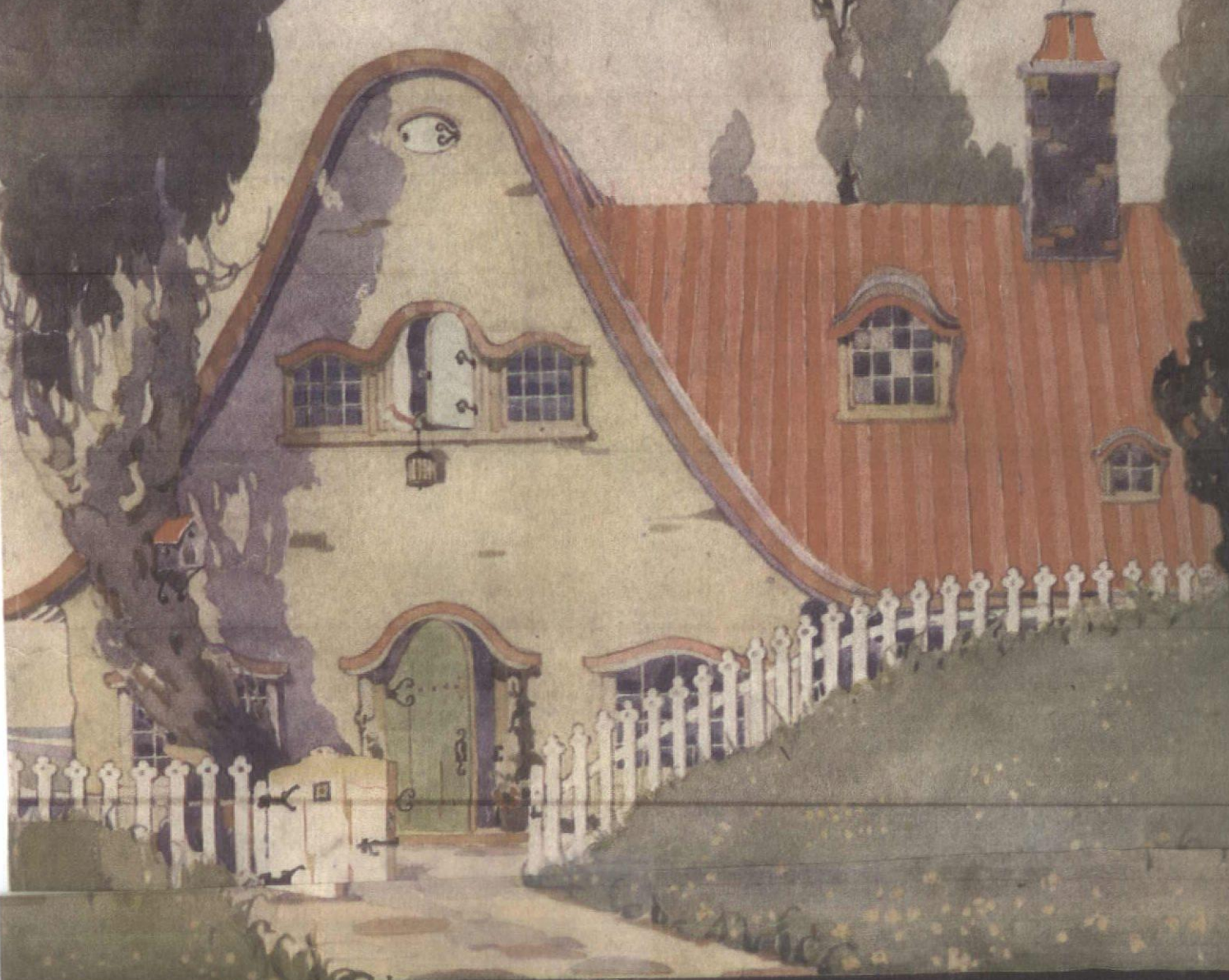


House & Garden

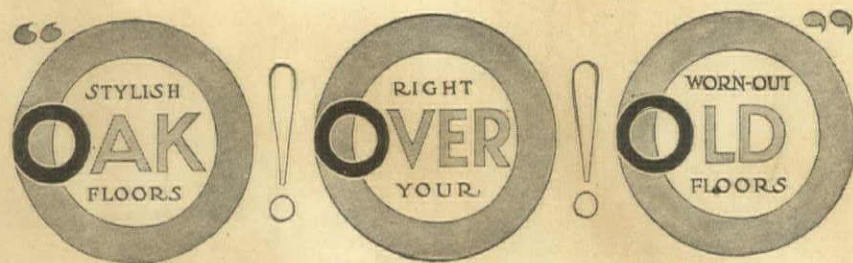
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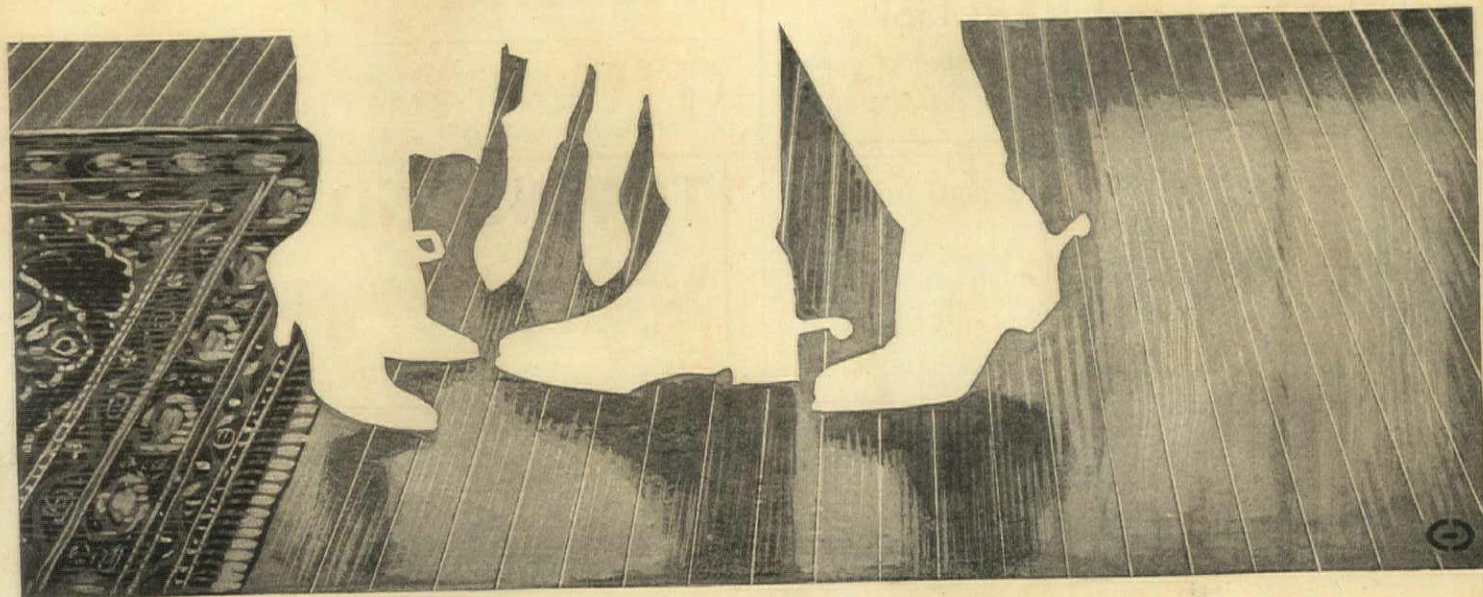
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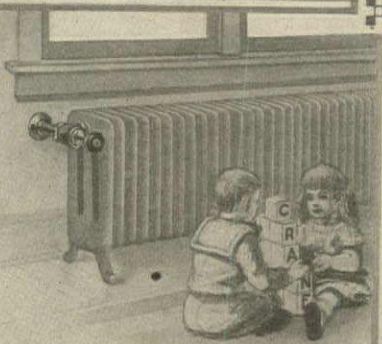
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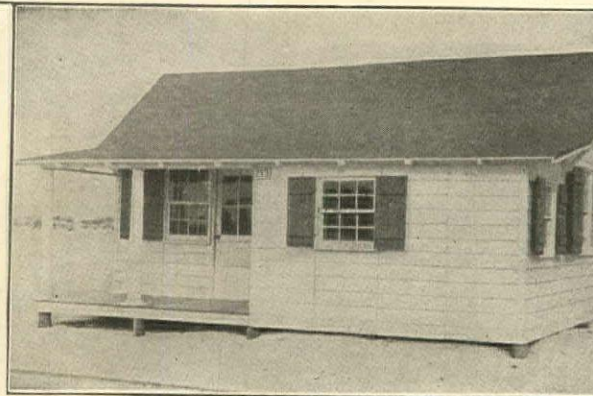
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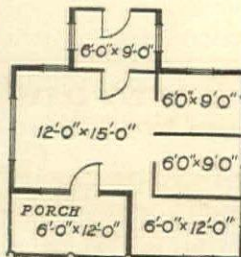
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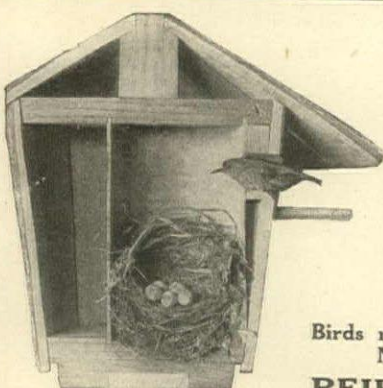
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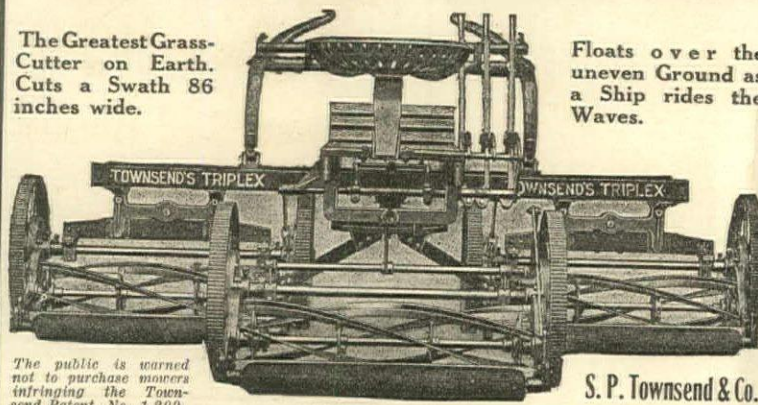
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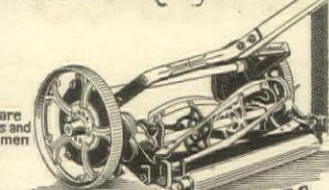
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ment of the Ownership, Management, etc., required by the Act of Congress of August 1, 1912, of House & Garden, published once a month at New York, N. Y., April 1, 1919, State of New York, County of New York, ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Condé Nast, who having been duly sworn according to law, deposes and says that he is the publisher of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 113, Postal Laws and Regulations to wit: That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, 19 West 44th St., New York, N. Y.; Editor, Richardson Wright, 19 West 44th St., New York, N. Y.; Managing Editor, None; General Manager, F. L. Wurzburg, 19 West 44th St., New York, N. Y.; Business Manager, F. S. Norman, 19 West 44th St., New York, N. Y. 2. That the owners are the Vogue Company, 19 West 44th St., New York, N. Y. Stockholders: Candé Nast, 70 Park Ave., New York, N. Y.; Barrett Andrews, Bronxville, New York; E. H. Kimson, 109 East 71st St., New York, N. Y.; M. S. Turnure, 2 East 45th St., New York, N. Y.; M. E. Turnure, 2 East 45th St., New York, N. Y.; M. DeWitt, 287 East 18th St., Brooklyn, N. Y. 3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages and other securities are: None. 4. That the paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Condé Nast, Publisher, sworn to and subscribed before me this 31st day of March, 1919.
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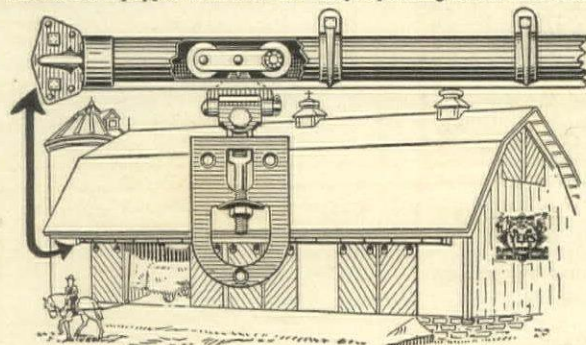
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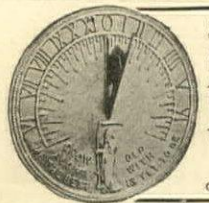
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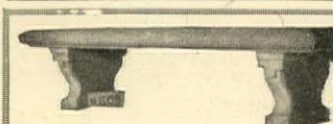
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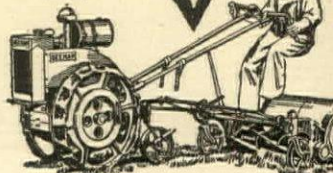
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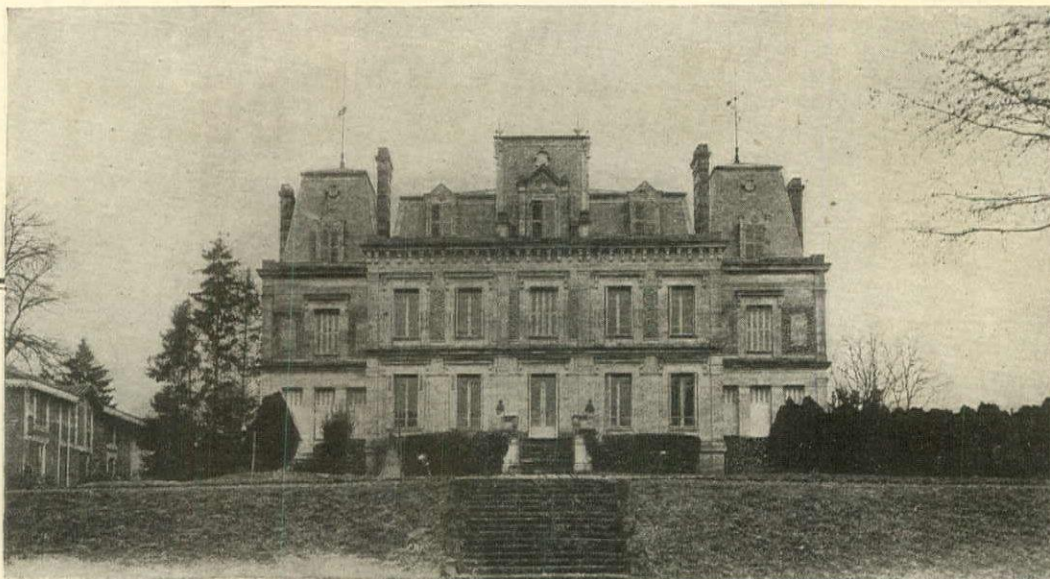
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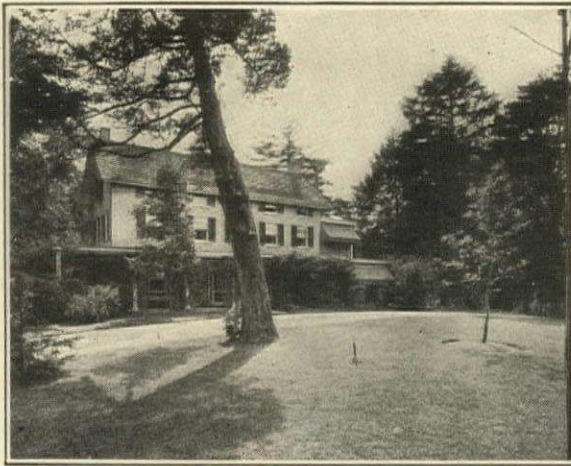
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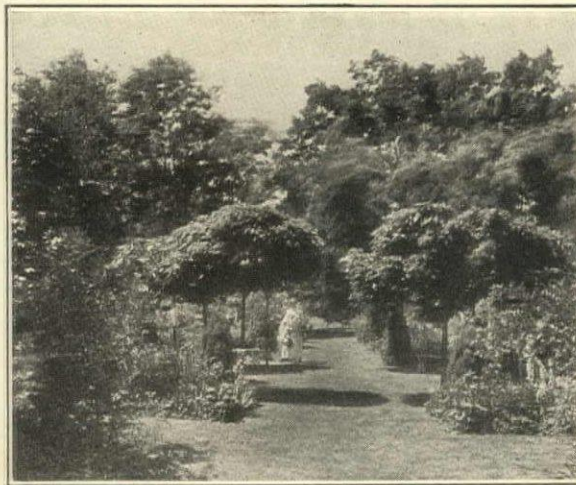
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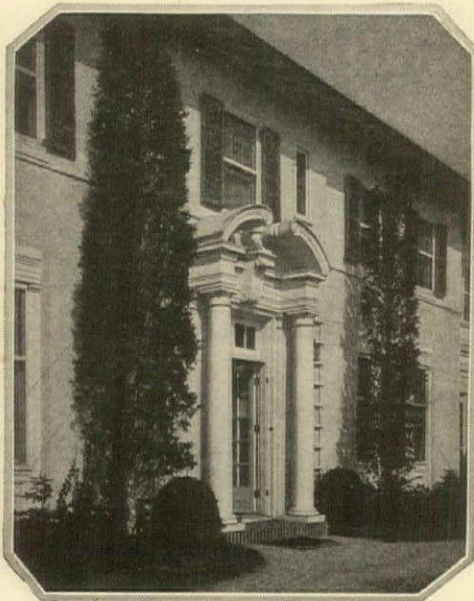
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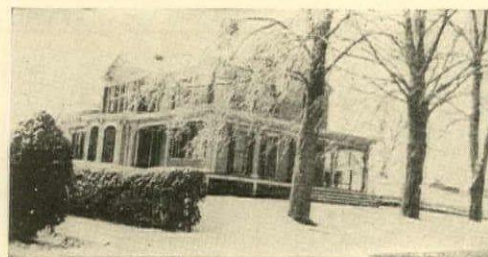
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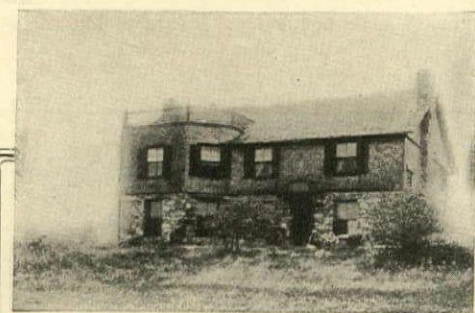
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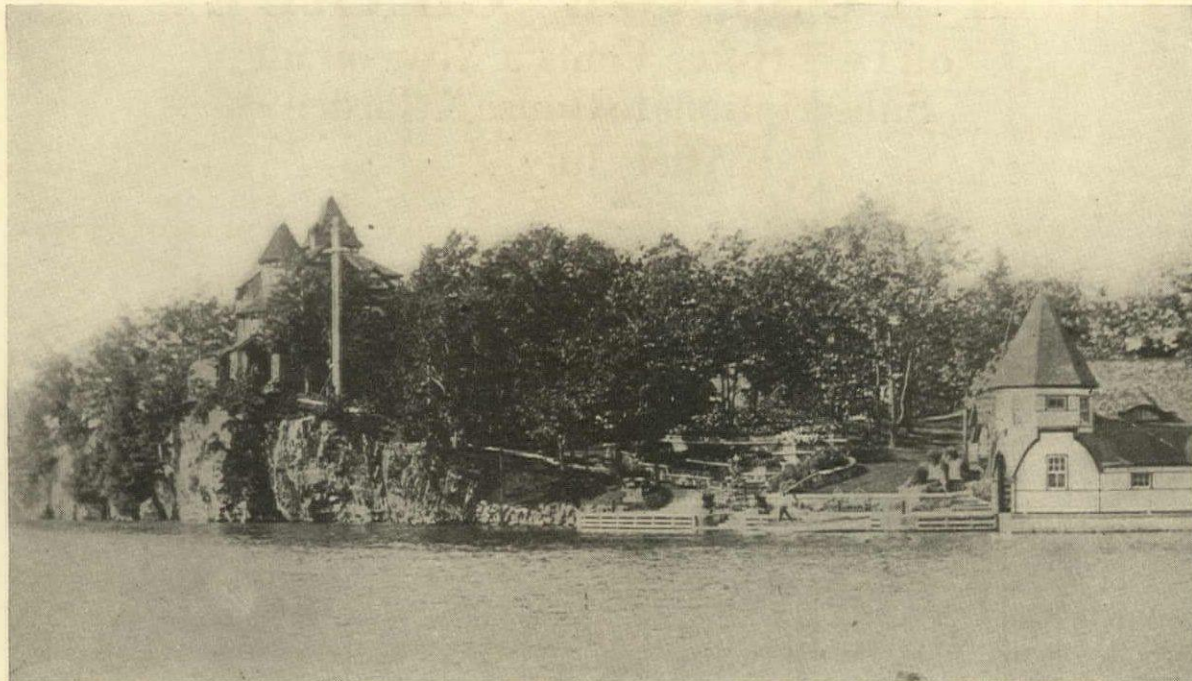
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ON July 1, 1918, the law establishing the Zone System of mailing second class matter went into effect. This law provided that the postage on magazines should be increased according to the distance the subscriber lived from the city of publication. The further away, the greater the postage.

HOUSE & GARDEN, like most of the larger publications, is printed in New York. The postage to a subscriber in Denver is greater than the postage to a subscriber in New Jersey.

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THE first increase went into effect with the law on July 1, 1918. Publishers, meeting to discuss their policy, decided to carry the increase themselves last year, instead of passing it on to their subscribers, and hoped that by this year Congress would have repealed what seemed to intelligent people an unjust and discriminatory law.

BUT it has not been repealed. And the second year's increase in rate is drastic. Therefore, from July 1 on, we regret to say that we must make this additional charge of 25 cents a year to our Western subscribers.

THIS charge of 25 cents for postage will hold good only for one year, for on July 1, 1920, still another increase will have to be imposed under compulsion of the Postal Zone Law.

In other words, after July 1, 1919, the price of House & Garden will be \$3 per year, east of the Mississippi River; \$3 per year west of the Mississippi River with an extra charge of 25c. for zone postage. Please do not lodge any complaints with House & Garden, therefore, if you feel a righteous indignation at the additional charge for zone postage on subscriptions west of the Mississippi River. All protests against the additional zone postal charges and against the Postal Zone Law itself should be registered with your Congressmen and Senators. Congress has decreed the Postal Zone Law—and Congress alone can change it.



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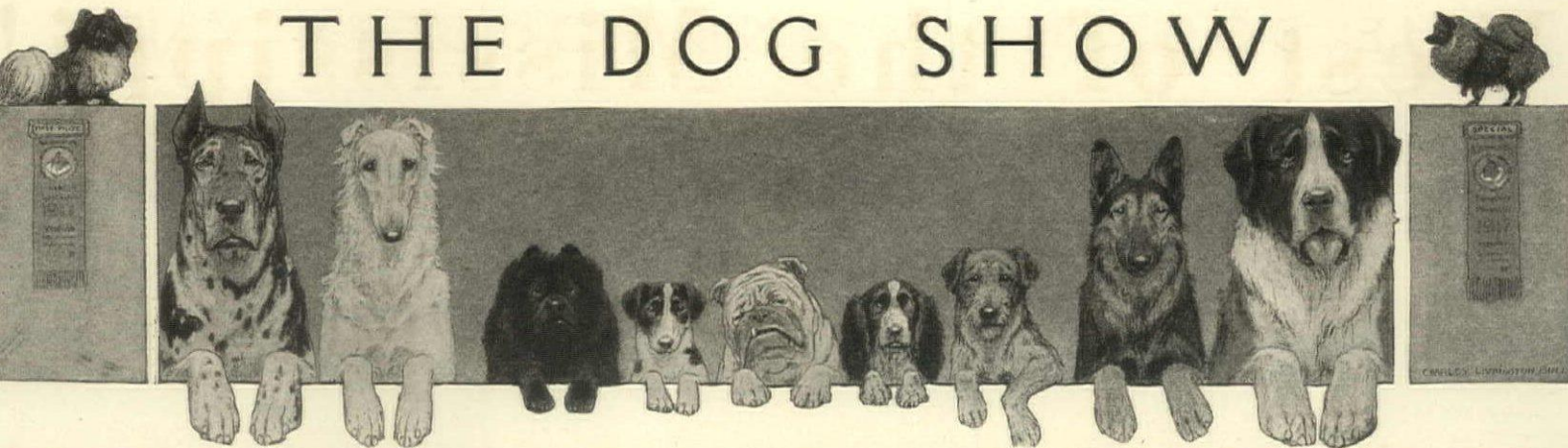
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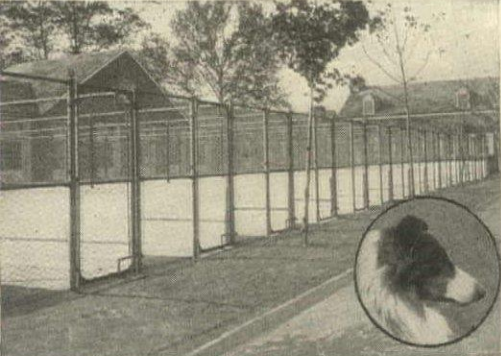


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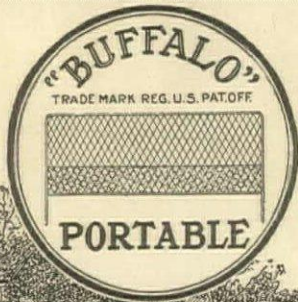
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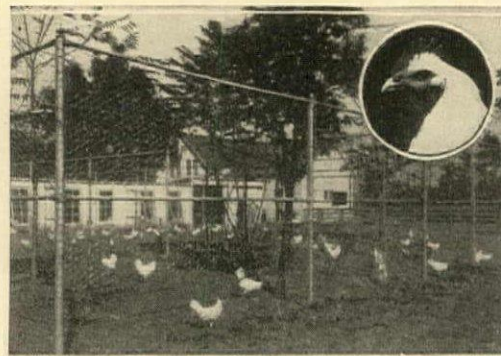
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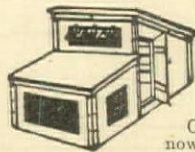


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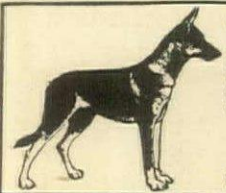


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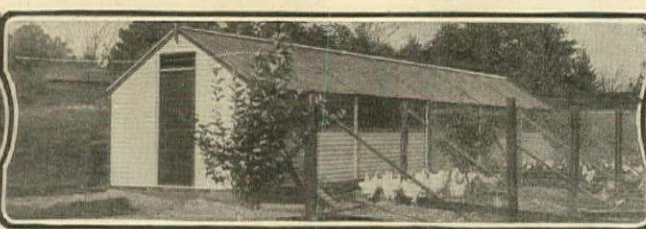
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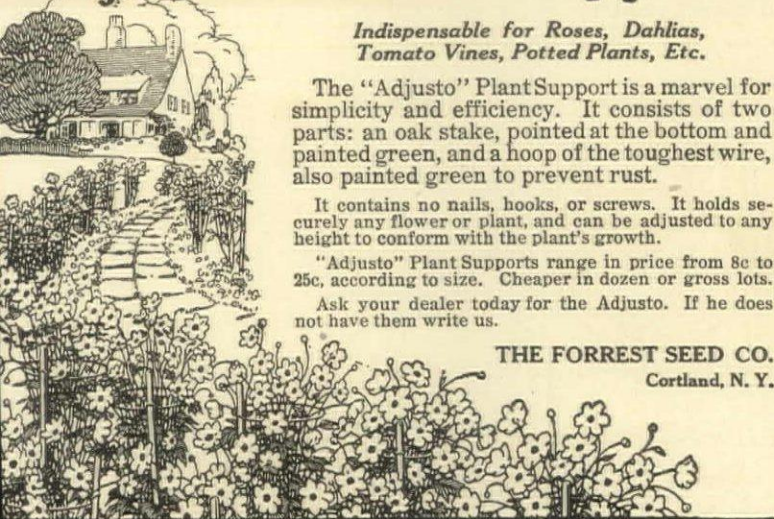
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One of the small house interiors from July House & Garden. The gate legged table and the graceful Windsor chairs transform the living room into a dining room at meal time.

The next number of House & Garden is the

SMALL HOUSE NUMBER

The small house—inside, outside, gardenside—is the mainstay of July House & Garden. If you are about to build your first house—if you want a charming but not too expensive country cottage—if you don't care for the administrative problems of the chateau-and-estate home, but prefer a house that just fits the size of your family—this Small House Number is full of precisely the plans, pictures, decorations, and prices you want to see.

For example: There is a little stone Dutch Colonial house with a mellowly curved roof and no dining room whatever. There is an Italian house, compact and picturesque. There is a notably good example of the white shingle New England farm house. And others.

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And—besides the season's proper gardening secrets—there are three gardens planned for the small house, each one of them to cost under \$100, including the heavy labor.



The entire news-stand supply of House & Garden has been selling out in the first week of sale. Reserve your copy at the news-stand now,—or you won't get it at all

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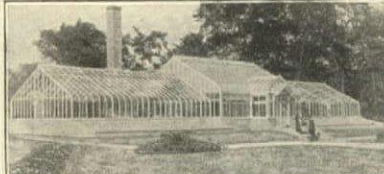
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Garden Hose is of two kinds—sheeting hose and moulded hose. Sheeting hose is five, six or seven ply according to the number of layers of strong rubberized sheeting wrapped around a seamless tube and finally enclosed in a rubber casing or cover. Moulded hose is made by vulcanizing seamless tubes of rubber with double braided jackets of tightly twisted cotton. It is a heavier type construction than sheeting hose which is lighter and more flexible. Each variety has its strong advocates. We describe on this page the three leading brands on the American market, each the leader in its class.



Made in 25 ft. or 50 ft. lengths as desired, each wrapped with paper like an auto tire.

Bull Dog Hose

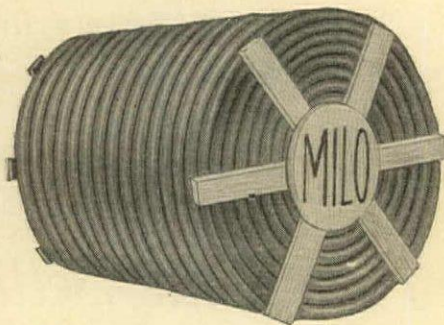
has seven plies of strong rubber sheeting, the highest grade tubing any hose made and a tough all rubber cover that wears like iron. It is the original multiple construction garden hose and money can not buy a better quality. It has been on the market forty years and letters come to us frequently telling of length of service from fifteen to twenty years. BULL DOG costs more than ordinary hose but it is the best investment in the long run.

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GOOD LUCK hose is similar in construction to BULL DOG but is slightly lighter. It has six plies and is strong enough to stand high pressure and tough enough for hard service. It is light and easily handled and will wear for a long time.



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Whichever brand you select ask your dealer for a copy of our Garden Manual, a professional handbook for the amateur gardener. If your regular dealer does not carry these standard

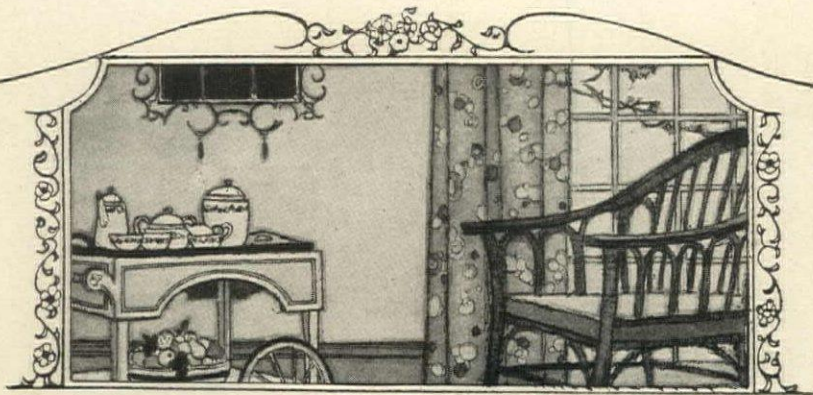
brands or cannot supply you with the book we will mail you a copy of the Manual on receipt of a 3c. stamp and quote prices on the brand of hose for shipment from the factory.

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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

SMALL HOUSES IN JULY

THE small house is a problem all by itself. It is not merely a small reproduction of a large house. It has its own architecture. Consequently good small houses are not so common as one might suppose. But in this July number there are at least three that have the distinction of individual merit.

The first is a stone house of real Dutch Colonial design, with a sweeping roof. The dining room has been dispensed with and the family have a combined living and dining room. It was designed by Frank J. Forster. The second is a New England farmhouse type in clapboard and shingles, with a simple, livable plan, designed to meet the requirements of a small family. The third is a cottage especially designed and furnished for HOUSE & GARDEN. It is a sort of dream-book house that can be both built and furnished for a reasonable sum.

Of further interest to small house builders is the article on the bedroom, choicely furnished with articles that come at moderate prices. Also there is the article by Elizabeth



A Dutch Colonial house, with sweeping roof, in the July issue

Leonard Strang on the garden for the small house—three types of gardens to cost not more than \$100 each, including heavy labor.

From Prof. Traquair's article on French-Canadian cottage architecture can be gathered endless suggestions for the small house; and the sketches of an Italian sort of house, designed by W. R. Bajari, show a simple plan that is effective. And then, for the man who wants to study a hard problem, comes "Plumbing in the Small House," by the engineer who designed the plumbing in the government community homes. If a garage is contemplated, you may find some suggestions in the two designs in this issue. In fact, there never was a number of HOUSE & GARDEN so filled with practical and stimulating suggestions for the reader who is about to build.

The other subjects include peonies, the use of decorative panels, placing the desk, pots and pans, Indian art for the collector, and the new designs in handwrought hardware.

Finally, you may have heard of the Government embargo against the importation of certain plants. F. F. Rockwell tells you what to substitute, in an article on American grown stock for America.

Contents for June, 1919. Volume XXXV, No. Six

COVER DESIGN BY MAURICE DAY	
JUNE SHADOW AND SUNSHINE.....	18
THE FIFTY BEST CLIMBING ROSES.....	19
<i>J. Jennings</i>	
ROOMS IN THE NEW YORK APARTMENT OF MRS. FRANK HUNTER POTTER.....	22
ARE YOU AFRAID TO BE ALONE?.....	24
"TO LET".....	24
<i>Harry Kemp</i>	
THE ARCHITECTURAL BOOKCASE.....	25
<i>Delano & Aldrich, Architects</i>	
IVORY THRONES AND ELEPHANTS.....	26
<i>Gardner Teall</i>	
AMERICAN SCULPTURE FOR AMERICAN GARDENS.....	28
<i>Peyton Boswell</i>	
FURNISHING THE ROOM FROM CRETONNE.....	30
<i>Ethel Davis Seal</i>	
FOR THE GARDEN OR TERRACE.....	32
THE RESIDENCE OF ROBERT L. WOOD, ESQ., CHESTNUT HILL, PA... ..	34
<i>John Graham, Jr., Architect</i>	
FROM CANDLES TO INCANDESCENCE.....	36
<i>H. D. Eberlein and Abbot McClure</i>	
IN THE GARDENS OF MISS ROSINA HOYT, SOUTHAMPTON, L. I....	38
<i>Ferruccio Vitale, Landscape Architect</i>	

JAPANESE HOMES OF TODAY.....	39
<i>Eugene Clute</i>	
THE SLEEPING PORCH IN THE RESIDENCE OF E. R. SHIPPEN, ESQ., DETROIT, MICH.....	42
<i>Slee & Bryson, Architects</i>	
A LITTLE PORTFOLIO OF GOOD INTERIORS.....	43
MAKING A GARDEN OUT OF A SAND HEAP.....	46
<i>T. C. Turner</i>	
THE HANGING ON THE WALL.....	47
THE MARRIAGE OF FLOWERS BY BIRDS.....	48
<i>Ernest Ingersoll</i>	
WORK AMONG THE JUNE VEGETABLES.....	49
<i>William C. McCollom</i>	
A PLEA FOR THE WALL FOUNTAIN.....	50
<i>Amy L. Barrington</i>	
KITCHENETTE CLAIMS IN THE LEAGUE OF RATIONS.....	52
<i>Ethel R. Peyser</i>	
REAL HALF-TIMBER WORK.....	54
<i>Hobart B. Upjohn</i>	
SPRINGTIME AWNINGS HAVE VARIED STRIPES.....	55
THE GARDENER'S CALENDAR.....	56

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Gillies

JUNE SHADOW AND SUNSHINE

The elusiveness of Spring has gone, passed with the inconstancies of April, the swift upward rush of May. Comes now the season of Nature's stability, the sequel to her long weeks of vacillation. For the spirit of June is a tangible thing. One can grasp it, and grasping, feel that here is a definite tonic for the soul. It awaits us

in divers forms—in the ripe greens of expanded leaves, in blue skies above flowery meadows, in the voice of the brook among rocks. Most of all do we find it at the woods edges, the borderland of light and shade. Here dwells June herself, for she is the monarch of sunshine and shadows, of warm airs and cool and refreshing breezes



THE FIFTY BEST CLIMBING ROSES

As Selected After Several Years of Tests and Experiments With Upward of Two Hundred and Fifty Varieties—Characteristics, Culture and Uses

J. JENNINGS

CLIMBING roses have claimed the attention of every great hybridizer since their production, but it is during the past twenty years that the greatest improvement has been made. Here in our own country, the results obtained by such men as Captain George C. Thomas, Jr., and Dr. Van Fleet are shining examples of our progress along these lines.

The aim which I believe has acted as a great incentive to these men is to produce an everblooming climber—that is to say, a rose in which are combined the strong climbing characteristics of the wichuraiana type, with the persistent blooming qualities of the tea and hybrid tea. While, so far as my researches go, this has never actually been accomplished, some of Capt. Thomas's seedlings give wonderful promise in this respect.

It has been my good fortune to observe many of them in the testing ground, and of these, at least one is more or less everblooming throughout the summer. It does not, however, develop the long, vigorous shoots that are generally associated with a typical climbing rose.

Climbing Hybrid Teas

After some years of observation and testing I do not regard the many climbing forms of hybrid teas and teas as desirable, with perhaps one or two exceptions (notably Climbing Lady Ash-town), simply because they do not rank as climbers. If some of them do succeed in sending up a few long shoots, then such plants are invariably very shy in blooming. Climbing Lady Ash-town is an exception; here is a splendid specimen in the vicin-

ity of Philadelphia, fully 12' to 15' tall, trained in pillar form and literally covered with wonderfully fine flowers which are just as shapely and colorful as the bush form. After the spring burst, this variety will give a scattering of blooms in September, and so it is worthy of a place even in a small garden.

If the climbing hybrid teas are pruned as severely as is necessary in the wichuraiana and multiflora classes, they will very often refuse to develop any long shoots, reverting in fact to the bush form. Therefore I would advise but very slight pruning of this class unless some strong basal or side shoots are apparent, in which case the oldest wood can be cut away to that point.

The comparatively limited blooming season

of the average climbing rose, approximately ten to fourteen days, may be responsible for their lack of popularity among the avowed bush-rose lovers. To many, therefore, it will come as a pleasant surprise to know that it is easily possible by careful selection of even as few as twelve varieties, to obtain a constant succession of flowers for almost two months.

It was the search for this information that prompted me to make daily observations of over two hundred and fifty varieties, generally listed as climbers, covering a period of four seasons. Even during the first season it became apparent that synonyms were plentiful and some kinds were decidedly useless as climbers. Unfortunately also, many have been introduced in which I have been unable to detect even one redeeming feature and so have marked them to discard.

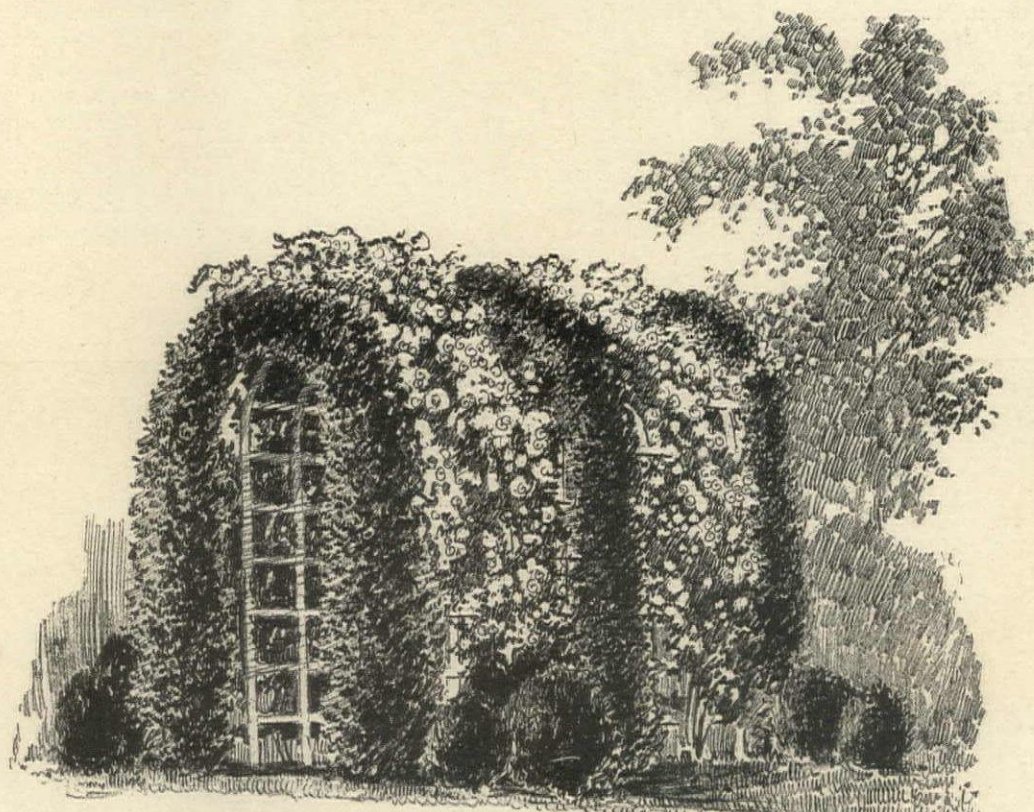
Please remember that in this matter, as well as through the rest of the present article, I am speaking of my own personal experiences and observations.

Deceptive Names

Of these culls, to show how little faith we should attach to names, I might mention:

Non Plus Ultra (Mult.), introduced by Weigand in 1905, which has a most distasteful muddy purple color and miserable foliage; and Paradise (Wich.), introduced by Walsh in 1907. This is a decidedly inferior form of American Pillar, lacking the bright, snappy rose shade, good growth and nice foliage.

Strange to say, among those on my list of discard are two varieties that have been highly re-



ROSE
A variation of the usual arbor is secured by planting pairs of slender evergreens such as arborvitae, trained and tied to galvanized iron arches, in such a way that they form divisions between the rose lattices proper. By this scheme a pleasing year-round effect is obtained

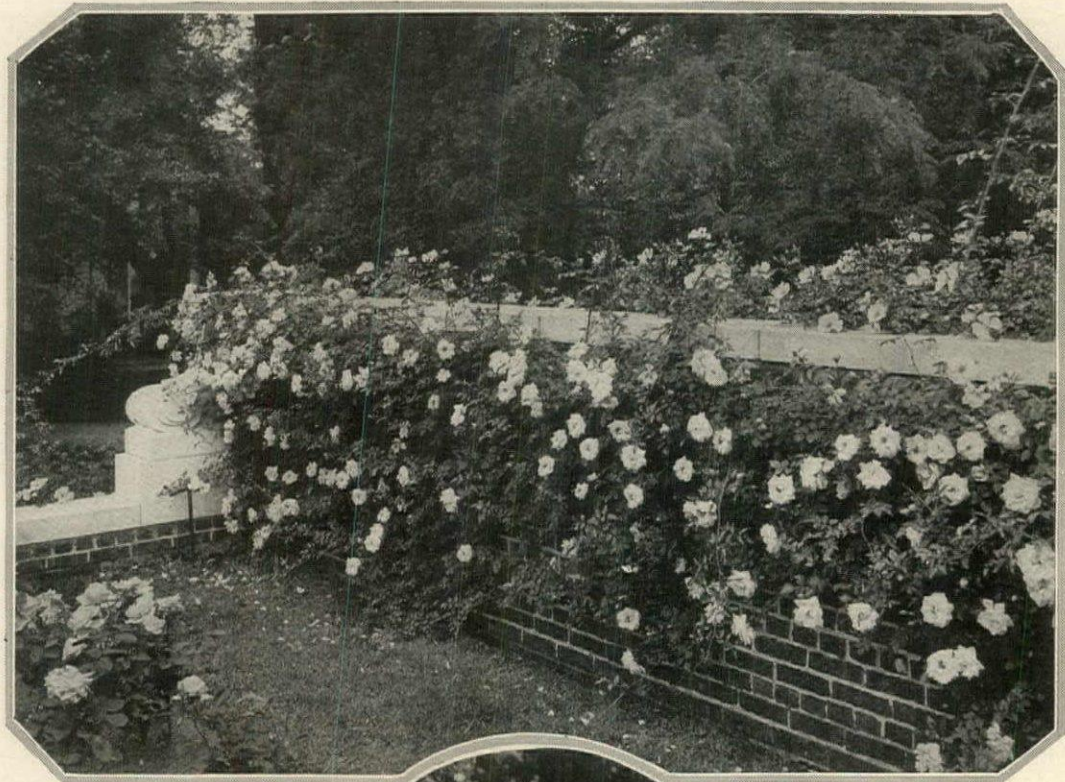
commended by at least two authorities. I refer to:

Graf Zeppelin (Mult., Boehm, 1909), which I have noted each year as having small dirty pink flowers and poor foliage which soon drops; and The Wallflower (Mult., Paul, 1901). While this latter variety has distinct red flowers, the color almost immediately blues when the sun peeps at them and it becomes one of the much abhorred magenta shades. Further, it is a shy bloomer and has but poor foliage.

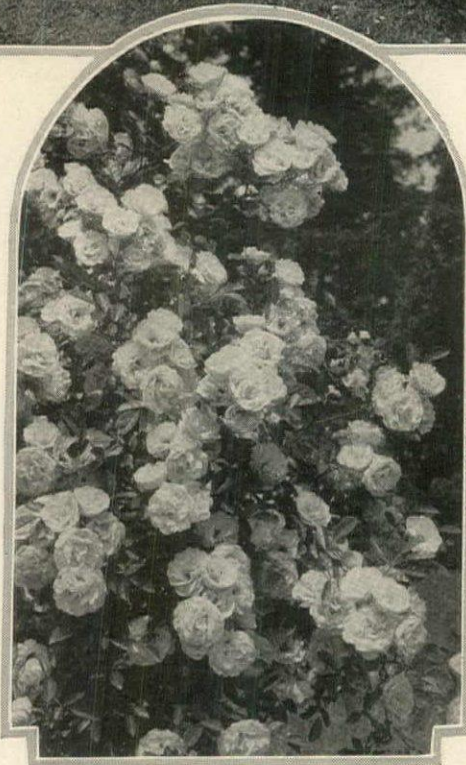
On the other hand I note that Captain Thomas has discarded Francois Gillet and Snowdrift, both of which have with me been gorgeous each year when covered with their snow-white blanket of flowers. In each case also the foliage is distinctly beautiful—the ear-mark of a good garden rose. So unusually striking have they been that one Snowdrift has found a place in the twelve essential climbers, and the other is included in the first twenty-five. In comparing notes I have found other such differences of opinion, formed under different conditions.

Influence of Conditions

Much evidently depends on situation, soil and climatic conditions, as to whether any variety will show up to perfection. In the test under consideration, however, every rose was grown under exactly similar conditions so that it seems just to judge by comparison as a class. I have found the distinctly wichuraiana hybrids much superior to the multiflora hybrids



Why not use Gardenia, or one of the other good cream colored climbing roses, along that red brick wall? Good foliage as well as blossoms should be sought



Tausendschön is an old favorite among the multiflora climbers. Its flowers are semi-double, ranging in color from bright pink to pure white, deepening with age

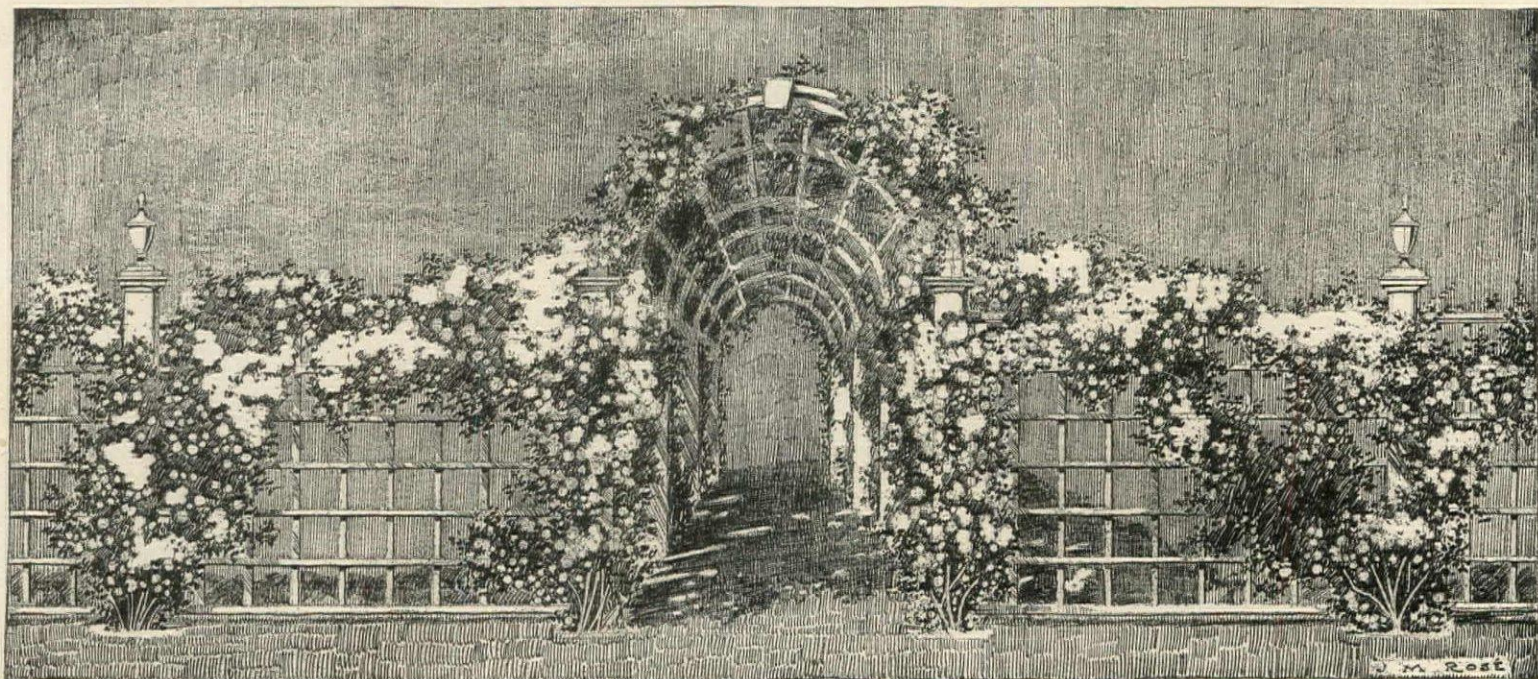
and other types only in the texture of petals but in the foliage which is generally of a beautiful deep green, very shiny and quite leathery. This characteristic renders the class a whole almost proof against insect and diseases, another set that is by means to be overlooked.

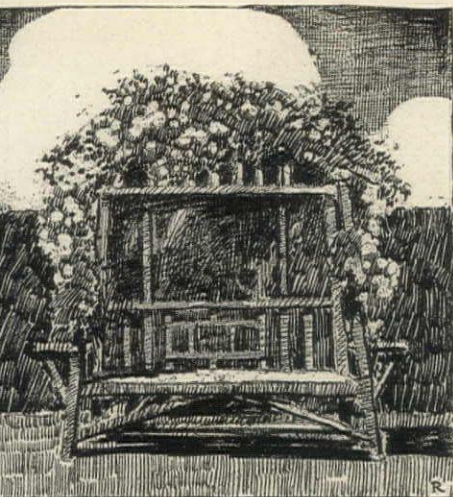
It was principally on account of the foliage that the well known Crimson Rambler was discarded in favor of Excelsa. This latter variety, a hybrid wichuraiana, though of comparatively recent introduction, has already won its way by its merit into popularity (for a climbing rose). Indeed, I have often crossed it across instances where it has been sent out for Crimson Rambler

but it never fails to prove its superiority. In color it is decidedly brighter and the flower has more petals that hold their color; but the greatest improvement is seen in the lustrous foliage which is retained in good condition until late fall. While selection is largely a matter of personal taste, I have presumed to list fifty varieties that have in the four consecutive seasons just passed consistently given better satisfaction than the balance. Moreover, these fifty cover practically the whole flowering season of the climbing rose.

Continuity of Bloom

In order to obtain this continuity of flowering, some favorites, blooming with the major (Continued on page 74)





THE notes which follow are compiled from exhaustive tests covering a period of four years. In considering the results it is well to remember that they were obtained in the latitude of New York City and would not necessarily apply in all details in other sections and under different conditions. Those roses which are marked "winter kills" were killed back to root by the unusually severe winter of 1917-18, a season considerably colder than the average in this region. The varieties noted as being hardy survived that winter and consequently may be considered highly cold-resistant. The time of blooming varies approximately six days for every fifty miles' difference in latitude. Varieties prefixed by the figure 1 are considered especially good; those marked 2 are the next choices. A wise selection of a dozen or so will result in successive blooms for nearly two months.



Blooms

- June 1-7 1—Miss Helyett—(wich.) Winter kills. Fauque, 1908. Large double, blush with carmine shading. Strong, good foliage. Long season. Good stems.
- May Queen—(wich.) Hardy. Conard & Jones, 1899. Delicate pink. Foliage good, weak grower. Fascinating color, with crimped petals.
- Neige d'Avril—(mult.) Hardy. Small pure white flowers, profuse, semi-double. Prominent yellow stamens. Foliage fair.
- June 7-14 Ghislaine de Feligonde—(mult.) Hardy. Turbot, 1916. Practically thornless. Bud orange. Flower cream when open, foliage fair. Medium growth, very long season.
- Purple East—(mult.) Hardy. Paul, 1901. Rosy pink with over color of mauve. Wonderful color in early morning. Semi-double, large, free. Foliage only fair.
- 2—Francois Guillot (wich.) Winter kills. Barbier, 1907. Double white. Free, vigorous. Foliage very good. Shaded yellow in bud. Long blooming season.
- June 14-24 Paul's Scarlet Climber—(wich.) Hardy. Paul, 1916. Large, vivid scarlet shaded crimson. Fine large foliage. Vigorous, unusually fine color that holds well.
- Silver Moon—(mult.) Winter kills. Henderson, 1910. Very large semi-double, almost 5". Pure white, yellow stamens. Buds tinged yellow, foliage unusually good. Strong, but some years fails to bloom.
- 1—Christine Wright—(H. P.) Hardy. Hoopes & Thomas, 1913. Rose pink tinged yellow. Good form, fragrant. Good texture. Color lasts, long period of bloom.
- Zephirin Drouhin—(Hybrid Bourbon.) Hardy. Bizot, 1868. Large single flower, wonderful silvery rose color. Petals wavy. Long season, strong bushy growth.
- 2—Baroness von Ittersum—(Multiflora.) Hardy. Leenders, 1910. Bright red foliage. Fairly free bloomer. Some flowers are lighter. Quite large.
- August Roussel—(Macrophylla.) Hardy. Barbier, 1913. Large flowers, semi-double. Rosy salmon. Good foliage. Shaped like H.T.; like a clear pink form of Dr. Van Fleet.
- Climbing Lady Ashtown—(H.T.) Hardy. Bradley, 1909. Free for H.T. Vigorous. Best climbing H.T. Has long spring season and a few autumn flowers.
- Alberic Barbier—(wich.) Winter kills. Barbier, 1900. Buds yellow, flowers cream, foliage good. Young shoots bronze. Good color until it fades.
- 1—Paul Noel—(wich.) Hardy. Hanne, 1913. Large double, 2"-3". Bud carmine; open, deep salmon, splashed orange. Wonderful color and foliage. Long season.
- 2—Elisa Robichon—(wich.) Hardy. Barbier, 1902. Delicate rose tinged yellow. Free, vigorous. Foliage very good.
- Chatillon Rambler—(wich.) Hardy. Nonin, 1913. Pale rose, free, strong good foliage. Similar in form and habit to Dorothy Perkins but a shade lighter.
- Gerbe Rose—(wich.) Hardy. Large double. Clear pink, strong, good foliage.
- 1—Gardenia—(wich.) Hardy. Manda, 1899. Bud yellow, flower cream. Good foliage, vigorous, free.
- 2—Renee Danielle—(wich.) Hardy. Guillot, 1913. Deep yellow in bud, pale yellow open. Very large and double. Small, isolated clusters, very fine foliage.
- Mme. August Nonin—(wich.) Hardy. Nonin, 1912. Double, mauve-rose. Vigorous, good foliage, lasts well.
- 2—Electra—(multiflora.) Winter kills. Veitch, 1900. Deep salmon pink heavily shaded. Foliage good. Color fades but veins become more pronounced.
- 2—Ida Klemm—(mult.) Half winter kills. Walter, 1907. Large double, cream. Fragrant. Good form, fine foliage, long blooming season.
- 2—Tausendschön—(mult.) Hardy. Schmidt, 1907. Semi-double, bright pink to pure white. Color deepens in dull weather and with age. Foliage fair.

Blooms

- June 24-30 Blush Rambler—(mult.) Hardy. B. R. Cant, 1903. Clear rose, free, good growth. Good, fast color, center turns paler when old.
- 2—Klondyke—(wich.) Winter kills. G. Paul, 1911. Yellow bud, flowers paler. Vigorous, free, foliage good.
- 1—Source d'Or—(wich.) Hardy. Turbat, 1912. Buds bright yellow; open, pale yellow, large. Very faintly tinged blush. Vigorous, foliage very good.
- Sanders' White—(wich.) Hardy. Sanders, 1912. Double, pure white, very free. Long season, glossy foliage, vigorous.
- 2—Dr. W. Van Fleet—(wich.) Half winter kill. Henderson, 1908. Flesh pink. Good form, foliage very good. Vigorous, fragrant.
- 1—American Pillar (mult.) Half winter kill. Conard & Jones, 1909. Rose pink, light centers, good foliage and growth. Flowers freely and regularly.
- 1—Marie Lovett—(wich.) Half winter kill. Large, double, pure white; fine shape, vigorous. Foliage very good. Fragrant, large, waxy petals prettily curled. Beautiful bud of H.T. shape.
- Debutante—(wich.) Hardy. Walsh, 1901. Soft light pink. Variable. Vigorous, foliage good. Very large clusters.
- Adelaide Moulle—(wich.) Hardy. Barbier, 1902. Coppery salmon, double. Foliage good, strong. Small but pretty flowers in clusters. Fades in bright weather.
- 2—Evergreen Gem—(wich.) Hardy. Manda, 1899. Cream, free, fragrant. Vigorous, foliage very good. Faint blush center when open.
- 1—Hiawatha—(wich.) Hardy. Walsh, 1904. Single. Rich scarlet, vigorous, free. Foliage good.
- Sicile—(mult.) Hardy.
- Coronation—(wich.) Hardy. Turner, 1912. Vivid crimson-scarlet, lighter stripes. Very free. Large strusses. Strong, foliage good.
- Francois Juranville—(wich.) Winter kills. Barbier, 1906. Salmon, large, double. Foliage good.
- Jean Girin—(wich.) Hardy, Girin, 1910. Salmon, double, free, vigorous, foliage good.
- July 1-7 Sodenia—(wich.) Hardy. Weigand, 1911. Very bright scarlet, with lighter edges. Free, strong, good foliage.
- Ernst Grandpierre—(wich.) Hardy. Weigand, 1900. Double white, small. Free, vigorous, good foliage. Cleaner white than White Dorothy.
- 1—Dorothy Dennison—(wich.) Hardy. Dickson, 1907. Creamy pink. Vigorous, good foliage. Very double. Fast color, deeper in dull weather. Habit like D. Perkins. Synon, Lady Godiva.
- 2—Excelsa—(wich.) Hardy. Walsh, 1909. Crimson. Vigorous, free, good foliage. Brighter than crimson rambler and has decidedly better foliage.
- 2—Evangeline—(wich.) Hardy. Walsh, 1907. Single, blush, pretty shape. Free, vigorous, flowers large, color variable.
- 1—Dorothy Perkins—(wich.) Hardy. Perkins, 1901. Rose pink. Double, vigorous, free. Foliage good.
- White Dorothy—(wich.) Hardy. Paul Cant, 1908. The white counterpart of Dorothy Perkins.
- 1—Snowdrift—(wich.) Hardy. 1910. Pure white double flowers, large clusters. Very free, vigorous growth. Good foliage.
- July 7-14 1—Gruss an Freundorf—(wich.) Hardy. Praskac, 1913. Deep crimson, light center. Semi-double, vigorous, exceptionally fine color.
- Leontine Gervais—(wich.) Winter kills. Barbier, 1903. Nasturtium red, free, good growth, foliage and color.
- 2—Mrs. M. H. Walsh—(wich.) Hardy. Walsh, 1912. Pure white, small, free, vigorous. Foliage good, flowers very evenly distributed. Grows very tall.



Hewitt

In the entrance hall a hanging of old Italian Fillaticcio is a background for two kneeling angles, attributed by Siennese artists to Jacopo della Quercia of Sienna. The chest on which they stand is old Italian. The only modern touch in the grouping are the two pictures which are arrangements of fruits and vegetables in old Italian vases done by Mrs. Potter after the manner of Della Robbia

ROOMS in the NEW YORK APARTMENT of MRS. FRANK HUNTER POTTER

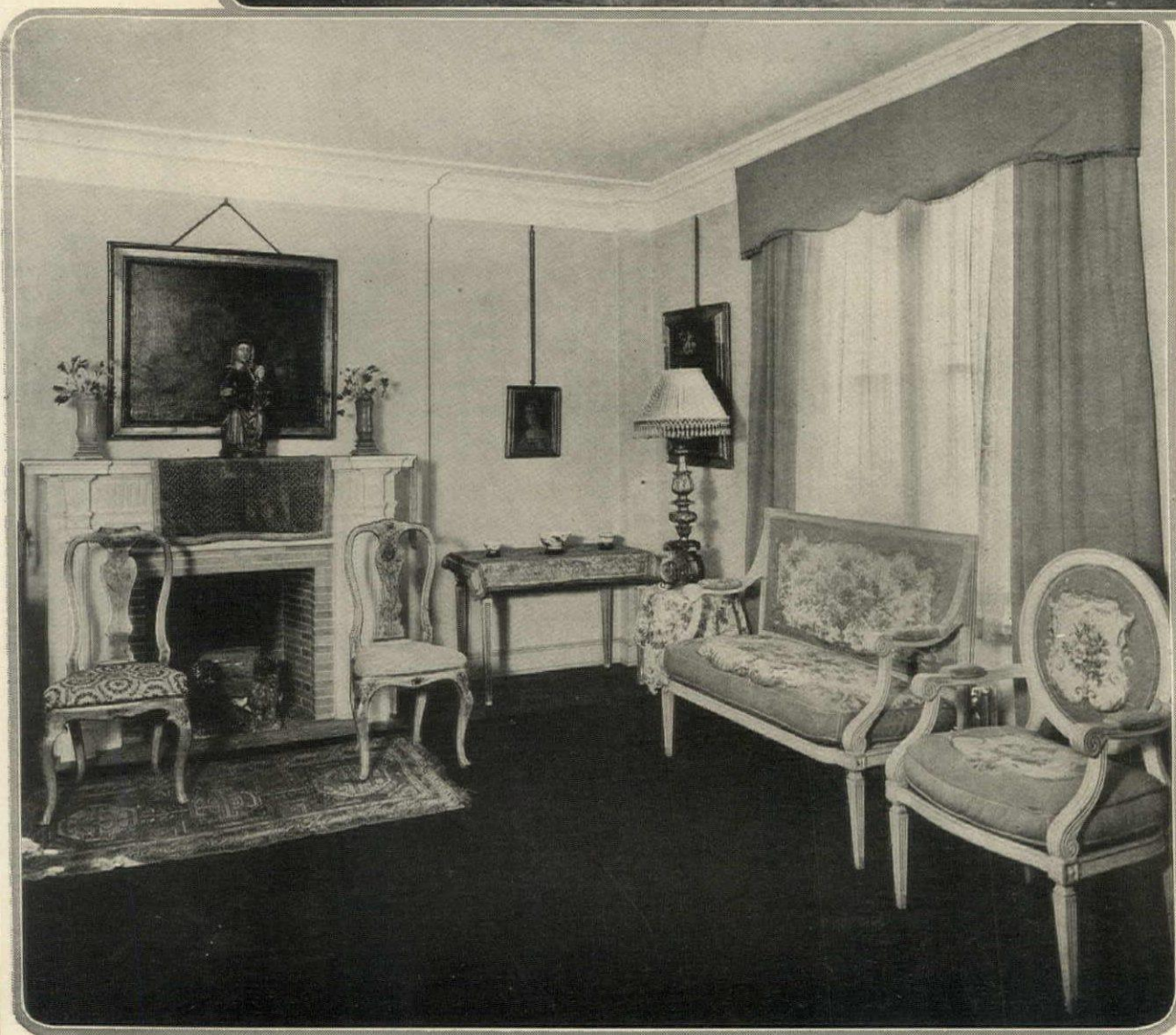
A corner of the "powder blue" room shows a set of four projects for 16th Century Italian tapestries. The walls are painted deep powder blue and glazed; the woodwork is black. Italian damask in old yellow and blue is used with Chinese yellow glass curtains, the whole forming an unusual scheme



As a reaction from drab war times, Mrs. Potter has made her bedroom a place of gaiety and color. The walls are tinted dove gray, the chintz in curtains (rose lined) and on the furniture is an 18th Century French design with blue predominating. Center of bed cover and dressing table hanging are old blue tafeta



A remarkable collection of family heirlooms gives the dining room particular interest. The old table and chairs show the beautiful patina given only by long usage, but the center of interest in the room is found in the three family portraits. The unfinished oil sketch at the right is a particularly well known portrait of Mrs. James Bard, Mrs. Potter's grandmother, painted by Gilbert Stuart about 1825



The drawing room contains some of the Venetian and 18th Century French furniture which has been collected by Mrs. Potter over a period of years. The room is done in old Italian blue and Venetian green. The delicate colorings of the Aubusson tapestry on chairs and settee, the 16th Century Italian painting over the mantel on which stands a Florentine Madonna of the 14th Century have all been combined with rare good taste

ARE YOU AFRAID TO BE ALONE?

THE other evening a well-known American playwright stood on the steps of a New York club watching the theatre crowds pass. It was shortly after eight o'clock and the streets and pavements were packed with men and women, boys and girls hurrying to reach their theatres before the curtain rose. They pushed one another aside. Motors jockeyed for position. Women dodged in and out between traffic. All rushing with a great frenzy as though driven by the dread of an invisible and terrible Something.

For a long time the playwright watched them, then he remarked, "In my youthful vanity I used to think that people went to the theatre to be amused, but I am beginning to believe that they go because they are afraid to be alone. They haven't enough mental furniture to make their lives livable, haven't enough thoughts or resourcefulness or amusements in their own homes to keep off the devils of ennui. They're bored with themselves and with each other. They wouldn't dare stay home alone for seven nights in succession—they'd go stark, raving mad."

Perhaps an exaggeration, but there's a world of truth in that remark. Discontent is on us like the plague. It is eating the vital tissues of our American life. Sentimentalists used to think that the war would sober the American people into being content with their lives at home. Some fanatics think that legislative prohibition will do it. Nonsense. The change has to start within. Contentment, like charity, begins on the lee-side of the doormat. The only possible solution for this wild flight from ennui and fear is to get interested in your home, to develop its resources and yours.

AT the present moment many people are worrying about Bolshevism or, rather, worrying lest we have a repetition here in America of the slaughter and pillage that accompanied the establishment of Bolshevism in Russia. Theoretically there are some excellent ideas in the Bolshevist program; there are also some terrible evils. The great weakness with the Russian program is that the ideals cannot be put into the working without the evils. One of these evils is the utter abolition of the home and property. The Bolshevist constitution couldn't last ten minutes in a country where the people own their own homes. Bolshevism is a religion of tenants. The man who owns his own home, who works in his own garden and reaps the fruits of decent labor has no desire to overthrow those in authority or take from his neighbor the good things he has acquired through years of work. Authority preserves property. Own your own home, plant your own garden, pay your share of the taxes, take your part in the community life—and Bolshevism will fade like a bad dream at dawn.

The solution of any Bolshevist tendencies that may be haunting the American people is found in that excellent "Own Your Own Home" movement.

AND having acquired your own home, what? Be content with it.

Contentment is not a stifling of ambition, a refuge of lazy minds. Philosophers in all ages have discovered it to be the touchstone of life. Marcus Aurelius and old Solomon both arrived at this conclusion after the discipline of bitter experience. Start in and see what

your capacities are, they say. Get to know yourself. See what you can do. Before you know it you'll discover a hobby or a taste for that or that which will satisfy you thoroughly. The old mad flight from ennui will cease. You'll no longer be afraid to be alone.

Contentment breeds on activity. Activity clears the mind, just as water purifies itself by moving. The stagnant mind is the discontented mind. Seven successive stagnant nights after labor will eventually make a man afraid to be alone with himself.

THE activities of a contented man may be legion. His family will suffice for him. And in the majority of cases he pursues a hobby or some creative or cultural interest. Books furnish one, music another, collecting a third—these three are the great trinity of contentment.

Can you imagine Charles M. Schwab being bored with himself? Charlie Schwab is one of the best amateur organists in America. His brother is John Wanamaker, and the dream of John Wanamaker's life is to give an organ concert. I could fill this page with the names of prominent Americans who are accomplished amateur musicians—men of huge interests and great responsibilities who find in music an untiring solace and amusement.

One bright light on the horizon is the return of music as a family custom. Mr. George Eastman, of kodak fame, maintains an orchestra in his house, and there are hundreds of families this land over who are discovering enough musical talent in their own family circle to furnish themselves with homemade musicales. For those who cannot play or sing, there is the player-piano and the talking machine. Really, when you come to think of it, the American people should lead the world as music lovers, so great are their advantages in their own homes.

With the library facilities at the command of all, it is also a marvel that the American people are not the best read in the world. Reading takes time and thought, and requires a certain sense of ease. One can breed contentment only as one has become initiated into the noble company of those to whom books are friends. And yet, it is amazing the number of houses in which one can find in America—homes of well-to-do folk who own motor cars and wear smart clothes—where books are not to be found and reading is as a lost art.

The collecting hobby needs no bush. The custom is growing. Everyday brings to HOUSE & GARDEN evidences of the spreading interest in collecting antiques and curios. That way lies contentment. In the collector must necessarily be a student of his subject—and often one begins to study a subject even as he flies out the window.

NOW these three breeders of contentment—music, books, and collecting—are cultural matters. One does not make money from them; in fact, the less commerce they are, the more happiness one can derive from them. They require activity to maintain, but it is a different sort of activity which one drives through the ordinary day's work. Therein lies the power of attraction for busy men and women and the peculiar soothing tendency they have on the mind. Each man should have at least a slight interest about his home to which he is ardently devoted and whose benefits cannot be calculated in cash.

TO LET

A Wood where no man dwells,
It is a holy place
Enisled with sleeping boughs
That lean out into space;

A Desert without Man
Is full of dreams, is far—
Much like the magic face
Of an untravelled star;

A Meadow lush with grass
Is rich with little joys
Where thighed grasshoppers leap
Like elves or playing boys;

But, O this Wood or Stone
Is chill with alien cold,
Too long built to be new,
Yet too new to be old. . . .

I hate a vacant house
With its long reach of stair:
'Tis such a place that none
Do wish to tarry there

Where small mice squeak and flash
Along each dusty shelf
And Silence shrinks, afraid,
Because it hears itself!

HARRY KEMP



Gillies

THE ARCHITECTURAL BOOKCASE

It is becoming more and more the custom, in homes of good taste, to treat bookshelves as an architectural feature, and, by letting the shelves into the wall, make them form part of the architectural background of the room. The

wood used in this library is butternut in a warm, rich brown. A chair upholstered in a brilliant English chintz gives color variety to the ensemble. From the New York residence of F. F. Palmer, Esq. Delano & Aldrich, architects



An ivory relief of a journeying scene, illustrating French workmanship the 14th Century

IVORY THRONES and ELEPHANTS

Examples of an Ancient Carving Art, from Combs and French Fans to Cabinets of Nippon and Chinese Screens

GARDNER TEALE

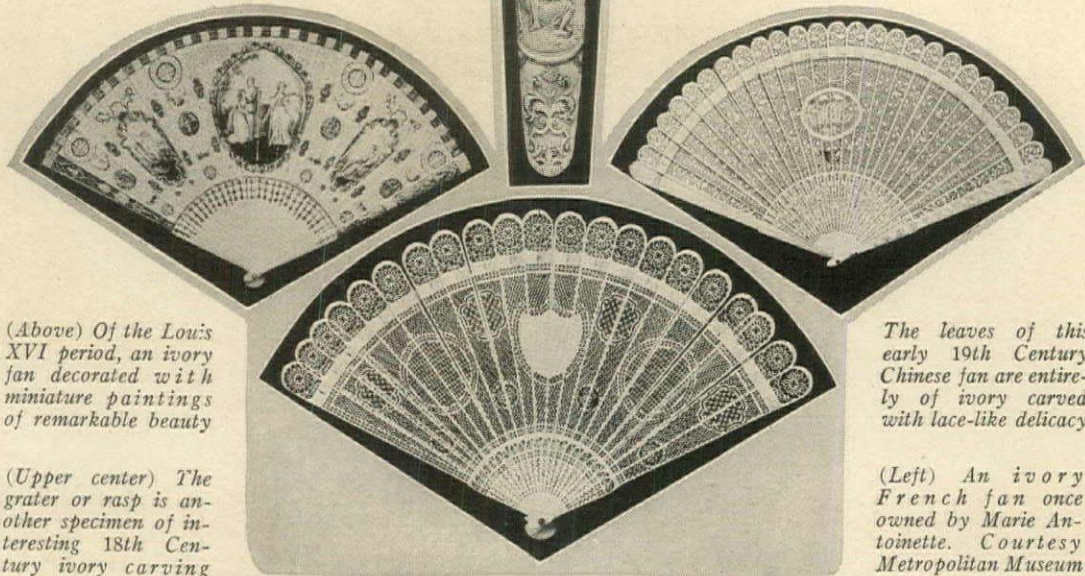
GOLD, silver, ivory—how inseparable they are with History's story, comedy and tragedy, romance and commerce, inertia and progress—gold, silver and ivory! I am inclined to believe that the sins of the world have brought upon us, at least the most of us, the inability to receive our initial conception of gold and silver in other than immediate mental terms of the coinage of the realm. Alas that it is so! Alak-a-day! Would that the mention of gold brought instantly to our thought the glory of sunlight, the jewels of fairy princesses, the skill of Saint Eligius, the craft of Benvenuto Cellini, the bracelet of Helen of Troy; or that the mention of silver would first evoke for us memories of purling streams, moonlight on the jasmine flowers, a cup from Delhi, the Ardagh Brooch, that of Tara!

But ivory, magic word! When it is

spoken who thinks first of the commerce of the Congo, or the horrors narrated by Conrad, or Barnum's prowess with Jumbo? Ah no, dear Reader, you and I have but to hear it whistled and lo! King Solomon's throne of ivory with its six steps flanked by the carved lions, the tribute of King Hezekiah to the Assyrian, the couches of ivory—*Shinni piri*, they called it—"Elephant's teeth,"—hard teeth indeed for the

King of Judah to pull! And did not the Prophets Ezekiel and Amos tell of "benches of ivory brought out of the Isles of Chittim?" I suppose the "ivory palaces" of the 45th Psalm meant wardrobes, but as long as one isn't sure of it it is comfortable and amazing to cling to the palace and to contemplate the enormous wardrobe it might have held one far outrivalling that of Potsdam!

When I have visited the collection in the British Museum



(Above) Of the Louis XVI period, an ivory fan decorated with miniature paintings of remarkable beauty

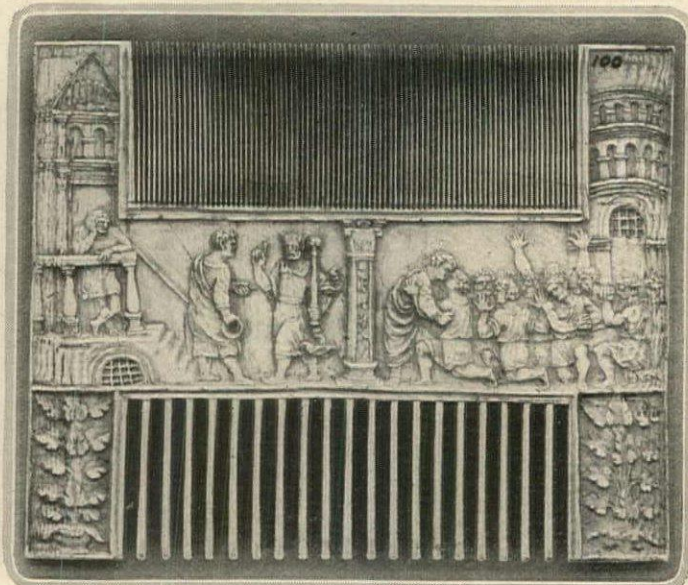
(Upper center) The grater or rasp is another specimen of interesting 18th Century ivory carving

The leaves of this early 19th Century Chinese fan are entirely of ivory carved with lace-like delicacy

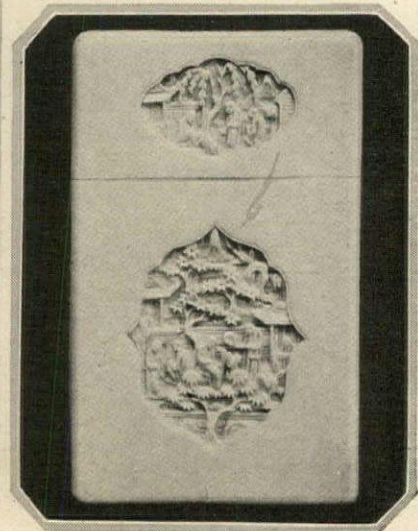
(Left) An ivory French fan once owned by Marie Antoinette. Courtesy Metropolitan Museum



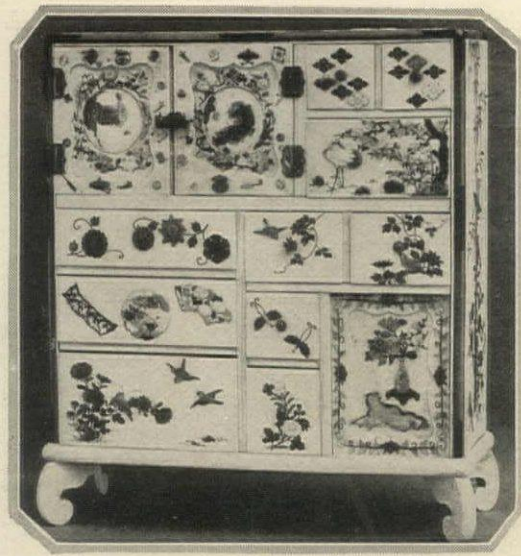
Intricately carved and busy little figures form the high relief of a 19th Century Chinese brush holder



And then there is a comb with both coarse and fine teeth, the decorative design consisting of scenes from the life of Joseph. It is Italian work of the 14th Century



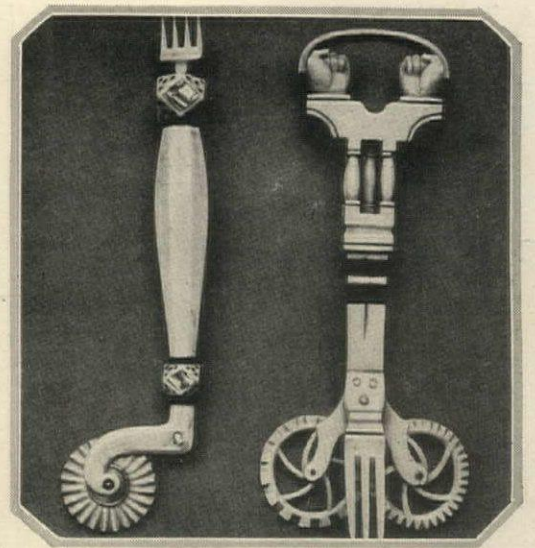
The cardcase carved by a Chinese workman of the late 18th Century brings out the ivory's full beauty



Not all the ivories show carving in relief. The cabinet above is elaborately inlaid with a variety of bird, butterfly and flower designs. Japanese, of the 19th Century



Mary Magdalene as a French carver of the early 16th Century represented her in an ivory figurine



Bone "ivory" marking wheels and pricking forks for the needleworker. Both of these are of American make and date from the late 18th and early 19th Centuries

um I have flattened my nose against a certain case there that contains two inlaid daggers ornamented with ivory that date from the time of Moses. Moses and those days thirty-seven hundred years ago—how much more real they seem when I am looking at daggers! If old Lord Chesterfield were here in the flesh, instead of in the spirit, on my library shelf there suitably bound by Rivière, I would not give a fig for the scorn he might heap upon my way of thinking, should he repeat the paragraph pompously indited to his helpless son, which runs: "I do by no means advise you to throw away your time in ransacking, like a dull antiquarian, the minute and unimportant parts of remote and fabulous times." I hope you too, dear Reader, will be on my side. As gentle suasion, if that is necessary, I shall add Lord Chesterfield's striking dart against the matter, "Let blockheads read what blockheads wrote!" I am sure we will be one against the old gentleman. I don't suppose nature graced him with enough humor to anticipate the time when he himself would seem to seem to all of us as much part and parcel of remote and fabulous times as Cheops and Moses.



An ivory knight of the chessboard. He is of English workmanship, from the 13th Century

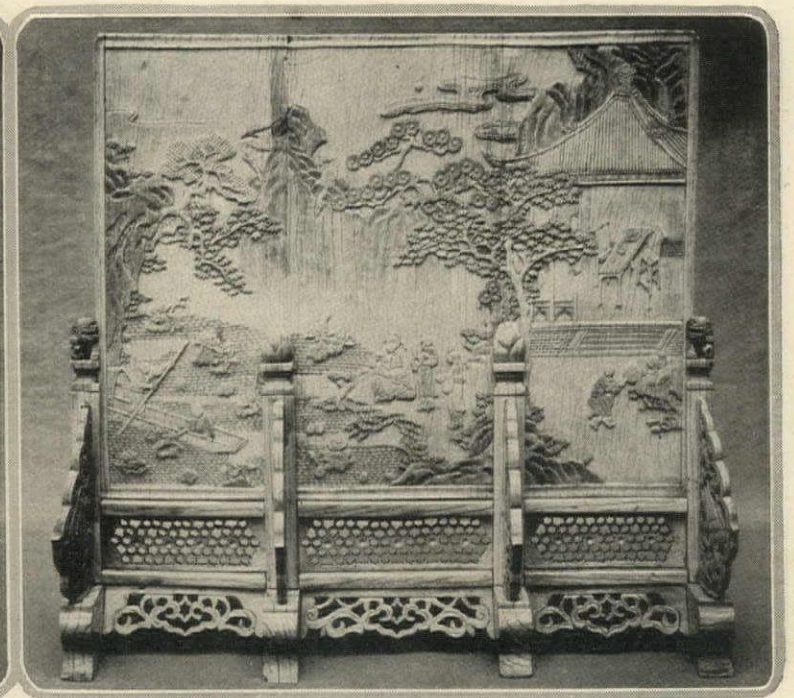
On a rainy day like this I like to bring forth my few ivory treasures and feel that the moisture in the air is good for them. True it is that there are no ivory palaces, or thrones and sceptres of ivory such as Tarquin was forced to hand over to Lars Porcenna; would that there were! Would that I might touch, might own, the very rod wherewith the grave senator of ancient Rome, Marcus Paperius, smote the Gaul who, marveling that the senators sat unmoved in disconcerting dignity when their victorious enemy burst into the Capitol, touched the beard of the noble sire to see if he were alive. I may even confess that whenever I re-read the *Iliad* I shall be sure to pause at once part and give furtive wish that I might have one of the worn check-pieces there described. Perhaps you remember the lines—

"As when some Carianor Mæonian maid
With crimson dye the ivory stains, designed
To be a check-piece of a warrior's steed:
By many a valiant horseman coveted,
As in a house it lies, a monarch's boast
The horse adorning, and the horseman's pride."

But I cannot hope for any such luck. I
(Continued on page 62)



The back view of a Chinese ivory screen of the Ch'ien Lung period, 1736-1796, shows six relief panels each with a different design. The figure of the ivory itself is clearly shown



The front view of the same screen is more pretentious, depicting what may be interpreted as some of the ways in which one amuses oneself at a Chinese week-end party in the country

AMERICAN SCULPTURE FOR AMERICAN GARDEN

An Infant Art Worth Fostering

PEYTON BOSWELL

RODIN predicted that a new birth of sculpture would take place in America, and that a great school would develop here, comparable to that which sprang from Ancient Greece to glorify her ideals in after ages.

This prophesy of the greatest of modern sculptors, one of the most marked proponents of idealism in art, is worthy just now of a close analysis.

A comparison of the development of the economic condition of Ancient Greece, coeval with the golden age of Grecian sculpture, with the present economic condition of America, unmistakably reveals a parallel that seems to point to the fulfillment of Rodin's prophesy. Periods of great wealth foster periods of great art. It may seem at first very difficult to make this statement fit into a discussion of the ideal, but nevertheless it is true. The epochs of commercial aristocracy in Greece, of imperial power in Rome, of far-flung trade in Italy, of monarchical splendor in France, all had as their concomitants periods of art development such as the world never saw before or after. The epochs of social change, of commercial decadence and of economic poverty were characterized by periods of poverty in art. And now comes America, wealthy beyond any dream of the past, and at the threshold of an era of industrial aggrandisement and trade expansion of which she herself never dreamed.

Grecian sculpture undoubtedly had its origin in the religious instincts and innate love of beauty of the ancient Hellenes. But in the days of Greece's first struggles, when her people were primitive and tribal, when they lived sufficient unto themselves and wealth and power had their seats in Persia and Tyre and

(Continued on page 68)

A fountain, by Mrs. Harry Payne Whitney, designed for an American garden. Courtesy of the Whitney Studio

"A Girl Aquaplaning," by Rena Tucker Kohlman, shows the freedom of interpretation characteristic of our American garden sculpture. It stands 20" high and is intended for a basin fountain or a small garden pool where the water could be arranged to spray against the figure. Courtesy of the Milch Galleries

In the cleft of a rock garden you discover a young Pan piping away. The gray stones are immediately animated and the rock plants vitalized. This figure by Janet Scudder is in the Rockefeller gardens at Pocantico Hills and shows the proper placing for such work—secluded and surprising as you come upon it

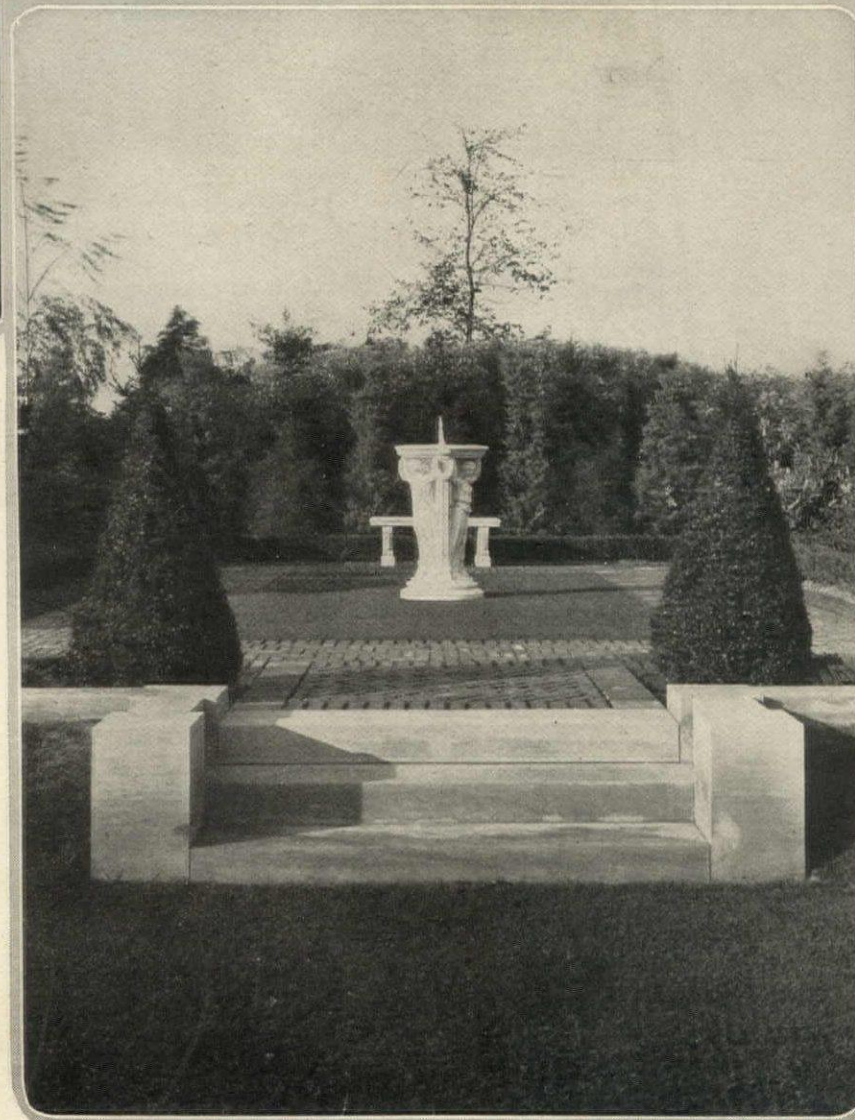
Silhouetted against the sky and surmounting the garden pool stands young Diana, a clear-cut gem of garden statuary. It is by Janet Scudder and is found in the garden of John Long Severance, Esq., at Cleveland, Ohio. Courtesy of Gorham Gallery



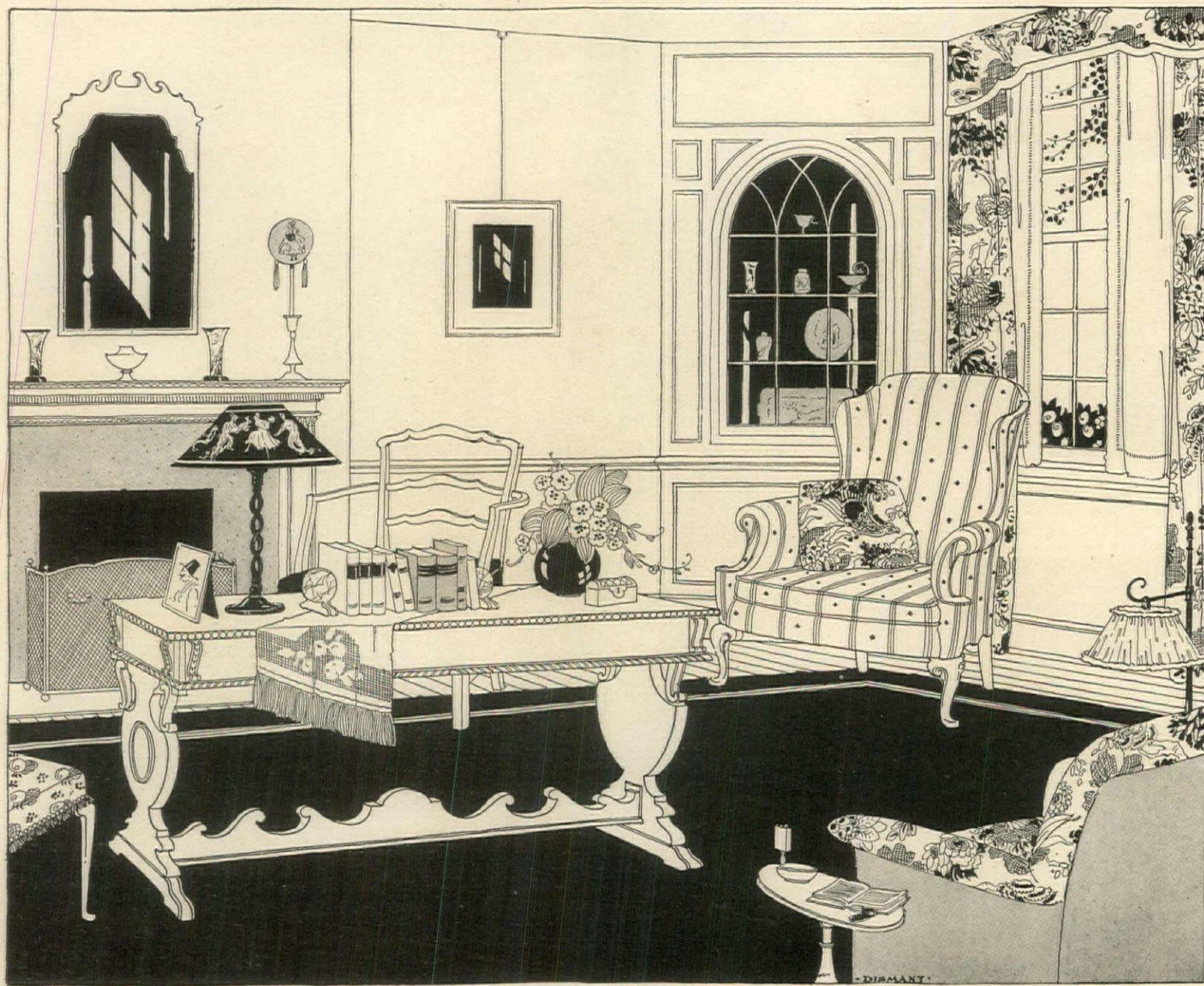
"Girl and Fish," a garden figure of happy interpretation, could find a place in a garden pool sprayed as a fountain base or in a stream of rushing water. Harriet Whitney Frishmuth, sculptor. Courtesy of Gorham Gallery



The sundial offers a wide and varied field of interpretation. This figure, "The Fruit Bearer," by Edward McCartan, has found a sunny spot in the garden of Mrs. Harold I. Pratt, at Glen Cove, L. I. Courtesy of Gorham Gallery



These figures—Morning, Noon and Night—support the table of this sundial in the garden of John Long Severance, Esq., Cleveland, Ohio. Harriet Whitney Frishmuth was the sculptor. Courtesy of Gorham Gallery



Golden pheasants on a cream ground, to say nothing of the many other colors in the design, key up the color note afforded by the cretonne curtains, valance and upholstery. Pull curtains of old yellow are used in place of shades. Light putty walls, mahogany furniture, putty brown rug. The mahogany table is priced at \$92, and a bookcase to match at \$82. Ladder-back mahogany arm chair, upholstered seat, \$34. A wing chair similar to the one shown is \$95 and \$100; 4¾ yards of velour will reupholster it. Overstuffed chairs in pheasant cretonne, backs in dark putty velour. Black lampshades decorated in color, and notes of brilliant rose, purple and green in the corner cabinet

FURNISHING *the* ROOM *from* CRETONNE

With the Wide Variety of Colors and Designs in Which It Can Now Be Obtained, One Can First Select the Cretonne and Then Furnish the Room Around It

ETHEL DAVIS SEAL

IS there anything else that can accomplish such sheer delight and joy in a space so small as a yard or so of cretonne? You see it dangling from a counter in a most prosaic carpet-stripped aisle, and the world immediately waxes rosy, or is cleft with winging birds. You see it beckoning from an otherwise quite usual shop window, and the gorgeous blending of colors goes to the heart of you like music. Surely possession of such cretonne would be nine-tenths of the law of happy decoration, and juggling awhile with the tempting suggestion set in your path by the wily shopkeeper and the crafty writer for magazines, you tentatively inquire the price by the yard, only to find that temptations come cheap nowadays, and that cretonne combining all the quality of the old uncut velvets and the charm of the

needlepoint designs is to be had for a paltry two or three dollars a yard!

And what can compare with the adaptability of cretonne! Time was when its kingdom was in the bedroom, or, at most, in the breakfast or living room of the summer cottage; but in these days of modern ingenuity of manufacture and design, there is no room into which it may not fit with suitability and dignity, simply by varying the character of the design, the finish of texture, the weave, and the method of making up the material.

Fitting the Room to the Cretonne

But there is another delight found in cretonne beside those we have already conceded. If just the right piece is sought diligently, it will fit in any room. True, but how about

choosing the cretonne first and then fitting the room to it? For here is a game that is worth of the gods.

After the material is chosen, just enough should be bought to use for the leading feature, say the curtains, for it is likely that they will be of the cretonne. In this way you are not limited beforehand by too much of any one thing. You must have absolute control of your growing scheme, allowing it to develop by degrees; then later if you find that you want a chair or a sofa upholstered to match the curtains, a pillow covered with the same cretonne laid in a certain place, you will be able to buy the additional quantity.

In building a room scheme around cretonne the fundamentals should be given first attention. Possibly the material has a light back



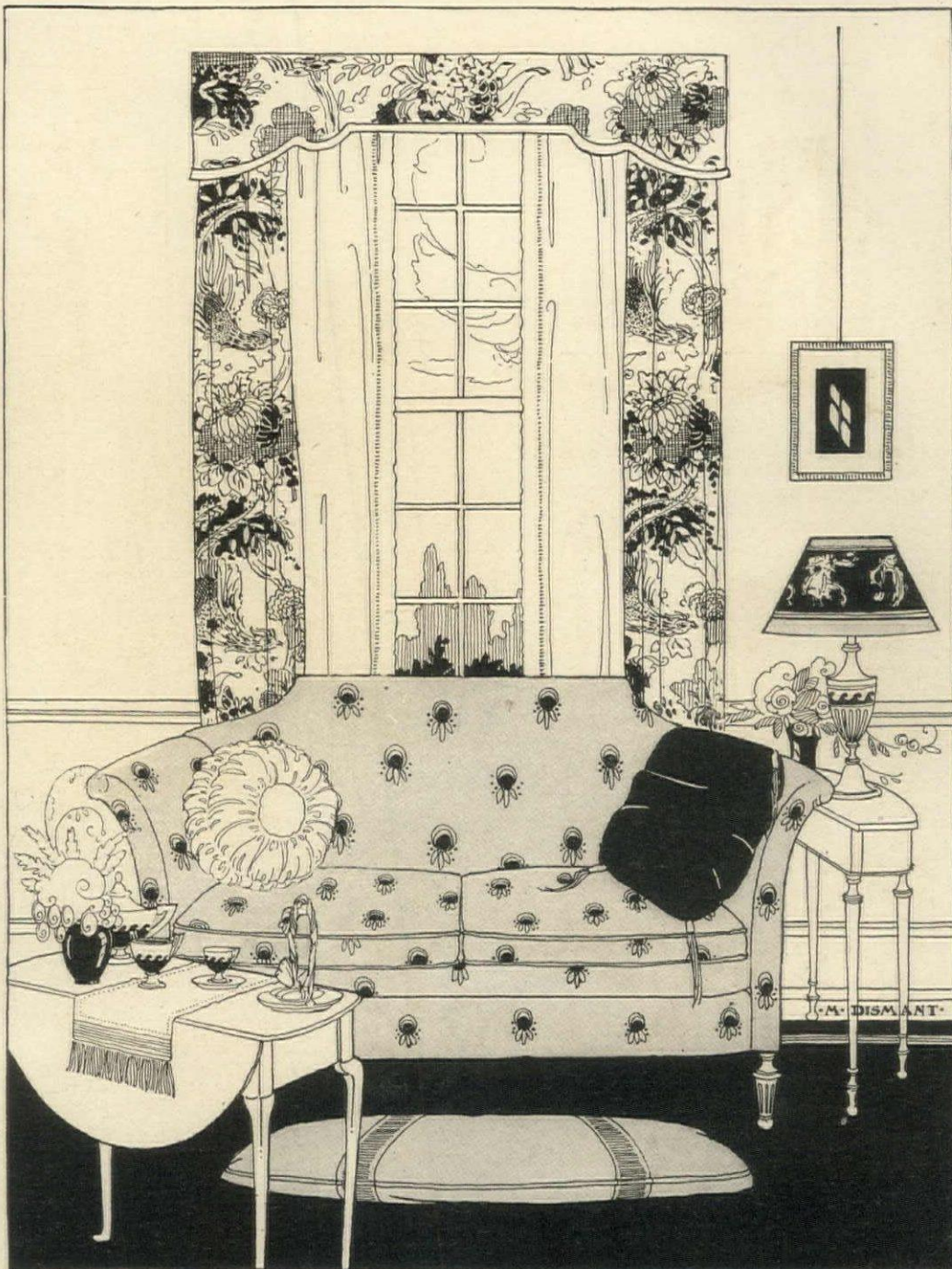
The pheasant cretonne shows peacock green, yellow green, mulberry, rose, peacock blue, gold, magenta, purple and black on a grayish cream ground. 31" wide, \$2.65 a yard

und, no matter how well this be covered; perhaps the lightest tone is evident in some the flowers or the birds. This tone should reproduced as accurately as possible in the background of the room, the walls. Some warming light-toned neutral papers can be used now, since the neutrally light wall treatment has been found to be so eminently satisfactory: heavy two-toned effects, stipple tones, generous grasscloths. These used, of course, without a border or other decoration. Or the walls may be hung with a fine linen canvas, slightly paneled with narrow wood molding, and the whole painted with a good flat oil paint.

The Trim and Floors

The woodwork should duplicate the light color of the walls in the case of the latter treatment, since the narrow molding must match with the wall tint and the woodwork. More care is found with the papered walls, for, while the room woodwork should still be painted a light color, it may be any one of the varying tones of ivory, or slightly lighter or darker than the tone of the walls. Floors have a way of jumping up and hitting you in the face, if they are not kept strictly under the feet by the use of a properly subdued floor covering; and especially in the case of a room developed in a figured material the floor treatment should show a simple design. The two-toned Wilton rugs or the all-over carpets are best for those who wish to keep within a certain expenditure, and this choice is such good taste that it is never open to question. I should say that one of the deepest colors in the cretonne should be duplicated as nearly as possible for the rug or carpet—one of the foliage or woody tones.

And after this moderation in the background, such actual squeals of joy in the smaller color notes! These are the . . . And you will find that a may be most daring! A brilliant



The sofa is particularly desirable for the small home. 64" long overall, 34" deep. Hair and down stuffed, chintz upholstered in variety, \$102. Mahogany drop-leaf table, \$24

lampshade, a jar of burning orange, a teapot of kochi red lined with yellow . . .

A Room that Grew from Cretonne

I am reminded of a room of my acquaintance that so grew from cretonne: a linen black-grounded, with small weird trumpet flowers of brightest cerise on King's blue stems. The wall tone was found in a tiny bud nearly putty color, and which had, interestingly enough, turquoise stems, furnishing opportunity for some rapturous accents of this hue, which is so delightful with just the right tone of rose red.

Well, the walls were of putty oatmeal paper, plain and unbordered; the woodwork was white. On the dull brown floor there were laid small blue rugs reproducing the blue tones in the (Continued on page 60)



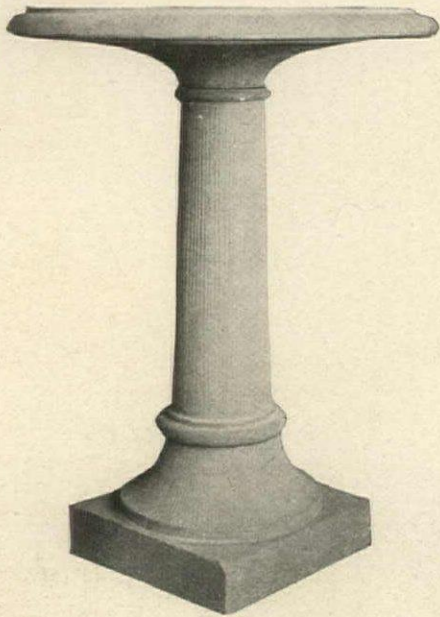
The desk matches the long table on the opposite page; it is priced at \$100. Bench chromewald brown, the color of American walnut, upholstered in the pheasant design chintz; \$24

FOR THE GARDEN
OR TERRACE

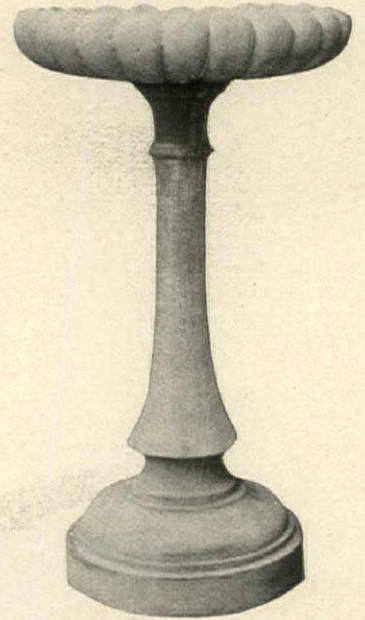
A little group of playing boys, suitable for the center of a garden pool, comes in manufactured stone. 23" high. \$25



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



A bird bath affords comfort on hot summer days. This bath, of manufactured stone, 30" high and 24" wide, comes at \$20



A flower-shaped bird bath has a pedestal of synthetic stone. Pedestal, 31" high, \$20. Bowl, 18" in diameter, 3" high, \$8



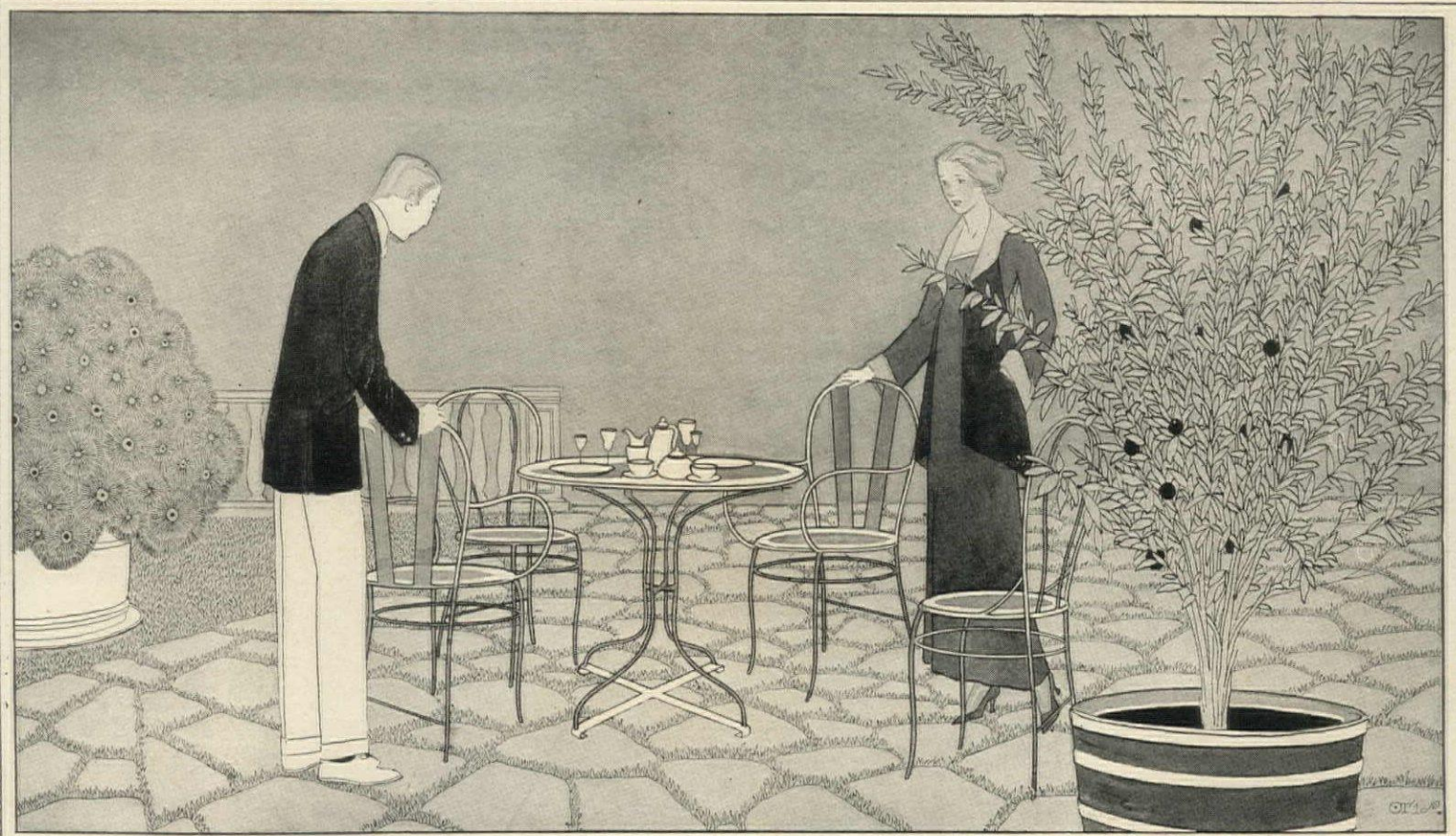
A garden jar of geometrical design in terra cotta or manufactured stone comes at \$16



For a formal garden comes this jar, 18" high. In terra cotta, \$20; in manufactured stone, \$16



At the end of the garden walk, hidden away in a shadowy corner, it is a joy to find a garden bench. No garden is complete without some such furniture



For tea on the lawn or terrace there comes weather proof iron furniture painted in gray and white. A set of four chairs, two straight and two with arms, and the table, come complete at \$47



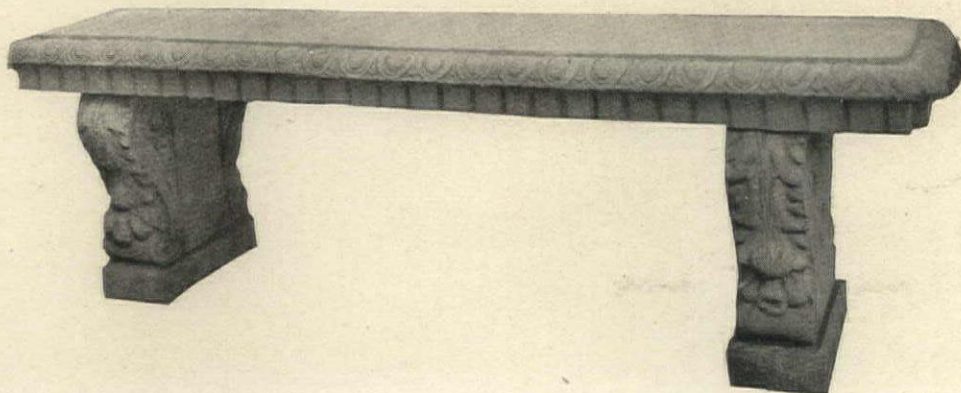
A sundial or gazing globe can be placed on this pedestal, 36" high. Globe 12" in diameter. Pedestal with globe, \$25; with sundial, \$15



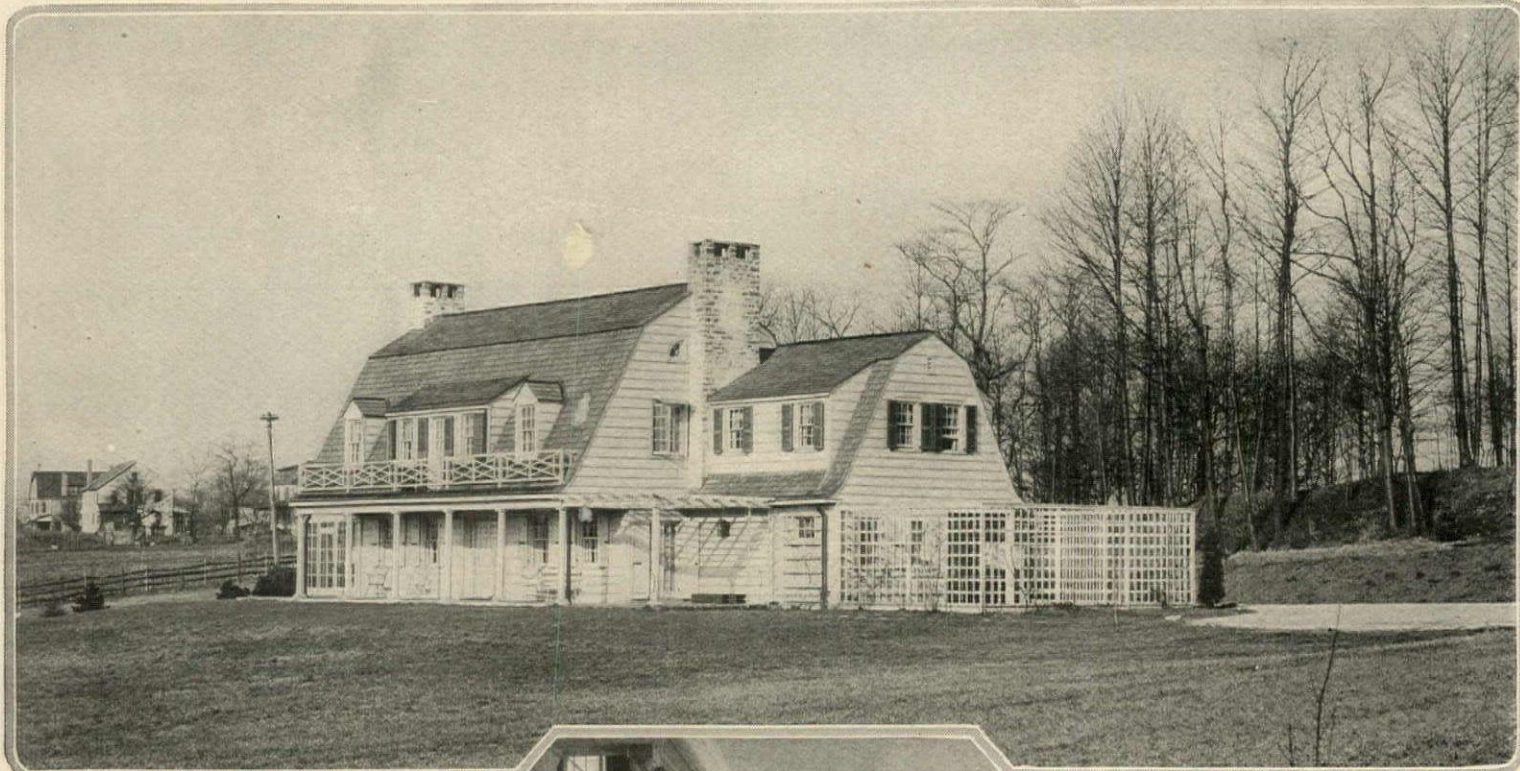
A wall fountain of synthetic stone, comes complete at \$28. 33" high, with a grotesque dolphin figure



The dolphin fountain has a pedestal 36" high and a bowl 23" wide and 17" projection. In manufactured stone, it comes for \$30

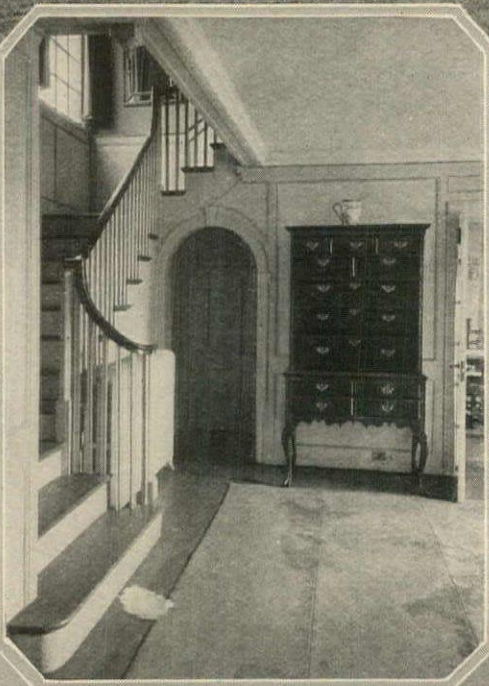


A well-proportioned garden bench of excellent design comes in manufactured stone. 5' long, \$37.50

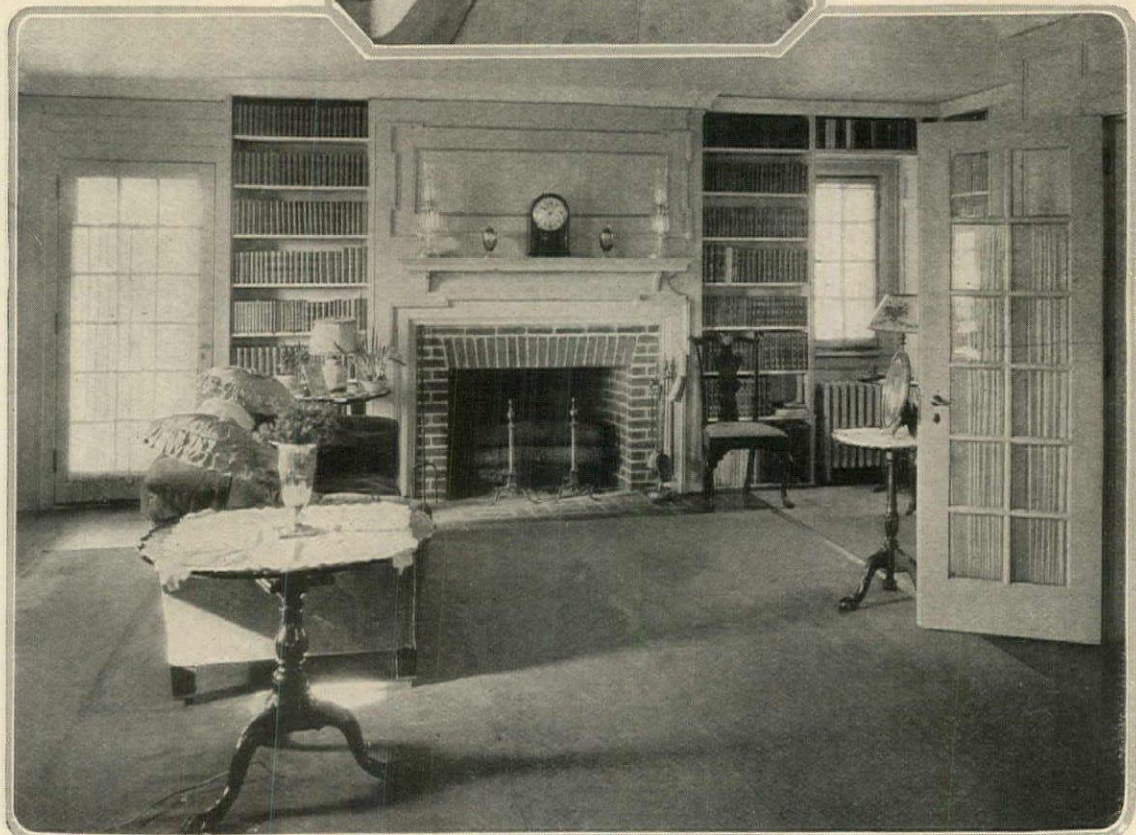


Wallace

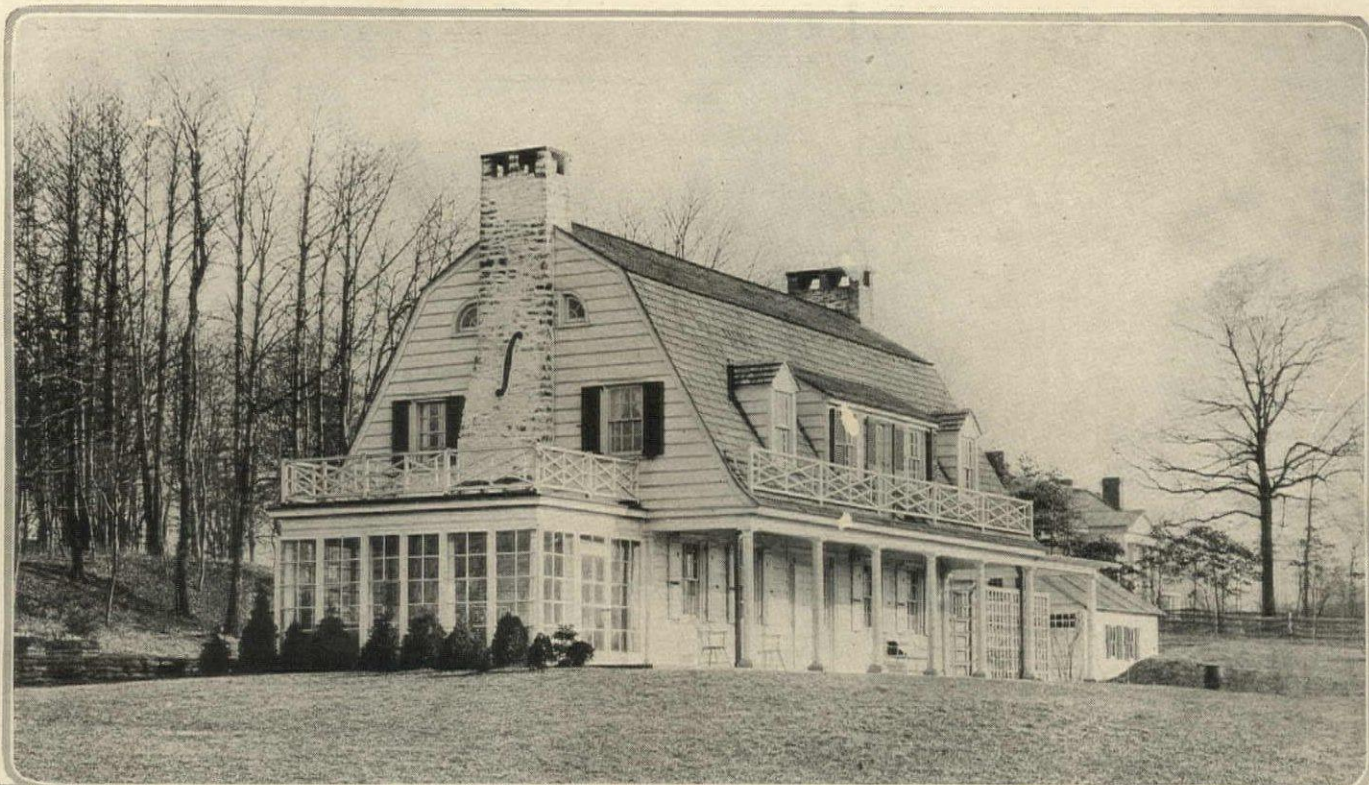
The broad and substantial Dutch Colonial lines of the house mass well against the wooded slope behind. It is wide white clapboarded with solid shutters on the ground floor and green blinds above. The whitewashed chimneys and the unstained shingles, left to weather naturally, carry on the well judged simplicity of the whole



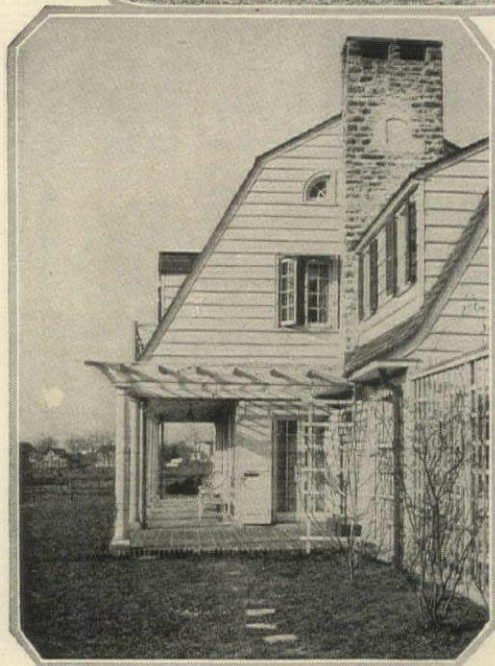
A mouse color rug with a hint of purple to give it life is on the light oak waxed floor of the living room, from which the stairs ascend directly. French gray walls with trim a slightly darker tone of the same color, stair treads matching the floor. The risers, posts and balusters are French gray and the handrail is finished in dark mahogany



Two tones of French gray are in the living room panels, the darker one in the stiles. The cornice is a very light gray which almost matches the ceiling. Over the mantel is a panel of plaster which extends to the ceiling. At the right of the picture is the entrance to the vestibule



The glassed in porch serves as a winter sunroom where potted plants bloom through the cold weather. Above it is a sleeping porch for summer use. The woods and hill to the north act as good protectors from cold winds. The view shown here is of the southwest exposure

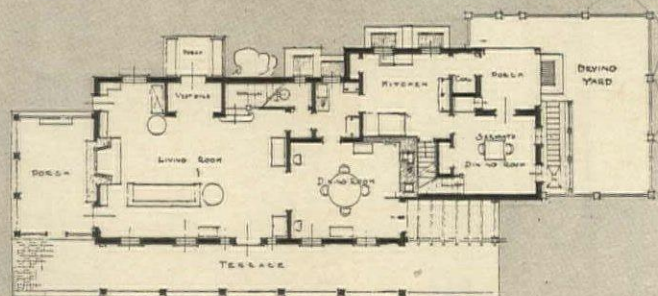


The RESIDENCE of
ROBERT L. WOOD, Esq.

CHESTNUT HILL, PA.

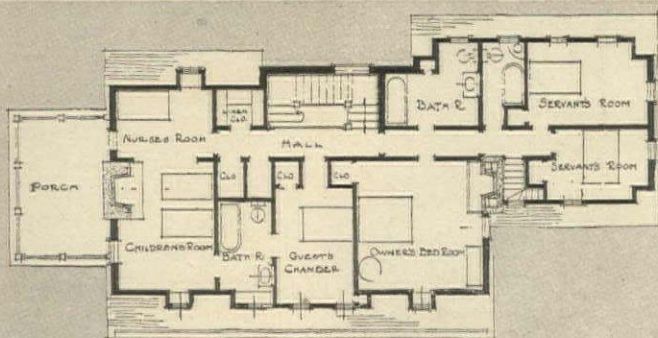
JOHN GRAHAM, Jr., Architect

At the east end of the red brick paved terrace is the breakfast porch with its pergola roof. Here and on the supporting pillars grow climbing vines. A line of stepping stones leads from the end of the terrace



At the rear is the entrance with its two white painted benches, knocker and old black iron hanging lantern. This entrance opens into the vestibule which in turn connects directly with the living room shown opposite

There is little waste space in the house, considerable cleverness having been shown in the utilization of the corners and angles. As is fitting in a house of this architectural style, the plan shows open rooms without suggestion of restriction

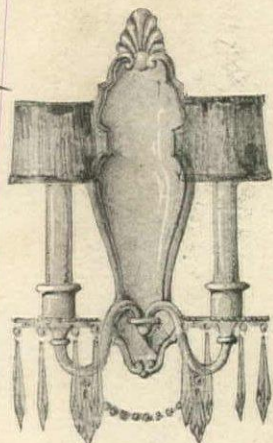


Two bathrooms and four chambers are on the second floor, besides the servants' quarters. A fireplace in the children's room is a welcome feature on wintry nights. A straight lengthwise hallway serves all the rooms

FROM CANDLES TO INCANDESCENCE

*The Simple Rules for the Use of Varied Lighting Fixtures
—Their Placing in the Room and Shading*

H. D. EBERLEIN and ABBOT McCLURE



For a drawing room, a two-light black and silver bracket, \$30

ARTIFICIAL lighting is one of the most important things we have to think of both with reference to decorative results and on account of physical comfort and convenience. The lighting (which means both the light and the light fixtures) may either make or mar the effect of a room, even when its decorative appointment is in other respects

impeccable. The task of arranging and lighting a room is comparable to composing a picture with its due disposition of light and shadow—a delicate task demanding discretion.

And yet, despite the vital importance of satisfactory artificial lighting, there are many

households where it seems to be ignored in inverse ratio to its importance, of course with deplorable results. Delicate as the task may be, nevertheless bad lighting (again we include both the light and the fixtures) is quite inexcusable. The remedy is merely the use of plain, native common-sense. What to do and what not to do can be settled by a few simple principles that any one blessed with ordinary intelligence can apply.

The whole subject falls naturally into two divisions:

(1) fixed lighting, whose arrangement constitutes a part of the fixed decorations and is architectural rather than otherwise, although a proper connection must be observed between lighting fixtures and furniture, just as a like consistency must be maintained between the furnishings and their architectural background;

(2) portable lighting, which belongs wholly in the realm of furnishing.

The former is largely determined by the architectural character of the background, first as regards pattern, material and scale of the equipment; second, as regards the placement of

lighting appliances. The latter admits almost unlimited latitude in placement, in the selection of divers types of appliance, and in the choice of illuminating media.

Whether the lights be fixed or portable, certain general principles obtain. Under ordinary circumstances, a blazing glare is painful to the eyes, as well as ugly, and is disastrous to the aspect of any room, even though it be well furnished, unless the furnishing has been theatrically calculated to be viewed only in a glare. A number



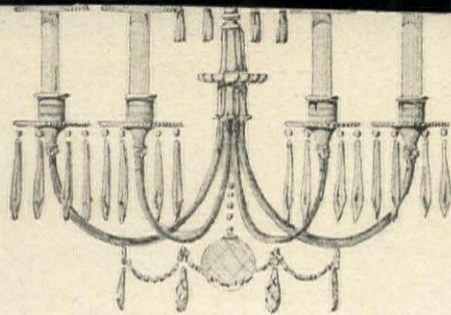
Empire glass and gilt brass form this candelabra



The use of tall wrought iron candelabra is shown in this apartment where the contour of the candelabra and their colors—polychrome and gilt—are in period harmony with the old chests and background of the room. W. Lawrence Bottomley, architect

...house. It is not necessary, in
cases would it be desirable, to have the arti-
ficial light fall from precisely the same quarter
as the light by day, but it is highly desirable
to have the light at night coming from approxi-
mately the same level as the daylight, and to
illuminate, not the ceiling, but the region of the
room humanly inhabited.

In the third place, the quality and intensity
of the artificial light must also be taken into
account. It should not be harsh nor sharp in
effect nor of such intensity as to distort the
relative values of illumination and shadow.



...quite permissible but
desirable.

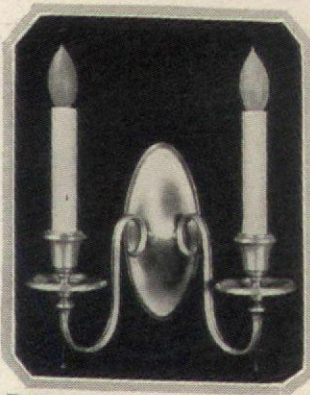
The Nature of Illuminants

The illuminants to be considered upon
grounds of decorative desirability or expedience
are candles, oil, gas and electricity. The
physical facts and the possible methods of em-
ploying each are stated without special ad-
vocacy; responsibility of selection rests with
the reader.

Of these four illuminants, the first most
(Continued on page 72)

view at the top of the page shows the Italian summer-house with its flanking pergolas, the whole a fit setting for the pool. The aquatic planting has been kept open, that the water itself may fulfill its mission as mirror of the sky, the clouds and the surroundings

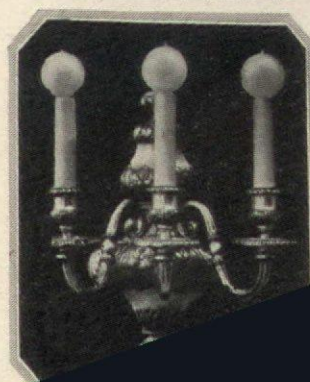




*Late 17th
Century
chandelier in
stair well*



*Crystal hang-
ing chandelier
used in a stair
well*



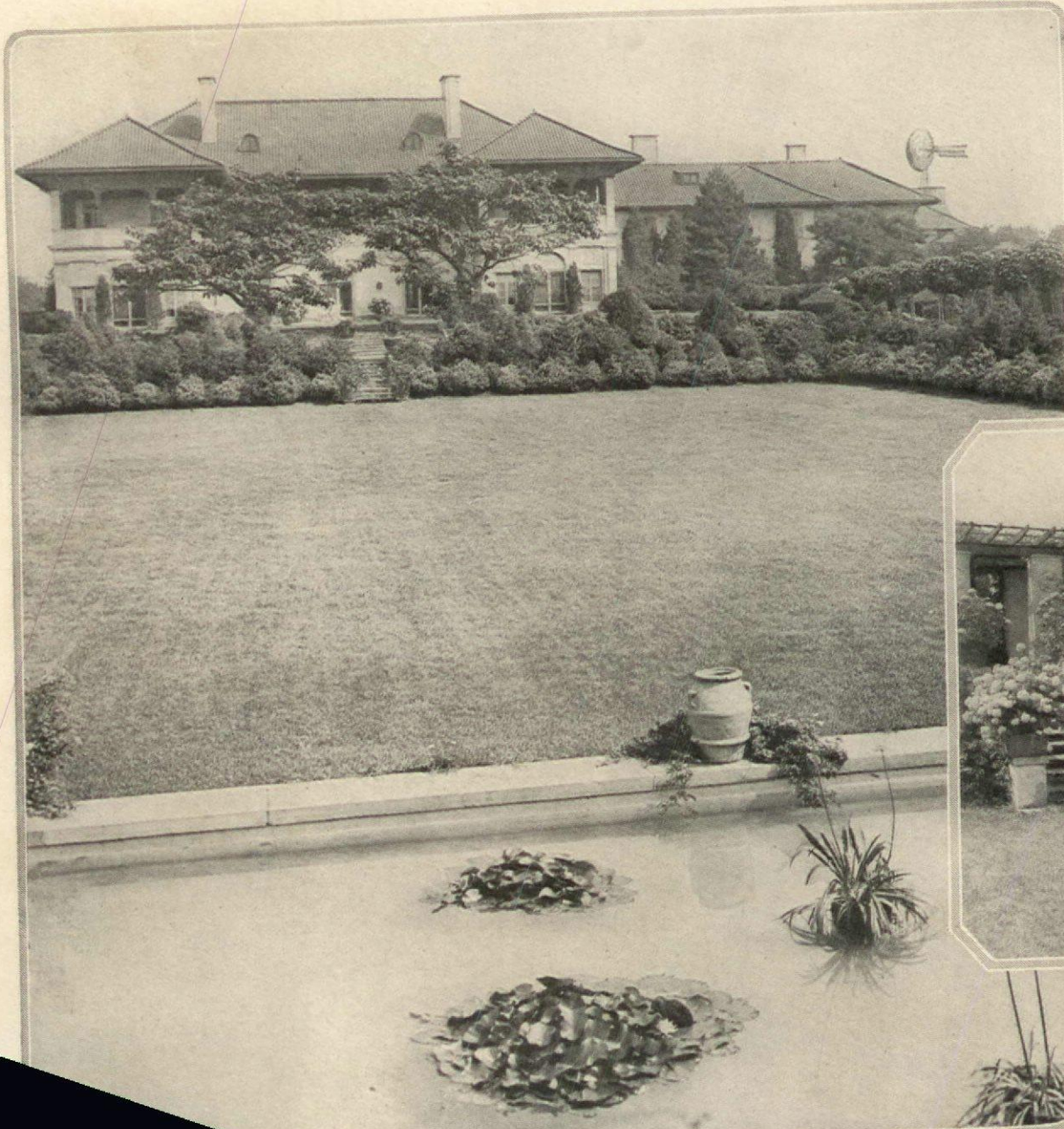
*Georgian dull
silver, electric
bracket.
\$15.50 each*

*Antique silver
and gold
bracket of old
design. \$70*



GARDEN
 MISS ROSINA
 HOYT
 SOUTHAMPTON,
 LONG ISLAND

FERRUCCIO VITALE,
Landscape Architect

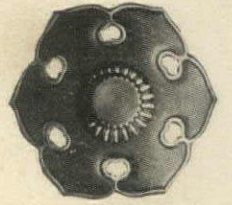
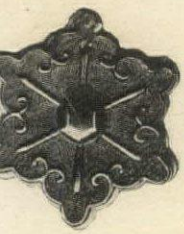


*Between tubbed hy-
 drangeas steps lead up
 from the lawn to the
 vine shaded coolness of
 the pergola*

JAPANESE HOMES OF TODAY

Interiors Decorated and Furnished in the European Manner in Houses of Traditional Japanese Architecture

EUGENE CLUTE



EAST and West meet in Japan, old national traditions and the latest Occidental ideas are found side by side, for the Japanese have endeavored to hold fast all that was good and especially well suited to their needs in the old order and to assimilate and develop all that seemed desirable in Western civilization. Nowhere is this more clearly evident than in the homes of some of Japan's representative men, which are, in the main, true to the Japanese style, while such conveniences as electric light, gas and modern plumbing have been introduced and certain rooms have been furnished in the European style for the reception of foreigners.

An especially good example is the residence of Baron Sumitomo at Osaka, for it is not only one of the finest homes in Japan but is also one of the most up-to-date.

A Residence at Osaka

It stands in a beautiful garden twenty acres in extent and forms an harmonious part of innumerable charming landscapes. Though the house is large, having an area of 28,800 square feet, it blends perfectly with the garden, for it is composed of a number of semi-detached pavilions arranged on an irregular plan so that only picturesque bits of the house are seen at a time among the trees. The garden interlocks with the house, forming small gardens between the pavilions and providing pleasant views from all the rooms.

The exterior is purely Japanese in architecture

and the greater part of the interior is in the Japanese style. In the native portion of the house the partitions are formed of sliding screens or *fusuma*. Other sliding screens, *shoji*, covered with translucent paper, serve instead of windows. The floors are covered with thick mats, or *tatami*, and there is no furniture in the European sense of the word.

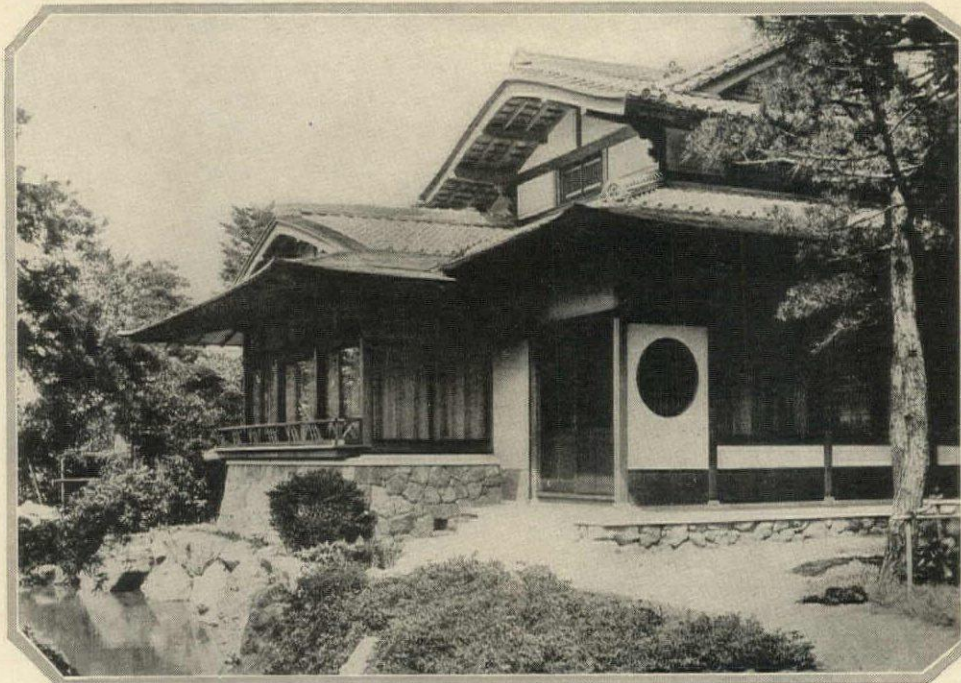
The contrast between the Japanese portion of the house and the section devoted to the reception of foreigners is startling. Here the ceilings are high, the woodwork, furniture and all the details of decoration are so thoroughly Occidental that it is difficult to believe that half the world lies between these rooms. It is only necessary, however, for the visitor to part the lace curtains and look out upon the garden

to realize that he is in Japan, beyond question.

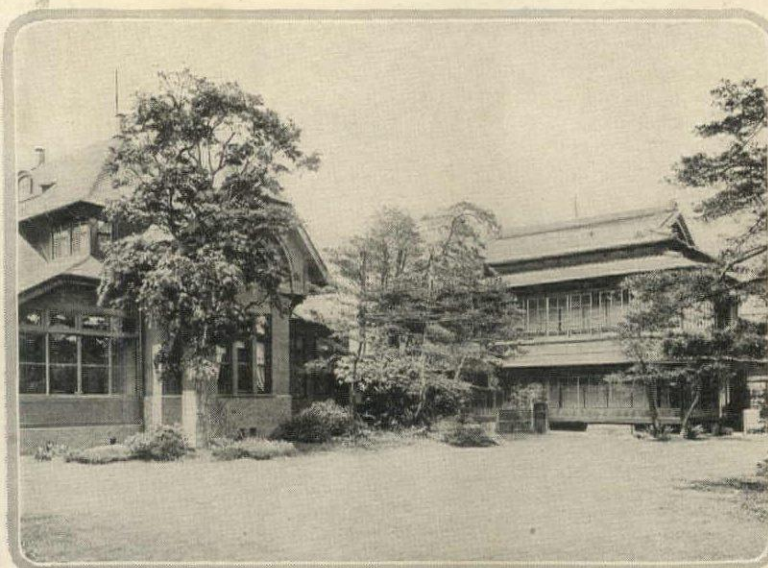
The lace curtains and the plate glass of the windows are, by the way, the only things in the drawing-room of this house that were imported. The woodwork and furniture of teak wood in a medium brown finish, the silk wall covering that shows a small diamond pattern in tan and blue-gray, the chair covering, the hand-tufted rugs patterned in tan and dull old rose, the silken hangings draped at the windows, and the electric lighting fixtures in antique silver finish, were not only designed by the Japanese architect of the building, Yutaka Hidaka, but were made by Japanese artisans in Japan. In the dining room the woodwork and furniture are of teak wood in a rich dark brown finish, the walls are covered with a gray-green silk material, the chairs are upholstered in brown leather and there are brown silk draperies at the windows.

Lighting and Heating

There is a glass-enclosed verandah, furnished with chairs, settees and small tables, all in the latest European style. Not only is the whole house supplied with electric light, gas, water and modern plumbing, but it has an indirect steam heating system. Before passing over the steam coils, the air is washed with a water spray to remove dust and other impurities. In the summer the air circulated by the ventilating system passes over ice to cool it. Baron Sumitomo also has interesting residences in Tokyo and Kyoto.



The architecture of Baron Sumitomo's home at Kyoto is in perfect harmony with the romantic landscape. The exterior is typically Japanese, though several of the rooms are furnished in the European manner. Yutaka Hidaka, architect



A house that is European both inside and out (at the left of the picture) has been built on Baron Sumitomo's Tokyo estate. Yutaka Hidaka, architect



Close incorporation with the gardens has been achieved by arranging the semi-detached pavilions of the Osaka residence on a somewhat irregular plan



Apparently American arts-and-crafts, but really Japanese made and designed throughout. Yutaka Hidaka, decorator



The drawing room for foreigners in the Sumitomo European house at Tokyo



Modern European style in which Japanese details are evident characterizes this room in the Kyoto residence

While the problem of receiving Europeans in the manner to which they are accustomed, and at the same time retaining purely Japanese surroundings for the life of the family was solved in the residence at Osaka by furnishing and decorating certain rooms in the European manner, a quite different method has been followed at the Tokyo estate. There two separate and distinct houses have been built, one purely Japanese and the other European, inside and out.

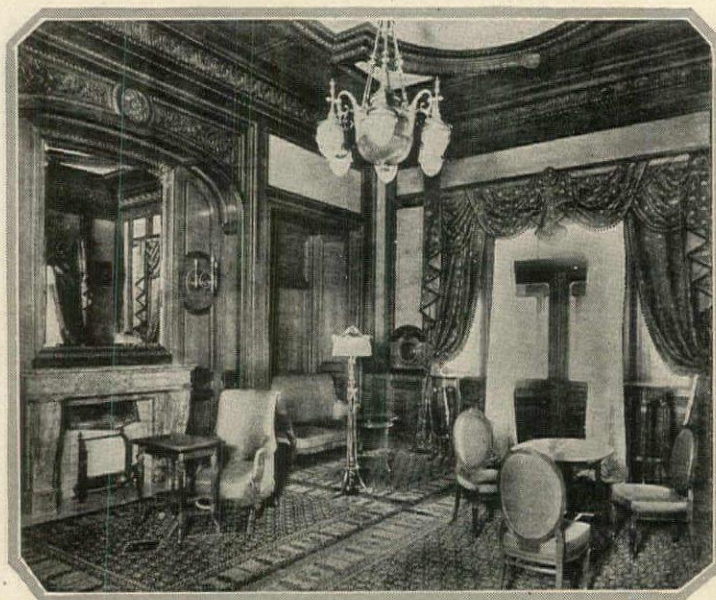
In the house at Kyoto several rooms have been furnished in the European manner in a building that, though typically Japanese, is of an entirely different character from the house at Osaka. With a keen appreciation of the relation that should exist between architectural design and the character of the landscape, the architect has produced in this instance a picturesque exterior, with wide projecting eaves, rustic stonework and rough plaster walls that harmonize with the romantic garden and the mountains in the background.

The decorative treatment of the reception-room for foreigners is less formal in this house than in the others and is in keeping with the character of the building. It shows features of Japanese design united skillfully with the dominating European forms in both the wall treatment and furnishings.

A Tokyo Residence

The residence of Kanichi Sumitomo in Tokyo seems modest when compared with the handsome estates of his father Baron Sumitomo. It is, nevertheless, a charming house and it shows a remarkably successful blending of Japanese and Occidental ideas.

Standing in a garden that is at



The drawing room in the residence of Baron Sumitomo at Osaka represents the latest phase of Occidental interior decoration in Japan



A portion of the main salon in the home of Baron Mitsui in Tokyo. While the wall treatment is Japanese, the furniture is European style

once simple and pleasing, this house looks almost as though it might be in a residential suburb of an American city. In the second story there is what appears from the outside to be a glass-enclosed sun-parlor, but in fact, a large living-room in the Japanese style. The reception-room in foreign style is in the lower story. It is a typical American Arts-and-Crafts interior, though everything in the room was designed and made in Japan.

While all of these houses were designed and decorated by the same architect, Mr. Hidaka, they show a variety of treatment that gives evidence of careful study in each instance and of the logical development of the designs from the conditions and requirements met with.

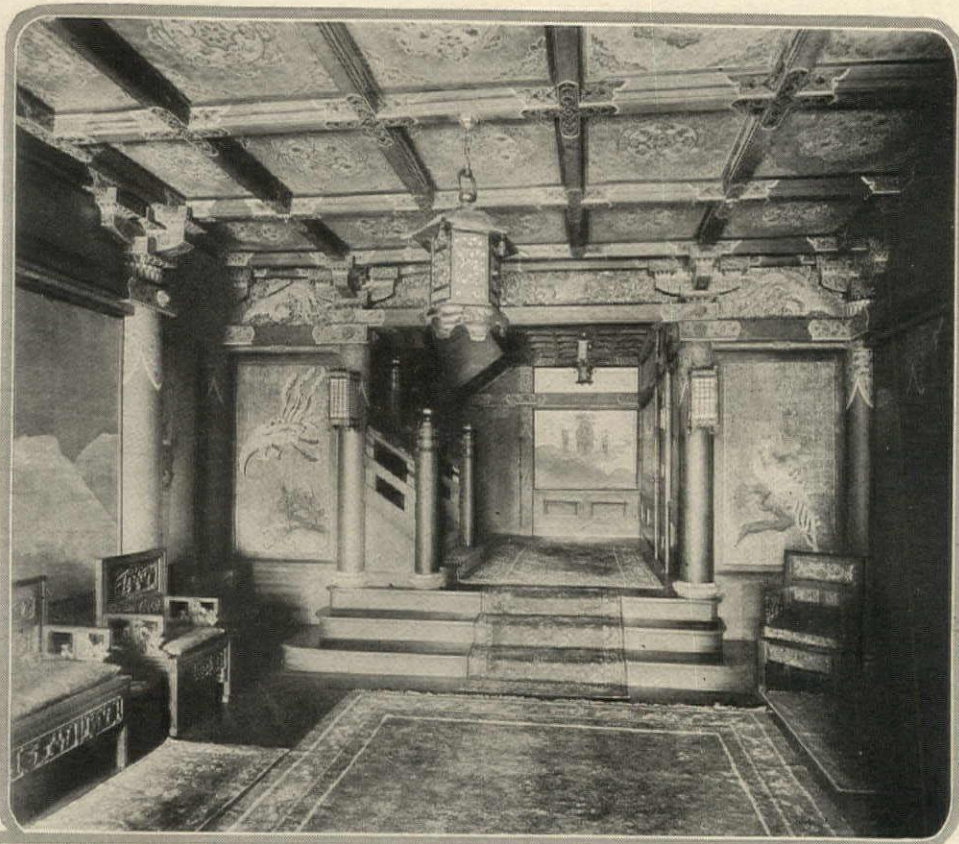
The rooms described represent the latest phase of Occidental decoration in Japan, for none of them is older than three years and those in Baron Sumitomo's house at Osaka have just been completed. They are very much like their European and American rooms and in this respect they differ widely from rooms furnished less than a decade ago.

Baron Mitsui's Home

Good examples of the latter period are in the home of Baron Mitsui in Tokyo, where in every case the interior architecture is essentially Japanese, while the furniture and furnishings are of the European type.

The large salon has walls composed of sliding screens painted with landscapes such as are frequently found in Japanese houses. Daylight is admitted through the translucent paper that covers typical *shoji*. Over the wide opening between the two sections of the room is the usual type of grille or *ramma*.

The chief feature of the wall treat-

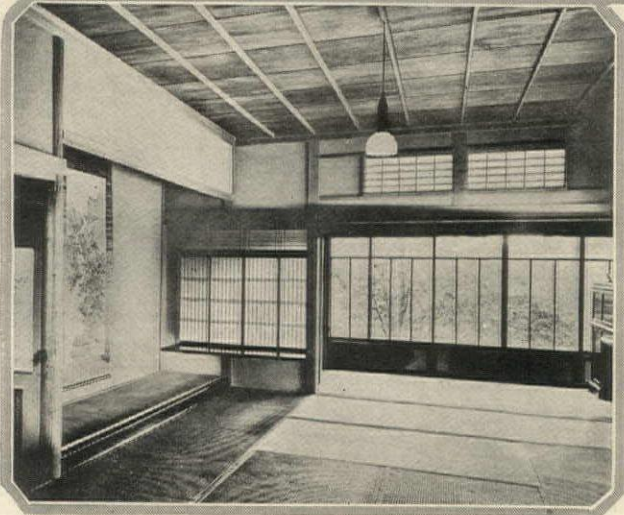


An example of the East adapted to the requirements of the West. The entrance hall in the New York home of Dr. Jokichi Takamine

offer them, were but poor substitutes for chairs. At first temporary and makeshift means were adopted to relieve the situation. Carpets, probably obtained from a foreign ship, were laid over the *tatami*. Chairs from the salon of a ship that happened to be in port were bought in some instances. A little later furniture was imported, but until very recently the wall treatment was always Japanese.

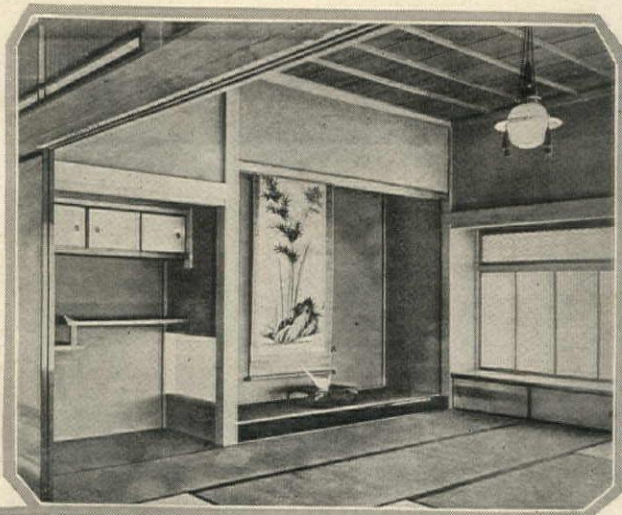
It is an open question whether the latest practice of exactly following European styles is as desirable as an effort to create a style in which the practical features of European furniture are combined with Japanese design characteristics.

A notable achievement in this direction is seen in the home of Dr. Jokichi Takamine on Riverside Drive in New York City. There historic Japanese decorative styles have been adapted to the requirements of the Occidental manner of living. The walls and ceilings are richly decorated purely in the Japanese style. Antique Chinese rugs of great beauty cover the floors. The furniture has been given a purely Japanese design character that brings it into harmony with the wall treatment.



The second story sun parlor in the Kanichi Sumitomo residence in Tokyo is really a Japanese living room

(Right) Old Japanese in every respect except the electric lighting fixture. In the home of Baron Sumitomo, Tokyo



The Phoenix Temple at Uji is shown with gold-leaf background on the walls. Dr. Takamine's New York drawing room

ment is the pair of recesses known as the *tokonoma* and the *chigai-dana*.

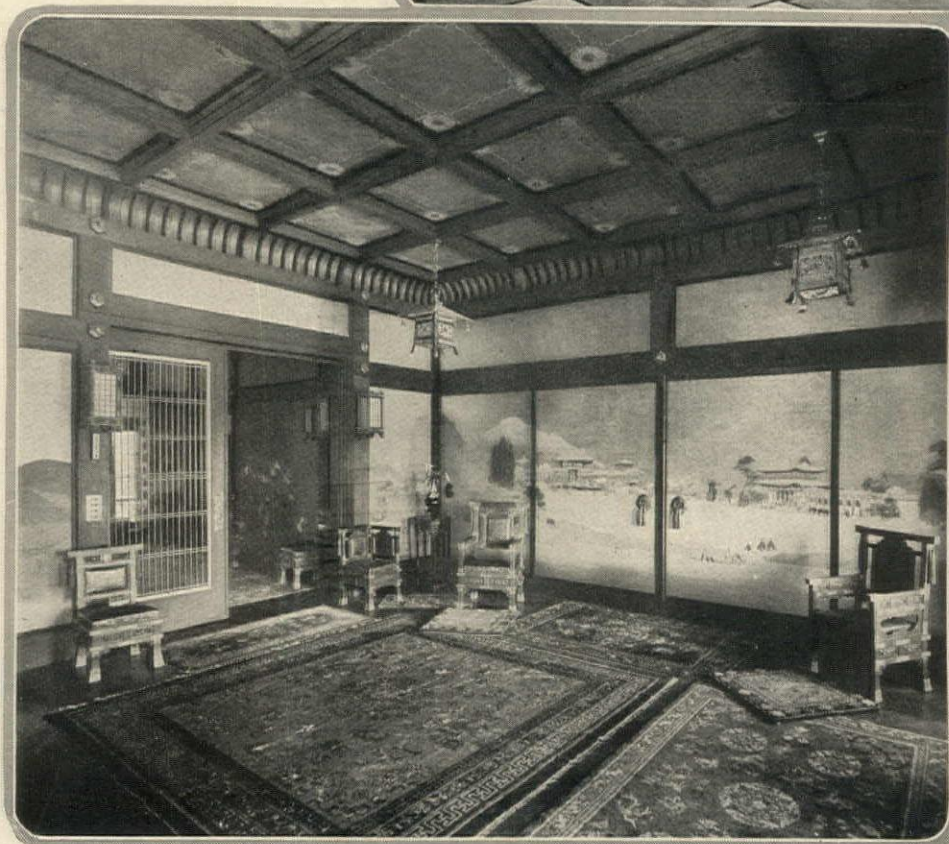
In order to harmonize the furniture with this environment Japanese lines were introduced into the designs. The electric fixtures received the same treatment and the floor was covered with large rugs in a simple large-scale pattern.

In the reception-room a similar combination of styles is found, but the walls and ceiling, while Japanese in detail, have an appearance of permanence and solidity that is foreign. The wall treatment of the dining room approaches the European type to some degree, while the furniture is European in character.

The blending of native and foreign styles in these rooms is probably due quite as much to a desire to retain so far as possible the national character as it is to the fact that this phase was in the natural order of development.

Practically ever since Japan opened her ports to the rest of the world, the problem of entertaining Europeans and Americans in a suitable manner has been up for solution.

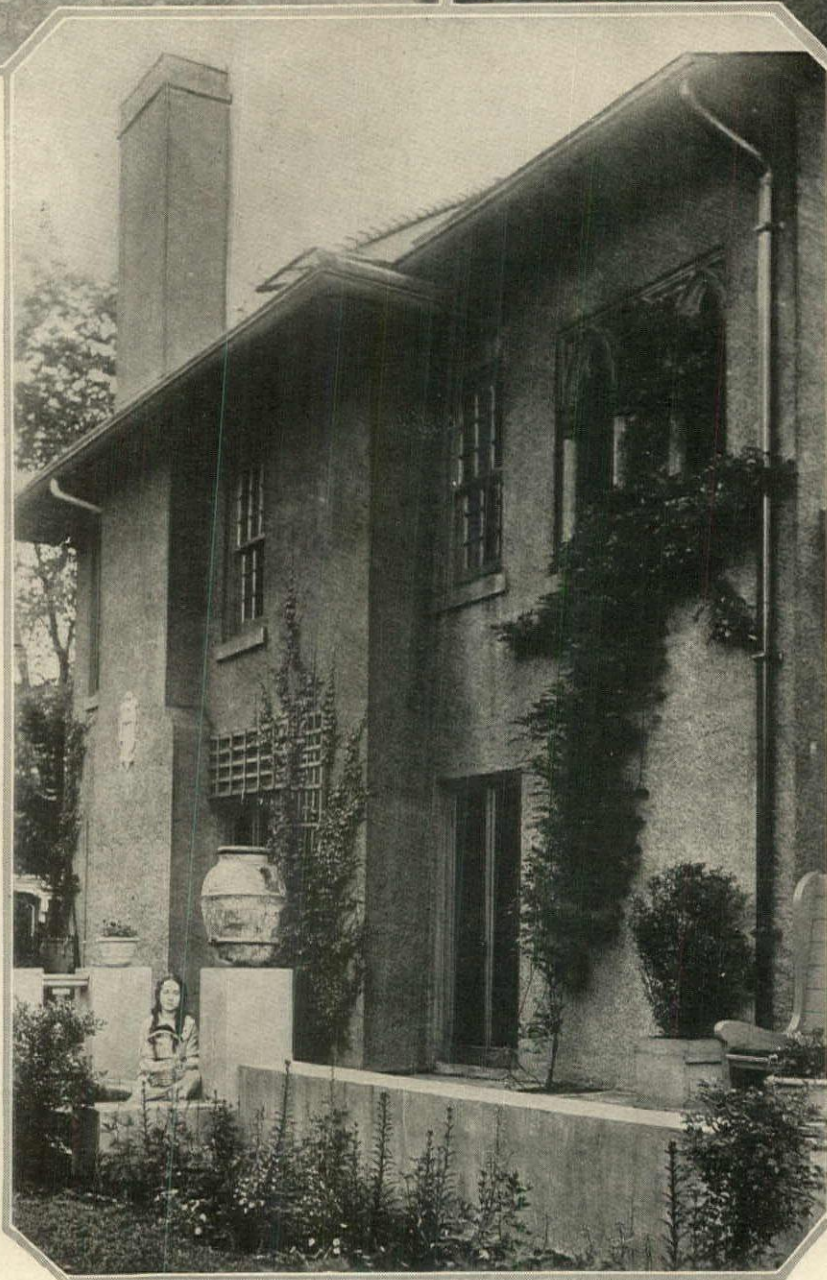
It was soon found that boot-heels damaged the mats or *tatami* that were intended to withstand the impact of nothing more harsh than the cloth *tabi* worn by the Japanese. Then, too, the guests were not used to sitting on their heels in the Japanese manner, and the cushions, which were all that their hosts were able to





Wistaria growing without let or hindrance softens the lines of the formal columns and late in May fills the air with the fragrance of its blossoms. A rolling screen closes this opening when desired

A wide doorway connects the sleeping porch with this child's room, permitting the bed to be rolled from one to the other according as the weather is favorable or otherwise. The furniture throughout is simple and interchangeable



The house is simple and without architectural pretensions, but interesting by reason of its English Gothic influence and the touch of Venetian marble in the chimney. The sleeping porch arches reproduce a theme from Lincoln Cathedral

The SLEEPING PORCH in the RESIDENCE of EUGENE RODMAN SHIPPEN, Esq. DETROIT, MICHIGAN

SLEE & BRYSON, Architects



Gillies

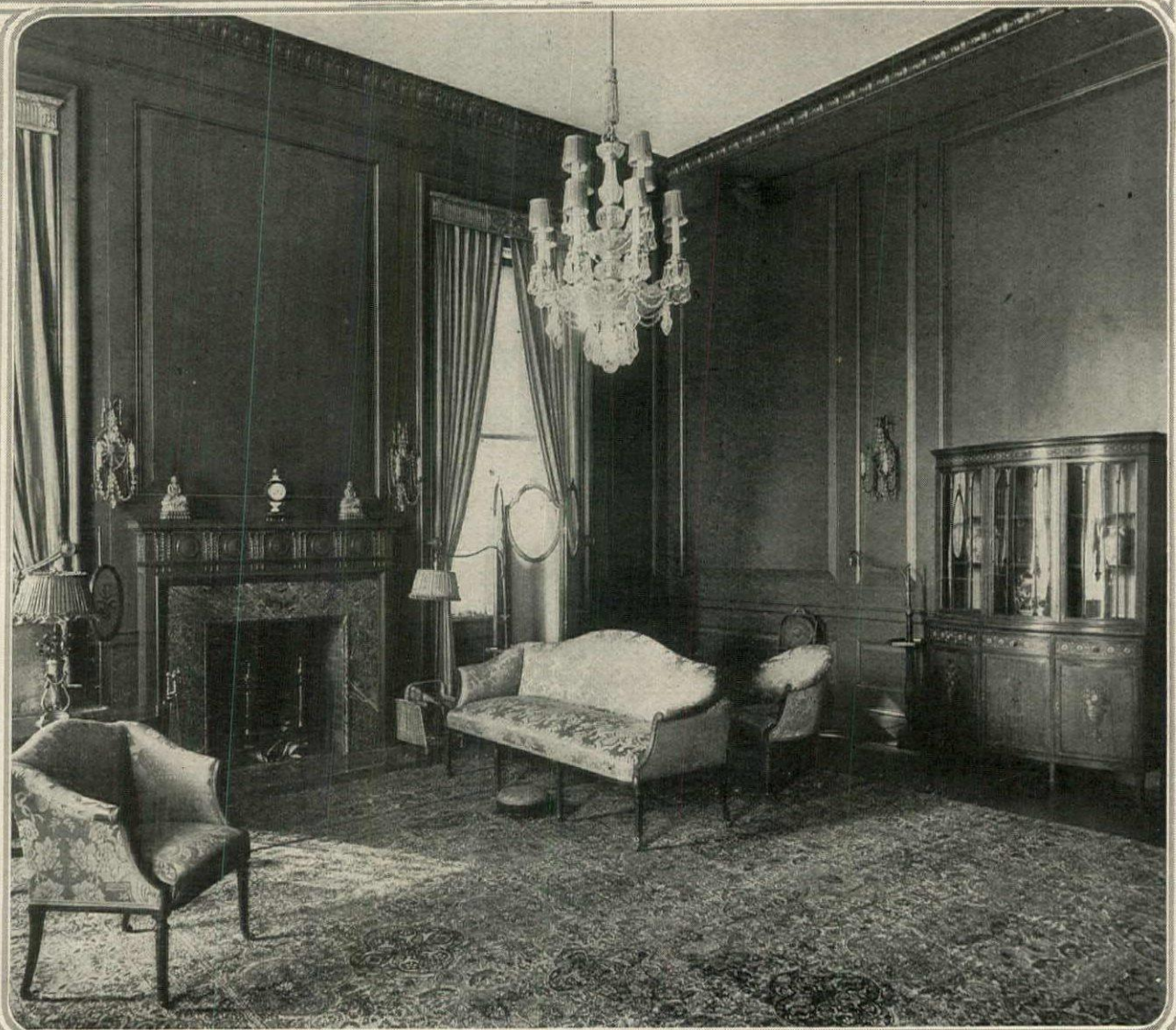
A LITTLE PORTFOLIO *of* GOOD INTERIORS

Great dignity can be given a room by an interior architectural doorway. To such factors is due much of the classic richness of Georgian homes. Here it has been effec-

tively used in the New York residence of F. F. Palmer, Esq., pronouncing the passage between the dining room and library. Delano & Aldrich were the architects



Much of the dignity of this dining room, in addition to its proportions, is due to its architectural elements—the low wooden wainscot with the yellow painted wall above, the old mantel and its painting and the shallow niches at either end with old iron and wooden console tables built in



A little reception room is paneled in wood painted a Georgian green with moldings and ornaments tipped in dull gold. The rug is a fine Oriental and the fixtures are crystal. Both rooms on this page are from the New York residence of F. F. Palmer, Esq. De-lano & Aldrich, architects



There is an English 17th Century atmosphere in this dining room, with its paneled walls, cove ceiling, and leaded casements. The furnishings and accessories are antiques of the period. This room and the room below are from the New York City home of Stewart Walker, Esq., the architect



The background of the library is glossy pine paneling of beautiful grain with a carved cornice and mantel. The book shelves are built in, with cupboards for portfolios below. The over-door decoration shows a pleasing use of an ivory cast toned to harmonize with the color of the walls

MAKING A GARDEN OUT OF A SAND HEAP

An Experience Which Goes to Show That Intelligent Attention Can Surmount the Difficulties of Limited Space and Unproductive Soil

T. C. TURNER



The tall stalks of the hollyhocks lend an old-fashioned touch

THERE is much truth in the old saying, "once a gardener always a gardener". If you are brought up with a garden, the instinct grows and you never lose it, even though the garden and you part for many years.

The garden of my boyhood was an old-fashioned one in East Anglia, where gardens are as much a part of household life as a steam radiator is a part of the average New York apartment. It had probably been a garden for the best part of

a hundred years, facing the highroad for 125' and running back at a very gentle slope about another 200'. Box edgings, roses, a low brick wall, a cottage at the end of a straight little pathway—these are some of the memories of it which followed me through the twenty gardenless years of business until at last I felt again the pleasure of putting spade to soil.

We had found a home in a new suburban development, but my poor garden in which I planned to atone as well as might be for that long lapse of years was nothing more or less than a sand heap. So good and pure was that sand that it could be used as it was for plaster or concrete mixing; in fact, the contractors had availed themselves of it, in this direction, in the construction of the house.

The problem was what to do with my sand heap to make a garden out of it. Two things were possible. One was to take out a good foot of the surface and replace it with the best kind of top-soil. This would have produced results, but like most other quick methods would have cost a considerable sum to accomplish. The other method was to make the soil myself—more a question of time than expense, but as all successful results in gardening depend more upon patience than money, I decided on the latter plan.

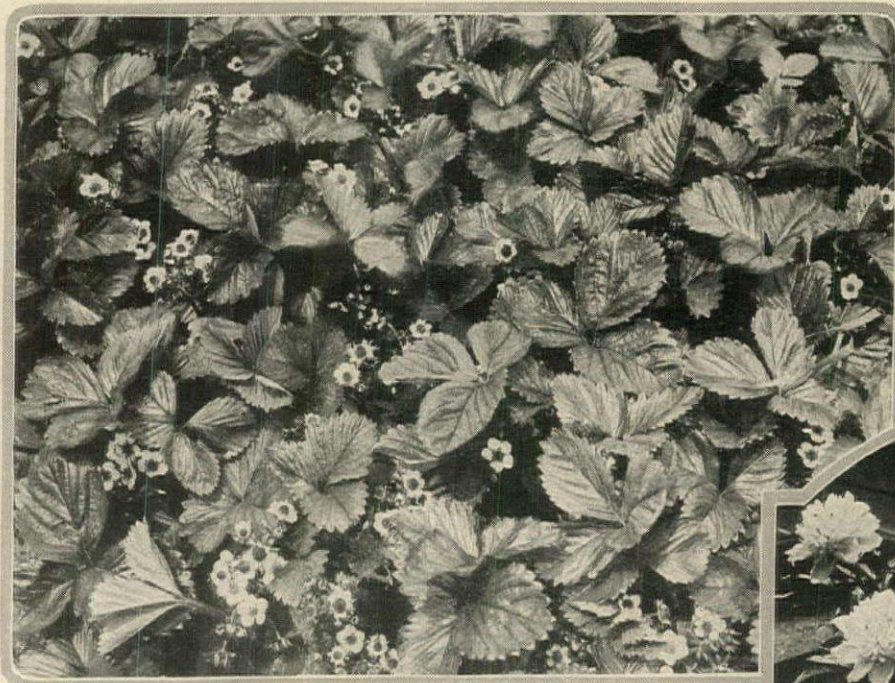
Beginning the Work

The first thing was to take my line and lay out the beds. The paths were left untouched, except so far as leveling them was concerned, and they have remained untouched to this day, when they are almost as

firm as sandstone. The intended beds I turned over to a good depth with a digging fork, and let the earth lie in a rough state for a week; then I applied a hundred pounds of the best mixed fertilizer, and turned the beds over once more. While this digging process was going on I cleared the ground of large stones, various



Asters there are, of course, annuals which, with zinnias, scabiosas and antirrhinums, would be sorely missed



The strawberry bed is attractive throughout the growing season, besides yielding fine fruit

Madam Coste is one of the pink peonies which has done well close to the boundary fence

tin cans, pieces of concrete, etc. Then when I had things about to my liking I spent an entire day applying the rake, and let me say here that the rake is a very important factor in the preparation of any ground for seeding. Rake deep and plenty, breaking up the ground well for unless the soil is pulverized you cannot get the best results from it after seeding. The rake and cultivator are more important than the hose and watering can in the making of a good garden.

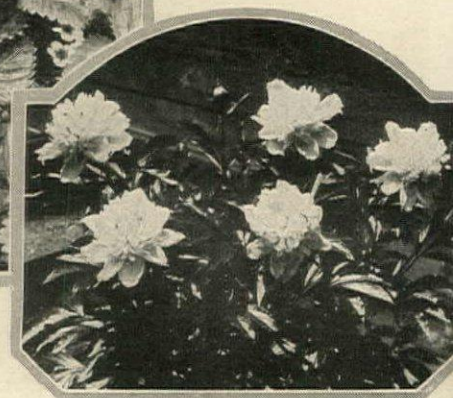
In the course of a few days I sowed all the beds thickly with crimson clover previously treated for the production of strong and rapid growth. It was then early June, and I made no effort to plant anything except the clover. After this I rested for a time and planned what should be done in the autumn.

Autumn Activities

By the middle of September I had a fine green crop 6" to 10" high. Now came some more hard work, for by the first of October the entire clover crop was to be turned under, the object in planting it being to provide the soil with what it lacked—the necessary nitrogen and humus. Crimson clover is one of the best legumes; its roots take down into the ground more nitrogen than any similar crop, and the growth above ground gives the needed humus. These together with the fertilizer gave me the nucleus for a garden, though I had yet to mean a first class soil such as one needs for producing really good specimens. It takes good three years to make a garden out of raw material, but I was at least ready to make a start.

Early experience had taught me that many things would not grow in one kind of soil, at the beginning I went carefully in planting and bought a lot of inexpensive roots of various things of which I ultimately intended to grow better varieties. These were put in during the month of October. At the end of November I got a load of stable manure which I used under a winter cover and in the spring turned into the ground to help improve it. The trouble was well repaid, for most of the varieties of that autumn

(Continued on page 5)



THE HANGING ON THE WALL

A Strip of Brocade, an Old Ecclesiastical Embroidery or a Piece of Brilliant Fabric Will Enliven a Room

BROCADE, ecclesiastical embroidery or fabrics of strong coloring are coming more and more to be used as wall decorations. They furnish a variety of contour to a wall hung with pictures and concentrate color in spots where it is most effective.

The rich patterns and colors of an antique brocade add a warm tone to a room. Where one has a heavy piece of furniture such as a chest or a credenze that demands a background, a square of brocade will be eminently suitable. The edges of the brocade should be finished with a dull galloon or guimpe and the fabric tacked to a narrow stick and hung as a picture with hooks. This assures a straight hang and easy handling. The same is true of any fabric or embroidery, for in this use of fabrics the design should be shown flat.

Antique ecclesiastical vestments and embroideries furnish a wide field for selection. There are copes, chasubles and altar frontals, on which much artistry has been expended. These best add to the glory of a room when hung on the walls, where their interest of design and color will enrich a furniture ensemble.

Fabrics in crude colors, such as some of the modernist designs, give a room pleasing color relief. They should be used with discretion and hung where strong color spots are required.

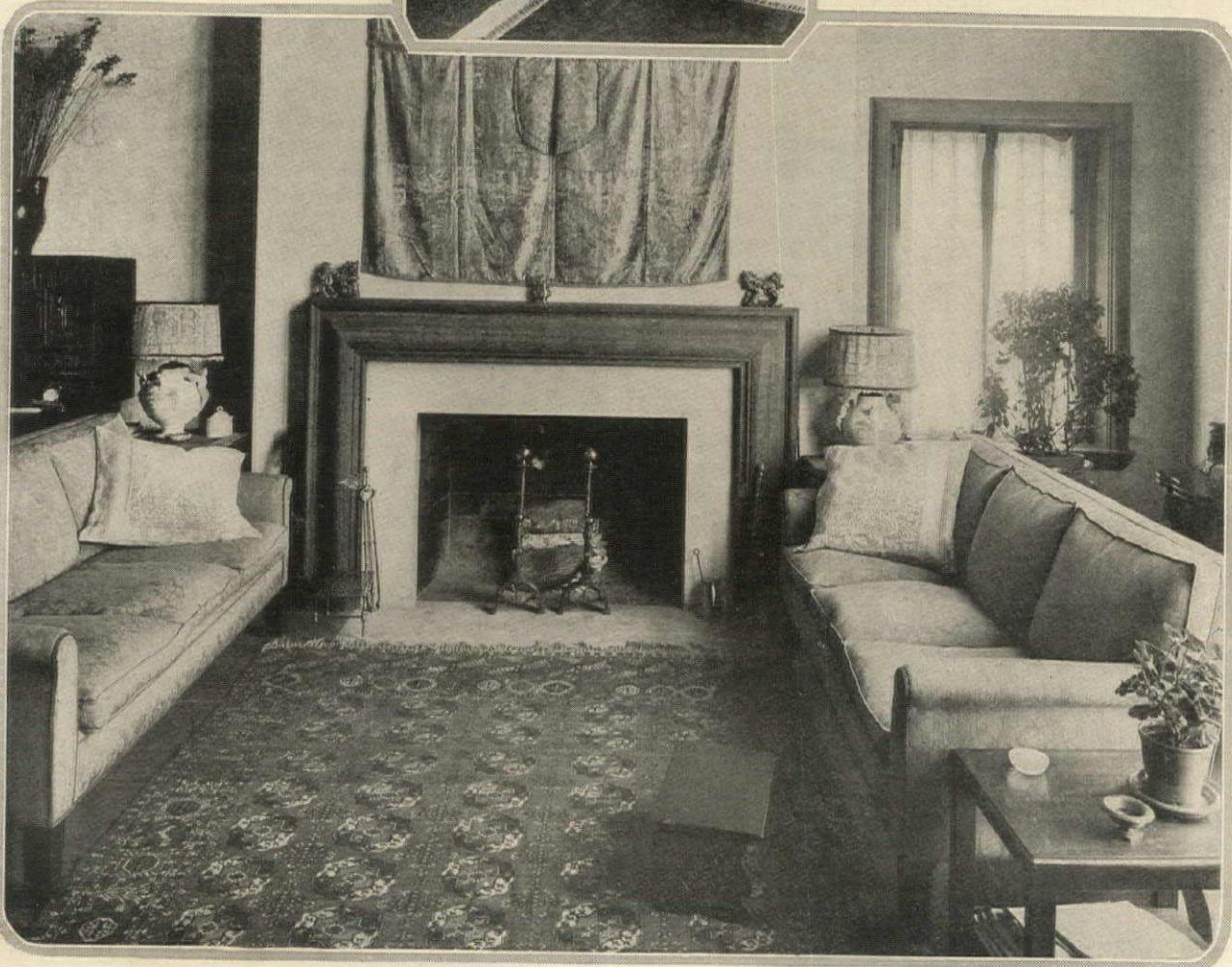
A square of rich brocade edged with antiqued guimpe will furnish an harmonious background for a piece of furniture and tie the ensemble together



Northend



The problem of what to put above the couch can often be solved with a piece of fabric. If it is as large as this, pictures may be hung over it to break the expanse and give color relief



Instead of a picture for an over-mantel decoration there may be used, with pleasing effect, an old ecclesiastical embroidery—a cope or a strip of altar hanging—to enliven the wall

THE MARRIAGE OF FLOWERS BY BIRDS

The Essential Rôle Played by Certain Birds in Bringing About the Fertilization of Blossoms—Interesting Examples from Both Hemispheres

ERNEST INGERSOLL

ONE of the many delightful paragraphs in that generally delightful book, "The Birds of Jamaica," by Philip Henry Gosse, father of the English critic, is one relating to the banana-quit. "Scarcely larger," Mr. Gosse writes, "than the average size of the humming-birds, this little creeper is often seen in company with them, probing the same flowers, and for the same purpose, but in a very different manner. . . . The quit alights on the tree, and proceeds in the most businesslike manner to peep into the flower, hopping actively from twig to twig, and throwing the body into all positions, often clinging by the feet with the back downwards the better to reach the interior of the blossom with his curved beak and pencilled tongue."

An interesting thing about this account, from the naturalist's point of view, is the absence (similarly noteworthy in Gosse's equally charming pictures of hummingbirds) of any remark that these birds came out of the deep corollas they explored with their heads dusted like a miller's hat with pollen, which they brushed off and renewed from flower to flower as they visited one after another. It is true that Gosse wrote his book some years before Sprengel, Darwin and Wallace and Fritz Müller had begun to reveal to us the conjugal mysteries of the marriage of plants by the aid of insects; yet it is strange he did not observe and note the presence of pollen on the feathers of these birds he knew so well.

ORDINARY plants reproduce by means of their flowers. These consist of a more or less gaily colored envelope, the corolla, within which are several slender growths called stamens carrying on their summits little packets (anthers) filled at the proper season with minute grains of a flour-like substance called pollen, which corresponds to the male element in animals. From the center of the flower rises a hollow stalk (the pistil) with somewhat sticky tip (the stigma); and at the base is a chamber that contains one or several embryos of seeds (ovules)—the female part of the plant. The object of this arrangement is that ripe pollen shall reach the stigma, be caught there and then shall pass down the tubular pistil to the ovule, and entering it shall fertilize it and so cause it to develop into a perfect seed which, when nourished by the kindly earth, will reproduce its kind of plant.

But nature has found, as we recognize, that self-fertilization or "inbreeding," as we say, is a bad policy; it diminishes vigor and leads to degeneracy of the species. Therefore most flowers are so constructed as to prevent a stigma from receiving pollen from its own circle of anthers, while it is advantageously placed to catch and hold pollen from other blossoms, especially those growing on a different plant. This transference of pollen from one flower or plant to another is accomplished in many interesting ways, but I am concerned here only with one.

Long years ago it was noticed that a bee, for example, gathering honey from flowers became coated with pollen and that some of it would always be brushed off on the stigma in the next

blossom entered. These flowers—many of which had no other means of pollination—were fertilized by the visits of insects bringing them foreign pollen and taking their own to another flower. This healthy method of interchange is known as "cross-fertilization"; and the books of modern naturalists are filled with fascinating stories of these lovely marriage rites in flower-land.

After this interlude—which I trust the elder readers will pardon for the sake of the younger ones—let us go back to our banana-quit.

INSECTS visit flowers mainly for one or both of two reasons—to get the sugary liquid called nectar in the blossom's innermost pocket, or in the case of minute sorts, for the safe dwelling place the corollas afford them. At any rate, flies and other small insects abound inside most flowers, especially the big, tubular, nectar-holding corollas of the tropical trees and vines, far more numerous there than in colder zones.

Now this banana-quit had found this out long before Mr. Gosse did; and he got his living day by day in searching the blossoms in his native woods for the toothsome little bugs hidden there, and like them none the less for the nectar with which they were smeared. The banana flower was his special choice, and in frequenting it he cultivated the crop of bananas, for his head became dusted with fertilizing pollen a part of which he gave to every new flower and its ovules that he reached. Not that he knew or cared about this. Doubtless the sticky pollen was a nuisance—a disagreeable accident of his business, like coal-dust to a miner, and he had to spend his leisure every day in cleaning his feathers when he would rather be asleep.

Perhaps, therefore, it was not accident but a real discovery on the part of a cousin of his, the Bahama creeper, that led to a method by which this nuisance could be avoided; for that bird gets its food from the "leaf of life" (*Verea crenata*) by thrusting its bill through the base of the petals right into the nectar, instead of going inside. From the point of view of the plant, however, this is mere burglary, whereas the banana-quit pays for its sweets by transplanting pollen.

These quits, or sugar-birds, of which the West Indies and South America possess many species with similar habits, have slender, curved bills, and long tongues, bifid and frayed at the tip like those of the hummingbirds and of the sun-birds and honey-suckers of the Old World, to neither of which are the quits otherwise related in structure.

THE sun-birds and honey-suckers are confined to the warmer parts of the Old World, and have pointed and somewhat curved bills, much like those of the hummingbirds, which they further resemble in size, shape and brilliancy of plumage. In fact, observing but unscientific travelers in the Orient have often described them as hummingbirds, although no true hummers are known outside of America. This agreement is especially close in the tongue, which in both is long, protrusile, and provided

with suctorial powers. In the hummingbird the tongue is rolled into a pair of tubes separated at the tips, each of which has a horny fringe. In the honey-suckers and sun-bird the tongue forms a single horny tube, single at the base, but double-barrelled toward the tip where in the honey-suckers it forms a hollow brush, and in the sun-birds is frayed into bristly tips. "The object of the terminal vibrissæ in the sun-birds, and the tubular brush in the honey-suckers," Dr. Gadow explains, "seem to be to prevent the air from rushing into the tube, if there should not be enough nectar to fill it, inasmuch as the fluid will then enter the anterior part of the tube by capillary action and then be sucked up."

This resemblance in feeding organs, accompanied by other external likenesses, between groups of birds anatomically separated in classification, is an excellent example of what naturalists call "convergence," that is, the tendency of entirely different and perhaps far separated kinds of animals to assume similar adaptations to meet similar requirements, as in this case, the need of getting their living from blossoms containing nectar and harboring insects.

THE honey-eaters chiefly inhabit Australia and Dr. Gould, the eminent Australian ornithologist, considered their brush-like tongue especially adapted for gathering the honey from the flower caps of the eucalyptus trees. In fact, birds of this family are peculiarly Australian, none of them being found outside the range of "that wealth of nectariferous flowering shrubs and trees, which," as Wallace remarks, "is one of the marked features of Australian vegetation." The same rigid limitation to this province characterizes the lorries, or brush-tongued parrots—a group that get a large part of their living from the flowers, especially of the eucalyptus. They are distinguished, as their name implies, by the dense coating of papillæ on the tongue with which they lick up honey and insects together; and more than one writer has mentioned that their foreheads are smeared with yellow pollen as they go eagerly from tree to tree, rifling the blossoms and paying for their board.

Now it is a very significant fact that Australia and its neighboring islands are strikingly deficient in insects, especially of bees and butterflies, so important in the scheme of flower fertilization in Europe and America. There are no bumblebees there and it was necessary to import and acclimatize them before clover for fodder could be raised. Yet it is stated that in New Zealand "no less than one-fourth of all the flowering plants are incapable of self-fertilization, and therefore wholly dependent on insects and birds."

This shows how important a service to plants is rendered in Australasia by birds, and why the brush-tongued sorts have been locally developed in so large numbers. It is probable that it also accounts for the prevalence of the gum-trees (*Eucalyptus*) there. No doubt certain birds and certain flowers have become, to some extent, made for one another. Thus in

(Continued on page 60)

WORK AMONG THE JUNE VEGETABLES

Important Matters to Meet the Conditions of the Changing Season and Prepare for the Hot Weather to Come — Succession Crops and the Maintenance of Soil Fertility

WILLIAM C. McCOLLOM

ONE of the most important things in successful vegetable gardening is to keep up the sowings of those crops that mature quickly and therefore require occasional or frequent sowings to maintain an endless chain of fresh vegetables constantly in motion between the garden and the kitchen. To accomplish this requires a little thought and a whole lot of care. We know that hot weather will prevail during July and August. It would, therefore, be unwise to sow cool crops at this time that would mature during the hot season. Peas, dishes, spinach, large head lettuce, etc., are considered cool crops.

By selecting a partially shaded place, or by erecting some improvised artificial shade, it is possible to have lettuce and radishes all summer. With lettuce, it would be wise to select the small headed, heat resisting varieties. Two sowings of corn and bush beans should be made this month, and at least one sowing of cucumbers, beets, carrots, okra and the small bush squashes. The final sowing of beets and carrots may be made now for storing next winter if they are to be cut when cooked. If they are to be used whole, it would be better to wait until next month before sowing. The late sowings of kale, Brussels sprouts, cabbage, cauliflower and celery should be attended to at once.

When to Gather Vegetable

It is important that the vegetables be gathered at the proper stage of their growth if we are to have what justly belongs to us. Those vegetables of which we use the seed pods, such



The beans need support to prevent breakage as they grow larger. Stakes and a line of heavy cord will serve the purpose as well as more elaborate arrangements

as peas, beans, etc., do not lose their food value when old, but they get coarse. Green crops such as spinach or Swiss chard lose their food value when old. Root crops, when allowed to attain any size, become unfit for the table because of the "wood" which they develop.

With the gathering of vegetables for canning it becomes doubly necessary to use extra care in the selection of young, tender ones. One reason for this is the time that it takes to cook them, the saving of fuel being a factor well worth considering. Another reason for using young vegetables is the appearance they make in the jar. Young vegetables are full of color and wholesome. Those of a uniform size should be selected for either table use or canning, else results will not be satisfactory.

Determining the Time

The best method to employ when gathering root crops for table or preserving kettle is to go along the row, gathering those of the accepted size, leaving the smaller ones to come along later. This is by no means as hard as it might seem. The fore-finger forced into the ground at the top of the vegetable will soon detect its size. The practice of pulling all the vegetables as you go along the row and then sorting them is very wasteful.

Peas become mealy with age. This is the general complaint about canned peas and is usually caused by allowing the pods to get too full. If gathered ripe the pods should be a very dark green and should show no lines.

(Continued on page 66)



Beets, as well as other vegetables intended for canning, should be picked while they are young and tender



Radishes should be gathered when small. All root crops become more or less woody and tough with age. Succession planting should be practiced to maintain the supply



Inexperienced gardeners often make the mistake of not tying up the vine crops to their supports early enough



Gilles

The wall fountain has many possibilities of treatment. It may offer a sharp color contrast to its background, or be, as here, identical in tone and material. Walker & Gillette, architects

A PLEA FOR THE WALL FOUNTAIN

A Garden Accessory Whose Possibilities, When it Is Well Designed and Suitably Placed, Entitle It to a Position of Honor in the Landscape Scheme

AMY L. BARRINGTON

THE wall fountain as a garden decoration has many possibilities. To these our architects are fully alive, but the general public is not so well informed. Fountains, lily basins and swimming pools are having their day, and nearly every well appointed country place has one or more of these attractions. But the small wall fountain, which is comparatively inexpensive, has not heretofore had many admirers. There is nothing in the garden that adds more to it than does the fountain, assuming that it is well designed and properly placed.

The setting has much to do with the success of a wall fountain. A small, quiet nook of a place is perhaps the best. Unexpectedly one comes upon the fairy plume of water, perhaps half lost in mist, or finds on a shadowy wall a satyr disdainfully spouting from his mouth into a wavy pool below. Again, it may be a sunny bowl where goldfish disport in glowing

circles, or the fountain may be set in a garden wall with nearby benches where one sits to rest and listen to the small but constant silver stream. Though house and garden planning are closely akin, there is perhaps more pleasure (to a garden lover) to be found in the garden. The color, the endless variety of light and shade, the unexpected vistas that one comes across, the old friends among the flowers that one discovers, the fragrance of the roses and pungent box, and not least the wall fountain with its refreshing tinkle of water—all these fill the garden hours with delight.

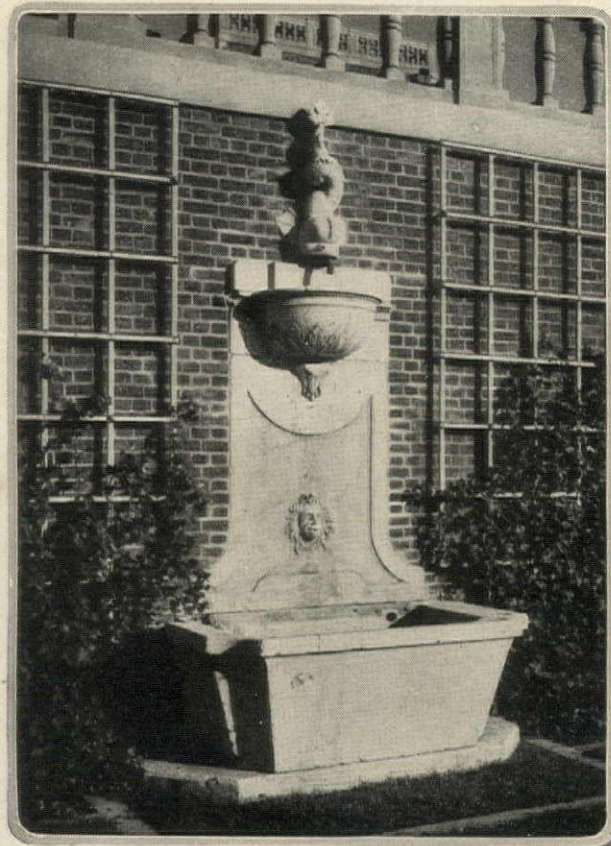
Size and Effect

The popular idea that a fountain necessarily entails a large expense in the making is quite untrue. Nor does it follow that because the fountain is small the pleasure of possessing it is equally so. Quite out of proportion to the

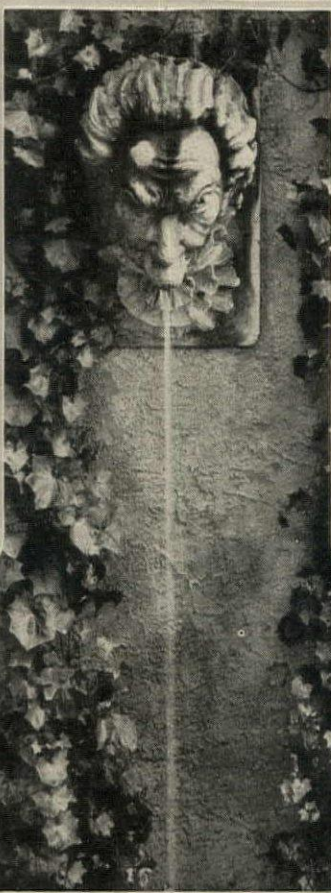
size is the real enjoyment of the fountain owner. Like the garden, it soon attains a personality which appeals. Not long ago, when on a visit to a country place where the garden pool is surrounded by roses, I was interested in seeing how the goldfish came to the surface when the owner walked by. Darting gleams of black and gold shimmered where a moment before the pool had seemed entirely empty. This particular garden pool is a pet possession of the owner.

To refer to the Old World gardens of Italy, France and England and their many famous fountains is to call to mind some of the beautiful spots of the world. There the architects have used a small amount of water in creating the largest possible effect by utilizing it over and over, breaking it up by changing its movement and making it into a picture by framing it

(Continued on page 62)



Gillies
 An example of contrast between fountain and wall. Note, however, that the design is kept simple, as a wall fountain should be. The ivy will soon cover the trellis



The fountain on the Joseph H. Choate place at Lenox, Mass. (below), has as its central feature one of the many conceptions of a satyr's head suitable for such work



A wall fountain at the home of Earle P. Charlton, Esq., Westport Harbor, N. Y. Conventionalized sea-horses supply the water. Farley & Hooper, architects

In the center a satyr's head peers from the ivy that drapes a stuccoed wall. On the grounds of the H. H. Rogers place at Tuxedo, N. Y. Walker & Gillette, architects



KITCHENETTE CLAIMS *in the* LEAGUE of RATIONS

*Vest Pocket Culinary Departments That Save Time, Space
and Labor by Using Electricity*

ETHEL R. PEYSER

"JOY!" gasped Mrs. Gregory Eggleston, turning on the electric current for breakfast coffee.

"Isn't it a luxury after you've been out late," she said turning to her guest, Mrs. Bradford Reardon, "not to have to think of servants and be able to have breakfast like this at 10:30—with impunity! You know I think the kitchenette will rob domestics of house room!"

"It certainly *is* a luxury to have a little cooking kit like this whether one has another home or not. And to have it as you have—within easy driving distance from the theater, where you and your friends can spend the night and breakfast like kings from this shiny apparatus. Besides," she continued, "it's amazing how a little 6' x 5' room (see plan 1) does solve the omnipresent question of how to live in the country and yet not have to depend on hotels to keep one comfortable while attending to the affairs of business and pleasure in the city."

"You're right," agreed Mrs. Eggleston, taking some chilled oranges out of the refrigerator under the table, "Gregory and I wanted the country for our growing kindergarten and yet it seemed impossible until we thought of this scheme. Gregory has so many interests in the city and you know how many I have that it seemed almost exile to leave it. If we didn't have this place, I'd be on the road all the time, whereas now when I am home I can devote my entire time to the kiddies."

Dropping the Maids

"But," she went on, "you'd be surprised how Gregory hated the idea at first of a manless or maidless entourage. He said he couldn't bear to think of me messing with stoves, etc., and now you should see him! He loves it—he helps me too, and says it makes him think of our early days—and he loves me to wait on him and be alone with him."

"The kitchenette as the domestic canteen has come to stay," Mrs. Reardon said, and then looking about her with an amused flash in her eye, "but your kitchenette, dear, is like an ordinary kitchen. The kitchenettes I've come across when thinking of them at all, have been little curtained slits in the wall in the corner of two rooms without bath, closets without clothes, bath rooms without baths, washstands capped with shelves full of canned goods and gas appliances all permitting of cookery with every requisite for human food except the desire to eat it."

"Yes," laughed Mrs. Eggleston, "I guess the only definition of a kitchenette is: a place to cook smaller than your previous one and smaller than any kitchen of any of your friends!"

"But," Mrs. Reardon continued with reluctance, "your kitchenette is a dream. It always reminds me of jewels—the tiled floors, wall



Almost everything runs by electricity in this elaborate kitchenette—electric stove, dishwasher, bread mixer, and ice machine. There are no back-breaking cupboard doors, but the utensils are hung up at a reachable height. Courtesy of the Edison Co.



The most compact kitchenette can be made to fold up into a cabinet. Here it is, with electric stove, ice box, drawers below and a pull-out work shelf and foodstuff shelves above. Courtesy of the Edison Co.



The electric kitchenette of Mr. Penryhn Stanlaws, the artist, has cement floor, walls and ceiling and shows a range of the latest design and the sink conveniently placed under one of the lights



If one has no kitchenette a whole meal can be prepared on the dining room table in a table range and ovenette, the smallest form of compact electric stove. Courtesy of the Edison Co.

and ceiling like luminous settings and the apparatus like lovely gems. Really it breeds appetite and culinary prowess. Any one could cook in this place! And when I'm not in such an esthetic mood I am reminded of an engine room in a small electric yacht."

"That is amusing," said Mrs. Eggleston, laughing, "but I hardly can see how it could be otherwise because Gregory and I thought of all the yachts we knew before arranging this kitchenette. He always says, 'Well, dear, we certainly are ship-shape here—even if we don't own a yacht!'"

Whether the slit in the wall kitchenette or the tiled kitchenette is the only kitchen in the family, or whether the kitchenette is only for weekends of the foregoing variety, it must be small and ship-shape. These are the only definite kitchenette requirements.

The Necessary Equipment

It need consist only of a couple of three foot shelves, so compact are the stoves and ranges made for light housekeeping. But roominess is no crime, so multitudinous are the tools to play with. Smallness, however, is usually synonymous with convenience in kitchenettes.

Nearly every professional woman and many men in the large cities are banded into a huge League of Rations by the sympathetic tie of small kitchenettes. These compact cooking outfits make their lives simple, adaptable and healthful, they are the result of the hatred of the restaurant and café which turn steady diet into a farce, and they put an end to the regime: "Eat, drink and be merry, for to-morrow we diet." And so the slit in the wall or the covered cupboard is made the nucleus of home cooking and family feeling. No servants needed, none missed and a feeling that one is not living down by doing one's own work but living up by managing the difficult combination of living well and doing one's job on the

(Continued on page 76)

Walter Russell, artist and culinary hedonist, has a kitchenette in which the stove hides behind a mirrored door flanked with tile, while the rest of the kitchenette is finished in transparent white paint, and cement floor



REAL HALF-TIMBER WORK

The Principles on Which Is Built Sincere Architectural Construction

HOBART B. UPJOHN

NINE houses out of ten, regardless of style, are framed structures to which is applied the style they are intended to represent. A "showy" box in other words, to which are nailed moldings and wood columns and pilasters fashioned to the correct outlines and form. The result may be a home in many cases pleasing and comfortable, but it is really not much more than a prettily painted and finished exterior, an application of rouge, paint and powder.

We may admire these buildings much as we do the buildings built at the various expositions for design and style. But when we learn they were only skeleton framework and staff or stucco we turn away with a distinct sense of disappointment, not in the lack of design or beauty, but because the beauty was only skin deep.

Now, when throughout history a new style was evolved it almost invariably arose from a definite method of

Sincere workmanship is shown in the sketch of this house at Rye, New York, recently finished by the author



building construction around which and developing with it grew what we call "style". The post and lintel were the base of the Greek, the round arch the cause of the Roman, the pointed arch the Gothic, and the timbered wall combined with the Gothic details out of which it grew the Elizabethan.

Therefore to realize fully the sense of building in our design we must have back of our construction the honest method which caused the inception of the style. This sense of honest construction is particularly important to the proper carrying out of the timbered house.

In many cases we see houses of which the alleged timbering is only boarding nailed to the frame core, with corners built up so that the edges show, and often a board curled and warped out of shape. We may be further shocked when we see the boards fully smoothed and painted.

(Continued on page 7)

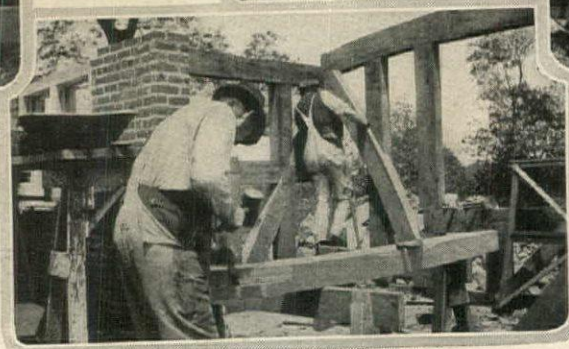
In the photograph below the vertical timbers are being halved for the reception of the horizontal stringer



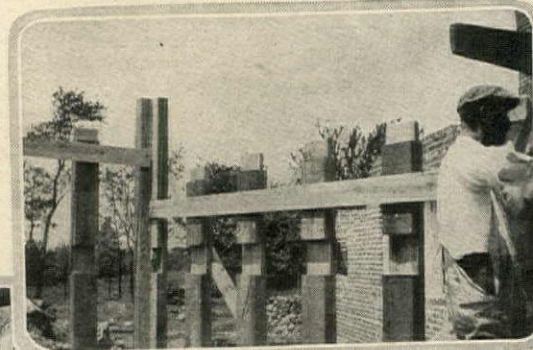
In this stage the first floor timbers are in place and the carpenter is cutting a groove into which to set the window frame



The small photograph above the center shows the joint completed with sheathing and building paper on back of the timber



Here the workmen are setting up the diagonal braces of the corner timbers

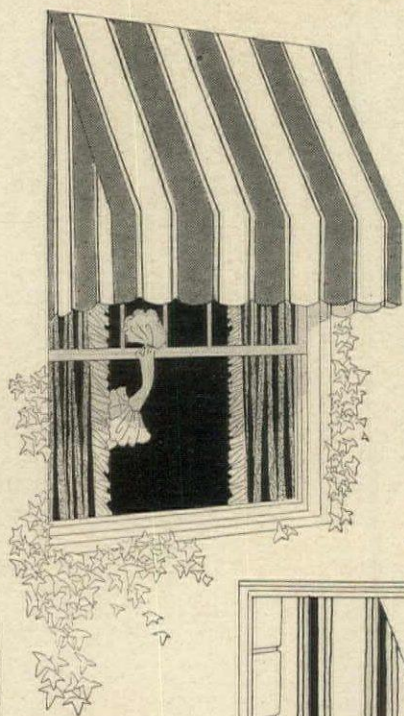
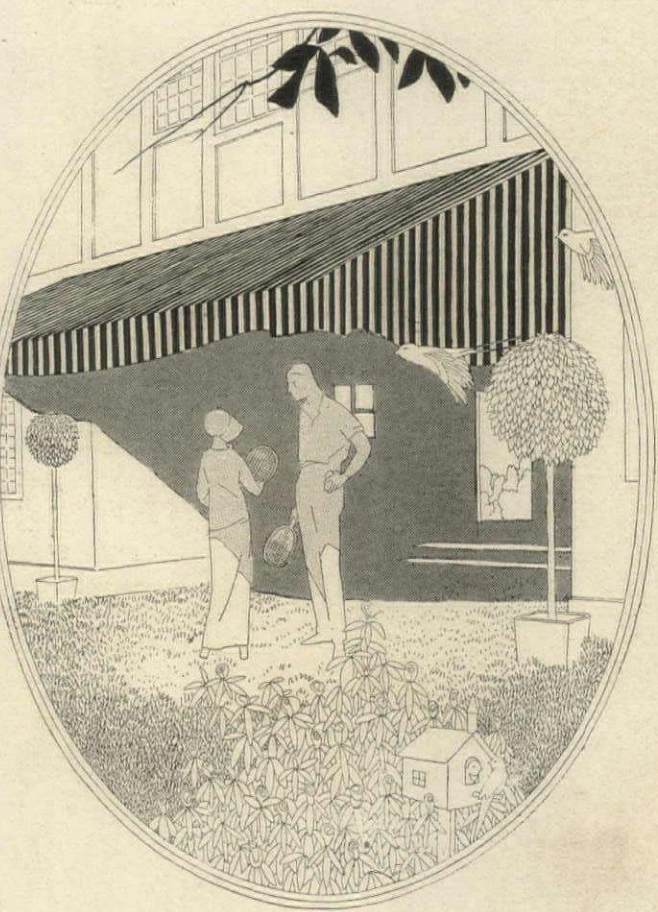




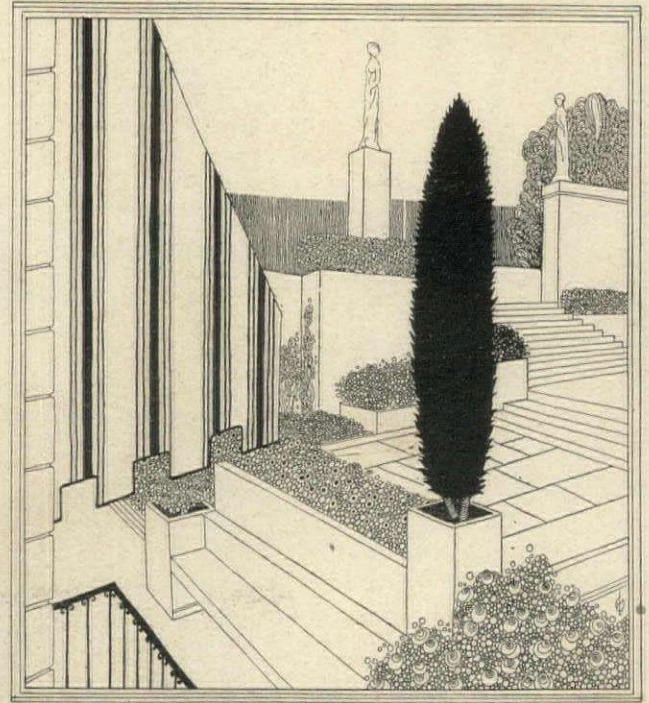
One of the new awning stripes comes in a wide green and a wide gray stripe with a narrow white stripe between, a combination both cool looking and effective. The awnings could be finished in a key pattern instead of the usual scallops. Awning cloth such as this comes of a durable quality, 31 inches wide

SPRINGTIME AWNINGS HAVE VARIED STRIPES

Courtesy Joseph P. McHugh & Son



One of the very newest and most popular is a wide green stripe and a wide white stripe with an accompanying narrow stripe of crimson



The terrace leading to the garden may be shaded by a smart awning made of green and white stripes of the same width. A tan and green, or fawn and green may be had in the same design. An orange and blue stripe is new and effective

Another new cloth has a wide and a narrow fawn stripe on white. Others a plain green with white lining or gray with green



Illustration of a Chinese Rug made upon our own looms in China

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New York City

Making a Garden Out of a Sand Heap

(Continued from page 46)

planting gave very successful results in the spring and summer.

The roots put in were perennials, my intention being to have the garden ultimately about two-thirds perennials and the rest annuals. Having no more spare time than my evenings and holidays I felt that this was best, for to replant a garden every spring is a big undertaking. As the summer went along I worked continuously on the soil, keeping it cultivated week by week, the top surface never being allowed to rest. As time went on my garden flourished, so I felt encouraged in the autumn to replace some of the plants by better ones of the same kinds.

From the start I had kept close watch of the best seedsmen's catalogs, attended specialty shows, and little by little had made the acquaintance of nurserymen who limit themselves to special lines. This all proved of value, for when one settles down to gardening as an amateur, one finds that the best nurserymen not only are in business for a living, but are quite willing to give a helping hand to the man who is really an enthusiastic horticulturist. The specialists charge only a fair price for their roots, and you know what you are getting; you run no more than the average risk of weather, etc., if you take care in the planting.

My little plot ran east and west longitudinally, giving me a full southern exposure on the left and a half shaded border on the right. This half shaded border proves no detriment to a garden, for in it one has space for such plants as aquilegia, dielytra, digitalis, aconitum, *Spiraea aruncus*, Sweet William, primula and pansies. These all do better for the lack of full sun. Then, too, much of this border can be used to intersperse your annuals, for by the time such young stock is due for planting out the ground has been warmed up by the higher sun of May.

In the full sun border I planted the peonies, iris, delphinium, phlox and chrysanthemums, the latter that they might have the full benefit of the late autumn sun. What was left of this bed was used for zinnias, cosmos, antirrhinum and other late flowering annuals, to follow the peonies and iris. When planting a garden it is well to provide for succession, that you may never lack color from the narcissus in April to the chrysanthemum in November. It is a simple matter to do this, if you study the flowering period and habits of the plants.

Another matter to be considered is so to arrange your planting that the bed is well graded, the taller plants going to the back of a border, or in the center of a flower bed, so that nothing is lost to view. My center beds were made oblong, half of the lower one being given over to the strawberries, for I was convinced that my sandy foundation would prove about right for them. Nor was I disappointed, for this little bed, not more than 6' x 10', provided every other night during the fruiting season enough berries for a family of four.

The Vegetable Section

The other half of this bed comprised my little vegetable garden. Here I raise each spring a few radishes and lettuce, and follow them by tomatoes for the autumn. Growing vegetables other than these is not worth while in so small a city lot; it isn't large enough for a vegetable garden even if you take it all, to the exclusion of flowers. One half of the upper center bed is used for roses, the other half for narcissus and tulips in the spring and annuals such as asters later in the season. In the bed at the end of the garden I planted four Lombardy poplars to provide an artistic

curtain between myself and my bad neighbor, who I knew would eventually come, and in front of the poplars I put in a row of *Spiraea van Houttei*. As a shrub for the small garden nothing more ornamental than this or a dwarf variety of the deutzia. I selected the former, because in its flowering season early June, it is a beautiful mass of small white flowers and during the remainder of the summer, and in the autumn, its small, dark green foliage gives a pleasing effect.

The reason for laying out my beds as I did was to give the advantage of working the ground almost entirely from the paths, without being obliged to walk on the soil. One little thing to remember is that a garden, like a bank account, can't be continually drawn upon without making some deposits, so don't neglect your small load of stable manure each autumn. It serves its covering purpose for the winter, and provides strengthening force for the spring.

Some Good Varieties

In the selection of some of the perennials there is a large field open to you. Particularly is this the case in peonies and iris, each of which run into the hundreds; in fact, I know of one specialist who lists over five hundred peonies. Those which I have found the most pleasing for the small garden are in whites, *Festivia maxima* and *Duchesse de Nemours*; reds, *Rubra triumphans*, pinks, *Madam Emile Galle*, *Madame Coste*, and *Mathilde de Rosenech*; the vari-colored, *Philomele* and *Alexander Dumas*, both rose and cream. Of the irises, *Mrs. H. Darwin*, *Madame Chereau*, *Hector*, *Idion*, and *Honorable*. In phlox, *Europa*, *Jeanne d'Arc*, *Elizabeth Campbell* and *Argon*. Among chrysanthemums, *Kenneth* and *Grace* in whites; *Triomphe d'Or*, yellow; *Lillie Doty*, one of the finest pinks; *Julia Lagravere*, crimson; and *Dupon de l'Esperance*, amber and bronze. Of roses there are a host of colors and shades almost beyond number, for in hybrid teas alone there are over five hundred varieties, besides the hardy perpetuals and climbers. However, *Ulrich Brunner*, *Hugh Dickson*, *Mrs. Aaron Ward*, *Mrs. R. G. Sharma*, *Crawford*, and *Frau Karl Druschki* have all stood the test with no more than ordinary care. In delphiniums, both light and dark varieties should find a place; of the former *Amos Perry* and *Lize Van Veen*, and *King of Delphinium* and *Mrs. Creighton* in the latter. The latter with a few Oriental poppies, campanulas, digitalis, hollyhock, gaillardia, coreopsis, dahlias, aquilegia, dielytra, *Astilbe arensis*, lupines, Sweet William and the clove pinks, will help make up an old-fashioned garden, when accompanied for variety by annuals such as zinnia, aster, scabiosa, and antirrhinum. The last is yearly becoming more popular. It is one of the most pleasing flowers of the late season, starting to bloom in August and continuing steadily until frost; comes in many beautiful shades of solid and broken colors. There is a divided opinion as to whether antirrhinum is annual or perennial, but my experience has been that with care it can be carried through an average winter, with the result that it flowers much earlier than the following season.

Many wild flowers take kindly to cultivation, and are worthy of a little space. As an example, in my garden stands a specimen of wild aster (*Michaelmas daisy*) which was gathered from the roadside as a baby, bloomed in the first season after transplanting, and now after three years of care has developed into one of the most beautiful plants, covered in early October with mass of pale violet flowers with orange and scarlet centers.

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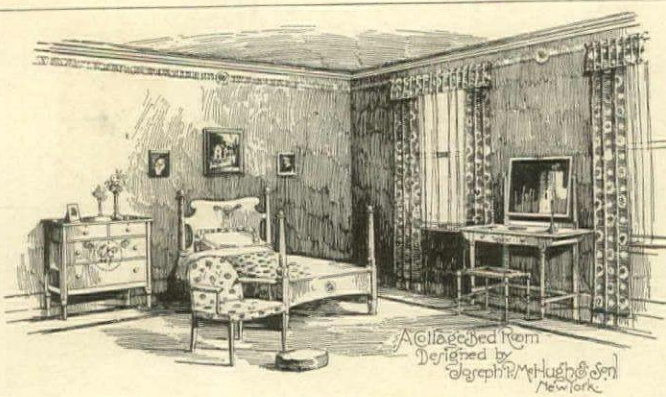


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Marriage of Flowers by Birds

(Continued from page 48)

certain West Indian islands where log-wood does not grow no species of creeper, elsewhere sumatran that tree, are to be found. In Sumatra, according to Forbes, a green spider-eater (a sun-bird) feeds on the bright flowers of a kind of ginger that blooms on the surface of the ground in dark places where few insects are to be found. No other means of cross-fertilization of this plant are apparent than this particular spider-eater.

Layard relates of a fine honey-sucker in the Island of New Caledonia that it crowded into certain forest trees when in flower; but completely disappeared from the locality when the flowers were gone. Of this and another species he noted that he found a specimen which had its throat covered with yellow pollen "and we doubt not that some of the large, lofty, flowering trees are fertilized by such agency, as insects are very scarce here."

Darwin concluded that the beaks of birds are specially adapted to the various flowers which they visit; and Grant Allen expressed the complementary opinion that "many of the most brilliant and beautiful bell-shaped tropical flowers have been specially developed to meet the tastes and habits of these comparatively large and powerful fertilizers."

But it is among the hummingbirds that we get the most striking examples of the reciprocal relation of birds and flowers.

It would be hard to find in the animal kingdom a better example of adaptation of form and powers and habits than the hummingbird with its ability to find and live upon food practically inaccessible to other birds; its marvelous strength of wing, enabling it to hold its body suspended in the air while it obtains this exclusive food; and its long bill and extraordinary tongue that form perfectly fitted implements. These little creatures, rivaling gems in their flashing beauty, illustrate another general and interesting phase of our subject, namely, that, with hardly an exception, the birds associated with flowers are themselves brightly colored, many gorgeously arrayed in their small way, and this despite the great disparity among them; even the eucalyptus-aiding lorries are the gaudiest parrots of their showy race.

Why? I do not know. About 500 species of hummers have been catalogued, varying in size from one hardly larger than a bumblebee to a giant as big as a chimney swift, but the differences in bills are even more striking, for the straight beak of a *Docmastes* may measure 5", more than equal to the combined length of head, body and tail, and capable of penetrating the depths of

huge trumpet-flowers, while in one species of *Ramphocicon* it is only 1/4" long. In some the bill curves slightly upward; in others downward; in the *Eutoxeres* it is bent just like a sickle. All these varieties indicate special requirements—the choice of particular kinds of blossoms; and Fritz Müller says that various species of abutilon in southern Brazil are sterile unless fertilized by the one kind of bird that frequents each one.

One cannot enumerate many instances of this mutual dependence, but I would like to give one or two remarkable examples described by Bolt in Nicaragua.

The flowers of the lofty climbing vine *Marcgravia nepenthoides* hang down in the form of a circular bunch of pocket over which the stamens curve. In early spring these pockets or "pitchers" are filled with a sweetish liquor that attracts insects and these in turn the hummingbirds. "The flowers are so disposed, with the stamens hanging downwards, that the birds, to get at the pitchers, must brush against them and thus convey the pollen on their back from one plant to another.

Another species of *Marcgravia* has the pitchers placed close to the pedicel of the flowers, so that the birds must approach them from above and anthers are turned upward so that the pollen taken and given by the breast of the bird."

Another case is that of the palosab (*Erythrina*) whose large, red flowers that appear in February, when the tree is leafless, are shaped like a carving knife. The "handle" is a thick, tough calyx, and the blade the single petal, folded double so tightly that only the stamens protrude a little.

Only very minute insects can get inside this flower, which is attended by two kinds of hummingbirds having long curved bills. "Whilst the bird is probing the flower," Belt explains, "the pollen of the stamens is rubbed on the lower part of its head, and then carried from one flower to fecundate another. The bottom of the flower is covered by a thick calyx—an effect guard against the attempts of bees and wasps to break through and get at the honey. Hummingbirds feed on minute insects, and the honey would only be wasted if larger ones could gain access to it; but in the flower of the palosab this contingency is simply and effectually guarded against."

It is evident that birds take an important part in the proper fertilization of plants; and also that the flowers take an important part in providing insect fare for the smaller birds. Their interrelations offer an interesting study.

Furnishing the Room From Cretonne

(Continued from page 33)

cretonne, which, being very splashy, was used only at the windows, on a pillow, a banding of it on another pillow done in black velour, and on a runner for a tiny table.

Seven pieces of the furniture were black. A chest of drawers, a bookcase, a desk, two wall chairs, a Windsor, and a tiny tip-top table. The desk was painted a brilliant Chinese red inside, and the drawers were lined with the same color; the tip-top had a scarlet edge. There was a mahogany daybed with a throw cover of King's red, and pillows in varying tones of rose red and black, one of them matching the curtains. An ivory wicker lounging chair with a blue seat and rose cushion; a neutrally upholstered wing chair; a mahogany gateleg table. A tea cart of red Chinese lacquer, with a brass kettle and flagon, cups of blue pottery, and a

Chinese red kochi pot. A gray bean-pot lamp with a rose red silk shade; a mahogany lamp with a shade of blue; mirrors; tall candlesticks; books of many colors; some used pewter. A satisfactory room—and all from a bit of cretonne. Truly a game for the gods.

And when perhaps more subtly desired we turn to the rich cretonne set forth for you really to see and called delightfully, Golden Pheasants up Cream. This cretonne is by no means quiet, it fairly sings with color, and that has been produced recently. On the background of a grayish cream, very nearly the actual color of putty, there are peacock green leaves, yellow green leaves, and mulberry leaves and vine. The pheasant is a gorgeous fellow green and yellow, rose and peacock blue. (Continued on page 62)

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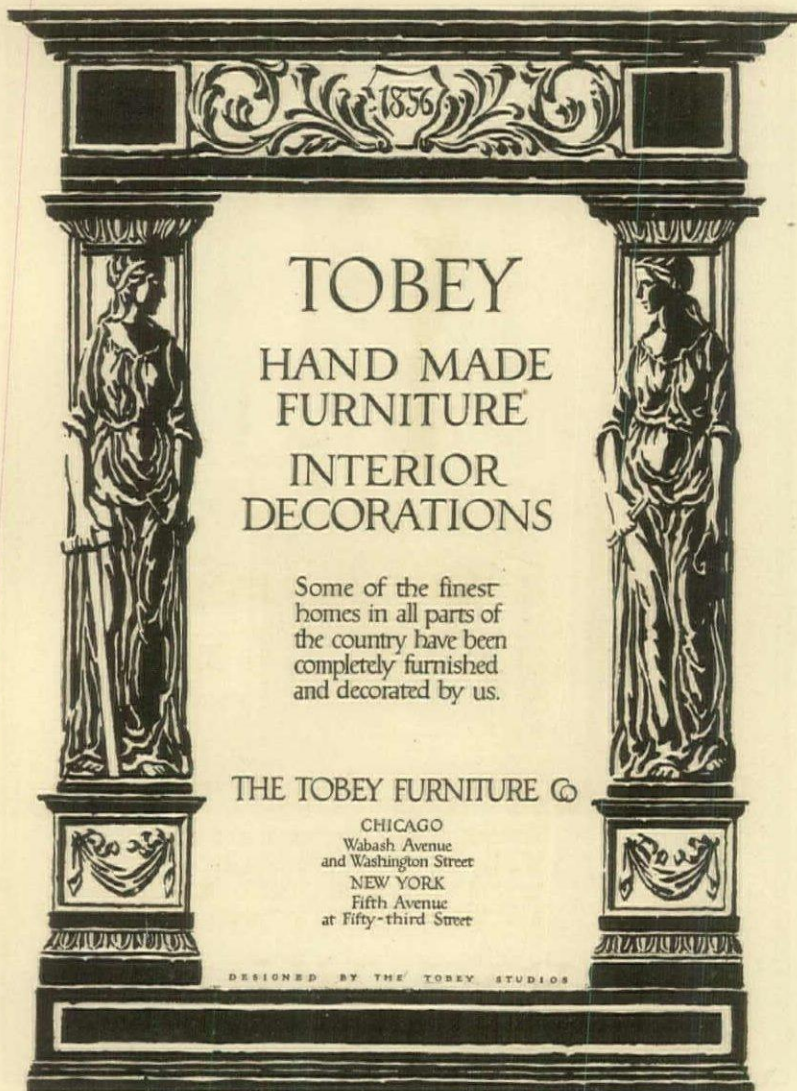
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Furnishing the Room From Cretonne

(Continued from page 60)

with tail feathers of spun gold. All this on this pheasant cretonne, together with dahlias of magenta and old pink, rose phlox, old yellow tulips, and feathery combs of purple and black and gold. Truly a feast for the senses, and quite beautiful enough to be framed and hung on the wall.

If the temptation were not quite so great to make curtains of it! Which is as it should be. Floor length curtains lined with wistaria sun-fast, the well-shaped valance bound with yellow, the same color of spun gold. Pull curtains of old yellow are used at the windows instead of window shades, and are hidden between the overdrapes and the glass curtains of ivory mull, when not in use.

The wall is satisfactorily painted in a light putty, matching the background of the hangings. The furniture is of that mysterious brown which leaves one so satisfactorily in doubt as to whether it be mahogany or walnut. And the new Italian note is sounded in the smart center table, to match which there

can be found a bookcase and a de-

The rug is putty brown; the wicker arm chair is upholstered in the velvet, with a line of gold; two overstuffed chairs are upholstered in the cretonne with backs of dark putty-colored velvet. There is a walnut desk harmonizing with, though not matching, the table. This is shown in the photograph. The bench-thing is upholstered in the pheasant material. The sofa is covered in a putty velvet, embroidered by hand in a pheasant's-eye spot design in magenta, black and gold. Notes of brilliant rose, purple and green are slipped, in the shape of luster wax into the corner cupboard; the lamp shades are of black, decorated in color. A peacock jar holds condesterve with vase of lavender and candlesticks of wax on the mantel, and the pillows are deep blackish purple and gold.

You will find that one of the joys using a length of cretonne for the keynote of the furnishing of a room will be the achievement of a daring color scheme which you could not think of otherwise.

A Plea for the Wall Fountain

(Continued from page 50)

edges with a picturesque floral or architectural treatment. The artists and architects did not disdain to work out inconspicuous details in stone and shrubbery to complete the effect they wished to give to the observer.

In such gardens the fountain or pool played an important part, for it was realized that the value of water, with its sparkle, its color and light, is great,

and use was made of it accordingly. We in the New World are following, though sometimes afar off, these beautiful gardens of the Renaissance, with their silent, grass-grown walks, terraced pools and wonderful vistas. And because we love and admire them, in time we will equal the masterpieces which their creators with the passing years have made them.

Ivory Thrones and Elephants

(Continued from page 27)

trust I am valiant, but I can make no boast of being a horseman, at least not one quite up to Homer's implied prowess. If I were, I suppose I would be quite as content with blue ribbons, whereas my soul, my collecting soul, yearns for the crimson-dyed check-piece of History's day-dawn!

You less sympathetic ones—though I doubt if your curiosity brings you to these lines!—will think that the weather may have something to do with the matter. I assure you—I have told you it is a rainy day—that it has, but only because it evokes a whole band of spirit memories of the past. One does not like to think of ivories that crumble to dust, dry up and pulverize. They get thirsty. Do you not recall how the deep well under the ivory statue of Asklepios was reputed to keep the image in fine form, how the Ephesians poured water or oil (perhaps both) through hundreds of little apertures in the ivory statue of Artemis that the wooden framework supporting the covering of ivory might not shrink and cause the plates to split? And did not the Athenians reserve in their theater a special seat for the one whose duty it was to clean with rain water the ivory statue of Zeus? This, Pausanias tells us, was kept in condition by olive oil and water. Certain it is that ivory can be rendered somewhat ductile by various oils and vinegar. Perhaps some time we shall recover a knowledge of what seems to be the lost art of softening ivory to such a state as the ancients seem to have been able to bring it. Only by some such process can it have been possible for such large surfaces of unbroken ivory as the ancients are credited with having used to have been available. It has been suggested that large sections of tusks were subjected first to a softening and then to a spiral cutting and unwinding, as it

were, and the matter has furnished serious savants with wonderful opportunities for differing with their colleagues. As for me, the matter is interesting because a halo of romance must ever cling to the "lost arts."

Because I have spoken of rainy days and ivories, do not think I would turn the world into a humidior for my own few treasures of this fickle sort! Somehow the drizzling rain outside seems to fit setting for the medieval bits, and can even conjure up an elephant hunt or those gloomy days when Alexander the Great pushed on into the jungles of India and seemed to encounter all the elephants on earth that might have furnished enough ivory to stock the world of his day, to build such statues as the ivory one of Athene Alea with which Augustus Caesar ran off to Rome the time he took with him the famous tusk of the Calydonian Boar, the Athenian which he later set up near the Forum.

My own treasures are few, so forgive me that I do not spread them before you verbally lest you think discouragingly of their extent. But this I must tell you: collecting ivories is a pursuit fraught with keen pleasure.

In the first place one does not need to have "ivory thrones, sceptres and couches," life-size Chryselephantine statues of Zeus, of Athene, rods of Roman Senators and the like to feel that there is comfort and delight in what he has been able to acquire in the way of objects of carved ivory. He may chance to discover an antique bit, or his acquisitions may not even reach objects of the medieval period. Fine ivories have been highly prized from immemorial times and one may as well disclose the fact that a lengthy, unhesitating pursuit is needed for such bits as would cause museum curators to rub their eyes, and

(Continued on page 64)



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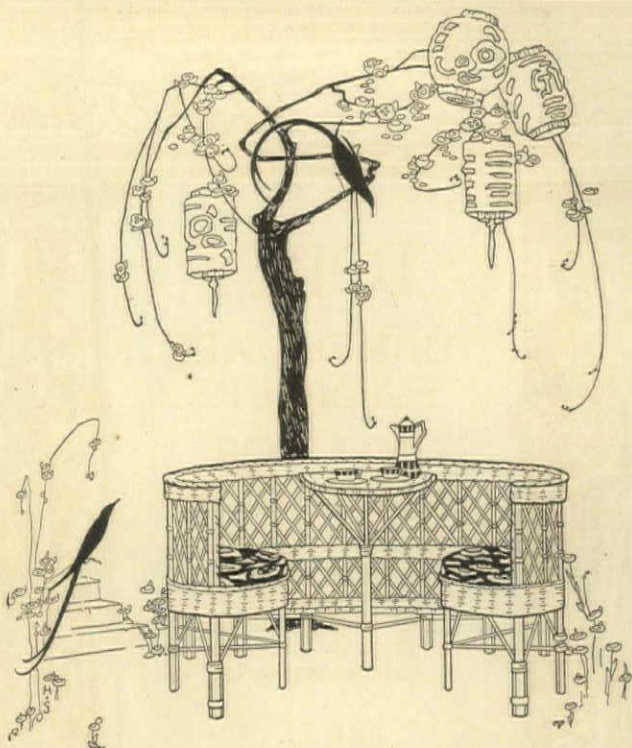
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Ivory Thrones and Elephants

(Continued from page 62)

the palms of connoisseurs to itch. But who seeks to outrun curators and connoisseurs? We simple-hearted folk may find our ecstasies in a Chinese card-case of exquisite workmanship, a Japanese statuette of beauty and grace, an old French chessman that perhaps the curator might have snatched up had he seen it first, a Roman stylus some truthful traveler—let us believe there are such!—picked up on the fields that skirt the Appian Way. Did Terence use it or did Tacitus, Procopius or Propertius; or did Suetonius keep it sharpened to his record of scandal? Who knows! After all the pleasure in things is measured by their appeal to the imagination; at least I must conjecture so, for I know an old lady who finds infinite delight in collecting bone buttons, and an old gentleman who exhibits an equal zest for current banknotes.

Elephant Tales

And so with this little group of ivories with which I am amusing myself this rainy day. Did I say amusing myself? Well might I add instructing, since they invariably lead me to take down from their shelf history after history, book after book. One day I read all about elephants. I had put it off as long as seemed decent, for, after all, did I not owe it to Mr. Elephant to study his contribution to my pleasure? I had expected to be bored. Frankly I was not. From Tentobocchus, the Cimbrian Chief whose towering height was the marvel of Roman chroniclers, down to the *Elephantidae* of modern times the story was worth following. It was diverting, too. One learns, for instance, from that fascinating volume "Ivory and the Elephant" by Dr. George Frederick Kunz, how "a queer African name, or we should perhaps rather say designation of ivory, is reported by an English officer in the Sudan. When a native comes to the barracks with ivory articles for sale, and is asked 'Is this ivory?' he first points to his teeth, then puts his hands together at the side of his face and says 'Dead elephant,' this term being in general use among these natives for ivory." This is but one of the many stories the reader will find recorded in the book I mentioned. Alfred Maskell's "Ivories" in the Connoisseur's Library series, issued in America, is another volume interesting and instructive alike, though neither so late nor so comprehensive as Dr. Kunz's "Ivory and the Elephant."

On another day I have taken down from its shelf old Theophilus's "Treatise Upon Divers Arts," a 12th Century handbook of technique, therein to read the entertaining chapter "Of Sculpturing Ivory." There he saith, "in sculpturing ivory, first form a tablet of the magnitude you may wish, and superposing chalk, portray with a lead the figures according to your pleasure, and with a pointed instrument mark the lines that they may appear; then carve the grounds as deeply as you wish with different instruments, and sculp the figures or other thing you please according to your invention and skill. But should you wish to ornament your work with a leaf of gold, lay on glue of the bladder of the fish which is called the 'huso,' and the leaf being cut into small pieces, overlay it as you please. Fashion also

round or ribbed handles from ivory, and make an opening through the middle lengthwise, then with various files proper for this work enlarge this opening that it may be inside as outside and let it be smooth everywhere and moderate in thin; and portray flowerets around it very finely, or animals, birds, or dragons twisted together by the neck and tails, and transpire the ground with very fine instruments, then sculp as gracefully and as artistically as you may be able. Which, being done, fill the opening inside with the oak wood which you cover with thin gilt copper so that through all the grounds the gold can be seen; and so two pieces being joined in from a particle of the same ivory, close the hole before and behind you will fasten these on with ivory pegs so cunningly, that no one may be able to see how the gold is laid in. After this make an opening in the small piece in front in which the blade is placed, the handle of which, being heated, can be easily inserted because the wood is within, and it will stand fast; make also a plain handle, and, according to its size, make an opening in which the blade should be placed, and join the wood carefully into it, and according as the wood is fashioned so cause the handle of the knife to be made. Then pound some clear *Thus* into the finest powder and fill the opening of the handle with it, and envelop the blade near the handle with a wet cloth, in a threefold manner and placing it before the furnace warm this handle until it slightly glows, and immediately fix it carefully in the handle that it may be well joined in, and it will stand firmly."

Pieces From the Past

I think I should like this object as well as the daggers of Moses' time. But it would be of Theophilus's, the time when Greece was the painter of the continent, Tuscany the enameller, Arabia the worker in metals, Italy the jeweler, France the worker in glass, Spain the chemist, industrious Germany anxious in acquiring dexterity, or knowledge in all when all these artists had constructed and were adorning the church of St. Mark at Venice, and were elsewhere occupied in Western Europe in "writing" or painting the sacred histories in the churches in terms which were in that time synonymous so that the illiterate might read the examples set before them a time that preceded the glories of the Renaissance to follow. Ah, good old Theophilus! How carefully you set down the arts of the past! How easy you make it all seem! But I turn to this little globe of pierced ivory, containing globe within globe, exquisitely patiently and marvelously wrought, and I realize it is not so easy after all. Perhaps those very difficulties that beset your followers have added charm to the bits of their work that have come to bless my leisure!

At any rate, I have no guilty feeling of extravagance in the matter, for they are worth their weight in gold to me, and cost but their weight in metal less precious, since I have been so fortunate as to have picked them up in my travels, and in my browsings for the collector's proverbial song—ah, who that collects begrudges its notes!



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it look
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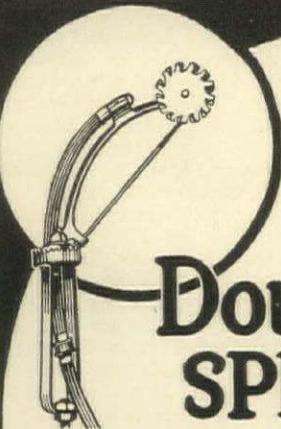
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August 23, 1918.

Work Among the June Vegetable

(Continued from page 49)

String beans for table or canning should be gathered before any beans are developed in the pods. This can be easily determined by breaking open a couple of pods. Spinach and Swiss chard or beet tops which are canned green should be attended to when very young. This means more work than when the vegetable is canned old, as there is more shrinkage in the canning operation. The leaf of the old vegetable becomes coarser and does not shrink as much, but the extra work of using the young vegetable is well worth the effort.

Corn Requirements

It makes little difference whether corn be sown in drills or hills. The principal factor in determining the quality of the crop will be the condition of your ground, although this may be overcome to some extent even at this late hour by proper methods of refertilization. While corn is considered an easy crop to handle, it grows very rapidly and any check that it might suffer is certain to have its effect on the yield. The secret of corn growing, therefore, is to have the ground in such a condition that the growth is very sturdy. Corn is what we might term a dry weather crop; therefore, over-watering would be considered dangerous. That is another reason for keeping the corn plantings rather isolated. If mixed with other crops it might be necessary to water the corn when watering the others.

Ground that is poor can be improved considerably by the application of some good commercial fertilizer after the corn has developed growth. Most of these fertilizers dissolve very rapidly and are therefore available for the use of the plant a very short time after applying.

Never allow the corn to crowd. If planted in hills, not more than three plants to the hill should be allowed to



Good head lettuce is always acceptable. If you cannot use the whole crop, it will be easy to give away the surplus.

mate. If planted in drills, the plants should be thinned out to at least 12 inches in the row. Closer planting than this causes soft growth which will not yield satisfactory ears. Another point well worth considering is that under most conditions corn will throw out numerous suckers. It is quite necessary that these be removed if high quality ears are the objective.

Most people assume that the principal purpose of working the ground is to destroy any weed growth that might exist there. This is of little consequence at this season of the year, as it is an easy matter to destroy weeds that are growing at this time. The real purpose of cultivation is to maintain a mulch of loose earth which acts as a blanket, covering the moisture in the lower soils, and leave it there for the use of the plants. The rain penetrating into the earth after reaching a certain point is again attracted to the surface by the action of the wind, sun and other elements. This is called the upward passage of soil moisture. When the surface soil is baked and hard this moisture is quickly dissipated by the elements, but where the surface is covered with a mulch of any kind, whether it be loose earth, leaves or litter, the moisture is immediately arrested in its upward passage. Also keep in mind that this moisture is impregnated with the fertility of the soil through which it passes. Therefore, baked, arid soil is casting into the air much of its fertility.

Cultivation and Plant Food

Deep cultivation is advisable. There is very little danger attached to cultivation with implements that are made for this purpose. The surface roots that might be destroyed in this operation are more than offset by the deep rooting which is encouraged by keeping the surface soil stirred. It matters very

(Continued on page 68)



Brush tips are a wise addition to the egg-plant and pepper plantings. Though the plants are not climbers, supports benefit them.

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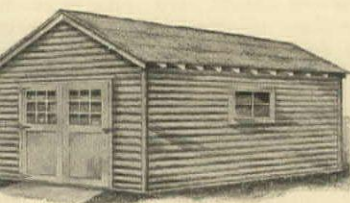
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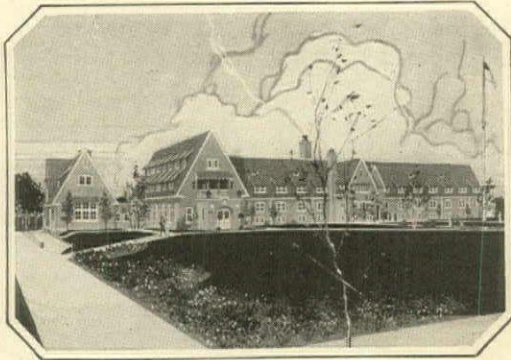
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Work Among the June Vegetables

(Continued from page 66)

little what type of implement is used for this purpose. This stirring of the soil should be attended to at least once every week and certainly immediately after every rain. Professional gardeners who realize the wonderful advantages of constant cultivation seldom fail to work their gardens for an entire summer without resorting to artificial methods of watering. This, of course, is a distinct advantage, not only because of the economical value, but where the ground is made productive by cultivation the effects are more lasting than where growth is temporarily stimulated by the application of water. Another point that might be well worth while considering is the fact that all soils contain hard lumps, or areas of small soil particles so tightly compacted as to hold their shape. These lumps contain considerable natural plant food which is not available for the plants unless broken. Deeper cultivation encourages deeper rooting, which means that the natural food elements in the lower soils are available for the plants.

Enriching the Soil

Liquid foods of all kinds are more quickly available for the use of the plants than any other fertilizer applied to the soil. The reason for this is that all forms of plant food must be soluble before being assimilated by the plant. It is, therefore, a general practice among gardeners to stimulate plant growth to quick maturity or a high degree of perfection by the frequent application of liquid manures.

Various fertilizers may be applied to the ground in this manner. More care must be taken in using the stronger feedings, such as nitrate of soda, sulphate of ammonia, etc. It is a good practice to have placed at convenient points several barrels of water in which may be placed sacks containing any kind of good manure, left for several days, then thinned down to the color of weak tea before applying. After several applications the strength can be gradually increased. With commercial fertilizers, a pint or two to a barrel of water will be found sufficient.

It is a bad practice to feed plants entirely on one diet, and it is well to balance the diet somewhat by occasional changes. Crops that remain in the ground all summer, such as Swiss chard, spinach, parsley, New Zealand spinach, onions, etc., will be immensely improved by regular applications of liquid food, or fertilizers may be applied directly to the soil at the base of the plant and worked into the soil with the cultivator. Thorough watering will help dissolve the fertilizer. It is a very good practice to water the plant after applying, which cleanses the foliage of any material that might be deposited

there and may possibly cause damage. Peas, spinach, radishes and other crops which will be maturing in rapid succession should be followed by other crops of equal food value. If your ground is in a productive state it is wasteful to allow it to lie idle. If it is not in a productive state it should be made so by the restoration of the soil. This is best accomplished by the sowing of cover crops with a view to turning them under. Shell beans are a very easy crop to grow and immune from the dangers of hot, dry weather. They should be started at this time. The popular white, or navy, bean, our most popular shell bean, is grown in almost every garden, but there are many other equally good. The white marrow, which is somewhat larger, is also a good bean, or even the large white kidney bean, both are of high food value and easy to cultivate.

If you wish to grow some onion seeds for your own use, a piece of your vegetable ground may be used. Kale is a very useful winter crop and can be kept throughout the entire winter by covering with salt hay or other loose material. It can be sown in drills and thinned out. Mangels, carrots, etc., can be sown now. Mangels are good when used for cattle and chickens, and this is a good way to employ the ground. Where other crops have been sown, a large quantity of good manure should be thoroughly incorporated with the soil before planting the second crop.

Spinach, Root Crops and Peas

Spinach should be ready for canning now. You will find that spinach which is maturing this month is superior to any in your garden. By lifting the plants and cutting off the roots before placing in the basket, they will entitle less work when canning, as less washing is required. Beets and carrots from early sowings should also be ready now for canning, as it is advisable to use these vegetables when small. It is an easy matter to judge from the size of your plantings about the quantity you will require for your table before the next sowing will be ready.

Peas are considered to be best in June, and it is therefore advisable can all you can spare while they are of high quality. The constant picking relieves the vines of their load. Rhubarb can be put up at this time, either by the cold water method or by cooking. Swiss chard canned now will be better than that maturing later, both in color and texture, because of the growing conditions at this time of year. In fact, it will be found advisable to pick and serve all the vegetables that can be spared at this time, as they will be higher in quality and in food value than at any other season.

American Sculpture for American Gardens

(Continued from page 28)

Carthage and Egypt, its sculpture was of the kind called "archaic"—splendid in its spirituality, it is true, but not attaining the beauty which is recognized as Grecian art.

In those early days the Greek sculptor found his chief employment in embellishing the temples of the gods and in marking the graves of the dead with funeral "steles," as well as the adornment of certain household implements of every-day use. It was a conventional art, and in spite of modern cults that seek its glorification, was stilted and confined. Greece's sculptors had not yet come to their splendid freedom.

Then the genius of the Greek for arms and for trade asserted itself. Foreign nations were conquered, Greek

navies ruled the seas and Greek merchant ships transported the wealth of the world. Her traders became rich, their riches brought culture, their culture built magnificent suburban homes and those suburban homes with their wonderful gardens gave Greece her golden age of sculpture.

The aristocratic Greek trader, the politician, the half merchant, with the wealth of the world poured into his lap, was a patron of the arts comparable to none. He sought to surround himself with beauty, and he was proud to find that beauty at home, in the physical perfection of his country's men and women. The man who could translate this beauty into marble and bronze was given the glory that belonged

(Continued on page 70)



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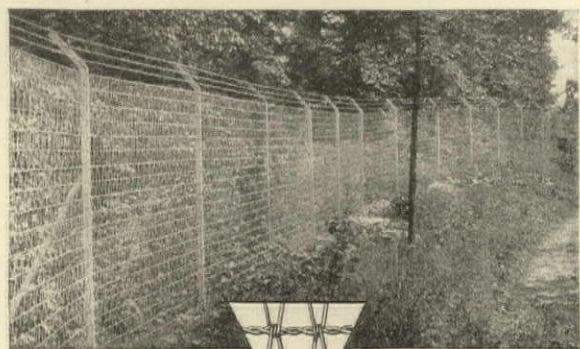
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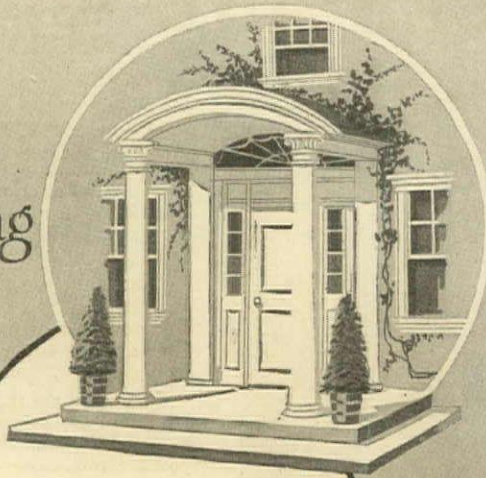
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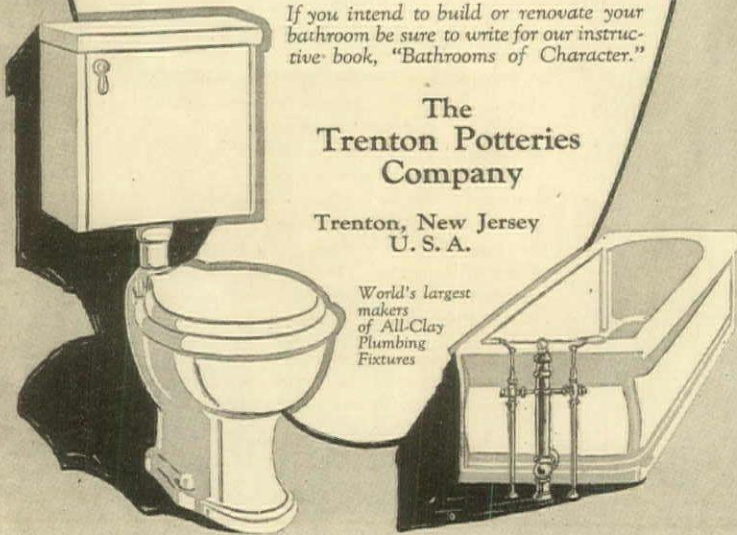
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World's largest
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American Sculpture for American Gardens

(Continued from page 68)

him; he was not starved for appreciation; he became a demigod of art. Inheriting as he did the ideals of his race, its genius and its inspiration, with the glory of achievement burning in his heart, he had freedom—freedom to express all the beauty that was in his soul.

Those wonderful statues of goddesses, of nymphs, of boxers, of discus throwers, of warriors, all were made either for Greek gardens or for the porticos and halls leading into those gardens. The remains of this art which are our heritage have been excavated on the sites of those ancient, suburban homes of Greece—for instance, the Venus di Milo, which was found on the site of a suburban home on the island of Milos—or else come from Italy, whence they were transported when Rome obtained the ascendancy of wealth and when Roman aristocrats adorned their own gardens with the art not only of their own country but of fallen Greece.

An Italian garden! The very expression brings to mind the statuary that graced the Italian renaissance, and this renaissance was contemporary with the times when the Italian states were rich, when, midway between the Orient and the Occident, they were the traders of the world.

The “parcs” of France, those stately grounds surrounding the mansions of the French nobles who were the retainers of Louis XIV and Louis XV, call to mind the bronze groups of those 17th and 18th Century Frenchmen who created the most glorious school of French sculpture that the Gauls have ever produced.

Is a golden era of American sculpture about to dawn, under precisely the same influences that brought greatness to the sculpture of Greece, Rome, Italy and France? The answer can well be affirmative; in fact, that the first streaks of that dawn already have appeared—a light that is full of promise.

Sculpture lagged behind painting in America. Early American sculpture need hardly be mentioned. It was smooth, precise, sweet, uninspired, wholly Victorian—a mere imitation of the insipidities of 19th Century Italian sculpture—eclectic and conventional and even below the point of mediocrity.

The New American Sculpture

The new sculpture had its birth ten or twelve years ago, when America's wealthy families began their movement toward magnificent and beautiful suburban homes. With the planning of these country homes, which came to be the year-around residences of many of their owners, there grew a demand for native sculpture which immediately began to develop the best that was in American talent. This development increased rapidly in its velocity, and reached such a point in 1913 and early in 1914 that American sculptors were flooded with orders.

A new spirit developed, also. There came freedom and appreciation, and fine works were eagerly sought. The American patrons of art already had grown to appreciate the best in painting. Their standard in sculpture was so high and their ideas so liberal that the native artist found full play for his imagination. His public demanded the highest artistic achievement of which he was capable. He was inspired by his opportunity, and today America with pride can say that its contemporary sculpture, as well as its contemporary painting, is leading the world.

The world conflict temporarily checked the output of sculpture by abating the demand, but it did not quench the sculptor's spirit, because he felt that the future was his, and he has emerged from the eclipse with his ideals strengthened. Opportunity is here again, not simply the old opportunity, but

a boundless new one. When the began there were eight thousand American millionaires, who were prosperous patrons of sculpture. Now, according to official estimates, there are thirty thousand Americans whose wealth is them that classification. With the foundation of culture for them to build upon, and with the splendid seats of Mrs. Harriman, Mr. Rockefeller, Mr. Deering, Mr. Schwab, H. P. Whitney, Mr. Pratt and other emulate, it can easily be seen that American sculpture will henceforth develop so as to give our native art full exercise of their talents.

American garden statuary is characterized by a freedom and a spirit is of the nation itself. It is not any other sculpture in the world. America and it fits in with American desires. No other sculpture is appropriate for these American gardens. American sculpture. This fact demonstrated in the first forty years adornment in this country a years ago. On this aspect of the the ideas of Mr. W. Frank Purdy, head of the Gorham Sculpture Gallery who has done more to place the of American sculptors with American art patrons than any other man, particularly interesting.

American Work for America

“When Americans first began to suburban homes,” says Mr. Purdy “they tried the experiment of bringing antique statuary from Europe. result had to be incongruous, and was. Old world interiors, old paintings and statuary for the interior of the home can be used with success. Within the walls of a house an ill can be obtained that is perfect charming. But in a garden this is possible. America is all around and its aspect, its atmosphere cannot be changed. Old world statuary is out of place, just as much so as a battlement castle would be. Experiments which have been disappointing. Owners of homes in some instances have spent lions on it, only to find their money and replace the antique statuary with modern American works.”

Mr. Purdy's view may be illustrated by drawing a parallel with another branch of art. A garden is a landscape. Now, an artist in painting a landscape is sure to rearrange it, so as to obtain a more pleasing effect, or an effect that better represents the mood in which views the landscape. To use a technical term, he will probably employ “high lights”; that is, insert objects or figures that interrupt or guide the eye as it passes over his canvas. For instance, the little peasant figures with red chiefs or blue aprons that he dropped into his landscapes; or groups of farmhouses or distant villages that Inness used to place in Montclair subjects. Well, the landscape architect does the same thing. He arranges his scene, and here and there he puts “high lights” in the shape of statuary, fountains, or sun dials. He puts in something inappropriate to the atmosphere it would be as if he placed an Arabian horseman in one of his quiet glimpses of the Seine valley or Inness inserted a Moorish castle on the marshes of the Hackensack river.

There is the speculative insincerity which always can be pardoned in a lecturer, for it is only human to take pride in one's judgment when a certain work of art is seen to appreciate in value year after year. This happens to sculpture just as it does in painting. meritorious work by a sculptor whose reputation is growing is very valuable and treble and quadruple in value. An instance of this was the purchase in 1913 of a certain piece

(Continued on page 72)

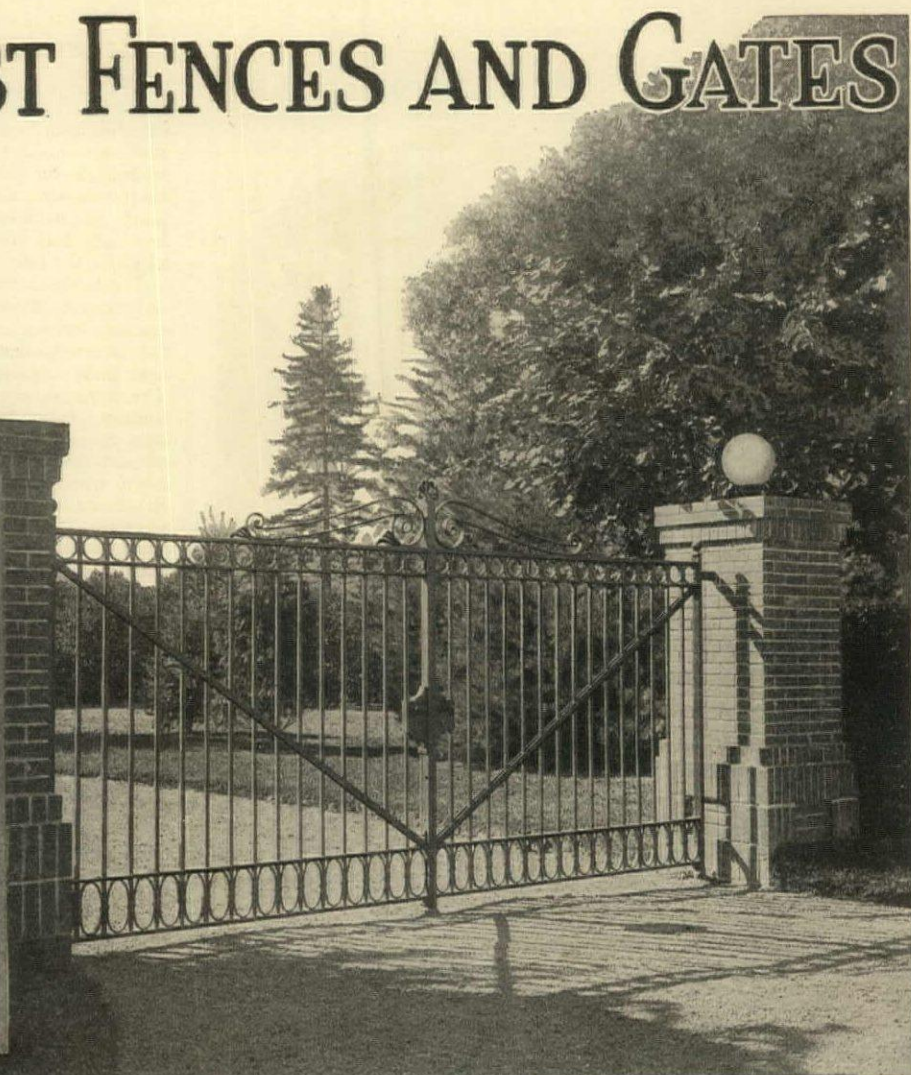
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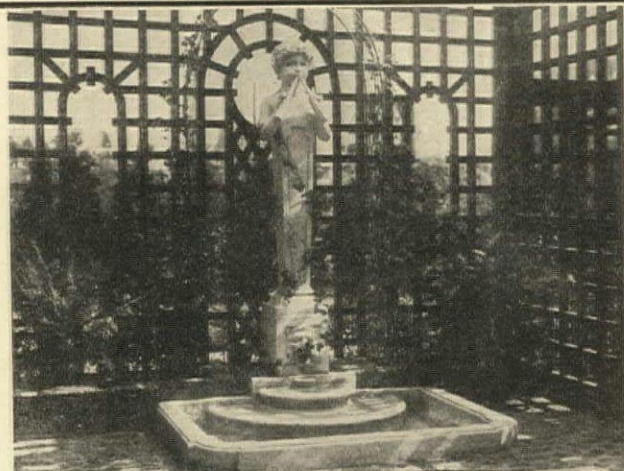
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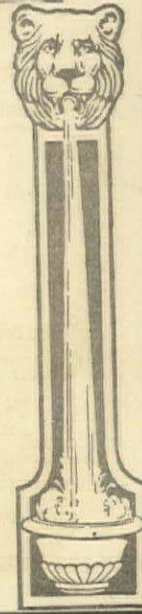
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American Sculpture for American Gardens

(Continued from page 70)

an American sculptor by a collector who subsequently allowed it to be exhibited at the National Academy. It won a medal there and was afterward sought by the Metropolitan Museum of Art for that institution's permanent collection. The collector declined to part with it.

Great versatility is possible in garden statuary. In one spot the landscape architect will place a fountain. In another sunny space, where flowers grow, he will put a sun dial, to measure the summer hours. Elsewhere, where stateliness is required, an ambitious figure or group is required. At the edge of the grove, where feathered denizens sing in the joy of a protected home, there will be a bird bath. In a hidden nook, a wood nymph or a fawn will suggest a classical legend.

American sculptors have arisen to all these opportunities, with fancy and with spirit. If there is one distinguish-

ing characteristic in American sculpture it is that of intense vitality. Scarcely less notable is the expression of wholesome joy of living. It would seem as if the sculptors were inspired by the spirit of the young nation, glorying in its youth, its ideals, its golden dream. American sculpture has been unusually free from exotic influence. It represents America at its best, with its national ideals.

It would hardly be fair to single out for mention the work of individual artists when thirty or forty men and women are doing such splendid work. They are an earnest group and they appreciate to the fullest the opportunity and the privilege that is theirs. Already they lead the world, and if, as many of us believe, America is about to enter into its golden age of art, some of them can be depended upon to chisel their names in the Hall of Immortals, while all who come after may read.

From Candles to Incandescence

(Continued from page 37)

completely fills all the ideals of quality just mentioned.

There is no light so restful and agreeable in quality to the eye as candle light and no light is kindlier to the appearance of a room. The radiance is mild and diffused, shadows are not cut sharp nor exaggerated, and the colors in furniture and decorations are not outraged. The volume of light can easily be regulated by the number of candles.

Using Candles

Candles as a means of lighting are perfectly practicable. The only possible objections that can be urged against them with any show of validity are cost and bother. Neither obstacle is very serious; the former can be ingeniously circumvented, if necessary, the small amount of the latter is not worth considering if one values the agreeable effect of their rooms. Wax candles, of course, are desirable, but stearic acid candles and other substitutes for wax are thoroughly satisfactory for general use and will not swale nor drip unduly unless exposed to a strong draft.

It is well to have a good broad glass *bobèche* for each candle. Any chance drippings can then be easily removed without dirt or trouble. As a rule, the use of shades on candles should be avoided. Shades are apt to be fussy and overdone. Besides that—and this is really the important thing—a candle is, in itself, an object of grace and beauty, but its chaste and dignified simplicity of line is marred and hidden when its shaft is surmounted with a top-heavy, frilly contrivance resembling an abbreviated ballet skirt. Upon the making of such shades entirely too much valuable energy is wasted. The flame of the candle, too, is an essential part of its beauty; when it is hidden we lose a decorative asset that contributes a desirable note of brilliancy. The gleam is not disagreeable to the eye if the candle is of the proper height and properly placed. For the dinner table use tall candles, tall enough to keep the flame above the level of the eye. For the library, living-room, or drawing-room, sconces will be at a sufficient height, and portable candles may be so disposed on mantels, the tops of bookshelves, tables or cabinets, that the flames are comfortably above eye level.

Next in line comes oil. The light is agreeable to the eye and satisfactory in its action upon decorations and furnishings. The degree of light and its regulation depend entirely upon the kinds of lamps used and the shades employed. It is a sufficient and convenient illuminant and practicable if the lamps are intel-

ligently tended and their wicks trimmed. For purely practical reasons, small lamps are generally undesirable and better results are gained by using medium sized or large lamps. A wide choice of lamps and shades is possible, but this entirely within the householder's or decorator's province and to be decided on the needs of the individual case.

Gas, unless well shaded, is trying to the eye, the light is sharp and harsh and colors suffer under the rays. When burned through chemically prepared fittings or other intensifying devices, the greenish or intense white quality of the light is unpleasant, disastrous to color and produces a ghastly effect. The cardinal recommendations of gas are convenience and cheapness.

Electricity is convenient, clean and brilliant. Unless fully shaded it is even harder on the eyes than gas and casts sharp, exaggerated shadows. Its rays are more disturbing to color values than those of gas, except when bulbs or shades, colored to neutralize or temper the light, are used. Such are, however, contrived with great ingenuity and produce agreeable results. Gas mechanical or chemically intensified, and electricity with high voltage bulbs, may be appropriate in public places and commercial establishments; in domestic interiors they have no proper place.

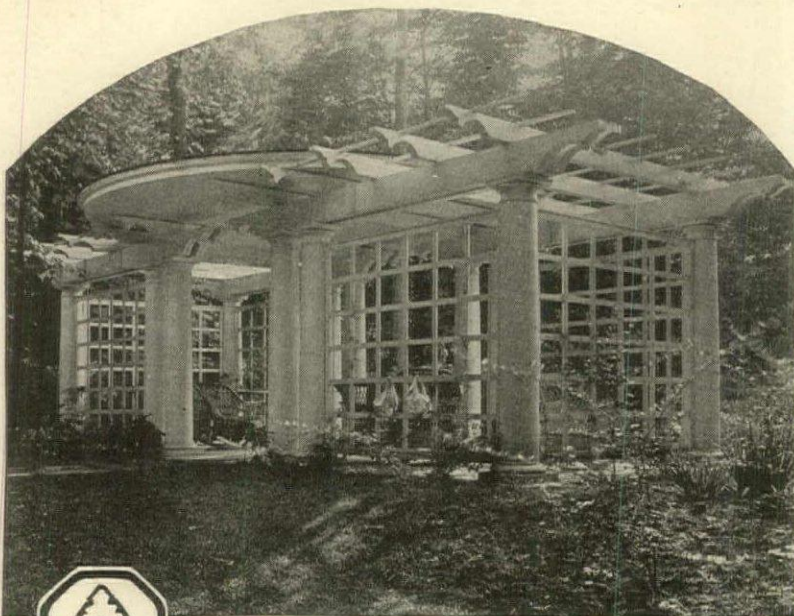
Lighting Fixtures

Now we come to the constructive and suggestive part of our discussion. Architectural or fixed lighting appliances may be divided into those (1) that depend from the ceiling and (2) those that are fixed to the walls. The dependent group includes chandeliers, hanging lamps, hanging lanterns, and drops. The architectural group includes sconces, girandole wall lamps, wall lanterns and sundry sorts of brackets. Portable appliances belong in a class by themselves and will not here be considered; the householder or decorator can best adjust them to the individual case.

Impressive and large chandeliers, of candles, gas or electricity, are appropriate in large, stately, formal rooms with high ceilings or in lofty halls, hanging perhaps, in the open space of the stately well. In small or informal rooms they have no place at all.

Smaller chandeliers with only a few lights, known as "hanging branches" until the early part of the 18th Century allow greater latitude of use. As designers for gas and electric appliances for chandeliers have generally conformed to candle traditions, the principles apply equally to the use of all sorts.

(Continued on page 74)



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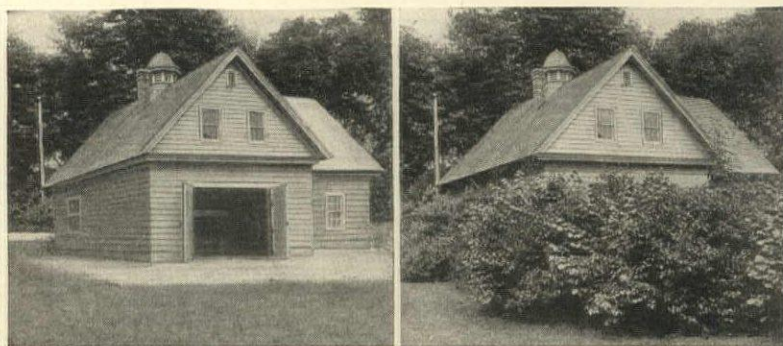
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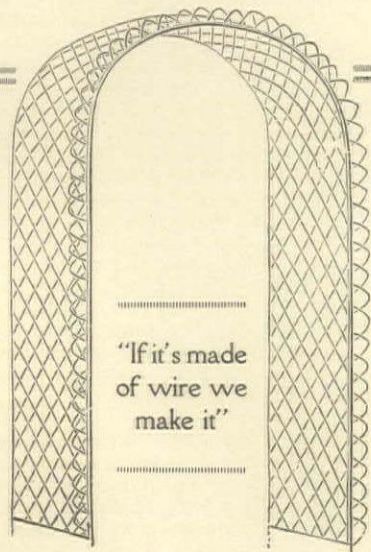
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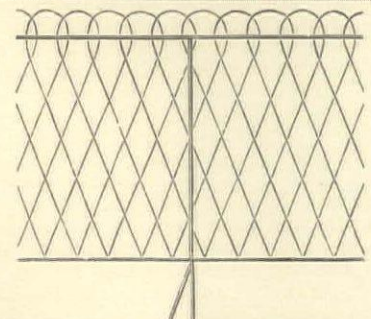
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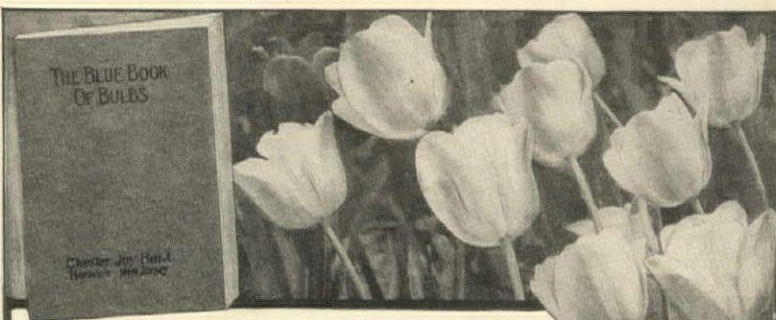


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From Candles to Incandescence

(Continued from page 72)

When chandeliers are used, have also enough side lights at a lower level; otherwise the center of illumination is too high. Only in exceptional cases, even when candles are burned, can a chandelier be successfully used as the sole source of illumination.

Hanging lamps and lanterns for halls, entries, stair wells and rooms, especially large rooms, permit a freer use than chandeliers. Drops, usually and preferably for electric lights properly shaded, with the bulbs concealed from beneath, are to be recommended for use above dressing stands. "Domes" of every kind, eschew.

Scences, wall lanterns and all other fixed lighting appliances, every one of which ought to have a very real decorative as well as utilitarian function, should be placed (1) where they will be useful; (2) not too high so that most of the light goes to the ceiling; (3) and,

if possible, in a balanced or symmetrical manner.

Electric bulbs should be screened from view by shades or by devices for diffusing the light. The following may be noted as a few of the acceptable possibilities in electric fixtures:—chandeliers in which the bulbs are wholly concealed by crystals; globular crystal chandeliers with the bulbs inside; the old Empire mantel lamps with pendent prisms, the bulbs inside a ground glass shade; adaptations of the same form to wall fixtures; for both hanging and wall use, any of the lantern forms, Florentine, Renaissance or old English, with a full length cylindrical bulb inside ground glass facets; the bulb concealed by a thick glass "sun-burst" of divergent rays, or any design making use of principle; the bulb concealed by a Japanese semi-circular rice-paper wall lantern, and various Oriental adaptations.

The Fifty Best Climbing Roses

(Continued from page 20)

have had to give preference to others that are possibly not quite as good, but they flower either much earlier or later when there is a dearth of bloom. As an example, Philadelphia Rambler might be cited. For color and growth it should certainly be included in the best fifty, but flowering as it does when most climbers are in their glory, its value depreciates. To take its place, I have in-stalled Gruss on Freundorf, a wichuraiana introduced by Praskac in 1913. This variety has the same wonderful glowing crimson, rather deeper than the former; the foliage is a little better and in addition it flowers right at the end of the season when its beauty is doubly appreciated.

Other names that will be expectantly but vainly sought in this list are purely synonyms, or are not distinctive enough to bear another name. The most conspicuously in mind as I write are:

Lady Gay, synonymous with Dorothy Perkins; Lady Godiva, synonymous with Dorothy Dennison; Farquhar, resembling Dorothy Perkins; Newport Fairy, resembling American Pillar.

Varieties typified by Garisenda (a personal favorite of mine) have been omitted from the fifty selected because of their moderate to weak growth. This variety when used as a small climber only is beautiful indeed with its satiny malmaison pink flowers. It lacks freeness in flowering, however, and so as a general garden climber cannot be recommended. Possibly—even probably—there are some other varieties which I have not had the opportunity of testing that should be included in this collection.

From advices received from some authorities among whom I must name the late Admiral Aaron Ward, I have made notes to observe specially Alida Lovett, a double flesh similar in shape to Dr. Van Fleet but of deeper pink; Mermaid, single yellow; Roby, single red; as well as other varieties not quite so promising.

Uses of Climbing Roses

When the many varied uses of the climbing rose are borne in mind it is all the more remarkable that they apparently have not found favor to a larger extent. A good illustration of their economic value can be seen in the suburbs of Philadelphia, where in places the railroad banks are clothed with rambling roses. Not only are they desirable from an esthetic standpoint, but they hold up the bank with their fibrous roots, preventing washouts and generally keeping the banks in good condition with just the initial cost.

There are several varieties especially adapted for this purpose, first among

which I would place Elisa Robichon. This variety has been used with extraordinary effect at the home of Dr. Robert Huey in Philadelphia, where a whole bank is densely clothed with its lustrous foliage. Again, large boulders, heaps of stones, old tree stumps and such objects offer an ideal setting for the display of the climbing rose. These features when clothed with garlands of flowers are transformed to beauty spots of the garden. For such purposes, the wichuraiana hybrids have been found unusually good.

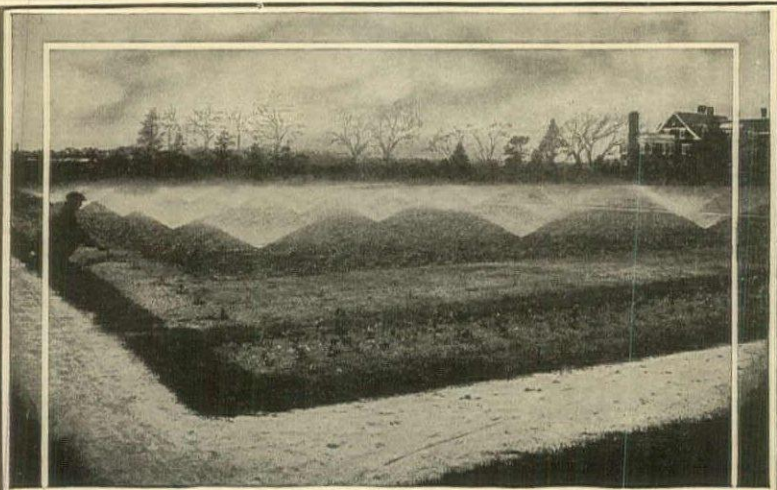
Rose arbors, pergolas and arches are common enough not to need comment, but divisional fences which generally are obnoxious would, if used as a support for roses, become a mutual tie between neighbors, as well as effecting their primary object.

The trellis also has been wisely used for training the rose over the porch, but how seldom is a wall of roses seen, such as are so wondrously beautiful in England. True, it may not be possible for us with our almost tropical summers to gain such perfection, but a surprisingly creditable result can be obtained with care and forethought. A high wall facing south should be chosen and extra care taken in the preparation of the soil. On such a wall even the less hardy kinds such as Aviateur Bleriot can be made to flourish. The shoots may be affixed to the wall, either with cloth strips the ends of which are nailed, or tied to a trellis work erected close to the wall for that purpose.

Another method of growing the multiflora hybrids has been recently drawn to my attention—that of training, or rather allowing them to grow as large shrubs. This is done by simply affording them a strong stake, preferably iron, for support. It must be noted that it is the multiflora class that are used for this purpose, as they have sturdy, vigorous shoots and develop into more bushy specimens than the more graceful wichuraianas.

A practice that is followed with great success in the balmy climate of England is training wichuraiana varieties into various shapes—topiary work. Various shapes of ships, animals, birds, etc., are modelled in wire and the long shoots tied on to these. When in full bloom a very unusual display which strikes you rather by its oddity than its beauty is the result. This, however, I am afraid would entail too much labor in order to keep them through our winters, although in the south it could undoubtedly be performed.

Such varieties as Zephirin Drouhin, (Continued on page 76)



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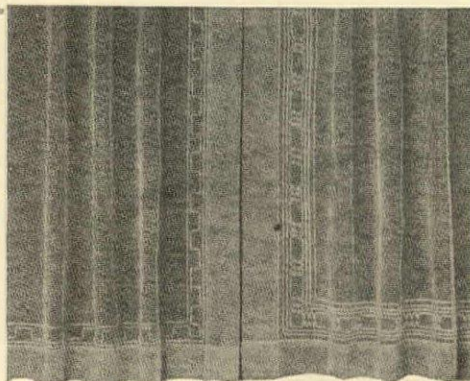
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If you prefer to do this simple interesting work yourself, we will supply NET BY THE YARD—THREADS BY THE SKEIN. (Exclusive sale of threads used.)

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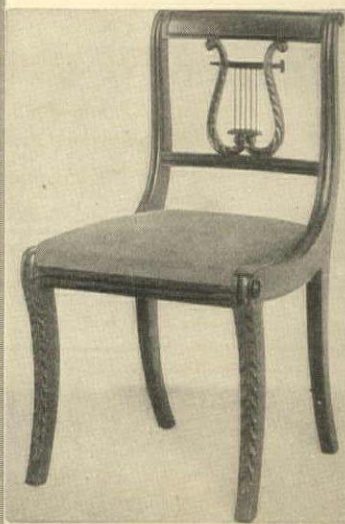
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You may get your car in or out of the garage before the wind slams a heavy door on it—but is the chance worth the cost of replacing a lamp or straightening a fender if the wind should beat you to it?

The Stanley Garage Door Holder insures you against just such accidents. It is an arm of steel. Push the door out and the holder automatically locks it open at a little more than a right angle. To unlock the holder and close the door, pull the handle.

The Stanley Garage Door Holder is a mechanical footman who never gets tired and never forgets. It can be applied to old or new doors of any size or shape.

There are Stanley Garage Door Hinges, Bolts, Latches and Pulls, all designed especially for garage use. Stanley Garage Hardware offers you complete equipment for your garage. It is carried by the leading hardware stores everywhere.

"8 Garages" is a booklet built around the illustrations and descriptions of eight typical private garages. It contains valuable information about garage construction. A copy will be sent you free on request.



THE STANLEY WORKS

New Britain, Conn., U. S. A.

New York

Chicago

100 Lafayette Street

73 East Lake Street

The Fifty Best Climbing Roses

(Continued from page 74)

Lemon Pillar, Blush Rambler, Auguste Roussel, etc., are particularly effective when used as pillar roses. By this I mean virtually what the name implies—a pillar of roses. By training the shoots around a central support such varieties can be kept within bounds, producing a more or less formal outline.

The best method of pruning the general run of climbers is to cut away entirely the shoots that have just finished flowering, leaving the strong young canes that are produced each year from the root. These shoots then develop rapidly during the remainder of the summer and flower profusely the following year. Therefore only one-year old wood should be allowed to remain, pruning out the remainder immediately after it has borne flowers. This method should be followed for show climbers, but if an arbor or pillar is to be covered permanently, only the wood three years old or more need be cut back to a strong side shoot. This also should be shortened to produce the flowering wood for the following season.

One of the most important requisites of good planting is deep digging. Each plant should have a hole prepared for it at least 3' square by 2' deep. Good draining is essential. Fill the bottom with a 6" layer of old sods inverted or rough clods of earth. Next comes a layer of well rotted manure of the same thickness, which in turn must be covered with the best soil you can obtain. Gently firm this by treading and then plant your rose in fairly heavy, rich clay-loam, and plant firmly. The depth to plant can be ascertained by the earth mark on the stem. It is generally advisable to plant a little deeper than this indicates the plant has been before. Watering—nay, soaking—should be attended to at once and also periodically throughout the summer, as well as the ordinary watering that is in the curriculum of every gardener. For thorough protection against Jack Frost I have found it best to cut the whole plant away from its support, lay it on the ground and cover entirely with about 6"

of soil over which a mulch of leaves, held in place by wire netting or branches, will be all that is necessary.

All of the roses named in the accompanying list are growing under exactly similar conditions—an open, sunny situation with no neighboring shelter. The natural soil is of a sandy loam texture, enriched by an annual dressing of cow manure; and when the flower buds are forming a weekly application of liquid cow manure.

The average date of the first open bloom was computed from four successive seasons of observation. In the case of new varieties the actual date is indicated.

These dates can be assumed as correct only in the vicinity of New York City, and I find that fifty miles difference in latitude cause, roughly speaking, six or seven days' variation. Thus the approximate time of flowering can be deduced for almost anywhere in the Eastern States.

Editor's Note:—Twenty years ago a few rose lovers founded the American Rose Society, holding before them the ideal "To increase the general interest in the cultivation and improve the standard of excellence of the rose for all people." A score of years have passed, and the Society has fulfilled its purpose well. Today it stands among the leading horticultural organizations of this country, with a large membership, annual exhibits, and a marked value to its members through the publication of the American Rose Annual, a thoroughly readable and helpful volume, as well as in numerous other ways. To its membership rolls are welcome all who believe in the universality of the rose, whether amateur or professional, whether growing one rose or one thousand. It is with pleasure that we take this opportunity of urging the rose lovers among our readers to join the Society, for their own benefit as well as that of their favorite flower. Information regarding dues, privileges, etc., will be furnished upon application to Mr. E. A. White, Sec'y American Rose Society, Ithaca, New York.

Kitchenette Claims in the League of Rations

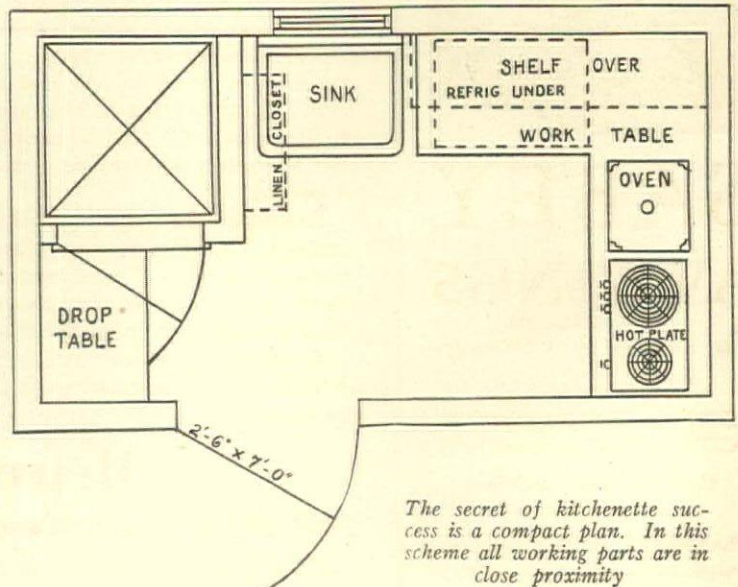
(Continued from page 53)

outside to the best possible advantage. For the most part these kitchenettes are run by gas, but are for that reason cheaper in the cities like New York, where there is no cooking rate for electricity.

But the new appliances for the electric kitchenette are like toys, they are so fascinatingly contrived. One is crazy

to have ice cream or whipped cream with which to employ the electric kitchen power unit which can perform all these miracles, and one is led into gustatorial and epicurean extravagances by cooking, boiling, baking and grilling at the same time on the new stoves. A whole dinner can be cooked on the

(Continued on page 78)



The secret of kitchenette success is a compact plan. In this scheme all working parts are in close proximity

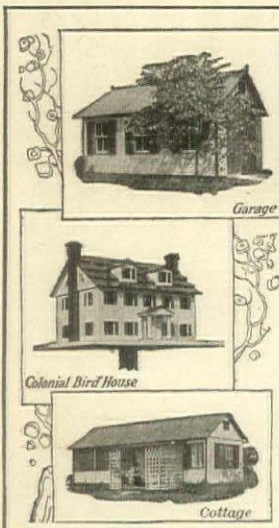
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Your cottage or bungalow for the Summer is already planned and built for you—and it is built right. You will find it in the Hodgson Catalog—photographs show exactly how it looks. There are a number of models, from one to ten rooms. They are built of better materials than you could be sure of buying yourself. Skillful workmanship makes them perfectly snug and weather tight.

Perhaps you want a garage, play house, a dog kennel or even a bird house. They are all shown in the Hodgson catalog. We ship them in painted and fitted sections that are quickly and easily set up—and without the help of skilled workmen, either. It is a sure way to do away with the worrisome part of building. Write for catalog today—we will send it promptly.

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A Story of the War For Boys and Girls

It is a book called "The Battle of the Nations." It is unique among books about the war. Written primarily for young folks, its breadth of treatment and its charming style, make it no less appealing to those of any age who desire to obtain a simple and concise history of the great conflict. Its author, Frederic Arnold Kummer, a civil engineer by training and a close student of military affairs, is also a dramatist and a skilled writer of fiction. As a result he has invested the dry details of the struggle with such vivid color that one follows the various scenes as they unroll themselves with the same breathless interest that one experiences in witnessing the development of some stupendous play. The onrush of events is presented with a direct and comprehensive grasp rarely found in works of history.

"The Battle of the Nations" is richly illustrated with photographs. It has just been published by The Century Co., 353 Fourth Ave., New York City, and is sold at all bookstores for \$2.00.

RAYMOND ROBINS' Sensational Story of BOLSHEVIST RUSSIA begins in the Metropolitan

"I shall adopt the spirit of what you say, in something I am writing as to the lesson of Russia for us. There isn't anybody in this country I am so anxious to see and to hear at length exactly along the lines you speak of as you."—THEODORE ROOSEVELT
in a letter to Raymond Robins in September, 1918



RAYMOND ROBINS

BOLSHEVISM is a fact. It overspread Russia like a torrent and is sweeping Eastern Europe. The days of ignoring it; of just calling it hard names are past. Now we must face it, recognize it, understand it.

The American who knows Bolshevism, who dealt with Bolshevists daily, who has rubbed shoulders with the thing that is sending

the world into spasms of terror, has consented to tell the story of Bolshevist Russia to the American people through the pages of the Metropolitan Magazine.

Raymond Robins went to Russia for the Red Cross in the early days of Kerensky. His appointment was the result of Colonel Roosevelt's earnest plea. Roosevelt knew his man. Robins' job was to feed starving women and children. When Kerensky fell and Lenin and Trotzky rode into power it was still Robins' job to feed those who hungered. It was no time for quibbling or for politics. It was time for bread.

Robins went to Lenin and Trotzky. He demanded a free field and no interference. Would they trust him? They did and Robins became the unofficial American representative to the Bolshevik group.

Robins will tell the whole story—for the first time, the real facts. Grown-up Americans should not fear facts. It will be supplemented with reproductions of sensational documents, the existence of which has never been suspected and which light up every step of this remarkable story. It is a dramatic, thrilling narrative of adventure among the shifting and turbulent scenes of an uprising of one hundred and eighty millions of people.

Through the story stalks the voluble Trotzky and the shrewd, capable Lenin, planning behind his slits of eyes a world in revolt. These two men Robins saw on an average of three times a week for more than five months. He learned their philosophy from their own lips.

Raymond Robins' story of Bolshevist Russia, as told to William Hard, begins in the June Metropolitan and will run for six issues.

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If you are not conveniently located for newsstand purchase, send 25c to the Metropolitan Magazine, 432 Fourth Ave., New York and a copy of the June issue will be mailed you postpaid

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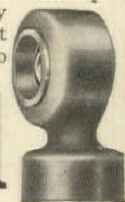


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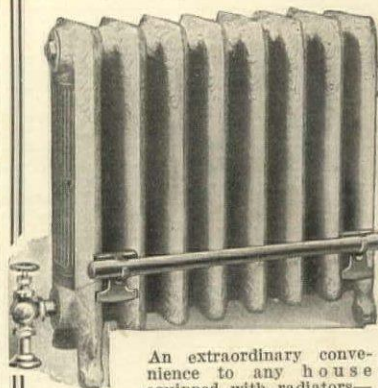
- 1—The Lock Shield feature—cannot be opened without a key—furnished with each order.
- 2—The long top shank—which permits condensation without leakage.
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Our Guarantee All Special Lock Shield Valves are sold under a rigid satisfaction guarantee—and are guaranteed to work properly for at least ten years. If not, they will be replaced without charge except for shipping both ways.

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Catalogue, Samples and Prices sent upon request.

The FRED F. SABEY CO., Inc. 176-180 South Ave., Rochester, N. Y.

Kitchenette Claims in the League of Rations

(Continued from page 76)

dining table with these new ranges, even if one has no kitchenette!

The terror of dishwashing has evaporated! The electric dishwasher has been born and now our Ladies Eggleston and Reardon can, without loss of epithelial beauty, dash into their kitchenette for their matinal refreshment—sans sacrifice, sans anything but appetite and culinary ardor.

In the model Edison kitchenette, in the photograph, the utensils are hung up to avoid unnecessary spinal calisthenics. The sink is near the stove and is high enough to save the back from contortionate bends. All surfaces in the kitchenette should be an inch or so higher than that which the palm of the hand can reach without bending the back. The floor should be cement or hard wood with or without linoleum, either cork inlay, tile or brick; the ceiling of a light color paint or tile or brick; the walls the same and all joinings rounded to avoid the cracks at the base of wall joining the floor, or where the wall and ceiling join.

The best kitchenettes are tiled or bricked with generous water vent so that a light hose played on them flushes and cleans them in no time.

One of the best arrangements is to have the kitchenette apparatus follow this succession: (See Plan I) drop table, closet, sink, worktable, refrigerator beneath, shelves above, utensils hung underneath, stove, on either side of the sink drain boards of hardwood tilted toward sink or copper or composition slightly tilted; and a garbage chute on right side of worktable near the sink.

However excellent or concentrated the arrangement, there can be no success, however, with any machinery unless one knows how to use it advantageously; so the engineer in the electric kitchenette ought to know a few things about the mysterious current over which she presides; how to use it economically, how to use it to its full capacity minus disaster and how to have the same mental attitude toward her kitchenette equipment as the workman has to his tools. In the Edison kitchenette is a little sign with the following legend:

"Turn off the current when the range is not in use.

1. Start the oven on high, then turn it to medium or low.
2. Turn oven off completely and finish baking and roasting on retained heat.
3. When contents of pot are boiling fast, turn the plate to medium or low for long cooking.

Turn off current when nearly done. Complete the cooking by retained heat in the plate."

In a little booklet is found this advice: Fires caused by the use of electric stoves are mostly caused by carelessness.

- I. Detach the plug as well as turn off current at the socket.
- II. When you are not using any device continuously shut off current.
- III. Grasp the plug at the spring not by the cord.
- IV. Blow-outs are caused by too many devices all attached to one cluster plug. Reduce the number.

The utensils for these electric kitchenettes are without end; some of them are: Tables, ranges—above mentioned; oven and grill combinations; griddles; toaster; percolators of all kinds; large and small ranges; ice cream freezers; combination meat grinders, ice cream, whipped cream and dough mixing units; electric ice makers; automatic time ovens, with clock attached so that you can put something in to cook and at a designated time the current turns itself off; immersion heaters, coffee mills; samovars; egg boilers; buffer, etc. for sharpening and polishing silver and knives; and countless other things.

But the latest of all is the electric kitchen cabinet or "Movie" of small price and great compactness; gas or electrically ranged and arranged, containing in its simple confines, pots, pans, ice box, folding table, flour bins, stove, shelves for dishes and all the comforts of home. Just the thing for one night stands or bachelor's retreats!

And jot this down—that if you have a good refrigerator, electric or plain, you can have all the onions inside of it that you want without affecting other foods, and if you have an electric ozonator you can cook onions in the smallest kitchenettes without damage!—so they say!

Real Half-Timber Work

(Continued from page 54)

single dead color, killing entirely all the natural grain and texture of the wood itself. This method is defended as being practical, but there is only one step further forward in the effort to be practical which would be to paint the boards on the stucco itself and then we avoid all joints or tendency to rot or warp! As camouflage it is the best of examples, but as architecture it is abomination itself. If for practical reasons of cost or possible durability the true method cannot be used, we had better choose another style that does not pretend to be what it is not.

But if we want to build a true and honest timbered house, then, the construction must be apparent, the corners must show that they are of one solid piece and not two thin pieces nailed together. We must be able to see enough of the construction to recognize its inseparable importance to the building construction and to know that truth and strength stand back of what we see. We must see that the brackets that extend from the walls are supported by heavy diagonals tenoned in to give a solid support on which to rest the sill, and that the horizontals are heavy and continuous with full strength to hold the weight of the verticals. The braces must show their function in the design and the

pins left projecting to demonstrate that the mortice and tennon have been used in putting the work together. The timbers must be left with the axe marks on them and if checks come, so much the better.

The principles of true half-timber construction may be summed up as follows:

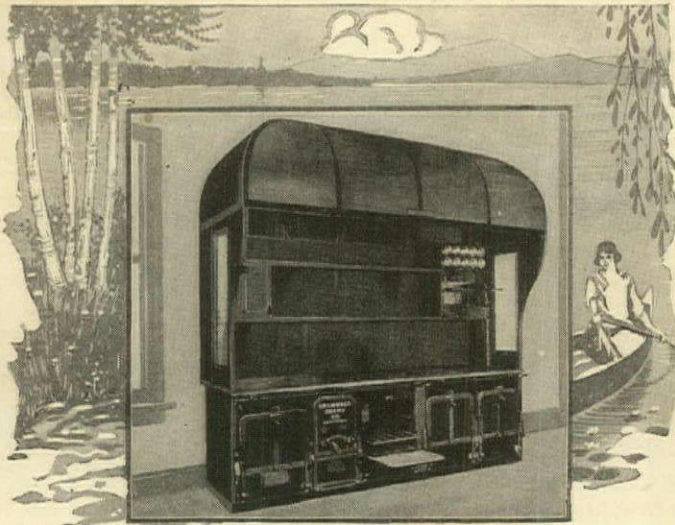
No. 1. The timbers must be solid and of sufficient strength to carry the loads.

No. 2. They must "build"; in other words, it must be apparent how each piece functions and how it fits into and forms an integral part of the building.

No. 3. The means by which it performs this function should be apparent by showing the heads of the pins and by giving due allowance for the projections of various members where such projections will add to the strength of the building.

Half-timbering lends itself to much elaborate detail. Members may be molded as carved and a certain amount of ornament enlivens the design. Too much, however, palliates and tends to destroy simplicity and dignity of design.

In conclusion let me say that the simpler type of timber work can be built at a surprisingly reasonable price allowing an individual expression in each building.



Deane Combination Coal and Electric Range in Residence of Dr. N. Beckers, Bolton-on-Lake George, N.Y. Frederick Roosa, Architect

The Heart of the Home

Do you erect a splendid home, have its interior handsomely decorated and then install an ordinary range in the kitchen? If you do, you neglect the most vital part of your home, because on the range depend the appetizing qualities of the foods that sustain life.

Deane's "French" Range

Solves the perplexing kitchen problem because it is built to order to fit special needs. The one shown burns coal and electricity singly or in combination. It has four large ovens, two heated by coal and two by electricity, with a large electric broiler and electric breakfast oven. The special French hood disposes of food odors. Trimmings of both range and hood are black nickel plate.

This range is only one of the many designed and built by us for discriminating people. Deane's French Ranges are designed to burn coal, wood, gas or electricity, singly or in any combination. Several as installed in the more exclusive homes of America are shown in our portfolio. May we send you a copy?

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COMPRESSED AIR SPRAYER—GUARANTEED

This Sprayer is adapted for every spraying purpose. It cannot be excelled for spraying garden vegetables, plants, shrubbery, trees, flower beds, whitewashing and disinfecting poultry houses, stables, cellars. Washing windows, buggies, etc., in fact, will spray anything in liquid form, and is easily operated by man or boy. Full directions and spraying calendar with each Sprayer.

Heavy 4 gallon galvanized steel tank, well riveted to stand heavy pressure. Also made entirely of brass. Tank 21 in. high, 7 in. diameter. Automatic brass nozzle throws a broad, long distance, fine mist or coarse spray; will not clog and wastes no liquids. Pump is brass 2 in. diameter, with heavy brass casting. Handle locks in pump head for carrying sprayer. Adjustable strap for carrying spray-



er over shoulder. At your Hardware or Seed Store. Ask for the BANNER Sprayer. Don't take a substitute. If he hasn't it, write us. Manufactured only by D. B. SMITH & CO., Utica, N. Y., U. S. A.
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A hand made reproduction in cypress
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"The Sandbox" "The Sandpiper"
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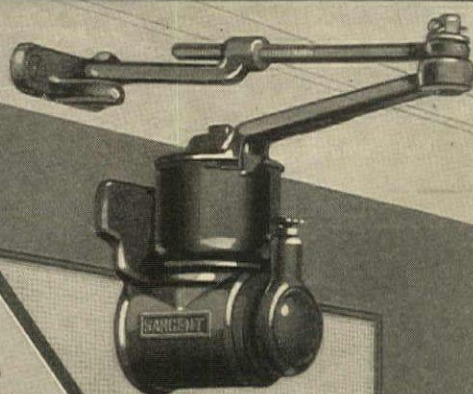
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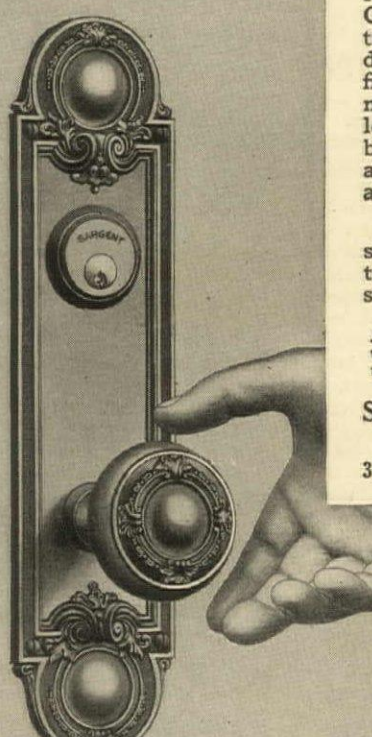
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Be kind to your nerves this summer: use Sargent Noiseless Screen Door Closers. Under all conditions, they will close screen doors gently, yet swiftly, firmly yet quietly. They make locks and hinges last longer, for there is no rebound on closing. Easily and quickly put on; strong and dependable always.

Suitable also for light inside doors, lavatory doors, telephone-booth doors, storm doors, etc.

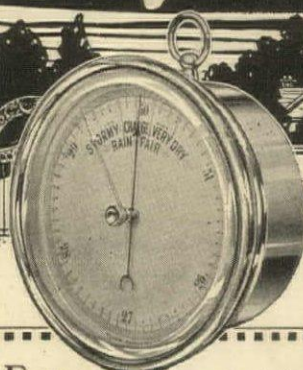
If not at your hardware store write for descriptive folder and the name of our nearest dealer.

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Hardware Manufacturers
31 Water Street, New Haven, Conn.



LOCKS AND HARDWARE

In England



EVERY country house in England has its barometer in the hall. And it is just as much a habit for a gentleman there to tap that barometer in the morning to see which way it's heading as to look at his watch for the time of day.

The barometer habit is rapidly becoming as general here as in England. For the weather changes just as suddenly here and the barometer is now accepted as an entirely practical method of foretelling the weather twenty-four hours in advance.

When you come to look back upon it you realize the utter dependence of practically every activity—social or business—upon the weather. And what a great relief and help to know the weather twenty-four hours ahead.

The **Tycos**
Aneroid
Barometer
No. 2252

is the only barometer which you can adjust for the altitude of any locality up to 3500 feet. Scientifically accurate. Richly finished, handsome brass case and easy reading dial.

If your optical or hardware dealer can't supply the Tycos Barometer or will not order for you, remit the regular price—\$12.00—specifying No. 2252—and we will send it to you at once. Price in Canada and the far west proportionately higher. Safe delivery guaranteed.

Send 10c (in stamps) for booklet, "Practical Hints for Amateur Weather Forecasters."

Taylor Instrument Companies
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Tycos Thermometers

are made for all industrial, scientific and household uses—for indicating, recording and controlling temperature. Over 8,000 types. Write for booklet on any type that you're interested in.



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Current Tap

Allows use of lamp while operating electric Fan, Vacuum Cleaner or other appliance. Pull Chain affords individual control of the lamp. No wiring necessary. Screws into any socket and takes any standard Cap. If your Electrical Dealer cannot supply you send \$1.00 direct to us.

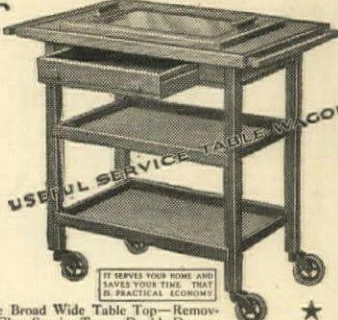
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Bridgeport  Connecticut

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Outlasts the building on which it is used and gives satisfactory service every moment of the time.

Ask your hardware dealer

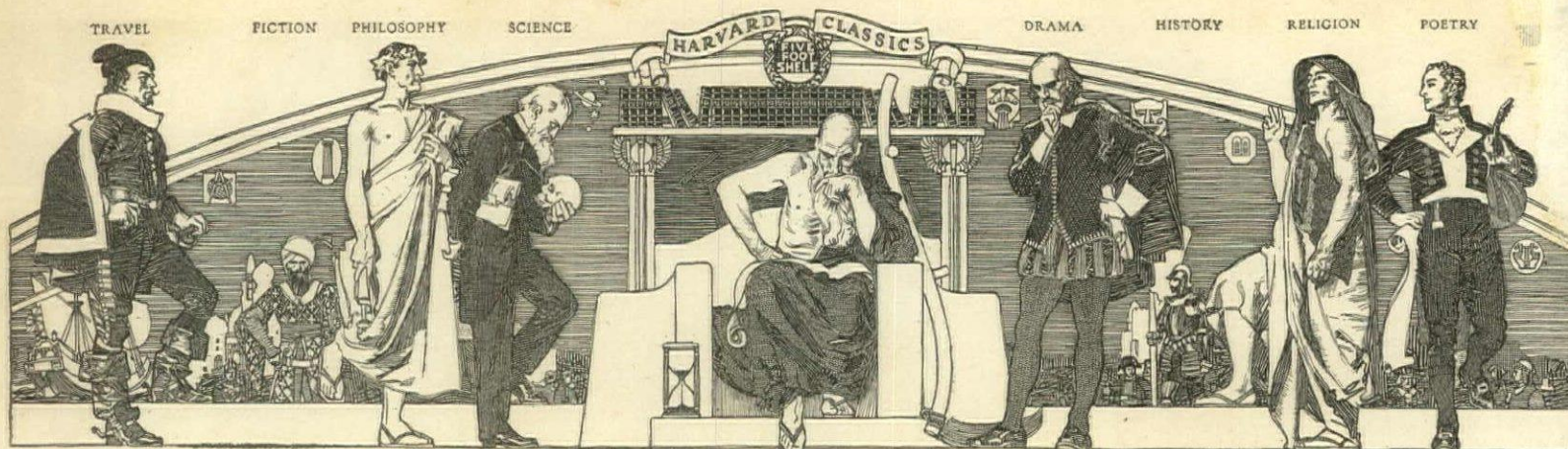


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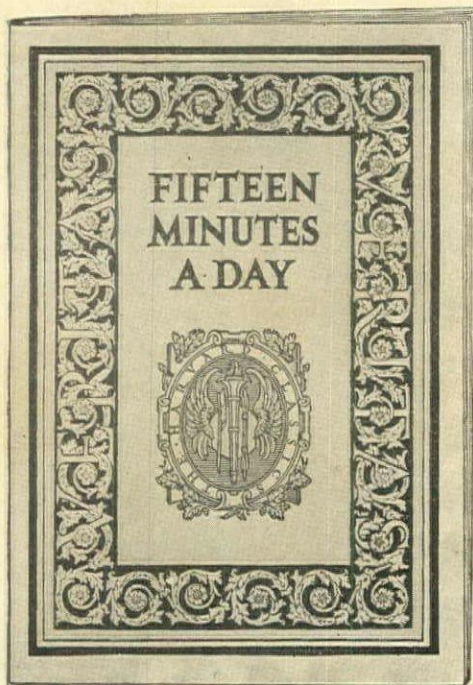
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