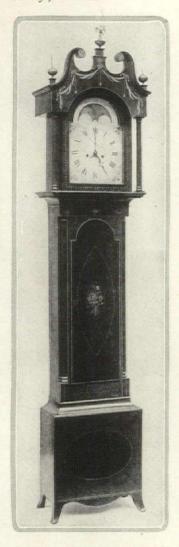
competitors. These old clocks from their hands seem to have disappeared and even the names of the early clockmakers in America must be searched for in old town records and the like. Some of the pioneers of clockmaking in America whose names have come down to us were William Davis (1783), Everardus Bogardus (1698), James Batterson (1707), Benjamin Bagnall (1712), John Bell (1734), Augustine Neiser (1739), Odran Dupuy (1735), Ebenezer Parmilee (1740), Gawen Brown (1750), John Ent (1758), Basil Francis (1766). These men and their fellow clockmakers were

to initiate the industry which was, eventually, to drive from the market the hour-glasses such as we find advertised in the *Boston Gazette* of 1762.

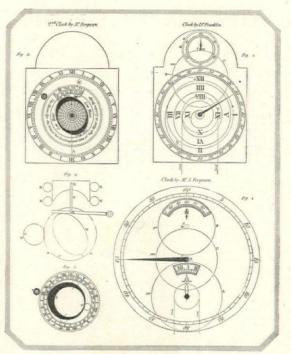
The New England colonies were the most prolific in clock production, and after the War of Independence the State of Connecticut led all other States in the Union in the manufacture of timepieces.

Daniel Burnap (1780-1800), Eli Terry (1793-1813), Eli Terry, Jr., and other members of the Terry family, Silas Hoadley (1808), Seth Thomas (1809-1850) and Chauncey Jerome (1816-1860) stand forth as the most prominent of the early Connecticut clockmakers.

In Massachusetts the Willards — Benjamin (1716-1803), Simon (1753-1848), Aaron (1757-1844) and others of this famous family; the Mullikens—Samuel Mulliken (1720-1756) and others of the family; Daniel Balch (1734-1790), and his sons Daniel (1782-1818) and Thomas H. (1790-1818); the Bagnalls — Benjamin (1712-1740), and his son Samuel



Connecticut became a clock center early in its history. This example from that State is dated 1806

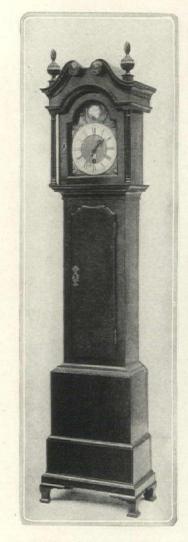


This page from an early American Cyclopædia illustrates the old-time theories of horology upon which the early clockmakers built their works

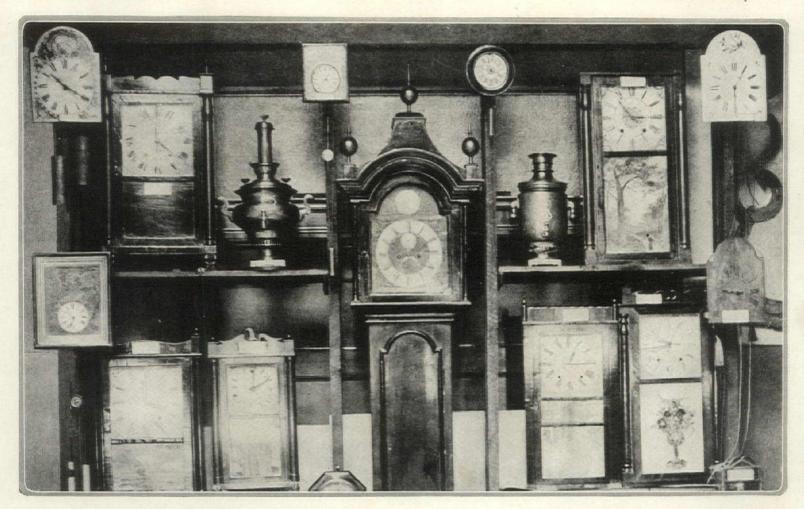
(1740-1760); the Popes—Robert (1786) and Joseph (1788); Nathaniel Munroe (1777-1816) and David Munroe (1808) and Samuel Whiting (1808-1817) are the particular shining lights in early clockmaking in Massachusetts.

Of the Rhode Island clockmakers the most prominent were Seril Dodge (1788), Nehemiah Dodge (1794-1824); John Cairns (1784); Caleb Wheaton (1784-1827) and Calvin Wheaton (1791).

(Continued on page 72)



Thomas Claggett of Newport, R. I., among the early American clockmakers, created this example



An unusual assembly of clocks is the Peterson Collection at Eau Claire, Wisconsin. It includes a great number of bracket and open-work examples, together with some tall case or "grandfather"

clocks. The painted door panels and highly decorative faces noticeable on some of the items are characteristic of various phases and styles to be found in examples of American clockmaking

THE GARDENS OF THE JUNGLE

A Whole Gamut of Gardens Is Found in the Tropics, and from Them We Draw Some of Our Loveliest Plants

WILLIAM BEEBE

A MOST admirable servant of mine once risked his life to reach a magnificent Bornean orchid, and tried to poison me an hour later when he thought I was going to take the plant away from him. This does not mean necessarily that we should look with suspicion upon all gardeners and lovers of flowers. It emphasizes, rather, the fact of the universal and deep-rooted appreciation of the glories of the vegetable kingdom. Long before the fatal harvest time, I am certain that Eve must have plucked a spray of apple blossoms with perfect impunity.

A vast amount of bad poetry and a much less quantity of excellent verse has been written about flowers, much of which follows to the letter Mark Twain's injunction about Truth. It must be admitted that the relations existing between the honeysuckle and the bee are basely practical and wholly selfish. A butterfly's admiration of a flower is no whit less than the blossom's conscious appreciation of its own beauties. There are ants which spend most of their life making gardens, knowing the uses of fertilizers, mulching, planting seeds, exercising patience, recognizing the time of ripeness, and gathering the edible fruit. But this is underground, and the ants are blind.

There is a bird, however—the Bower Bird of Australia—which appears to take real delight in bright things, especially pebbles and flowers for their own sake. Its little lean-to, or bower of sticks, which has been built in our own Zoological Park in New York City, is fronted by a cleared space, which is usually mossy. To this it brings its colorful treasures, sometimes a score of bright star blossoms, which are renewed when faded and replaced by others. All this has, probably, something to do with courtship, which should inspire a sonnet.

F ROM the first pre-Egyptian who crudely scratched a lotus on his dish of clay, down to the jolly Feckenham men, the human race has given to flowers something more than idle curiosity, something less than mere earnest of fruit or berry.

At twelve thousand feet I have seen one of my Tibetans with nothing but a few shreds of straw between his bare feet and the snow, probe around the south edge of melting drifts until he found brilliant little primroses to stick behind his ears. I have been ushered into the little-used, musty best-parlor of a New England farmhouse, and seen fresh vases of homely, old-fashioned flowers-so recently placed for my edification, that drops of water still glistened like dewdrops on the dusty plush mat beneath. I have sat in the seat of honor of a Dyak communal house, looked up at the circle of all too recent heads, and seen a gay flower in each hollow eye socket, placed there for my approval. With a cluster of colored petals swaying in the breeze, one may at times bridge centuries or span the earth.

And now as I sit writing these words in my jungle laboratory, a small dusky hand steals around an aquarium and deposits a beautiful spray of orchids on my table. The little face appears, and I can distinguish the high cheek bones of Indian blood, the flattened nose and slight kink of negro, and the faint trace of white—probably of some long forgotten Dutch sailor, who came and went to Guiana, while New York City was still a browsing ground for moose.

So neither race nor age nor melange of blood can eradicate the love of flowers. It would be a wonderful thing to know about the first garden that ever was, and I wish that "best beloved" had demanded this. I am sure it was long before the day of dog, or cow, or horse, or even she who walked alone. The only way we can imagine it, is to go to some wild part of the earth, where are fortunate people who have never heard of seed catalogs or lawn mowers.

ERE in British Guiana I can run the whole gamut of gardens, within a few miles of where I am writing. A mile above my laboratory up-river, is the thatched benab of an Akawai Indian-whose house is a roof, whose rooms are hammocks, whose estate is the jungle. Degas can speak English, and knows the use of my 28-gauge double barrel well enough to bring us a constant supply of delicious bushmeat - peccary, deer, monkey, bush turkeys and agoutis. Grandmother has no language but her native Akawai. She is a good friend of mine, and we hold long conversations, neither of us bothering with the letter, but only the spirit of communication. She is a tiny person, bowed and wrinkled as only an old Indian squaw can be, always jolly and chuckling to herself, although Degas tells me that the world is gradually darkening for her. And she vainly begs me to clear the film which is slowly closing over her eyes. She labors in a true landscape garden—the small circle wrested with cutlass and fire from the great jungle, and kept free only by constant cutting of the vines and lianas which creep out almost in a night, like sinister octopus tentacles, to strangle the strange upstarts and rejungle the bit of sunlit

Although to the eye a mass of tangled vegetation, an Indian's garden may be resolved into several phases—all utterly practical, with color and flowers as mere by-products. First come the provisions, for if Degas were not hunting for me, and eating my rations, he would be out with bow and blowpipe, or fish-hooks, while the women worked all day in the cassava field. It is his part to clear and burn the forest, it is hers to grub up the rich mold, to plant and to weed. Plots and beds are un-

known, for in every direction are fallen trees, too large to burn or be chopped up, and great sprawling roots. Between these, sprouts of cassava and banana are stuck, and the yams and melons which form the food of these primitive people. Cassava is as vital to these Indians as the air they breathe. It is their wheat and corn and rice, their soup and salad and dessert, their ice and their wine, for besides being their staple food, it provides casereep which preserves their meat, and piwarie which brightens life for them occasionally, or dims it if over-indulged in—which is equally true of food, or companionship, or the oxygen in the air we breathe.

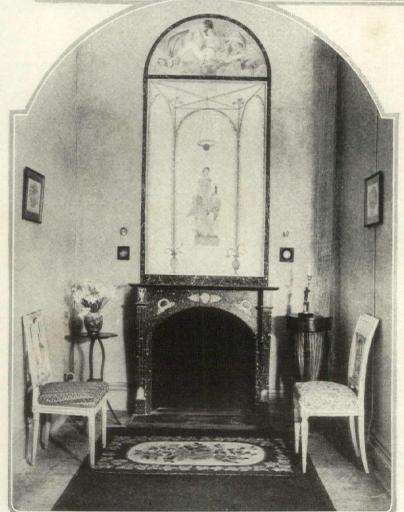
ESIDES this cultivation, Grandmother has a small group of plants which are only indirectly concerned with food. One is kunami, whose leaves are pounded into pulp, and used for poisoning the water of jungle streams, with the surprising result that the fish all leap out on the bank and can be gathered as one picks up nuts. When I first visited Grandmother's garden, she had a few pitiful little cotton plants from whose stunted bolls she extracted every fibre and made a most excellent thread. In fact, when she made some bead aprons for me, she rejected my spool of cotton and chose her own, twisted between thumb and finger. I sent for seed of the big Sea Island cotton, and her face almost unwrinkled with delight when she saw the packets with seed larger than she had ever

Far off in one corner I make certain I have found beauty for beauty's sake, a group of exquisite caladiums and amaryllis, beautiful flowers and rich green leaves with spots and slashes of white and crimson. But this is the hunter's garden, and Grandmother has no part in it, perhaps is not even allowed to approach it. It is the beena garden—the charms for good luck in hunting. The similarity of the leaves to the head or other parts of deer or peccary or red-gilled fish, decide the most favorable choice, and the acrid, smarting juice of the tuber rubbed into the skin, or the hooks and arrows anointed, is considered sufficient to produce the desired result. Long ago I discovered that this demand for immediate physical sensation was a necessary corollary of doctoring, so I always give two medicines-one for its curative properties, and the other, bitter, sour, acid or anything disagreeable, for arousing and sustaining faith in my ability.

The Indian's medicine plants, like his true name, he keeps to himself, and although I feel certain that Grandmother had somewhere a toothache bush, or pain leaves—yarbs and simples for various miseries—I could never discover them. Half a dozen tall tobacco plants brought from the far interior, eked out

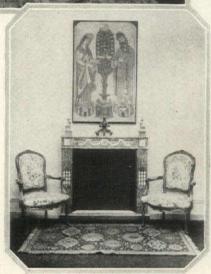
(Continued on page 64)





"The Age of Innocence," by Henry Caro-Delvaille, is a colorful canvas for an overmantel. It is placed above an Italian marble fireplace and surrounded by old miniatures and flower bouquets under glass. Fender and candelabra by Hunt Diederich

(Left) From various sources the Art Guild is assembling work which is grouped in its natural positions in the house. Here the delicate Louis XV mantel is in striking contrast with the more barbaric Russian panel by Nicolas Roerich



ABOVE THE MANTEL

Suggestions for Fireplace Decoration Shown at the Art Guild Galleries

Above a mantel of the Directoire period and surrounded by furniture of the same era, this overmantel decoration by Paul Thevenaz finds a sympathetic position. It is painted to represent a mirror and is especially suitable for a small room

HOW SMALL MAY A GARDEN BER

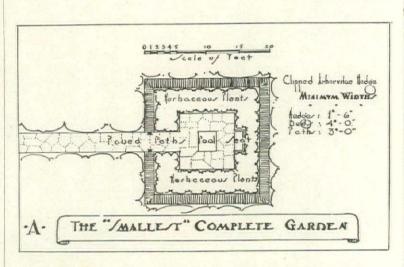
Some Suggestions for Small Plots and Slender Purses Which Will Help Them Achieve Real Garden Charm

RICHARD H. PRATT, 2nd

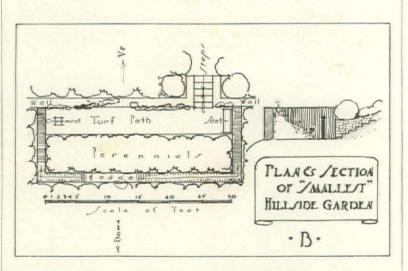
T is becoming more and more a matter of concern, this necessity for fitting the garden within constantly contracting limits of both space and expense. On the one hand it is the outcome of a considerable growth of the garden urge among those of us whose not unslender means prohibit any sort of extensive development, and on the other hand it is the result of the ever diminishing size of building plots among the newer suburban communities. For one reason or the other a garden seems often a dubious possibility. At least it is often wondered just how small a garden may be and still be a garden. It is, then, to arrive at some solution for such a situation and, perhaps, to reassure and encourage those who find themselves in a similar quandary that these few principles of small garden planning are set forth and these various abstract examples of diminutive gardens are shown.

The Detached Garden

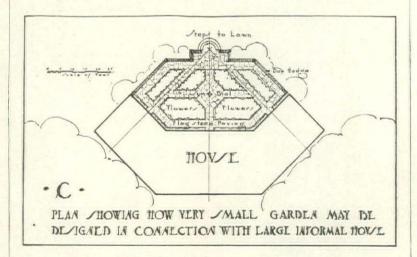
Let us consider first a garden that is altogether independent of the house. Here it will not be necessary to look to comparative sizes of house and garden in order to ward off incongruities of scale and we can reduce the dimensions to extremes of smallness. Diagram A shows a perfectly square garden simply designed. A foot and a half has been allowed for an enclosure which is no more than enough if it is to be a hedge. The beds have been given a width of four feet so that plant groupings may still be arranged effectively. To reduce this dimension would be to make any perennial planting thin and wholly unsubstantial. The width of the paved path is three feet and on it two persons may walk together or pass. If it were smaller it would not only be uncomfortable but it would become out of scale with the rest of the garden. A pool may seem a tremendous waste of space in such a tiny garden, but the mere fact that it is an unusually small garden makes it all the more necessary that as much interest as possible be provided. The central space



All the elements of a real garden are included in this little plan which is but 20' square. Even the sense of seclusion is created by the surrounding hedge of clipped arborvitae



An effective garden on a hillside may be created in small space if a path is laid between a planted retaining wall on one side and a perennial border on the other



Here is a garden planned to be in very close contact with a large house and yet remain small itself. The paths are the width of the door openings of the house, and the axes converge

of the garden is large enough to give a decent perspective of the whole garden from the seat opposite the entrance path. Thus we have a garden measuring twenty feet in each direction that is complete in itself, and full of decorative possibilities with the planting, the paving and the water.

There are situations detached from the influence of the house that will require different treatment, a different shape and different materials according to the nature of the site; but all alike they will require the quality that will claim and hold the interest. This quality will be lost if, in trying to cut down the size to a minimum, valuable features are eliminated and beds and paths are reduced to insignificant proportions. A garden on a hillside may occupy very little space by running a path between a planted retaining wall on one side and a perennial border on the other. A seat at one end and a sun dial, a bird bath or a figure at the other will give it an air of completeness. A garden of this character need only be thirteen feet wide if we allow a foot and a half for the wall on the uphill side, four feet for a turf path, six feet for a flower border and another foot and a half for some sort of background for the planting on the lower side. Its length should not be less than thirty feet. Rock gardens and wild gardens cannot concern us in our attempt to find a limit of smallness, as their very definite informality allows them to merge into their surroundings with such ease that they may occupy a few square yards without giving to any great degree a feeling of compression.

Gardens Near the House

It is less simple to deal with gardens that are attached to the house. Here there are other elements to control the size of the layout in addition to the practical requirements of beds and paths. There is a comparative relationship in size between the house and the garden that, as a rule, must be maintained. It is called scale. If the garden is out of

scale with the house there is at once a lack of artistic balance in the effect. Now, as effects of scale must be sensed rather than measured, it is naturally more easy to feel any discrepancy when the garden and the house assume a more or less equal importance in the scheme than when the garden is somehow less prominent as we view the house. This can be accomplished in one of two ways: either by placing the garden at such a distance from the house or beyond such an intervening screen that the two cannot visibly be compared together, or by putting the garden so close to the house by tucking it within an angle, by setting it between two projecting wings, by

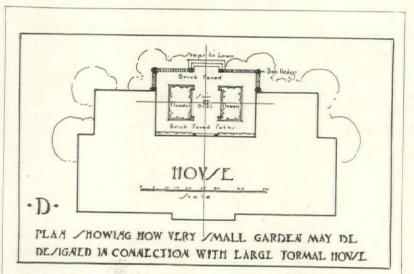
making it a small, carefully designed terrace upon which the garden door may open or by making it a tiny dooryard garden, that it is virtually absorbed by the house and its scale lost sight of as a distinct mass. We have considered the garden detached and have seen that its extreme of smallness is one that will contain enough of the elements of garden architecture-beds, paths, water and ornament-and these of sufficient size to give it interest and effectiveness. When the garden is attached to the house its shape, its size and its arrangement must be adapted to the house so that its physical and artistic relation to it may be convincing. The limit of smallness, then, will depend upon the character, size and plan of the house.

Formal or Informal

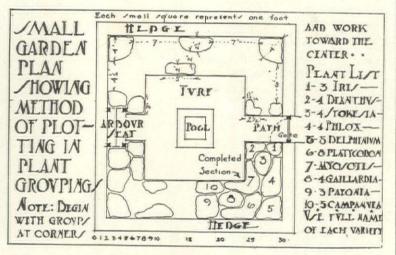
In Diagrams C and D are shown two types, formal and informal, of large houses with very small gardens attached in such a way that their comparative smallness does not seem incongruous. In the informal scheme it is possible to have narrow beds and narrow spaces as the house does not demand the broad, simple treatment so necessary in the formal arrangement. Here, however, we must limit the smallness of the beds to four feet except along the house itself where it is generally more practicable to plant vines with a clumpy base, such as Evonymous radicans or vegeta.

We must limit the narrowness of paths to the width of the door openings in order to keep the scale of the garden details at one with the scale of details of the house. In the formal scheme of Diagram D, where the house suggests spaciousness, a garden that was at all cut up with an intricate arrangement of beds and paths would be altogether out of character. The beds and the paved or turfed areas must be as large as the available space will permit. Here they are arranged in a perfectly simple panel form as dignified as the house of which the garden is an integral part, yet there is the feeling of a complete garden.

Unusually small gardens require an extraordinary amount of care in their planting. Gaps become much more obvious in narrow beds and an effort must be made to select for the plant groupings perennials, annuals and small shrubs that will retain their foliage for a large part of the time in order that the cessation of bloom will not result in an unsightly spot. The use of the dwarf forms of the broad leaved evergreens—azalea, rhododendrons myrtifolium, punctatum and Wilsonianum, Daphne cneorum, Japanese holly and the cotoneasters—among the herbaceous plants will help to keep the beds full and will not crowd out the slighter perennials. In small gardens similar



In order to harmonize with the formal nature of the house, this plan provides a few broad, simple paths and beds. The result is a garden that is integral with the house



The smallest of gardens should have at least one seat, and a bit of water in bird bath or pool. These, with good paving and planting, enable it to compare favorably with its far larger kindred

to that shown in Diagram D it is best to keep the height of the plants fairly low so that the feeling of breadth may be maintained. For that reason a complete change of plants periodically through the blooming season is recommended; first the bulbs, then columbine, then one of the lower chrysanthemums, for example. It is rather more trouble but the effect of a simple, even mass is worth it in the end.

The choice of materials is just as important as the planting. The use of flagstone or brick in the paths and open spaces is generally preferable to turf because it presents a more interesting surface and is easier to keep in order. In a small garden, too, the area to be paved is apt to be so slight that the expense can never be great. If a pool is to be a part of the small garden the paving itself will form the best coping, for it will avoid the wasted space that would attend the using of a raised coping and will add another note of simplicity to the treatment. Ornament must be used sparingly in order that it may be most effective.

The smallest garden should have at least one seat; it should have a bit of water either in a bird bath or in a pool. With these complements, with the interesting texture of a good paving material, with a neat and compact planting it will not suffer in comparison to

its larger neighbors. If it is carefully planned its very smallness will be its greatest asset.

City Gardens

The garden of minimum size is engaging more and more of the attention of those city dwellers whose digging and planting activities must of necessity be restricted to the confines of their own backyards. Where a few years ago their only attempts at growing plants were represented by a pallid window box or an anaemic fern or two, today are found arrangements of paths, beds and benches which do credit to the best professional precedents. Here is the very essence of garden smallness, for space is at a premium in the city backyard. Yet for all their lack of size they are true gardens, all the more appreciated, perhaps, because of the difficulties that were overcome in creating them.

There need be no hesitation on the part of those so situated about setting out to build such a garden. Plants and shrubs can be selected which will survive almost any adverse condition the situation may present, provided that the soil in which they are put has been properly prepared in a physical as well as chemical sense. The expense need not be great—surely, it will prove insignificant in comparison with the pleasure which will accrue.

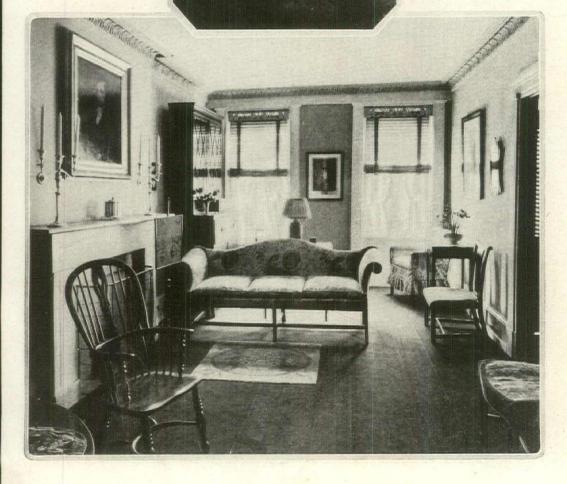
While much of the plant material must of necessity be pur-

chased from professional growers, there are still many things which the garden maker can pick up for himself in his rambles about the country, especially if his trips are made via the almost universal motor car. Many of the deciduous wild shrubs are well adapted to careful transplanting in the autumn, provided they can be reset in suitable soil and light conditions, and there is a host of wild perennials that can perfectly well be moved into the garden. Evergreens, such as the cedars, spruces and pines, need particular care in transplanting. Their long, fibrous roots must be taken up with as little injury as possible

The simplest of treatments changed this dark, uncom-fortable Victorian parlor into a livable living room

Modern fixtures, delightful antiques and sheer curtains gave the dark dining room new life

Save one or two pieces, the furniture in this remade parlor is antique and fits its setting well



A PARLOR REMADE

In a Little House of Old Philadelphia

HERE is a house indigenous to each city. In Philadelphia it is a brick front with white marble trimmings. The Philadelphian mind is much given to precedent, consequently the interiors of the houses are as uniform as the marble trimmings. The inside arrangement consists of a long hall from which the stairs rise, a large front room generally avoided but known as a "parlor" and back of this room the dining room. Variations of this plan have an open hall between these two rooms. The mere mention of the word "parlor" conjures up spectres of Victorian horrors-overdecoration, meaningless ornamentation, heavy, light-obstructing hangings, black walnut and ebony furniture of uninviting shape and much bric-à-brac and so-called handsome stuff. The weeding out of these rooms has in many cases been attended to by a younger generation without veneration for their parents' wedding presents. However, the ground or rather background needs real turning over.

Such a house with such a parlor room was the only reasonable offering "après la guerre". It had been modern in the other "befo' the war" days. No structural changes were made in the interior unless built-in bookcases along one side and corner of the former parlor could be so classed. These shelves are the same height as the door frame, the molding of which is continued on them. The base of the shelves is a 2' 6" high cupboard which is divided into three compartments, one for overshoes and the others for china, since among the other evils of houses of the period is lack of closet room.

The New Color Schemes

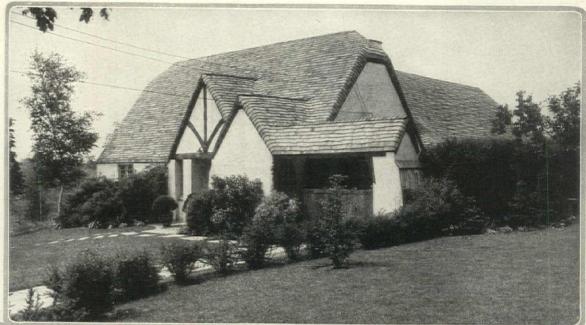
The woodwork throughout was painted white. Large figured wall paper was replaced uniformly downstairs and in the halls by putty color, rough cast paper. The ceilings are cream white. A characteristic Victorian cornice in the living room is painted to match the wall paper. The floors are covered with plain ground chocolate colored carpet and several hook rugs in which blue predominates. Sheer organdie window length curtains with inchwide ruffles along the edge are placed at all the windows, with tie-backs of the same material edged on one side with the ruffle. The virtue of such curtains is that they launder beautifully without stretching and in a city house that is important if they are to be kept fresh. At the two front windows Venetian blinds painted putty color are hung inside the room with the curtains between them and the glass. In order to give as much light as possible no inside hangings are used and the color note of the room is secured at the windows by covering the tape on the blinds with a twoinch wide old-blue grosgrain ribbon with draw cords to match. In the dining room glazed chintz is used both for the window shade and the covering for the four-fold screen placed

(Continued on page 64)

THE PARTY

WHAT A LITTLE SHRUBBERY WILL DO

A Before-and-After Study for the New House





In February, 1918, under the title of "An Architectural Epigram", House & Garden published this residence, which is at Pelham, N. V. The house had just been completed and consequently was treated as an unusual gesture in small house architecture. Since that time the shrubbery has been planted and allowed three years' growth. Whereas the house originally stood barren, it is now properly clothed and fits its site admirably. In fact, the shrubbery made the site





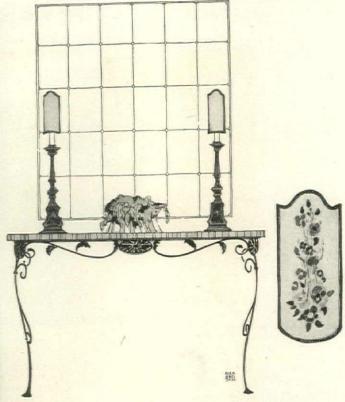
One of the pleasant features of the house was the entrance gate, with its effective grill. The architect had adapted an English cottage style and planned to let the planting play the same rôle here that it does in English cottages. Both woodwork and plaster have taken on a desirable mellowness and afford a background for the barberry hedge along the path and the other planting massed around the foundations. Bloodgood Tuttle was the architect



While planning to build the owner should always visualize his property as a completed whole and make his plans accordingly. The growth of shrubbery will be much slower than the actual time required for building the house and he may, if his purse permits, transplant large specimens to get immediate effects. Usually, however, he had better buy small shrubs, space them sufficiently and let Nature take her own good time in bringing a robust growth







Candle shields of sand colored silk bound with mulberry velvet. When lighted the design shows through. 7½" high, \$5 each. Any color scheme

A glass candlestick with a mirror base makes a charming dressing table lamp. 13" high, \$15. Pleated silk shade edged with shaded ribbon, \$16.50



A decorative black Chinese porcelain lamp has a black shade with a colored flower design. 21" over all, \$45



A lamp of creamcolored I talian pottery, 14" high is \$15. The 13" shade is French blue chiffon lined with pink silk and trimmed with pale gold picoted ribbon. \$25

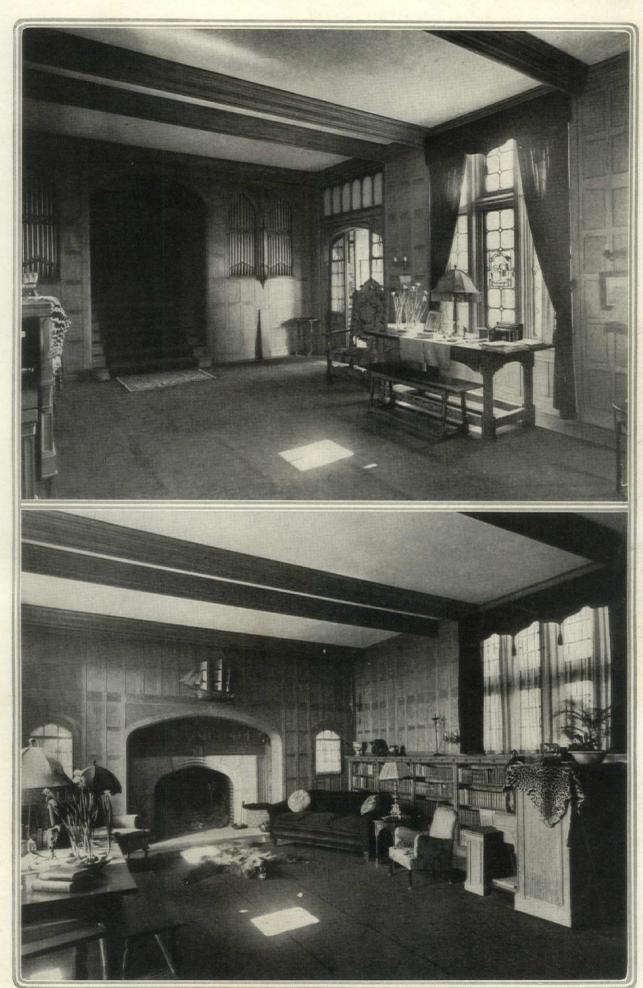
Unusual porcelain lamps come in pastel shades and various designs. 9" high, \$10. The Chinese pagoda shades of Adam green corded silk finished with gold and green ribbon and lined are \$24 each

LAMPS AND THEIR SHADES

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The living-room in the residence of Elton S. Wayland at Waterbury, Conn., presents an interesting example of the Tudor style adapted to modern conditions and refinements. Instead of using oak, the walls are paneled in white mahogany which has been oiled and waxed, giving a soft gray tone. Dull red velour hangings add to this a richness of color

To harmonize with the paneled Tudor background of the room old English furniture has been used, together with some pieces reproducing original designs of the period. A feature of the room is the organ, both pipes and console being placed in the room itself. Over the fireplace is a ship model executed by the owner. Taylor & Levi were the architects







That early American furnishing is well adapted to present conditions is proved by the home of J. Watson Webb, Shelburne, Vt., where the atmosphere of old times has been created in a new house. The smoking-room walls are of wide pine boards stained brown and waxed

As the living-room in the Webb house is quite large, the ceiling at the lower end is dropped and an open beam laid across, making a more intimate room and giving the farther fireplace an environment of its own. The walls are paneled and painted old ivory



The dining-room, also of large proportions, is paneled in old ivory. Early American maple chairs, old pine cupboards and table, a mahogany low-boy, old china and glass, and silhouette fixtures preserve the atmosphere of Colonial times. Schmitt Brothers, decorators



In the hall the furniture is of the English cottage type, which combines well with our early American furniture. The Welsh dresser contains a collection of pewter. Hooked rugs give color to the floors. Old glass bottles and toby jugs make this an unusual passage

MAKING SMALL GARDENS IN TOWN

By Using a Formal Treatment the Back Yard Can Be Transformed Into a Delightful Spot

E. T. DIXON

THE tiny rectangle of ground which is usually all that is allotted to a city house by way of garden is too often allowed to degenerate into a mere back yard, with a dingy grass plot, and, perhaps, two or three smoke-grimed ailanthus trees for its only decoration. And yet while its limitations must, of course, be recognized, within them quite charming results are possible.

The city gardener should not try to imitate the methods of his country cousin with acres at his disposal. Landscape gardening is not possible in town, and he who aims at the unconventional will only achieve untidiness. The form and surroundings of the garden, being artificial and conventional, demand a corresponding treatment.

City gardening has close analogies with the scenic art of the theatre, which is an art not only of presentation, but of concealment and illusion. High boundary walls in most cases have to be masked, the weight of surrounding buildings to be mitigated, and while square feet cannot be transformed into acres, much may be done by a cunning hand

> A tiny pool for goldfish, with rock plants growing in the crevices of its rim, gives charm to this city garden. The decorative screen adds the desired privacy



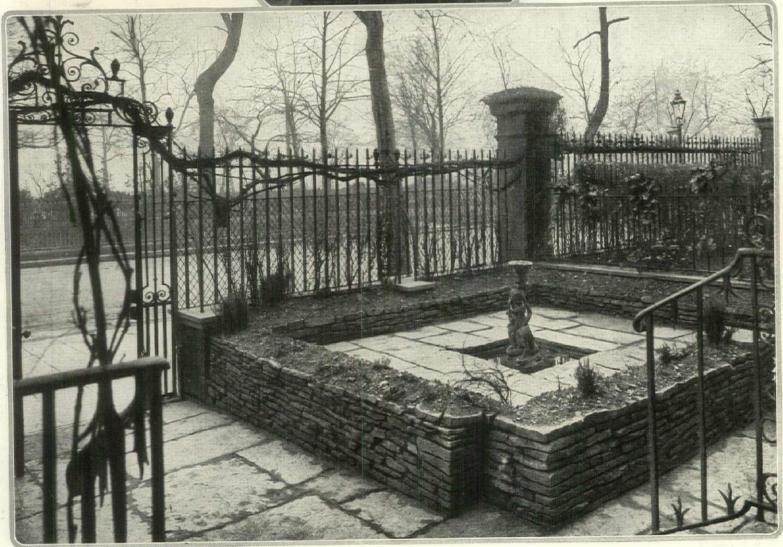
to create an effect of space that is unwarranted by the hard facts of the case.

To lower the walls, the best and most obvious plan is to raise the beds, an elevation of a foot or so making all the difference in the world. The edges of the bed should be supported by a dry wall of brick or stones, which, if small plants are grown in the earth-filled crevices, can be made ornamental as well as useful.

A trellis on the top of the walls, rising above the level of the eye, will serve as an effective screen to one's neighbors' bricks and mortar. Also, by making the boundary line less hard and definite, it will help to create the illusion of spaciousness. This effect is also assisted by covering the walls with ivy, which, however, needs careful tending in the early spring, or by masking them with a privet hedge, while corners may be softened by filling them with flowering shrubs.

The trellis may be compared with the "flies" of stage-craft; it enhances the length of the garden by means of lined openings.

Often the front yard affords a bit of space for gardening. Here a dry wall can hold narrow flower beds about a flagged walk and little garden figure





Down the middle axis of this city garden runs a little canal. Flowers are planted against the walls, with potted trees for accents

A sunken garden, however small, gives an interesting change of levels. The wall should be laid dry, affording crevices for rock plants

The sense of length is also increased by the careful use of ornaments, which should diminish in size as they reach the end of the garden, thus artificially accentuating the perspective. A statue or vase against the centre of the end wall may be very effective.

Where it is possible a pool of water,

by reflecting the sky, will help to give light to the spot. In general, trees are not to be recommended, for they intercept the light and drain the soil of nourishment, while the drippings from their leaves and twigs are harmful to the plants at their feet.

For paths gravel is, perhaps, the most





used, but it is not the best. When new it is of a crude and garish color, and it requires a good deal of watering and rolling, besides having to be relaid every few years. Bricks are rather monotonous to the eye, and are easily broken by frost. The most satisfactory material is stone, for though a stone path is more expensive to put down than one of gravel or brick, it requires little subsequent attention, and improves in appearance by weathering. If so desired, small spaces may be left here and there between the stones for the planting of low, hardy flowers like moss pink and saxifrage.

The city garden should have a formal terminus. Here a little figure fountain is set in a niche of the back wall and flanked by white jars and wall seats





The problem of furnishing the narrow city house is solved in the New York home of Mrs. William C. Langley. In the living room the walls are pure white—a space-giving color. Hangings are plain rose glazed chintz, with chairs in rose and white toile de Jouy



The entrance hall is effectively tiled in black and white. The walls are a neutral tone paneled in wide space. Against these stand wrought iron candelabra and plant stands. An old Welsh dresser of fers a contrasting note. Mrs. Emott Buel was the decorator

rator



In the dining room a pleasing set of painted furniture is used. Both walls and furniture are blue green. A green and black chintz curtains the windows. Further color notes are introduced by the old screen and the red bottles on the serving console

IN A NARROW CITY HOUSE

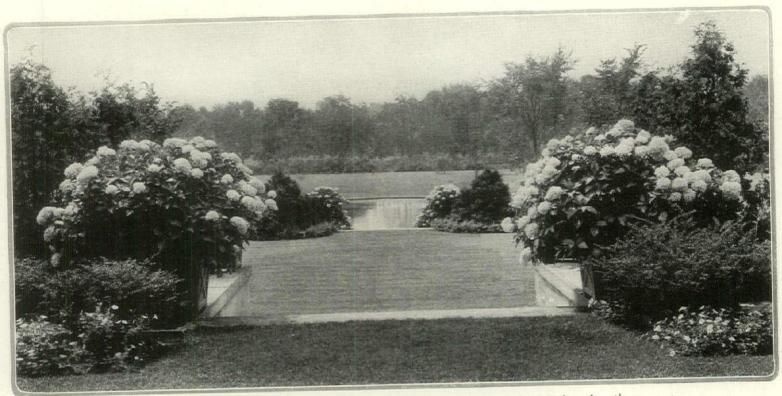
An Effective Sense of Space Is Given by Well-Chosen Furnishings





Pale green walls and woodwork give distinction to the drawing room. The furniture is upholstered in a pink and gold brocade. The glass curtains are of salmon pink gauze. Just enough furniture is used to give comfort and still afford an open space in this narrow room

The child's room has a crisp, fresh note. The dressing table and bedspreads are of white Swiss with red dots. Hangings are pink and white English prints. A chair is in plain rose glazed chintz. The walls are white and the carpet gray



Hydrangea Hortensis var. Otaksa is especially adaptable for tub use. The two views here show them in a garden at South Bend, Ind. Ralph M. Weinrichter was the landscape architect

GROWING HYDRANGEAS IN TUBS

With Proper Care They Can Be Made To Thrive in Any Part of the Country

RALPH M. WEINRICHTER

AMILIAR to nearly everyone as a showy and conspicuous shrub in the garden during July, August, September and October are the hydrangeas with their massive heads of white and pink flowers which later turn to bronze.

Hydrangeas are classified in two distinct groups. Under the first group are the hardy varieties, both single and double flowering, which grow in shrub and tree form. Some are native and found from Pennsylvania to Florida. They are generally planted along the edge of borders or in beds. The corymbs can be used for decorative purposes weeks after they have been cut. They grow best in rich, porous and somewhat moist soil and in partly shaded places, but they flower more profusely in full sun if they only have enough moisture. The pruning should be done in the early spring before the buds develop,

the preceding year. In the second group are the tender varieties, that is, the varieties which are not

leaving from two to four buds of the growth from hardy north of Pennsylvania unless well protected and cared for, and these are usually grown in pots and tubs for indoor and outdoor use. In this group are a number of varieties that were originally introduced from

China and Japan. Since then several hybrids have been introduced in colors of pure white and apple blossom to reddish carmine. It is the Hydrangea Hortensis var. Otaksa that is commonly used in this country in pots

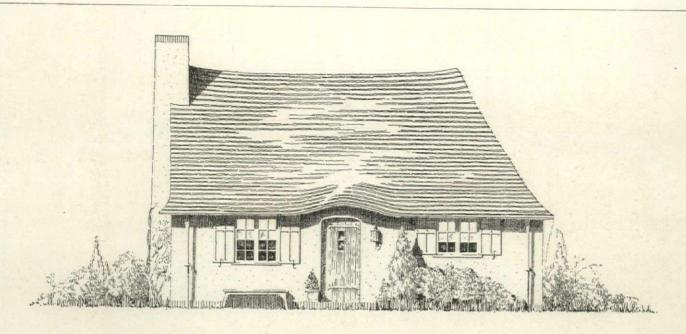
and tubs for outdoors. Whether grown in earthern or stone pots or tubs, they can be used effectively for several treatments, as for accentuating terminal features in gardens, on terraces, garden walks and steps, or at entrance doorways, at pools, water treatments, etc., where they form an essential part of the unit.

The size of the plants will depend upon the mass required. For a medium conservatory, 8" to 15" earthern or stone pots are generally used. For outdoor terraces and garden treatments, etc., a larger size is better, pots from 12" to 22" in diameter, and wooden tubs from onequarter to one-half barrel

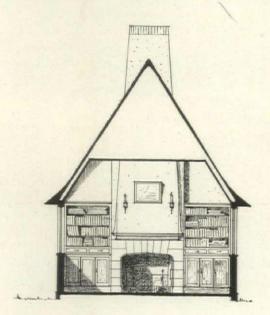
Where the tubs are to be used to conform with the design and be in keeping (Continued on page 66)



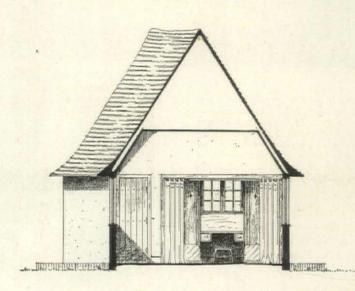
The first year these hydrangeas were planted they bore an average of thirty-two blooms per plant. Four years later they reached the amazing average of 115 blooms. The culture was responsible for this abundance



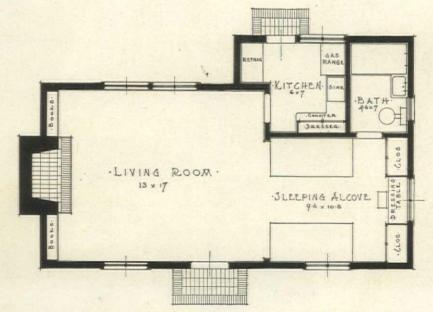
Instead of the commonplace style of bungalow, one might choose a design in the cottage style, with an irregular roof of shingles, stucco walls and little windows set up well under the eaves. The sweep of the roof lines gives the desirable low effect of house skyline



A cross section of the living room end shows the fireplace and its flanking cupboards with bookshelves above. The ceiling can be finished as indicated or left open to the top

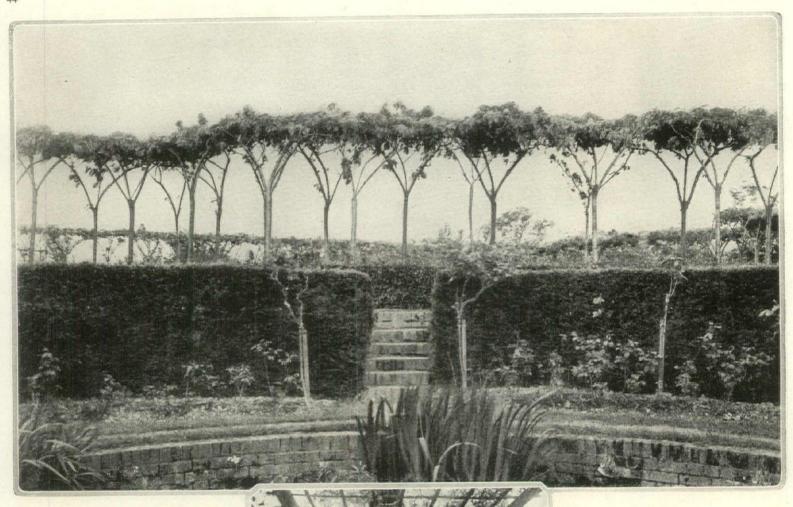


The door to the left leads to the kitchen. The sleeping alcove is curtained off. Provision is made for two beds, with cupboards behind them and a dressing table below the windows



A large living room gives an air of spaciousness to the plans. The kitchen is compact but has adequate facilities. Two windows afford the sleeping alcove desirable cross ventilation and light. Frank A. Parziale, architect

DESIGNS FOR A COTTAGE BUNGALOW



The artists of the Renaissance knew the decorative value of marshalled trees with trunks austerely bare and spreading crowns. This effect, suggested by tapestries of the time of Francis I, has been carried out in an English garden by an alley of interwoven, carefully spaced cherry trees

(Left) The pillars for a pergola may be of stone, brick, cement or timber. Brick piers covered with ivy, a flagged walk and a rustic lattice roof make this a pleasant garden cloister. The regularity of its lines is happily interrupted by the giant trunk of a tree which rises through the roof spaces



In a tangled garden where high trees and shrubbery form an immediate background an interesting pergola can be made of untrimmed posts and a shaped timber lattice. Over this climbing roses may be trained. This type of pergola is set around the bird bath garden on the place of Mrs. Robert Stevens at Bernardsville, N. J.

Hewitt





A vine-clad pergola—and the open sea beyond. There is a picture of Greece that flashes back into the memory as one stands in such a garden. The Ionic columns sound a note of classicism. The garden is at Setauket, L. I., the home of W. de L. Dodge. The house also is built in the Greek manner

GARDEN CLOISTERS

The Pergola Is an Important Factor in the Landscape Scheme

The brick loggia of this house is roofed with a vine-clad pergola. On sunny days the dappled shadows of the leaves make delightful silhouettes on the flat surfaces of pavement and pillars



Poured concrete pillars surmounted by a rustic timber roof is the style used for the pergola in the garden of H. H. Rogers at Southampton, L. I. The pavements and curbing are of brick

Among the functions of the pergola is to give a vista to the garden. This effect is found in the pergola on the place of Bertram Work at Oyster Bay, N. Y. Delano & Aldrich, architects

HALL OF STARS E T H

In the Lower Passage of a Remodeled New York House Empire and Chinese Ideas Meet Amicably

RUBY ROSS GOODNOW

HE very word "hall" has a sound of great height and dignity, and when one adds such a lofty word as "stars" the impression given is so far from the real hall I describe that I feel I must begin with an apology. For, certainly, there never was a hall less lofty, and the stars are not on the ceiling, but on the floor.

City architecture, like city life, makes for paradoxes, and I suppose the exigencies of rebuilding will ever result

To conform with the dark floor a mantel of black marble was used. The base-board is also black marble. The lighting fixtures are Empire, in dark green and gilt colors



in strange and opposite effects. If space becomes more and more precious and we drop our front doors deeper and deeper underground we may achieve a new sort of house, where we burrow beneath the low ceiling of the entrance floor, and gradually ascend to lofty ceilings under the roof.

The particular house in which I had the great pleasure-after great despair-of remaking a hideous hall into a beautiful one, was of the

> French and Italian Empire french and Halum Empire furniture are combined— Italian chairs in dark green and gold, French chairs in old white and an Italian console finished in gilt and greenish blue

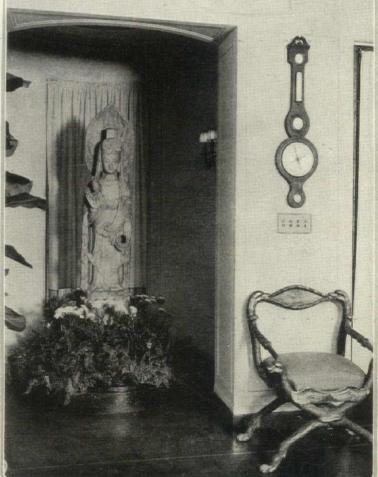




The floor of the hall is of soft blackish gray terazzo. Brass stars and a narrow decorative band are let into it. The curtains are of white Chinese silk fringed with bright green and red

so-called American basement type: that is, you enter on the level of the street. The house had a fairly agreeable façade, but when you once entered it you left hope behind, for you found yourself in a dark, subterranean looking hall with a too-low ceiling and a toolarge staircase and absolutely nothing of interest to detract from the sandwich feeling. A miserable pavement of gray and white marble chip composition added to the restaurant effect, and the too-wide curving staircase started up with a grand sweep only to be cut in midflight by a totally bare and uninteresting ceiling. I hope I've made the hall as ugly as it seemed to me. Nothing ever seemed uglier.

Halls in city houses may be divided into two general classes: those in which guests are expected to linger, and those through which guests are expected to pass rapidly to more pleasant



The alcove to the right of the entrance door was curbed with a rim of black marble designed to hold plants massed about the feet of a yellow stone Chinese lady of tranquil beauty

rooms. In country houses the hall may very easily become the favorite meeting place in the house, into which all the rest of the house leads. But this sort of living hall must have light and air and radiating avenues of approach, and the city house hall is usually a dim, dark place, through which one walks directly ahead as on a path, receiving a vague impression of positive or negative hospitality. My purpose was to break this awkward space in such a manner as to divide the interest, to make the decoration compelling rather than incidental, and to divert the eye from the low ceiling to the floor.

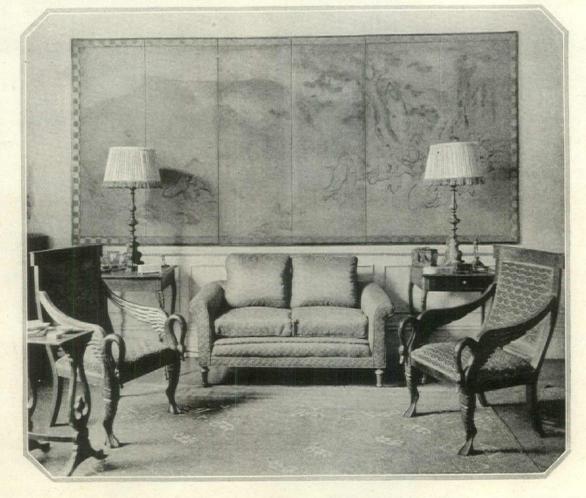
It was impractical to make any serious structural change in the house, because these alterations were done during the war. So I tried to make use of such irregularities as were established, as for instance, the alcove beside the

(Continued on page 72)



Harting

Where one has a wide living - room wall space to fill a balanced group can be made, as above, of a couch in blue damask, flanked by small tables bearing powder blue lamps with shades of Chinese red and gold. Above this, on walls of blue green, hangs a flower painting with old Venetian mirrors on either side. "Au Quatrieme", Iohn Wanamaker, decorator



Equally interesting is a balanced group in the New York home of Mrs. Douglas Robinson. Here the wall is gray and against this is placed a fine old, gold Japanese screen. The sofa is gold damask. On the tables are old Italian lamps with champagne colored gauze shades. The Italian Empire chairs are covered with terra cotta damask. Miss Gheen, decorator

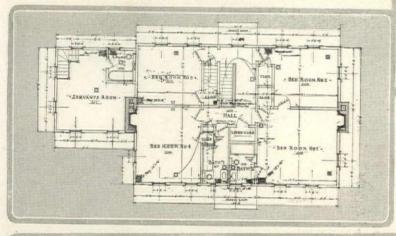
WHERE THE BALANCED GROUP IS EFFECTIVE

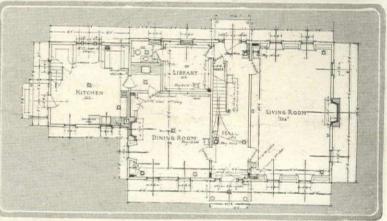
A Dignified Solution for the Wide Wall Space



The home of Dr. Robert H. Fowler, Oyster Bay, L. I., is a native type. It has wide, white shingled walls and a dark gray shingled roof. The rounded hood of the portico was copied from an old English design

The library is placed back of the dining room—a secluded spot for study. There is a large living room and a generous kitchen. Five master chambers and two baths are on the second floor, with a servant's room and bath



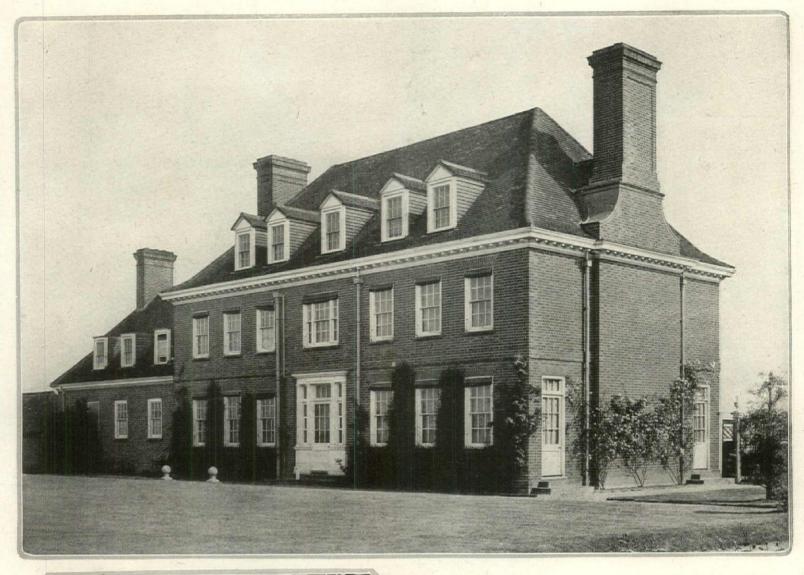


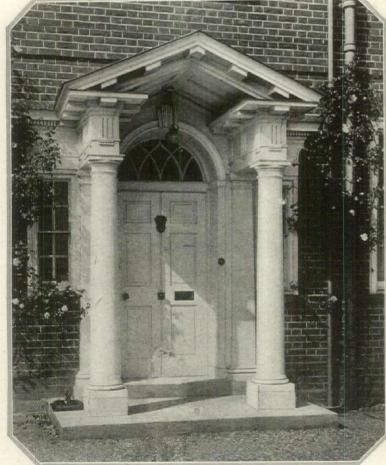
THREE COUNTRY HOUSES

In Shingle, Brick and Stucco

Although new, the house has a quality of age. This is due to its architecture fitting the site so perfectly and to the fine respect given the existing trees. Edward S. Hewitt, architect



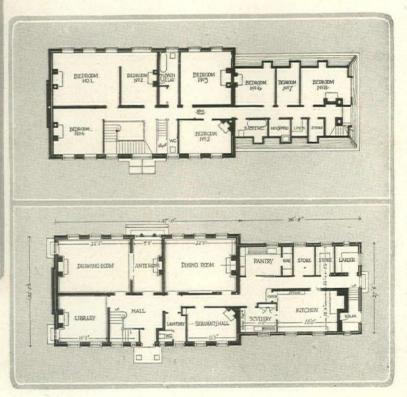




The entrance has a commendable purity of design. Its proportions are enhanced by the fact that there are no steps leading up to the door. Richardson & Gill were the architects

On the ground floor the rooms are admirably proportioned. Many features, of course, are not applicable to the American home, but storage spaces in the service wing could well be adopted Americans planning to build country houses often find in modern English architecture valuable suggestions for adapting to this environment. The residence of E. F. Cecil at Sunningdale, Surrey, has all the dignity and comfort of the early Georgian type on which it is based. Its simplicity and proportions are a pleasant contrast to the "quaintness" of most modern Surrey architecture

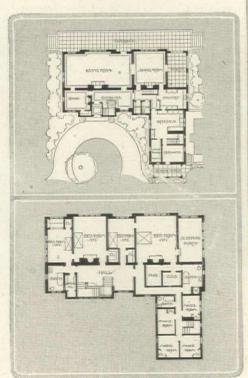
The plan of the bedroom floor affords an opportunity to study the difference between British and American methods of placing rooms. Only two baths are provided for eight chambers. The house-length corridor and the compactness of the stairs are interesting features. An extension houses storerooms and servants' bedrooms. The length of the hall is broken by a glass door





An adaptation of modern English architecture has been used in the home of F. A. Burlingame, Short Hills, N. J. It is of stucco over hollow tile, with wooden mullion windows

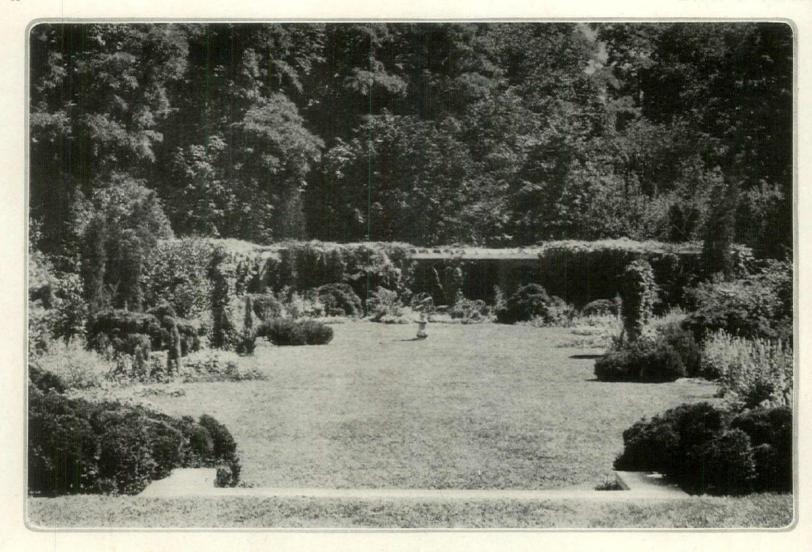
The ground floor is dominated by a large living room. While moderate in size, the dining room is supplemented by a dining porch. The service is housed in the wing





An advantage of this style of house is that it affords space for a covered porch downstairs and a sleeping porch upstairs which do not project from the building. This second floor contains four master's rooms with attendant baths and four in the wing. Three master's rooms are on the third floor

A brick terrace extends across the garden front, with steps leading down to the level of the lawns. The house is fortunate in having splendid old oaks around it. The slope of the land permitted a laundry in the cellar and a sunken drying yard concealed from view. Arthur C. Nash, architect



The garden at Ken Klare has a rich forest background. It is planted in bays of box and evergreens that extend irregularly into the lawn, giving shelter and contrast to the flowers. Emile Fardel, garden designer

A BLUE GARDEN BLOOMING IN JULY

Ken Klare, the Garden of Mrs. Clarence Kenyon, Jr. at Glen Cove, L. I., Is Rich In Suggestions for Both Large and Small Places

ANTOINETTE PERRETT

I USED to think that July was the garden's month off, coming as it does after the rush of June bloom and before the brilliance of the August phloxes, but there never was a greater mistake. And I felt it last summer, especially on the day when I was visiting Ken Klare at Glen Cove.

Ken Klare has what you would call a large garden with all the oneness and sense of intimacy of a small garden and all the freedom and sense of breathing space of a large one—an ideal combination. It is only two years old, but with its great bays of box bushes and Mugho pines, with its tall cedars and its surrounding of woodsy trees, it has an age-old look. It looks as though it had always been there. That's one of the magic things about so many of our beautiful gardens in this country. They don't look new like the rest of us. They have the charm that in European gardens you always feel comes from the stored-up memories of long and beautifully-spent past times.

I was alone at Ken Klare that day, and it is a lovely thing to be all alone in a garden. You get into its spirit of peace and quiet and beauty as you never quite can if it simply forms a background to human intercourse. And at Ken Klare, on that warm and brilliant day, I was especially impressed by a sense of coolness and refreshment, for against the dark of box and pine and cedar there was not a gay medley of varied colors. No, it was all a lovely cool blue—nothing but blue flowers, tucked away in bays, and matted into the lawn, or serving as tall borders, or lying low about the lily pool—blue, nothing but blue.

When you walk about at Ken Klare you realize how many different kinds of flowers make up its blue scheme-ageratum, heliotrope, verbenas, cornflowers, blue sage, annual and perennial larkspurs, Veronica, bluebells, forget-me-nots. And the way they are planted! Sometimes they're all together, so that you feel as though you'd have to plant them all to simulate their charm. Then you'll find a bay of larkspur all by itself, and find it quite selfsufficient! It is this quality in the garden that makes it so valuable to write about, that makes it so rich in suggestions for everyone, for large gardens and for small gardens, for just a bit of a border here or there, for just a bit of bloom in some odd but much-loved little corner. Take the annual larkspurs, for instance, and it's well-nigh incredible what a tall host of fairy spikes a single packet of seeds will bring forth—and then often they will seed themselves for a second year. Last spring, for instance, I planted some larkspur seed out of doors that didn't do very well on account of the rain and the late season, but larkspurs that had seeded themselves the year before made up the luxurious bloom of my garden for me. I decided to plant my new larkspur seed always in fall after that, but when I spoke to the gardener at Ken Klare about it, he told me that sometimes they come up when planted in the fall and sometimes they don't.

"If it's a toss-up," said I, "I think I'll plant half in fall and half in spring so as to make sure of some of them."

I was starting to give a list of the blue flowers at Ken Klare, and, of course, I hardly got started. Supposing I tried again. Imagine, for instance, starting the list with verbenas and going right on, when verbenas are so rich in their suggestion of how varied and subtle the colors of a blue garden may be—verbenas that

(Continued on page 62)



A spirited weathervane of hand-forged iron mounted on ball bearings is 38" long and 14" high. \$75

The lantern above is especially adapted to a garden gateway. It is 21" high by 14½" wide. \$40



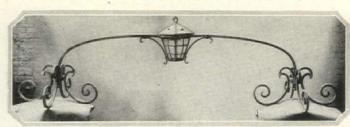
This ship sails only in the direction of the wind. It is hand wrought iron, 26" over all. \$110

(Below) A graceful lantern for a garden wall is 12" high. Complete with bracket it is \$30

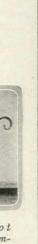


A lantern of hand wrought metal is fitted with antique glass panels, 14" high, \$36 complete

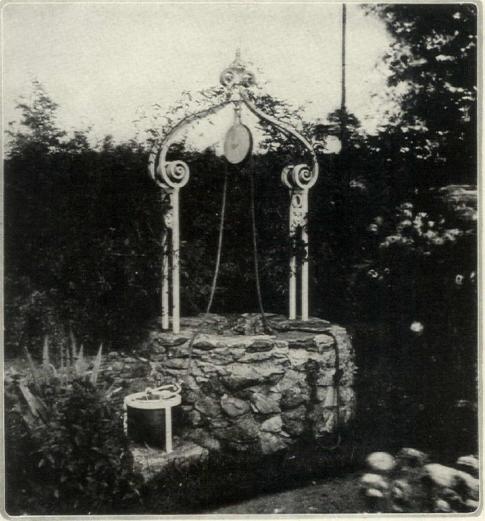




(In center) For a gateway comes this effective lantern and span of graceful iron work, \$150



A Colonial foot scraper of hand hammered iron finished in flat black is \$5. It is 10" by 6½"





This quaint foot scraper is 8½" high and 10" wide. It is hand wrought iron. Priced at \$15

All the iron work of this effective well head is hand forged. The height is 85". \$375

THE FACTS ABOUT ELECTRIC RANGES

These Simple Principles of Construction, Maintenance and Use Should Be Understood Before Purchasing

ETHEL R. PEYSER

T HE electric stove is the most dependent on geography of all our kitchen implements. Because it consumes a large amount of electricity, the rate of this as a fuel will decide whether or not we can use the electricity-consuming stove. This decision, in turn, is affected by the rate of electricity for cooking in every different locality in the country.

The vogue of the electric stove is due to the convenience and sureness with which the cooking is done, the control which may be exercised and the positiveness of results. Furthermore, the cleanliness, lack of odors and gases, and the easy installation and convenience of placing are other important reasons why the electric stove has come to stay, if electric companies cooperate with the stove companies to give a cooking rate.

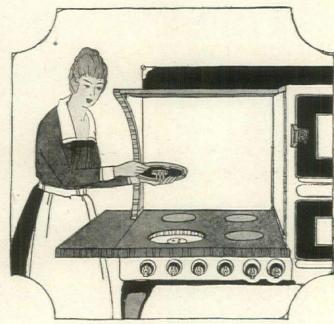
Points About the Stoves

As with the gas and wood stove, the main principles must apply in picking them out, with but few additions and omissions. The electric stove is not bothered with its own deterioration by the combustion inside it of oils, woods, coals, cokes, etc., but has, of course, to be well wired, rust protected and insulated against mishap and fire. Accidents are contingent on anything that uses any fuel. With electric stoves it is unnecessary to have large or small storage systems, which makes electricity a convenient fuel for the small "rabbit hutches", in which the wealthiest and poorest are forced to live in these days of homelessness.

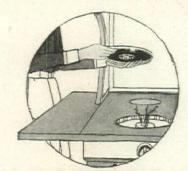
Then again, if we employ electricity, whether

it is more costly or not, we don't have to put in so strenuous a flue system when building a house, but just a hood over the stove as a vent to carry off cooking odors and a special wiring system. We do away, too, with the draughts necessary for coal or wood types and all the contingent engineering niceties, which harass and wear us if they are not perfection.

The body of the stove should be built of non-rusting iron. Armco rust-resisting iron is often used in the best grades of stoves. It is free from impurities which invite corrosion and rust and has proved a valuable material out of which to make a good stove body. On some



The connection of the heating unit can be made by finger-like prongs, as in a lamp socket, the prongs fitting into sockets below. Estate Stove Co.



Or, in other makes, the connection in the heating units is effected by three wires attached to the plate. Bramhall Deane Co.

stoves the tops are made of gray iron castings which, with the black body and its polished iron trimmings, make a very stately and harmonious article without sacrificing anything of practical utility.

The top of any stove is the place upon

The top of any stove is the place upon which are placed the utensils for frying, boiling, etc. This is true whether the fuel be coal, gas, electricity or what-not.

The top of the electric stove is no variant to this rule. It has the spots upon which to place the utensil and these spots are called the heating units. Heat, of course, is communicated in varying degrees between the units. These units are of cast or wrought iron. The tops of any electric stove must be of cast iron or some such non-warping rigid material which takes readily to cleaning. The heating element should be safe from molestations and the top of the stove must be smooth-

ness itself to hold the utensils with perfect ease and steadiness. The units' wire connection must be enclosed to protect the heating element. The top of the usual electric stove has about four cooking "holes" or plates, or heating elements. In some cases the electric connection is made by the heating units being equipped with pluglike sets of fingers (as our ordinary lamp plug) and fitting into a socket under itself. In other cases, if it be a three-heat stove, the three wires are directly connected with the heating element and all that has to be done in case of bad connection is to raise the heating element and unscrew the wires. In other styles when bad connection occurs one must search the surface beneath the plug, a

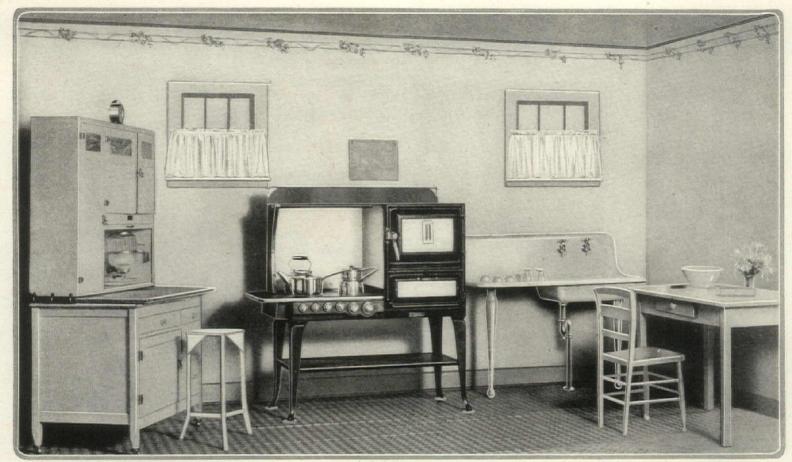
> little more complicated operation, but still the manufacturers of this feel, it is an added protection to wiring.

> The surface units, too, must come off easily so that no extra tool is needed to pick them up.

Ovens and Broilers

There are two kinds of ovens used in the electric stove, from the point of view of heat retention. One of them does not retain the heat completely enough to call itself a fireless cooker oven yet does retain heat to a great de-

This type has four cooking plates, an oven and a plate warmer. Courtesy Edison Electric Appliance Co.



The distinguishing feature of the type shown above is the broiler set below the oven. The cleanliness and ease of operation are obvious. Estate Stove Co.

tree and cooks well after a little time on the third heat or low heat. The other style guarantees a fireless system of cooking when the electricity is cut off.

Strange as it may seem, the largest and most elaborate and the most expensive stoves are not made with the retention-heat method because, no doubt, the persons that can pay about \$1000 or even \$700 for a stove have chefs and don't really care whether they use more or less electricity.

For ordinary use, however, and for the large stove which costs today around \$140 to \$225, it is well to have the retained-heat oven, the oven so insulated as to keep in the heat and

keep out the cold, so that one can cook easily by fireless and save much electricity.

The oven should be equipped with top and floor heating units. These should be controlled by a three-heat switch and so geared and wired as to be accessible. If one unit burns out the others will not.

In some stoves the heating unit in the top of the bake oven is controlled by the same switch which operates the units in the oven bottom and is of proper intensity to insure good results.

Often this same unit also serves the broiler. In other cases the broiler is supplied





The built-in type is permanently placed. It should be equipped with a hood to carry off cooking odors. Courtesy Duparquet, Huot & Moneuse Co.

by an "on and off" switch alone and it is only made in conjunction with the broiler. In still other stoves the three-heat broiler with separate switch is employed.

The broiler must be heavily tinned to prevent rust and corrosion and it must have a removable drip pan. In one stove on the market, which has the broiler to the left on the top, the drip pan is fastened to the broiler so that when it is drawn out over the stove for any reason the drippings are caught by the pan and not spattered on the stove top beneath. This is a minor perfection but a very nice one.

Some range companies make a unit of a certain size, say "24" or "48", and if you want a

larger size you can simply say "I want two units"-or three, or what not. There are small stoves for yachts and kitchenettes; in fact, the electric stove is as adaptable as a telescope. Some have ovens above, some have ovens below, some have broilers above, some below. Some have everything above, some everything below. One can have exactly what one wants as to price and style. Some stoves are equipped with also (Continued on page 68)

Still another style is equipped with a fireless cooking oven. The clock can be set to cut off the current at the desired time. Westinghouse Electric Co.

PUTTING THE GARDEN ON A BUDGET BASIS

Whatever the Size of Your Garden, It Will Cost Something, and Its Best Results Follow a Calculated Distribution of Funds

ELLEN P. CUNNINGHAM

O most ardent gardeners, is not the budget a dreaded scarecrow, an uncouth figure of dollars and cents, whose ugly arms wave away pleasure from the garden? Of course, for the richly gilded few a budget may not be needed, but it is indeed a minority who count no cost, chartering platform cars to bring old giants of box bushes great distances to their estates, or electing to have a ready-made garden laid out by the most expensive landscape architects and filled with everything ready to bloom. And yet, do not the majority of gardens suffer because, although their owners scrupulously calculate every penny of expenditure indoors, they will rush recklessly into garden planning and schemes of arrangement and color without thought of whether their appropriation will see the work through to completion?

The garden should be put on a cost basis before operations are started, for then there need be no enforced stoppage of work with its inevitable incomplete effects. Whatever assures the health of the garden and saves time in caring for it eliminates waste and releases funds for extras. First the actual requirements are surveyed—the needs of the soil, cost of necessary labor, required tools and machinery (especially those for saving time and labor), plants and shrubs for replacement purposes, new seed, etc. As to labor, an estimate of its cost may be based on a general statement that one man can care for so much land, although there can never be an accurate manual for this part of the budget, of universal application, as is the case with estimating the number of plants to a given number of feet. Local conditions must enter into the labor apportionment.

Tools are a subject for more study than is imagined by those who read merely garden books rather than the equipment lists found in the last pages of good seedsmen's catalogs. Here again no universal sum can be set down, since individual, conditions affect the number and variety of implements required. But that is no reason for the individual omitting a definite sum, in advance, which can be set aside for the tool equipment.

Insecticides and remedies for plant diseases should also be included in the apportionment of the budget, as replacing plant materials is costly. On the whole, does it not pay to begin at the back of a seed-dealer's catalog, rather than with the novelties on the first pages? Assuming that each person knows how much money went into the budget, and having decided how much can be spent for seeds, bulbs and plants, the method of ordering is worth considering, as will be seen by a few hints. Compare prices in different catalogs, thus sometimes making quite a saving. Further, much is saved by ordering at hundred and thousand rates. Thus, order twenty-five instead of two dozen, perhaps paying less; and in the same way order two hundred and fifty in place of two hundred and twenty-five, as many dealers allow hundred and thousand rates for quarter amounts. Also, buy seed at ounce rates-not by several packets. Co-operative buying is another helpful way of securing a saving, when friends, or members of garden clubs, combine in securing large quantities.

FOR THE WINDOWS OF A DARK ROOM

Several Interesting Treatments Are Possible to Give Such a Room Light and a Pleasant Prospect

N the lower floor of many small city houses—and sometimes in suburban houses too—one finds a room that appears to be forgotten by the sun. The close proximity of other buildings or tall trees cuts off direct light and leaves the room in a perpetual gray tone for most of the day. Often, too, the windows of these rooms present anything but a pleasant prospect; one has no desire to look out from them. In curtaining such windows we must both increase the light and create a prospect, an illusion of pleasantness without instead of the drabness of the real facts.

The first is the function of the glass curtain. Made of shimmery golden silk gauze, it filters the light and tinctures it to a warmish glow that spreads over the room. This would be one choice of treatment for the dark, back-of-the-house pocket. A wide mesh net of coarse weave dyed to yellow or orange might be another treatment. For a third one might adopt a scheme used last year by Parisian decorators. Lengths of vari-colored tape are attached to a rod at the top and bottom of the window and stretched taut. The pieces of tape are set an inch apart. Their colors can be chosen from the color scheme of the room, following the principles which apply where regular curtains are employed.



A cut-out design of trees and flowers appliqued on net stretched taut over the window gives a diffused light and an imaginary outlook to this London back room

From a London residence—and London is filled with these dark, back roomscomes a suggestion that could readily be applied here. The window space is covered with a light net on which has been appliqued a cut-out design of a branching tree. In this treatment the light is not only filtered but a pleasant prospect created. To give the window finish, simple over-drapes are used, pulled well back so that none of the precious sunlight is cut off. Instead of the appliqued decoration, one might use wool and make a rough crewel work design of tree and flowers and vines. The foundation net will be stretched on a frame fitting into the window and, of course, no shades will be necessary, as the net accomplishes all the needs of privacy without excluding much light.

The roller shade of glazed chintz also offers a solution for such windows. The background of the chintz should be a light tint—orange or yellow or white—and the figures more pronounced in color. If the woodwork of the window possesses good architectural lines, there is no necessity for using over-drapes, but if one feels that over-drapes are necessary, use a fabric light in texture and translucent—a gauze, satin or silk. In this way surprising im-

provement may be wrought.



Two sunflowers, both equally wilted, were put in water. Of one the stem was cut and the other not. The result is obvious

WILTED FLOWER THE REVIVING

Whether by White or Black Magic the Stem Cut Under Water Gives the Bloom New Life

JOHN L. REA

HE distinction between white magic and black lies in the fact that the former was never invoked save for the attainment of wholly virtuous ends, while the latter was in-

variably called into play by the children of darkness solely for the purpose of committing mischief or worse. While we have pretty generally succeeded in relegating the black vanity to the realm of fiction, usually of the more lurid sort, many of us are still prone to run after charms of one sort or another. Sometimes, though not often, what mankind has taken to be the effect of magic has proven to be but the result of some purely scientific process. On the other hand, many a crude attempt at scientific manipulation has had, in reality, no more of reason to recommend it than the baldest

As I look back now it seems to me that our grandmothers were depending altogether more on the power of magic than any scientific truth when they used to add various things to the water in which cut flowers were to be placed to keep them from wilting. The very length of the list of supposedly efficacious substances rather strengthens the belief that science had little enough to do with the matter. They ranged all the way from salt to soap suds and included soda, ammonia, spirits of camphor and any number of other things. Though I have not under-

charm of them all.

taken any detailed experimentation to determine if any of these were really helpful, yet my early trials lead me to suppose they all work equally well, never having observed the

least benefit to the flowers arising from their use.

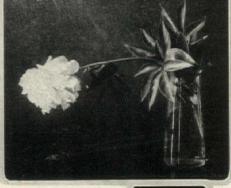
Experiment has indeed shown that putting the cut stems into moderately hot water really did have some theory back of it. The hot

water tends to quicken the cellular action of the stalks and to some extent may prove beneficial. But when the real remedy for drooping blooms is so near at hand and so simple, I wonder at the very elaborateness of these all but useless procedures.

The stems of a plant contain numerous veins or passage-ways, some or all of which convey nourishment in liquid form to the leaves and flowers above. When a stem is cut, it usually happens that a small amount of air forces its way into the severed ends of part or all of these tubes and there remains, as effective as any cork in preventing the passage of water where it should normally be drawn.

The air, however, seldom penetrates more than a fraction of an inch into the cut veins, even when they are exposed for some time. When the stem is finally placed in water the only necessity is to make sure the water will be able to enter the tubes. What could be more simple and obvious than to insert the ends of a pair of scissors or shears under the surface of the water and snip a half inch or so off the end of each stem? Here is science of the simplest sort writing magic again and (Continued on page 62)



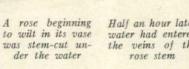


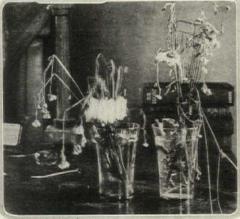


A peony laid in full sun for an hour was stemhour was stem-trimmed in water

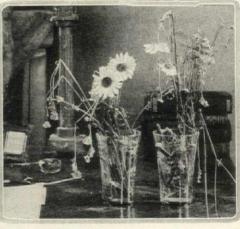
Two hours later the peony had re-vived in bloom and foliage

> Half an hour later water had entered the veins of the rose stem

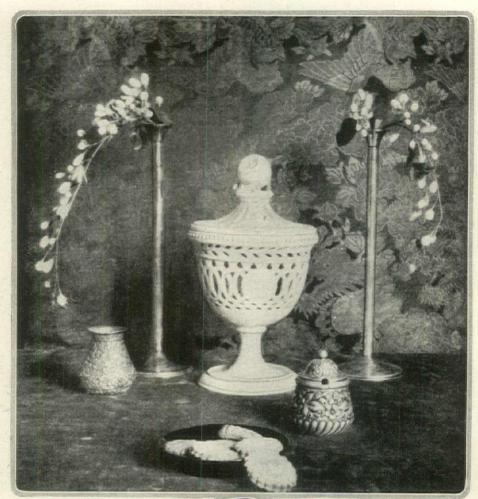




Buttercups and daisies were left without attention. Half of the bunch were stemcut under water and half not



An hour and a half later the daisies were revived and the buttercups picking up.
The others remained wilted



IN THE COUNTRY HOUSE DINING ROOM

Articles which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City

The jar shown in the picture above is of the lovely, creamy-toned Bassano ware, so decorative against a darker background. The delicate, openwork design lends distinction. It is 10" high and may be had for \$7.50



(Left) A brilliant bird is the central feature in the design of this attractive 9" plate. The colors are soft yellow, green, tan, henna and blue with a blue rim. They are \$10 a dozen. Other pieces may be had in this pattern



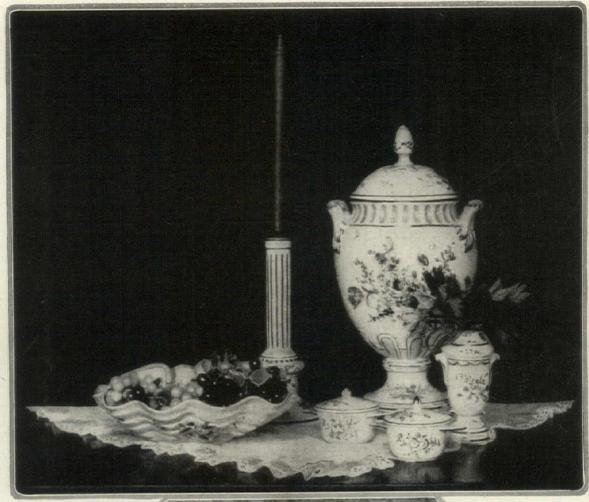


Vivid fruits in a blue-green bowl and blue-green handles decorate this attractive tea set. Tea pot \$7, sugar \$4.50, cream \$2, plates \$14 a doz., cups \$20 a doz.

Modern Venetian glass in orange, green or amber color. Comport 6" high \$15. Bottle candlesticks, 7" high, \$7.50 e a ch. Dolphin flower holder \$2. Parrot \$25



A breakfast set of English pottery is white with Royal blue handles and line decorations. On the covers is a graceful pink rose. It also comes with pink handles and line. \$20, including tray



In the picture above is shown some effective modern French faience, cream colored with a delicate flower design. Shell fruit dish, \$20, candlestick 10" high \$12, urn 14" high including cover \$40, six custard cups on tray \$30, small vase 5½" high \$5



The graceful jar in the picture at the left is equally effective in living room or dining room used for flowers and is especially attractive when filled with trailing ivy as shown here. It is Italian pottery and comes in cream color, grayblue or green. 9" high \$15

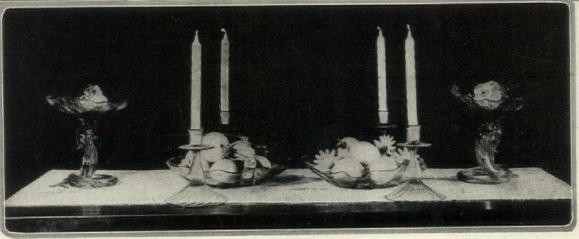


(Left) Cream colored Wedgwood with flower decoration and line in blue and mulberry. Breakfast plates \$13 a doz. Tea cups \$15 a doz.

(Right) Gay little tomatoes, green leaves and rim make this salad set distinctive. Bowl \$7.50, plates \$18 a dozen



Little else is needed in the way of color on a table set with fragile Venetian glass. Here the comports, candlesticks and fruit dishes are a delicate green



On the table shown at the left the dolphin comports 8½" high are \$12 each. Candlesticks 7" high \$7.50 each. Fruit dish \$8, colored glass fruit \$2.50 apiece

THE GARDENER'S CALENDAR

Seventh Month



Fine bone meal used as a top-dressing stimulates roses and



String beans should picked before they are mature and consequently tough



Pole limas require supports but more productive than the bush sorts

SUNDAY

31. Some flowers for the green house should be started now, such as stocks, calceolarias, calcululas, etc. These are but a few of the many flowers which can be started now for funishing in the greenhouse.

3. The main shoots on the dahlias should be reduced to three. Close cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.

10. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to produceresults.

17. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberatop dressing of bone to the bed as fertilizer.

24. The melon plants should be fed freely with liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.

MONDAY

4. Do not fall to keep up so wings of those crops that require seeding, such as beans, corn, cucumbers, lettuce, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.

11. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving growth.

18. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuss for their damaging anything as they are easily destroyed. Most easily done with a torch.

about next winter in the greenhouse? Now is the best time to start some of the vegetables for for cing. Cucumbers, to-matoes, mushrooms. New Zealand spinach, parsiev, etc., give the best results.

TUESDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking his tasks in season. It is fitted to the latitude of the Middle States, but should serve the whole country if it be remembered that for every hundred miles north or south there is a difference of five to seven days later or earlier in performing garden operations.

5. The potatoes should be sprayed once more with arsenate of ead to destroy late hatchings of the potato beetle. Early potatoes should now be ready for use; dig them only in such quantities as you can use.

12. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.

19. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then the the new canes in position if care is taken. These will be your next year's producing canes.

26. Why not start a number of perennials from seed now? This is the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.

WEDNESDAY THURSDAY

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goal,
And breaking the golden lilies afloat
With the dragon-fly on the river.

—Elizabeth Barrett Browning.

7. Keep the cuitivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.

14. Ruta-bagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.

28. Keep the runners removed on the straw berry bed. This is also an execilent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.

6. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.

13. Weeds We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.

20. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrig a tion. Sooner or later you will have one of these rain machines in your garden. Do it now.

27. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.

FRIDAY

1. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.

8. Why not sow cover crops on that waste land or in the orchard? This is the most econo mical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.

15. Don't wait for blight to destroy your plants before you start spraying. Melons, cu-cumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.

21. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of peasuch as New York Market. 22. C o o l nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper. Sulphite of potassium is best for mildew.

29. Carnations in the neld must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.

SATURDAY

neglect the necessary pruning of the early
flowering shrubs after
they have finished flowering.
Remove some
of the old
shoots at the
base and reduce the number of the thin
weak interior
branches.

9. Set out some plants of the late sort of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.

16. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all sears, removeal dead wood. A ny trouble should be examined by an expert.

23. This is the time of the year when the chrysanthemums in the green house should have someattention. Frequent feedings with liquid plant foods are advisable. Use various materials so as to give a well-balanced food.

30. Sow several rows of beans rather closely together so they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.



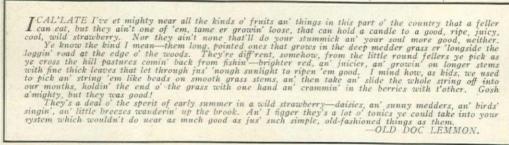
When When watering is done it should be done well—soak the ground



Hilling potatoes while they are still small helps the growth of the tubers

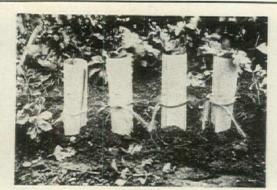


Keeping the dead flowers removed will lengthen the blossoming season





The rose garden exhibit of the Breck-Robinson Co. at the spring show of the Massa-chusetts Horticultural Society and the American Rose Society, in Boston



Paper rolls tied around the celery plants, or the regular plant bleachers sold by the seeds-men and garden supply houses, simplify blanching the stalks



Another effective exhibit at the Boston Show was that of John S. Ames, and in-cluded azaleas, yew, junipers and ferns in a rock and water garden arrangement

W. & J. SLOANE

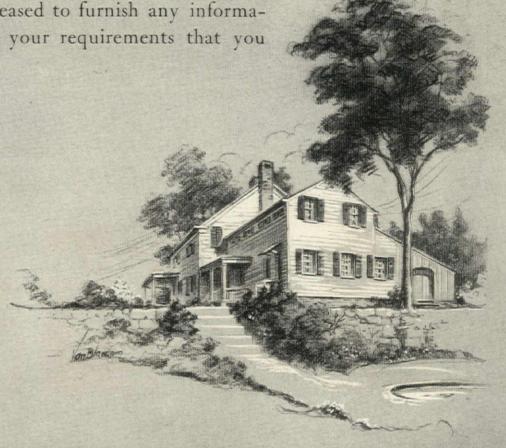
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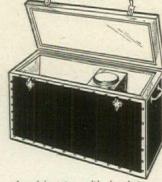
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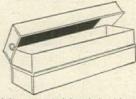
Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 1 doz. spoons, forks and cups; 2 doz. plates in two sizes; table cloth; roll of wax paper for sandwiches, and only costs \$1.95.

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A Blue Garden Blooming in July

(Continued from page 52)

are here a reddish plum and there a has its own happy vagaries, and so you purple, and then again almost a pale have only to plant a true blue garden lavender. It was the same with the annual larkspurs. They were the subtlest color scheme of light rose lavender blue garden, to be sure, and none but and airy lavender blue and rich deep blue that you can imagine. Even the little lobelias, that we usually think of as dark blue, a very ultramarine, were now dark blue and now light blue and then again even white. And the sage, which, for all the royal blue of its little open butterfly flowers really takes its effect from the lavender of its buds and undersides, looked quite grayed behind the heliotrope, whereas the anchusa and plumbago held valiantly to their own true blue

"But I don't like plumbago," my sis-ter is always saying, "because it always looks like a half-open or a half-closed

"But," I always answer in defense "it's invaluable where you need both bloom and shrub in mid-summer."

In that it is like the blue spiræa that blooms in September. And at Ken Klare the plumbago is like a low groundcovering shrub by the lily pool, absolutely delightful in the company of a

few creeping roses.

A perfect garden is curiously never a garden at perfection. It is always a thing of growth, of change. So in this July garden at Ken Klare there were some flowers that were tarrying, latecomers that were out-staying the rest of their kind, but not out-staying their welcome. That accounted for the Canterbury Bells that were left. There were, too, a few iris, just here and there a belated Japanese iris, and it was much the same with some clear blue perennial larkspur that was so beautiful the gardener was letting it go to seed, and with the lupines that had been splendid in

Late-stavers and early-comers are always doubly welcome in a garden. In that a garden certainly differs from a drawing room! And at Ken Klare the blue funkias were among the unex-

pected early arrivals.

A garden grows, of course, out of the own cool and refreshing selve hearts of men, but, like the hearts of ways like things best when I men, it's not a rule-of-thumb affair. It all can have them if we will!

its nearest and dearest will ever be the wiser. But if you get very close and near to it, you'll discover here and there a single cream lupine among the blue. Again, there will be a few white helio-trope that looked as though they had faded into that color for an excuse. another spot, a few forget-me-nots will look as though they had turned a pale pink, and among the larkspurs, for all their varied blues, you'll find a few flesh-colored ones. Delicate little touches with a charm of their own, you would call them! And only once at Ken Klare did the garden grow more daring and mischievous, and that was really no fault of its own—for how could it have suspected the claret gladiolus that had somehow stolen its way in among the larkspurs like a touch of genius in a painting? . I pass it on to you-blue annual larkspur and claret gladiolus, and when the larkspurs have gone as many bellflowers to take their place!

Then there was a new kind of pansy at Ken Klare—a pansy, I mean, that was new to me—a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true to color! They couldn't if they tried, except the violas at Hyde Park, London, that are always so plainly violet! Pansies get frolic-some in July, small and playful like Johnny-jumpers, and it's rather refresh-ing to see them so after the luxurious-

ness of their springtime bloom. freshing and poignant, too!

But I hope I have interested you, as Ken Klare did me, in a blue garden for July, especially as it's the kind of gar-den, being chiefly of annuals, that den, doesn't interfere with either the spring bulbs or the late fall perennials, and because it is the kind of garden that will be as perfect in a nook, made up of a single kind of flower, as it will be if you combine all the blue flowers into great garden, into a marvel of their own cool and refreshing selves. I al-ways like things best when I know we

Reviving the Wilted Flower

(Continued from page 56)

producing results quite as startling as many credited to it.

From time to time during the past summer I experimented with various flowers to determine first-hand knowledge of the effect of this treatment I have described. Of a number of these experiments photographs were made, several of which are shown here.

One morning in early June, at seven o'clock in the thirteenth of that month, to be exact, I pulled a handful of daisies and buttercups and with malice aforethought laid them out to die on a rough board in the woodshed. They were soon entirely forgotten. Not until eleven o'clock the next forenoon, almost thirty hours later, did I remember the hateful thing I had done. How limp and woebegone I found them after the'r long fast! Still, I set about to see what might yet be done by way of resuscitation.

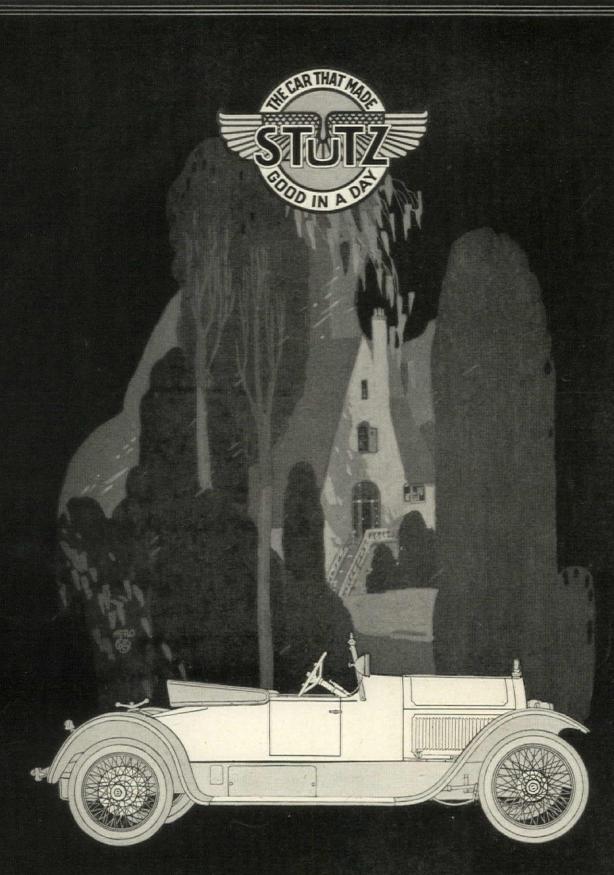
First I separated them into two parts and put the stems of each into a glass movement is dis of water, as the picture shows. The group, however, stems of the buttercups were broken Another day I and bruised in so many places that I flower that shows signs of wilting in a was morally certain nothing short of a very short time after being cut. Commiracle could possibly help them. Aling upon a bloom that had lost its first though I knew they were beyond all freshness I cut it and tossed it over onto hope, I yet included them for the sake the grass at the edge of the bed, where of the experiment.

(Continued on page 64)

After the stems of the flowers in the glass to the left had been cut under water, the camera was trained upon both and a time exposure was made, using a very small aperture and color screen. The exposure was of five minutes' duration. The second picture was taken an hour and a half later. This second pic-ture speaks for itself. The daisies with stems properly cut are seen to be in perfect condition and as fresh as ever. Those with stems not cut have been very slowly recovering. I might add here that when returning to them at six o'clock I found the flowers in the tum-bler at the right also in good condition.

When I came to develop the first plate, I was rather puzzled by the blurred condition of the flowers in the glass to the left. The explanation, of course, is that during the five minutes' exposure these flowers had actually given any line and the state of the risen nearly an inch, so quickly did they respond to the treatment. No trace of movement is discoverable in the other

Another day I was cutting peonies, a



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SOLID PORCELAIN REFRIGERATORS

Reviving the Wilted Flower

(Continued from page 62)

it lay in the hot sun for a full hour.

Then it was carried to the studio and placed in a dish of water. This was in the forenoon. At three o'clock a photoparaph was made. So far as I could see no change had taken place in the petals since the flower had been picked up while not necessary in this case wo doubtless cause ouicker reaction was not appeared to the studio and perior powers of recuperation. The part of the petals in the petals are the flower had been picked up while not necessary in this case wo doubtless cause ouicker reaction. from the lawn and first photographed. The stem was cut and two hours later the camera recorded the flower's remarkable rejuvenation.

The rose is another flower which soon becomes 1 i m p unless considerately treated. Once it shows signs of wilt, merely putting the stem in water is of slight use. Wilting may be checked, but were the subject of experiment. There are seldom any signs of recovery, were allowed to wilt and then an

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called veins.

Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

The lead photograph is of two sunflowers, put in water in equally wilted condition. It is perfectly obvious which stem was cut under water.

In the great majority of cases this treatment will prove effective. I have not, however, experimented with woody stemmed plants. I have been told that in the case of lilacs, at least, cutting the stems in hot water brings quicker results.

doubtless cause quicker reaction un the action of the water.

Other experiments were made. Imp tip of a stalk of delphinium blo straightened almost at once. Colt bines, perennial phloxes, etc., show the same characteristic.

One day pot marigolds and zint there are seldom any signs of recovery. were allowed to wilt and then an Given the simple first-aid treatment I tempt was made to revive them. have described, however, recovery will marigolds promptly responded. In the made from any stage of wilting while the zinnias freshened, they so short of actual breaking down of tissue. How drew too much water. The flo ers became so saturated with it the drops falling from the petals form puddles on the table.

In many cases if flowers are v promptly placed in water upon be cut, no further attention is need With varieties that wilt quickly, he ever, like Shirley poppies, the cutt under water is quite necessary. Fu opened blooms may be handled in t

A bouquet of flowers that has sto for a day or two in water will oc sionally show symptoms of wilting; many cases they will recover their f freshness upon being treated.

Flowers shipped by mail or expr very often fail to arrive in good con tion. How often have we seen th standing around for a day or two, or to be thrown into the waste basket, wh this simple treatment would have keep them in perfection condition a week

A Parlor Remade

(Continued from page 32)

in front of the kitchen door. Such a brown and blue foliage in the chintz screen is necessary since the house has particularly attractive and the colors no pantry.

old brass ship lantern electrified replaces the hall fixture. In the dining room side wall candle fixtures with plain gray parchment shades succeeded a hideous center gas chandelier. The living room has low lighting, two double light lamps being adequate for most occasions. The pair of silver three-light candelabra on the mantel gives an extra festiveness. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

In such a neutral background almost any well-designed furniture would look attractive. In the room of the little house here pictured the furniture is all antique except two easy chairs, one up-holstered in old-blue velour and the other with a slip cover of the glazed chintz, piped in blue silk, which latter combination is also used on the Chip-pendale sofa. This chintz binds together the colors used in the room—brownish now devoted to cards on the secretar peacocks with blue necks on a putty- The parlor has given way to a very i

o pantry.

All the gas fixtures were removed. An of the furniture in this former par d brass ship lantern electrified replaces must be practical and comfortable, it is now the only living room in thouse. A Sheraton secretary desk place on the window side of the mantel b ances a William and Mary highboy the other side. One of the lamps star on a gate leg table placed between thighboy and the mantel, while the other one stands on a table back of the so placed at right angles to the mantel I tween it and the secretary. Two eachairs, four side chairs and two sm tables complete the furniture.

Several accessories in the room gi it distinction—the Georgian silver b on the mantel, the needlework scree the old brigantine model with blue h on the highboy, two attractive minitures hung beside the secretary, the po trait over the mantel and several prints, the antique chasuble in old-blu brown and silver on the gate leg tal and a very lovely Hepplewhite tea-b peacocks with blue necks on a putty- The parlor has given way to a ver-colored and tannish background. The viting and attractive living room.

The Gardens of the Jungle

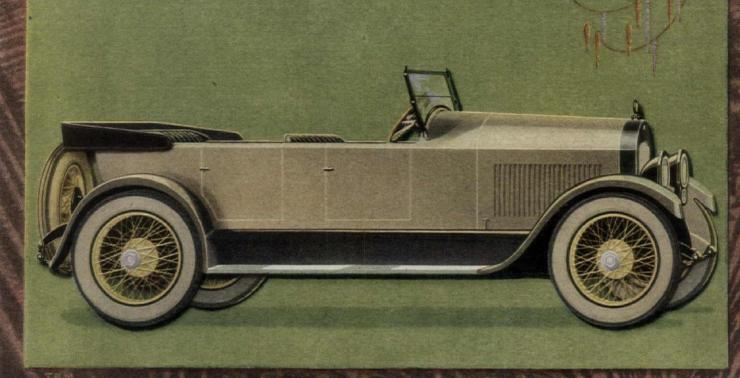
(Continued from page 28)

the occasional tins of cigarettes in which Degas indulged, and always the flame-colored little buck-peppers lightened up the shadows of the benab, as hot to the palate as their color to the eye.

One day just as I was leaving, Grandmother led me to a palm nearby, and to one of its ancient frond-sheaths was fastened a small brown branch to which

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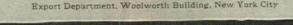
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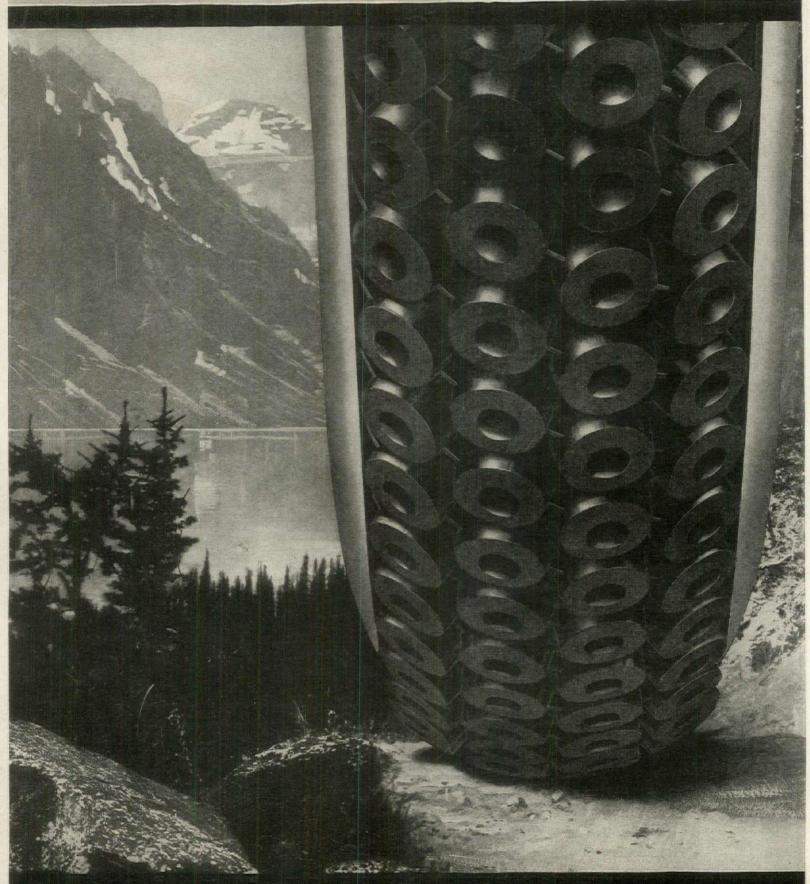
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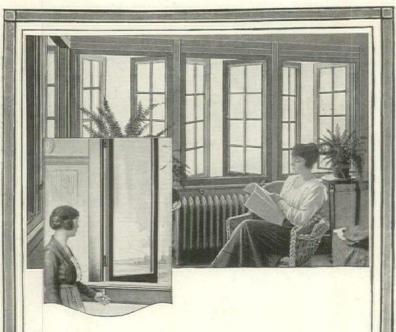
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MONARCH CASEMENT WINDOW HARDWARE

The Gardens of the Jungle

(Continued from page 64)

at last I found the bit of uselessness, inal chemical elements, is embowered in which, carried onward and developed in a mosaic of color, which in a northern ages to come, as it had been elsewhere garden would be worth a king's ransom ages to come, as it had been elsewhere in ages past, was to evolve into botany, and back-yard gardens, and greenhouses, and wars of roses, and beautiful paintings, and music with a soul of its own, and verse more than human. To Degas the *toko-nook* was "just name," "and it was nothing more." But he was forgiven, for he had all unwittingly sowed the seeds of religion, through faith in his glowing caladiums. But Grand-mother, though all the sunlight seemed dusk, and the dawn but as night, yet clung to her little plant, whose glory was that it was of no use whatsoever, but in months to come would be yellow,

and would smell.

Farther down river, in the small hamlets of the bovianders—the people of mixed blood—the practical was still necessity, but almost every thatched and wattled hut had its swinging orchid branch, and perhaps a hideous painted tub with picketed rim, in which grew a golden splash of croton. This ostentatious floweritis might furnish a theme for a wholly new phase of the subject—for in almost every respect these people are less worthy human beings—physically, mentally and moral ly—than the Indians. But one cannot shift literary overalls for philosophical paragraphs in mid-article, so let us take the little river steamer down stream for forty miles to the coast of British Guiana, and there see what Nature herself does in the way of gardens. We drive twenty miles or more before we reach Georgetown, and the sides of the road are lined for most of the distance with huts and hovels of East Indian coolies and native Guiana negroes. Some are made of boxes, others of bark, more of thatch or rough-hewn boards and barrel staves, and some of split bamboo. But they resemble one another in several respects—all are ramshackle, all lean with the grace of Pisa, all have shutters and doors, so that at night they may be hermetically closed, and all are half-hidden in the folds of a curtain of The most shiftless, unlovely hovel, poised ready to return to its orig-

or to be strictly modern, should I not say a labor foreman's or a comrade's ransom!

The deep trench which extends along the front of these sad dwellings is sometimes blue with water hyacinths; next the water disappears beneath a maze of tall stalks, topped with a pink mist of lotus; then come floating lilies and more hyacinth. Wherever there is sufficient clear water, the wonderful curve of a cocoanut palm is etched upon it, reflection meeting palm, to form a den-dritic pattern unequalled in human devising.

Over a hut of rusty oil-cans, bougain-villia stretches its glowing branches, sometimes cerise, sometimes purple, or allamanders fill the air with a golden haze from their glowing search-lights, either hiding the huts altogether, or softening their details into picturesque ruins. I remember one coolie dwelling which was dirtier and less habitable than the member stable and all around than the meanest stable, and all around it were hundreds upon hundreds of frangipanni blooms—the white and gold temple flowers of the East—giving forth of scent and color all that a flower is capable, to alleviate the miserable blot of human construction. Now and then a flamboyant tree comes into view, and as, at night, the head-lights of an approaching car eclipse all else, so this tree of burning scarlet draws eye and mind from adjacent human-made squalor. In all the tropics of the world I scarcely remember to have seen more magnificent color than in these unattended, wilful-grown gardens.

In tropical cities such as Georgetown, there are very beautiful private gardens, and the public one is second only to that of Java. But for the most part one is as conscious of the very dreadful borders of brick, or bottles, or conchs, as of the flowers themselves. Someone who is a master gardener will some day write of the possibilities of a tropical garden, which will hold the reader as does desire to behold the gardens of

Growing Hydrangeas In Tubs

Carcassonne itself

(Continued from page 42)

with the treatment that they are to emwith the treatment that they are to emphasize, it is advisable to have them specially designed, built of cypress with copper lining. A well proportioned square tub is 1' 10" wide and 2' high outside dimensions. In all cases pots and tubs should be adequately provided with drainage, which means that the pots should have from one to three holes, 1/2" to 1" in diameter, in the bottom, and in the tubs from two to eight holes. When painting the tubs choose a color that will blend in well with the other colors, using either the color of the trim of the house or the blinds. Where the tubs or pots are to be set on the lawn, they should rest on three bricks or stones, leaving a minimum air space of 2" between the bottom and the ground.

During their growing season, the plants require a great deal of water. This is particularly true during the period when the flowers are forming when it may be necessary to water them twice a day. In October and November they should be watered just enough to keep the soil in a semi-moist condition. Give them an application of liquid cow manure once a week before the flowers

appear.

The housing of the plants during the winter months is important, and it can be done through using a cold frame, that is a pit about 4' deep with wooden

side frames and a glass top. Choose a location where the water will not drain into the pit. On the approach of the first frost, remove the plants from the pots or tubs but do not shake the soil off. Place them close together in the bottom of the cold frame and leave them exposed to the sun and air as long as the weather permits. The frame should be deep enough so that there will be at least 4" between the top of the branches and the glass.

Cover the roots somewhat firmly

with good soil, and over this then spread a mulching of hay, straw or leaf mould 1' thick. Place glass frame on the pit and protect it with wooden boards adding a layer of straw or hay on top of the hoards. on top of the boards.

In the early spring after the danger

of frost is over, remove the covers and glass frame, and after the plants have been hardened by the exposure for a few days, choose a dull day for their repotting, having the pots previously cleaned and the tubs painted for the season's use. Pick off an inch or two of the old soil and plant in rich soil of a porous nature to which has been added a sprinkling of bone meal and soot. Provide plenty of drainage in the bottom of the pot or tub. Press the new soil down in the pots or tubs

(Continued on page 68



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become unsightly quickly, besides being hard to manage in spring and fall. Fragile bamboo screens neither shade nor protect from view.

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HE Madera-Silent Closet combination shown above, is characteristic of the many refinements that prompt the selection of Thomas Maddock equipment wherever the utmost in sanitary protection is required.

Like all Maddock fixtures, this closet has many sanitary advantages that are the result of the development which began in 1873 when Thomas Maddock pioneered the industry.

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Anheuser-Busch Plant, St. Louis, Mo., where Bevo is made —Thomas Maddock equipped

Growing Hydrangeas In Tubs

(Continued from page 66)

and level it up, leaving a good inch moving them to their summer quarters.

below the top for water.

Pruning consists of thinning out the weakly, overcrowded and unripened growths. These can be distinguished by their semi-pulpy and flexible texture. Where a terminal bud is weak, cut back to a stronger one. It is not necessary to guide or stake the individual panicles.

After the plants have been potted, set them close together, keeping them away from prevailing winds in a semi-sunny location for acclimation. Arrange for a canvas covering in case of frost. Sepa-rate the plants a few days before re-

As the plants mature larger pots or tubs are necessary. Allow about 6" between the root system and the side of the tubs.

The accompanying photographs show the accompanying photographs show the Hydrangea Hortensis var. Otaksa planted in specially designed tubs. They were purchased as one-half barrel plants from an Eastern nursery in 1909. The first year the twenty-two tubs averaged thirty-two blooms to the plant. In 1911 they averaged ninety-five blooms in 1913 some of the tubs when and their blossoms were counted, numbered 115 blooms.

The Facts About Electric Ranges

(Continued from page 55)

practical plate and food One very pleasing stove is called a period stove because it has legs that curve and cavort like a period bit of furniture—what period we couldn't say unless it be early Edison.

kitchen.

There are portable stoves and stoves that are built-in; that is, the stove that can be very simply moved from place to place if necessary, and the one that is backed into the wall and would leave a scar if it were moved. Of course the huge stoves are of the built-in type, but they, too, come with legs and are better adapted to removal.

Electric Measurements

For these electric stoves, special wiring must be effected. They cannot be attached to the ordinary electric socket. It is necessary when ordering a stove to give the voltage of your electric supply. The stoves are usually prepared for 110 volts with two-wire service from street or 110-220 volts with three-wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove an extra charge is made for voltage exceeding 220 or less than 110, because alterations have to be made.

The consumption of watts in the electric stove is a very vital question. Watts are the unit of electric power, just as we speak of 50 cubic feet of gas in measuring gas consumption. The unit of figuring the cost is not on the watt because a watt is too small a figure out of the unit of one thousand watts, which is the kilowatt. So we call the unit of fuel consumption the kilowatt hour and we say the average stove consumes about one kilowatt hour per person per day. If a burner consumes 800 watts it means you will be charged 800/1000

of a kilowatt per hour.

According to the size of heating elements, the wattage of stoves runs from 10,000 watts or 10 kilowatts (which is the same thing) to about 2500 watts, or 21/2 kilowatts on a small three-heatingunit range. This gives its total capacity if everything goes at once.

It is a little more intelligent for the

housewife to read her meter than not to. So here is how it is done: There are four little dials, which you read from right to left, the opposite manner of reading this page. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore, the total is found by adding all the figures at which the dials point and always reading the lowest number which the dial approximates. But you must

always subtract your last month's record from this, of course, to get this month's average; and this amount multiplied by your electricity rate would give you what your bill should be. After all, the cost is the paramount

Then, too, there are combination coal thing in our purchasing and calculations and electric ranges, for there are those as to purchasing. The electric stove is, persons who must have both—and as on the whole, more expensive than the they are beautifully combined they ordinary cook stove. The fuel cost vamake a neat and effective unit in the ries, as has been said before, with the locality in which you happen to live. In many places the electric companies have made a cooking rate much lower

than the lighting rate. In such localities where the electricity is but from 1½ to 2 cents, the electricity as fuel is almost equal in cost to gas at one dollar. It has been generally admitted that, with care as to fuel consumption, a kilowatt hour per day is consumed by each individual in the house. If you have to pay three cents per kilowatt hour and you have six persons in the house, your electricity will cost you about eighteen cents per day. In the large, weighty and "watty" stoves the consumption of electricity is about 2 kilowatt-hours per day per person, but on the stock ranges not weighing over 300 pounds with a com-parative low wattage (compared with the 1200-pound made-to-order range) the average is, as was said before, but one kilowatt-hour per person per day. One firm, computing 4.2 persons to average a family, states that in the use of 26,180 ranges the cost was \$4.06¹/₄ per month per family.

The value of electric cooking is not in

the low cost of fuel but in the saving of labor, food conservation, cleanliness, com-fort and mental or psychological delight

in the shipshape and orderly method.

In cities where the cooking rate is the same as the lighting rate (around seven cents) cooking by electricity is expensive for the average folk who have to think a little about costs of living.

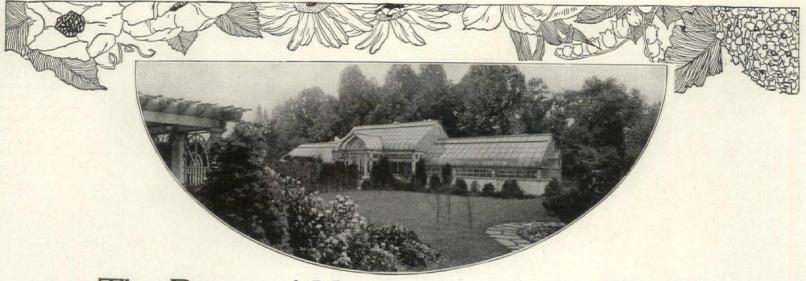
It has been said that electric cooking is expensive because it takes longer to cook by it than by gas. This is being overcome in three ways: first, by the proper use of electricity and the turning secondly, by the better made stove in use today; thirdly, by the use of proper sized and shaped utensils which are a very great factor in the rapidity of cooking and thence economy of electricity as a fuel.

Control and Trimmings

Most stoves are equipped with reliable thermometers and also many give charts with the stove to show the cook exactly what temperatures on that par-ticular stove will accomplish the pop-over, the roast, or the what-not. This over, the roast, or the what-not. This eliminates any basis of error. Some, too, have glass ovens which further add to the gaiety of rations.

In buying, buy of the best firms, get

(Continued on page 70)



The Pursuit of Happiness—How to Find It

Isn't it so that mostly we search for the things that are mostly right at hand.

We travel miles for the joys of an unending summer, when we could have it in our very yard by taking a few steps, if we had a greenhouse.

We could save the summer's flowers by bringing them in-

side. We could stretch out the joys of gardening all through the long winter months, making every day a glad day.

"Fantastical, imaginative" you say.

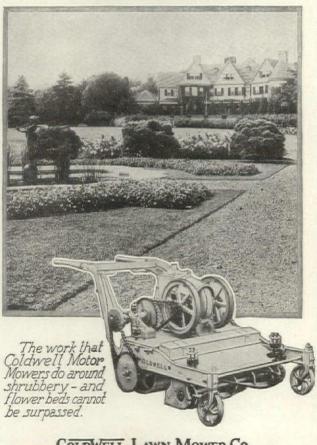
But hold—is it? Send for booklet, entitled: "Three and One More Glass Gardens," and see if the real facts don't bear out our seeming flights.

urnham lo.



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ILLUSTRATED CATALOGUE UPON REQUEST



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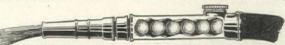


Illustration shows balls in gun. Water passing through dissolves balls, carrying fertilizer to grass, flowers, shrubbery, or vegetable garden.

The FERTALL GUN—\$2.50

—A unique invention—made of polished brass, attached to the garden hose or sprinkler, forms a convenient handle. Need not be removed.

Need not be removed.

FERTALL BALLS
8 charges (48 balls), \$1.00. One charge sufficient to fertilize, one time, 800 square feet.
FERTALL BALLS are sparkling, all-soluble, no-waste, odorless, stainless plant food that stimulates and revives grass or garden plants and flowers and discourages weeds.
FERTALL TABLETS for potted plants, box of 12, 10c.

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FERTALL GUN and 8 charges (48 FERTALL BALLS) — sufficient for a season's feeding of a moderate size lawn.

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Enclosed is \$3.50 for which send me your guaranteed Fertall Gun and 8 charges of Fertall Balls by mail, postpaid, with privilege of return within 30 days if not satisfactory.

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On display at all MILLER dealers. Write us for name of nearest one.

No. 71, 5-light Fixture:

Old Brass and Black, \$32.85 (West of Rockies \$35.35) Silver and Black or Umber Bronze, \$39.40 (West of Rockies \$41.90)

No. 711, 2-light Bracket:
Old Brass and Black, \$14.00 (West of Rockies \$15.00)
Silver and Black or Umber Bronze, \$16.80
(West of Rockies \$17.80)

Prices do not include bulbs or installation.

Old Brass and Black or Umber Bronze for living room. Silver and Black for dining room.







For a small family a three-heat stove, with fireless cooker, be sufficient. Westinghouse Electric Co.

The Facts About Electric Ranges

(Continued from page 68)

guarantees, see that your wiring is adequate and that everything is well inlearn better if you take the following sulated with asbestos or something of into your mind:

1. Do not overheat your oven.

equal value.
See to it that your oven doors close without slamming; that when they are open they won't bend if a weight is put on them. We have seen one stove stand the weight of a man jumping on the stove oven door when it was lowered. Many a good cake has been ruined by

banging oven doors.

The switches should be conveniently placed and not off in some corner. The fuses should be back-side or back of range, as they are not particularly beautiful to gaze upon and one is apt to take them for switches when rushed. But few stoves now put the fuses in the front. The fuses should be so connected that if one blows out all do not.

There is a stove on the market at present that has a fireless cooking timing device, so that when the cook goes to bed, she can have her breakfast all cooked for her (if she has stocked the stove before retiring) at any time in the morning at which she had set the clock. This you may consider a trim-ming, but it is a nice bit of modern life's

embroidery.

In most of the stoves the fireless cooking saves time and saves your food.
Basting is unnecessary; you get what you pay for in weight of the roast and less than by any other process of lose less than by any other process of cookery. In some stoves twelve or five minutes of electricity are all that is needed; stored heat then does the work.

Dimensions and Care

The heights in stoves vary from a inches (table ranges) to about 5'. Height to cooking top varies, too; the nearest it comes to 32" the more com-

the stock stoves which run even as narrow as 16", with but three top cooking or heating units instead of the aver-

age four.

As with all new devices, one must practise with the electric stove to get the best results. The first few weeks you may think you are using too much therefore less electricity.

1. Do not overheat your oven. Never let the temperature exceed the thermometer's tell-tale face.

2. Oil your oven occasionally as you would your typewriter or sewing-ma-chine, for some "non-rusting" ovens go back on one.

3. Not only engineers but cooks often sleep at the switch. But the cook mustn't. It would be wise to have a mustn't. master switch in the kitchen connecting the range to the electric supply. In this case you can turn off the electricity and there will be no danger of leaving a burner turned on when not needed. The heating plate may crack if the current is turned on without anything cooking in a utensil on top of it.

4. Don't remove burners unless repair is necessary. Boiling over of foods hurt the burners. but a light non-metallic brush to rid the burners of spillings. If you use old utensils that have become rich in food deposits, thoroughly scour before using on the electric stove. The electric stove makes no deposit on utensils.

5. Turn down the burner when water oils. You have three heats. Turn boils. boils. You have three heats. Turn from high to low at boil. Your bills will come down 75%. Use as little water as possible and by keeping the lids on you will cook by steam. Turn your switches to low at every chance you get. Ten or fifteen minutes before the food is cooked you get. the food is cooked you can turn off current; there will be enough heat to cook with if your utensil is covered.

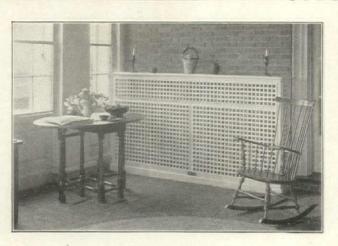
6. When cooking roasts, in about an hour, depending on the size of your roast, you can turn off full current on the top burner and cook on retained heat or on medium heat of bottom burner.

fortable, of course. The new stoves are being made with especial emphasis on the height of cooking surfaces.

The depth of stoves also varies, from the built-to-order stove which is 33" to the stock stoves which run even as nargoing full tilt at the same time.

8. Flat bottom utensils at least as large as the heating space are necessary to the economical use of the electric stove. Use as little water as possible, thereby cooking by steam and saving food. Shallow vessels take less heat and

The design of Orchard Farm, the English house on page 52 of the May issue, should have been credited to Mr. Andrew N. Prentice, architect.— EDITOR.



About This Radiator Enclosure

Now that enclosed porches are so indispensable, their heating becomes a necessity and with it comes the obtrusive radiator.

Happily it's a simple matter to enclose them.

This one has a home made frame combined with our metal grilles, the whole painted white to match the wood work.

For further enclosure suggestions and hints on how to construct them, send for our booklet; Radiator Enclosures.

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The comforts of the Radiantfire can only be realized by an actual demonstration, which can be had at salesroom of our local representative.

GENERAL GAS LIGHT COMPANY New York Kalamazoo San Francisco



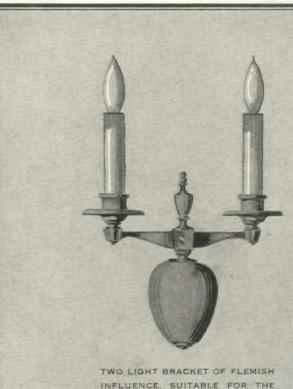
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Collecting Early American Clocks

(Continued from page 27)

house (1732-1777); Edward Duffield (1720-1801); John Child (1835) the most important among that state's clockmakers.

Of course the collector of early American clocks will come upon hundreds whose makers are unknown. He will, too, find the shelf-clocks far more common than other sorts, while the rara avis will prove to be an American-made wag-on-the-wall clock although hundreds of them must have been made

prior to 1830. It was in 1809 that Eli Terry, Seth Thomas and Silas Hoadley formed the company of Terry, Thomas & Hoadley, and undertook the manufacture of wood In a year's time Terry sold out his interest and gave much attention to perfecting the mechanism of the wood clock, bringing out one which he considered satisfactory in all respects in 1814. This was a thirty-hour clock with the dial works placed between the plates of the frame instead of between front plate and dial. It revolutionized the wood clock. The clocks by Terry which were of this type were called Pillar Scroll-Top Case clocks and their selling price was then \$15. In design there were two upright carved pillars at the front outside edges framing the sides of the clock and supporting a carved

In Pennsylvania we find David Ritten- "Scroll" cap. The year 1814 witnessed ouse (1732-1777); Edward Duffield the superceding of the long-case clocks 1720-1801); John Child (1835) the by the shelf clocks as perfected by Silas Terry, and the old type of brass clock also gave place to the newer mechanism of Terry's wood clocks. Chauncey Jerome set about the con-struction of a brass clock that would follow, in general, the plan of the perfected wood clocks, and in this he was successful. Thenceforward (from 1840) the wooden works gave place to those

The love of old clocks is fascinating and there is much collectors may dis-cover about early American clocks for themselves in connection with their collecting browsings. Such volumes as "The Old Clock Book" by N. Hudson Moore (Frederick A. Stokes & Co., New York) are within reach of all and contain much detailed information.

tain much detailed information.

Many of these old-time clocks keep excellent time—at least, in their own fashion. Not long ago one came the writer's way which seemed unduly obstreperous until, picking up Charles Dickens' "Dombey and Son" his eyes fell upon a passage which led to a solution of the clock's regulation—"Wal'r—a parting gift, my lad. Put it back half an hour every morning, and about another quarter towards the afternoon, and it's a watch that'll do you credit"!

The Hall of Stars

(Continued from page 47)

door, a meaningless space which had was to have a mass of flowers around been formed by bringing the vesti-some tall object of lead or stone. And bule into the body of the hall. The so the Chinese element came into the bule into the body of the hall. The awkward rectangle thus obtained was outlined with huge, dumpy pillars and pilasters, and was lighted by a window screened with an ugly wrought iron grill. The vestibule, which was exactly centered in the hall space, was doubly screened and darkened by iron grills, and so the light which finally managed to penetrate the hall was very inade-quate. So, having little daylight to begin with, I decided to sacrifice it en-tirely, and to depend on white paint and electric light. Deliberate artifice is often more sensible than making the best of things, and a heavy white silk curtain over a dim window is more pleasing than some airy thin stuff which accents an ugly iron grill pattern and seems to try pathetically to hide iron

In order to reduce the too-great space of the hall I had two dressing rooms built in, one on the left of the front door, which took in the left alcove and ran straight into the exaggerated stair-case. This made it necessary to turn the lower steps so that the direct path idea was destroyed, and the staircase seemed incidental and accidental, and not so compelling. The other dressing room was placed at the extreme end of the hall, adjoining the small service hall. These two dressing rooms furnished the hall with two extra doors, which added to its interest, and also made it possible for guests to leave their wraps as they entered, and to do their primping before ascending to the drawing room floor above.

The alcove on the right of the entrance door had been an unfortunate, vacant affair holding a lone bench, and this I decided to fill somehow with green plants with at least the effect of a fountain. This was accomplished by recess circular instead of square. Within and gilt, the circle was another circle, a black The d marble curb, which was designed to hold window flower pots and some stone or marble figure. This curbed space had a drain, but no play of water, as my intention

scheme of the hall, for the perfect figure was a yellow stone Chinese lady of great and tranquil beauty.

Until I reached this point of planning I had never conceived the idea of using Empire and Chinese things together. Certainly up to this point my plan had been absolutely Empire, because the thing I wanted most in the world to do was to make a black marble floor spotted with gold stars. I had but recently returned from Italy, where I was so thrilled by the beautiful pagan floors of the Sienna cathedral, and as I found it absolutely impossible to do a floor with white bulls and swans and sphinxes inlaid in black marble, I compromised on this simple floor of black terazzo regu-larly spotted with gold stars.

Terazzo, as one uses the term in America, is a floor made of marble chips mixed with cement, poured and polished. The usual effect is too peanutbrittly for distinction, but by using black marble chips, and coloring the stuff in which they are mixed, we got a beautiful soft blackish gray which became Justrous black with oiling. The came lustrous black with oiling. The stars and the narrow band which fol-lows the contours of the room, are of brass, and of course had to be s fore the terazzo was poured. Having accomplished this lovely floor, we made a mantel of plain black marble. we put on a few brass mounts on the mantel, but they seemed to add nothing

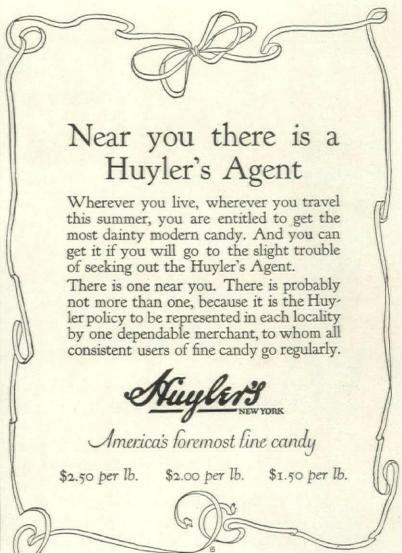
to the beauty of the plain marble, so we took them off again.

The walls of the hall were paneled most carefully and discreetly with the smallest and flattest possible moldings, and a plaster frience of a simple small state. and a plaster frieze of a simple repeated Empire motif was used. The baseboard was of plain black marble. The lighting fixtures were reproductions of Empire sacrificing a little space, and making the ones, lyre shaped, in dark green paint

> The door into the vestibule and the window in the alcove necessarily had iron grills protecting them, grills of very ordinary design, and to screen the (Continued on page 74)



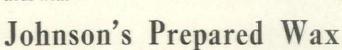




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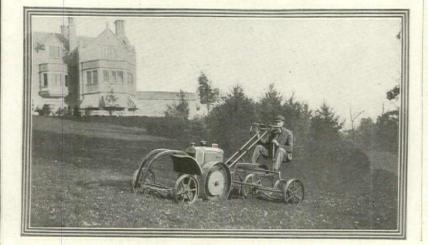
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The Hall of Stars

(Continued from page 72)

hall from the street and to hide this twisting dragon and worn to a delightunsightly iron work it was necessary to ful fadedness. Ordinarily I do not like devise some curtain to do decoration dragons in Chinese rugs because they duty only. The low ceiling made two are usually inescapable in their obvious, sets of curtains absurd, so we designed a plain, straight hanging curtain of very heavy white Chinese silk, and finished it at the bottom with a ten-inch antique Chinese fringe of bright green and bright red. This marvelous fringe was on one of those great temple curtains of Chinese brocade, originally. The length of the old hanging was exactly right for the two curtains and proved again the providence that protects deco-rators. The gracious Chinese lady in the alcove having given us the lead, other Chinese treasures began to find themselves, notably two ancient paintings of Chinese ladies, rare portraits on silk, which were hung on large wall spaces.

The ceilings were so low and the paintings so long that they hung like tapestries, almost from ceiling to floor. These portraits were entrancing, and in the same almost-life-size scale as the statue in the niche. One of the ladies wears an arrangement of blues and greens, relieved by an extraordinary col-

lar of delicate, pointed white feathers.

The exaggerated length of the hall and the irregular placing of the fireplace made it necessary to find a long, ornate piece of furniture for the longest wall space. We solved this problem by tak-ing two Italian consoles of gilt and greenish-blue, very Empire in feeling, and making them into one. This necessitated a new top of green marble. A large mirror was placed over this long console, and against the walls, flanking the mirror, we used two sphinxes of carved and gilded wood. An amusing object is the great vase on this console, an old French pottery jardiniere representing the head of one of Napoleon's soldiers. He is much too sombre for ordinary flowers, but great masses of

brutal design, but this great blue fellow is so well drawn and is so subordinated to the rest of the pattern that he is

the rest of the pattern that he very pleasing.

The furniture of the hall is a mixture of French and Italian Empire. There is a set of extraordinary Italian chairs of dark green and gold paint, with slip scats of old blue-green faille held in place by the gilt wings of the strange birds that form the decoration of the chairs. Another lot of furniture—six chairs and a long sofa—was in the discard when we found it. In its first state it was covered with ugly red silk, its frames badly gilded. We had the frames scraped and repainted old white and gold, and re-upholstered with a heavy Italian brocade of yellow and white and red. The two tables beside the fireplace have dark green and gilt pedestals, and are covered with round silk covers finished with an old Empire fringe. The objects on the mantel are a pair of black vases of Pompeian de-sign, and a bronze bust. There are also such treasures as an old barometer and a green and gold wall clock in the room.

The two dressing rooms and the ele-vator which open from the hall are all decorated in the Directoire manner. decorated in the Directoire manner. The elevator, which was decorated by Paul Thevenaz, is paneled with mirrors painted in grisaille, charming figures of women, and balloons, and kites and parachutes. The dressing-room for men is very long and narrow, its main piece of furniture being an extremely long console unheld by two black sphinges. console upheld by two black sphinxes, the top of the console being green malachite.

The general impression this hall gives is of a great coolness and dignity, be-cause despite its numerous objects of field flowers and thistles make a very different decorative values, unrelieved spaces of wall and floor are maintained.

The length of the hall also invited the use of an extraordinary blue and yellow Chinese rug, extremely long and rather narrow, patterned with a great though dissimilar, decorative effects.

ON HOUSE & GARDEN'S BOOK SHELF

CREATIVE CHEMISTRY By Edwin E. Slosson, The Century Co., New York City.

previous knowledge, on the part of the reader, of this science. It is not only a recital of the necessary facts in plain language but an exposition of the subject done in so interesting a manner that the reader's interest never flags. It is not a case of writing down to the uninitiated but of telling in a peculiarly vivid way, one of the most fascinating stories in the world. The part that chemistry plays in the lives of man-kind, its tremendous place in the recent war and its importance to the welfare of any nation, is shown in this book in language shorn of obscuring technical-

Mr. Slosson starts with the story of nitrogen, and very properly, for it was this element that won and lost the war. As the essential part of all explosives from gunpowder down, and as one of the thirteen necessary elements to the prevention of land starvation, it is truly the preserver and destroyer of life."

The various subjects dealt with include rubber, cellulose, sugar, cotton, corn, gases and metals. In each case is shown what creative chemistry can and

does accomplish with all these materials and how a little knowledge of this science need not be a dangerous thing. The most interesting of all is the story ERE is an unusual book, written of coal tar—its myriad uses from the in simple, non-technical terms oils and gases down to medicines, perfumes and all the colors of the rainbow. Subjects—chemistry. It is a book primarily for the layman, for it assumes no of the aniline dye industry and the great From this we learn the tremendous value of the aniline dye industry and the great strides made by America in a very little

time under the pressure of necessity.

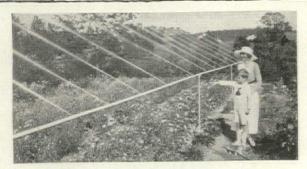
Mr. Slosson has two qualities rare in a scientist—imagination and a sense of humor. Both are apparent in this book which should please the scientist and layman alike, for it is packed to the brim with the wonders of the scientific world, told in so vivid and entertaining a manner that it has the interest of a brilliant modern novel and is readable from start to finish.

AMONG ITALIAN PEASANTS. By Tony Cyriax. Illustrated. E. P. Dutton & Company, New York.

OMEONE has said that Englishmen all turn aristocrats when they cross the Alps. "Among Italian Peasants" clearly shows that whether this be true or not, its author, Tony Cyriax, holds heart-sympathy with the *contadini* of Italy and creates for us a remarkable Italian peasant life. Muirhead Bone, a distinguished artist and a compatriot (Continued from page 76)

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On House & Garden's Book Shelf

(Continued from page 74)

of Miss Cyriax, contributes the preface, simple narrative of the life of an English wherein he writes particularly of her artist sojourning in the farmhouse of illustrations accompanying the text. "If an Italian peasant and his wife, a nook we consider how well we know in advance what an artist means by his these pages have been well studied, how little we could have anticipated the drawings of Miss Cyriax. In place of the well-thumbed repository most of us find it, her Italy is a vivid, hard, strange new place, peopled by workmen and peasants, who have a fascination about them that the picturesque could never They are a living people, who go about their tasks quite oblivious of this foreigner among them, who must surely have been disembodied to seize such an interior as that of the group round the table, the unwinking eye of the lamp keeping company with the man turning keeping company with the man turning over his Corriere for the hundredth time, too sleepy to give up, wistful to extract the pinch of marrow his eye noted some time back. How perfectly it gives the long-drawn-out ennui of the Italian peasants' night! Or, 'After the Funeral' ["The Mourners"]—is it not perfect in its way for humor and character? The quarrel which has broken out at last ["An Altercation"] as everyone knew it would, is expressed with the singleness of heart and the freshness of insight which we associate with only the insight which we associate with only the great artists. It is a disarmingly small sketch, but it is a masterpiece of simplified character, exactly right in its put-ting down. We are all yearning for the genuine naïf. This artist is brimful of it. . . There is a rare temper dis-played throughout these sketches, breathing a noble democracy and sympathy which entitles Miss Cyriax to be

The five full page color illustrations and the eleven black-and-white page illustrations certainly display this freshness of insight and are, in their way, as untrammeled as the best paintings by untrammeled as the best paintings by Gaugin. So many painters and illustrators of Italian subjects have seemed to leave out the real spirit of the people in attempting to depict portrayals of the Italians. But Miss Cyriax is completely successful in sympathetically bringing to the surface in her drawings and in her writing the tope of the and in her writing the tone of the people with which her art is concerned in this volume. Indeed, one can well understand how the little Riccardo of these pages divined that she was moltanical than the same and the same are the same and the same are the same and the same are th

simpatica.

"Among Italian Peasants" is not a novel, not a story with a central plot. Instead, its two hundred and sixty-three delightful pages-not a dull one in the book, unless, perchance, to the reader who craves the hectic—carry on the

on the mountain-side between the town vance what an artist means by his below and the village above them. The sketches of Italy, we must confess when daily routine, the hopes, fears, simple pleasures, the tasks, sorrows, griefs, joys, quarrels of the simple folk of this borgo,
—all these things Miss Cyriax records in a manner to hold our attention. Here the character of the peasantry of young Italy is revealed to us without the philosophizing such as we find in D. H. Laurence's Italian sketches, incomparable as these latter are in their field; but we feel when we have put down the book that we have been brought close to book that we have been brought close to the soul of these humble folk. "The Dance at the Inn" (Chapter II) and "The Police Court" (Chapter VI) are two of the best scenes of Italian life that we have. Miss Cyriax has the gift of seeing all sides of her characters. She sees clearly, as does our own Zona Gale, the little things that count. There is the contading Resign who follows is the contadina Rosina who follows through the pages, skillfully drawn, her virtues as well as her faults, that nice offsetting and balancing which, happily, finds some good in the worst of us, some "bad" (soul-saving discovery!) in the "bad" (soul-saving discovery!) in the best of us. The inn-keeper, Nino, has, contrary to police regulations, broken the rules of parmitting a dance on his the rules of permitting a dance on his the rules of permitting a dance on his premises. He must go to court in consequence. Rosina, who has enjoyed herself at neighbor Nino's party, now persuades herself that Nino is a martyr, the object of persecution. "Besides, how unjust to summons the poor fellow for having his door open! . . . Hadn't the place heep empty of guests? It was place been empty of guests? It was absurd altogether. . . The police were ready to take out a summons for anything. thing. Madre mia, what a world it was! Thus argued Rosina as we walked down the road between the terraces of vines and olives and around nasty precipitous corners. She had long ago for-gotten the real facts of the case, the jolly dance and the scuffle up the back path. She was most indignant at the way Nino was being treated."

Nino was being treated."

And then when evidence seemed to be in Nino's favor, the perplexed magistrate turns to the chief of police with a question. "For my part," the chief of police answered, "I always believe what my men say." Such touches as this of this "Main Street" of Italian countrygide life myn through the back. It tryside life run through the book. In literary quality, "Among Italian Peasants" may not reach the standard of rhetoric one wishes, perhaps, it did, but its charm, its freshness and its insight certainly justify its publication and com-mend its reading by those who would

know Italy

A SUCCESSFUL SMALL GARDEN

cessful flower garden I ever have seen, I mean one on Long Island that is a thing of beauty from the coming of the first snowdrop in the earliest spring until the blighting of the last hardy chrysanthemum about the first of December. One that even through the scorching midsummer is never watered except to stimulate exhibition blooms, yet is a constantly changing, lovely pic-

Can you imagine in such a spot thousands, literally thousands of spring blooming bulbs alone—daffodils, narcissi, lily-of-the-valley and tulips that remain in the ground all year, yet after flowering mysteriously disappear to give place to iris, peony, rose, and the midsummer perennials, well termed the aristocrats of the garden? And before And before the last of these are gone begin the reign of the fall beauties, of which the dahlia

7HEN I tell you of the most suc- is king and for which the grower wins

many a blue ribbon!

The designer of this little garden The designer of this little garden which occupies only the rear of a 30' city lot is Mrs. Elsie Tarr Smith, a writer as well as an authority on flowers, of Flushing. Here she has done much through the well-known Park Garden Club of that place, to stimulate interest in the cultivation of the finest interest in the cultivation of the finest varieties both indoors and out, and takes pride in growing flowers the year around without glass. As the front end of the lot is occupied by the dwelling, the rear is left in nearly a perfect square. The tiny grass plot in the middle maintains that first rule of landscape art, "Preserve open lawn centers"; while the graceful curves of the sur-rounding flower-beds demonstrate the second rule, "Avoid straight lines"; and for the third rule, "Plant in masses, not

(Continued on page 78)



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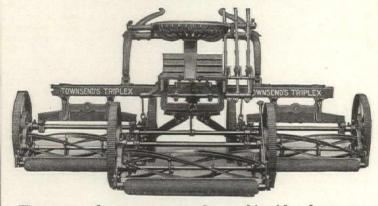
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A Successful Small Garden

(Continued from page 76)

every inch of space, but the tops of the spring bulbs are buried as soon as the flowers are gone, to allow the bulbs to mature properly yet leave room over them for the short rooted annuals and the nearby spreading later favorites. Moreover, her Pride of Haarlem, Emperor, and King of the Blues (for she knows her plants, like her friends, by name), appear in wonderful clumps ionguills and daffodils being members.

per dozen, anyone that knows how to buy may enjoy them. Some narcissi start as early as April, and many run through May. The jonquills and daffodils being members of the same family are distinguishable by the length of the trumpet and varying leaf. At this time also appear the hyacinths, followed by the lily-of-the-valley.

The iris, however, is one of the valley.

The iris, however, is one of the valley. soil being fertilized regularly but only with leaf mould, which contains the phosphoric acid supplied in its native environment. Likewise, the lilies-of-thevalley grow to their wonderful size be-cause in addition to their desirable shady situation, and leaf-mold diet, they are nourished by the nodules of nitro-gen released from the roots of a nearby

pod-bearing wistaria.

A sunken, covered barrel in the center of the little lawn serves as compost container, receiving every bit of grass-clippings, leaves and weeds, which are turned regularly and allowed to mature for two years in order to provide her own tonic rich black mold. Then, besides giving certain plants their regular feedings of a special compound (10 lbs. sheep manure, to 5 of bone meal and 2 of soot, particularly fine for roses), she has had spread on this small garden every fall for the past fifteen years, a wagon-load of old, thoroughly rotted stable manure. A whole spadeful goes into each hole left by the removal of the dahlia tubers, nourishing the spots for the next season. In the spring this top dressing is carefully worked in, so that her beds at all times have the finest soil, especially adapted to the needs of each particular plant.

Two other factors are almost equally stressed by Mrs. Smith—watering and fine stock. She does not believe in using the garden hose, but immediately after a rain rakes over the earth to break the air channels, letting out the moisture and covering with a dust mulch that keeps in the dampness. When necessary to water during a drought, her hose may play all night, to soak the ground thoroughly, but not be used again for months. Mere sprinkling of the surface she pronounces seriously injurious to the roots.

Then (most important in such a lim-

ited space) she grows only the choicest varieties. No room for common things. There may be only one hollyhock, but that will be a gem; only three or four roses, but every one an aristocrat, and bred for the longest possible period of bloom. Dahlias alone are grown in the greatest profusion, but the kinds are worth from \$.50 a seed-packet to \$5.00 a bulb. All of which leads directly to the subject of definite plans and intensive planting.

Periods of Bloom

As flowers throughout the entire season are the most desirable feature of any garden, the different periods of bloom should be the first consideration. Naturally one thinks first of the bulbs and root varieties, and equally important, their flowering time. The dainty (Jackmani), spirea (Van Houttei), and scilla, snowdrop and crocus appear in forsythia, with other favorites, many of March. The lovely LaReine (single) which furnish cuttings for a breath of tulip opens early in April, although half a dozen others precede it. The early

isolated", the owner has caught the true doubles follow closely, succeeded by the meaning. Not only does she utilize gorgeous Cottage, giant Darwins, and every inch of space, but the tops of the the artistic bronze, buff and lavender

The modern peony is a perfect sur-prise to one who has not followed its remarkable development in size, form remarkable development in size, form and color, and it occupies an important place on the chart for May and June. And the hardy lilies—they can be chosen for bloom from June to October!

The dearly loved roses begin in June, too, and many, including the everblooming, continue up to Thanksgiving.

It is to the perennials, with a couple of the biennials, that we should look

of the biennials, that we should look in the hardy garden, for the greatest profusion of choice bloom. Starting early in April with rock madwort, Iceland poppy, English daisy, we can fol-low in May with the creeping phlox, blue Virginia phlox (perfectly adorable with certain tulips), columbine, bleed-ing-heart, Canterbury bells, running into June with Oriental poppies, hardy candytuft, baby's breath, pyrethrum, foxglove and delphinium.

Midsummer Flowers

For midsummer come many of our grandmothers' favorites - anchusa (Dropmore variety), Sweet William, Rose campion, monkshood, lupin, saxi-frage, red-hot-poker, rocket, sneezewort, spiderwort, forget-me-not, coreopsis, coral bells and snapdragon (considered an annual, which may be carried over if protected) many of which bloom on into the fall. At this latter time we can also have the beliflower, the balloon flower, the perennial phlox, second blooming of delphinium, meadow sage, shrubby clematis, Japanese anemone, leadwort, and blanket-flower. The late fall brings the wide range of hardy chrysanthemums, now of particular chrysanthemums, now of particular beauty. Just preceding them, as it were in a class by themselves, are the dahlias which can be grown so as to flower any time from July to frost. And the Christmas rose (*Helleborus niger*), the only permanent border plant with evergrant foliare helpers in Documber and green foliage, blooms in December and January, even under the snow.

But as no one would think of at-tempting to have them all, and the chosen favorites leave gaps in color as well as the blooming season, the annuals have an important place to fill. Among those invaluable come the sweet alyssum and cornflowers, blooming steadily for months and reseeding them-selves year after year; snapdragons and cosmos, flowering from July to November, asters from August to October, sweet peas—some varieties good for four months-and then the wealth of differ-

ent poppies, for bloom the entire season.

Then the tiniest garden must have its share of shrubs and vines, and against the house and fence, for background, Mrs. Smith has her buddleia, clematis (Jackmani), spirea (Van Houttei), and forsythia, with other favorites, many of which furnish cuttings for a breath of



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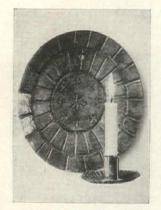
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MACBRIDE

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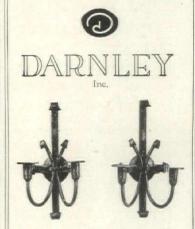
Mirror with decorated Frame \$35.00. Iron and glass Flower Sconce \$18.00. Old Chinese Jar \$50.00. Italian Commode \$135.00.

P. JACKSON HIGGS "The House of Philip Oxiel," Inc.

AUTHENTIC ANTIQUES REPRODUCTIONS DECORATIONS

15 EAST 54th STREET NEW YORK





Wrought Iron Sconces candles or electricity—as illustrated, \$17.50 the pair. For one candle, \$15.00 the pair. Height, 15 inches.

34 E. 48th St.

NEW YORK

ELSIE COBB WILSON



Inlaid Commode, 18th Century — Old Flower Painting -Directoire Candelabra—Pair Painted 18th Century Italian

INTERIOR DECORATIONS ANTIQUES

> 33 East 57th Street, New York City Washington, D. C.—808 Seventeenth Street, N.W.



AGRACEFUL lamp for a dressing table or console comes in antique green and gilt metal on a marble base in both right and left designs. 13" high. \$15. Consult the

SHOPPING SERVICE of HOUSE & GARDEN 19 West 44th St., New York

who will gladly help you to se-cure any article necessary to your decorating scheme.

SCHWARTZ GALLERIES

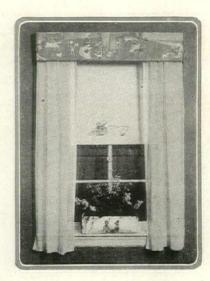


Paintings Engravings Etchings Any Etchings or Engravings quoted on request

14 East 46th Street

NEW YORK CITY





A Mother Goose motif, taken from the valance, is reproduced on this nursery window shade

DECORATED WINDOW SHADES

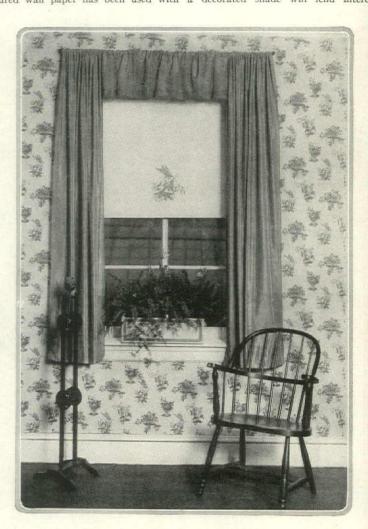
O have shades both practical and artistic has always been more or less of a problem. Of late, we have tried doing away with them altogether, substituting layers of gauze, chiffon or k for the roller shades of glazed cambric or linen. This method of shading them because is not always satisfied. a window, however, is not always satis factory and is not adaptable to all rooms. Glazed chintz shades are charming and effective but again cannot be used in certain interiors. If figured up-holstery or hangings are used, a definite pattern in a window shade is apt to conflict with other designs in the room and detract from the harmony of the whole. On the bottom of this page is shown

new type of shade that can be made to harmonize with practically any scheme of decorating. An old-fashioned figured wall paper has been used with

one of the motifs repeated, in the same

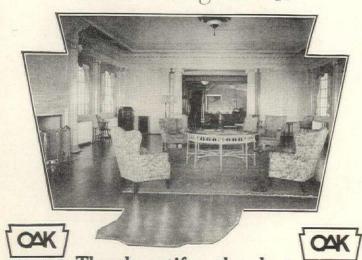
colors, on the white cambric shade.

The picture at the top of the page shows a window in a nursery and nothing could be more charming or appropriate than the Mother Goose valance. of cloth or heavy wall paper with one of the designs reproduced on the shade and window box. There are other de-signs for nurseries. Gnomes, fairies and elf folk are reproduced on these shade and, best of all, is a quaint theme from Alice in Wonderland. These designs are painted on the best quality white cam-bric and there are many possibilities for unusual effects. The shades can be furnished to harmonize with any type of wall paper, flowered, plain or striped or the pattern may follow a motif in the chintz. If plain hangings are used a decorated shade will lend interest



Window shades of fine quality white cambric are decorated to harmonize with any color scheme desired. Here the hand-painted design is taken from the wall paper. These shades are \$8

OAK FLORS (For Everlasting Economy)



They beautify—they last
—they save money

Oak Floors give more dignity and distinction than many times their cost spent in fine furnishings. They are good for a century. Easiest to clean. Add materially to selling and renting values.

Oak Floors cost less than ordinary flooring plus carpets. They save time, labor and cleaning expense.

At small cost you can cover old floors with a 3/8 of an inch thickness of Oak Flooring, especially milled for this purpose.

Write for our three booklets, in colors, telling about Oak Flooring and its uses. They are free.

Flooring and its uses. They are free.

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1047 Ashland Block, Chicago, Ill.



GARDEN ORNAMENTS

at Greatly Reduced Prices

VERY owner of a country home will be interested in this clearance sale of beautiful things for the garden. We are closing out our entire stock of marble, terra cotta and stone works of art at

33 1/3 to 50 Per Cent Reduction

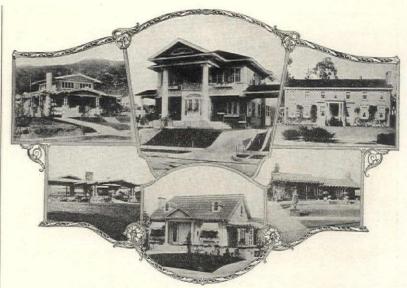
from our already low prices, in many cases less than the present-day wholesale cost of importation

The most complete stock of Benches, Fountains, Statues, Seats, Well-Heads, Sun Dials, Jardinieres, Marble and Alabaster Lamps, etc., is included in this great clearance caused by the need for more space for our rapidly growing business in Interior Decorations and Antiques

Photographs of individual pieces can be sent on application.

The ROSENBACH COMPANY

1320 Walnut Street PHILADELPHIA, PA. 273 Madison Ave. NEW YORK CITY



Redwood Lengthens the Life of Your Home

WHETHER your new home be a modest cottage or an achitectural masterpiece — Redwood should be specified for certain purposes wherever wood is to be used. Redwood's long resistance to rot and decay assures protection against the expense and annoyance of frequent repairs and replacements.

Adaptable to Every Architectural Style

All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

The natural preservative in Redwood, and the absence of pitch and resin, are the reasons why it should be used in the more elaborate and spacious homes where the building investment is so great. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding figures.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

Resists Nature's Destruction in All Climates

Redwood, unlike most other woods, is free from resin and pitch, and contains a natural preservative that permeates the wood, giving a remarkable resistance to all forms of rot and decay. Redwood is moreover unusually slow to ignite,—a poor food for flames, and easy to extinguish.

Redwood has a close grain, providing a surface that has been aptly called "Paint-tenacious," while the body of the wood contains innumerable small, regularly-formed, dry aircells unclogged by pitch or resin, which give high insulating power against heat and cold-thus minimizing warping and splitting -so common in ordinary woods. No matter how hot or cold, dry or moist the climate, or how radical the changes, Redwood gives best service for the longest time. For siding, roof and side shingles, eaves, gutters, door and window frames, porch columns, posts, water tables, mudsills, rails, fencing, latticewherever there is a tendency to rot and decay-Redwood is the

best wood to install.

Please send to Chicago address for Redwood Information Sheet No. 11 on "Residential Buildings."



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THE PACIFIC LUMBER CO.
San Francisco, Cal.
Los Angeles, Cal.
The Largest Manufacturers and Distributors of California Redwood



Luscious Strawberries From your own Garden Two Months after Planting

The joy of serving delicious fresh-picked strawberries from your own garden is beyond compare. Your family and your guests will join with you in appreciating this tempting delicacy.

With all the taste and flavor of the strawberry then at its best, just after picking, and the pleasure and pride at your partnership with nature, you will have a delectable dish of fruit of which the taste will

We have specialized in Strawberry Culture for forty-three years. Our reputation and the high quality of our plants are recognized from one end of the country to the other.

Lovett's Ready-Grown Strawberry Plants

To save you time and labor, and to give you perfect bearing plants, our specialists months ago carefully placed in the soil the "Mother Plants", choosing just the proper kind of soil; and have since given them just the right care and attention. Now the children are ready to travel to your garden and come into bearing for your home table.

For Fruit This Fall: The following chosen varieties are all fine pot-grown plants and will bear fruit this fall: Champion Everbearing, Francis, Ideal, Lucky Boy, Progressive, and Superb. These are standard price bearing varieties, with the exception of Lucky Boy and Champion Everbearing, which are new sorts, showing great, improvement Everbearing, which are new sorts, showing great improvement over older varieties. They have our hearty recommendation. We will send six each (36 in all) for \$3.75; or a \$7.00 dozen of each (72 pot-grown plants in all) for \$7.00

We will send For Strawberries Next Spring: we will send you the three wonderful Van Fleet Hybrids, which have created so much favorable attention the country over: Early Jersey Giant, John H. Cook, and Edmund Wilson. These will all bear fruit next June. Twelve of each varieties (36 pot-grown plants) for \$3.50; or \$6.50 twenty-five plants of each variety (75 plants) for \$6.50

Send Your Order NOW-Before it is too Late

Time and season wait for no one. Send your order to-day and be assured of home-grown strawberries this fall. You'll never regret it. Once you've tasted them you'll always want them.

Full directions for planting and care sent with each shipment. The plants are shipped with ball of earth, so they will safely transplant, are carefully and properly wrapped and come to you by express.

Send for CATALOGUE No. 102, containing complete list of varieties with descriptions of unusual clearness. Sent on request. Mention House and Garden.

J. T. LOVETT-Monmouth Nursery

Strawberry Specialist for 43 Years Box 152, LITTLE SILVER, N. J.



The mesembryanthemums are curious plants which store water in their leaves. They are grown under glass in winter and outdoors in sum-mer. This is M. depressum, with yellow flowers

THE FIG-MARIGOLD OR MESEMBRYANTHEMUM

T HE South African flora is two-tinued drought, water is taken from fold: one part is representative of these reservoirs as it is needed.

The culture of these interesting and tirely different, something that is pecu-beautiful plants is very simple if they

spongy, succulent network are such a contrast to most of the other flowering plants, have found numerous friends among the lovers of plants. Their entire shape and leaf form show characteristic adaptations to a dry and somewhat desert-like environment. In mesembryanthemum the water reservoir is the leaf, and the cells of the leaf are comparatively large, its walls thin, and its protoplasma a thin hollow ring enclosing the slimy cell sap which quickly takes up all the moisture absorbed by the roots. Then, during periods of con-

tirely different, something that is peculiarly its own, and seems to fit the Cape Colony. This second is a conglomeration of the southern species directly derived from prehistoric ages, a slightly changed remnant of a former geological flora. In this class the mesembryanthe-days and then in moderate quantities, but in summer especially during the mum belongs.

The beauty of the flowers of the mesembryanthemum, the peculiar shape of their leaves which, through the thick, sunny places, for many of the flowers. open only when they are kept in the sun.

Mesembryanthemums are planted in

the spring into quite large pots. At this time the fine root hairs of the root balls are cut off with a sharp knife, and then they are placed in a mixture of humus,



Other forms have slender, needle-like leaves rising 1' or so above the ground. In all there are over 300 species, most of them native to South Africa



The Best Mattress is Made Better by Using a

Quilted Mattress Protector



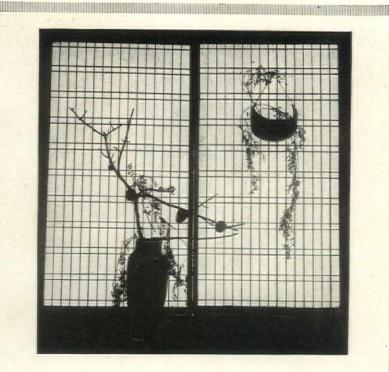
It's like sleeping on air to sleep on a Quilted Protector. They are made of the finest materials money can buy.

Quilted in the Excelsior way that keeps them light, soft and fluffy even after long use and washing. Made in all sizes to fit all beds and cribs. Because of their many features,

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Endorsed by Physicians and Used by the Best Families Who Know See that Trademark is stitched in corner of every Protector you purchase.

The Excelsior Quilting Co. 15 Laight St., New York City



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WINDOWS?

Do you weekly allow them to be just windows—something to wash—and let it go at that?

Or do you make them count in the room? And contribute all that they ought to?

House & Garden has a weakness for windows. When they look out on a harbor where sails flock in at sun-down, it likes to build broad window seats under them-so broad and deeply cushioned that one might sleep there some summer

Or if it's a matter of some city window which doesn't open on any faery land—forlorn or otherwise—it likes to make the leaded panes a background for such a Japanese silhouette

If you have any windows in your house—casement, French, or just plain windows—that you think aren't doing all that windows might do, write to the House & Garden Information

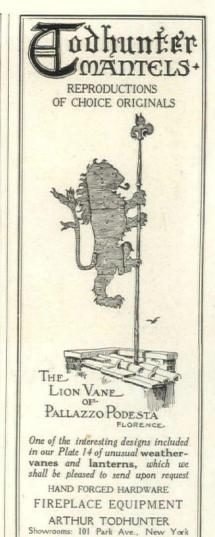
Address . Plans . Colour Schemes . Advice

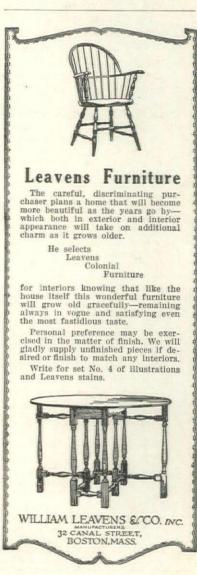
The House & Garden office is constantly in touch with decorators and architects, with shops and houses. There is no question about your house or your garden that it will not answer cheerfully and promptly. And it will give you the sort of expert advice that will save you a delayed decision and perhaps a loss in time and money. There's nothing like getting a fresh eye on some arrangement in the house. House & Garden thinks about nothing but houses and gardens-and it would like to think about yours awhile.



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Remember the 25 to 40 years service guarantee that goes with Rite-Grade Inspected Red Cedar Shingles when properly nailed with zinc-coated nails.

Do you know that Red Cedar Shingles have insulating qualities that retain the heat within their walls during the winter and exclude the sun's rays in summer?

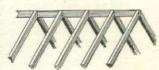
Remember, also, the great architectural beauty of Red Cedar Shingles for side walls, their wonderful adaptability for colonial homes, bungalows and for modernizing old homes. Note the pleasing patterns in laying and the beauty of tone when stained.

All these are building facts which emphasize the superiority of Red Cedar Shingles for exterior walls and roof.

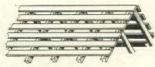
HOW TO GET GOOD SHINGLES

The Rite-Grade Inspected trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 3½ million squares annually. The Rite-Grade Inspected mark on a bundle means that the shingles are produced by a member of our Association, and are guaranteed by official inspection to be up to grade as to thickness, grain, selection, uniform size, and covering capacity.

Write for copy of our booklet of distinctive American homes. It offers many suggestions for building economically and well.



Red Cedar Shingles are light. Fewer rafters required. Saving No. 1.



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Treble overlap on roof, which gives longer life and greater protection



Double overlap of 8 inches and over on side walls, which means longer life, greater protection from cold and heat and a better "overcoat" for your home.

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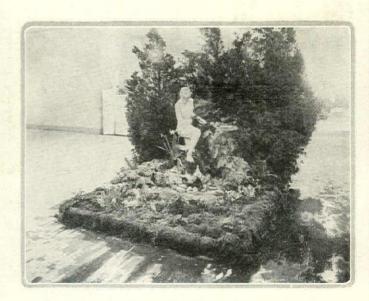
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"The Roof of Ages"

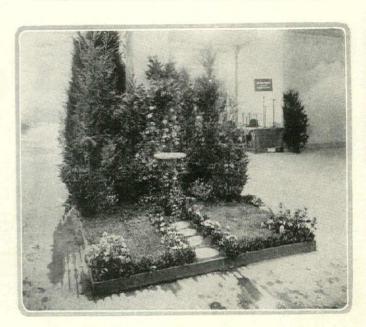
Shingle Branch, West Coast Lumbermen's Association, Seattle, Washington, or The Shingle Manufacturers' Association of British Columbia, Vancouver, B. C.



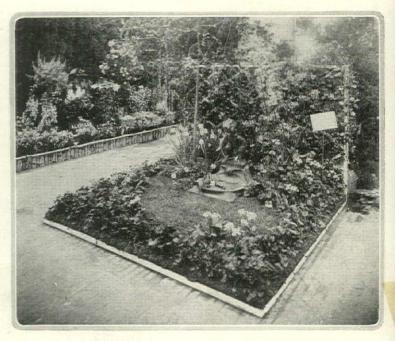
More Garden Club Exhibits at the International Flower Show



Second honors and a special gold medal went to the exhibit arranged by the Garden Club of Short Hills, New Jersey



A blue glazed bath on an iron support, twined with ivy, focussed the attention in the arrangement shown by the Garden Club of Easthampton



The Garden Club of Allegheny County, Pa. used as a central figure a small lead statue of a child beside a bird bath

Peony Garden Notes

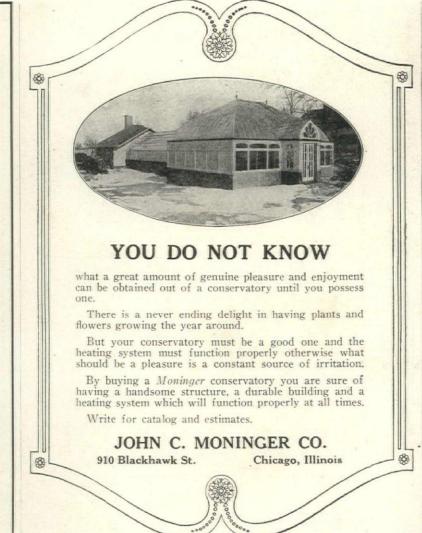
Would you like to know more about Peonies?

We have over Eight Hundred varieties growing in our gardens, the finest of which sell at from Twenty-five Dollars to One Hundred and Fifty Dollars for a single root. Our GARDEN NOTES, published monthly from June till October, tell both the good and the poor qualities of these expensive varieties, as we see them.

We are glad to send our Garden Notes free to all Peony Enthusiasts in the United States and in Canada. Of course our price lists accompany them.

The Bonnewitz Peony Gardens

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Stained with Cabot's Creosote Stains eade & Hamilton, architects, Cleveland

Save Half Your Painting Bill

You can actually save *more than* half the cost on both material and labor, and get better results in beauty of coloring, wearing qualities and wood preservation, by using

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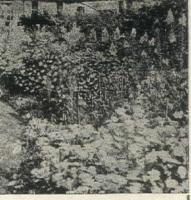
instead of paint, on shingles, siding and all similar outside woodwork. The colors are rich and handsome—not "painty," they wear as long as the best paint and wear better, and they are made of creosote, which penetrates the wood and thoroughly preserves it.

You can get Cabot's stains all over the country. Send for stained wood samples and name of nearest agent.

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Wouldn't You Like To Have A FLOWER GARDEN

A nice little plot of ground, say, 50 x 40 feet, is all you need. We prepare plan, furnish all plants and shrubs, all ready for you to turn over to your gardener or handy man and tell him to follow instruc-tions! Think of it! Something you've always wanted. A beautiful formal garden, designed by garden expert, including all plants and planting instructions, for \$150.00, f. o. b. Baltimore, securely boxed for shipment!

NOTE: Our 25-ft. Hardy Border proved so popular we got more orders than we could fill. So order YOUR Garden now. Plan sent at once. Pre-pare your ground and beds in July. Plants will be shipped in August.

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This faulty system of heating the home can be entirely overcome by the installation of

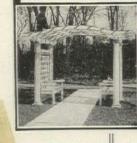
THE MINNEAPOLIS" HEAT REGULATOR

It is entirely automatic in its operation main-taining exactly the tem-perature desired day and

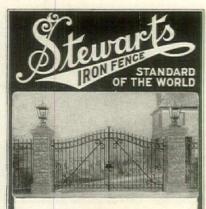
Works perfectly with every type of heating plant burning coal, gas or oil. Easily installed—lasts a lifetime.

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Stewart Fence designs have the artistic and substantial quality that have made them the choice of the finest estates in America.

If you desire to make your place more attractive and at the same time furnish protection to your property, write for the Stewart books of Fence designs. You will very likely find a design there that harmonizes with the architectural lines of your building, but if not, we will prepare special designs for you.

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Everything that is no longer wanted—waste paper, faded flowers, paper boxes, garbage—is thrown into the handy kitchen hopper door. This refuse falls down the flue into the incinerator in the basement, and, in burning, dries all wet waste so it also becomes Tin cans and other non-combustibles are dried, sterilized and later dropped into the ash pit.

The Kernerator is an enlargement of the chimney base, installed when the building is erected. Once installed you have abolished garbage' cans forever. The Kernerator costs nothing to operate because it requires no gas, wood, oil or coal.

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As compared with steam or hot water systems, the Kelsey Warm Air Generator gives:

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Unobtrusive registers in out-of-the way places, vs. ugly radiators occupying wall and window space.

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Low cost of installation, vs. high cost of installation.

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PLAN your future home now. Be all ready for the day when build-ing prices are normal again. Don't wait until the very last minute and then find you've left out something or other.

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Send today for a deluxe copy of "Craftsman Bungalows"—the most authentic plan book issued. It will help you plan economically and wisely. Contains pictures and plans of nearly 100 beautiful and distinctive homes costing from \$1000 to \$9000 to build. 112 pages. Nothing else like it. Shows exteriors, interiors, floor and room plans; gives costs, etc., of homes suitable for any climate. The many helpful and practical building suggestions given will save dollars for prospective home builders.

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Send for these two helpful books today. Money cheerfully returned if dissatisfied

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Cleans Closet Bowls Without Scouring

Sani-Flush was made for just one thingto clean the closet bowl-to clean it better than any other means and to clean it with less labor. Sprinkle a little Sani-Flush into the bowl, according to the directions on the can. Flush. Stains, rust marks and incrustations will disappear like magic leaving the bowl and hidden trap spotlessly white and absolutely sanitary.

You do not have to use disinfectants because Sani-Flush cleans thoroughly.

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1. A New Tufted Pansy

(Pansy-Violet) (Lord Beaconsfield)

(Lord Beaconsfield)
Has the combined perfume of the pansy and the violet. The color of both upper petals is dark purple—pansy-violet—a very beautiful color. The three lower petals are pure white, shading into creamy white toward the edges. Unlike the pansy, this will bloom all summer.

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A beautiful white perennial Marguerite with plume shaped lacinited petals on long stems; superb for cutting. Pkt. 50 cts.



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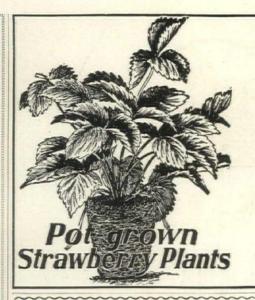
An exquisite new variety. Will survive our severest winters and is a plant of great beauty, with gorgeous orange flowers and shining dark-green foliage. Grows about 15 inches high, branches freely and blooms the whole season. Pkt. 50 cts.

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Catalogue

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Also offers Celery and Cabbage Plants, seasonable Vegetable, Flower and Farm Seeds and a choice list of potted Hardy Perennials which may be set out at any season.

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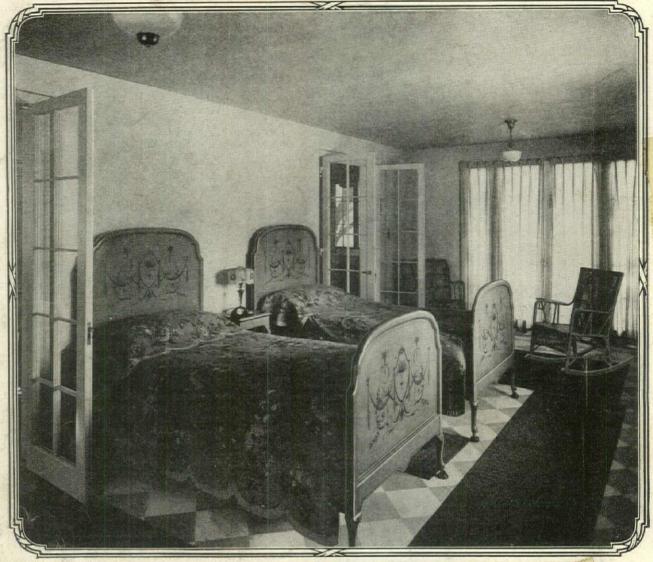
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