House & Garden

OUTDOOR NUMBER

UGUST 1917 CONDÉ NAST & COMPANY *inc. Publisher* 25 CENTS

Improper trimming ruined this tree

Trimming, *correctly done*, is good for trees, good for their appearance and good for their health—in fact, necessary for most trees.

But—*incorrectly done*, it is positively dangerous, yes ruinous.

Thousands of trees are lost every year because their owners did not realize the degree of expert knowledge necessary in successful tree trimming.

The fine old tree in the picture above was "trimmed" by somebody who had little or no conception of the scientific requirements of the work.

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First Autumn Fashion Numbers

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In a few short weeks you will return to town. Your first consideration will be your Autumn wardrobe. You must know—in advance—the line of the new silhouette. You must know—with certainty—the favored colors of the year. You must know the very last whisper from those mysterious ateliers of Paris where Fashion is seasonally reborn. You must know what *They* will wear. The next six Autumn Fashion Numbers of Vogue will tell you.

Autumn Millinery *Sept. 1*

Posthaste from Vogue's Paris editors are coming sketches of the smartest Paris model hats for this number. Everything new in line and color will be shown.

Forecast of Autumn Fashions *Sept. 15*

The earliest and most authentic forecast of the Autumn mode, presenting quantities of model gowns specially designed for the Paris Openings and shown in America for the first time by Vogue.

Paris Openings *Oct. 1*

The complete story of the Paris Openings and a full showing of the successful creations of each couturier, which taken collectively determine the mode.

Smart Fashions for Limited Incomes *Oct. 15*

Intimate counsel for the woman who wishes to curtail her dress expense without in the least sacrificing smartness. What is, and what is not, smart economy.

Winter Fashions *Nov. 1*

Showing the mode in its winter culmination—charming models celebrated couturiers evolve for their private clientele.

Vanity Number *Nov. 15*

The last word of the season on all those graceful little touches that make the smart woman smart—where to get them and how to use them.

A thousand times we have said that the gown you buy and never wear is the really expensive gown—that hats, boots, gloves, which just miss being what you want are the ones you can't afford. A million women have spent much unnecessary money to prove it to themselves. Let us save you from being the million-and-first. Ask the advice of Vogue before you spend a penny of your Autumn dress-allowance, and learn how easy and how satisfactory shopping can be.

We know from experience that each of these six Autumn issues will be sold out almost at once. To save you from disappointment, give this coupon to your newsdealer now and have him reserve your copies for you—or, better still, send in your subscription and make perfectly sure of them all.

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25 cents a copy

VOGUE

CONDÉ NAST, *Publisher*
EDNA WOOLMAN CHASE, *Editor*

19 WEST 44TH STREET, NEW YORK CITY

MEMORANDUM TO MY NEWSDEALER

Please reserve for me, as they appear, one copy of each of the Autumn Fashion Numbers of Vogue which I have checked below:

- ☐ Autumn Millinery
- ☐ Forecast of Autumn Fashions
- ☐ Paris Openings
- ☐ Smart Fashions for Limited Incomes
- ☐ Winter Fashions
- ☐ Vanity Number

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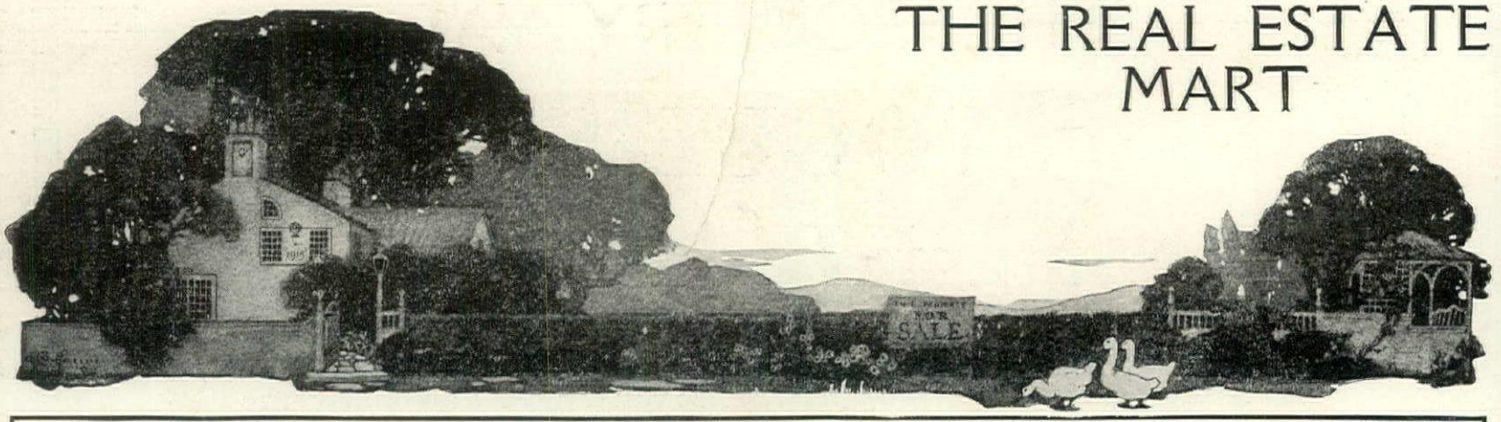

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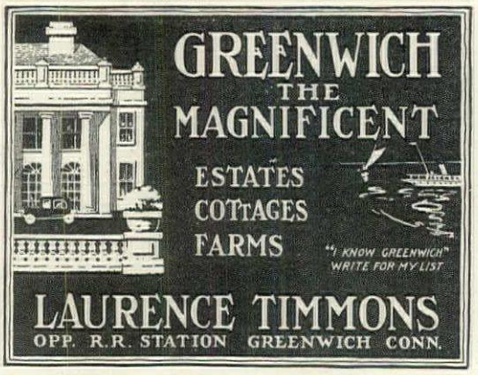

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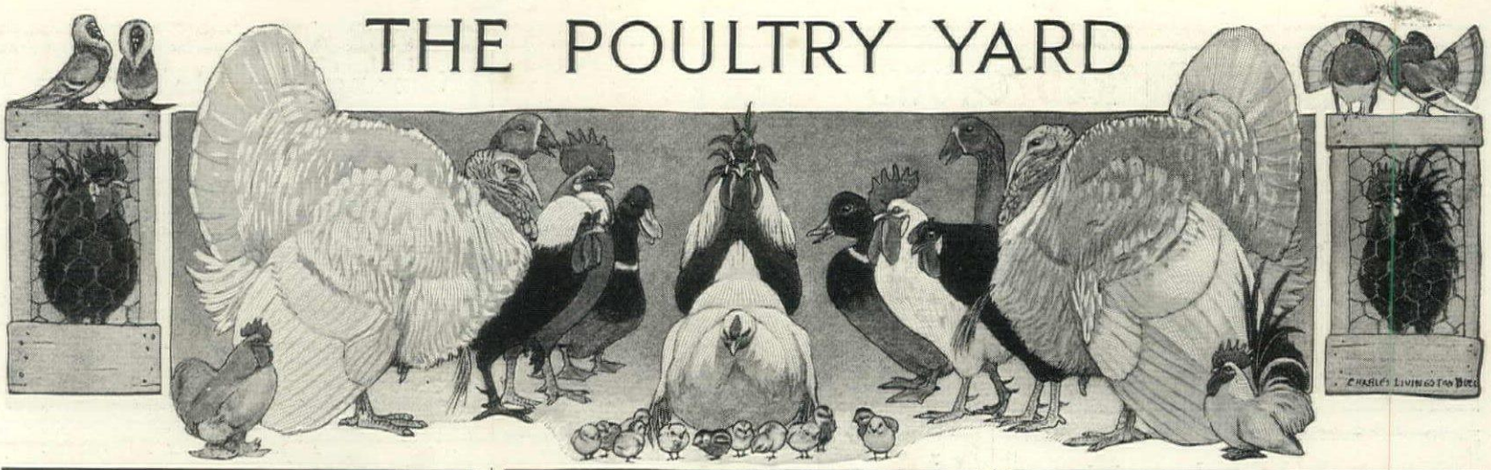

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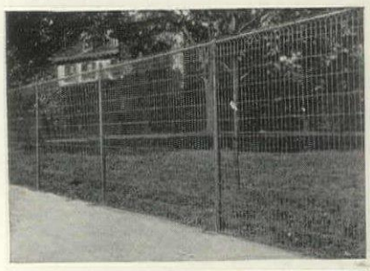

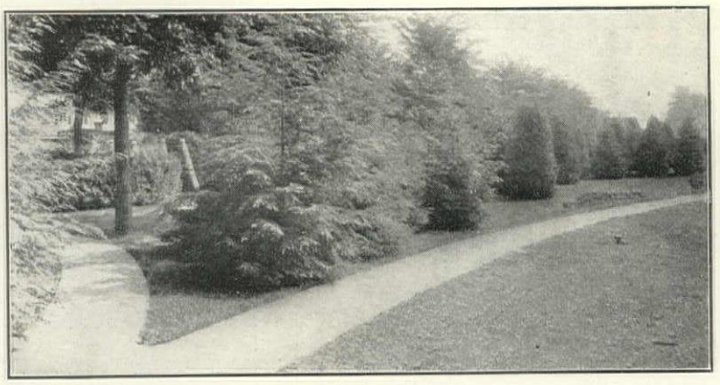

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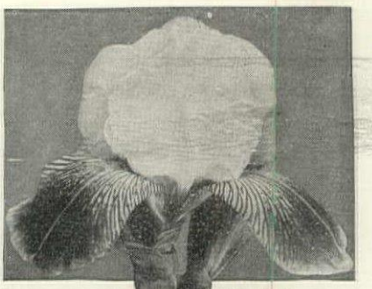

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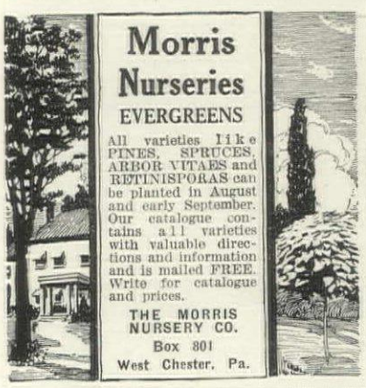

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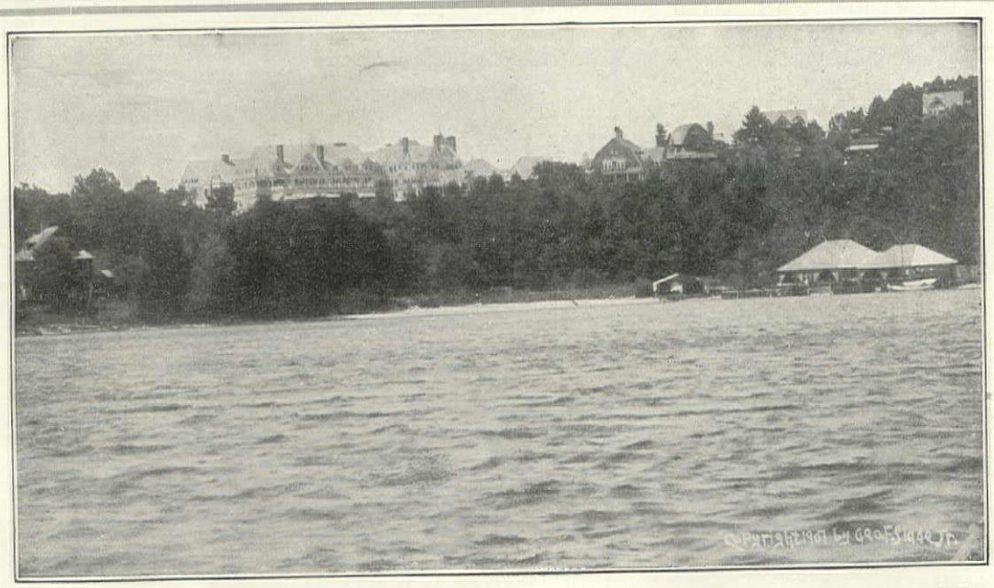

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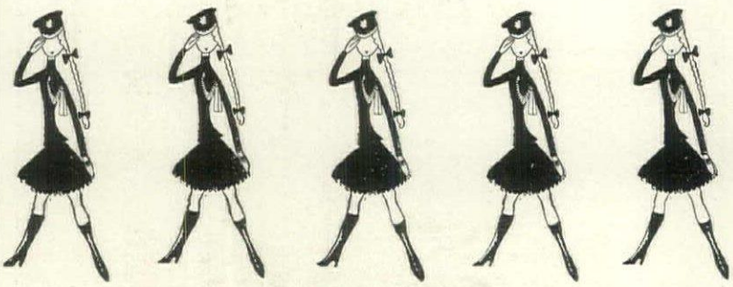

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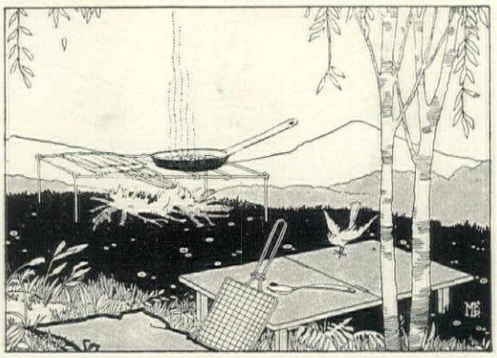

House & Garden

For Motor and Camp

Independent of hotels, scornful of towns, with nothing ahead but the coaxing road, the skilful motorist, properly equipped, now goes light-heartedly anywhere within gasoline.

For luncheon or camp, there is a fireless cooker, compact, fitted with food compartments; a practical ice-box; an utterly complete luncheon-kit for six people; and a collapsible motor bed-tent which rolls up into a narrow parcel on the running board by day and blossoms out into a full-fledged tent and double bed at night. There is a capacious black enameled duck hold-all bound with pig-skin; a rubber-lined cretonne toilet-bag; and even such exotic conveniences as a cravenetted-khaki wardrobe, where one's clothes may hang safe from dew.

These are all shown in this issue, together with others like them which House & Garden's editors have collected from the best sporting and motor-accessory makers, especially for your comfort.

Country House Conveniences

Or, if you prefer to stay at home, House & Garden's editors have tried to anticipate all those wants which are sure to arise after you have settled yourself in your country house.

Such things, for instance, as a great carved bronze bell which travels about with you from piazza to lawn to loggia, and gives forth a deep-toned mellow note when you want more muffins. Or two smart new decanters, a quaint sprigged breakfast set, some sparkling cocktail glasses, a modern copy of a charming old Sheffield cake dish, a carven brass bowl for the great stately flowers of late summer, and the like.

House & Garden will buy—

Of course you know that House & Garden not merely rests content with showing you these things, but will really buy them for you, with no extra charge for the service. We maintain our Shopping Service especially for the convenience of our out-of-town readers. Just send us your list, the pages of House & Garden on which the things you want appear, a cheque covering their cost—and that's all.

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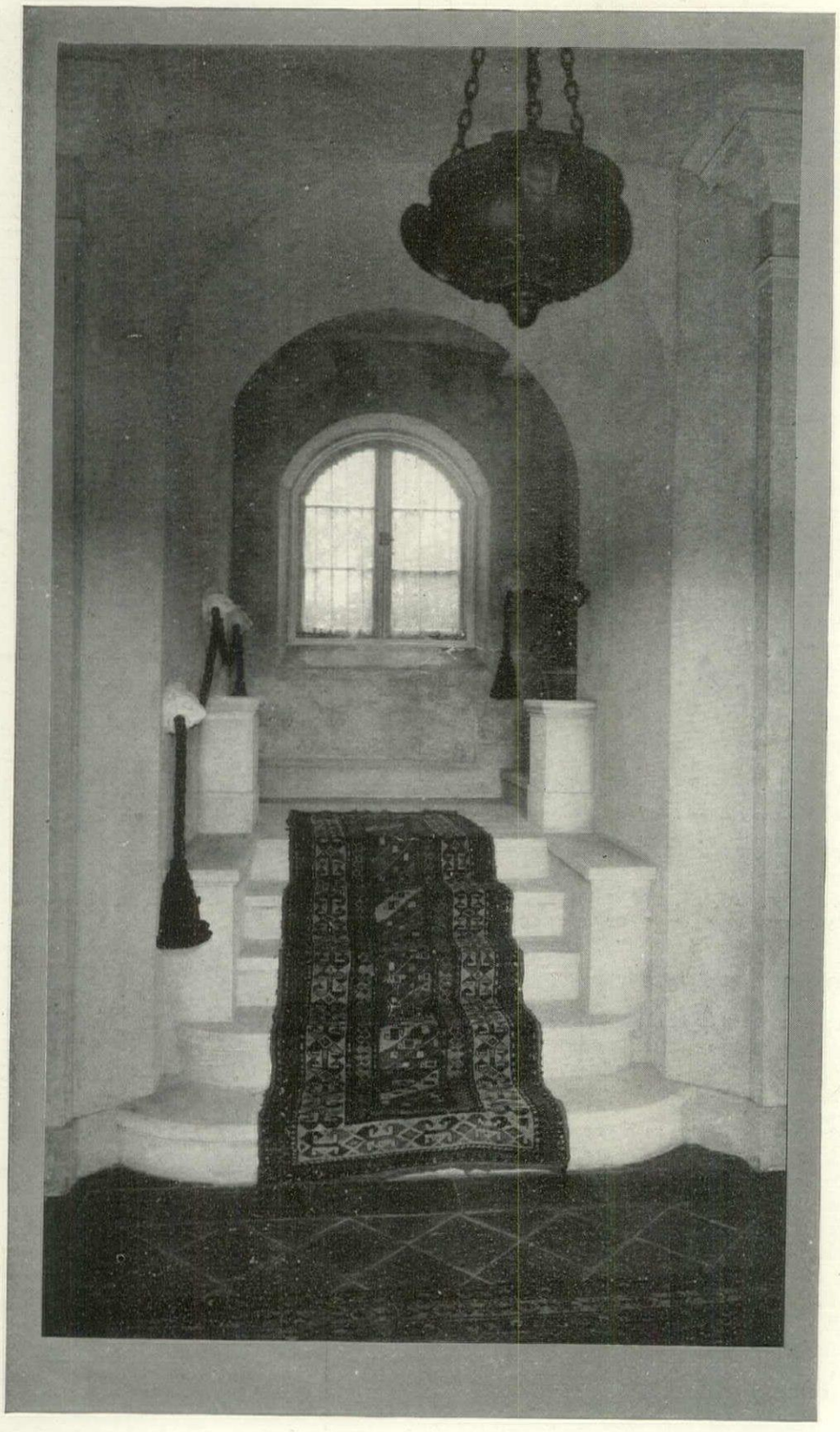
Does your home really rest you?



American hours have sixty-one minutes—all working. At the end of the day, you're tired. Home should be as restful to you as an August dusk with one star.

And it may be. Restfulness is all a matter of planning your house as a whole, and giving to each little vista its own small subtlety of peace.

House & Garden—the home-maker's inspiration and his tool—shows you just what to do, how to do it, and—best of all, perhaps—just how it looks in other charming houses where it has been done.

To help you in planning your house this autumn, read these

Four Autumn Numbers of

House & Garden

Autumn Decorating Number — **September**

Are you thinking of redecorating in the Directoire style? Have you a Chinese mood for gold-powdered lacquer and cool blue rugs? Or are you happy with everything in your present scheme except that difficult stair hall? Authoritative information and beautiful pictures on decorating problems are in the Autumn Decorating Number of House & Garden.

Fall Planting Number — **October**

Plant in the fall this year, and cut six months off the calendar of growing things next spring, All the newest wrinkles and the surest reliabilities on planting are in the Fall Planting Tables, carefully worked out by House & Garden's experts from seasons of experience, and given fully in this October issue of House & Garden. No matter whether you intend to raise tulips or turnips for a grateful country, this number will help you.

House Planning Number — **November**

Will you build—or re-build—in the spring? Then you will spend the winter firelight over architects' drawings and the fascinating disarray of decorators' samples. But you mustn't forget the plain practicalities. Many a home has been wrecked for lack of a laundry chute. An ill-placed reading light may drive a man to Broadway. The House Planning Number helps you plan so that everybody lives happily ever after.

Christmas Gift Number — **December**

Community-giving promises to be popular this year. A chintz-covered long chair, a soul-satisfying bowl for chrysanthemums, a teapot that brings blossoming Cathay—these are Merry Christmases "from all of us to all of us!" The Christmas Gift Number of House & Garden gives you a special card to Santa Claus at all the quaintest and best of metropolitan specialty shops.

We know from experience that these autumn numbers are in especial demand. To make sure of receiving all of them, reserve them at your usual news-stand now.

To My Newsdealer:

Please reserve for me.....copies
of the issues of House & Garden checked below:

Autumn Decorating Number
Fall Planting Number
House Planning Number
Christmas Gifts Number

Name.....

Address.....

House & Garden

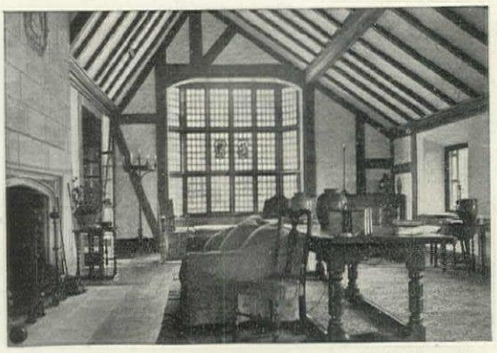
AUGUST, 1917 VOL. XXXII, NO. TWO

Contents

FALL FURNISHING

THE purpose of fall furnishing is to give your life a new background for the winter. Variety and change are always refreshing, even though they mean nothing more than a new arrangement in furniture. Most of us, however, want to do something more ambitious. We want new curtains, or new wall papers, a new piece of glass here, a new vase there. We may even want another piece of furniture or a new rug.

When we came to make a schedule for this September issue—here is where you listen to an editorial secret!—we set down all the possible things that a good housewife would want for equipping her house for winter. It was a long list, but it if is not entirely covered you will have to put the blame on the high cost of paper.



The Elizabethan Room is among a number of types to be pictured and explained in the September issue

Mrs. Woods and Emily Burbank have written a delightful article on what constitutes the Directoire Style. With that the issue begins. H. D. Eberlein writes on decorating the stair hall, Agnes Foster tells how to buy a rug, another decorator tells how a bay window should be curtained, R. L. Hartt describes in his own happy style how to buy clocks, and Mrs. Lounsbery writes on the value of faithful furniture reproductions. In addition the furnishings for an Elizabethan room are pictured, new curtaining fabrics are displayed, the history and uses of tôle explained, the way to collect Chinese lacquer is set forth and some furnishings for a maid's room are suggested. If you entertain doubts about employing a decorator, her work is explained in this issue by one who knows.

With this number the reader will receive a larger number of pages devoted to her interests—which, by the bye, will show you that despite the war, business is better than ever.

In those augmented pages will be found material of vital interest to gardeners and prospective home builders. Here are houses from New York, Washington, North Carolina, Connecticut and California. For we are trying to see that all parts of the country are represented. And the gardener will find plenty of helpful suggestions in the articles on sweet peas, evergreens, small green houses, Chinese lilies and the always-important war gardens.

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Gillies

SHADE AND SUMMER ARCHITECTURE

Tropical builders and the architects of our old South seem to have understood the necessity of making adequate provision for shade. Hence the patio, hence the wide overhang of eaves and the deep galleries that encircled so many old Southern Colonial mansions. The rooms within were cooled by the intervening shadows. Much the same thing has been done at this entrance, which is in the summer residence of Robert J. Collier, Esq., at Lakewood, New Jersey. John Russell Pope was the architect

"THE PLOUGH IS OUR HOPE"

How Canada Answered Lloyd George With War Gardens And Learned the Relation of Production to Patriotism

BETTY A. THORNLEY

When war gardening began here in the States, HOUSE & GARDEN *commissioned a staff writer to make a survey of the way Canada was handling the problem after three years of the conflict. Here is her report. If Canada with* 10,000,000 *population can do this much, what can the United States do with* 100,000,000? *The pictures illustrate the way we have been going about it.*

IN the matter of population, of immigration problems, metropolitan achievements and the developing intricacies of finance, the Dominion of Canada is the little brother of the United States, with a great deal to learn and no mind to disguise the fact. But in the matter of this war, and particularly when it comes to plans for increasing production on the stalk and on the hoof, Canada is three years wiser than America, with a wisdom born of long black-bordered casualty lists, big undermanned ranches and small new gardens. It may be, therefore, that the tale of what Little Brother has done and is doing will help Big Brother to swing his vast forces into line.

© Underwood & Underwood

American women went about gardening scientifically—they studied it under instructors. Here are women running seeding machines on the farm of the New York State Agricultural School at Farmingdale, L. I. After a course they are qualified to teach others or take full charge of farms of their own

The inhabited portion of the Dominion of Canada bears about the same relation to the mapped whole that the margin does to this magazine page. There are something under ten million people planted firmly in the settled strip, owning besides their own profitable real estate, 400,000,000 acres of untouched arable land, to say nothing of pulp forests unmeasured, grazing fields uncounted and thunderous water powers the hydrographic survey has never bothered about, stretching on up into the Hudson Bay Company's infinity where 20,000,000 caribou wander at large, despite the present high cost of beeksteak.

The Dominion has already

School gardens comprise an appreciable proportion of the acreage devoted to patriotic patches. New York has approximately 1,150 *acres under the war plough; Boston,* 1,500; *Chicago,* 8,000; *and the school children in Philadelphia are cultivating about* 80 *acres. Parks and vacant lots are used*

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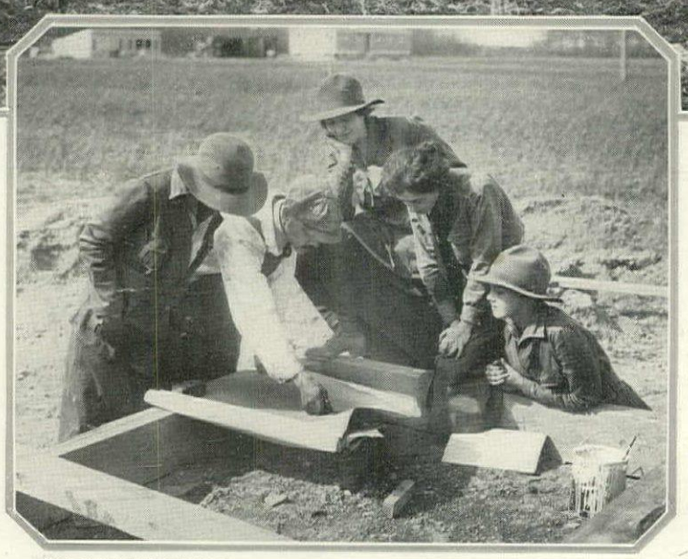
The private schools are not far behind the public. At Rosemary School in Greenwich, Conn., (illustrated above) each girl is responsible for twenty-five hills of potatoes. The gardening classes are under the instruction of Ernest Thompson Seton



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The farmerettes study gardening plans the way the rookies study war maps and apply the practical principles in work which extends far into the evenings. Farmers in New York State are paying these girls $2.50 a day after they graduate

supplied 500,000 of the most cold-bloodedly efficient soldiers that the Allied forces can boast, to say nothing of millions of money and shiploads of shells. But what the fighters need more than pence or projectiles is that for which Canada has put up the greatest grain port in the world—Fort William and Port Arthur with their combined elevator capacity of 43,000,000 bushels. Number One Hard Wheat is, in the last analysis, the shot that will wing the Prussian Eagle.

Patriotism, Production and Thrift

January, 1915, say the Dominion Government launch its advertising campaign for "Patriotism and Production," and despite the thousands of men who had exchanged a seat on the tractor for a stand at attention, 18% more of the billiard table prairie was put under cultivation, the sun shone according to the best Canadian traditions, the showers came in on the chorus, and the result was a joint Thanksgiving Service held by the Baltic Exchange and the National Foodstuffs Association in the little old church of St. Andrew Undershaft in London, England. There never had been such a harvest nor, incidentally, such profit to the farmer for his $2 wheat.

But January, 1916, intensified the problem. It still took 25,000,000 pounds of food a week to satisfy the French troops around Verdun alone, and the Allies still called for more Canadians in khaki. Production could be increased, but not with such leaping percentages as last year. The second campaign was therefore called "Production—and Thrift." Canada would consume less of her own product if she were careful and there would be more to send to England. One ship out of Halifax can make two Liverpool trips to the South American ship's one—and four trips to the single arrival reported by the bark from India or Australia.

The course of 1916 saw all the Provincial Governments lined up under the Federal banner, and wig-wagging from the tops of their respective grain elevators. This year also brought out the Vacant Lot gardener who believed that the man with the hoe who raised his own vegetables could free the hands of the man with the gasoline plough who wanted to work for the Allies. In addition he would help the harassed railroads who had contributed thousands of men and hundreds of miles of torn-up track to the Allies. John Smith's potato, f.o.b. the kitchen door, would make Lord Shaughnessy sleep o'nights, and would even bring a smile to the austere lips of the little Welshman himself.

Toronto had had 120 vacant lot gardens back in 1915. Nineteen sixteen trebled the number, cleared $9,000, and convinced everybody that the Medical Health Officer knew what he was talking about when he declared that enough vegetables could be grown on the 2,000 acres of available backyard space within the city limits to feed the 500,000 Torontonians all year.

Ottawa, the capital of Canada, is a sleek, conservative and slumless little city. St. Andrew's Presbyterian Church owned a considerable area of unoccupied land known as the Glebe. The elders brought their brains to bear on it; had it ploughed, harrowed, divided into 128 plots and advertised in the papers. Any citizen who wanted exercise and potatoes would please step forward. One hundred and seventy-five applicants presented themselves, the lucky section of which toiled successfully, took part in a "patriotic vegetable contest" and are at it again this year.

Regina was another city that made the desert blossom as the rose, adding a co-operative seed buying scheme to its achievements. Flowers were grown along the front of the potato plots, and the street car sightseer's impression of the capital of Saskatchewan was, in consequence, better than it had ever been before.

Gardening O. H. M. S.

But it wasn't until the blood-red sun of January 1st, 1917, boiled over the edge of a war-wearied world that Canada really called up the reserves in her production campaign and prepared, as one blithe newspaper songster expressed it, "to beat the Kaiser with a spade—in—your—own—backyard!"

The Dominion Government now has seventeen distinct advertising campaigns in

(*Continued on page 60*)

LILIES — THE PERFECT FLOWER

The Varieties To Put In Your Garden Today
Their Cultivation and Landscaping Possibilities

F. F. ROCKWELL

IF a general election could be held to decide what is the most popular flower, I wonder how near the top of the list the hardy lilies would stand? Perhaps they would be "first choice" with comparatively few people. But I am sure that so many flower lovers would give them second or third place on their ballots that they would receive more votes than any other flower, with the possible exception of the rose.

At any rate, the flower gardens or grounds that are planted without some of the hardy lilies cannot be perfectly satisfactory. They have a graceful stateliness which is equaled by no other flower. Their queenly dignity never lacks naturalness, and they are free from any appearance of artificiality. Even the most recent and splendid additions to the list, such as the Regal lily, and the Sargent lily, investigation shows that we owe to the brave foot of the explorer rather than to the skillful hand of the hybridizer.

The Lilies Stand Alone

There is no other flower that ranks so high as the lily for individual beauty and for general effect in the garden landscape. One clump of tall lilies against a suitable background of shrubbery or evergreens will prove to be the focal point of attention, no matter how lavishly other flowers have been used. Their attraction is largely due to their simplicity—and that in itself is a sermon in a nutshell, or rather in a bud, on the whole art of garden design. Notwithstanding this fact, lilies have not been generally used for beautiful effects in landscape work. Too often they are planted in a bed by themselves, in an assortment of different kinds, evidently designed as a beginner's collection. The stately flowers which should stand like queens among their pretty but less imposing sisters, herded together in a bunch by themselves! As though there had been a social revolution in the flower bed and all the innocent but offensive princesses had been bundled together there to await the decision of the council of work-a-day flowers as to what their fate should be!

Certainly this is not because other uses for the lily are wanting! They are good for as wide a variety of uses as almost any flower that grows. Take for instance their advantages as a flower for naturalizing. Some of the finest are perfectly hardy, and will continue to bloom indefinitely from the first planting. Many of them grow naturally in open woods, or in meadows where they are shaded a good part of the day. Grouped in naturalistic effect in the shrubbery border or among low-growing shrubs, they find quite an ideal condition, since the soil about the roots is kept shaded and cool, and is mulched naturally in the fall with leaves and decaying humus, while the tall flower stalks push up easily through the shrubbery branches into the full light. The foliage of the shrubs sets off the beautiful blossoms to perfection.

When God in His Garden had striven
On the eve of the first Sixth Day,
And wrought from His palette the flowers
For a sign He approved of play,
And breathed in the petals about Him,
As a symbol of soul—perfumed—
He paused from His eon-long labor,
And smiled—and the lilies bloomed!

In more elaborate gardens, where a larger collection of the hardy lilies is desired, they may be grouped in beds in a section of the garden where they can be given the special soil and drainage which some of the less hardy varieties require. If possible, the bed should be placed where the blooms will have a suitable background—a building, a fence, or tall shrubs—for in most varieties they are so tall and imposing themselves that among the ordinary flowers they look about as much at home as a couple of grown-ups at a children's tea party.

A much more effective way of utilizing your lilies, however, even if you have quite a goodly number of them, is to distribute them through the hardy border. They should be carefully placed in the background, near the taller growing things, where they will form fit climaxes in the general garden scheme. As lilies are especially well adapted for growing up through other things, they lend themselves readily to use in the mixed border.

Perhaps the most effective and pleasing way to plant lilies where soil conditions will permit, is to scatter them in small, isolated groups, in carefully selected positions in the garden, against buildings or fences, against or in the shrubbery plantings. If the gardener has artistic sense enough to make happy selections in choosing the spots where these high lights are to go in the general garden picture, they will make a very beautiful effect. By a careful selection of varieties, flowers may be had from late June until frost. Since they range from 18″ to 8′ in height, the gardener has a diversity of material ready to his hand.

A very simple guide to the best arrangement of the varieties is found in a number of light stakes, cut to various lengths, and marked with the season of bloom of the lilies of corresponding height. These may easily be tried in various positions, and will be of tremendous help in assisting one to visualize accurately the exact effects. When one stops to think that these plantings may remain for years, it seems only common sense to go to some trouble in getting them just right in the first place.

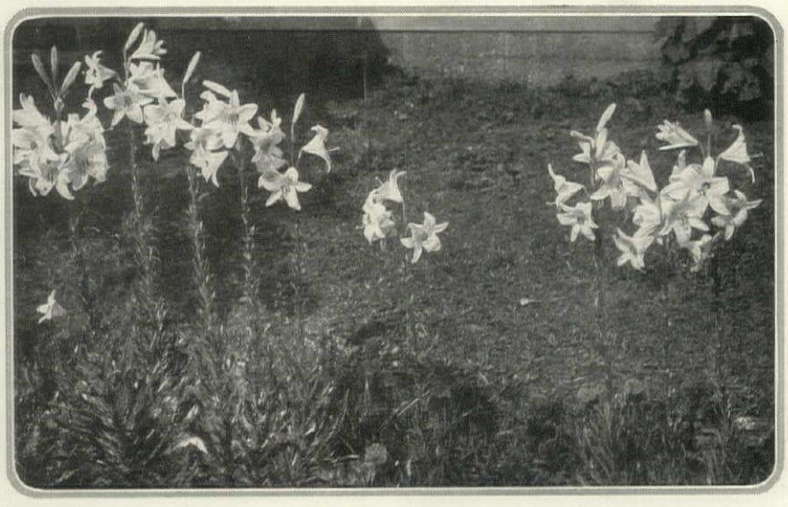
What the Lily List Offers—Various Types

While the list of hardy lilies looks short and sweet compared to the endless items in any comprehensive offering of tulips or dahlias or gladioli, it is just as complicated a matter to "round up" the lilies, because they are for the most part very different. While they may be classified by color or height or season of bloom, perhaps the clearest presentation may be made by considering them in a few main groups, based for the most part on geographical origin.

The Japanese lilies may first be considered. Most important among these are the auratums and the speciosums. Everyone knows the "golden-banded lily of Japan." It is enormous in bloom, often 8″ or 10″ across; white, spotted crimson, with a broad golden band down the center of each petal. It grows to a height of from 4′ to 5′ and flowers in August. *Auratum rubro-vittatum* is similar, but with a crimson instead of a golden band; while *Auratum platyphyllum* is pure white with a golden band.

The speciosum group has steadily increased in popularity. They are especially valuable for permanent beds and borders, for they are among the hardiest. They attain a height of 3′ to 4′, and continue in flower during the entire autumn until frost. *Speciosum album* and *rubrum*, or *roseum*, are the two forms best known; the first is pure white and fragrant, the latter shaded with pink and spotted with rosy crimson. *Speciosum magnificum* is the most deeply colored variety, being heavily spotted and shaded with rich crimson. It has very large flowers, and is especially fine in every way. The so-called "yellow speciosum" (*Lilium Henryi*) is an orange or apricot yellow, shaded with brown; it is very robust in growth, usually attaining a height of 6′.

The Chinese lilies have come into prominence recently through the fine work of Mr. E. H. Wilson, of the Arnold Arboreum. Most important of the new additions



Madonna lilies show best against a dark background which sets off their pure white, trumpet shaped flowers. Do not mass too thickly

Close inspection of a lily discloses an interesting structure. The dark mass on the lower segment is pollen

tions is the Regal lily, which has been awarded three gold medals. It is absolutely hardy; the flowers are white, faintly suffused with pink, with a shading of golden yellow at the base of the trumpet, which is in form similar to the popular Easter lily of the florist's window (*L. Harrisii*). Unlike that variety, however, it has a delicate jasmine-like perfume. It is 4′ to 6′ high, and blooms early in July. *Lilium Sargentiæ* is similar in the size, shape and color of its blossoms to *L. Harrisii,* but attains a height of 6′ to 8′, and blooms later than the red Regal lily, coming along in the latter part of July.

Native Varieties

While most of our hardy garden lilies are from Japan, China and Southern Europe, there are several native sorts which are really beautiful. The most graceful of these is the Canadian bell-lily. It is a pure golden color, with small black spots. It grows from 2′ to 4′ high, blooming freely during midsummer. I can well remember following close on the swinging scythes to gather these lilies by the armful in the wake of the ruthless mowers. There is a crimson form, *C. rubrum,* just as hardy and satisfactory. Another native is *superbum,* the scarlet "Turk's Cap" of our woods and meadows; pretty, but lacking the airy grace of the others just named. It grows to about 5′ in height, blooming in July and August.

Space is lacking to describe in detail the standard varieties, such as the tiger lily, of which there are two new forms, *splendens,* and *Fortunei;* and also a double-flowering form, *flore-pleno.* Then there are the Madonna lily (*L. Candidum*) always popular because of its pure white fragrant flowers, and its early season of bloom; the coral lily, (*L. tenuifolium*) 1½′ high, with fiery scarlet flowers that bloom in July; *elegans,* about 2′ high, bearing its yellowish orange flowers as early as June; *Wallacei,* orange scarlet, with chocolate spots, which grows to 3′ and holds its beauty back until September; *concolor,* one of the most brilliant scarlets of all, some 2′ high; *Martagon,* of a purplish crimson shade, with darker spots, 3′ high, blooming in July and August; and the "leopard lily" (*L. pardalinum*), scarlet yellow, with maroon spots, growing 3′ high.

Many plantings of lilies prove unsuccessful for one of two reasons: they are planted too shallow; and care is not taken to provide good drainage. Plant your lily bulbs deep—6″ to 8″ for the native and miscellaneous varieties, and 12″ for the Japanese sorts, which form root above the bulbs. Plant only in soil which is naturally well drained, or has been dug out to a depth of 2′ or so, and given a drainage layer of cinders or pebbles before being refilled. Most of the lilies like coolness and moisture, but they will not survive water standing about them in the soil. In planting, make the holes sufficiently deep and large so that several handfuls of sand may be placed below and about the bulb before the soil is filled in. If manure is to be used at all, it should be old compost, thoroughly decomposed; a little fine bone will do, and is safer. All soft, loose-scale bulbs should be placed on their sides in planting; this will prevent water working into the heart of the bulb and rotting it.

The native bulbs and some of the European varieties are usually shipped during the latter part of September. Plant them as soon as they are received. At the same

The erect blossoms of Lilium croceum are a bright orange-yellow spotted with purplish black in the center

time prepare the soil for all plantings of such bulbs as do not arrive in this country until late, such as *auratum, speciosum, Henryi, Batemanniæ* and *Krameri.* If they have not been delivered by cold weather, cover the bed with a mulching of leaves or straw deep enough to keep it from freezing, and you will have no trouble in planting when they finally do come in. It is well to request on your order that bulbs of the Madonna lily be shipped as early as possible, in a separate shipment if necessary, as it is very important to get this variety into the ground as soon as it can be had.

Protection and Disease

During the blooming season it is well to protect the stalks of the lilies against wind, which will break them down. The stalks should be tied to a tall bamboo stake with a loose loop of soft twine. This trouble can be obviated, however, by planting the lilies in a place where they will be sufficiently protected from the wind.

Fortunately, the lilies are fairly disease resistant, and it is only occasionally that the gardener will have to help them fight pests. Worms sometimes attacks the bulbs, but these can be offset by the sand in the soil and by not using fresh manure. Sometimes mice attack the roots, and for this the ordinary trap or poisoning methods will be found effective. For aphis, spray with kerosene emulsion. Several fungous diseases are natural to lilies, of which the worst is Botrytis. The presence of this is shown by rust-colored spots on the leaves and flowers. The diseased part should be cut off and burned and the other plants sprayed with Bordeaux mixture. If a whole bed is affected, it must be dug up, root, bloom and stalk, and burned.

Preventing Freezing

In the fall, on the approach of freezing weather, the bulb bed and new bulb plantings should be given a mulch of manure or dry leaves. Some of the lilies appear very early in the spring, and to prevent their being frost bitten it is a wise measure to cover the plants with an old sheet.

The perennial gardener — she who has loved and lived in her garden for many years —knows the necessity for making her garden a year ahead. This wisdom the amateur must learn. And in no detail is this more necessary than in the planning for lilies.

Too many of us think of a garden as the work of one year, whereas it really is the accumulation of many years' work. If you want the full beauty you must labor for it. The list of available lilies presents a peculiar phase of this work. To get the desired results one must choose carefully, experiment, throw out and do the work over again.

If your garden contains no lilies this year, or if those you have are badly placed or unsuccessful, anticipate your spring work by drawing up a plan for next year's garden and locate the lilies on it. This will assure you some measure of success next year. With the bulbs ordered from reliable houses, with the ground prepared for their reception, you need only plant as directed here and await the beauty to come next summer.

Two forms of Lilium speciosum—rubrum and album. The latter is unspotted white with a faint pinkish tinge

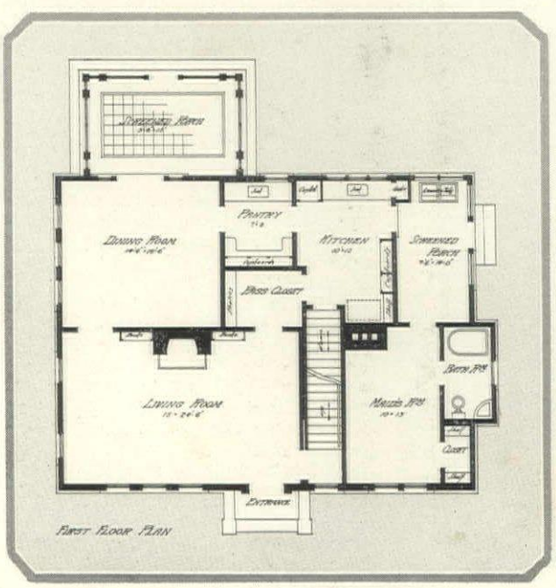
The small house should not be simply a replica of a large house. It must depend on simplicity and compactness both for its exterior success and its interior livableness. In this case a cottage type of the simplest lines has been developed. A slight irregularity in fenestration together with the brick trim of the entrance makes an interesting front facade. The proportions are graceful and the details refined. Shingle has been used to clothe the timber frame and the roof. The wide overhang of the eaves and the exposed modillions give a variety of shadows. The exterior is painted white, the shutters dull green and the roof shingles are stained dark gray

THE RESIDENCE OF E. R. WILLIAMS, *Esq.*

AT PASADENA, CALIFORNIA

REGINALD D. JOHNSON, *Architect*

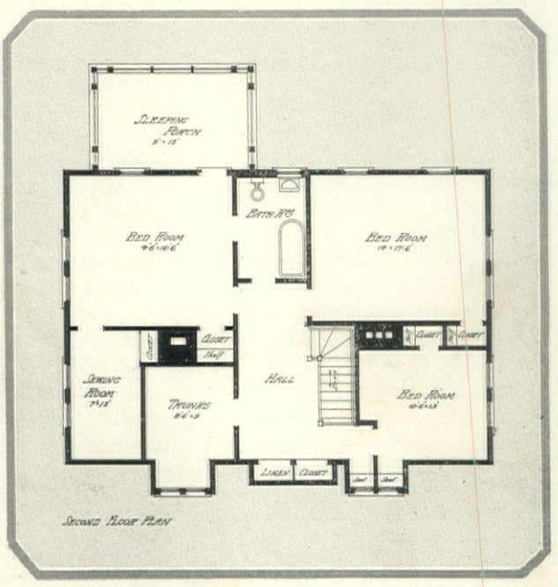
♦



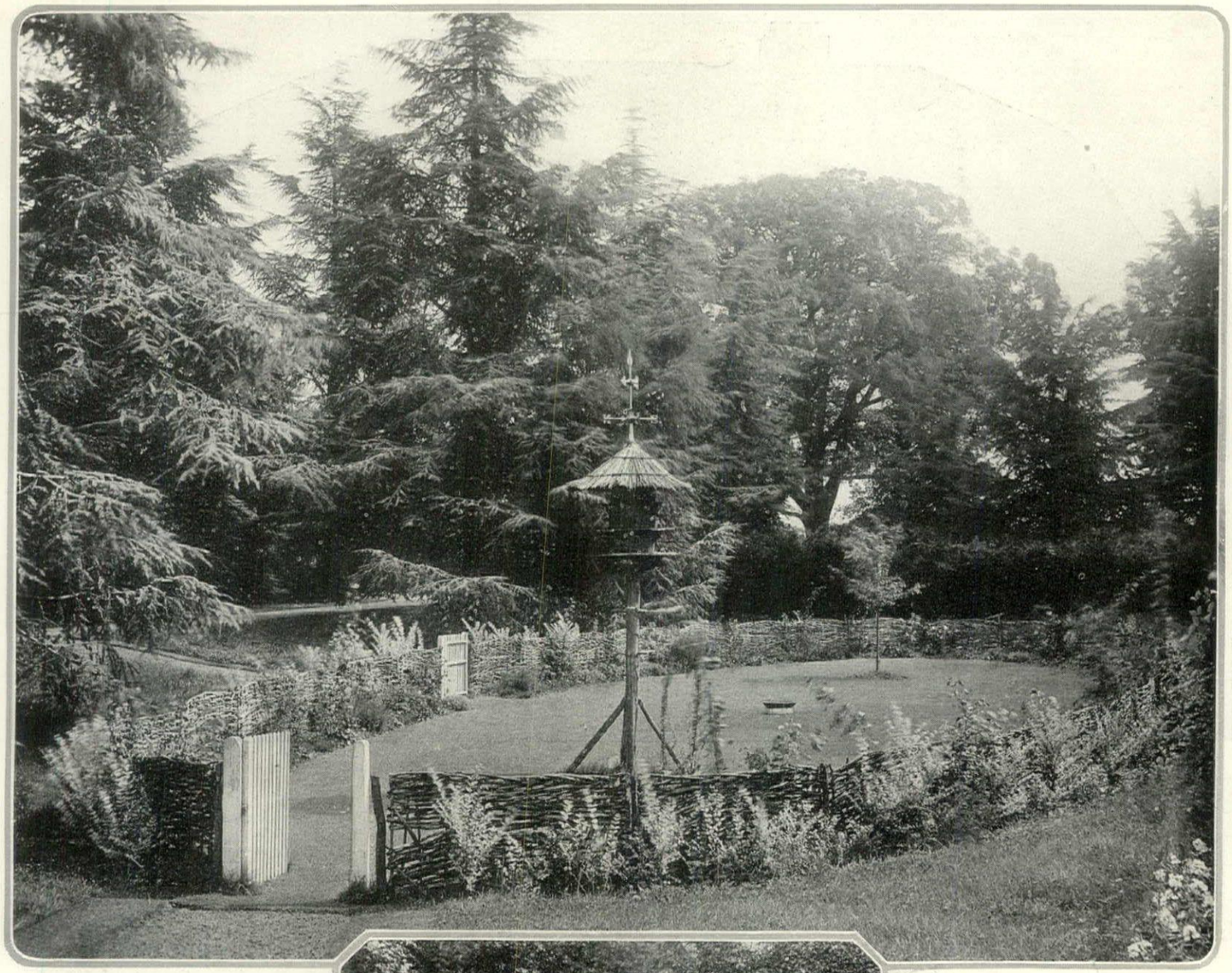
First Floor Plan

Convenience characterizes the first floor. The living and dining rooms are well lighted and nicely proportioned. The woodwork throughout is finished in white enamel and the walls are papered. In the living room the paper is gray, with yellow chintz curtains and a brick fireplace with a Colonial mantel. The dining room is papered in dull green

The exterior view gives the impression that the second floor is merely a large attic, but on the contrary it contains three bright, cheerful and well-ventilated bedrooms, a sleeping porch, a sewing room, bathroom and large trunk room. The windows of these are in the gables and at the back of the house, to the east



Second Floor Plan

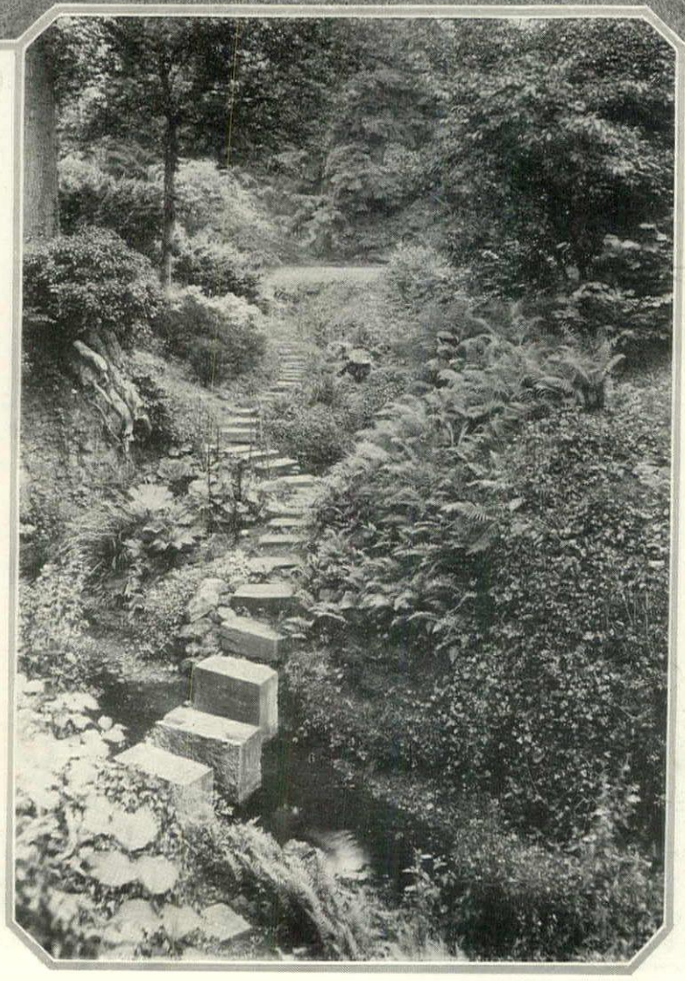


It is not uncommon on English estates for the children to have a garden all to themselves, where they can play undisturbed and safely, and where their destructive proclivities can do little damage. At Madresfield Court, Worcestershire, the seat of the Earl of Beauchamp, is a stretch of lawn fenced in with plaited wattles and hedge, devoted to the children alone. One wonders if these children have to keep in order the flower border inside the fence. American children would

IN AN ALLY'S GARDENS

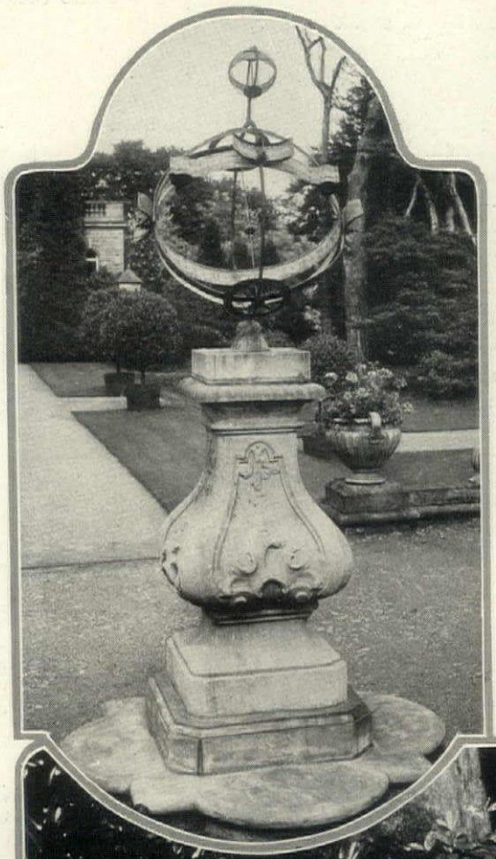
Views from Five English Estates

Photographs by H. N. KING



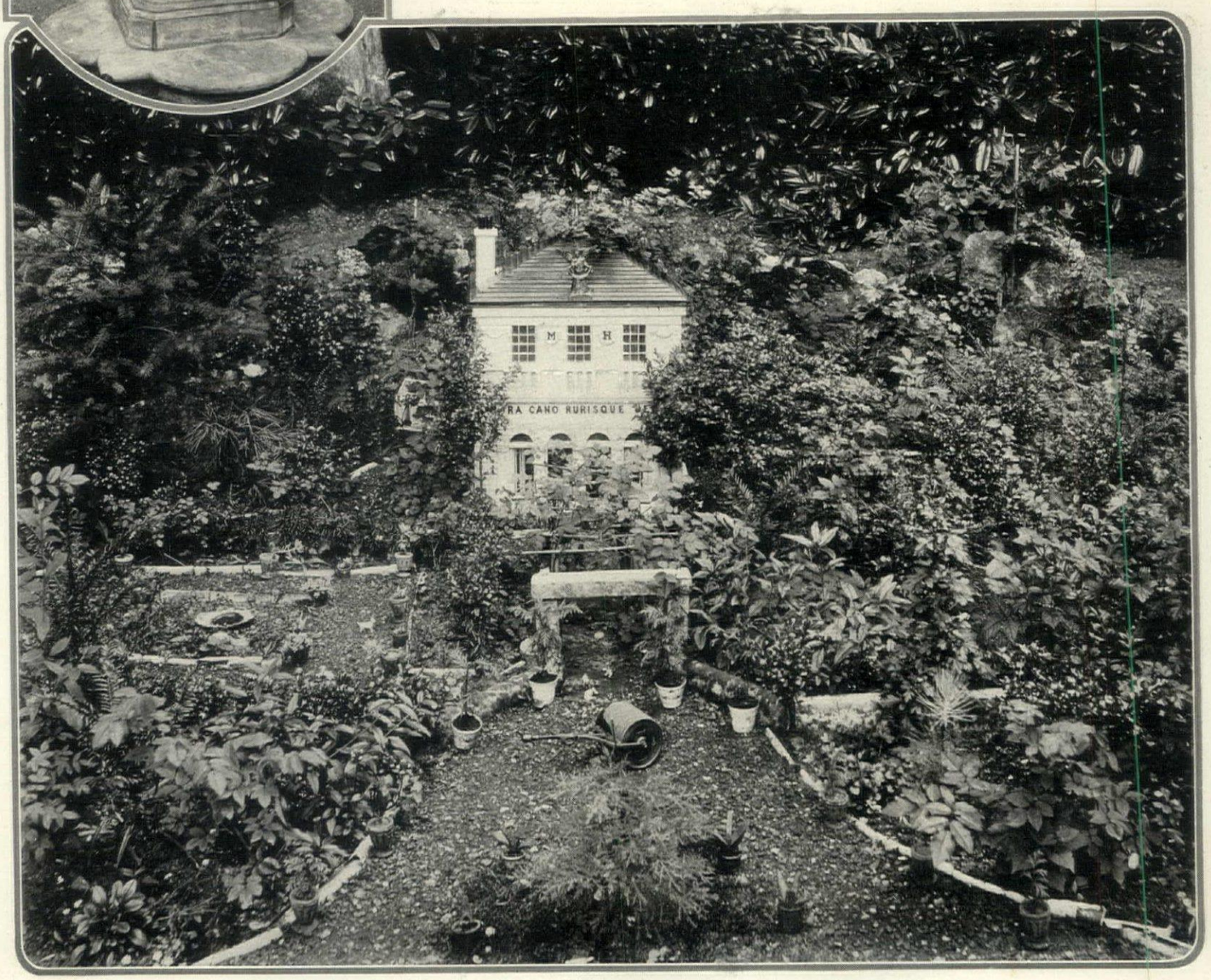
From gardens across the sea we Americans can learn many a little touch that will enrich us. Here at Madresfield Court, for example, is a treatment of stepping stones quite different from anything one sees in the States. The stones are high, set in the stream and not bridged. They carry the path over two brooklets and up past fern banks and ivy to the open expanse of a terrace beyond

In the grand old days when men measured time by noon marks and sundials, their ingenuity set up machines of great complexity in the garden. One of them marks the crossing of the garden axes at Wildernesse in Kent, the estate of Lady Hillingdon



The grass step is a device long used in English gardens and now being gradually tried out by landscape architects here. This view is in the garden of St. Catherine's Court near Bath, the estate of the Hon. Mrs. Paley

Not an aeroplane view but a child's garden! It is at Wilton House, Wilts, the estate of the Earl of Pembroke. The size of the garden can be guessed by the fact that the roller is no larger than a tin of condensed milk



THE WISDOM OF TOADS

DID you ever go toad-hunting? This is the season for it. You may not think it a high ambition, but for me there is quite as much uplift in it as in prowling among the dead images of the Vatican, and there are days in life when it means more than all the art of the Uffizi.

The best sonnet ever written needs mending when compared with the song of a hop-toad. A toad is always singing the green life of the world, the amplitude of light. This doesn't keep him awake the whole year round, but no inspired soul could ever claim the distinction of such enduring pleasure. Still, when you think of it, who can say that he hasn't some underground ballads of his own, concerning which we have no knowledge?

I have never discovered that the toad grows any handsomer year by year, but it's the tendency of the most of us to wane a little. I have sometimes thought a frog in his white choker and apple-green trousers was a little prettier than a toad, that he spoke with a wiser tongue, had better lungs, and greater poetic powers; but he is not of such reflective turn of mind as is the toad. Then, one can get near enough to a toad to obtain some spiritual refreshment; I have not always found it so among men.

♦

THERE is always something about a toad that suggests shrewdness and good sense. In the first place, he minds his own business. Like myself he is a creature of the earth, possessed of personality, an absolute believer in the resurrection—a day by day reappearing, as fresh and sure as spring appears, a continuous sequence of hopes, dreams and aspirations, growing out of the creative breath and light of things, redeeming us from evil, winning us toward good. My friend, the toad, may not understand all this (neither do I), but he seems to have that same confidence in life that I have, accepts his blessings complacently, as a matter of course, and believes in being at peace with the world.

The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scrupulously neat, with obvious precautions against the intrusion of strangers, a place of forgetfulness, promise and vision. How much this all seems like our own little apartments! I suppose this veiled existence of rest and seclusion is quite as necessary to his growth and intellectual development as it is to ours.

♦

THE physiognomy of a toad's soul is something we know but little about. It may be a quadrangle or a cube, but I would not dare say there are not some dormant possibilities, some psychic emotion, a definite law of the utmost importance in the evolution of nature hidden away somewhere in a toad's anatomy. A toad may have a clarified sight deeper than any human vision; he may understand the mysterious suggestions of nature much better than I. He certainly has the gravity of a philosopher, and fine manners, though he may have but a limited knowledge of Greek history. Who knows that he is not the reincarnation of some genius who has gone out and left his empty chamber with us? You might think this a rather crude experience, a dubious fate; it may be a step far nearer divinity than ever before. Look about you next election day and see if this appears an impossibility.

There may be such a surprise in store for our very selves. The idea is not of my invention; it is only an echo, and probably a misconception, though I sometimes seem to have a dim remembrance of having passed through a hopping stage, somewhere in my past existence; it may be but the harassing recollection of unusual animation after my grandfather had used an oily-birch on me. (He always made me go to the woods and cut these instruments of torture myself, and I recall too that I slipped my knife into them here and there so they would break easily.)

♦

A TOAD is really a sociable creature, once you gain his confidence. One little fellow yesterday relieved my mind of some troublesome problems, and at the same time propounded some very perplexing ones. In the first place he began to moralize about being dumb of spirit, and having no definite aim in life. We have had these garden-talks on many previous occasions.

"Why," said he, "I know plenty of people that are snowed up all the year round. They seem to have experienced a hard frost somewhere, and go about with icicles hanging all over them; a hot tamale wouldn't thaw them out. They are born critics. They couldn't plant a hill of beans without chilling it so the seed would never come up. The laws of dissolution and new growth do not enter into their religion, and yet for some inconceivable reason they're all the time talking about 'the other world.'"

Then he wanted to know why it was that Christians painted death with such gloomy significance, such barrenness and desolation, and went around in black clothes when there was such beautiful scenery to be had in my back yard.

"Look at the streak of sunlight on that rhubarb leaf," said he.

"Oh," I said, "you old hump-backed poet, I suppose you think death is sunrise, and we never reach the vanishing point."

"Exactly," he replied. "If you had been with me all winter, you'd feel just as I do about it. Look at that long wavy grass over there, and go smell of it. People come out here in my quarters, trailing their silk dresses, and don't seem to have the sense of a clucking hen. Why, a hen has imagination enough to know that when she sets on an egg it's ten chances to one there's going to be a gratifying of her inclinations later. She's just as sure as if 'success' were written all over that egg in red chalk. That hen has spiritual intentions, so has the egg, and there's a whole constellation of good things in sight. Oh, the folly of wise men, and the wisdom of fools! I'm finding new vistas every day, opening new chapters to new stories. See that worm over on that currant-bush? Good morning."

So it is, my little friend is always leaving some lovely impression with me of the simplicity of life, and its tremendous possibilities; the delight of rising early, and the symbolic import of kindness. He looks me straight in the eye, does not appear anxious to attract attention or shine in society, but instead finds companionship in alluring avenues of thought, and is always preaching respectability, "greatness is not," and making the most of what many folks would consider his humble environment.

♦

HE needs a little tonic once in a while, hops out under the balsam-firs and gets it. He has caught the music of the garden, the song of the rainbow, the shower-dazzle, and the fantasy of the dusk. All day long the shade of a rose he makes his temple; a majestic thing to him, I have no doubt. So it is to me. He is continually saying,

"Live in the open, with the rustle and sweet air; health of the spirit is health of the body. Be a good listener, take life as you find it. All things are an illusion excepting those which cannot be estimated by a rule or measure."

HERBERT RANDALL.

VIGNETTE OF TWILIGHT

The strong sweet smell of earth was in the air,
And quiet leaves were falling everywhere
As I walked through the wood; mysterious boles
Of white-streaked ash, like disembodied souls,
Stood hushed in dim recesses, while, afar,
The limpid brilliance of the evening star
Shed silver down the sky....then limitless space
Star-scattered, bloomed above my upturned face....

HARRY KEMP.

Beals

FARTHEST FROM THE TRENCHES

Never before have we had such need of gardens. In this hour when the mind is torn with rumors of shell-shattered trenches and numbed with the statistics of suffering incomprehensible, it is well to seek in the garden the peace of green growing things. There is balm in the kindly shade of trees, rest in the silent mirroring of a lake and ennoblement in the faint high crest of iris—the flower of France. Such a glimpse can be caught in the garden of Mortan Nicholls, Esq., at Greenwich, Connecticut

COLLECTING CONSOLES

♦

AT first thought it would appear both ambitious and somewhat footless — this hobby of collecting consoles. But that depends on how you consider collecting in general; on whether you realize that you may make a collection of purely practical objects or of curios with uncertain decorative value. For both of these are prized by the collector.

Thus, one might not be inclined to consider house furnishings collections at all. But when some order enters into their selection and arrangement, they virtually become collections just as, on the other hand, an aggregation of medals, a cabinet of jade or a chest of Georgian silver can be made to play a decorative rôle in the house when well placed.

It would, of course, be out of place to expect a cottage to provide the proper setting for Louis XIV consoles, but just how lovely some of the Adam console tables appear in the home of moderate aspects can well be understood.

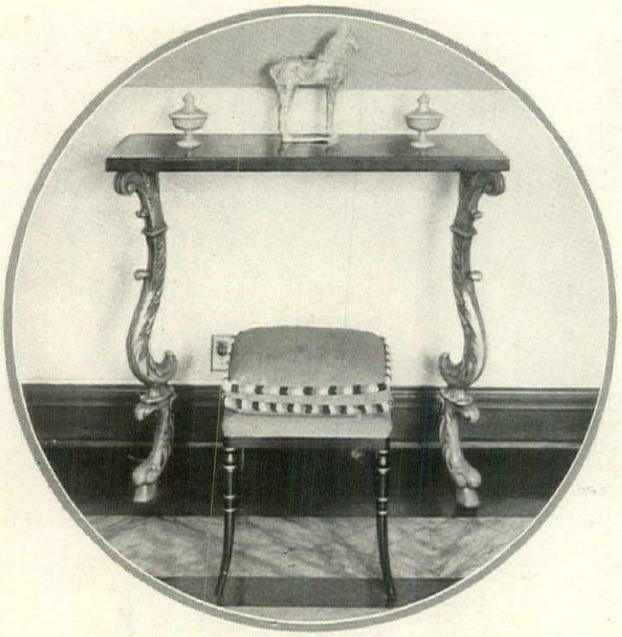
The Origin of Console

The use of the term *console* in this connection has been a matter of some dispute. It is reasonable to suppose that it was borrowed, because of the bracket supports—as distinguished from tables with four legs—from the French architectural term *console,* a bracket support.

Since the idea came from the French, we must expect to find some of the earliest and most beautiful consoles in French period furniture. Some of the most notable ones to be found in America are in the collection of the Metropolitan Museum of Art in New York. Fortunate it is that these are available for public study, for many modern furniture makers have been able to reproduce with fidelity the designs of these wonderful old consoles.

Collectors, of course, do not primarily seek reproductions, but many of the foremost among them realize that where originals are not obtainable, unusually fine reproductions are to be welcomed. The desirability lies not only in age, but in intrinsic beauty. I for one believe that much pleasure can be had from the possession of fine reproductions of certain things, consoles among them.

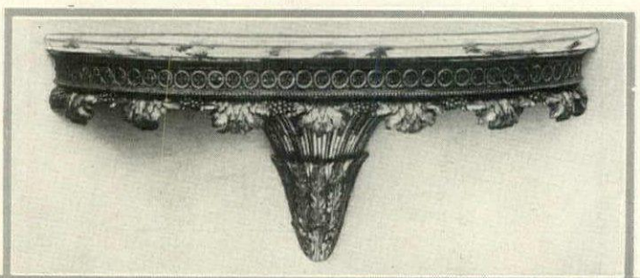
Genuine antiques are the things we naturally strive for first of all, and consoles present a field that is by no means forbidding, even for the moderately filled purse. To be sure, the rare French consoles of the early Louis periods are not to be had at every turn—the cataclysmic war in Europe has rendered them still rarer —but there are English consoles and console tables and others by early American furniture makers that are surely worth hunting out. Their suitability to the scheme of the small house commends their preservation and insures a revival of interest in their modern use.



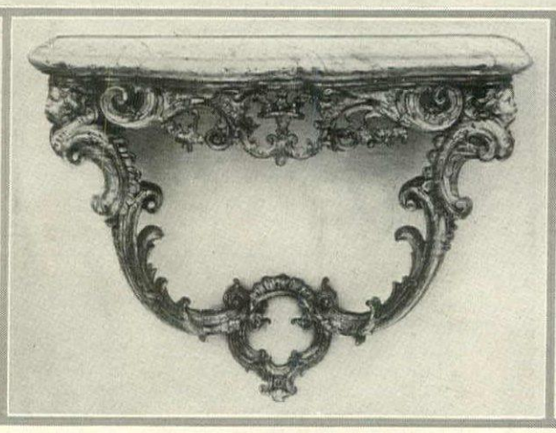
The modern console can combine many characteristics of the French designs and still be simple and consistent. This was designed by Walton & Watson, decorators

A console with plinth, from the period of Louis XVI, showing one stage of development from the table

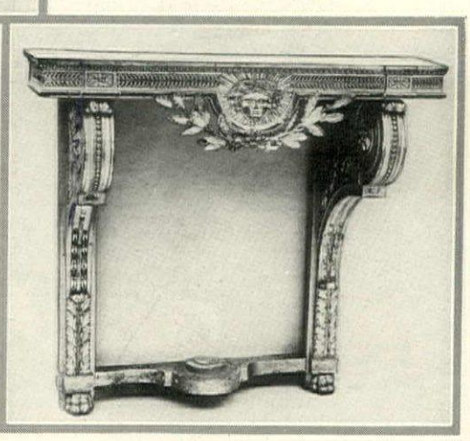
The console below, also from the period of Louis XVI, shows the bracket instead of the full length plinth



In the period of the Regency the supports developed the most elaborate decorations. The top was usually marble



All the elegance of Louis XV is crystallized in the richly gilded design of this console with its heavy marble top



A Louis XVI console of carved and gilded wood throughout. These and other photographs by courtesy of the Metropolitan Museum

THE EVOLUTION OF THE SHELF

GARDNER TEALL

A Universal Design

Practically all of the 18th Century furniture makers constructed console tables. Gilded furniture in all its gorgeousness found favor in England shortly before 1720, and the consoles and console tables were unusually well adapted to finish and decoration of the sort that suggested the magnificence of Louis XIV and, later on, the elegance and richness of Louis XV. During the Empire period some were elaborately decorated in white and gold. With the advent of the Napoleonic era, the console and the console table still held sway. Indeed, I do not think they have ever lost favor, and the last few years have seen a remarkable increase of interest in both furniture forms on the part of decorators and collectors of fine old furniture. Moreover, the console has not only interested but influenced many of our present-day architects.

The console and the console table are by no means confined to the furniture makers of France, Great Britain and America. We

One of a pair of early Hepplewhite console tables in curly satinwood. The decorations are inlaid with vari-colored woods instead of being painted. It dates from about 1790

One of a pair of Adam satinwood console tables. Decorations are inlaid. The stretchers are a later development. From the period about 1790. *Courtesy of R. W. Lehne*

An exceptionally fine reproduction worthy of the collector's attention. Deep cream enamel base; high lights of carving touched with gold. Courtesy Hampton Shops

find both forms in early 18th Century Italian furniture, and in Spain, Austria, Germany and Russia one also comes across types of consoles that, dependent as they nearly always are on French models, still exhibit occasional variations in design that link them to the art traditions characteristic of the land of their manufacture.

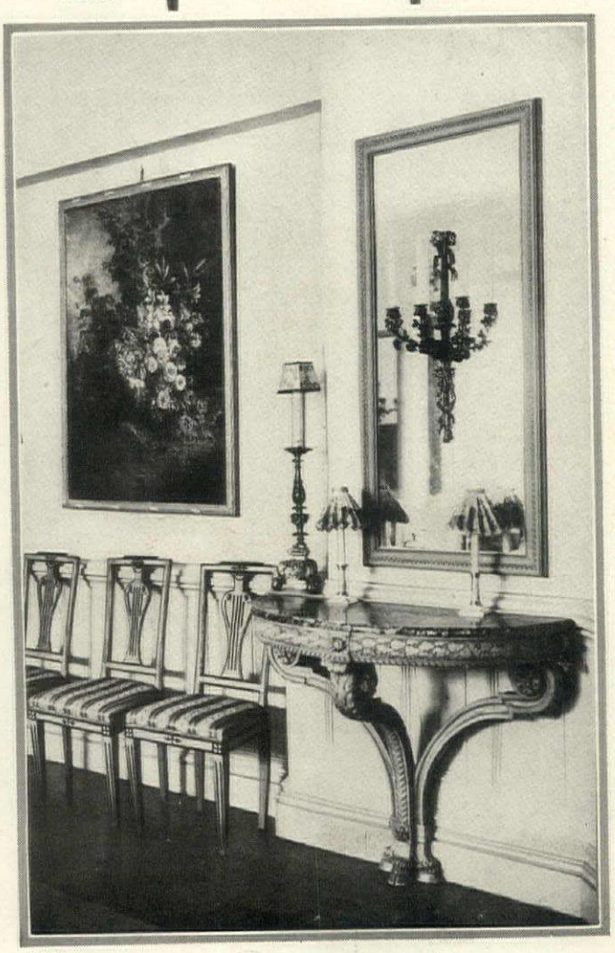
18th Century Types

Formal apartments and the smaller reception rooms of the 18th Century houses of more or less pretension came to feel the need of what one furniture lover aptly called "a table that was not a table." In fact, Sheraton insisted that portables, as he called consoles, were indispensable in the drawing room. Marble shelves the width of small —and sometimes, indeed, of very large— tables were supported by brackets along the wall, bringing the shelf to the height of a table top. In earlier examples the bold, florid and exaggerated types in soft wood, carved and gilded, often carried decoration to extremes. The consoles found place beneath great mirrors, as on this page, and occasionally beneath large paintings, tapestries and the like.

In early consoles there was great variety in their supporting brackets, the *motifs* of ornament being taken from flowers, foliage, parts of the human form, animal and bird forms, rococo vagaries, and so on. During the Empire the eagle came to be popularly employed as a console support by the French furniture designers of the time. In the collection of the Duke of Beaufort are a number of the finest examples of the eagle consoles. There are also some fine examples in the state dining room in the White House. Before long the earliest forms of console supports gave way to more extensive supports and finally these reached the floor, as in those consoles which have the cabriole form of support.

Sideboards were unknown during the first part of the 18th Century, but when the console table was introduced into England, it rapidly developed from the French idea of the luxurious console for ornament's sake into the generous console table for utility's sake, which we soon find in the English dining rooms. It did not take long for this to suggest the sideboard.

Wallace



Beals

The position for the console is directly against the wall beneath a tall mirror or tapestry. The placing of this Louis XVI console is after the accepted fashion

The Influence of Adam

Reference has already been made to the interest in consoles on the part of the architects of today. This brings to mind the fine console tables of the Brothers Adam—pieces which the collector will do well to acquire whenever the opportunity presents itself—for Robert Adam was an architect who designed furniture but was not himself a cabinet maker. Grace M. Vallois, the author of "First Steps in Collecting," says of him: "To Adam more than to anyone else we owe the marked classical taste of the late 18th Century. Robert, the best known and cleverest of the three brothers, had a natural leaning towards this style of art, and he early determined, if possible, to steep himself in the traditions of classic art. In 1755 and 1756 he made a long artistic tour, visiting France and Italy, but neither of these countries gave him just what he wanted, which was to see a house of the old Romans and absorb into his brain their ideas on domestic architecture and adapt them to the requirements of the 18th Century. He attained his object in 1757, when, accompanied by the French architect, Clérisseau, he gave himself up to the study at Spalatro in Dalmatia of the remains of Diocletian's palace."

In finding a place for the console in the modern residence, it is well to remember its original use. Under a long mirror in the drawing room was the way it was generally placed, the tables being used in pairs to effect a studied balance. It can be advantageously placed in the hallway, where its dignity will add to the character of the entrance and at the same time take up but little room. In dining rooms consoles are arranged to serve as sideboards.

The type of console will naturally determine the type of mirror or decoration suitable to hang above it.

In the center above is a Hepplewhite console table in apple-green with decorations of garlands and a cameo medallion. Bow front and concave sides. About 1790

THE TWELVE BEST FLOWERS FOR A GARDEN OF GOLD

Here Are Those Which Will Fill the Garden with Sunshine Color the Season Through, from Daffodils in April to October Pompons

GRACE TABOR

A CURIOUS color, yellow; one that provokes great enthusiasm or great condemnation. Poets have made it synonymous with melancholy, envy and jealousy. Modern slang has made it expressive of all that is despicable in journalism. Always it has been applied, in the vernacular, to the coward and craven-spirited.

Yet somewhere, someone has declared that yellow must be God's favorite color—for is not the great orb of life as yellow as gold? And is not gold, most precious of earth's metals, yellower than anything else we know? And are there not more yellow butterflies than any other color? And does yellow not tinge all creation, from the wing of an oriole to the furry, low creeping caterpillar? And is it not the hue of ripening grain, and of more flowers—the common, abundant flowers—than anyone can name?

Color psychology has long recognized yellow as the peculiar vibration that stimulates creative activity—the positive, assertive element in color. Anyone who has ever spent a few days or even hours in a room done in yellow, walls and all, will bear witness to the truth of this. It speeds up the most sluggish in spirit and makes rest impossible.

That is just the peculiar quality of yellow as a color; it is stimulating. And those who like it, like it intensely, while those who do not, hate it with an equal degree of fervor.

The Yellow Garden of Cheer

All these points are worth a thought, if you are going to make a yellow garden; and if I were you, and had the space, I should make a yellow garden somewhere. Because a yellow garden is going to be a cheerer-up for dark days and dark moods.

By the same law that puts blue flowers in cool, shadowy places, yellow flowers should go where the sunlight falls brightest all day long, where they will vie with its golden light and reflect it back and intensify it a thousandfold.

A yellow garden is a sun garden preëminently—a pool for sunlight storage, just as a blue garden is a reservoir for the infinite reaches of the blue and wind-swept heavens.

There is nothing subtle about yellow itself, but there are yellow flowers that show the most elusive tintings. It is quite essential in arranging a yellow garden that these varying degrees of color be liberally introduced. Only such handling will avoid a flat, monotonous effect.

The difficulty of choosing the plants for a yellow scheme of coloring lies in the embarrassment of riches. One scarcely knows how to omit so many that are excellent, yet must be omitted if too great variety is not to result. What shall be rejected, for example, among the daisy-shaped flowers? There is the leopard's bane (*Doronicum*), the sneeze-wort (*Helenium*), the hardy sunflowers (*Helianthus*), the rudbeckia or cone-flower, and the anthemis. All are good and choice is difficult.

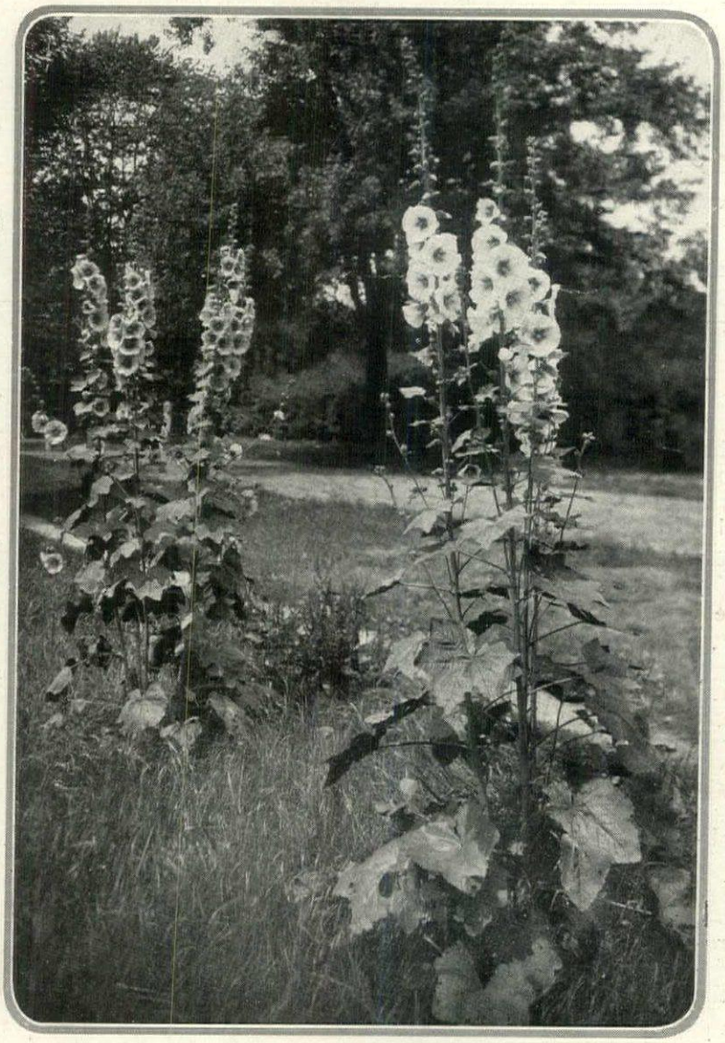
The Essential Flowers

Instead of eliminating, it seems better to begin the other way about, listing those that are so important that they simply cannot be omitted. Among the daisy-like flowers—the *Compositæ* of botany—we must surely have leopard's bane, with its beautiful masses of bloom in early spring. St. John's-wort is another necessity (it is curious, by the way, how many of these yellow flowered plants are "worts" or "banes," indicating the staunch belief of our forefathers in their medicinal properties), for there are few lovelier flowers than *Hypericum Moserianum*, wide open and something like single yellow roses, with the greatest fluff of yellow stamens at their centers of any flower I know. The plants themselves are very graceful, too—the branches slender and drooping as if the weight of their floral gold were too much for them.

Of course, a large space must be filled with the old-time day lilies. *Hemerocallis* is the name of these, and there are enough varieties, blooming at different periods, to extend their season quite through May, June and July. *Hemerocallis* "Queen of May" is the earliest to bloom, a hybrid of very luxuriant habit with stems 3′ to 5′ high and as many as a dozen or twenty flowers on every stalk. Not only is it early, but it continues in bloom for two months or thereabouts and is all in all a gorgeous affair. The color of its flowers is very rich, the shade which artists call Indian yellow.

A small variety is *Hemerocallis* "gold dust," somewhat the same in color but with the backs of the flowers deepened into a bronze. This blooms at the same time. It is not as fragrant, however, as the old lemon lily (*Hemerocallis flava*) which is usually about 2′ high, with lemon-colored flowers which blossom in June and July. This is the lily of very old gardens, where great clumps of the plant have lived honorably through generations. Another that flowers about the same time is *Hemerocallis aurantiaca*, orange in color, 3′ to 4′ high, and fragrant. Last of all to bloom is *Hemerocallis Thunbergii*, with flowers the color of the wild buttercup, and stems 4′ high. This blooms through July.

Every one of these ought to be used, and in considerable abundance. And before them there may be a mass of the yellow Iceland poppy, one of the most ethereal and spirited flowers in the whole catalog of garden blossoms. Even the foliage of this is decorative. It is of a lovely brilliant green, tufted so that it covers the ground well. From it the foot-high, slender flower stems rise, quite naked their entire length, bearing tremulously the delicate flowers, upstanding like little golden goblets.



So strongly vertical in effect are the hollyhocks that they should be used with judgment. As accent points to break up the horizontal masses of other flowers they serve an important end

Other Good Species

The native butterfly weed is not appreciated as it ought to be, though it makes a charming garden specimen. Its closely packed umbels of small flowers are a brilliant orange, and come in July and August. They stand about 2′ to 3′ high. The plant is of the milkweed family, and this family lives under a curious necessity for insect pollination. The pollen is sticky instead of being a dust, and coheres into a tiny waxy mass which is removed in a lump by the bee or the butterfly that happens along at the psychological moment, to be borne as a burden either by the

To close the season use the best yellow pompon chrysanthemums. These and goldenrod will carry the yellow of summer into autumn days

And for the early spring, the yellow garden without narcissi is unthinkable. Of the numerous varieties Emperor is one of the showiest

Of the twelve yellow flowers you cannot be without, the columbines are unique in their beauty of coloring and fragile grace of form

creature's legs or its mouth to the next blossom where it adheres to the stigmas already awaiting it.

This butterfly weed or pleurisy root, is *Asclepias tuberosa*. *Asclepias incarnata* is the stately and sweet-smelling milkweed of rosy-purple flowers and roadside association. The plant is perennial and of easy culture, and it is hard to understand why it is not more often seen in the garden.

Some Spike-Flowered Sorts

There are not as many spike-flowered plants among the yellows as in the other colors, and therefore it is advisable to use as many as there are. The yellow-flowered false indigo, or *Baptisia tinctoria*, grows to 2′ or 2½′ in height, and blooms in June. It is not particularly dense in the flower spike, but the spikes themselves are very numerous and show well.

The fringed loosestrife is another plant of spike-flowered character, growing to 2′. Then there is the yellow monkshood or helmet flower, a curious departure from this plant's typical color. It is really the only tall-growing steeple-like flower in the whole list of yellows, reaching a height of perhaps 4′. It is a pale yellow and blossoms in June and along into July.

Very few will care to include the goldenrods, I suppose, in the flower garden; yet when the improvement which these plants show under cultivation once is realized, I am sure they cannot fail to be popular at least in small clumps. The giant of the family (*Solidago altissima*) towers to a height of 10′ and is in its full splendor in October. A clump of this with the 5′ *Solidago* "golden wings" grouped before it, and then the dwarf 15" *Solidago Virgaurea compacta* spread in front of that, would change the average person's easy tolerance of goldenrod into enthusiastic admiration.

Moreover, a yellow garden ought surely to include what is perhaps more characteristically an American plant than almost anything else in the world. There are two or three species of *Solidago* in Europe and northern Asia, to be sure; but of the hundred or so species in the world, the rest of them are on this side the Atlantic, and mostly in the eastern United States. South America has some, and they trail down through Mexico and along the Pacific coast. I know of few plants that we can claim more completely for our own.

Thermopsis Caroliniana is a plant which grows to 3′, with spikes of bloom during June and July—spikes that have given the species its name undoubtedly, for thermopsis is interpreted "lupine-like." Thus you have an idea of what it resembles, if you do not already know the plant itself.

Of course, it is unthinkable not to have daffodils in a yellow garden—daffodils at the beginning and pompon chrysanthemums at the end. Here we have a dozen species—and still the primrose and the columbine and the coreopsis and the stately hollyhock, which is never lovelier than in yellow with its flowers all crinkled delicately like the thinnest tissue paper, and the globe flower or trollius are left out. In addition, there is the half hardy tritoma of which there is a splendid yellow variety (*sulphurea*) which can ill be spared. Also the tiger lily, and the Turk's cap, the one orange spotted with black and the other a reddish orange.

Obviously, we must have a great deal of space in a yellow garden; or else the list must be gone over and the "superlatively good" picked out from the very good. Thus we come down to daffodils—this time we will take them in the order of flowering—English primrose, leopard's bane, Iceland poppy, columbine, hollyhock, St. John's-wort, hemerocallis, butterfly weed, yellow aconite, thermopsis and the best yellow pompon chrysanthemum which is probably "Skibo." Here are the dozen which cannot be omitted.

Principles of Arrangement

In the arrangement of these, all that has been said as to vertical and horizontal effects, particularly in the article dealing with white flowers, should be borne in mind. Yellow is as startling and as showy as white, and the lines of the composition are going to stand out practically to the same degree. Use therefore masses or "fields" of the lower material, such as hypericum and columbine and the chrysanthemums—these are not so dwarf in height but they mass horizontally and therefore come into this division—and the Iceland poppy.

Break these with clumps of the vertical forms, thermopsis, aconitum and hollyhock, irregularly disposed. Use the early flowering *Doronicum Clusii*, which averages 20" to 24" in height, in at least one big mass, scattering at its extremities. Group the hemerocallis in two or three places, in fairly large masses. Different varieties of this last may be used in one mass with good effect, thus extending its bloom in every spot where it is planted.

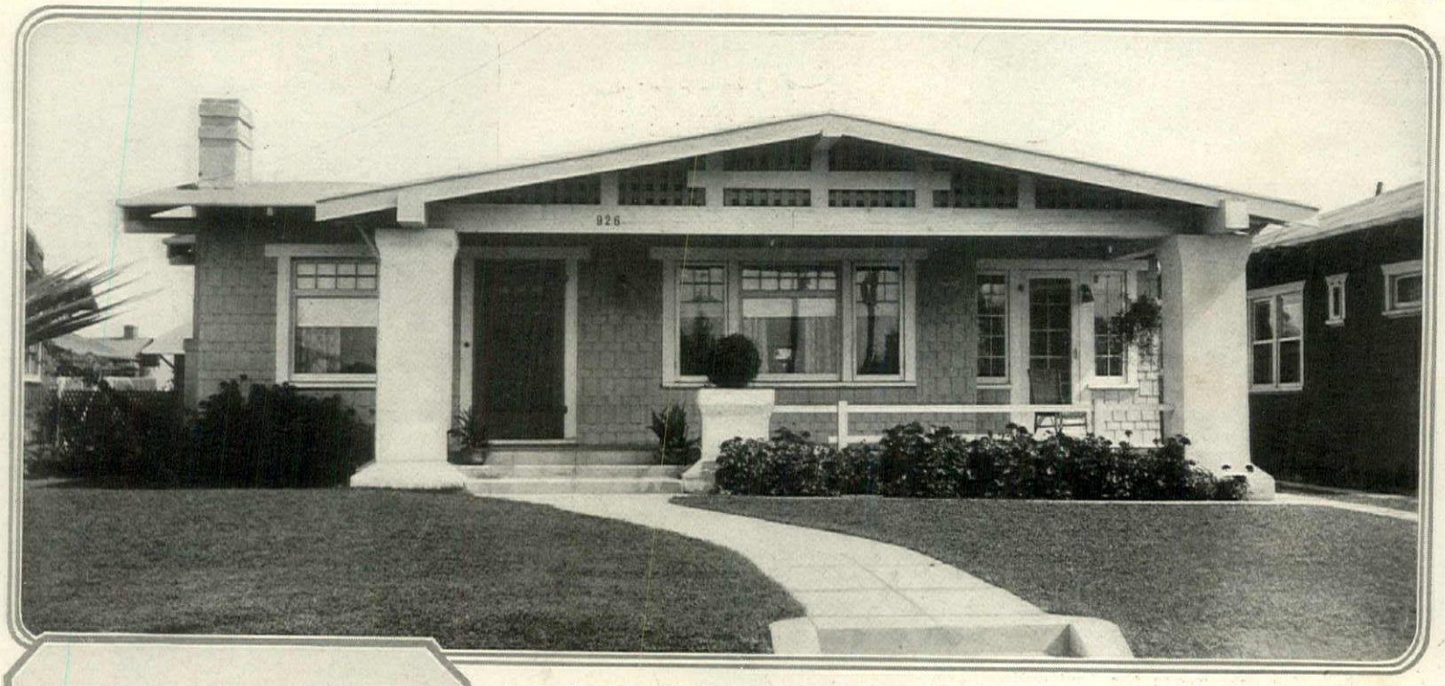
Finally, introduce clumps of the butterfly weed where opportunity offers, with the primroses in foreground patches.

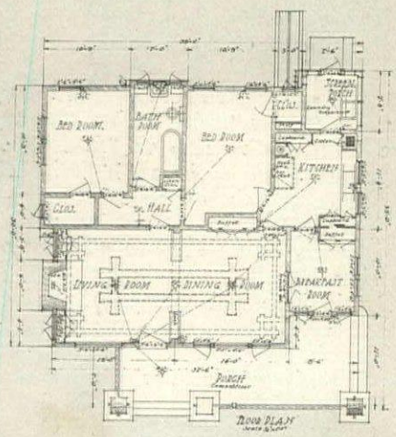
This generalization applies to almost any border. If your garden is in such shape that space in any part of it may be exclusively devoted to one thing, note that the Iceland poppy is practically an all-summer bloomer; that masses of the chrysanthemum will make a wonderful showing in October and November; that the English primrose may very well form an edging to a border planted entirely of one or the other of these, thus ushering the season in as soon as spring arrives; and that all the day lilies in their successive heights, fronted by columbine in either of the two choice yellow varieties—*Aquilegia truncata* or *Aquilegia chrysantha*—will be quite enough to insure continuous bloom from May till the end of July.

Planting a Deep Border

In a border that is deep enough, the autumn flowering chrysanthemums might be ranged next before the lilies, and then the columbines before these, with Iceland poppies in front. This arrangement is safe by reason of its simplicity, whereas it takes no small degree of skill to plant a border in general mixture without having it patchy in appearance.

(*Continued on page* 54)





A popular type of California bungalow, suitable for a seashore cottage. Shingled asbestos roof, concrete pillars and porch floor. The plan shows the disposition of the rooms. Approximate cost, $2,350. E. E. Sweet, architect

COTTAGES, CABINS *and* CAMPS

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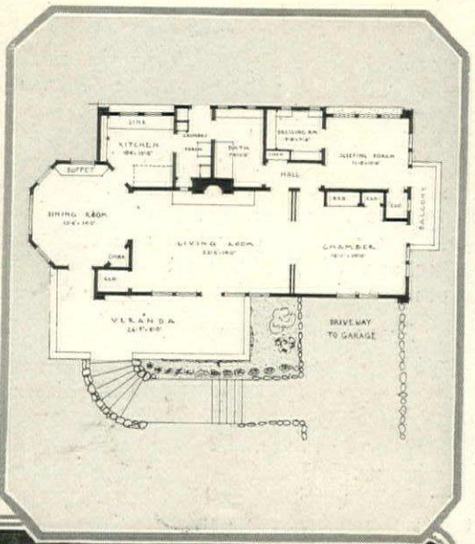
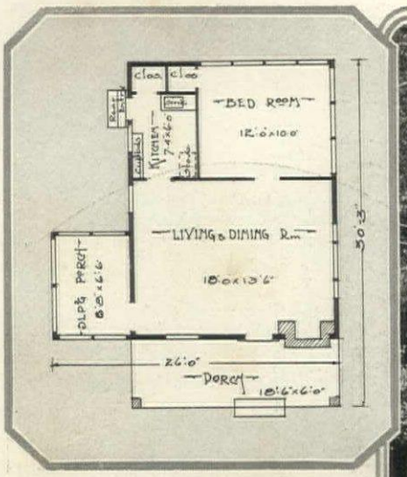
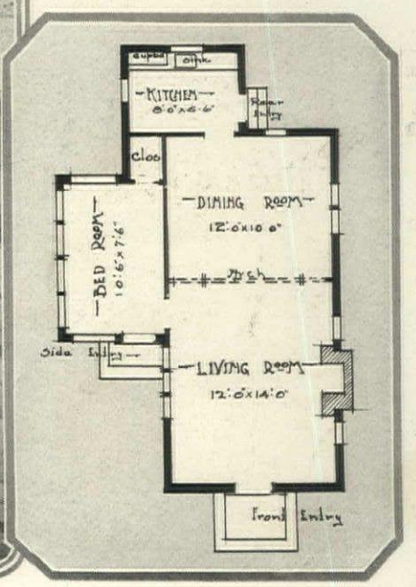


Cream cement over metal lath was used in the camp below. Roof of red roofing paper. Wood trim painted a rich brown. Casement windows. Hardwood floors. Interior trim of waxed California redwood. Approximate cost. $3,500. P. A. Needham, architect



The outside walls are perpendicularly boarded and battened; the gables latticed and the roof shingled. Pillars and chimney are cobblestone. A cement-floored porch extends across the front. The cabin contains a combined living room and dining room, a bedroom, a sleeping porch and a small kitchen. Floors and woodwork in pine, finished in weathered oak stain in living room and white in bedroom. Approximate cost, $500. H. H. Whiteley, architect

An interesting mountain camp is built of 3" planking laid in cement to simulate logs. These are oiled and stained a rich brown, the shingled roof is painted a soft green and the trim white. The living room and dining room have fine woodwork flooring stained olive green, and tinted plaster walls. The kitchen is finished in white enamel. The approximate cost was $500. H. H. Whiteley, architect



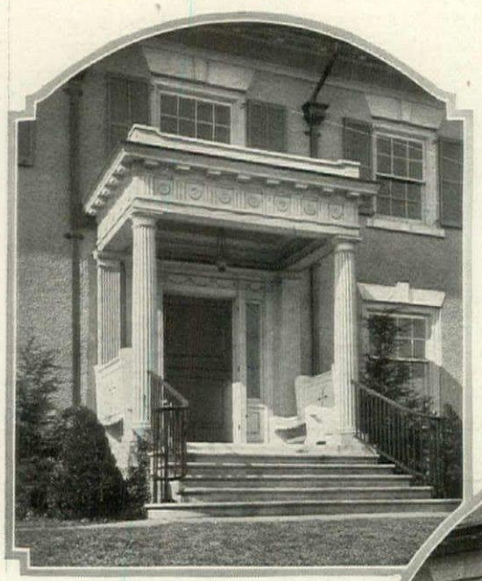
INSIDE AND OUT THE MODERN COLONIAL HOUSE

The Architecture that Came Through the Walls

WILLIAM B. BRAGDON

THE plan and the exterior of the Colonial house have already been described in the previous articles. It remains to complete the discussion by touching upon the architectural features which are characteristic of the Colonial interior.

One of the first points to notice on entering the door of a Colonial house is the lowness of the ceilings. Our forefathers were influenced in this respect by the practical need of small areas to heat, and also by the simplicity and unpretentiousness of the low



An entrance porch on the residence of C. G. Waldo, Esq., at Bridgeport, Connecticut, showing the formal design that is reflected in the work inside

Another type of formal entrance is found in the residence of R. T. Potts, Esq., at Elizabeth, New Jersey. It is frankly a Colonial adaptation

The formal simplicity of the entrance is repeated in other details of the Waldo residence. Hollingsworth & Bragdon, architects of all houses shown

The relation of the entrance above to the entire house below provides a study of the part the entrance plays in modern Colonial design

ceiling, which lends such a livable quality to their interiors. Here is a bone of contention for the modern Colonial architect and his client. The latter complains of a "shut-in" feeling, and invariably demands a high ceiling. He imagines he prefers lofty, overpowering rooms at the expense of the domestic quality of the lower type. This point has an important bearing on the general success of both interior and exterior.

Walls, Stairs and Hall

There is very little decorative wall treatment in the Colonial house. There are in the wealthier homes molded door and window frames, sometimes capped with delicately ornamented cornices and flanked with slender pilastered trim. In the door openings there is almost a total absence of the free-standing columns which seem to be the delight of the house owner of today. Aside from the door and window arrangement, the stairs and the fireplace mantels form, as was stated in a previous article, the chief architectural spots of interest.

The stairs were never elaborate. The designs range from rectangular and round tapered balusters, to beautifully turned shafts with a finely molded hand-rail, provided with graceful ramps and casements, encircling the newel posts. The main newel was usually a slender column, and the landing newels were frequently turned in a similar manner to the balusters. Some of the better examples consisted of three differently turned and twisted balusters repeated in groups of three on each step, with the main newel larger and of the twisted variety. No matter how intricate the pattern, however, the detail was so carefully and beautifully studied as to produce a dignified result.

The fireplaces were built of dull red brick with very little face and head showing, and they were framed by molded trim. Pilasters or columns supported the mantel shelf, and the paneling above was often ornamented with the richest of carving and relief.

The principal first story rooms and halls were crowned by simple cornices at the ceiling, and had a low paneled wainscot or chair rail around the walls. This wainscot was carried up the wall of the stairs. I know of no example of the modern strip plate-rail which divides the wall surface and hampers the decorative treatment by compeling either a different scheme above the rail or the alternative of carrying the ceiling tone down to the shelf.

Scenic papers were often used to offset the architectural austerity of the woodwork

The architecture came through the walls and found expression in the paneling of the wainscot and the built-in furniture

Consistent Interior Simplicity

In decorating their interiors the Colonial architects were consistent in their simplicity. The woodwork was painted white which toned down to ivory with age. Mahogany handrails and newels were used for the stairs, but the doors were usually white. The hardware and the oil lamps were of brass, with glass knobs for the doors, and cut glass shades and cut glass prisms for the various lights.

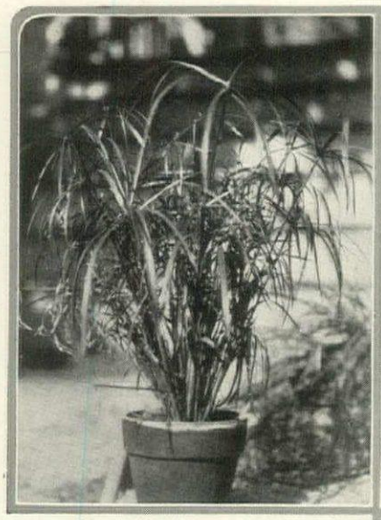
The most striking feature of the decoration was its uniformity. Frequently all the rooms of the first story were papered in the same design and color, either in stripes, flowers or quaint scenic patterns. Today this is another thorn in the architect's side. The owner seems anxious to display his good taste by selecting a paper of different design and color for each room, no matter how small the house, nor how open it may be. I have always felt the charm of the consistency of the earlier house and the affected grandeur of the modern one. In the same way many architecturally fine houses are spoiled by their furnishings.

From our analysis of Colonial architecture, it may appear that, in order to be faithful to the style, one's house must be fixed in all its arrangement and detail,

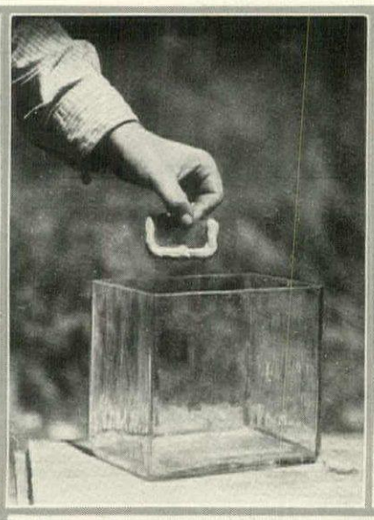
(*Continued on page* 58)

In some cases the woodwork was restricted to a chair rail; in others it was developed into a wainscot topped with a rail or even a ceiling-high paneling

The simplest handling of the Colonial interior reduces the woodwork to a minimum and depends on the furnishings to establish the character of the room



If it has been grown in a pot, cyperus must be gradually inured to submersion

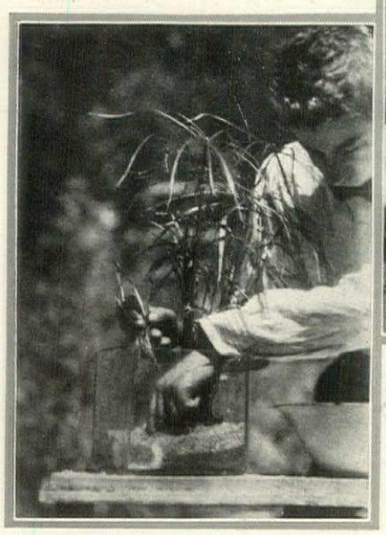


A small rectangular piece of glass is edged with putty to form a "mud corner"

Place the piece of glass in one corner of the aquarium, as shown at the left above

When arranging the soil after planting, see that it slopes toward the mud corner

If the plant is too large the root stock should be divided with a sharp knife before planting



Holes for sagittaria, valisneria and other small plants are made with the finger

Only the tips of cabomba, elodea, etc., are used, like cuttings from land plants

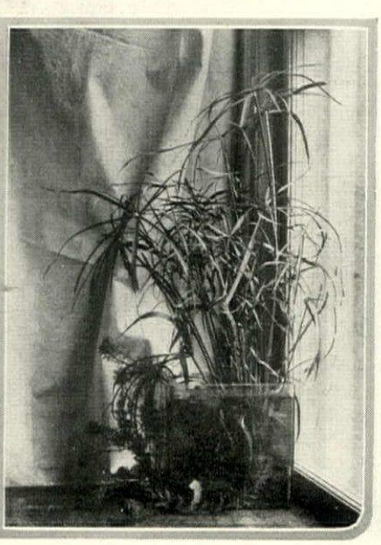
THE WATER GARDEN IN THE HOUSE

Photographed by Dr. E. Bade

Five or six tips of elodea, cabomba, myriophyllum, etc., may be planted

By pouring the first third of the water on a paper you avoid disturbing the soil

The rest of the filling is done with a small rubber tube, syphoning to the mud corner



After four weeks at a bright window. A goldfish will give an added touch of life

WINDOW BOXES THE SEASONS THROUGH

Choosing, Placing and Planting the Outdoor Box for Summer and Winter Effects—Fresh Leaves and Flowers for the Dog Days

ROBERT S. LEMMON

A CERTAIN wise man once characterized architecture as "frozen music." Let us not quarrel with him, however much above the freezing point may be the lines of our cozy English cottage or how far removed from music may seem those of the Italo-Georgian châlet in which our Neighbor on the North insists upon abiding. Rather let us accept the phrase as it stands and, that its selection as a text may be justified, lay emphasis on the adjective rather than the noun. For of a truth much of our best architecture is exteriorly cold. It needs warming up, enlivening, that it may picture a home rather than a house. Flowering shrubs around the foundation, climbing roses or vines about the veranda, or—now the secret is coming out—window boxes filled with growing plants.

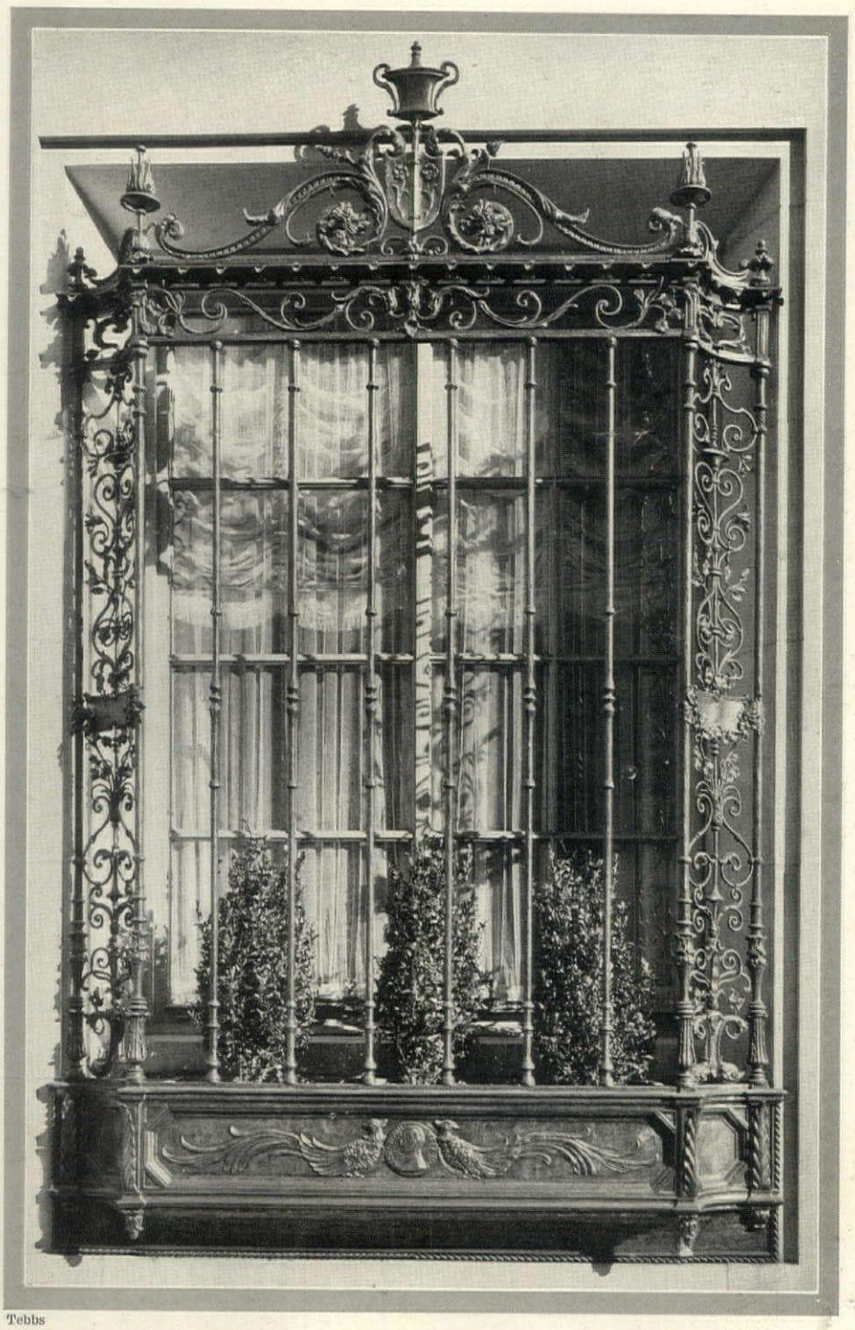
It is not all of fishing to fish, nor does window gardening begin and end with the mere placing of some kind of receptacle filled with a hit-or-miss collection of plants.

Choosing a Box

Architectural consistency must prevail in the choice of the boxes themselves. Rustic cedar, for example, would not harmonize with the flat stucco surfaces and tiled roof of an Italian house. Simple lines and solid colors are called for here, such as are provided by the manufactured concrete boxes. A formal house calls for formality throughout, even to the arrangement of the flowers themselves, but the free-and-easy cottage would be grotesque if burdened with heavy squarish boxes such as would be selected for a city brownstone front.

In the matter of color, too, there is an opportunity for true taste and discretion. Contrast there should be, as a rule, between the box color and the tone of the house, but it must be such as to attract rather than repel the eye. A blue-green window box against a red brick wall would curdle milk on the coldest winter day, but a white one would keep it sweet with the mercury at 90. The ideal to be sought is boxes that seem to have been planned as integral parts of the house, not stuck on as hurried afterthoughts to the general effect.

To a certain extent practicality and art can be combined in all branches of flower gardening, but the latter must invariably be subservient to the former. Thus the window or veranda box must conform to certain well fixed rules of construction which are essential to the success of its contents.



Tebbs

Architecturally speaking, window planting must be thoroughly consistent. Formality in the surroundings calls for formality in the plants, as in this New York window where the shrubs are in harmony with the ironwork

As an average working basis, let the box be 12″ wide and at least 6″ deep. Less depth than that means insufficient earth, with all its attendant evils, such as exhaustion of plant food, quick drying out after watering, root crowding, etc. The length, of course, is governed entirely by the space to be occupied by the boxes.

Whether the material be wood, concrete or anything else, provision for drainage will have to be made by holes in the bottom of the box. A 1″ opening every 10″ or so will serve the purpose, and each hole should be covered, before the earth is put in, with pieces of broken pot. These will allow the water to work through and at the same time prevent the earth being carried along with it.

Proper soil is essential to the continued well-being of window plants, and a lack of appreciation of this fact is often the cause of the morning-after-the-week-before appearance of many boxes toward the end of the summer. A good mixture that will be rich in plant food and of the proper consistency may be made of two parts good garden loam, one part leaf mold and one part clean, sharp sand. Add to this thoroughly rotted cow manure at the rate of about half a peck to each bushel of soil. Remember that window box gardening is so highly intensive that the soil condition is of even greater importance than it is in the open garden.

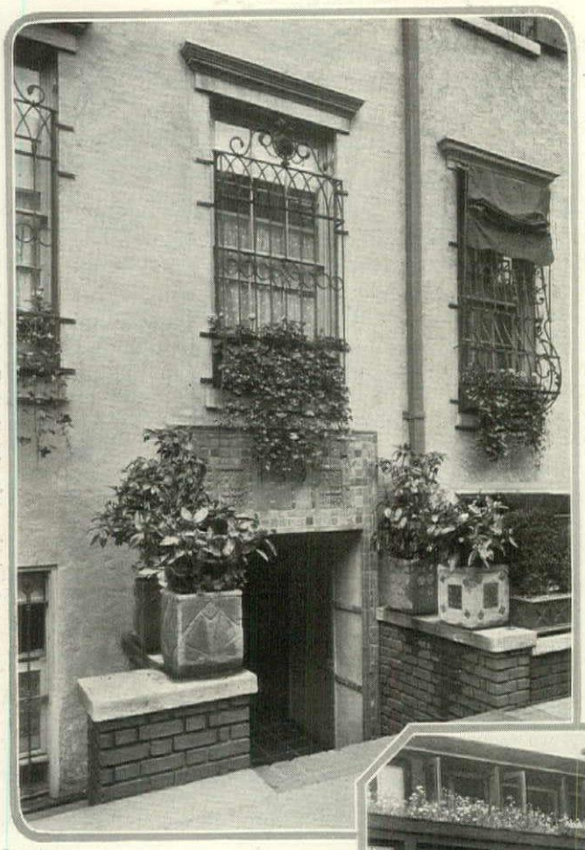
Selection of Plants

The question of what plants to use can be answered only after one has determined upon the sites for the boxes, and consequently knows the relative amounts of sun and shade they will receive.

Full sunlight, as in a southern or southwestern exposure, calls for strong, sun-loving plants like geraniums, coleus, double petunias, Paris daisies and achyranthes. For a more pretentious display, small palms may be used, or a combination of crotons, dracenas and aspidistras.

All of these are comparatively tall-growing, and should go at the center and rear of the box. Good lower-growing things for the front are golden feverfew, sweet alyssum, white-leaved cineraria and lobelia. For vines to droop down over the front there is a choice of nasturtiums, German ivy, tradescantia or variegated-leaved vincas.

Boxes in shady, northern exposures will do best with such ferns as *Pteris* and *Nephrolepis*. Sometimes the hardier adiantums can be used here. Rex begonias should



Stucco and brick walls call for boxes of substantial, squarish lines

also do well, and the grevilleas and narrow-leaved dracenas are excellent.

The foregoing lists are compiled primarily for summer effects, but there is no reason why the winter season should mean a discontinuance of all growth. The substitution of small conifers, low-growing junipers, young spruce and arborvitæ, with a few dwarf barberries to lighten with their bright berries the somber evergreen foliage, will maintain the decorative value of the boxes in fall and winter. At this season, too, hardy English ivy and the drooping *Evonymus radicans* will relieve the somewhat stiff formality of the upright conifers.

Planting and Care

The usual planting practice is to set the plants directly in the boxes, precisely as you would do in a regular flower bed. After they have filled the boxes with roots you will have to add more plant food, either a layer of well rotted manure or a light coating of bone meal. If you can arrange it, a weekly watering with diluted liquid manure would be better than either of these, as it carries the nourishment to the feeding rootlets more quickly and in more available form.

A second plan, which has many advantages, is not to remove the plants at all from the pots in which they were grown, but simply set the pots in the boxes and fill in around and beneath them with soil. In this way individual plants can be readily shifted or removed entirely, changes made from winter to spring or summer plantings, or different combinations tried to give a variety of which the ordinarily planted box is to a large extent incapable.

It is perhaps superfluous, but I cannot refrain from a word of warning about summer watering. Especially when exposed to full sun, the soil in window boxes will dry out in a surprisingly short time, and you know what a continuance of such a condition is bound to mean. See to it, then, that the plants never suffer from a lack of soil moisture. Do your watering in the evening preferably, do it thoroughly, and do it often enough to keep everything in thriving condition.

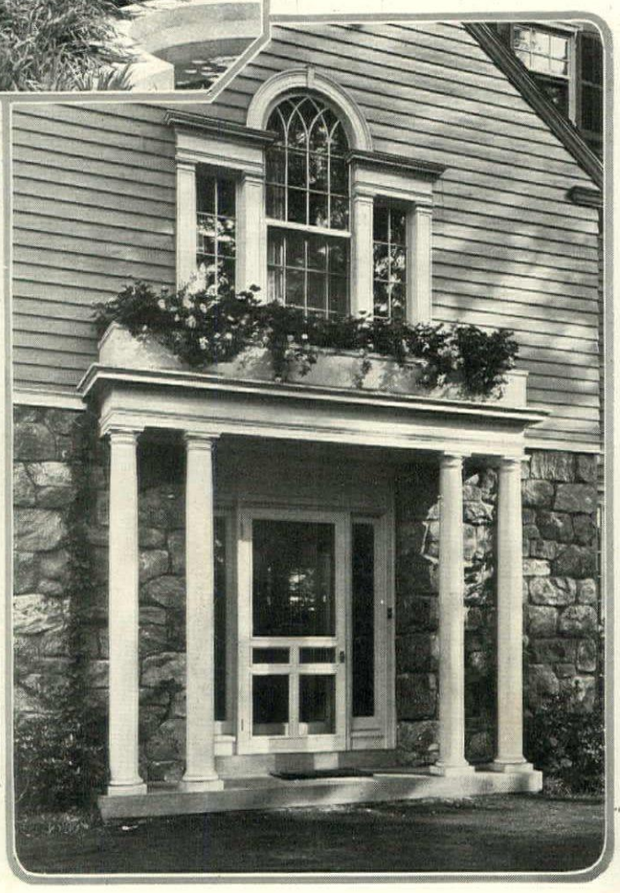
The principal insect pest for which you will have to keep watch is the common aphis or plant louse, a little green or black, soft-bodied beast, not over 1/16″ long, that may congregate on the under sides of the leaves. Take a look for them every little while, and if any are found spray them with nicotine or kerosene emulsion. Both of these mixtures can be purchased ready-mixed at any of the large garden supply houses, or made up at home.

The value of a well designed and cared for window box is twofold: from the outside looking in, and from the inside looking out. Seen from the street, or from the walk or drive as one approaches the house, they add immeasurably to the attractiveness of the impression. For the inmates of the home, too, especially when a city location or other reason precludes the privilege of a real in-the-ground garden, its value is obvious. At a minimum expenditure of time and labor it offers an opportunity for a display of growing things, not only in the summer but during the winter months as well.

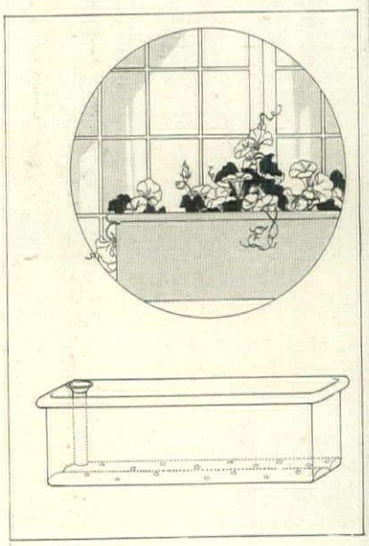
In the City

For the city dweller, consigned to asphalt streets and tall buildings all summer, the window box is an especial boon. It gives him a touch of green, growing things that he can watch and care for during the hot summer days of his exile. And whether it is but one box hung from a hall bedroom window or a garden on the roof, he will find peculiar refreshment in their companionship. Because with a garden of such small proportions he comes to know his flowers intimately — an experience not possible for a busy person in a big garden, and one that is a constant revelation to the mind. It must mean an increase of knowledge and gladdening of the spirit, though the inspiration be held within the narrow confines of a single box.

The Colonial entrance offers unique opportunity for simple planting



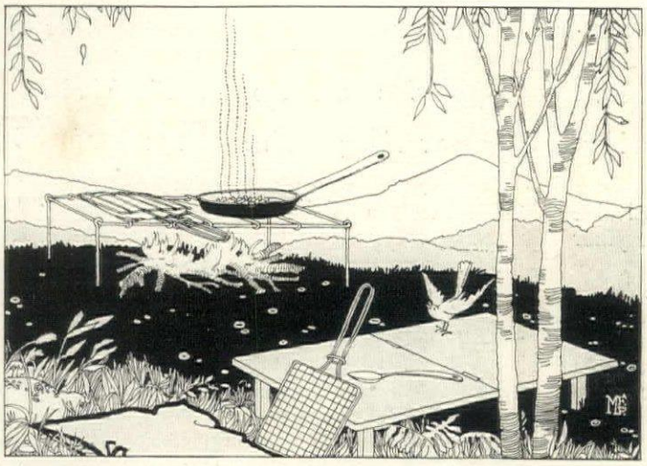
An August arrangement whose effect is achieved largely by unity of house and box designs



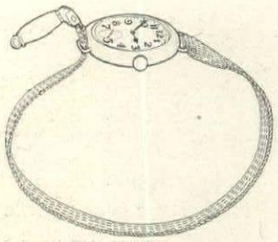
A type of window box where the soil is watered through a pipe at one end

FOR THE HOME BESIDE THE CAMP FIRE

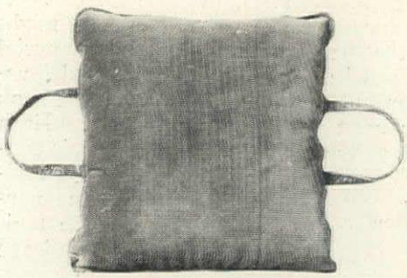
These camping conveniences can be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City*



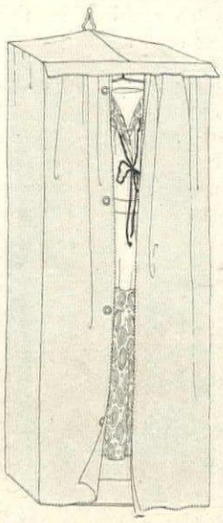
The camping outfit to the right is complete, compact and thoroughly convenient. The folding wooden table fits into a burlap bag lined with black sateen. An iron grate and utensils slip into a similar bag. $12.00



Wrist watch with unbreakable glass and radium dial; silver case and Waltham movement. The strap is woven moisture-proof, khaki-colored material. Price, $21 *complete*

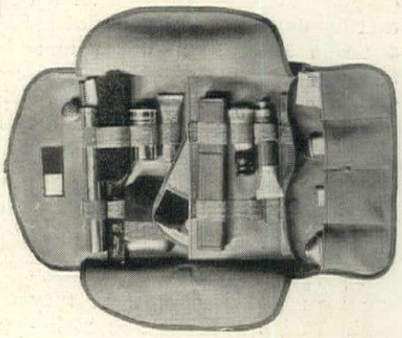


A boat cushion that can be used for a life preserver is covered with waterproof corduroy. It will hold up for 24 hours. $2



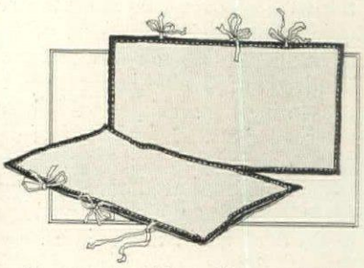
From wood fiber is made a complete table set — table cloth, six napkins, six large plates, six small ones, six butter plates, three small serving dishes, two large platters and twelve maple spoons. $.24

The camper will find that some sort of wardrobe is necessary. The one to the left is khaki cravenetted to withstand the rain. It is made on a wire frame. Size, 4′ 6″ high, 8″ deep, 18″ wide. Cost, $2.50



A military kit comes in a khaki case and contains all the necessary articles. Opens to 18″ *long and* 9½″ *wide; weighs* 18 *oz.* $5.50

A Pullman bag of gay cretonne rubber lined will hold enough toilet articles for the camping trip. Can be carried on the arm. 11¾″ *x* 10″. $1



By some mishap these covers strayed away from the camping outfit pictured above. They are the covers into which the tables and utensils fit

Concentrated convenience is supplied by this fireless cooker. It is covered with black enameled duck and equipped with space for three bottles at one side, two sandwich boxes on other, two aluminum pans and a tray section with service for six. 25½″ *x* 14″, *and* 18″ *high.* $29.74

An icebox to be strapped to the running board of the car comes covered with black enameled duck and lined with galvanized iron. 25″ *x* 12″ *and* 14″ *high.* $13.74

A ROW OF NEW HOUSE AND GARDEN BOOKS

Eight New Viewpoints on Some Familiar Subjects Principally Concerning the Art of Gardening

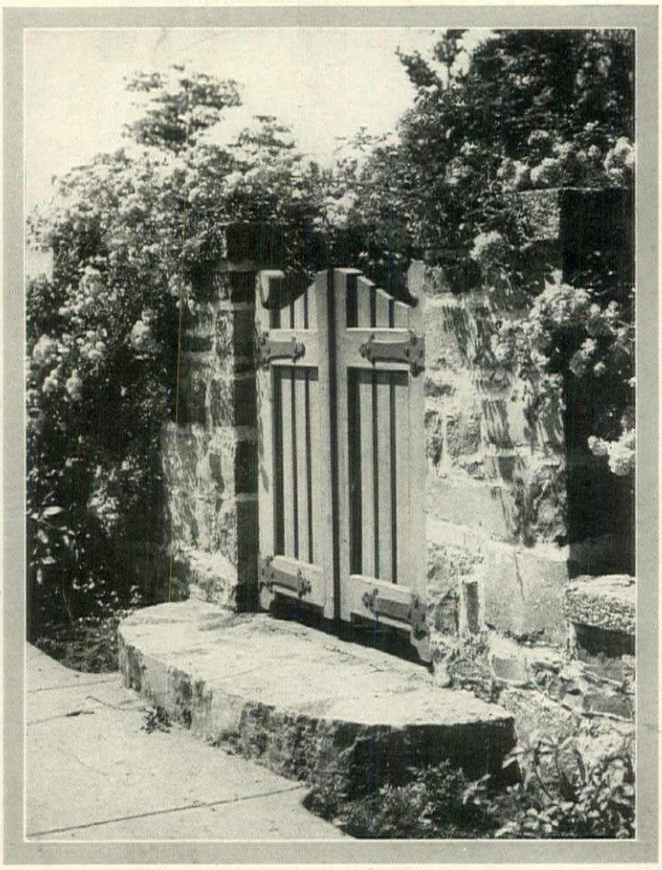
UNDER the general title of "The Livable House" and the able editing of Aymar Embury II, a new series of comprehensive books invaluable to the prospective home maker has been started. The first volume is "The Livable House, Its Plan and Design" (Moffat, Yard & Co.; $2.50), written by Mr. Embury himself. For some years this architect has been preaching the gospel of good architecture in the magazines, so that his name and the sanity of his opinions are well known. In this volume he considers the whole gamut of housebuilding —the choice and treatment of the site, the choice of style and the plan, and materials to use. The text, which is lucid and readable, is enriched with a great number of illustrations showing types of houses, architectural details and plans. The book serves the excellent purpose of teaching the average man and woman what they ought to know about houses before they start to build, what they should avoid and what coöperation they should expect from and give the architect. From his long practice Mr. Embury has drawn the wisdom of anticipating the requirements and limitations of the average purse. He has designed hundreds of livable houses and in presenting his services in this book the reader can avail himself of expert opinion and advice. The houses pictured are homes of moderate cost for which there is so much demand in these times.

"THE LIVABLE HOUSE, ITS GARDEN" (Moffat, Yard & Co.; $2.50) is by Ruth Dean, who also needs no introduction to gardeners. Because of her practical experience as landscape architect, she is able to visualize the average man's garden and to make it 100% efficient in flowers. The subject is treated under the headings of the grounds as a whole and the problems of the site that must be considered, the general plantings, the varieties of flower gardens, the times and seasons to plant and many details of garden architecture and landscape work.

As in the other volumes of this series, a generous number of illustrations is scattered through the pages, with diagrams and planting plans so that every point is made clear. Nor is the text itself so technical as to "go over the reader's head." It is designed to awaken interest in better gardens by showing how simple the making of them can be when the problem is approached with an understanding of the uses of the garden and its possibilities, even for the amateur.

THE renewed interest in school gardens which the war has stimulated produces a volume that mothers and teachers should find invaluable — "Gardening for Little Girls," by Olive Hyde Foster (Duffield; $0.75). It is a résumé of the necessary gardening information written in the simplest terms so that the average small Miss can understand it. Nor does it fall into that mistake made by many writers for children—it does not insult their intelligence. The author believes that the average child is much above the average, and has written accordingly. The result is a succinct, readable little book with garden pictures and plans and planting charts. The little girl who learns everything in this book will know a great deal about gardening.

WHEN John T. Fallon wrote "How to Make Concrete Garden Furniture and Accessories" (McBride; $1.50), he answered a long felt want. There are dozens of books on commercial concrete work, but scarcely any on domestic work have been so comprehensively assembled. Its text and illustrations are both practical. There are cross section drawings showing how the forms are made, how reënforcement is placed and the concrete poured in. Charts give the ingredients for the mixtures to use and the ways to handle them. Many illustrations, in addition, show the finished work in the garden. In the preface is a history of cement and its use—an interesting study in itself. Here is the sort of book that should be in the working library of every man who attempts to make his home and garden beautiful with his own hands.



A garden gate designed by Delano & Aldrich, architects, and illustrated in "The Livable House —Its Garden," by Ruth Dean

THE Rural Science Series has come to stand for much in the bibliography of garden and farm, and additions to it are invariably valuable. The two latest volumes in the set, "Bush Fruits," by F. W. Card, and "Strawberry Growing," by S. W. Fletcher (Macmillan; $1.75 each), are fully up to the standard set by the publishers and by the editor, L. H. Bailey.

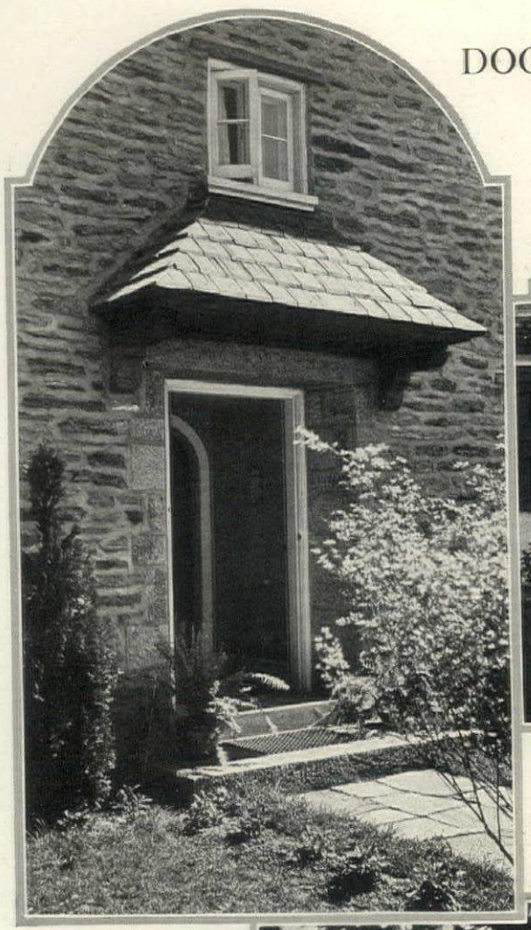
"Bush Fruits," as the title implies, has to do with blackberries, raspberries, currants and gooseberries. At first thought it might seem that here is hardly sufficient material for upward of 400 pages of text and illustrations, but even a glance through the book will correct such an impression. Each species and every variety recognized, is considered in detail from the standpoint of the average home gardener as well as that of the fruit farmer who operates on a large scale for the market. Soils, location, planting, training, pruning, general culture, diseases and insect pests—all are treated exhaustively.

The second book, on strawberries, should serve as a stimulus to encourage those who may have hesitated before to have a berry bed. It performs the same office for the strawberry that its companion volume does for the bush fruits; it tells all that amateur or professional needs to know about this interesting subject.

IT is doubtful if the last word on rose growing will ever be written, for the simple reason that theory and practice in rose culture are constantly changing and progressing. "The Practical Book of Outdoor Rose Growing," by Geo. C. Thomas, Jr. (Lippincott; Garden Edition, $2), appeared first in 1914, and in each succeeding year revisions have been carried out to keep pace with the latest developments in the art, the present volume being the fourth edition. The newest varieties are included, illustrated in excellent color plates. Lists of the best sorts, with a description of each, admirably supplement the general information on planting, culture and other matters of a more practical nature.

"IF the rose is the Queen of Flowers, the sweet pea is a truly royal princess worthy of her train," says J. J. Taubenhouse in "The Culture and Diseases of the Sweet Pea" (E. P. Dutton, $1.50). Considering their popularity, sweet peas have hitherto received scant attention in horticultural books. Here, however, is the complete story, from the early history of the species to the latest discovery in cultural methods. Today more than 1,200 varieties are recognized. The book is well illustrated, and written in language that is never too technical. The chapters devoted to plant pathology are especially interesting.

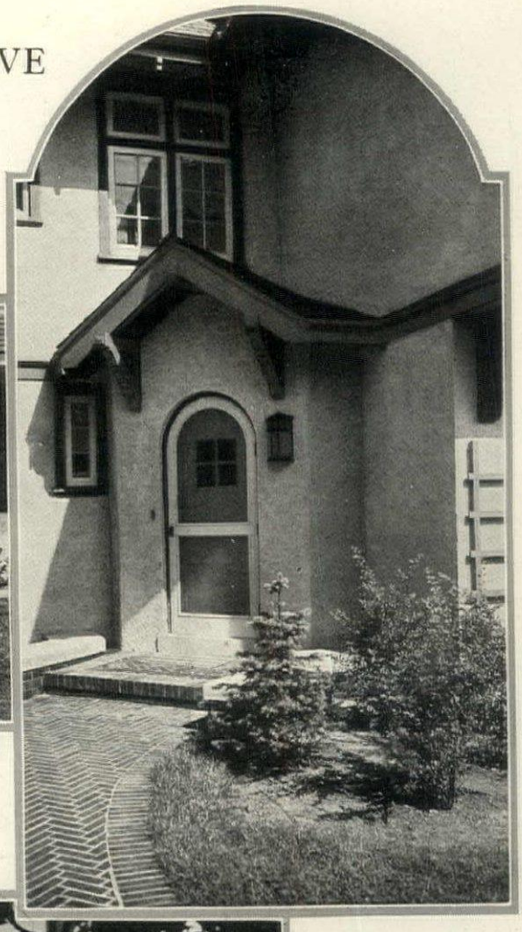
DOORWAYS *of* DISTINCTIVE CHARACTER



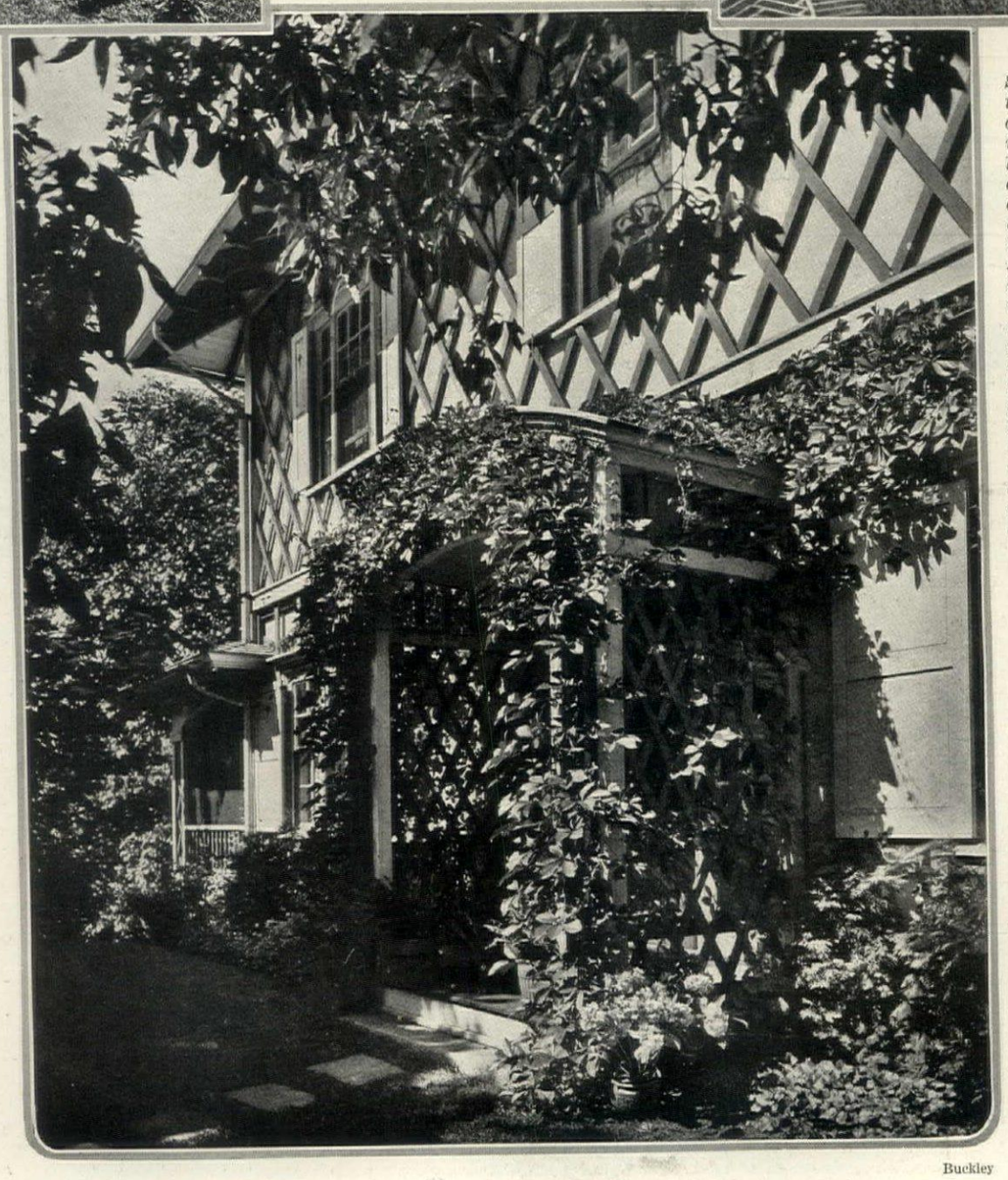
Whitman

The details in this doorway will repay consideration. First there is the dressed stone trim, contrasting with the rough laid walls; then the shingled hood with its supporting beams and corbels of heavy timber; finally the little casement window with the slate ledges and white trim, harmonizing with the white wood casing of the door. It is upon the perfection of such small details that the success of a house depends. Robert R. McGoodwin was the architect

A study of the pediment of this Germantown hood shows what character it gives the entrance. Other photographs are found on pages 44 and 45. C. E. Schermerhorn, architect



Street entrance set in the intersection of an ell is often found in the design of English country houses and their American adaptation. Here the cornice board has been developed into a shingled hood covering the rough stucco entrance. The rounded top of the door gives relief to the severity of the straight lines. Single square panes break the door itself. A brick platform with stone coping adds dignity to this entrance. Chatten & Hammond, architects

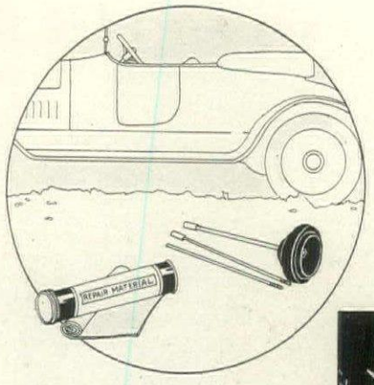


Buckley

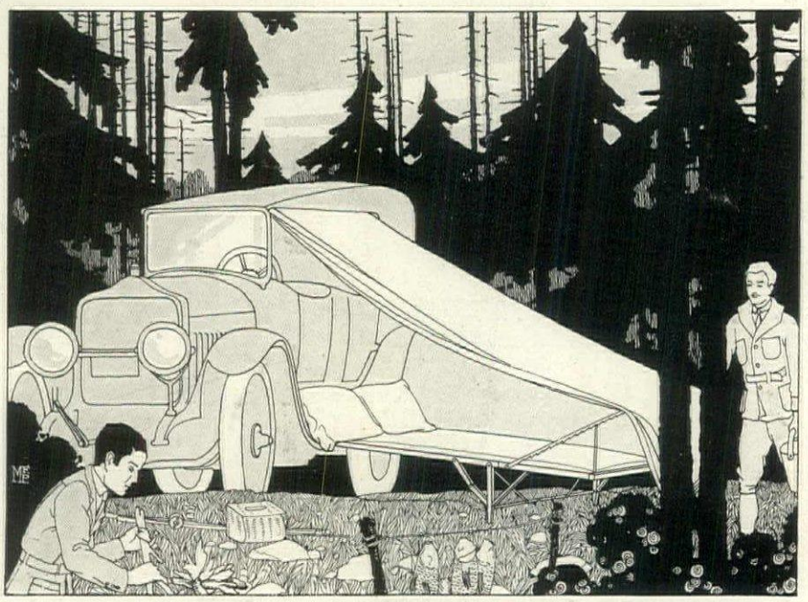
The entrance in this instance took its note from the design of the latticed walls. It is of green lattice on white trim. The entrance is slightly arched. Much of its success, of course, depends upon the vines and the foundation planting in the immediate neighborhood. Kelley & Graves, architects

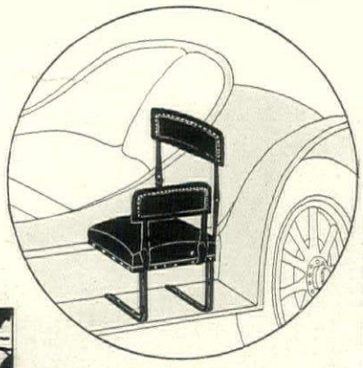
COMFORT AND CONVENIENCE ON THE MOTOR TRAIL

A few suggestions purchasable through the House & Garden *Shopping Service, which is at 19 West 44th Street, New York City*



A screw top carton for vulcanizing repair stock of tubes and shoes. In ¼ lb., ½ lb. and 1 lb. rolls. $.45, $.80, $1.40 respectively. Also a sonoscope—receiver and test rod—for locating knocks. $1.25

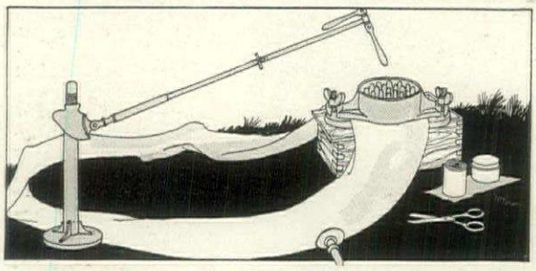


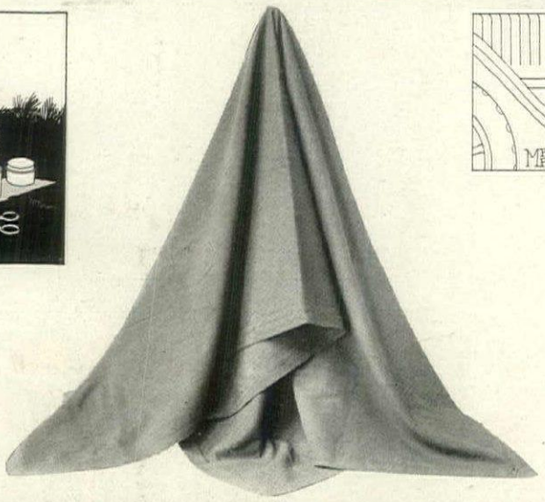


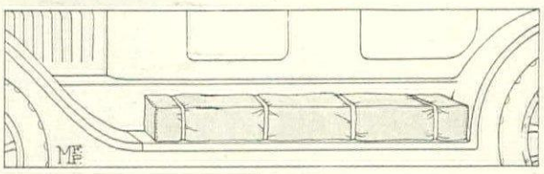
This running board seat is especially adapted to be placed on the running boards of speedsters and roadsters. It can be folded and is strong, substantial and secure. It is covered with art leather, and is priced at $15

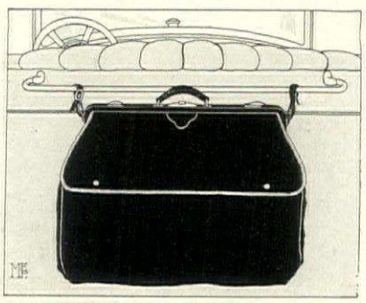
In the sketch below is a ball-bearing motor jack, operated at the end of an extension handle which folds up. Minimum size, 11", extends to 18", $5.00. To right is a repair kit for inner tubes. The vulcanizer is applied by clamping it over the repair gum and tube. To vulcanize place 1 oz. of gasolene into box and ignite. $2

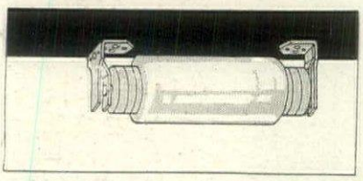
When not in use this auto camp bed collapses on to the running board. The flexible spring mattress can be rolled into a small space. The sleeping part inside the steel frame is 48" wide by 78" long. Steel parts are enameled and rust proof. The shelter top is of khaki. When closed, the bed's measurements are 5" x 8" x 51" long. Price, $42



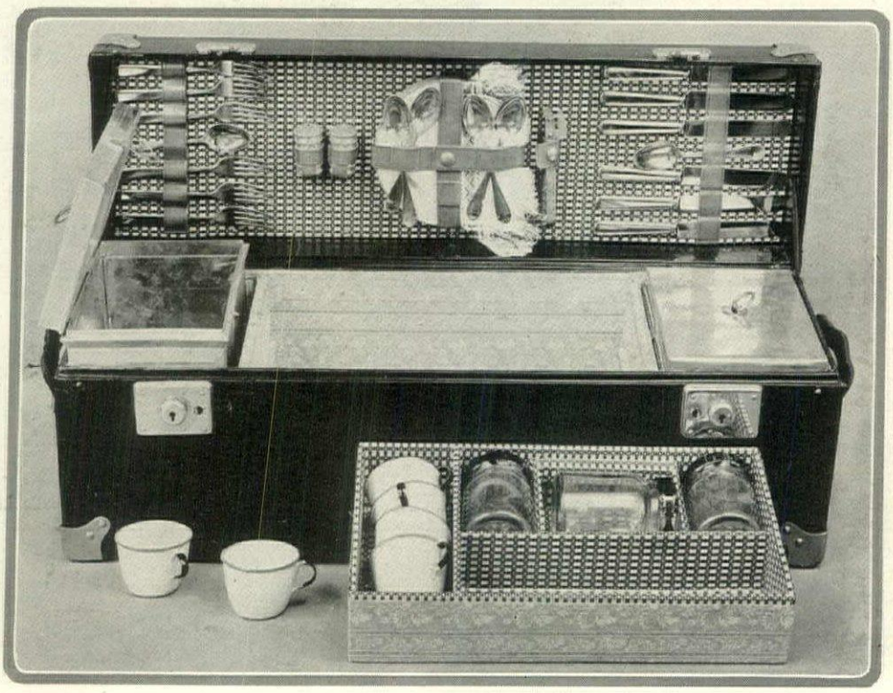








The advantage of this tonneau bow light is that it can be easily removed but will stay snug in mountings. Light is turned on by revolving the frosted glass globe. Brass or nickel plated mountings, $3.50



A motor rail bag of black enameled duck is bound with pigskin in black or tan and lined with checked or flowered cretonne. 23½" wide at bottom and 19" deep. $7.49

The motor robe in the center is of tan whipcord. It comes in a light weight for $6, and a heavy for $8. 48" x 60"

A running board luncheon kit contains service for six—jam jars, sandwich boxes, rolls and pepper and space for two thermos bottles. Lined with checked oilcloth and covered with dust proof black enameled duck. 29½" x 9" x 11" high. $19.74. With service for four people, $15.74

A LITTLE PORTFOLIO OF GOOD INTERIORS

Wherein are shown eight types of room, each filled with suggestions. If your problem is not met here, write to the Information Service, HOUSE & GARDEN, *19 West 44th Street, New York City*

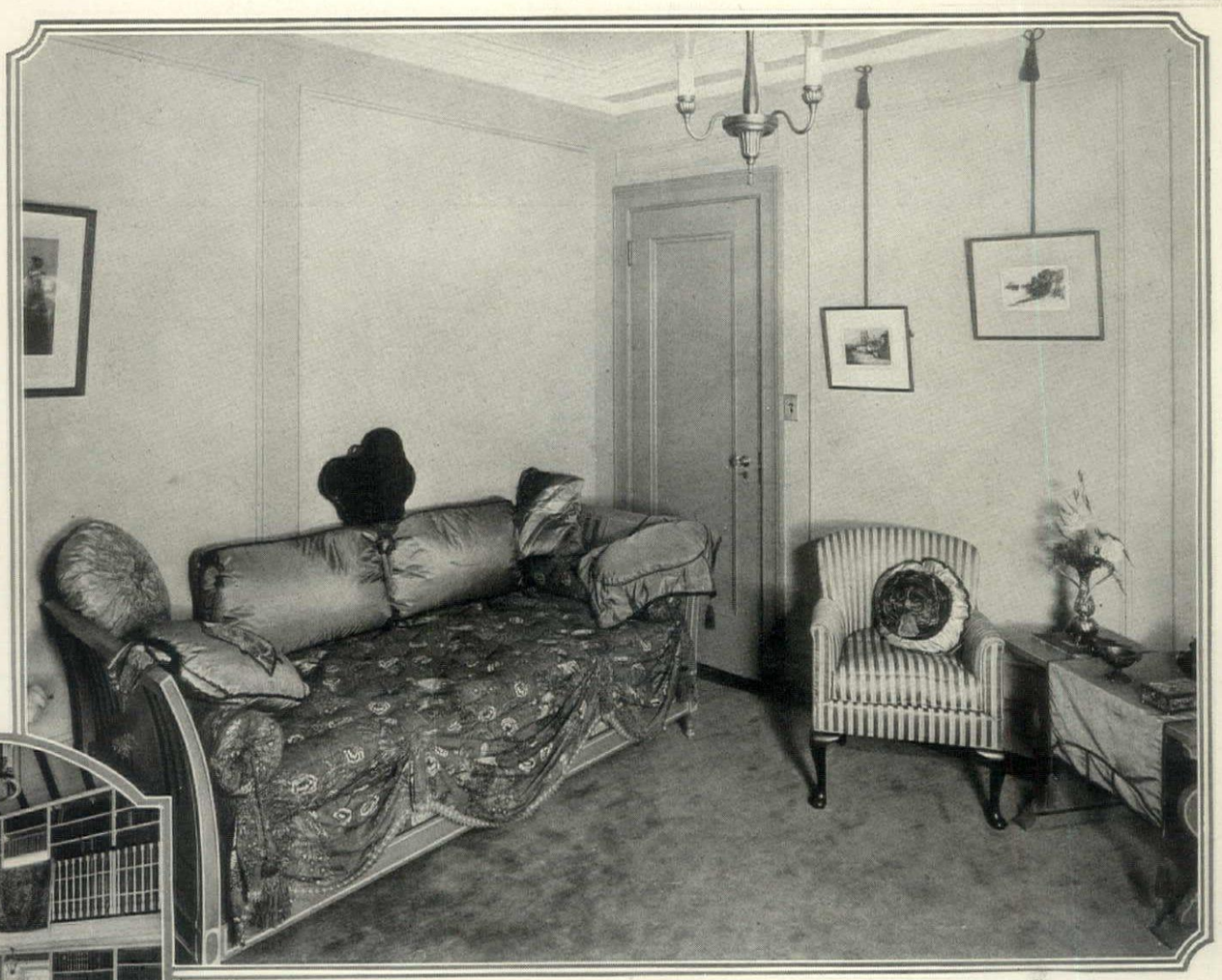
It is almost an axiom that one should not clutter the sunroom or porch. There should be the restful simplicity of wide open spaces, unobstructed avenues of passage and ventilation, and an unbroken view. The porch and the sunroom stand midway between the house and the garden, and in summer should take on more of the character of the latter. The sunroom to the right is in the residence of Frank Bailey, Esq., at Locust Valley, Long Island. H. Craig Severance, architect

In themselves books are almost sufficient decoration for any room. Their exposed bindings lend a variety of color and line that requires fairly simple surroundings. Study the focal points of the room below — the fireplace with its mirror overmantel, and the shelves on either side sharing the interest of the room. Everything is subsidiary to them. The walls and woodwork are simplicity itself and the furniture is designed to give the maximum of comfort to the reader

This view and the one directly below it are opposite ends of one bedroom. Visualize the soft color scheme—the draperies are of blue and gold striped taffeta; the dressing table is draped with the same material; the mirror has an antique silver finish; the furniture is antiqued mahogany with decorated panels touched with blue; the upholstered chair and seat pads are blue and gold metal cloth, and the hardware and fixtures are antique oxidized silver

Gothic furniture requires most careful handling. Its use depends, as in the dining room above, on the fidelity of the background. On the walls the Gothic motif has been carried out in the paneling and the casement windows. C. Pelton, architect

Continuing the color scheme of the bedroom shown above, we find the bedspreads of tan satin trimmed with silk fringe, the rug of beige in one tone, and the woodwork tan, harmonizing with the bedspreads. Leeds, Inc., were the decorators of the room



The decorator sees the room as a picture with a background, a composition and a scheme of coloring. The background in the living room is a neutral tone in molding panels. Part of the composition are a coffee table in mauve enamel and green striping and a chair upholstered in green and tan. A day bed of the same coloring is covered with a mauve and green linen; pillows give color spots. Pictures on cords add accent to the walls. Leeds, Inc., decorators

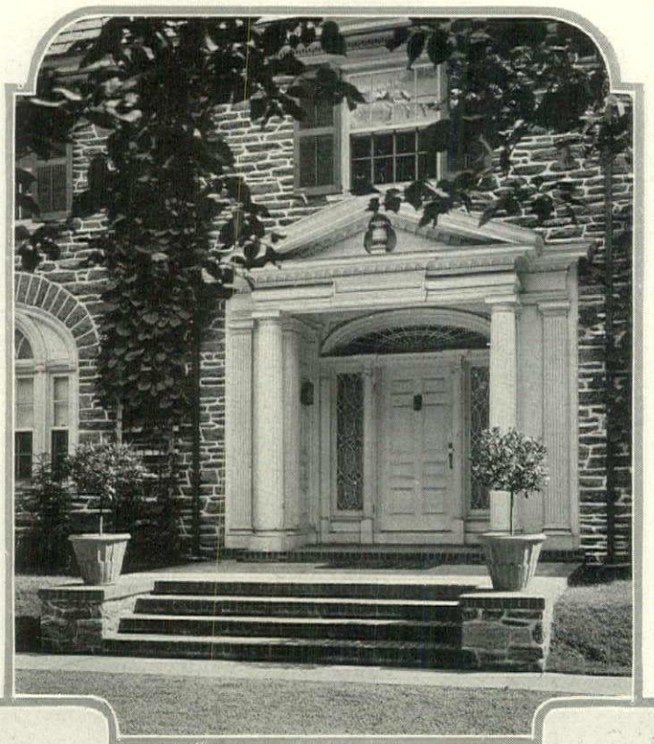
In the residence of the Hon. Philander C. Knox, at Valley Forge, Pa., is an interesting galleried bookroom. It is characteristically Georgian with white woodwork, mahogany rails, and granite colored paper. Duhring, Okie & Ziegler, architects

The color scheme of the bedroom is an interesting study: curtains, mauve and rose striped taffeta; walls, deep ivory; slipper chair in the same; rug, beige; bed platform of violet velvet; canopy and bedspread of mauve taffeta. Leeds, Inc., decorators

The RESIDENCE *of* F. W. YATES, *Esq.*

PLAINFIELD, N. J.

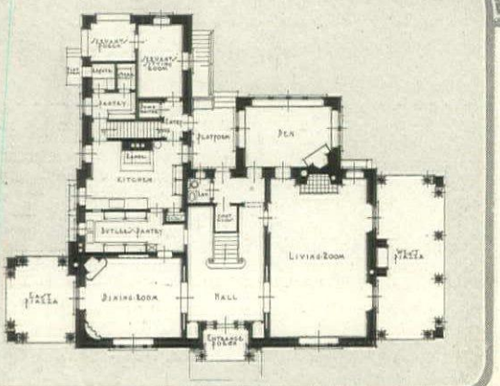
MARSH & GETTE, *Architects*



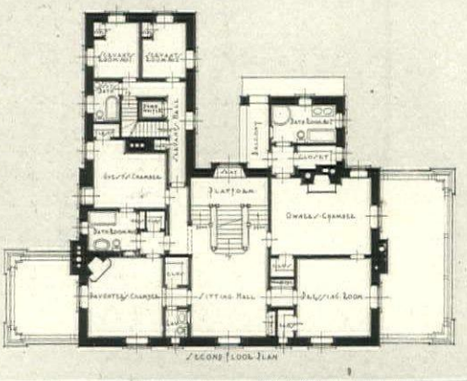
An interesting treatment has been given the entrance. The door is recessed, providing a pleasant little vestibule. A fanlight at top and lights on either side prevent the hall from being darkened. The entrance has imposing pillars supporting a broken pediment containing a conventional pineapple decoration

♦

Following the usual Colonial plan, the hall divides the house with a fairly well balanced arrangement on either side. The living room and dining room are given the maximum of light, and the den the maximum of privacy. The position of the stairs in the center of the hall makes a dignified approach. Service quarters are especially well developed



The house is thoroughly Colonial with a porch at either side continuing the balance of the plan. Fieldstone laid in white mortar pointed after the Pennsylvania style gives the walls pleasing, sturdy texture. The entrance dominates the facade, and the fenestration is regular. A grass terrace extends the entire length of the house, broken by the bricked steps and entrance platform. Incidentally, the whole composition is a good example of a house that fits its setting



As on the floor below, the rooms are arranged around a dignified stairs hall. On this floor it affords a large sitting room in front. The placing of the owner's bedroom away from the street side and the consequent noises is commendable. The dressing room balances the daughter's bedroom, and a guest room lies beyond. The servants' rooms fill the ell

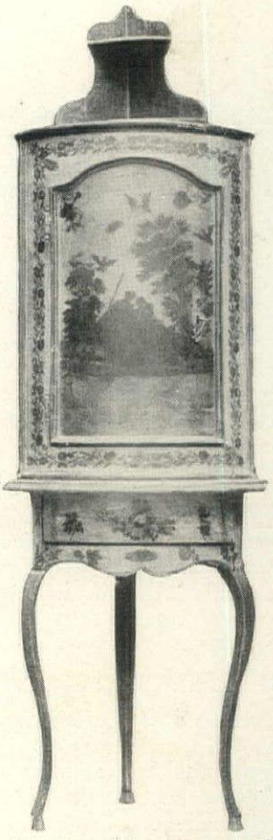
One of a pair of corner cabinets with quarter round fronts on stands. The door panel has been used for a pastoral scene in polychrome decoration. Circa 1745

EIGHTEENTH CENTURY ITALIAN WALL FURNITURE

A Survey of a Feminine, Decadent Period

H. D. EBERLEIN *and*
ABBOT McCLURE

Polychrome bedside table reflecting Louis Quinze influence. Cream ground, dark blue bands and multi-colored floral motifs. C. 1760. *Courtesy of Cooper Institute*



The body color of these corner cabinets is dull orange. The stiles and rails are embellished with decorative floral bands. Courtesy of John Wanamaker

IRREPRESSIBLE exuberance may be considered one of the dominant characteristics of the 18th Century Italian furniture. And this exuberance, abundantly manifest both in variety of contour and also, to an even greater degree, in the wealth of decorative motifs and decorative processes employed for mobiliary embellishment, asserts itself widely in furniture of every kind.

The furniture of the 16th and 17th Centuries we may regard as the product of the heroic and virile period of design. It exhibits a logical and ordered sequence of style development and appears at its best in, indeed it requires, the length and breadth and height of the stately halls, galleries and salons for which it was first designed.

The furniture of the 18th Century is wholly different in its genius. It is primarily urbane and richly wrought rather than strong in line or impressive from the dignity of vigorous conception, and in the plenitude of its decoration, it sometimes even falls into a saccharine redundance. It is, in the main, essentially pliable and feminine in character, in quite the same way as much

There is decided French influence evident in this 18th Century veneered chest of drawers. C. 1775. *Courtesy of Cooper Institute*

French influence is also seen in the contour of this figured veneer slant top secretary. Circa 1730. *Courtesy of John Wanamaker*

of the contemporary furniture of France is feminine in character because it is peculiarly suitable for the boudoir and drawing room, spheres of pre-eminently feminine influence.

Until well past the first half of the century, the curvilinear element was almost wholly dominant and straight lines were at a discount. What the furniture consequently lost in strength of design through this circumstance it gained in adaptability to varied applications. In its proportions it ranges all the way from studied and subtle elegance to down-right dumpy stodginess, the latter trait being rather more general than the former. But in all cases it possesses the admirable quality of domesticity. And just because of its pliability and easy domesticity it lends itself with peculiar readiness to modern uses in manifold environments where the architectural background is not insistently rigid in its emphasis. Thence comes much of its special interest for modern furnishing schemes.

Line and Decoration

The furniture of the 16th and 17th Centuries, on the contrary, is conspicuously rectilinear and exhibits curving lines only in a subsidiary capacity. Whether ornate or simple, its design and ornamentation are essentially masculine. It is more exacting with regard to the nature of the setting in which it may be placed than is the feminine type.

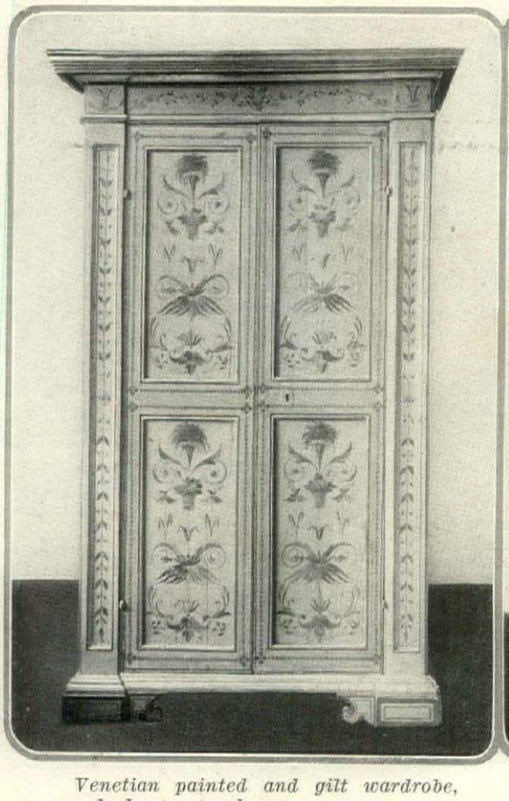
Italian furniture craftsmen of the 18th Century had a sense of decoration far stronger than their capacity for meritorious design as applied to contours. Their fertility of invention in the former respect was often truly remarkable; in the latter, their ineptitude was frequently no less striking.

A cabinet, slant-front secretary with polychrome decorations by Riccardo. C. 1740. Courtesy of John Wanamaker

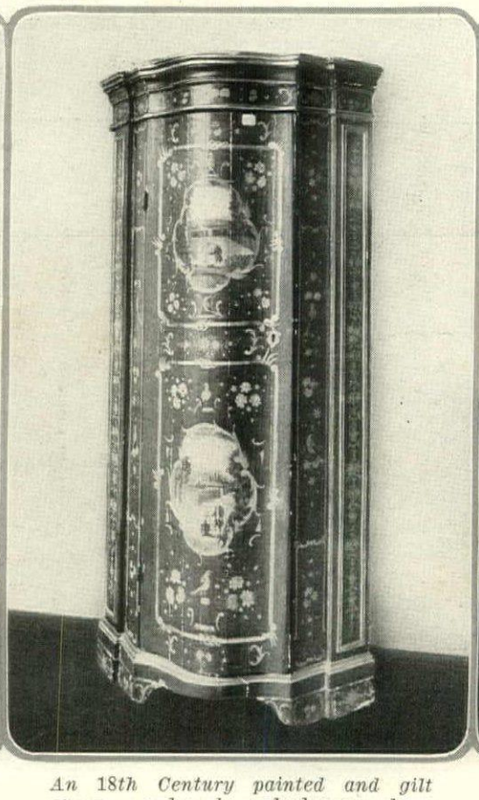
They seem, indeed, to have ceased to originate, or even to try to originate, in the matter of pattern, and to have been content to borrow wholesale from the modes in vogue in the other countries of Europe—a course diametrically opposite to that which had obtained during preceding centuries when Italian furniture designers supplied the major part of the inspiration which bore abundant fruit in all lands wherever mobiliary art was appreciated. Hence the manifold styles that followed each other in rapid succession as reflections of contemporary modes that originated elsewhere; hence the element of decadence observable in much of the product put forth by Italian craftsmen of the period.

Borrowed Styles

Nevertheless, the Italian craftsmen managed to impart to their local interpretations of borrowed styles a national turn which gave their work a distinct individuality, always unmistakable and often pleasing, so that the so-called Italian Louis Quinze, Italian Louis Seize and other Italian manifestations of current stylistic influence, if not to be accounted really great, were full of interest and of unquestionable decorative value. As to the great variety of contours, it is well for the reader bent upon systematic investigation to remember that analogies in form between Italian furniture and contemporary types in France and England are sufficiently close to enable anyone with a fair knowledge of French and English mobiliary developments to classify Italian pieces chronologically and to understand their affinities and concomitant decorative phenomena. Whatever we find in French and English furniture—Queene Anne forms, evidences of the "Chinese taste,"



Venetian painted and gilt wardrobe, polychrome arabesques on a cream ground. Courtesy of Wanamaker

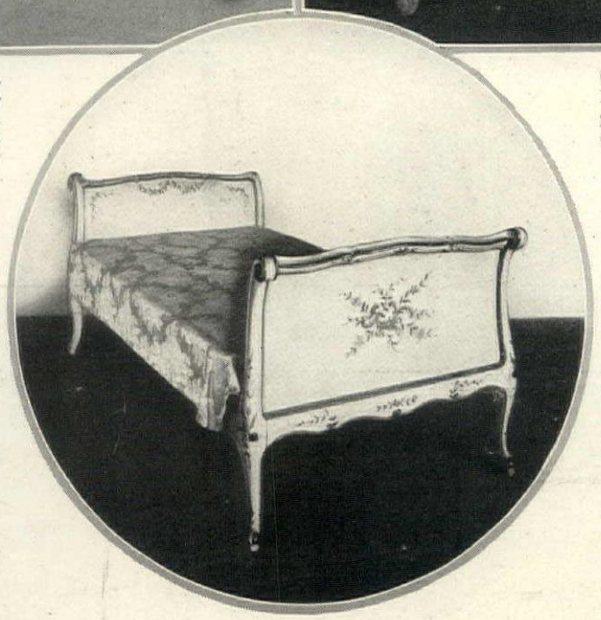


An 18th Century painted and gilt corner cupboard, polychrome decorations. Courtesy of Wanamaker

A Venetian wardrobe; red ground, landscape panels. C. 1735. Courtesy of Penn. School of Industrial Art

In the shaped front, knee hole and cabriole legs of this Italian walnut veneer writing table is found Louis Quinze influence. C. 1760. Courtesy of Wanamaker

Gallic influence is also shown in this 18th Century veneered, inlaid and painted chest of drawers or console cabinet. Courtesy of Cooper Institute



An 18th Century Italian polychrome bedstead, with cream ground, dark blue stripings and vari-flowered decorations. Courtesy of Cooper Institute

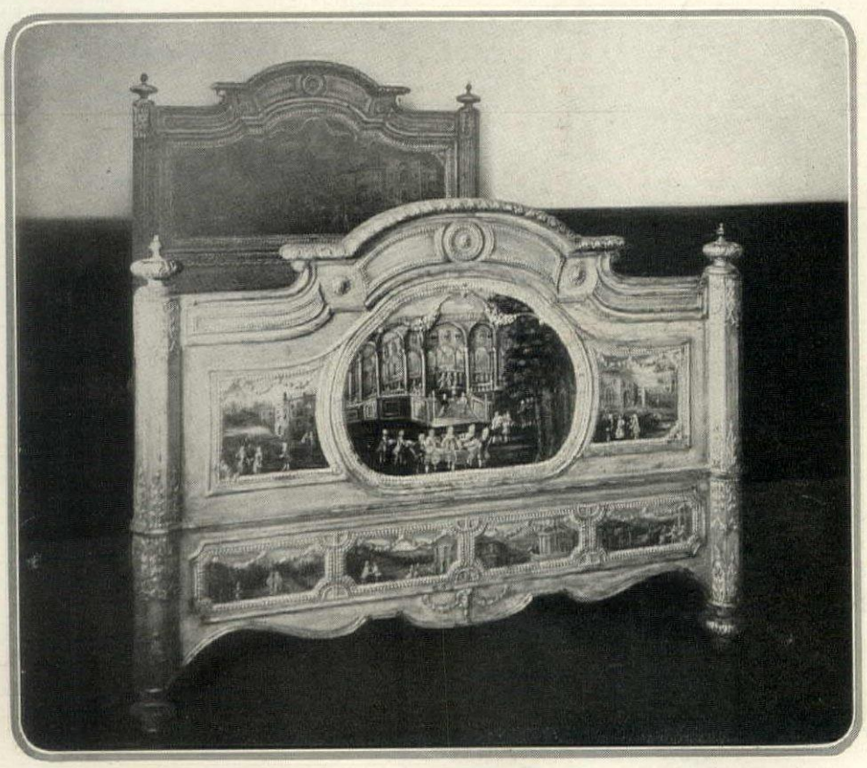
Chippendale elaborations, Adam, Hepplewhite and Sheraton refinements, Louis XV frivolity, Louis XVI classicism or the pedantic literalness of the Directoire—we are almost certain to find echoed in Italian furniture of the same period.

The prospective purchaser of the 18th Century Italian furniture, if not already familiar with its structural peculiarities and shortcomings, may be dismayed at what he finds on the inside of some piece of cabinetwork whose comely exterior has especially appealed to him. The niceties of finished workmanship to be found in English or American pieces are practically unknown and the joinery is almost invariably rough and crude. At times it is so unworkmanlike, according to our notions, as to occasion serious misgivings about its durability. Nevertheless, despite appearances, it usually has the merit of strength and there is comfort to be derived from the fact that it has held together this long. and the probability that it will continue to hold together equally well for future generations.

Italian Methods

It happens that there is often a superfluity of timber employed and the defect is generally in the direction of clumsiness rather than fragility. This disparity between outward finish and internal carelessness is to be attributed to the Latin habit of emphasizing effect alone. We find plenty of evidence of the same spirit in Italian architecture for example.

Articles of furniture commonly used in England and France during the 18th Century were also to be found in Italy, and, in addition, there were some specialized local refinements. The 18th Century was a period of refinement in furnishings, indeed we might call it the age of the boudoir and of the drawing room, and in Italy those refinements were likely to flourish to the fullest extent. It will not be necessary to enumerate all the items of household equipment in full, and the purpose of conveying a comprehensive acquaintance with the style will be served by discussing some of the most characteristic features, and then by giving an outline of the methods of decoration and the materials employed by the Italians.



The characteristic feminine richness of 18th Century Italian furniture is shown in this bedstead. The ground is red and the panels are painted on canvas and applied. Courtesy of the Pennsylvania School of Industrial Art

The Characteristic Console

One of the most characteristic pieces in Italian interiors was the console, either in the form of a table or else as a cabinet or chest of drawers, and numerous varieties of these forms persisted through all the recurrent styles, from the curvilinear furniture contemporary with the Queen Anne mode in England to the rectilinear and grandiose Directoire and Empire patterns. During the earliest period a common form of console stand or bracket had a shaped top and gilt supports boldly carved. A kindred type had an oblong rectangular top with ornately carved gilt legs. Echoes of a like treatment were to be found in both carved and veneered walnut, oftentimes with the additional embellishment of gilding and marqueterie. Consoles reflecting the Louis Quinze episode with bombé fronts and tapering, out-

(*Continued on page* 54)

STARTING PLANTS FOR NEXT SPRING'S GARDEN

Forehandedness Which Means the Saving of Several Months and Assures Good Results in Blossom and Crop for the Coming Year

THE late garden, which is designed and planted to furnish a supply of vegetables for fall and winter, is not unlike the spring garden in some respects. Both are usually planted under conditions quite unfavorable for the germination of the seeds and early growth of the plants, but have more favorable conditions awaiting them, normally, in the course of their development.

In the early spring too low a temperature, and wet soil are the unfavorable influences; in the fall the high temperature and dry soil are likely to be the objectionable conditions. But the result is the same; the seeds have a hard time of it in germinating, being likely to rot in the first place, and to dry up in the second, just as they are sprouting. And even those which succeed in getting above the ground are apt to get along very slowly at first, because conditions are such that nitrification—by which the nitrogen in the soil is changed into forms which the little plant roots can make use of—is being accomplished at a very slow rate indeed.

In the spring garden we had to do something to remedy this condition in order to avoid having very late crops; but in the fall the situation is more serious, for if these crops are delayed a week or two they may be lost through an early snap of cold weather. Therefore it is essential to give these late crops every attention that will help to keep them supplied with available plant-foods, especially nitrogen, the most important of all.

The first and best activity that the energetic gardener can engage upon in this connection is the use of that old standby for making the garden hustle—nitrate of soda. This is for all crops which were transplanted last month, such as cabbage, cauliflower, brussels sprouts, celery and leeks. It will pay to give at least one light application—a handful being sufficient for a number of plants, or 10′ to 20′ of row.

Special Stimulation

The crops that were sown from seed, such as beets, carrots and rutabagas, should not be given any special encouragement until after they have been weeded out thoroughly. To do so would stimulate the weeds even more than the plants, as they are more rapid growers. Hand weeding and thinning, in hot weather, unless it is followed immediately by rain, is pretty sure to leave the remaining plants more or less knocked out and wilted for a few days. The best time to apply the nitrate of soda, therefore, is just as they are beginning to convalesce; and, if possible, after its application it should be watered in thoroughly.

In addition to this special stimulation, keep up the constant use of the slide or wheel hoe, so that the soil moisture may be conserved and air admitted freely to the soil about the roots of all the newly started crops in your garden. That they require just as careful attention as the spring-sown crops did in the way of weeding, thinning, etc., goes without saying.

There is another matter in which the late planted crops are at considerably more of a disadvantage than those planted early; danger from the attacks of insects and diseases. Most of these do not put in an appearance until after the spring planted garden is pretty well along, so that the plants are in better position to resist or survive the attack. The late planted crops, however, have to run the gauntlet during the early stages of their careers, and for that reason should be watched and protected even more conscientiously.

Remember that you use arsenate of lead or some other stomach poison for eating insects, such as the potato bug; nicotine extract or some other contact insecticide for sucking insects, such as plant lice; and Bordeaux mixture for blight, rust and rot. These can all be used together, as an all-purpose spray—only the nicotine should not be used until the enemy it is effective against is actually present; while the arsenate of lead and the Bordeaux mixture should be applied in advance to keep new growth covered and ready for any surprise attack in advance.

Corn is at its best now and should be picked as soon as the kernels are mature

After transplanting it into the trench, a good watering will help the celery

The onions should be pulled and allowed to dry somewhat in the sun before being stored away

Large, well formed and perfectly ripened tomatoes come from vines that are carefully pruned

Beans to be kept for seed should mature on the plants and then be shelled immediately

One of the mistakes which the beginning gardener almost always makes, and which thousands of war gardeners who have planted a plot for the first time this year will make, is to stop planting long before there is any real necessity for it.

It is not the date on the calendar, but the date at which you are likely to have killing frosts in your section, which determines the last planting date for your garden.

If early varieties are used, beans will be ready to use in six or eight weeks from planting; beets in seven to eight; carrots in eight to nine; sweet corn in eight to ten; cress in four to five; cucumber in eight to ten; kohl-rabi in eight to ten; lettuce in six to eight; mustard in four to five; peas in eight to ten; radish in four to five; spinach in eight to nine; squash, seven to eight; swiss chard, six to eight; turnip, eight to ten.

With the exception of beans, corn, squash, and cucumbers, it will take quite a severe frost to put these things out of business for the season. Even the tenderer things will often survive the first light frost or two with a slight blackening of the leaves, so that they can enjoy the one week to three weeks of fine weather we usually get after the first "snap." Therefore, if you are not likely to have a frost in your section until the middle of October, there are still some ten weeks of growing weather left, and if you plant immediately and use early varieties, quite an assortment can help swell the total returns from your war plot.

Keep in mind that success will depend on a quick, strong start. Use plenty of high-in-nitrogen fertilizer, and insure prompt germination by planting just after a rain, or soaking the ground before planting.

Of course, all these suggestions for July planted crops apply to August plantings.

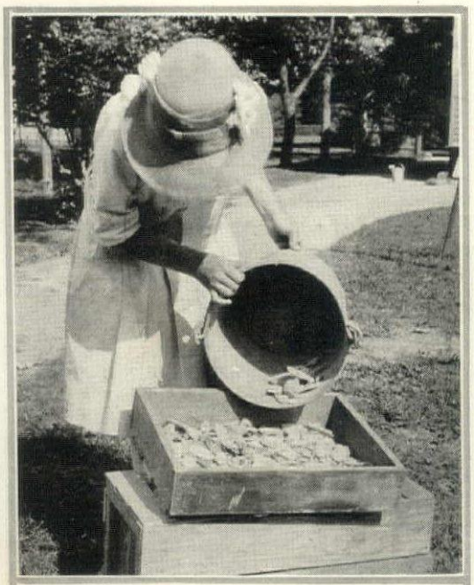
Gaining a Year On Flowers

So far in these articles, though they have had to do for the most part with plants in general, the individual crops discussed have been annuals, mostly vegetables. We have all been, and are still, more than usually interested in vegetables, because of the part they are playing, and must continue to play in "making the world safe for democracy."

But there is no reason to neglect entirely the flowers; in fact, in so far as the war may affect our flower gardens next year, there is every reason to sow flower seeds this fall to supply plants to set out next spring, rather than to wait until then to buy the plants. For the price of one plant, you can get a whole packet of seeds.

You plant them now, because in the first place not all flowers will bloom the first season from seed, and in the second, even many of those which would, would flower only very late in the fall. It probably seems to you, as a garden beginner, that the natural time to sow any seeds is the spring. But the thing that makes you think spring is the natural time for seed-sowing is because the seed catalogs come out then. As a matter of fact, Old Mother Nature does a great deal of her seed sowing through mid-summer and early fall. She scatters the seeds as they ripen, though knowing that they will not have time to grow and flower before Winter locks up the gates of her great park.

But the old lady has learned from experience that these little plants, though apparently frozen stiff and dead, will revive again in the spring, and go on, achieving the development of flowers that will attract the birds or bees from other blooms, thus helping them in the formation of the seed that completes their cycle of life.



For starting seeds for next year's plants use a flat with plenty of drainage in the bottom

Sow direct from the hand, distributing the seed over the surface as evenly as possible

Watering of the flats should be thoroughly done with a fine rose on the sprinkler

The flowers that die after producing one crop of seeds, the second year or season after they start to grow, are called biennials. Still others live on, even though they have produced seeds, and grow again the next year; these are called perennials.

Any summer catalog will give you a long list of the biennials and perennials which are adapted for fall sowing—usually in August. But August is often a very unfavorable month for sowing seeds, especially such minute seeds as many of the flowers have. However, if poor old inefficient, tradition-bound Nature can succeed at it, we ought to be able to.

Nature's Sowing

The seeds are scattered and fall loosely on the top of the soil; but dead leaves, and pieces of decaying grass, etc., finally cover them from sight with a very light covering; and the leaves and plants above them keep their hiding place shaded and cool and moist, furnishing just the conditions that are best to insure germination.

To duplicate these conditions, we must provide a light friable soil, something so soft and spongy that it will not form a crust. If leaf mould from the woods is available, or any decaying wood or vegetable matter such as rotted wood, that can be run through a sieve, and made fine and even, it will serve admirably. Otherwise we can buy humus, which is merely decayed vegetable matter commercially dried and ground. This with a little soil added to it, a quarter to a third in bulk, will answer for our seed sowing.

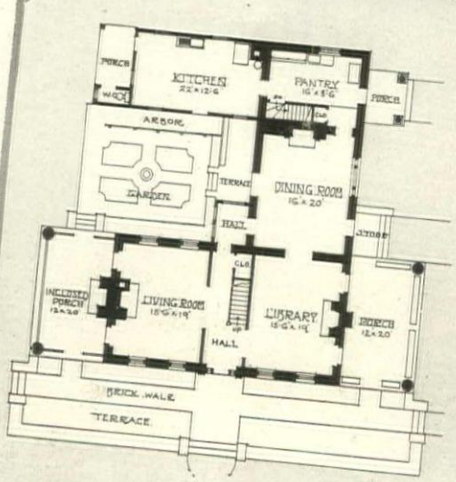
We must select a suitable place in which to make the seed bed. If an old cold frame is available, we need not go further, as that will be easy to use, can conveniently be shaded, and has water handy. If not, find some sheltered spot, well lighted.

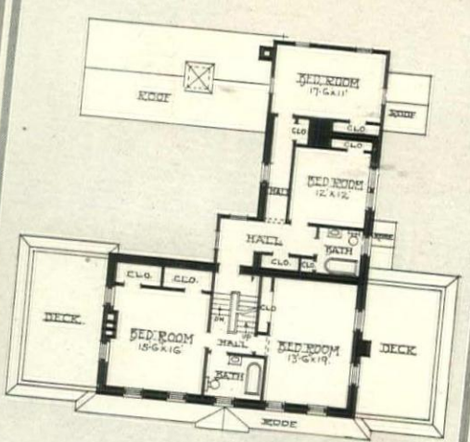
The spot selected should be dug up and "surfaced" with 4″ or so of the prepared soil. If it is very dry, soak it down with the hose two or three times, until it will absorb no more water. Then prepare it for sowing by making it perfectly firm and fine and smooth on the surface, and marking out on it, with a small pointed stick and a lath or something similar with a straight edge, shallow drills a few inches apart.

In sowing the different seeds be very careful to distribute them evenly along the rows, as they will have a tendency to "bunch"—and the bunches will be much more apparent later than when you are planting!

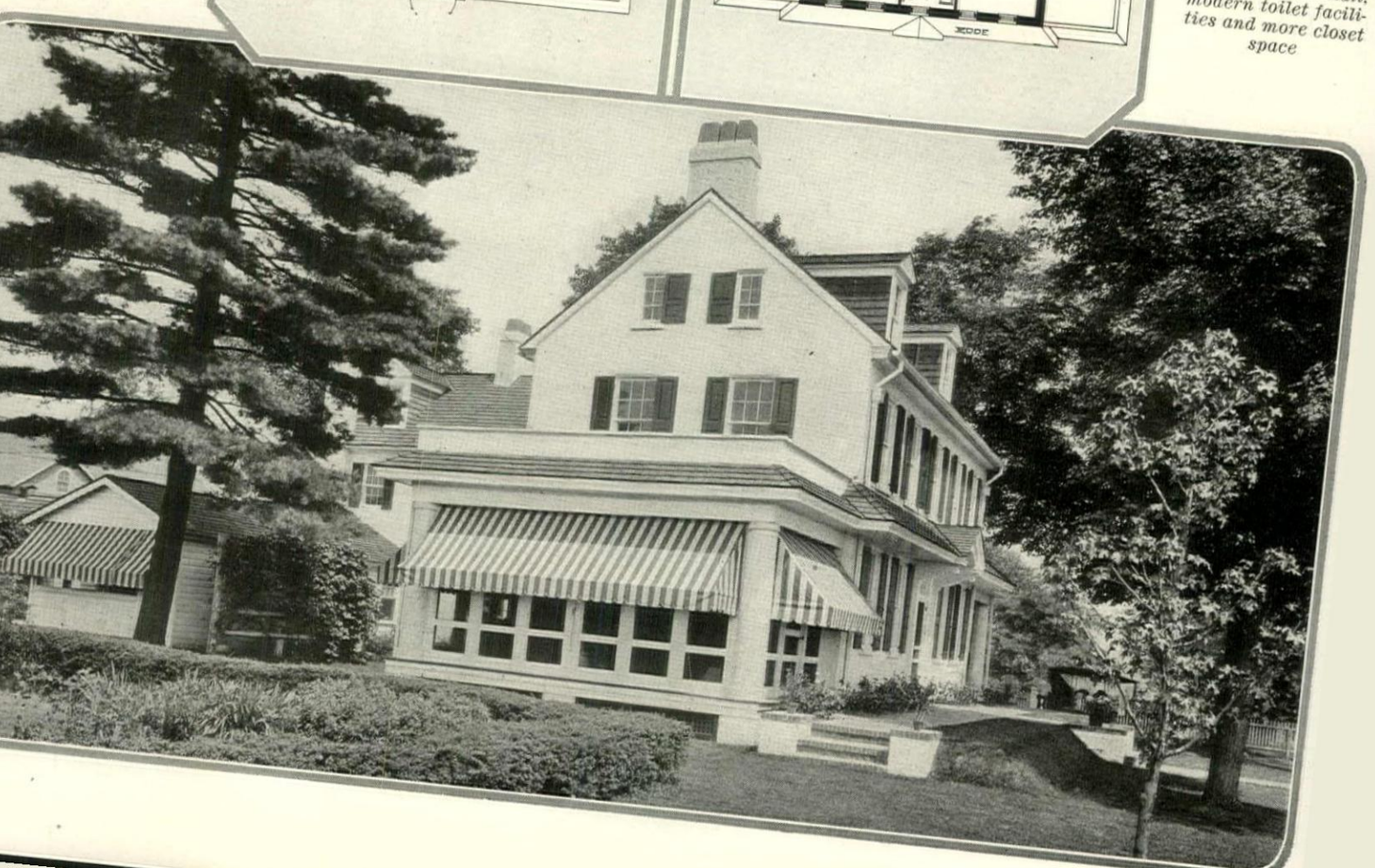
After sowing, cover very lightly with your prepared soil, and press down gently. Then over the soil place some loose pieces of sphagnum moss, if you have it (obtainable at any florist's) or some pieces of newspaper, which may be dampened first. Over the cold frame or above the bed, stretch a piece of muslin or two or three thicknesses of mosquito netting. The moss or newspaper should be removed entirely just as soon as the first little seedlings begin to peep through, which will be from five or six days to two weeks or so, according to varieties and conditions. The cloth shading can be left on longer, however, to protect from glaring sun and from heavy rains. It should be removed at the first sign of the plants "drawing up" and looking spindling.

Built during the Post-Colonial period, the house originally possessed a sturdy character. In the dark days of the Mid-Victorian era, it was renovated but not entirely ruined. From this slough it was lifted by the recent restorations which made it a perfect composition again. The before and after views show the exterior changes





With the removal of the porch, cheerfulness became an assured fact on the lower floor and like results were achieved on the floor above by additional windows in the end wall. The other structural changes were a small two-story addition at the rear of the main hall, modern toilet facilities and more closet space



One of the changes in the alteration of the house was the substitution of white plaster for clapboard on the wall surfaces

COLLINGWOOD FARM

The Residence of E. B. MALONE, Esq., near Taylorsville, Pa.

C. E. SCHERMERHORN, *Architect*

Instead of the darkening and practically unusable porch, a wide brick-paved terrace now extends across the entire front of the house

A Germantown hood, carrying a graceful pediment, maintains the cornice line and serves to lessen the apparent height of the walls

August THE GARDENER'S KALENDAR Eighth Month

This is the time to move evergreens and give the final trimming to those that need it

Dahlias can be crossed by bringing the flowers into contact so their pollen is transposed

Cane fruits should be tied up and old fruiting wood cut away

A spading fork is good for loosening the soil around newly set trees

After setting out late celery in a well enriched trench, water it at once

SUNDAY	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**	*Emperor Ferdinand died,* 1901. 5. What about strawberries for your garden next year? Good healthy plants, set out now, will fruit next season if planted in a well prepared bed.	*England declared war on Austria,* 1914. 12. This is a good time to give the asparagus bed a good top-dressing of soil. If there are any slugs around, dust the plants with hellebore.	19. Start now collecting heavy wrapping paper, burlap and other covering materials. These can be used to advantage later on to protect the tender plants from early frosts, and prolong their life.	26. Hedges have about completed their growth and should be gone over and clipped before fall. This will be the final clipping, which applies also to all kinds of formal evergreens.
MONDAY		6. Evergreens can be transplanted now. Use plenty of water; in fact, the plants should be puddled and kept sprayed constantly until root action is started. If you can't water them, use a mulch.	*Manila surrendered to the Americans,* 1898. 13. Evergreens suffer from red spiders during hot weather. Occasional spraying with insecticides such as tobacco or kerosene emulsions will check them.	*Pope Pius died,* 1914. 20. Growth is about terminated on various plants, and it is well to go over and tie up the vines to prevent breakage. This applies particularly to climbing roses.	27. Keep the flower stalks removed from the flower garden, the ground well cultivated and the walks straight. Fall flowering plants should be given a top-dressing of sheep manure or other fertilizer.
TUESDAY	*Summer set lip to earth's bosom bare,* *And left the flushed print in a poppy there;* *Like a yawn of fire from the grass it came,* *And the fanning wind puff'd it to flapping flame.* —Francis Thompson	7. Spinach, turnips, radishes, cress and lettuce can now be sown. In case of a dry spell of weather, these plants should be kept well watered in order to stimulate root action and hasten them along.	*Relief of Pekin,* 1900. 14. Don't neglect to get cuttings of geraniums, coleus and other bedding plants. If taken judiciously, the beds should not show the effects of it. Root in sand in the greenhouse.	21. Sow lettuce now. Plants of previous sowings of lettuce should also be set out. It is best to make a bed about 3′ wide which can be easily protected from early frosts with a light covered framework.	*Montenegro became a kingdom,* 1910. 28. It is time to gather dahlia seeds or to cross the flowers for new types. This is interesting work and should appeal to those interested in flowers.
WEDNESDAY	1. Start sowing peas again for fall. With a favorable season you will get good returns and high quality peas. Use early varieties and keep a sharp lookout for aphis during dry weather. When watering, do the job thoroughly.	8. Don't neglect cultivation at this time—you must get rid of the weeds. Use the cultivator to keep the ground thoroughly stirred, and have it dug around specimen trees. This will help them materially.	*Panama Canal opened,* 1915. 15. You must keep the runners removed from your strawberries. It is also a good practice to give the old bed a top-dressing with nitrate of soda.	22. It is again time to think of planting bulbs which increase, such as scilla, fritillaria, narcissus, crocus, grape hyacinths, snowdrops, etc. These should be ordered now to be on hand at the proper time.	29. Roses will now be growing rapidly preparatory to their fall flowering. Bone meal and a thorough watering when the weather is dry will help them. Spray the foliage with poison if there are any rose slugs present.
THURSDAY	2. It is advisable to sow several rows of beans close together so that if an early frost comes along it will be an easy matter to protect them. Water the drills to hasten germination.	9. What about some sweet peas for your greenhouse? See that they are planted where they will have plenty of head room. Sow forcing varieties now and you will have flowers for Christmas.	16. Hot days and cold nights cause blight, a disease which is incurable but preventable. Frequent sprayings with Bordeaux mixture or other fungicide will prevent it. Cut out and destroy parts affected.	23. Carnations should now be planted in the greenhouse. Use good soil and keep the plants well sprayed and damp around the roots until root action is started. Diseased leaves should be picked off.	30. There is nothing which will give greater returns in your greenhouse next winter than bulbs like narcissus, tulips, lilies, Spanish iris, and hyacinths, both Dutch and Roman. Order these now.
FRIDAY	*King of Norway born,* 1872. 3. Early celery should be ready for blanching with paper collars or boards. Whichever are used, arrange them so they will exclude water.	10. Usually at this season of the year we have hot, dry weather. All late plants should be kept watered. When doing this, soak the ground thoroughly and then cultivate immediately afterward.	17. If you want good muskmelons you must keep the vines sprayed with Bordeaux mixture. Small boards or flower pots placed under the fruit will insure fast ripening and better quality fruit.	24. Summer flower bulbs such as gloxinias, achimine, yellow callas, begonias, etc., should now be dried out to afford them the proper rest. Water should be withheld until the bulb is properly ripened.	31. Any changes contemplated in the flower gardens or shrubbery borders should be planned now and new plants ordered so they will be on hand at the proper time. Make the fall plantings early.
SATURDAY	*England declared war on Germany,* 1914. 4. This is absolutely the last call to set out cabbage, cauliflower and kale so they will mature before frost. Do not neglect this.	11. Seed sowing is in order for the greenhouse. Stocks, mignonette, nicotiana, calceolaria and cineraria are timely, as are also watercress, New Zealand spinach, tomatoes and cauliflower.	*Emperor Franz Joseph born,* 1830. 18. Make another sowing of peas. Onions which are ripening can be pulled up and laid on their sides to dry a little before being stored.	25. This is a good time to think of sowing new lawns. By seeding now, you avoid a crop of weeds. Rye or other heavy rooting grasses are sometimes sown to protect the grass for the winter.	*The gardener who fails to kill all potato beetles on sight takes upon himself a serious responsibility. A single pair of these pests may have* 60,000,000 *descendants in one season.*

Sowing and "scratching in" grass seed in bare places is timely now

Lettuce like this, sown now, can be kept until Christmas if mulched

A board shade will keep the sun from newly transplanted things

If it is kept sharp, a sickle can be used to keep the borders neat

ARRANGING ARTISTIC FLOWER COMBINATIONS

The Time, The Place and The Flower

NANCY D. DUNLEA

THERE are great decorative possibilities in arranging flowers in a combination of two or more kinds. The amateur decorator, who keeps on the safe side and arranges only flowers of one kind for each flower holder, may achieve harmonious results, but often creates effects that lack originality or distinction.

Before combining flowers in bouquets for decoration, it is well to keep in mind the following: the color of the background, the light and the number of flowers necessary to fill a space or to realize an artistic grouping.

Why it is essential to consider the background may readily be seen. A room in yellow would obviously offend if decorated with red roses, while the same red roses might add just the necessary warmth and distinction to a Colonial room in gray.

The amount of light, both in the room and directly upon the flowers, should have similar consideration. For instance, a dark room with dark wall paper and few or north windows should not be decorated with dark red carnations, dahlias or violets. White fruit blossoms, bright yellow jonquils or goldenrod are much more likely to show to advantage as well as lighten the somber appearance of the room.

As to the quantity of flowers to use, a rule can hardly be given, but on the whole it is better to have too few flowers than too many. On the other hand, the vogue for a single flower in a "bud vase" has been carried a little too far of late. One sees a single heavy rose almost capsizing a slender crystal vase, and again sees a solitary blossom set upon a vast table that reminds one that literally—

"Full many a flower is
born to blush unseen,
And waste its sweetness
on the desert air."

The room, the light, the space and the kind of flowers are the main factors in determining the number to use.

In combining flowers, there are several advantages; commonplace flowers that ordinarily would hardly decorate may serve as a charming background for one or two expensive flowers from the florist's; some cherished but limited garden flowers may be combined with more attainable flowers or shrubs; wild flowers may be used with cultivated ones; and striking color effects may be gained.

On this page is a list of flower combinations that have evoked admiration and that may be helpful in suggesting other combinations to the reader.

COMBINATIONS	HOLDER
Yellow poppies (escholtzias) and wild oats	Dull green bowl
Yellow poppies and bachelor buttons	Dull green bowl
Yellow marigolds and bachelor buttons	Brown basket
Yellow poppies and purple lupine	Brown basket
White marguerites and yellow marigolds	Rectangular receptacle—birchbark or reed
Red poppies, bachelor buttons and mayweed or pyrethrum	Dark blue and white bowl
Magenta ivy geraniums and bright blue bachelor buttons	Dull green bowl
White fleurs-de-lis and live-oak buds	Brown basket
White sweet peas and Queen Anne's lace	Pale green jar
White roses and silver poplar leaves	Greenish gray pottery
Six or seven varieties of phlox	Dark blue and white bowl
Pale yellow marguerites and blue plumbago	Dull blue jar
Pale yellow nasturtiums, mignonette, mist	Pale green bowl
Pink rambler roses and Queen Anne's lace	Cream and green jardinière
(A large showy bouquet for a large room or stage)	
Pink carnations and Queen Anne's lace	Dull gray jardinière
Pink begonias, pink fuchsia and coarse ferns	Bronze or hammered copper holder
One pink rose, pink verbena and pink fuchsia	Glass basket
Blue forget-me-nots, pink rosebuds, mist	Glass or raffia basket
Chinese lilies and freesias	Black lacquered bowl
Honeysuckle, plumbago and pink rosebuds	Gilded basket
(Good for broad low centerpiece)	
Purple violets and one or two pink Cherokee roses	Glass basket
Purple frost flowers and goldenrod	Indian basket
Pink roses and sprays of heliotrope	Violet glazed bowl

POTS AND PLANTS FOR THE INDOOR GARDEN

Sturdy Growth and Abundant Bloom Can Follow Only Upon Knowledge and Care in Pot Sizes, Soil and Watering

IDA D. BENNETT

HAVE you been wise and planted a large number of seeds such as primroses, geraniums and other flowers for an in-the-house garden? Then here are some potting suggestions for your especial benefit.

Very small pots should be used at first —2″ or 2½″ in diameter—that the little plants may not be discouraged and lost in a mass of earth. The first thing a seedling tries to do when confined in a pot is to reach the air about the sides of the pot. Instead of penetrating the mass of earth at random it strikes at once for the outside of the ball and weaves a network of roots over its entire surface. If the pot is too large, the task of reaching this outlying surface is too great for the little rootlets and they perish in the attempt. Also, too much unoccupied soil is liable to become sour or musty in the course of time.

No drainage except a bit of charcoal or broken crock immediately over the hole in the bottom of the pot is required in this first potting, and even this may be omitted in the case of plants that show a decided tap root development.

As soon as the plant has made sufficient growth to warrant an inspection of its roots they should be examined, and if the ball of earth is found well covered with a network of them which looks alive and shows many white points, the plant should be immediately shifted into a larger pot.

Inspecting the Roots

It is entirely possible to inspect the roots of any plant without in the least injuring it. Place the left hand over the top of the pot, with the fingers on either side of the plant, invert the pot and tap it lightly against the edge of the bed or stand. This will free the earth, which will drop out into the hand. If the root growth is insufficient, the plant should be returned to the pot and left to make further growth; in the meantime you should make such changes in treatment as may seem necessary for its improvement. If, however, the plant shows that it is ready for more room, a pot a size larger should be selected and partly filled with earth which should be worked well up about the sides so as to leave a hole about the size of the ball of earth to be placed in it. The ball should then be carefully slipped into its place and the earth pressed very lightly and firmly about it.

This is the manner in which all subsequent shiftings are made, increasing the size of the pot each time and, as the pots grow larger, adding more and more drainage until, with a 6″ pot, 1″ or more of broken charcoal and shards is used and a layer of sphagnum moss placed over this to prevent the earth's sifting down between the fragments and clogging them.

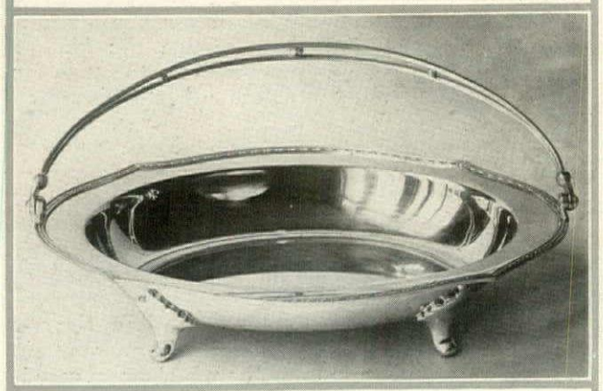
One important thing to remember is that young seedling plants are not repotted but shifted—mark the difference. Repotting is employed for plants which are mature and have exhausted the sustenance in the soil, or have outgrown the root room or are unhealthy. When any of these conditions exists the plant is usually shaken free of the earth, and if any diseased or specially unhealthy condition exists, given a bath of tepid water and repotted in a fresh pot and clean soil. If it is necessary to use the old pot it should first be thoroughly cleansed and scalded. All diseased or dead roots should be removed when repotting plants,

(*Continued on page* 58)

SEEN IN THE SHOPS

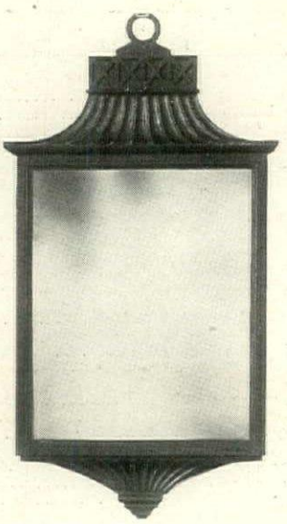
In the summer most of us are far away from the shops so that the assistance of the House & Garden *Shopping Service will be found invaluable. Address it at 19 West 44th Street, New York City*

The cocktail shaker comes in Sheffield plate 9½" high. Quart size, $7.50; 3 pints, $9.00. The glasses, 5¾" high, have sterling silver rims. $27.50 a dozen



It can be used for cake, fruit or rolls, a Sheffield plate dish with Chippendale pattern around the edge. 12" wide, 2½" in height. The handle is collapsible. $9.00

Fruit or salad set of bowl and twelve plates in Copenhagen china with plum, pear or cherry design in two tones of green and natural fruit colors. $13.50 a set

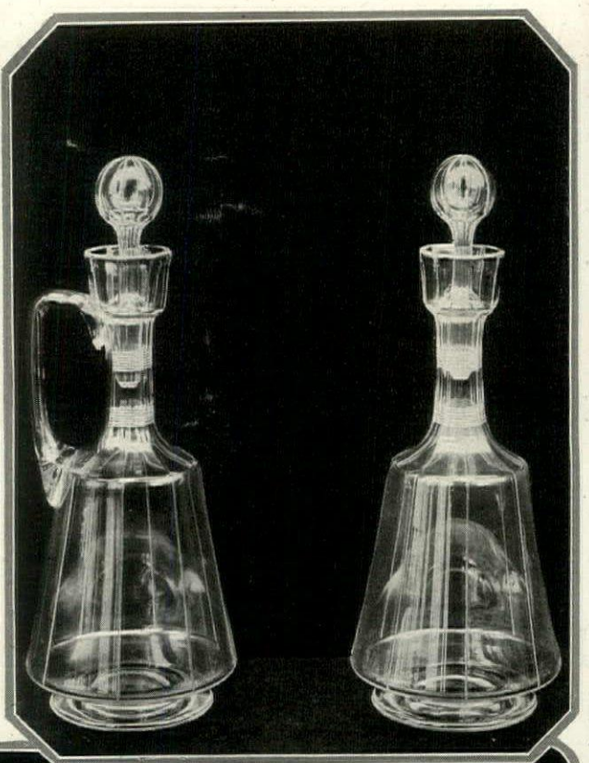


A mirror suitable for bedroom or hall comes in wood with an old iron finish, or any color desired. Outside measurements 31" by 17". $27.

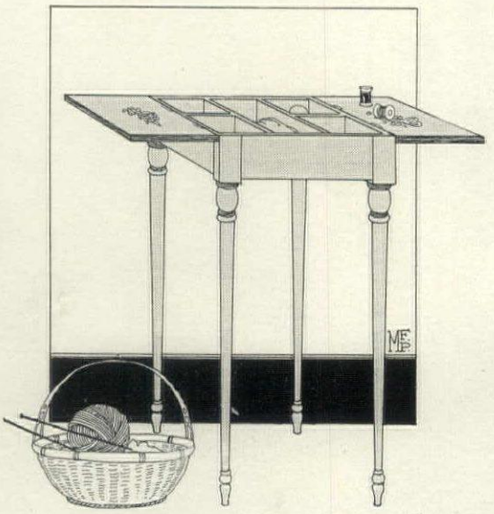
There is a fine old-fashioned air about these decanters, reproductions of an old design. With or without handles. 11" high. $18.75 a pair

Porch flower bracket, hand-decorated wood, tin-lined. 28" high, $15.75

Among the breakfast sets is one of English porcelain in cream with an old Leeds pattern in brown, green and red. Eleven pieces. $9.00



FOR THE COUNTRY HOUSE



Sewing table painted dull finish gray-green with flower decorations. Box in center is divided into compartments 3″ deep. Top 28″ high. Any color to order. $25

The flower or fruit bowl below is of glazed pottery with conventional floral design in green and blue. 11″ *wide,* $3.50. *Two other sizes are obtainable*

Portable porch bell of hand-forged iron. 17″ *high. Bronze bell,* 6″ *wide.* $30.00

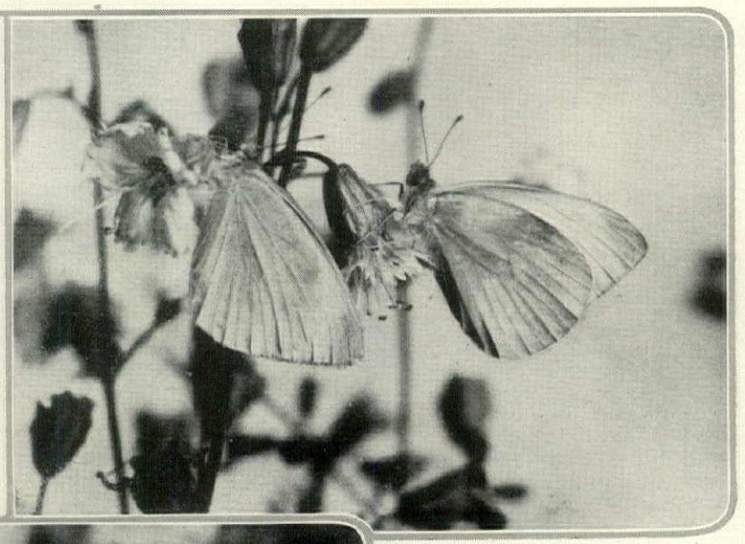
The set below is of white porcelain with a large floral design in red, blue and green. Can be had in 100 *piece set,* $39.04. *Tea pot,* $1.69; *sugar,* $1.19; *creamer,* $.64; *tea cups,* $6.48 *a dozen*

For centerpiece on the country house dining table or in the hall comes a large brass bowl with carved Chinese dragon design on the inside. 20″ *in diameter. Price,* $20.00

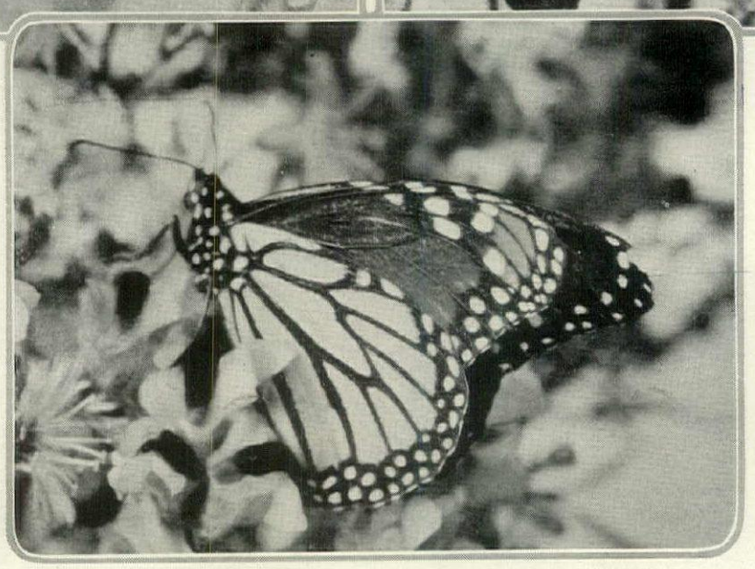
An old English design in china with fish scale decorations in blue, and floral pattern in blues, greens and reds. Coffee cups, $9.75 *a dozen; tea,* $8.00; *dinner plates,* $8.50

Crystal glass with conventional border design. Clarets or small goblets, $4.75 *a dozen; goblets,* $5.25 *a dozen; finger bowls,* $6.75 *a dozen; the plates,* $9.00 *a dozen*

The small orange-buff and chocolate butterfly, so abundant in the summer fields, is the Silver-bordered Fritillary. It ranges from Nova Scotia to Alaska and south to the Carolinas



Cabbage butterflies are only too familiar to gardeners, and their larvæ do incalculable damage. But for all that they are beautiful. A European species, it first appeared here in 1860

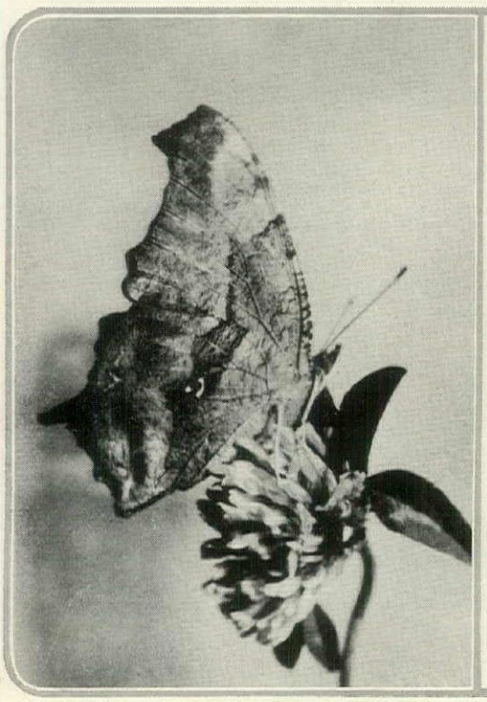


BUTTERFLIES YOU MAY MEET ON A SUMMER DAY

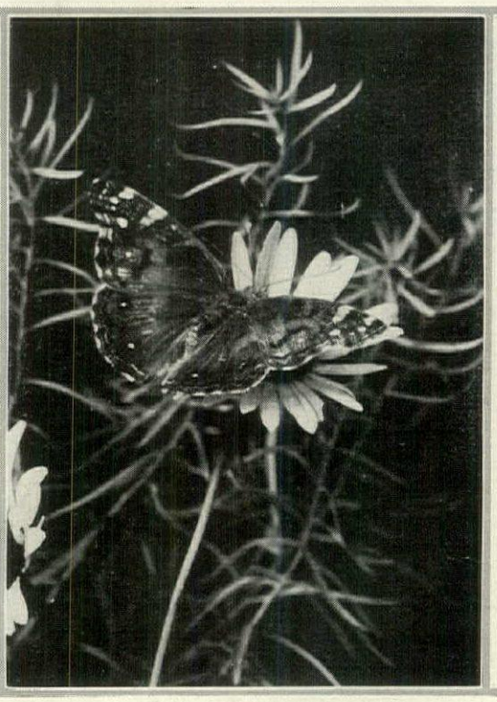
Six Abundant Kinds Whose Colors Enliven Roadside and Country Byway

Photographed By Dr. E. BADE

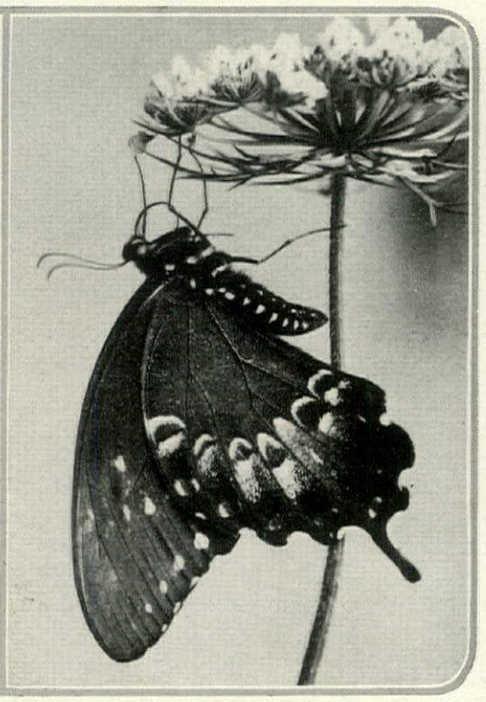
One of our few migrating butterflies is the Monarch, tawny red with a wing spread of 4". Often, in autumn, it moves south in great swarms



An example of protective form and coloration is furnished by the Question-sign, whose name comes from the silvery mark on its hind wings. The species hibernates in cold weather



Hunter's butterfly, or Painted Beauty, has a wider range than almost any other butterfly. It is found from Nova Scotia to Mexico. Orange, white and purplish brown are its colors



Large, showy in its dress of green, orange and bluish black, the Spicebush Swallow-tail always attracts attention. Allied species are found in the West Indies and South America

BREAKING INTO BEEKEEPING

Pertinent Pointers Which Will Enable You to Enjoy that Great American Delicacy — Hot Biscuits with Home-Grown Honey

BENJAMIN WALLACE DOUGLASS

ADAM and Eve knew the taste of honey. It doesn't say so in the Bible—at least I don't think it says so—but I know that it must be true because that first garden was perfect; and no garden would be perfect without the amber spoils of the honey gatherers.

Anyhow, we know that honey as an article of food was famous long before the discovery of Battle Creek, and it remains today in good repute in spite of the pure food chemists. Some of the old prophets used to drift out into the desert and go on a regular wild locusts and honey debauch—or was it locusts and wild honey? It must have been wild honey because in that day and age tame honey was practically unknown, owing to the fact that not much progress had been made in the art of keeping bees.

It is interesting to note that although bees and their products have been more or less familiar to men for countless centuries, there was practically no progress in beekeeping methods until after the perfection of the great American biscuit. By "biscuit" I mean a biscuit, not a cracker—one of those delicious products of the oven condemned by all food cranks and enjoyed by all others. Hot biscuits and honey. Something real to live for!

Buying the Bees and Hives

I wanted honey on my biscuits, and so I became a beekeeper. I could buy honey, of course, but that would not do. I wanted my own particular product and I proceeded to get it. First of all I had to have bees, and the easiest, though perhaps not the best, way to get a start was to buy a few colonies from a local beekeeper. We made several trips into the country in search of bees that could be bought at a reasonable price and finally found an interesting old chap who would part with a few colonies. We examined his bees carefully, and found that while they were housed in the most primitive sort of makeshift hives, they were strong in numbers and apparently free from any bee disease—two extremely important considerations.

Our bees now had to be transferred from the old hives in which we obtained them to clean new hives fresh from the factory. Even before removing them came the job of putting the new hives together. If you have never seen beehives in the making you cannot appreciate what complicated affairs they are.

When I ordered mine I wanted to save as much expense as possible and so bought hives in the "K.D." (knocked down) form. "Knocked down" is a good expression. That is exactly the way I felt when I opened the crate. One or two of the hive bodies had been nailed together and these contained the three other bodies in the set of five, besides all the internal arrangements of the entire set. When I opened that first crate and tried to get the pieces together I felt as though someone had sprung a new form of puzzle on me, but at last I discovered a little slip of paper telling just how to nail the big piece on to the little piece and just how many nails of just what size to put just where. (The nails were all in the package, too.)

I would sit down in the basement evenings nailing the things together, and the neighbor's boy used to come over and watch me work. He was a critic—a natural-born critic. It got to be a regular sing-song with him:—"That one went inside; that one went outside; that one went inside." But at last I got all the nails driven in their proper places and had my bee houses ready for their occupants.

I had handled bees before, and as an entomologist I knew a good deal about them from a technical standpoint; but I had never even seen a colony on an old log transferred to a new hive and so I called in a real expert in the business to give me the advantage of his experience.

This man knew bees by instinct. His people had kept bees before he was born, and it was almost second nature with him to handle the touchy insects with uncanny skill. With the new hive ready he could split open an old "bee gum" (a section of a hollow log) with an axe. He was not more concerned about it than he would be about splitting a lot of kindling.

Gentle bees—yes, there are such things—may be handled without protecting veil or smoke

In the central part of the comb the bees are hatched. The rest is for storing food supplies

When a Bee Won't Sting

I afterwards found out that in some cases rough treatment will result in fewer stings to the operator than very careful handling. As soon as the bees find that they are being assailed their instinct teaches them to save as much of the honey store as possible, and each and every one of them falls to and gets a load of honey. A bee with his honey pouch loaded to the guards has very seldom been known to sting.

Inside the old logs and box hives the combs are built side by side very much as they are in any hive. My assistant cut off these old combs one at a time and, selecting the best, cut them to fit roughly into the frames which support the brood combs in the modern hive. As each comb was fitted into its frame we tied strings around and around the frames to hold the comb in place. Later the bees glued the frames solid and chewed the cotton strings to bits and removed them from the hive in a very coöperative manner.

After seeing it done I did not consider that transferring was such a formidable job as I had supposed, and since that initial time I have transferred many colonies to new hives and have seldom been stung.

It might be asked why we bothered to move the old comb. Why not shake the bees into the new hives and let them start all over again? That could be done, of course, but the bees might not stay in the empty hive; and even if they did they would have to work pretty hard to replace all the old comb with its many cells of young brood and its store of honey. These brood combs, be it remembered, remain in the hive year after year. They are never taken away unless for some special reason, and never to supply honey as human food. Honey stored in a brood comb would be unfit to eat, as such combs have been used as places to rear the young through many bee generations. Consequently the combs from an old box hive, if they are fairly straight and do not contain too much drone comb, are every bit as good as the new combs which the bees would gradually build later on.

Cells of Various Sizes

Perhaps I should explain here that drones, workers and queens are all produced in cells of a different size. The queens are produced in special large, elongated cells built out from the main comb. These cells hang down almost at right angles to the other cells in the hive. They are built only as needed, and only during the spring and early summer, when the natural tendency of the colony is to swarm and so establish a new colony. The workers are produced in cells of relatively small size. Drone cells are quite a little larger than the cells in the worker comb. It is desirable to have a colony produce as many workers as possible and for that reason an excess of drone comb is always highly objectionable.

We got our bees well established in the new hives quite early in the spring—just about the time the apples were in bloom. At that time the bees can be handled better than they can earlier. It is unwise to attempt to handle them at any time when they are not gathering

nectar from the flowers. When they are idle they are cross. The good bee man will always try to do most of the work in the apiary at such times as the bees are working vigorously. Never attempt to handle them when there are no flowers yielding nectar, or on cool cloudy days, or too early in the morning or too late at night. The middle of a warm, bright day, in a season of plentiful bloom, constitutes the ideal time to investigate the inside workings of a beehive.

The Busy Season

These bees that I bought in old box hives proved to be good workers, and they made the most of their advantages during the spring, so that by the first of June they had built up fine strong colonies. The good beekeeper manages to have his bees in good working condition at this time. A weak colony will not be able to spare enough bees to bring in any more than enough honey for their own use. The bees use the honey to feed the young, and a weak colony will often have a great many young bees to feed and not many old bees to gather the necessary nectar.

If there has been a scarcity of early spring honey flowers then it is up to the beekeeper to feed his colonies enough old honey or sugar syrup to enable them to raise an abundant family. At about the time that the clover starts yielding, the main hive body containing the brood combs becomes overcrowded. In a strong colony there will be from 40,000 to 60,000 bees. When all these are grouped together, they make a large bulk and occupy a good bit of space. Also they can bring in a large quantity of nectar in a single day and so the spaces in the brood combs that are unoccupied by young bees are quickly filled with new honey. Whenever this condition obtains, the bees are seized with the Wanderlust and begin to make their plans to move.

It is always the old queen (there is only one in a colony) that leads out the swarm, but they never leave until after preparations have been made to continue the busines of the colony at the same old stand. This preparation consists in building one or more queen cells and developing the young queen to such a point that her safe hatching is assured. As soon as the queen cell has been sealed preparatory to the final development of the queen grub into the adult insect, the old queen is ready to lead forth her many followers to pastures new.

When a swarm issues from a hive it simply means that a majority of the members of the hive are following the queen to some new location. This is a natural method of increasing colonies. When they swarm they naturally take along most of the best workers in the colony and thereby weaken the working force to such a point that no surplus of honey is liable to be stored. It follows that if you want honey you must use some method to prevent the bees from swarming. You can't teach them not to, but you can usually fool them into staying on the job. You can even make them think they have swarmed when they have not—and they will then go ahead about their business and maybe store up a couple of hundred pounds of comb honey over and above what they can possibly use in their own families. Of course, if you can do this you are surely entitled to the spoils.

Preventing Swarming

There are several preventive measures. In the first place, the wings of the queen should be clipped close to the body on one side. This can readily be done with a small pair of embroidery or surgical scissors. The queen can be easily recognized in the hive by her lighter color, larger size and elongated body. She can be gently picked up with impunity, as she never uses her sting except in combat with other queens that might come in contact with her—a very rare occasion indeed.

With the queen's wings clipped she is unable to fly, and in case the colony determines to swarm they will be disappointed, for they will never leave without the queen. In such cases the old queen will usually flutter around in front of the hive for a few minutes and then return. Sometimes that is all there is to it, but on other occasions she will climb the first weed or bush or tree she comes to and the swarm will cluster about her. In such places a swarm is easily handled, and if a few brood frames are taken out of the old hive and all of the new queen cells are destroyed, the swarm can be quickly shaken back into the box from which it has originally issued.

As I said before, the bees will not swarm until after provision has been made for a successor to the queen. The beekeeper can head off these successors by looking through his hives once a week and removing all the queen cells. They are large and easily recognized. Simply pinch them out with your fingers when you find them. This is where the movable frames in the modern hive have an advantage. Each frame in the hive, and there are usually either eight or ten, can be removed separately and thoroughly examined on both sides. In looking for queen cells the bees should be shaken from the comb. This can be done by holding the frame firmly by the two upper corners and giving it a single vigorous jolting shake in front of the entrance of the hive. Strangely enough the bees do not seem to resent such shaking, but generally crawl back into the hive quite contentedly.

By removing queen cells, clipping the queen's wings and giving plenty of room for the storage of surplus honey you will go a long way toward preventing swarms—and preventing swarms usually means the production of a surplus of honey.

Beehive Mechanics

This surplus is stored in shallow boxes called supers which fit on the hive right over the main hive body. The super has no top or bottom. The cover of the hive is lifted off, the super placed in position and the cover replaced, this time on top of the super. In this way the bees can work right up through the super. The latter is fitted with small square or oblong frames in which the bees build that beautiful white comb which needs no introduction to any American table.

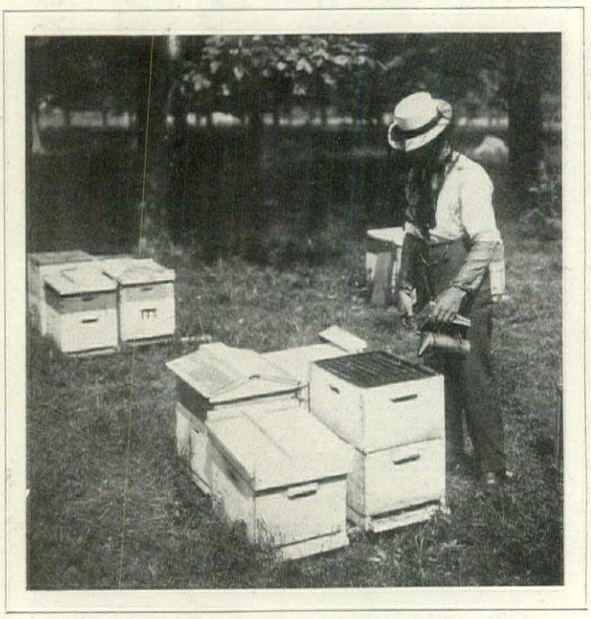
When one super is fairly well filled it should be lifted and an empty one inserted below it so as to give the workers plenty of room. The more room you give them the more vigorously they seem to work, and they will do their best to fill the whole place with honey if the clover holds out.

Each super holds about two dozen of the little honey boxes and each box should hold when full about a pound of honey. Sometimes a single strong colony will fill eight or more supers in the course of a single season.

Thin sheets of beeswax, known as comb foundation, may be bought ready-made. This comb foundation should be cut into sheets a little smaller than the comb space in the honey sections, and a sheet fastened in each section so that it forms the foundation from which the bees can build the comb from both sides. This foundation is stamped with hexagonal lines to serve as starters for the bees.

This use of comb foundation is not new, and when it was first used some people had an idea that it was made of paraffin and was an attempt to swindle the consumer. As a matter of fact it would not be practicable to use paraffin for this purpose, and there is no doubt that all comb foundation that is made today is the purest of pure beeswax.

The profitable honey flow in most parts of the United States is limited to the period when the white clover and basswood (linden) are in bloom. These two plants are our greatest honey yielders, although in some sections a surplus is secured from other plants; and in some seasons the goldenrod and asters and other fall flowers produce an abundance of honey. This fall honey, however, is usually strong in flavor. It might go all right with the locusts, but on hot biscuits the pure white article justly holds first rank in popular estimation.



Modern beehives arranged in sets of four—an excellent plan for a small apiary

When feasible, place the hives on a sunny hillside, facing south. Though well located, with some shade furnished by the trees, these hives should be set farther apart

As soon as the clover yield stops, the beekeeper should remove his surplus in the supers. This can easily be done by lifting a full super and lightly smoking the bees out from between the frames. There are other methods of getting the bees out, which you will learn all about when you become an expert. If the honey is left in the hive through the summer the bees will crawl all over it and it will become stained and dark in color. Beekeepers call such honey travel-stained. It is often very strong.

It is at this season that the farsighted beekeeper will start to lay plans for his next year's success. During the late summer and fall the bees must be made ready for winter. They must go on raising young bees to carry the colony over until spring. Most of those that winter over are hatched after the first of August.

Preparations for Winter

Bees winter by clustering in a ball in the hive. Those on the outside, of course, get cold and stiff. Then those inside the ball work out and surround the cold ones and give them a

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Breaking Into Beekeeping

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chance to limber up in the warmth inside the ball. In order to carry on this process of keeping each other warm it is necessary that there be a good-sized mass of bees. If the mass is so small that at any time all of the bees become chilled, the chances are that the entire colony will die. Consequently the beekeeper must see to it that they have the right working conditions late in the summer in order that they may raise plenty of young, and store sufficient honey to provide food for the winter.

If in the early fall, before the first hard frosts, we find that a colony of bees weighs less than sixty pounds it is a safe bet that they are short of stores and will have a hard time to pull through the winter. Such a colony may often be saved by feeding them several pounds of sugar syrup. An empty super may be set under the hive body and in this super a flat pan may be placed to contain the sugar. A little straw placed in the syrup will enable the bees to carry it up to the storage space in the hive. Feeding should preferably be done on warm, bright days.

During the winter the bees may be protected by some kind of packing to assist in keeping out the cold. One of the chief things to remember is that we want to conserve the warmth near the top of the hive. For this reason it is well to take off the cover of the hive, put a thin board over the frames, and on this place an empty super. This super must be filled with shavings or dry leaves and the hive cover replaced. The whole thing can now be roughly wrapped with tarred paper to protect the bees still further. The idea in protecting the roof and leaving the sides more or less exposed is to prevent the condensation of moisture on the lids where it would drip down on the cluster of bees. If any moisture condenses in the hive, it will form on the sides where it will do no harm. It is well, however, to place the hive so that it will slope slightly from the back to the front, and the front should be placed to the south. Thus any moisture that may run down the walls will be evaporated at the entrance to the hive.

If the bees winter well, it follows that they will be ready to start rearing a brood very early in the spring, and that is the thing greatly to be desired. The bees that live over the winter are of no value in gathering honey. They will all be dead before the clover blooms, but their value is very great in that they make possible the rearing of many generations of young bees to work during the season of the honey flow.

There have been many digressions in this story but there are also many digressions in the life of a beekeeper during the season, and the enthusiasm with which he follows these digressions will be the measure of his mark of success. And let me say in conclusion that if you are going to have bees about the place, manage them, control them—don't merely be a bee-*keeper*. Most people can *keep* a few bees, but it is the exceptional one who manages them in such a way that he always has a supply of that most delectable food—comb honey. The good bee manager need never eat his biscuits unsweetened.

The Twelve Best Flowers for a Garden of Gold

(*Continued from page* 23)

Such a border should always have a unifying medium in the form of an edging extending its entire length, and there are two flowers which I have not mentioned as yet that lend themselves well to this purpose. One is the dwarf iris (*Iris pumila excelsa*) which bears yellow flowers in the spring and hence provides only an edging of its short sword-like leaves during the greater part of the time. The other is an annual (*Sanvitalia procumbens fl. pl.*) which resembles the cone flowers or rudbeckia, on a small scale. This grows about 6" in height and is of such easy culture that it makes a particularly desirable edging plant. I would advise starting the seeds indoors, in order to have plants of considerable size that will soon begin to bloom when the outdoor season arrives. Otherwise, the border would be without an edging, save as the growing green of the seedlings provided it with one, until the plants had time to reach maturity.

I have not ventured among the annuals at all, in the selection of these "best" yellow flowers, but there is one of them that I cannot forbear mentioning. This is the splendid African marigold, not to be confused with the French strain, which is more dwarf and humbler in every way, though frequently of most wonderful texture and color. The African marigolds are tall plants—2' is the average height—and of open and strong growth. The French marigolds are low-growing and often the outer branches rest on the ground and take root. Hence the African cannot be used for close and compact bedding, while the French can. As there are yellows among these marigolds that are almost unknown in the flower kingdom, it is worth while to give them space if possible. "El Dorado" is a variety which affords many unusual and lovely tones.

Eighteenth Century Italian Wall Furniture

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ward splayed legs and feet, were gorgeous not only with ormolu mounts but also with an opulent display of marquetry and vari-colored veneer. Oftentimes the veneer was so laid that the convergent diagonals of the grain formed a highly effective pattern, or, it may be, that several woods of contrasting hue were cut into small diapers and laid over the extent of a drawer front or a panel.

Then, again, console cabinets of this same type sometimes had drawer fronts and panels enriched with bone inlay engraved with black and set in a dark ground. The refined motifs were ordinarily of Renaissance provenance and in this method of embellishment, probably attributable to a Spanish or Moorish origin, the Italian craftsmen were notable adepts. In lacquer, too, some successful essays were made although, as a rule, the early 18th Century Italian lacquer is muddy in color, deficient in surface and mediocre in the distribution and execution of the design.

Altogether, considered from the

Eighteenth Century Italian Wall Furniture

(*Continued from page* 54)

point of design and decoration, the rectangular console cabinets or chests of drawers with straight, tapered legs, corresponding to Louis XVI and Sheraton influences, were decidedly more successful. In connection with these pieces, it is worth noting that the Italian straight tapered leg is nearly always shorter, more robust and more abruptly tapered than the legs of corresponding English and French pieces. It should also be noted that the Italian drawer front frequently lapped over the rail supporting it, so that the eye would see only the single line of division between the top of one drawer and the bottom of the one above it. These console cabinets with straight tapered legs occasionally occurred in lacquer, but were more frequently either enriched with inlay and marquetry or else painted with vivid polychrome decorations, in the form of scenes set in panels or in free Renaissance arabesques. In the modes prevailing at the very end of the 18th Century, consoles were no less prominent. Considerations of symmetry in furnishing led to the common making of consoles in pairs and generally dictated the placing of mirrors or other appropriate articles above them.

Writing Furniture

Types of writing furniture were many, ranging from the tall bureau-bookcase, to the small, low secretary that was really more of an ornament than a practical adjunct in the actual furnishing of a room.

An interesting type is the cabinet secretary dated by the maker and containing an inscription of dedication to the personage for whom it was made. An example of this pattern is shown in the illustration of the piece by Riccardo. The whole body of the piece is painted and covered with polychrome decorations, all the drawer fronts bearing landscapes or other scenes of most minute workmanship. Although painted decoration was fully developed in the other countries of Europe, it was left to the Italians to specialize in the painting of panels, and the Italian furniture maker brought this species of decoration to a higher state of perfection than the furniture decorators of any other country. Of course, in England we see the wonderfully painted panel decorations of Angelica Kauffmann, of Cipriani, and of Pergolesi, but it must be remembered that they are working in an essentially Italian mode. The use of numerous panels given over to architectural and landscape subjects was a common feature of polychrome decoration.

Another type of writing furniture was the low secretary with slant top and occasionally with shaped cresting. One of the examples illustrated shows a member of this family of Louis XV guise, while another shows a larger North Italian piece of considerably earlier date. In the latter part of the century, contemporaneously with Louis XVI and Sheraton phases in France and England, we have the flat top table with straight tapered legs.

Cupboards and Cabinets

When we come to cupboards, cabinets and wardrobes, we find an almost endless diversity of forms, many of which are instinct with grace and charm. None of them perhaps is more interesting than the corner cupboard with quarter circle front, meant to stand either upon a corner console or else upon a lower cupboard of the same contour in front. Akin to it was the corner wardrobe or hanging cupboard, whose front consisted of one solid paneled door. Then, again, there were corner cupboards with a series of small receding brackets forming a super-structure, doubtless intended for the display of bric-a-brac. Another form of cupboard was meant to stand against a flat wall, and had a straight front, whose mouldings and curves supplied opportunity for lavish decorations. Very much more useful and substantial was the large wardrobe of rectangular contour with two full length doors in front. Several examples of these are illustrated, the one a Venetian piece of the mid-18th Century with light body color and Renaissance arabesque decorations, the other a late Venetian piece covered with landscape panels, a form of embellishment sometimes executed on detached pieces of canvas which were afterwards applied to the cabinetwork.

The credenza was altogether too useful a piece of furniture to be abandoned for newer modes and we find it persisting through the 18th Century in an ornate form very much decorated after the Venetian manner.

Beds and Dressing Tables

Among bedsteads there is no less variety than in the other pieces of the period. The painted bedstead of Louis XV pattern from the collection in the Cooper Museum shows how charmingly the Venetian draftsmen could interpret the style of their Gallic models. Then, again, the little bedstead with high posts and tester, decorated wherever there was a free surface, exemplifies a type common in the latter part of the 18th Century. The large double bedstead with rectangular headboard and lower rectangular footboard is indicative of a type prevalent in the last years of the 18th Century and in the fore part of the 19th Century. A *prie-dieu*, of a style corresponding with the bedsteads was an almost indispensable item of bedroom furniture.

Dressing stands and the mirrors that went with them likewise registered all the changes in current styles, and were not seldom objects of both grace and dignity. In many instances entire dressing sets consisting of small mirror, hand glasses, trays, powder boxes and all the other accessories for the feminine toilet were made in a style to correspond exactly with the dressing stand.

The Woods Used

The instances cited by no means exhaust the varieties of the 18th Century Italian furniture to be met with, but they are sufficient to indicate to the reader the general trend of style and enable him to recognize, without difficulty, the dominant characteristics when seen in other pieces of a corresponding date. The material used in the early and in the middle part of the century was walnut, and, from the middle of the century onward, mahogany in conjunction with walnut, which was never so fully superseded as in England. In addition to walnut and mahogany other woods were also employed and for purposes of veneer, inlay and marquetry, the assortment of woods was quite as full as those used in England. At the present time so much painted Italian furniture of the Venetian school is to be seen that many people fancy the 18th Century was altogether a polychrome decoration period in Italy. It is, therefore, necessary to remind the reader that, while polychrome decoration enjoyed tremendous vogue, the 18th Century Italian cabinet-makers were in no wise blind to the many fascinating possibilities of other materials.

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Eighteenth Century Italian Wall Furnitur

(*Continued from page* 56)

In the matter of decorative processes, they employed every resource common in England and in France, including veneering, inlay, marquetry, carving, lacquering, painting and embellishing with metal mounts while in the matter of bone inlay they excelled to a great extent the artisans of the other two countries.

Whether we reproach 18th Centu Italian furniture with the charge decadence or whether we frankly a mire it, we are bound to admit th it is deeply interesting, that there much to be learned from it, and th it affords a resource that we m utilize with profit for the enrichme of the furnishings of our own age.

Pots and Plants for the Indoor Garde

(*Continued from page* 47)

preferably when dormant, as it is apt to injure a growing plant. Plants in full bloom, however, may be shifted without injury if pains are taken not to break the ball of earth.

The Question of Soil

The tiny seedlings from hotbeds or flats should be potted off at first in the soil in which they were started, and the pots plunged to the rim in the hotbed, sand box or flats full of sand, earth or sphagnum moss kept moist. As the plants advance to larger pots a somewhat richer soil may be given that is better adapted to the particular requirements. As a rule a good compost of fibrous loam, sharp white sand, leaf mold and a little well rotted manure will suit almost any plant, the proportions being varied to suit the individual case.

Geraniums will do well in a soil composed chiefly of sharp sand and fibrous loam, while fuchsias, heliotropes, calceolarias and the like prefer a considerable amount of leaf mold added to the loam. Crinums and amaryllis require much sharp sand, while palms seem to do better with a somewhat gravelly loam and a little mold. Often a plant which is not doing well will take on new life and vigor with a change of soil, and I have sometimes found that a rough compost suits many plants better and keeps them in a healthier condition than is obtained with a finer soil.

Not all plants require the same mechanical condition of the soil. Soft, succulent plants should be potted lightly, often the mere tapping of the pot on the table to settle the soil being sufficient. Hard-wooded plants need the earth to be well firmed around their roots, pressed down a little at a time until the ball of earth is quite solid.

Plants such as primroses, which require especially good drainage and are liable to rot if the water settl about their crowns, should always set with the crown a little high a the earth sloping toward the rim the pot, while those which make thick mat of fibrous roots may set rather low. In all pottings plants sufficient room should be a lowed at the top for watering— least 1″ will be required in anythin more than a 3″ pot. Deep sauce should be provided to catch the drai age, but this should not be allowe to stand in the saucer after it h ceased to run. Plants standing wi their toes in water are seldom health and the presence of this botto moisture causes the soil above sour and grow musty.

The Meaning of Soil Terms

Many gardeners have rather ha ideas of what is meant by the wor loam, muck, leaf mold, etc. Mo land is loam, the difference in soi consisting in the proportion of sa or clay they contain. A loam whi contains much sand is what is know as a warm, sandy loam. Leaf mo is the fine, black soil found abo the roots of trees, in hollows in t woods and wherever vegetable ma ter has lain undisturbed for so time. Technically it is vegetab matter decayed without the presen of water, while muck, on the oth hand, is vegetable matter decay under the action of water, as t sediment in the bottom of ponds, a the earth of bogs and marshe Fibrous loam is that taken from t bottom of sods. It contains the roo of the grass and is one of the mo valuable of soils for all garden pu poses. In digging this earth the so are lifted in squares and the eart shaved off just below the crown the grass, roots and all being use Or the sod may be cut and piled heaps, grass and all, and left to deca

Inside and Out the Colonial House

(*Continued from page* 27)

but this is far from the case. It is perfectly feasible to build endless varieties of this type by following certain fixed precedents, and creating a building which is consistent. The style lends itself to a freedom of treatment which offers opportunity for the architect to develop his originality and resourcefulness.

The housebuilder need never fear that the result of following traditional Colonial lines will be a crude farmhouse in any sense of the word. Th endless monstrosities of forty an fifty years ago were the product o the building carpenter, who worke at a time when architects were scarce and he could ply his trade withou any architectural education. Thi type of man is fast dying out, an his place has been taken by traine architects who have devoted thei lives to the study and appreciation o the best work of the past.

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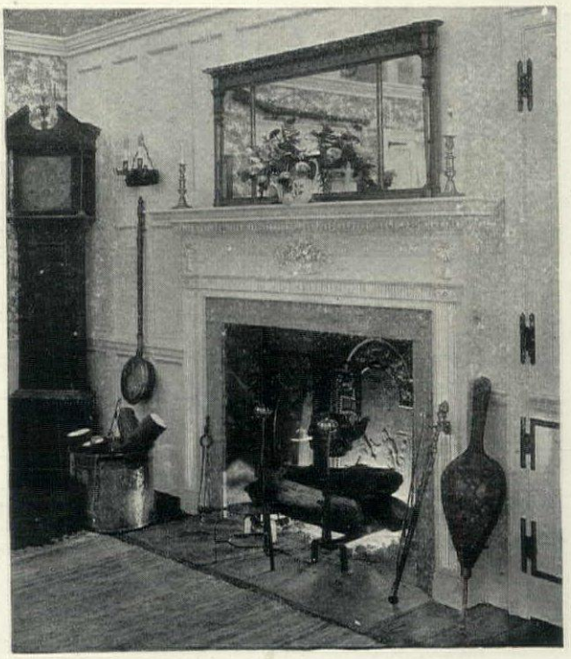

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Our booklet No. 2 of Pot Grown Strawberries tells all about them; how to prepare the ground and cultivate. **IT IS FREE.** If you would have bigger and better strawberries than your neighbors or you have ever had before, plant LOVETT'S POT GROWN STRAWBERRY PLANTS.

Strawberry Specialists for thirty-nine years.

J. T. LOVETT **Box 152** **Little Silver, N. J.**

"The Ones That Last a Lifetime"

UNION METAL COLUMNS

"The Ones That Last A Lifetime"

For Porches, Pergolas, Interiors

The shafts are galvanized open-hearth steel and will not split, check, rot, warp, or open up at the joints.

Union Metal Columns are architecturally correct and have been used on thousands of representative buildings.

Ask for Column Catalog 88 and Pergola Book 15-P

The Union Metal Mfg. Co.
Canton, Ohio

CRANE RADIATOR VALVES

MEET THE HIGHEST HOME-REQUIREMENTS

"The Plough is Our Hope"

(*Continued from page* 12)

The War Garden Record of Nine American Cities

(These figures are compiled from information supplied by the leading papers in each of the cities mentioned.—EDITOR.)

Boston has a showing of 1,500 acres of war gardens within the city limits.

Chicago has 200,000 home and vacant lot gardens, the result of a remarkable campaign conducted by the Garden Bureau. Eight thousand acres were plowed, 51 teams plowing every day and 24 tractors plowing day and night. One hundred and twenty thousand people called at the Bureau to arrange for gardens, 69,500 attended garden meetings, 25,000 purchased seed at wholesale from the Bureau, 365,000 pieces of instructive garden literature were distributed.

Cleveland reports that approximately 900 acres are being devoted to war gardens in Greater Cleveland and about 1,690 acres in territory surrounding the city are being cultivated by Cleveland people who normal'y do not garden.

Kansas City says that its patriotic citizens are raising their bit on 5,159 acres of vacant lots.

Louisville, Ky., gives a conservative estimate of 300 acres, which represents one-third of its entire back gardens and vacant lots.

Memphis, which is the center of the great garden movement for the Delta region of some 60,000 sq. miles, has 30,000 war gardens.

Minneapolis estimates 1,500 acres, largely planted through the activities of the Garden Club. School children have 1,200 gardens in charge.

New York City has approximately 1,150 acres under the war plough. In Manhattan alone there are 960 patches under cultivation. Brooklyn has 4,700 war gardens, the Bronx has more than 180 acres of patriotic truck plots and Richmond and Queens have about 450 acres of vegetables each. The Department of Parks has furnished much of the seed for these gardens either free of charge or at cost.

Philadelphia gives a conservative estimate of 200 acres of vacant lots given to war gardens of which 80 acres are being cultivated by school children. This estimate covers merely the public gardening. Figures for the private patriotic patches are not available.

hand, and places as much display type as the four biggest commercial advertisers in Canada combined. The country has never been as busy or as prosperous. Thousands of farmers in Western Canada have sold their crops this year for more than the total cost of their land. Farms at from fifteen to thirty dollars an acre have produced crops worth forty to seventy-five. But still the Government calls insatiably for more and more production.

The scrapping of the tariff wall on wheat will undoubtedly facilitate distribution north and south; the establishment of a War Information Bureau for the benefit of the amateur agriculturist will perhaps do as much good in another way; and the flood of pamphlets on home gardening will convince John Doe and Mrs. Joanna Ditto that beets and beans are not esoteric mysteries but chemical combinations achievable by anybody who doesn't mind doing calisthenics with a spade and having a Turkish bath in the open. To secure the Agricultural Department's information doesn't cost anything—not even a two cent stamp. The inquirer merely puts "O.H.M.S." (On His Majesty's Service) in the corner of the envelope and it sails straight to its destination without postage.

The Provincial Governments follow the general lead of the Dominion in bugle-calls-to-action, each inventing additional trills of its own. For example, Ontario specializes in school boys, and anyone of them between the ages of fourteen and eighteen may pass his examination "unsight, unseen," as he'd say himself, if he enlisted for farm work between April 20th and May 20th. In order that the boys may be well looked after, the Y. M. C. A. has agreed to follow up the volunteers of whom there will be from three to five thousand, according to the estimates of the Ontario Department of Education. Girls will be similarly invited to place muscle on a level with mind in the matter of certificates, by going into fruit-picking, dairying or chicken farming activities.

This last named cock-a-doodle-doo contingent has an important advertising campaign all to itself. In normal times Great Britain eats 1,000,000 eggs a day. Canadian eggs are at a premium in England. And the man who can't fight, can't plough, can't make munitions, is urged to heave a Plymouth Rock at the Kaiser anyhow. As there are fewer hens in the whole of Canada than inhabit the State of Ohio alone, Americans might well consider a further and impressive expansion of their poultry industry. It might also be a good line of service to suggest for that troublesome patriot, the conscientious objector to anything dangerous.

LESSONS FOR AMERICA

But perhaps the most telling method of saving that America could adopt would be that of following the Dominion on the water wagon—just as the Dominion followed the South. Every province except Quebec has realized the wisdom of enacting legislation to take the lick out of liquor and keep the bar away from barley. Immense quantities of grain are saved, bank balances are added to, old debts are settled, fewer policemen are needed and the problem of managing large training camps is made much easier.

As in England and in America, so in Canada women have never been so prominent in national life as they are at present. All the provinces have auxiliary arms to their Departments of Agriculture, in the highly successful Women's Institutes, under Government supervision and accustomed to respond to Government suggestion. Needless to say these women helped in the original 1915 Production Campaign, were the star participants in the Thrift Drive, and are today marshaling Johnny out to water

Send For This Booklet on Greenhouse Gardening

You will find it full of interesting information on growing under glass, with helpful hints on what, when and how to plant. It contains illustrations of some of the most beautiful conservatories in America from which you can get many valuable suggestions for your own indoor garden.

We will be glad to send you this booklet, free of charge, with sketches and estimates on any greenhouse work you are contemplating.

JOHN C. MONINGER COMPANY

CHICAGO
910 W. Blackhawk St.

NEW YORK
809 Marbridge Bldg.

DOOR HANDLES

A few of our large assortment of modern designs. The most salable line on the market. Circular JK 82 illustrates the entire line. Sent on request.

P. & F. CORBIN
Division
The American Hardware Corporation
NEW BRITAIN, CONN.

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HICKS BIG TREES
Save Ten Years

DON'T stop when you have planted a few flowers and shrubs—*complete the job.* Plant Hicks Big Trees. They give you *—now*—beautiful cool shade that you would otherwise have to wait 10 years before enjoying.

Don't sit indoors and *swelter.* Go out under the *old* shade tree and enjoy the breeze. Do you wish a wall of evergreen 6 ft. to 12 ft. high to shut off the noisy street? Beautiful dense foliage both winter and summer? Then send for *special offer* on Pines, Spruce, Fir and Hemlock. August or September is a good time to plant. We ship 1000 miles and *guarantee satisfactory growth.* Catalog? Of course.

Hardy Flowers in Pots for Summer Planting

Hicks Nurseries Box Q Westbury, L. I. Phone 68

CYPRESS

Insist on Real "Tide-Water" Cypress
Look for this on every board—

S C M A
Trade Mark Reg. U.S. Pat. Office

Accept no Cypress without this mark.

Cabot's Creosote Stains

In browns and grays to match the bark and rocks and weatherbeaten wood, greens to match the moss and foliage, dull reds for autumn effects, etc., make the buildings blend with the landscape and look like a part of it. Low cost, easy to apply, lasting, and the creosote preserves the wood.

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

SAMUEL CABOT, Inc., Manfg. Chemists, 11 Oliver Street, Boston, Mass.

IRON and WIRE FENCES

WE make indestructible iron and wire fences and gates for every place and purpose.

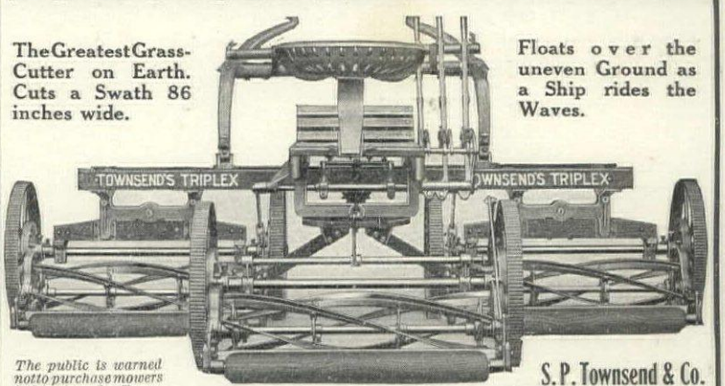
Put your fence problem up to us. One of our fence experts will give it his personal attention, and suggest the logical solution. Send for catalog.

American Fence Construction Co.
100 Church Street New York City

TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth. Cuts a Swath 86 inches wide.

Floats over the uneven Ground as a Ship rides the Waves.



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

Send for catalogue.

S. P. Townsend & Co.
17 Central Ave., Orange, N. J.

DOORS

are a most important part of the house. Don't select them until you know about MORGAN DOORS.

"The Door Beautiful"—a book of valuable suggestions for interiors sent free.

MORGAN SASH & DOOR CO.
Dept. A-19 Chicago, Ill.

CON-SER-TEX

We have just issued an attractively illustrated booklet on "ROOFING FACTS & FIGURES." We would like to send you a free copy of this booklet, together with a free sample of CON-SER-TEX. Write today before you forget it.

WILLIAM L. BARRELL CO.
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"BULL DOG" CASEMENT ADJUSTERS

Eliminate screening difficulties for English (out-swinging) casements. Keep the flies out. Let us send you details.

THE CASEMENT HARDWARE CO.
1 S. Clinton St. Chicago, Ill.

APOLLO ROOFING

Made from APOLLO-KEYSTONE COPPER STEEL Galvanized Sheets—the most durable, rust-resistant galvanized sheets manufactured for all forms of exposed sheet metal work.

Actual weather tests have proved conclusively the superiority of this material for Roofing, Siding, Culverts, Tanks, Silos, Cisterns, and similar uses. Look for the Keystone added below regular Apollo brand—it indicates that Keystone Copper Steel is used. Demand the genuine—accept no substitute. Our free booklet "Better Buildings" contains farm plans, information and instructions for the application of metal roofing and siding. It is of special interest to every farmer and owner of buildings. Write for free copy.

AMERICAN SHEET AND TIN PLATE COMPANY, Frick Building, Pittsburgh, Pa.

"The Plough is Our Hope"

(*Continued from page* 60)

the tomatoes at the crack of dawn. Vegetable raising and canning competitions in increasing numbers are slated for this fall, and in addition to sock-knitting, bandage-rolling and overseas box-dispatching, will make Mrs. Agricolo-in-Canada the rapid transit wonder of her sex. City women in such organizations as the Daughters of the Empire, the National Council and the Women's Emergency Corps, are also apt at recruiting the root crop.

When it comes to citing the men's activities of the big cities, the reporter's pen aches. The Toronto Board of Trade has organized a War Production Club whereby it is putting 5,000 business and professional men on the land for three week terms this summer. Having ascertained that on the farms of Ontario there was this spring an average of but one man to every 100 acres, the Club mailed letters to 10,000 farmers asking their needs, and to all employers of labor in Toronto inviting their coöperation to the extent of giving a three weeks' vacation instead of the customary fortnight to any man willing to spend the whole period on a farm. All the high school principals of the province were then invited to a luncheon so that the three-week gaps in the schedule of workers might be filled from the ranks of the senior students. The clergymen of Toronto promised their assistance, both in giving the movement publicity and in arousing the country people of their various denominations to be kindly affectioned to the city brother when he donned overalls. Bank presidents and general managers were next enlisted as aides, the Daughters of the Empire were spurred to renewed activities in their backyard garden campaign, and the retired farmers of Toronto were organized "to bring the producer and the consumer closer together." No wonder the city hums like a dynamo and generates a current that is revitalizing the back districts of the province.

Raising Their Bits

Smaller Canadian towns like London, Ontario, with its 50,000 patriotic citizens is also retiring *en masse* to the vegetable trenches. London has a Garden Club, with community gardens ploughed by the city and a community store on the Federal Square where the produce of big and little plots, public and private, may be disposed of for the benefit of all concerned. Sections of the community gardens are taken up by all kinds of people and groups of people. One mother-faced little deaconess has a club of fifteen factory girls, who have each preëmpted an 8′ x 10′ handkerchief-sized garden. One evening weekly they go out as a class, with their dinners in paper boxes and join hands with the French aviator, the British U-boat patrol, the American munition maker and that hero of Ypres and St. Julien, the cheero-souled Canadian Tommy, in the world push against Hades Incarnate.

Three women own a nearby plot of larger size, all hilled up with potatoes. The first farmeress is an elderly childless married lady who has lived all her quiet later years in a small flat and has never seen a potato before unless it came out of a paper bag. The second is a widow who writes for her living; the third, the circulation manager of a magazine.

Not far away is another garden, much larger, where the workers are a bit awkward but they certainly do get results. They're all late-of-France boche-disturbers, crippled a bit too much to be fed into the war machine a second time. They are quite content to beat their swords into ploughshares during convalescence, under the leadership of the pretty matron whose husband is still abroad.

National Service

Everywhere manufacturers are urging their employees gardenward. One exuberant-souled Westerner promised all the seed potatoes his workmen would plant, and lo, the first day beheld a line up, and the initial applicant demanded four bags! Doubtless the employer's checkbook felt the squeeze, with seed potatoes at five-fifty a bag; but he was game.

In the same town there are five children in one family, with a father over military age and an invalid mother. To be sure, Tom, the oldest, would be incensed at having his eighteen-year-old lanky sophomore self described as anything but a man, especially since he awaits call in the Aviation Corps. Sis, she is sixteen, left last week for her fruit farm, wild with excitement and her new semi-conventionalized overalls. Ted, fourteen, is dairying for the summer. Bubbles and little Bob are second lieutenants under Dad, who cultivates an unwieldy home garden after office hours and plans another on a piece of vacant property at the other end of town. These children have never done anything but motor and play tennis and swim all the other summers of their fair-haired lives, but they are the youngest in a big circle of cousins, most of whom are now in France and Mesopotamia. And to be self-respecting Canadians they must, of course, do their bit.

In conclusion, as a speaker on national service in Toronto recently phrased it, fifteen cents a day saved by each adult Canadian would pay Canada's entire war expenses and insure victory, so far as Canada's part was concerned. And that's just about the only way that it can be insured—not by the battalions, or the ban or the Government, or the munitions works alone, but by adding to these the effort of Me, John Doe——multiplied by 10,000,000.

House & Garden Will Write You

If your taste inclines you to the English type, there are charming small half timber houses of simple lines and interesting window arrangement

Are you building a country house, summer cottage, log cabin or bungalow? Or maybe a garage or a pergola or a playhouse?

Are you remodeling an old house, improving it and enlarging it? Are you paving a terrace or fastening on a sleeping porch? Or is it a matter of a new coat of paint, a set of window boxes for the porch railing or maybe a fireplace for the living room?

Ask House & Garden

We can give you the names of architects whose business it is to make plans, and we can recommend interesting and helpful books on all phases of building. We can refer you to manufacturers of all the materials you will need in the construction you have in mind, and we will be glad to see that you receive their catalogs. In all your problems we are at your service.

FREE INFORMATION COUPON

I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrative matter.

..Asbestos Roofing
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..Wall Board
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(leaded glass)

Name .....

Address .....
I-H-G-8-17

House & Garden Information Service, 19 West 44th Street, New York

Interpreting Our National Life

Facts? Yes, and something more—

Consider "The Negro," that picture of the sad, happy, lovable, tragic race—the American Peasant. Or consider "Mr. Riley," that intimate portrait of the "dear and jaunty figure" of the Hoosier poet, not disdainful of sportive handsprings on the front lawn yet doughtily insistent on his right to be called "Mister" Riley.

Or "The Most Interesting American," a portrait limned with such tempered enthusiasm that the very Roosevelt strides through the pages, smiles at you (that smile!) and grips your hand. Or "What Happened in California," that brilliant analysis of men and motives which reveals that the 1916 election result—astounding to the East—is as simply explained as a child's sum.

Or "One Year Dry," a story full of human touches by a former "wet" leader, telling what the State-wide ban on booze does and doesn't do. Or "Our Challenge to Germany," that relentless arraignment of illegal submarine warfare and bugle call to America to defend the freedom of the seas.

These articles, picked at random from recent issues, are typical of those found in Collier's, week by week.

Any conscientious observer can compile *facts*. But only a writer of art and imagination can give them *life*, *truth*, *convincing power*.

"The Negro" is called by a prominent colored writer "the fairest statement anent the negro, his trials, tribulations and triumphs that has ever appeared in print," a view that echoes the progressive sentiment of both races, North and South. "What Happened in California" is at once accepted by *both* parties on the Coast as the final statement. Prohibition workers everywhere call "One Year Dry" a smashing national blow for their cause. Collier's in its handling of the war and international situation is hailed from East to West as the leader of those agencies which have awakened America to the real meaning of the conflict to her.

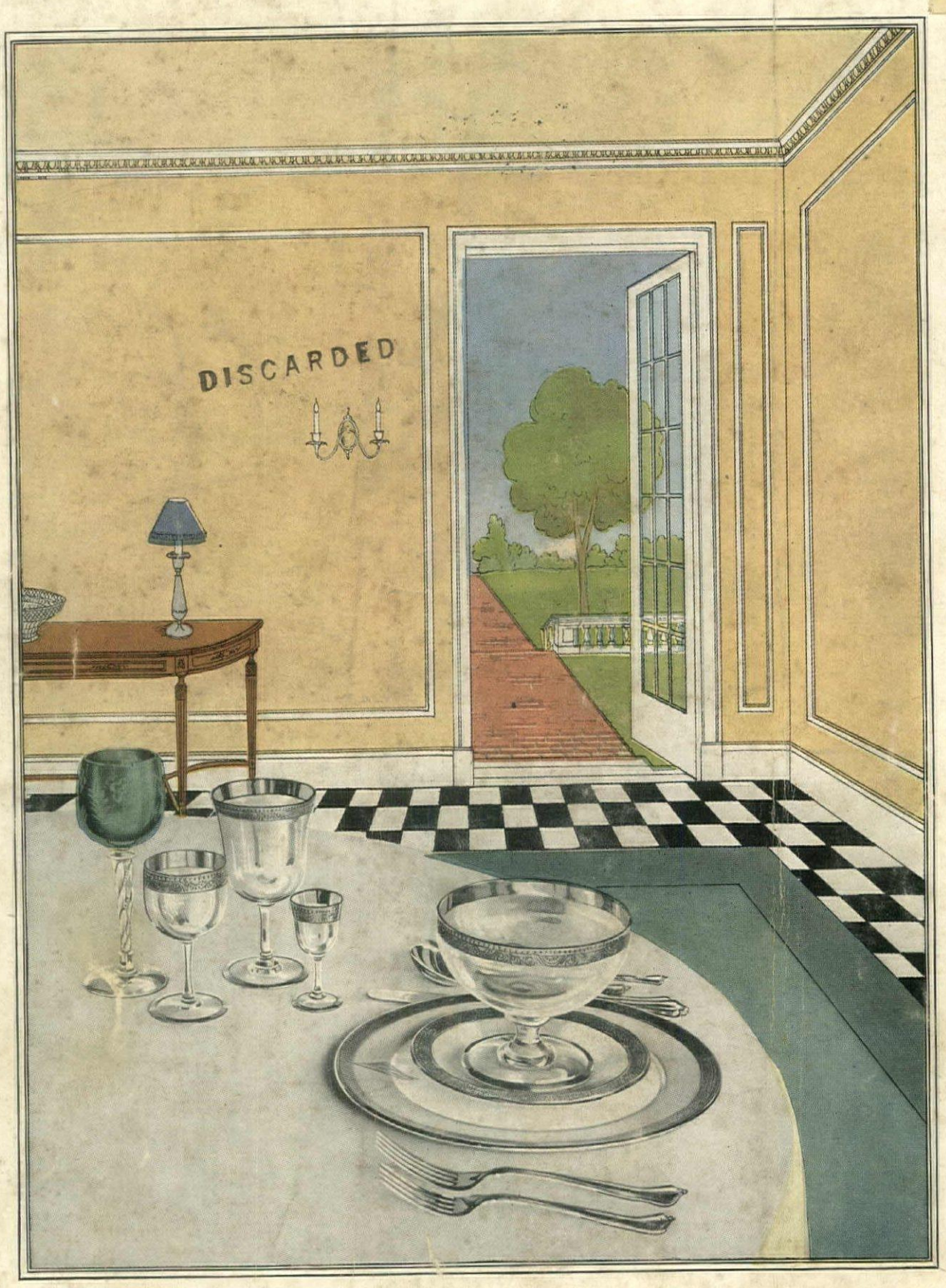
Thus Collier's is aiding the nation to develop according to the American plan—freedom and equal opportunity for all, a government for the sake of the governed. Thus Collier's is bringing to the consciousness of the American people the power and the duty in the world of a nation built on these ideals.

This is another way in which Collier's earns the right to its title "The National Weekly."

This advertisement is the second of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY



MANY OF AMERICA'S NOTABLE HOMES ARE EQUIPPED WITH CHINA AND CRYSTAL BEARING THE HALL-MARK OF HIGGINS & SEITER—THE INSIGNIA OF DISTINCTION AND CORRECTNESS IN TABLE APPOINTMENTS

HIGGINS & SEITER INC.

FOUNDED 1887

CHINA AND GLASS MERCHANTS

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NEW YORK CITY