## HOUSE & GARDEN

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Sir A. Conan Doyle's latest story, "The Prisoner's Defense", will be the fiction feature of Collier's fourteenth annual Automobile Number. It is perhaps the most unusual tale we have had in recent years from the pen of Sherlock Holmes' creator. In fact, there are many interesting features in the big Automobile Number. Whether you own a car or just hope to own one, you will want to see and read this issue. It has been called "A National Automobile Show on paper". The January 8th issue will be the Automobile Number of Collier's 5¢ a copy.

THE NATIONAL WEEKLY
416 West 13th Street, New York City
JANUARY, 1916

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DON MARQUIS

USING HOUSE & GARDEN

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GARDEN PLANNING NUMBER

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whether there are five or eight members.

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are considered in the same manner—that
kind of flowers to suit your tastes and time.
There is a "Green and White Garden" for
the woman who likes color succession, and
a collection of garden fences and walls show-
ing details of treatment. The pergola is also
included in this list of garden plans.

? For the man interested in houses are two
of more than passing interest—a restored
farmhouse showing before and after pic-
tures, and a moderate priced house designed
by Frank Chouteau Brown. For the collec-
tor of antiques and curios are pages on
pewter and coral medallions and wrought
iron works. For the home decorator, three
pages of distinctive interiors. For the men
and women who are interested in community
development are two articles: "How to Form
and Manage a Garden Club," and the story
of how one western city cleaned up its yards
and made them gorgeous with flowers.

? These glimpses give an earnest of what
is to come in the February House & Garden.
The reality of its pages will exceed even the
most sanguine expectation.
The south side of the residence of Jonathan Godfrey, Esq., at Bridgeport, Connecticut

F. Burrall Hoffman, Jr., architect
THE PROMISE OF AMERICAN HOUSE BUILDING

Why Modern American Architecture Stands High—Its Floundering Past—The Need for Honest Craftsmanship and How the Architect and Owner Can Revive It

RALPH ADAMS CRAM

Let us adopt the words "house building" in place of the pretentious and 19th Century "domestic architecture" and so begin forthwith by saying that modern house building in America occupies a position of singular and admirable distinction. The statement is quite safe and boasts the added virtue of complete truth. There may be those that find our official architecture artificial and verbose, our churches eclectic, reactionary and archaeological, our schools either illiterate or damned by intensive (and offensive) efficiency, our municipal monsters, such as shops and hotels and office buildings, menaced on the one hand by the Scylla of anarchic individualism plus an intemperate logic, on the other by the Charybdis of inherited but unaccommodating "orders"—I do not know. But if there are such, the picking and stealing fingers of criticism are withheld from the whole category of house building.

COMMENDABLE MODERN WORK

Whatever we have done or left undone, we have in thirty years redeemed the architectural art of the householder from the pit it had dug for itself in the early and awful Eighties, and we now can point with pride to the houses of good citizens, from Portland in the East to Portland in the West, and from St. Paul to New Orleans. Not to all of them, of course; at least not in pride, but to so many, and so widely disposed, and
by so many hands and in so many so-called styles, that they mark the caste, establish the type and the argument, and rebuke the scoffer, the pessimist and the prophet.

For my own part I can write with frankness, not unmixed with envy, for clients have determined (fallaciously, I am persuaded) that my own activities should lie elsewhere and that I should not be permitted to have any hand in this excellent work. Necessarily, therefore, I am impelled to add the criticism of the outsider (the critic is always this) to the testimony of the admiring witness, and I very gladly avail myself of the dual opportunity that is offered by House & Garden.

It is rather a fine thing, when you come to think of it, that owner and architect should have been able to work together as they have in this direction: a great thing that here at least their work should be so uniformly good. Charity and art begin at home, or nowhere; the church, the school and the dwelling represent three of the stable and admirable elements in a life long since horribly messed up with all manner of inferior things that have assumed and achieved an indispensable priority, and here, at least, architecture is dealing with real things. Neither owner nor architect could have wrought the great transformation alone. That the former should have desired, and the latter have offered, the increasingly good things that crowd the landscape and the professional magazines, is a fact very heartening at a time when the world is hungrily in need of such encouragement. The house building of the last twenty years means this in any case: that there is a fine and vital and noble impulse in society that may, in the end, mean its salvation.

Art for the People's Sake

Another point that seems to me of especial value is that this good work is not only not confined to "high life" owners and headline architects; it is quite as conspicuous in the little houses of the less opulent and ostentatious, and at the hands of architects whose fame is being slowly and modestly built up on the basis of their good work, rather than vice versa. Indeed, it would be interesting, profitable and none too difficult to defend the thesis that the less costly the house and the less prominent the architect, the better it is as art. Money and fame are the most highly prized weapons of the devil and many a man rises from a good cottage to a bad palace; many an architect slips from the hard basis of good art to the case and plenty of a bad fashion. Art never begins at the top and filters down—at least, this is true of the art that lasts. It begins amongst the people themselves and they, for their own better expression, nurture the great geniuses that finally lift art to its highest levels: men like Phidias, Dante, Leonardo, Robert de Coute, Bach, Browning. We, of late, have thought otherwise and have acted accordingly, but the best promises lie not in the intensive products of a highly specialized and Brahministic education, but rather in such instances as this where the foundations are being laid surely and true.

Of course there is in it all nothing approaching unity of stylistic method or local and racial and contemporary originality; this is
January, 1916

Courtesy of the Architectural Record
A Pacific Coast type—a residence at Los Angeles, California
E. B. Rust, architect

As it should be. Styles that are united, original and unusual, come of a society of like nature. This quality we lack at present in any faintest degree; we have neither racial nor social nor philosophical nor religious unity. When we have this, as we may gain it through the present sifting of souls and of peoples like wheat, we can hope for a consistent artistic expression. At present the best we can hope for is increasing good taste, honesty, sincerity and a fine interpretation of our chosen styles. It is precisely these things we are getting in abundant measure.

Early Architectural Floundering

When the last tradition of a popular and instinctive art vanished, about 1825, we forthwith began our search for old styles to conquer; we found plenty of them and annexed them pitilessly, quite without understanding what any one of them meant. Greek, Gothic, Italian, French Empire, Renaissance, English, Colonial, all were successively taken in hand, with astonishing and even terrifying results, one being indubitably the production, in the space of seventy-five years, of the most awful architecture recorded in history. Now we deal with the same styles, with others added, but mark the amazing difference: where once was a childish playing with ill-remembered or worse-copied details applied to impossible forms constructed from novel and supposititious materials, is now a keen and sympathetic laying hold of the very heart of things, an actual thinking in the terms of the style and after the very fashion of its creators.

Take, for example, our own Colonial, a fine style, logical, self-respecting, full of instinctive refinement. When I was a draughtsman in my first (and only) office in the early Eighties, it was just coming into vogue, and the crimes committed in its name were as numerous as they were ingenious. Colonial stands for simplicity of form and perfect proportion, but at
In treating the native Pennsylvania stone, architects both whitewash and leave untouched the wall, with the obviously successful results. Savery, Sheetz & Savery, architects

first there was nothing of this; we took our fantastical aggregations of blocks and gables and round bay windows and contendedly applied our miscellaneous detail of broken pediments, twisted balusters, Palladian windows and what not, and prided ourselves on our patriotic return to a "national style." Of course, we then painted it yellow and white, with green blinds, and the task was triumphantly accomplished. When at last a realization of the singular wickedness of our acts came to us, we conscientiously turned to a careful study of the existing movement, and this was carried to such lengths that we went through a period of pure archaeology when the careless addition of Georgian mouldings from Pennsylvania to a structure couched generally in the terms of Salem Colonial was a faux pas so atrocious as to be almost enough to keep a man out of the A. I. A. Pedantic as it was, however, it killed the silly stuff of the first kind and actually made possible the third—the present—when study and general culture have produced a working in Colonial, by innumerable architects, that is sensible and intimate. The archaic quality has disappeared, the houses are no longer either burlesques or restorations, and new conditions, new ways are met just as the old builders would have met them, simply, delicately, in good taste—gentlemen always.

The Honorable Colonial

And, as there was great Colonial and Georgian work (the two were quite different, as Mr. Eberlein has shown in his book, "The Architecture of Colonial America") in many sections of the country—New England, the Hudson River, Pennsylvania, Virginia—each differentiating itself delicately from the others, so in the development of the honorable Colonial of to-day each mode is used as a starting point and by men in almost every part of America. From the beginning this is a divergence, both from the name itself and away from all the others: this is as it should be. What has been accomplished by the Philadelphia architects on the basis of their own wonderful old stone-work, by far the most notable contribution to general house building in America, and one of the most distinguished achievements in modern architecture—is typical of what has been done elsewhere. So has come a very beautiful new thing, not an imitation, nor an affectation, but a fine recognition of fine things and fine motives. Papier mâché ornaments and stock columns and balusters have gone the way of all flesh; in their place has arisen a reserved and instincive feeling for those fine, wide proportions, those elements of grave and well-bred simplicity that mean Colonial and are emphasized by the delicate and affectionate detail we can still cull from the few relics which are left us along the Atlantic seaboard.

The English Mode

Equally with Colonial (or properly speaking, Georgian) the English mode of building has transformed itself. From the time of "Downing's Cottages," sporadic attempts had been made at a revival of English 16th Century work; at first in the quaintly fallacious wood of the "Carpenter's Gothic" era, later in the Eighties with a slight increase in consistency. Not that the moral reform was brilliant or far-reaching; if the "Strawberry Hill" fancy for translating 14th and 15th Century stories into the accommodating and economical medium of painted plank was abandoned for a specious "half-timber" style, the gain in structural veracity was not great for (Continued on page 68)
A range of leaded casement windows, suitable for a country house. The framework is oak, without any sort of finish, fastened together with oak pins which project.

The round-headed window with double-hung sash, small panes and fitted shutters is decorative in itself. Simplicity of line requires no other decoration. It should be placed in such position in a façade as to be a center of interest. The type should not be used too often on one front.

Wilson Eyre, architect

If the nature of the rest of the façade permits, staircase windows are unquestionably the most interesting for the architect and housebuilder. Varied uses and positions allow numerous forms. An unusual treatment in this house, designed by Edmund B. Gilchrist, is the tiered and brick mullioned staircase corner casement window above.

The Pennsylvania Colonial type of window in which shape, panes and shutters are the three elements. The shutter hardware is a local style capable of adaptation.

In planning a façade the architect deals with spaces and voids—spaces the wall, voids the windows, and upon the juxtaposition of the two depends his success. In this house, of which Edmund B. Gilchrist is architect, several types are shown—round-top stair window, a French window with balcony, double hung sash windows alone and in pairs, and in one instance, flanked with panels later to be filled with Della Robbia plaques.

The idea of the old English iron casement is being adapted successfully by American architects. They are modernly practical and yet lack none of the old charm. In a house of English Tudor or Elizabethan design, such as this, nothing is more suitable than a tiered and stone mullioned staircase leaded casement window.

Edmund B. Gilchrist, architect
The regulation dining-room of the regulation apartment, resplendent in "angry cat" glass and stock fixtures set against a flaccid background of dull brown, was transformed with pale yellow woodwork, seji green and rose and white Morris "Daisy" paper that brought into striking contrast the dull silver lighting group and the deeper tones of the mahogany.

While not the same room, this bedroom should be compared with that on the page opposite to show the possibilities of paint and paper and the discriminating selection and arrangement of furnishings. The one is heavy and cluttered, the other simple, full of restful spaces, as a bedroom should be. Square corner blocks were substituted above the doors.
"ONLY A MATTER OF TASTE"
An Instance in Which Appreciation, Discrimination and Elimination Were Applied to a City Apartment With Obvious Results

HENRY BLACKMAN SELL
Author of "Good Taste in House Furnishing"

Back of every truly fine decorative scheme—it matters nothing how simple nor how elaborate—stands the inflexible and unvarying law of fitness, and the foundations of that law are genuineness, sincerity and understanding. That this is the basis of all good taste and that its antipode, bad taste, is the inevitable result of the unstudied and insincere use of forms and colors not understood and not loved, is a matter well appreciated by the intelligent. For when these elements of the home are not a sympathetic part of the lives they serve, they are lost, the empty shells of grace and charm.

Cheap Imitations
And though these matters are accepted in theory, we seem yet too young in artistic life to have crystallized our theories into practice. Therein lies the error of many of our American homes. We are the artistic heirs of all the golden ages past, and, like the heirs of many a vast fortune, our opportunity has proved our dilemma. We have found our place in the scheme of things altogether too comfortable; we have been content to take the path of least resistance, and to fill our homes with an inconsistent hodge-podge of imitations and soulless forms, cheaper than the genuine, not in money perhaps, but in spirit and personality, and our excuse—when we are called to account and accused of inconsistencies—has all too often been, "Oh, well, you know that is only a matter of taste." On that flimsy insincerity we have grown to be a nation of imitators.

Our masters of commerce and invention, our scholars and our men of business are also the heirs of a mighty past, but for them it has been truth to be accepted and error to be rejected, and never a gullible acceptance of the whole.

No, it is not "a matter of taste" when we accept for our home's decoration those forms of beauty which we do not sympathetically understand; it is a matter of intellectual laziness. We take what is smart for the moment without a question of its fitness and adaptability for our individual needs, and in so doing we lose that greater delight, which is the soul of art and which is ours only through sincere study and search of the decorative fundamentals upon which the artists and lovers of the beautiful have built.

True, we cannot all live in mansions fitted for the most elaborated achievements of our artistic forefathers, but we can all surround ourselves with a true and lasting beauty based firmly on that genuine quality which fits our individual education and pocket-book, no matter with what difficulties we are surrounded. Then, and then only, is the final working out of our decorative scheme "only a matter of taste."

Bachelors' Taste
With a deep understanding of these facts of artistic life, and with that complete disregard of the difficulties of annoyings and inharmonious externalities that comes with such an understanding, two bachelors recently took a most ordinary apartment in the old collegiate residence district of Chicago and proceeded to work out quarters fitted to their culture and their sincere sympathy with the best artistic thought.

The one, Burgess Staford, is a mural painter and designer of splendid interiors; the other, William Steiger, is a cosmopolite, whose life work, as an actor and musician of the better
type, has brought him in touch with all that is finest throughout the world. That such men as these should create a home of dignity and charm is not a matter for wonderment, but what they have done is an excellent example of what others can do, not by rote and copy, but by the compelling threefold power of genuineness, sincerity and understanding.

The spaciousness and adaptability of the rooms were carefully taken as the first consideration, for neither had the inclination of the pocket-book for extensive structural alterations.

There were certain rooms that seemed naturally to lend themselves to other treatments than those to which the previous occupant had put them. Thus, the bedroom, which had an excellent front location, was transformed into a living-room, and the cubby-hole hall bedroom into a study. Wide openings between the new drawing-room and living-room permitted the two to be considered as a unit, so far as the woodwork was concerned, distinction being gotten by different wall treatments. A small doorway into the dining-room did not necessitate this same color, pale yellow being used there.

The wall treatments of each room were distinctive, the main idea being to attain a sense of space without sac-

The cubby-hole hall bedroom was made into a study furnished in white enamel with sconces and candelabra in antique gold, jade blue rug, blue and brown paper paneled with an ivory moulding.

Wide openings together with ivory-toned woodwork made of the living- and drawing-room a congruous unit.

rifing the artistic merit of the chosen schemes. In the hall bedroom study, where space was very limited, the scheme is especially interesting. A Morris "Orchard" paper in pastel blues, browns and greens was set in panels with wide borders of grey lavender and a narrow line of warm ivory woodwork.

The stock lighting fixtures were removed for fixtures more in harmony with their plans, the dining-room cabinet was simplified, and the over-ornate gas-log mantelpiece was exchanged for a pure lined Adam fireplace with panels of plate-glass above, the corner blocks above the doors were changed from round to square, the 18" picture moulding was removed, and the walls were paneled with the simplest of moldings. Apart from these comparatively minor alterations, the work was a matter of paper and paint and graceful fittings.

The rooms are, as a unit, from the ivory-toned walls and ruby carpet of the living-room to the pale café au lait drawing-room with its Toil de Joiey panel, its marble Mercury on the Adam mantel, its luxurious black violet hangings, its comfortable chairs, its lamps of delicate elegance and its charming objets d'art—some tiny Chinese gods of jade and a pair of pert Copenhagen ducks with inquisitive bills.
Much of the effectiveness of the fireplace depends upon the arrangement of the mantel garniture, as in this case. In this case the mantel shelf is merely rudimentary. An old Italian wood medallion relieves the austerity of line. Some say tiles should not be pictorial. But one would readily forego criticism of this interesting nursery fireplace.

EIGHT COMFORTABLE HEARTHS

Niches above the mantel, when having the same character as the adjoining woodwork, are always effective. The excess of bric-a-brac here is unfortunate.

In restoring a Colonial fireplace one must restore its atmosphere by a multitude of both homely and decorative objects. This is informal and Mayflower.

Though built-in ingle seats should be kept at a distance from the fire and not so close as in this case, there is something indescribably cosy about them.

An ensemble formal in every respect: the rich carving of the mantel with its symmetrical garniture surrounded by simple though exquisite panelling.

Compare this with the niched fireplace shown above. The absence of fussy bric-a-brac makes possible this seemly and thoroughly restful arrangement.
GOOD FLOORS

There Are Two Kinds—Floors to be Covered and Floors Uncovered—Upon That Depend the Choice, Cut and Laying of the Wood

ERNEST IRVING FREESE

Of the various native woods suitable for use as flooring there are practically but five that are worthy of consideration: maple, oak, birch, pine and spruce. Of these five, the first three belong in the hard-wood class and the remaining two in the soft-wood class.

Most of the maple comes from the sugar maple, and fulfills, to the highest degree, all the requirements of a desirable flooring material. It is heavy, hard, strong, stiff, tough and has a fine texture. In color it is creamy white, shot through with shades of light brown near the heart. Maple lumber is also susceptible of a high surface-polish, and often shows the wavy or "curly" grain that is a beautiful characteristic of this wood. Moreover, it shrinks only slightly in seasoning, is easily worked, is durable in hard service, and wears smoothly. Unquestionably for flooring purposes, maple ranks the highest of any of our native woods.

The Species of Oak

Oak is of three distinct species, live, white and red. Of these three, the live oak is the strongest, toughest, least porous and most durable. However, the scarcity and consequent high cost of live oak render it practically unavailable for flooring purposes. Nevertheless, white oak possesses, in a slightly less degree, all the good qualities of live oak. Red oak is coarser of texture, more porous, less durable and is more troublesome in seasoning than white oak. Moreover, it is often brittle. Therefore, particularly for flooring, white oak is the most adaptable of the two available kinds. White oak is of a light straw color, while red oak, as its name implies, is tinged with red, and this difference in color becomes accentuated in varnished surfaces. White oak, when "quarter-sawed," exhibits a beautiful and characteristic "silver-grain." All oak lumber shrinks and cracks considerably in seasoning, but, after being thoroughly kiln-dried, it stands well and is highly durable.

The wood of the birch tree is heavy, hard, strong and has a fine texture. It is capable of taking a high polish and develops a satiny luster. The heart-wood is colored in shades of brown, red and yellow. Birch, like oak, shrinks considerably in the process of seasoning, but stands well after being properly dried out.

The wood of the evergreens, which embrace the pine and the spruce, is considerably more plentiful in the United States than that of the broad-leaved trees. For this reason pine and spruce are more economical as to cost than any of the woods belonging in the "hard-wood" class heretofore mentioned. Again, the soft-woods are characterized by an exceedingly simple structure; the fibers composing the main part of the wood being all alike and their arrangement regular. Hence they dry and shrink evenly and suffer less disruption in seasoning than any of the hard-woods. This also makes for economy, and is another reason why they are so widely used.

The conclusion is evident: all uncarpeted floors should be of hardwood, while for floors that are carpeted, or otherwise covered, spruce or pine will answer all requirements. Furthermore, exposed flooring should preferably be "quarter-
This is a continuation of the page containing information about hardwood flooring. The text describes the process of sawing and laying hardwood flooring, and discusses the characteristics of hardwoods and the methods of cutting the log into lumber. It also explains how to lay hardwood flooring, including the proper cutting and the placement of the boards. The text mentions the importance of proper preparation of the floor before laying the hardwood flooring, as well as the importance of using the correct tools and techniques. The page also includes diagrams and sketches to illustrate the process.
In designing this house the architect tried to answer the old question: How good can a small house be?—or should it be—How small can a good house be? In any event the results were successful and the house of unbelievable moderate cost.

The plan of the first floor shows a one-room depth. It is simple and open in design, with a central hall dividing the dining- and living-room, and the service parts successfully segregated. It is a plan that readily will permit future additions.

Its lines are of the English cottage type adapted to the local environment. In construction it is a frame building finished with stucco on wire lath. The arrangement of windows mitigates the barrenness of the stucco, which will be further relieved when the planting is more fully developed.

THE RESIDENCE OF
H. R. de SINCLAIR, ESQ., AT
NUTLEY, NEW JERSEY

Lewis Colt Albro, architect
In keeping with the general simplicity of the house is the entrance doorway. Casement windows give light to the vestibule, which opens directly on the center hallway, as shown on the page opposite.
The position and nature of the stairs—a circular stairs from the front door—is a distinctive feature of the first floor plan.

Red brick faces the house. The trim is white and the shutters green. It is an adapted Southern Colonial style.

THE SOUTHERN COLONIAL HOME OF T. A. SMYTH, ESQ., AT RICHMOND, VA.

W. Duncan Lee, architect

By far the most interesting and unusual elements on the second floor, as on the first, are the stairs and the well they create.

The door has been designed with care to reproduce both the line and feeling of the old Southern Colonial models.

THE RESIDENCE OF JOHN L. WAY, ESQ., AT HARTFORD, CONN.

A. Raymond Ellis, architect

The Way house is a successful adaptation of the English type to American suburban or semi-suburban conditions. Walls are stucco and the roof shingles laid in the attractive thatch form.

Openness characterizes the downstairs, with resultant abundance of light and ventilation through the hall and living-room.

The dining-room is in the rear of the house, overlooking the garden. The living-room is house depth, opening on a porch.

An upstairs sitting-room—the return of a good old family custom—is noticeable on the plans of the second floor.
January, 1916

THE HOME OF WILLIAM FOLWELL, ESQ., AT MERION, PA.
D. Knickerbacker Boyd, architect

The house is characteristic of the "Main Line" Philadelphia suburbs—stone whitewashed, although details of treatment about the entrance are unusually good.

An abundance of windows on all sides adds to the livableness of the entrance when separated from the adapted pent roof sheltering the spacious porch and long terrace.

The variety of roof lines is especially interesting. Thus the long sweep to the right and the adaptation creates more distinctly living-rooms is always a very desirable feature.

A DUTCH COLONIAL HOUSE AT MAPLEWOOD, NEW JERSEY
Kenneth W. Dalzell, architect

It is a relief now and then to get away from the American insistence for square-walled bedrooms and no jogs. In a small house of these lines such irregularities add much interest.

The exterior walls are red cedar shingles painted white. Comb-grained pine has been used for flooring throughout. On the first floor the woodwork is stained brown and on the second it is painted white.
The residence of Robert Seeley, Esq., is a clapboard house of Dutch Colonial lines, commodious and symmetrically designed. The details of porch railing and front door are especially attractive; and a large balcony at each side makes the house even more effective.

**THE NEW HAVEN RESIDENCE OF MRS. R. A. BROWN**

*Murphy & Dana, architects*

The plans of Mrs. R. A. Brown's house have many interesting departures for a house of such small proportions.

**THE HOME OF ROBERT SEELEY, ESQ., AT BRIDGEPORT, CONN.**

*Murphy & Dana, architects*

The general lines follow those of an English cottage. Stucco over hollow tile has been used; the shutters and roof, green. Irregular fenestration adds to the interest of the house. The planting and the service gate, seen at the left of the picture, are also suggestively English.
A SHINGLE HOUSE OF MODERATE COST AT MAPLEWOOD, N. J.
Kenneth W. Dalzell, architect

The residence of David Van Schaack, Esq., at Hartford, Conn., represents a modern type of the English style cottage adapted to American needs and mode of life. Its lines and proportions are excellent. It is constructed of terra cotta tile and stucco with a shingled roof laid on in thatch fashion. The service yard encloses the garage, making that part of the property a unit. The plans are simple, livable and commodious. A hall runs the house width with a loggia at the farther end. The living-room parallels it, having light from three sides, and opening on a piazza. Ease of communication between the dining-room and den is a commendable factor. The service wing, completely separated, is well lighted and conveniently arranged.

On the second floor the plan of the rooms is a development of the square planning: four chambers separated by the stair hall with bath at the back. The plan also provides for two sleeping balconies.

A cross corridor communicates with the servants' rooms.

THE HOME OF DAVID VAN SCHACK, ESQ., AT HARTFORD, CONN.
A. Raymond Ellis, architect

The deciding item in the construction cost of any house depends upon the plans, and the small house of the moderate price, to be a successful living quarter, must almost of necessity have simple and regular plans. This simplicity characterizes the little house of E. S. Farra at Maplewood, N. J. Developed on the square plan with central hallway, it has a commodious living-room, a small dining-room and porches front and back, the latter screened in. Upstairs are four bedrooms, a bath and a sleeping porch. Closet room unfortunately is restricted to corners. The house is designed to fit a small property and accommodate a small family. Foundations and chimney are rough-dressed sandstone, the exterior red cedar shingles laid 9 inches to the weather and painted white. The shutters, pierced with decorative design, are painted green. White oak has been used as flooring on the first floor, and, on the second, comb-grained pine. Whitewood has been used for interior finish throughout.
The hall is finished in gum-wood and Japanese paper.

A view along the terrace which shows the fountain.

THE RESIDENCE
OF THE HON.
MORGAN G.
BULKELEY, ESQ.,
AT HARTFORD,
CONN.

A. Raymond Ellis,
architect

The hall forms the main axis of the house, with the drawing-room and piazza at one end.

It is an expensive house, representing the best construction and equipment, carried out in the Italian style, with terrace fountain and loggia. The walls are of terra cotta tile and stucco; the roof, tile.
For a small house of moderate cost, the residence of Kenneth Cranston, at Summit, N. J., is unusually distinctive.

The vestibule and hall arrangement and the loggia off the living-room are interesting developments of the plan.

A SMALL BRICK HOUSE OF INDIVIDUALITY IN SUMMIT, N. J.

Howard Major, architect

The residence of Mrs. Tinker was designed for a winter home, but its plan shows it adaptable as an all-year place.

Red brick laid in wide white bond has been used for the walls; the roof is vari-colored slate and the trim is white.

Simple furniture, well arranged, carries the Italian atmosphere of the architectural adaptation through the house.

The second-floor plan does not allow for much head room, but the roof gives to each room a striking individuality.

THE RESIDENCE OF MRS. HENRY TINKER, AT AUGUSTA, GEORGIA

H. P. White, architect

Wide hallways characteristic of Southern homes have been introduced on both floors, permitting good circulation.

The garden is planted for winter effects, with evergreens and a marble-rimmed pool. A pergola porch is a feature.
THE RESIDENCE OF JONATHAN GODFREY, ESQ., AT BRIDGEPORT, CONN.

F. Burrall Hoffman, Jr., architect
Marian C. Coffin, Landscape Architect

The walls are stone, rough finished and painted in grey, lattice being used as a decorative accessory.

A low wall enclosed the garden, forming a balustrade for the house terrace and separating the garden from the service yards. Scenic paper has been used in the hall, toning in well with the Colonial white and mahogany woodwork and old furnishings.

A vine-covered pergola is at the bottom of the garden; midway along it an inviting seat has been set in the rough plastered wall. Lattice with vines trained on it has been used for wall covering in the morning room. The floor of red tile adds the necessary color.
As the Sinclair residence (see pages 20-21) would look to the front when imposed on a different lot and with garage attached and planting grown

PLANNING THE HOUSE FOR THE GARDEN

Which Describes the Principles of Planning the House and Grounds Together—And Those Principles Applied to Two Properties of Moderate Cost

GRACE TABOR
Illustrations by Jack Manley Rosé

EVERY home builder should build as he prefers, creating thereby his own home in the fullest sense of the word.

But the tremendous problem of co-ordinating all the preferences which he has managed to accumulate, and all the circumstances of his prospective home’s location, in such a fashion as to produce a result as harmonious and beautiful as it is practical and convenient is something no prospective builder realizes in the faintest degree, unless he has been through the experience of building before.

Even with previous experience, it is doubtful if the real situation unfolds itself to the mind not trained to see it. Otherwise, why should it be an axiom that a man must build three houses that he does not like in order to learn how to build a fourth that will come somewhere near suiting him?

THE PLAN AND THE PLANTING

The secret of the matter generally lies in the failure to consider house and grounds together. There is just one best layout for the house built on any given plot of ground; and that layout is not the best for a house built on some other plot of ground, save in rare instances. Each must take his own problem and no other. What someone else has done, in some other place, may help by suggestion and inspiration; but the ideal plan for any given place can only be discovered through long and patient and careful study of that place itself and of that place comprehensively, outdoors and in and indoors and out.

Never lose sight of the fact that the readymade plan is failure’s ally, and guard against it particularly when it seems to fit; such seeming is one of the greatest snares to catch the unwary.

Let us consider, for example, the house plan made use of in the first problem here given—the original plan of the de Sinclair House shown on pages 20 and 21—and see how this is so. It is an unusual little house, charming within and without, excellent in its exterior lines and likewise excellent in the convenience and compactness of its plan—an English cottage inspiration. No type suits our domestic requirements better, and out of a great number of designs it has been chosen for use on this particular plot of ground—which, by the way, is not an imaginary home site but one actually submitted to the House and Garden Reader’s Service as a problem in development.

It is rather high land, well above the road on which it fronts and sloping up very slightly from its front boundary back for a distance of about 150’, then falling away as gradually to the steep bank of the brook which crosses at the rear. In addition to these east-west slopes, there is a general fall towards the north, slight but sufficient to be taken into consideration in planning. And there is an extended view north, northeast and northwest along practically the entire property.

THE DRIVE AND THE VIEW

A fundamental rule of landscape planning immediately presents itself—and immediately we face point one in the problem. The rule is that an entrance driveway must never approach on the “view” side of a dwelling; and point one of the problem against which we bump instantly is that the house entrance—as originally planned—is on the wrong side.

We turn the house around—and the kitchen and service yard are at the front and toward the road, with living-room and loggia in the rear; not, let me hasten to say, in itself inherently a wrong disposition of apartments, but certainly wrong here, where no reason exists for so disposing them. So we try it turned across the land; and find, whether its entrance faces east or west, that there will be a tremendous waste in reaching.

The layout of the grounds (see page 30) calls for a summerhouse by the creek. It could be developed along these lines.
it. It will take a longer driveway, and a less simple one in plan; it will cut into lawn space tremendously; and above all, the entire house will not enjoy the view equally—which is inexusable, with this type of house.

Obviously there is but one way for it to stand; that is as shown. And the plan of house at its entrance must be altered, to meet the requirements. Happily this can be done in an instant, with pencil and eraser. If the house had been built from its original plan, the entrance would have been to the north—assuming, of course, that it took its logical position lengthwise of the land and with its principal rooms facing the view. The driveway would have had to go in on that side; for we must drive to the entrance of the dwelling—or to an entrance of the dwelling—these days; and behold! All the possibilities of the entire garden scheme are wipped out at one stroke.

At first glance possibly it may seem that the alteration in plan is very insignificant—just a shift of coat closet and lavatory to the opposite end of the hall, to make room for the entrance door at their end. But a second look-over will show that this is not quite the thing after all. Note the plumbing—lavatory and pantry “bunched”—hence an inexpensive installation. This must remain so, if we are to keep within the figure of the house as it has been built, and this we must do. Moreover, we are going to need a door for exit there where the entrance door is now, if we are to realize to the full all the advantages of the situation.

Happily for progress in this particular case, we are not planning for a stiff-necked, this-way-or-nothing kind of home builder; so the coat closet may be compressed and shifted to the other end of the hall, the entrance door will come in where the coat closet was, the old entrance door, shifted a bit perhaps, will become the garden-front door giving access to the brick terrace which has been added along the main part of the house—and all the knotty points of the problem are solved at once.

**FINDING THE GARDEN AXIS**

Rarely will a plan adjust to ground for which it was not made as satisfactorily as this, however; and in this instance it would not have done so without radical “facing around. As the photographs of the original house show, it was built with its end and loggia towards the garden, instead of its side; and from this loggia a broad path leads along the longitudinal axis furnishing the axis of the garden. This axis we have obliterated completely, thereby altering the character of the design although the floor plan is so little changed. For now we have a transverse axis uniting driveway and entrance turn around the house, and all in turn with the garden.

Perpetually I am talking about “axes” when the subject is garden design. But indeed it is impossible to get away from them! They are the invisible links which alone will unite outdoors with indoors, garden with dwelling, making them one and indivisible; and be a design casual or formal, it is impossible to overlook this one thing and have it successful:—its rise or source must be an axial line of the dwelling or a feature of the dwelling. Otherwise dwelling and garden will never become one harmonious whole.

**NECESSARY POINTS IN ANY PLAN**

Place the house first; that is the first and most important step; then adjust the plan, if a plan has been previously selected—otherwise develop your plan, using as many ideas as may be practical from any number of plans which you like, but always working under the guidance which careful examination of every factor in the surroundings furnishes—and of
winds, the outlook, the neighboring layouts, the character of the place—i.e., urban, suburban or country—the land contours, the natural vegetation in many instances, the character of the land formation—rocky and unwieldy or more plastic—all these are some of the external things that should influence plan. Add to these these elements which you yourself and your needs and your family’s supply, and you will have begun to gather loose ends of planning into a group that may be comprehensively examined and considered.

The unusual feature of a long straight drive has been employed in this problem because the street lies some 3 to 5 lower than the property—hence there is need of a long cut. The banks are to be rounded neatly from the lawn level above, and a row of flowering dogwoods, cornus florida, planted along each side. These trees are small, yet large enough to give clearance to the driveway beneath, by reason of their situation at the top of the bank; and they thrive under the shade of larger trees such as the lawn and driveway are to be planted with, in carrying out the park or “landscape” effect before the house.

Placing Shrubs

Shrubbery massed as shown completes this development of the lawn, and screens garage and clothes the house foundations at suitable places. The position of the flower gardens at the north of the house is unfortunate, but unavoidable—so we must make the best of it. It is not so difficult as it might be, for a protective planting of arbor vitae at the extreme limits of the place along the north will effectively overcome dangers from exposure and at the same time furnish a pleasing backing for the garden as seen from the house. These are to be supplemented by shrubs in natural arrangement; and so far from impairing the view, such a grouping will rather make it more effective. A hedge of boxwood or of clipped euonymous, euonymous radicans, outlines the garden paths, which are to be grassed rather than gravelled. The kitchen garden is hidden from the terrace and the house by an arbor on which grapes are to grow.

Direct from the end of the terrace a straight path leads, down which is the long vista which every garden should have. This goes across the arbor and through an arched gateway shutting off the kitchen garden, then on through this between borders of mixed and sturdy growing perennials, and out at a similar exit at the far side which gives into the fruit orchard, and leads on ultimately to the wild garden and tangle beside the little pond, formed by damming the brook. Reaching this tangle the path divides and is lost in the shrubbery mass; and here is opportunity for an unusual little wilderness with a rude bridge across the stream, a thatched retreat beside the waterfall at the dam, stepping stones crossing back again below this, and masses of wild flowers that love such a glen, naturalized everywhere. All of this is, of course, to be tree shaded and thickly planted, so that it is completely hidden and unsuspected until the path, winding left and right, rounds the shrubbery and discovers it.

Developing a Built Property

The second problem, which is the house at Summit, N. J., on page 27, shows at the very beginning the misfortune of placing the house and planning it, and then planning the grounds. A garage should couple up with the service end of a dwelling invariably; yet it is folly to construct driveways where a side street already provides entrance. Moreover, in this case the dwelling has been put so close to the line on its service side that nothing can be built there. Neither can anything be put at the rear; for all the outlook is in this direction and the house has been arranged along this exposure, the living-room deliberately turning its back upon everything else,—save an end view which it gets across the porch to the too near side street.

Why, oh why, were the grounds not considered when the plan was under way? (I wonder how many people say this about their houses, in the course of a year?) Now there is only one place for the garage; so, in spite of its closing the end of the porch and the end window in the bedroom above, here it must go. But the end of the porch is perhaps better closed, with the street so near; and a chimney with a fireplace on porch below and in bedroom above, where the window was, compensates for a great deal. Then too the front and rear are still open, and the living-room’s light and outlook are unimpaired—and altogether there is more seclusion. Great luck!

(Continued on page 66)
THE ROOMS OF ABBOT McCLURE, ESQ., AT PHILADELPHIA, PA.

Periods and nationalities have been successfully assembled. Here is a Queen Anne bureau bookcase of walnut veneer, a center table of the Sheraton Pembroke type, old Dutch sconces flanking the bookcase, and above it a piece of dull blue Japanese brocade. The prints are old French polychrome, the lamp in the corner, grey Japanese crackleware, and the cover of the table on the left, a West Indian bandanna handkerchief.
THE CLOISONNÉ ENAMELS OF CHINA AND JAPAN
GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors’ Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

THE art of the enameller throughout the ages has ever proved to be a subject of interest to connoisseurs and collectors. While exhaustive monographs have been written on the subject of European enamels, less appears to have been written concerning those of Asia and particularly those of China and Japan. This, perhaps, explains why it is that, though there are a number of collectors to whom the Chinese and the Japanese enamels appeal, they hesitate to specialize in them by reason of the fact that little information for their guidance appears to have been easily accessible. The real collector, as distinguished from the mere gatherer or hoarder of objets d’art, finds a great part of his pleasure in acquainting himself with the processes of manufacture as well as with the history of the things he collects. It is this acquaintanceship with the minutiae of a subject that enables one to collect with judgment and safety.

METHODS OF CLOISONNÉ

The basis of all enamels is the application of fusible silicate of glass colored with metallic oxides, all upon a metal ground. In cloisonné enamel work a metal base—gold, silver, copper and other bases—has its design traced upon it, by means of thin metal wires or strips soldered to the base, forming in this manner a number of divisions which, when filled with the colored silicate, subjected to amalgamation by heat and afterwards polished produces a beautiful patterned surface, the design of which appears traced in metal filaments. The Byzantine and the Greek enamellers executed their cloisonné enamels in gold, as likewise did the Anglo-Saxons, Russians, Chinese and the Japanese in their finest work.

In the plique-à-jour enamels we find what is really a variety of cloisonné rather than a class, as the plique-à-jour is cloisonné unbacked by a metal ground, but much like a leaded stained-glass window in miniature. That is, if one holds a piece of plique-à-jour work to the light, he will find it allows the light to pass through, whence its name.

Champlevé enamel much resembles cloisonné, but instead of its pattern being traced by cloisons soldered on a metal base, the pattern is scooped out by a sort of deep engraving, upon the metal base, these depressions being filled with enamel, fired and then polished. The Celts, the Persians and the enamellers of India worked in this manner.

Repoussé enamel is, one may say, a variety of champlevé, or at least so akin to it that it is seldom considered as composing a class by itself, though I think it should be. In such enamel work the design is wrought upon the metal base, not with cloisons as in cloisonné; nor with scooping out by a graver, as in true champlevé. Instead, the design is worked upon the metal by hammering out—repoussé—the depressions to be filled with the enamel. This is then fired and polished, as all enamel of any class has to be. Some of the enamels of India are such fine examples of work of this sort that they have passed as true champlevé.

PAINTED ENAMELS

Finally, we come to the painted enamels, such as those of Limoges. In particular the earliest examples of the painted class one finds the design applied directly to the metal base, grain by grain and layer by layer, in such a manner that the various fusions and glazings produce such results as one finds in the marvellous old Limoges enamels. While, in later work, the enamel is fused upon the metal base, the designs being painted (in some instances printed) on the enamel.

This brief survey of the characteristics of the different classes of old enamels will the better enable the collector to confine his attention, for the moment, to the subject of cloisonné enamels, and then to those of China and of Japan. Of late years the cloisonné enamels of China and of Japan have been extensively exported, more especially to America. Many of these modern examples are very beautiful, some of them very trashy and none of them comparable with the beauty of the Chinese work, though, from a technical point of view and an individuality of their own, I fancy some of the modern specimens would have made the 17th Century enamel-workers of China rub their eyes in wonderment. This great and difficult art is surely one of the glories of Chinese craftsmanship. One might not think that the outlook for collecting these old enamels in America was very encouraging. Nevertheless, it is a line of collecting that has not been overdone, and genuine specimens are to be found, here and there, by those who know them when they see them.

One of the most interesting and extensive collections of Chinese and Japanese cloisonné in this country is that owned by Dr. Alfred Owre, through whose courtesy the accompanying illustrations are shown, a collection that has been loaned to the Minneapolis Art Museum, There are likewise a few fine pieces to be found in the Metropolitan Museum of Art in New York, and in other public collections. As color is the very soul of en-

A large ice chest of cloisonné enamel, a Chinese Imperial of the Ch’ien Lung period (1723-1795). From the Imperial Palace in Peking, now in the collection of Dr. Alfred Owre

Japanese cloisonné enamel teapot; Chinese cloisonné incense-burner of the Ch’ien Lung period; and a Chinese cloisonné enamel bowl of the same period. From the collection of Dr. Alfred Owre
China, the rich, soft colors of the early Chinese work help to distinguish it. This is especially true of the varied and beautiful blues employed by the Chinese enamellers. Occasionally the Chinese employed both cloisonné and cham-pévé on the same piece, as certain objects in enamel of the Ch'ien Lung period (1723-1795) will show. In the genuine old pieces it often happens that corrosion has made its appearance around the cloisons. While the early history of Chinese cloisonné is lost to us, we know it to have been in favor in the early 15th Century as a vase of the King Tai period (1450-1457), in the Victoria and Albert Museum, South Kensington, attests. Not only for its blues is Chinese cloisonné noted, but it possesses a characteristic red, lilac, violet, pink, orange and green as well. Of Chinese enamel colors Lewis F. Day wrote: "The palette of the Chinese was practically the medieval one; and they, too, made lavish use of lapis and turquoise blues. They had two opaque reds—the one sealing-wax color, the other more like the potter's opaque variety of so-called 'sang-de-boeuf.' Their lemon yellow, green and yellow green were those of the European enamellers. The mauve tint occurring in their work may be caused by cobalt and a little manganese; but the rose-pink is, on the face of it, akin to that in porcelain of the 'famille rose,' that is to say, a gold color. Black and white they have, of course; but their white is at the best not very pure, and in early work is pitted with air-holes."

**Advice for Collectors**

The collector will understand from this at once how necessary it is for him to give careful attention to this matter of color in determining the value of any early enamels. He should concern himself, too, with the matter of the metals employed by the cloisonné workers. Where gold was used it had to be fine gold, as alloys would not withstand the heat of the enameller's furnace. Enamel does not hold so well to silver as to gold or copper. Then there is the distinctive polish of the earlier enamels. These were polished by hand, in consequence of which their surfaces did not present the mirror-like surface which modern contemporary cloisonné enamels exhibit. The surface of the old pieces shows more like that of an eggshell. Again, few of the antique cloisonné enamels show any transparency, a fact probably due to the oxide of tin in the solder. In recent work the cloisons have, in many instances, been fastened to the metal bases by means of a paste instead of by the soldering method, surely a shifty mode, and one marking the decline of the true excellence of the ancient art.

In "From Sea to Sea" Rudyard Kipling gives us a careful account of the art of enamelling as he saw it practiced by the minakari, or enamellers of Kioto. The reader will find of great interest, and while the work of the modern Japanese craftsman of some thirty years ago was that which Kipling describes, the process was the same as that practiced not only in China but, in essentials, everywhere that cloisonné enamel has been made and as it is practiced to-day. The collector will do well to turn (Continued on page 58)

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**Chinese cloisonné enamel vase, covered, Ch'ien Lung period. From the collection of Dr. Alfred Owre**

**Inside decorations of an early Japanese cloisonné enamel bowl formerly in the possession of the late Emperor of Japan**

**An exterior view of the same bowl, now owned by Dr. Alfred Owre**

**Tall Chinese cloisonné enamel vase of the Ch'ien Lung period. From the collection of Dr. Alfred Owre**
COST AND THE LOCALITY

A Consideration of What Part the Price of Labor and Materials Plays in Building—Why the Architect Cannot Give Exact Estimates—The Architect and His Client

A. RAYMOND ELLIS

WHAT is there different about houses, and how does it affect the cost? Two houses about the same size will vary five thousand dollars in cost. Why is it? Perhaps I can answer it best by saying that a Ford automobile performs the same function that any other automobile does; but the difference between it and the most expensive car is apparent.

The cost of building varies because the price of labor and materials varies, as well as the living conditions, requirements and methods of construction and finishing in different sections of the country. Therefore, the only accurate way to obtain an exact estimate on a house is to obtain bids on the plans and specifications. An approximate estimate may be made by comparing it with some house of similar dimensions and construction recently built in your vicinity.

SECTIONAL TASTES AND COSTS

Some sections of the country have not progressed as rapidly as others, their standards of building are lower and they are not exacting in details of refinement and comfort. In many rural sections they are very careless about building, while in the large commercial centers, where the greatest progress has been made, the standards of building are very high, established by well fixed building regulations as well as the demand for well built and up-to-date houses.

Many of the necessities and up-to-date equipment found in luxurious homes costing from $10,000 upward, would be considered by those living in rural sections as absolutely unnecessary for their comfort or mode of living.

In order to determine if possible the exact difference in the cost of building the same house in different sections of the country, figures were obtained from the same plans and specifications in the following cities:

- The house in New York cost $4300.00; in Philadelphia from 10 to 15 per cent less; in Maine, 20 per cent less; in Southern New England, about the same as in New York and in some sections about 10 per cent less. In the middle South (in Kentucky and Maryland), 30 per cent less; in Chicago, 10 per cent less; in the middle West (Ohio and Michigan and Iowa), from 5 per cent to 40 per cent less. On the Pacific coast Northwest, from 25 to 50 per cent; in Colorado, 25 per cent. In the Southwest (Arizona and New Mexico), from 20 per cent to 35 per cent less.

For several years I have watched closely the cost of various kinds of buildings and figures cannot be taken that will give the constant ratio, because the cost of building fluctuates according to the supply and demand.

Another factor of cost is found between the rural section having no building laws, but cheap labor and native material, and the cost in nearby cities having building laws, organized labor and the best building material, with the additional overhead expense necessary to carry on business in the city at an increase from 10 to 25 per cent. This analysis, however, will
The cost of alterations and additions to existing houses is another source of annoyance because the attendant difficulties are more expensive than a piece of new work without the attendant handicap. A certain portion of the cost of alterations bears no return such as the cost of demolishing, the cost of renewing perfectly good work that is damaged in the operation such as loosening ceilings, marring floors and finish, the subsequent cost of refinishing and painting work that was perfectly good, the expense of redecorating damaged walls, in order to run new wires and pipes from the old work to the permanent material, would last much longer than the wood foundation, consequently, the ratio of permanence in this structure would not be equal and the depreciation would have to be figured on the life of the foundations.

To understand depreciation of building, let 100 per cent represent the life of your building, which we will put for a frame house at the minimum of fifty years. By dividing fifty years into one hundred per cent you obtain the result of two per cent, which represents the average yearly depreciation, although probably the percentage would be less for the first five years.

If your house is of brick with concrete foundations and slate roof, you might say that its life would be 100 years at the minimum, and consequently its depreciation is about an average of one per cent a year.

We find houses built seventy-five and one hundred years ago with hewn oak frames that have been carefully kept up that show that a well constructed frame house can be built to last one hundred years, while a house with a brick shell or brick exterior walls and with interior bearing walls of brick, with slate roof and concrete or stone foundations should last twice as long. There are many houses of historical interest throughout the United States built of stone, brick and wood that show very long life. The Isaac Royall house at Medford, Mass., was built in 1732 and is in good condition to-day. This house is constructed of frame with a protective filling of brick and the end walls of brick. The Cushing house at Hingham, Mass., was built in the early part of the Eighteenth Century, probably about 1730. The old Bemis house at Watertown, Mass., was built about 1750. The Wadsworth house in Cambridge, Mass., was built in 1726 and is now in a good state of preservation. White pine was used extensively in these houses. Probably the oldest house in America is the Fairbanks house at Dedham, Mass., built about 1636. It is now standing and in

**NEW HOUSE & GARDEN**

Frequently in making additions to an old house it is discovered that many of the timbers have rotted and must be replaced so that alterations are rather an uncertain quantity, and once having started it is hard to avoid these items of expense as they occur and finish the work properly. Some houses are better adapted to alterations than others and there are many in good condition that warrant alterations, but in the case of any alteration it is a question whether the owner could ever secure by selling their actual worth.

**The Value of Fireproofing**

The fireproofing qualities and permanence of materials are other items that increase the cost of building, but when carefully considered are found to be economical in the end. There is a certain ratio between the life of different materials. For instance, it would be folly to build a brick house on wooden posts buried in the ground, for the saving on the cost of the foundations would hardly justify the erection of such a permanent structure on such a temporary foundation, which, if built on a foundation of equally good material, would last much longer than the wood foundation, consequently, the ratio of permanence in this structure would not be equal and the depreciation would have to be figured on the life of the foundations.

An excellent type of Colonial house for the country or suburbs. It would cost from $15,000 to $18,000 in New England if built of frame and stucco.

The rambling, picturesque and comfortable type of Colonial farmhouse. It has a substantial frame construction, with the exterior clapboarded. This was an alteration to an old house in Patchogue, New York, where the quaint atmosphere has been retained.
fairly good condition. Part of the house is 279 years old. It was built of unpainted white pine, which should prove that the value of materials is determined by their life and depreciation. A house of fireproof material is enduring and it costs probably not more than fifteen per cent over that of a frame dwelling. The repairs are less, it is warmer in winter, cooler in summer and the cost of insurance is less.

The scarcity of fireproof buildings is due to the fact that people in general are not familiar enough with them, but each year sees more houses built of fireproof construction and it is only a matter of time before the best class of houses will be combining fireproof qualities with the best architectural design. Probably the fireproof construction is prohibitive in cost for the house costing around thirty-five hundred dollars at the present time.

A house having many fireproof qualities is represented by the frame house with stucco exterior. The stucco house has many advantages; it is a better type of construction than the frame and shingled house, it is adaptable to the most pleasing architectural design without elaborate detail. It is substantial in appearance and it does not require repainting rapidly and when thoroughly set is an excellent non-conductor of heat or cold. The color of stucco may be applied or self-contained. It very seldom becomes shabby, but assumes a mellow tint with age.

A short time ago an eight-room house was built in New England and actual figures were obtained on its construction, of frame and clapboards, frame and shingles, 10-inch hollow brick wall, stucco on hollow block, stucco on metal lath and brick veneer over frame.

It was found that the shingled house cost 1.6 per cent more than the clapboard house.

The house with 10-inch hollow brick walls cost 9.10 per cent more. Stucco on hollow blocks 6.3 per cent more. Stucco on metal lath 2.9 per cent more. Brick veneer on frame 5.8 per cent more. Stucco affords considerable protection against fire and warrants tile or slate roofs.

**ARCHITECT'S FIGURES**

The architect cannot determine the cost of a cottage in advance of making sketches, showing what the client is going to require in the construction, finish, size and equipment of his house, unless it should happen to be similar to one he has built and the client has seen. The contractor makes up his estimate based on these plans and the specifications. A compact, well designed house is economical to build and maintain, but you must compromise between the essentials and unessentials. The client of extraordinary taste and patience, whose inclination is to assist the architect, aids materially to produce the best results rather than one who dictates in complete satisfaction.

There is no doubt that a skilful architect can by clever planning secure maximum accommodations in a given space, or by ingenious arrangement of materials secure a handsome building from materials of moderate cost. In order to meet the great need for a modern architecture in keeping with the standard of life, social and commercial aspirations of the people, architecture must become more specialized. We are thorough in some things, we want the best machinery, labor saving equipment, railway engines, and motor cars, but for some reason we seem willing to put up with terribly inefficient buildings.

Many intelligent people probably derive little conscious pleasure from good architecture or feel any dissatisfaction at the sight of an ugly building or poor setting, yet they exert a good or bad educational influence on them without their knowledge. The professional architect strives to plan the very best building for the purpose to which it is ultimately to be put.

The wonderful buildings of the Romans were full of beauty.

(Continued on page 64)
THE MECHANICS OF THE MORNING BRACER

Improvements in the Design and Construction of Shower Baths That Make Them Indispensable to the Old House and the New

EDWARD C. CUTHBERT

A DOZEN years ago, shower baths were seldom considered in planning a new bathroom. To-day, the morning shower means as much in the daily routine of the average man as breakfast or the morning paper. The merits of the shower bath itself have been the largest factors in popularizing this welcome addition to the bathroom. It is ever ready—merely the turning of a valve—time-saving and, as some aptly express it, "a bracer" of the most wholesome kind.

Another contributing element to the increasing use of the shower bath is the infinite variety of designs that are obtainable. No longer is it necessary to allot a section of the bathroom for the installation of a shower bath. When pocket-books or dimensions of bathrooms do not permit a separate fixture, showers of many desirable patterns can be selected to fit over the bathtub. Even for a few dollars, shower attachments for bathtubs may be purchased that will answer when a shower bath of a permanent variety cannot be installed.

THE INCLOSED SHOWER

When it is desired to install a shower in a room already equipped with the regular plumbing fixtures, the most ordinary type is suitable. This presupposes that the bathtub is of the regular pattern, standing free of the walls on all sides. It is necessary, in this case, to have the shower curtain arranged to enclose the bather on all sides, so that water will not be splashed over the rim of the tub.

This form of shower is called a rain shower, as the water falls in broken streams very much like a shower of rain drops.

Figure I—The principles of the built-in shower shown below—tile walls on three sides and glass door—have been applied successfully in this bathroom

Figure II—In addition to the tile walls and glass door is the porcelain receptor set into the tile flooring

Rain shower baths are considered, from a hygienic standpoint, to be much superior to tub baths. The running water touches the body but once, which is not the case in using an ordinary bathtub. As the water from a rain shower strikes the body with more or less force, it more readily loosens and removes the dead cuticle, and the stimulating effect is refreshing and beneficial.

If your bath is of the new built-in style, so much the better. Built-in baths are set into the tiled walls, sometimes at the back and one end, and when placed in a recess are tiled all around except at the front. This arrangement forms part of the enclosure, which is always essential for a shower bath to keep water from splashing on the bathroom floor. It is necessary to provide a curtain at the front and also at one end, if the tub fits into a corner.

BUILT-IN BATH

A built-in corner bath with shower and curtain is shown in Figure III. Any water splashed against the walls merely trickles into the bathtub. When the curtain is closed, water is prevented from splashing the bathroom floor. It will be noticed that the entire inside of the tub is utilized as bathing space, giving much freedom for the bathing operation. In the illustration, the valve handles are placed on the rear walls, the valves and piping being concealed within the wall.

Some people dislike using the ordinary rain shower, as the downfall of water strikes directly on the head. Ladies, especially, are reluctant to use a shower for this reason. To obviate this direct downfall the shower can be fitted with a ball joint, which permits it to be set at various angles, according to the height of the person using the shower. The water can be made to strike not above the shoulders, so that the head and hair remain dry.

In this case also, the piping and valves are placed in the wall, the handles of the valves only extending into the bathroom. By this, there is a minimum of nickel to polish, and the objectionable appearance of pipes in the bathroom is avoided.

Figure III—Shower baths over built-in baths are roomy and keep the flying spray within the tub

Figure IV—The various appliances in a bath of this type make possible all forms of shower bathing
When a section of a bathroom is devoted to the exclusive use of a shower bath, it formerly was the practice to place a square or circular recept or of enameled iron or porcelain at one side or in a corner, enclosing the shower space with linen or rubber curtains. This form of installation is now entirely superseded by the modern built-in or tiled-in shower enclosure. A porcelain recept or about 40” square (sometimes circular) is set into the tile flooring. Three sides are walled up with waterproof tiling. The doorway or opening to the bathroom is provided with a curtain or glass door. As shown in Figures I and II, the shower bath is really in a separate compartment, completely preventing the splashing of water on the bathroom floor.

Built-in shower enclosures offer the opportunity of equipping the shower apparatus with all the refinements of the modern shower bath. At (a) in Figure IV is shown the ordinary rain shower from which the water is discharged in broken streams descending directly on the head of the bather. This is the most popular form of shower as a cleansing and tonic bath. When desired, the center of the rain shower head may be fitted with an orifice (b) of about 3/8” diameter, called a “douche.” By means of a valve, water is forced through this opening in a solid, compact stream, which strikes the body with considerable force.

Needle Baths

Next in favor is the needle bath. This is formed by the vertical tubes (c) in which are drilled a number of minute holes. The water is projected horizontally from these apertures against the body in fine needlelike streams. Needle baths are effective in stimulating blood circulation and are extremely invigorating.

Rose sprays (d) are set at a height to concentrate a number of needlelike streams of water against the body just above the hips, and for this reason are called “liver sprays” and are beneficial in special cases.

Five or six of the vertical tubes (c) are sometimes placed closely together at the rear of the shower in order to direct a number of fine streams in the center of the back from the neck to the base of the spine. These are called “spinal baths,” and are suggested by physicians for nervousness.

Ascending douches are provided by a swinging or adjustable connection (c) in the lower section of the shower, so that it may be swung out into the center of the shower enclosure when its use is desired.

Some of the newer patterns are fitted up with testing devices by which it is possible to have the water properly tempered before stepping into the shower. Water is turned through the testing valve and the proper temperature ascertained by placing the foot in the running water. This avoids an unpleasant shock of cold or hot water, which often occurs when the valves of an ordinary shower are first opened.

In fitting up all shower baths, precautions should be taken to have sufficient hot water to properly temper the cold water. If the pipes are small and the water pressure low, the opening of a faucet in another part of the house might rob the shower of the required quantity of either hot or cold water, as the case might be. To ensure a thorough mixing of hot and cold water before discharging through the shower, and to guard against sudden changes, mixing chambers are installed. One is shown at the left in Figure V. The sketch in Figure VI indicates the principle involved. Mixing chambers are customarily placed on the more elaborate forms of shower baths. The chamber is connected at the back or side of the appliance to obstruct the open space within the shower enclosure. Thermometers are placed on mixing chambers to facilitate an accurate regulation of the temperature. When located outside the shower enclosure, as in Figure VII, they are very convenient and useful; but if installed within the shower enclosure a reading of the temperature is difficult after the shower is in operation, as the face of the thermometer quickly becomes covered with spray and steam.

Mixing Valves

The mixing valve is another safety device with which all showers may be equipped. Ordinarily, shower baths have two main valves, one for the incoming hot water, and likewise for the cold water. Mixing valves have but one handle, as shown in Figure VII, and take the place of the usual hot and cold water controlling valves. Mixing valves are sometimes mistakenly called anti-scalding valves. They are anti-scalding only so long as the supply of cold water obtains. When a positive supply of hot and cold water is assured, mixing valves are desirable.

As the handle of the mixing valve, Figure VII, is slowly moved forward, the full flow of cold water is admitted, and then as the handle is further moved forward, the cold water is gradually checked and the flow of hot water increased. At the limit of the valve, the larger part will be hot water. It will be observed that by means of this one handle it is possible to obtain any desired mixture of hot and cold water. The convenience will be appreciated, as very slight shadings of temperature may be obtained. These valves appeal to many people because of the facility with which a dash of cold water may be administered.
COUNTING THE COST OF FARMING—III

Preparing the Orchard Land—Staking Out Trees—How the Pond Was Made and Its Fifty-Cent Profit the First Year

FLORA LEWIS MARBLE

We were planning to plant nearly fifty acres to apple trees. Between the rows of apple trees we were to grow potatoes for the first eight or ten years, the potato crop to pay partially the upkeep expense of the orchards until their bearing time.

To a trained orchardist this project would have been simply a matter of calculation, investment and achievement; to us its planning was an absorbing new study, and the investment of brains and money necessary to set the trees was an adventurous experience full of new emotions. There is no life so full of excitement as farm life—if you were not born to it.

We decided to go slow, and the first fall a little less than four acres were made ready and planted; the next spring nearly two acres more were set out; the next fall twenty acres, followed by the last twenty acres the spring thereafter.

The cost of preparing the land for these different orchards has resulted in an interesting set of figures.

The first orchard of less than four acres had a top soil of rich loam from ten inches to two feet deep. Beneath this lay a brown clay subsoil six or seven feet deep. This land had a good slope, but was boggy in spots in the spring. It was found best to drain it with agricultural tile and put ditches about the edges to catch the surface water draining into the field. The cost of making it ready to plant was as follows:

- Entire cost of plowing, subsoil plowing, plowing for ditches and harrowing: $47.60
- 4,000 feet of 3-inch agricultural tile: $100.00
- Hauling tile to field from station: 10.00
- Labor laying tile: 107.46

Thus the total expense of making ready to plant came to $265.06.

On this land we planted 429 trees. This made the cost of preparing the land for one tree almost 62 cents.

The next spring we planted 197 trees. This land lay on a hillside. The top soil was good loam for a foot or so, below which shale rock and strata of sandy soil lay. There was no work required on this soil but plowing and clearing. The subsoil plow was not used. This operation cost as follows:

- Clearing brush: $3.00
- Plowing and harrowing: $24.97, bringing the total to $27.97.

On this land we planted 197 trees, making the cost per tree for preparing the land only about 14½ cents.

The next fall 20 acres were made ready to plant. On this land were thirty or forty old apple and cherry trees that had to be removed. Some of the land was pasture which had never been plowed, and much of it was stony. Many stones were removed for the road building; this is not charged here. The soil was the best we had. A fine rich loam for three feet was underlaid by soft clay, and, in places, strata of shale rock. Here the plow was always followed by the subsoil plow that cut the ground sixteen to eighteen inches. The cost of
preparing this land follows:
Removing stones not charged to road account .............. $31.00
Cutting and clearing brush and old trees ......... 170.99
Dynamite used in blowing out roots 8.25
Plowing (side hill plow followed by subsoil plow) ............ 241.80
Harrowing ....................................... 26.00

Total ........................................ $478.04

On this land we planted 2,550 trees, which made the land for each tree cost almost 19 cents.
The last 20 acres to be made ready was land without much rubbish to remove. The ground had been plowed some years before and left in pasture. It cost as follows:
Clearing away trash.............................. $17.50
Plowing, followed by subsoil plow .. 190.40
Harrowing ....................................... 25.00

$232.90

Here we planted 2,500 trees, which made the land per tree cost 9 cents.
From these figures we drew the following conclusions:
From a commercial standpoint never plant apple trees on land that has to be drained by tiles; plenty of land can be had which will drain itself.
Land that does not have to be cleared first should cost from 9 to 12 cents a foot to make ready for planting, but, because of the clearing, the best land we had cost us nearly 19 cents, and we considered it a good investment.

**Staking Trees**

After the ground was prepared the staking out of the trees followed. We used round sticks four feet high for these place

As old, neglected trees are a menace to the young orchard, the brush from the older trees was burned at once

markers. Blue prints of various plans for tree planting had been submitted by the tree growers. The square plan was used for the small orchards. This used 25 permanent trees and 96 fillers to an acre. The two large orchards were planted by the hexagonal plan that uses 30 permanent trees and 90 fillers to the acre. This latter plan was used for the large orchards because, as they lay on a hillside, it seemed to give better opportunity to cultivate around the hill between the rows of trees, thus making easier work for the teams. In each case the permanent trees were set 40 feet apart, bringing the fillers 20 feet from each other and from the permanent trees.

Great care was taken to plant the trees in straight rows. Nothing looks more uncared for than uneven rows of trees. As the trees get of some size this is even more apparent.

We had no square fields where the first row of trees could be set parallel to a fence, so an arbitrary line was drawn fifteen feet from the narrowest border of the fields. On this was set the first row of stakes, and other stakes were carried across the field from that. Where the land was fairly level, a pole 20 feet long made the distance from tree to tree accurately, but where the trees were to be set on a side hill this plan was not practical. The need brought the idea for a tool which the men called a "leveler." It consists of a standard on which a sliding section 20 feet long is mounted in such a manner that it can be

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JANUARY 1916

Morning Star: MARS

1. Start hydrangeas, spireas, ixtias and freestis, to be ready for Easter, by bringing into warmth and light now; the lilacs are, of course, well under way.

2. Sunday after Christmas. Write to best nurseries and seedmen for catalogues; look up horticultural lectures, etc., and attend — consider forming a Garden Club. Put out sue for the birds daily.

3. Measure up your entire place and make a plan of it to scale, showing all planting done last year and indicate all to be done this year. This will save time for you in April.

4. New moon. 11h. 45m. evening W. Make up a list of garden ing and landscaping books to be studied; order at once and master the problem of fertilizing, spraying and pruning as well as general culture.

5. Venus becomes an evening star. Look around outdoors; note conditions for shrubs needed to improve winter effects; make a list and locate them on the plan you have made, to be planted later.


7. Old Christmas Day. Sow a few seeds of peas and spinach in frames and protect with straw or mats. Cabbage plants in frames need airing whenever temperature is above freezing.

8. Make new flats if needed and prepare necessary space for them; 12" x 18" x 2½" is the most convenient size. Leave spaces off flats as long as is possible without injury to plants.

9. First Sunday after Epiphany. Prune, as they may need it, shade and fruit trees, small fruits and fall blooming shrubs; paint all wounds larger than a quarter of a dollar with Bordeaux Mixture.

10. Prepare one or two flats with fine soil; water them to make them ready for sowing day after tomorrow. See that the soil in coldframes is in a fit condition.

11. First quarter. 10h. 38m. evening W. Inspect spraying apparatus, tools, fertilizers and insecticides on hand; make a list of all requirements, repairs to be made, etc., and hang it in sight where each thing may be checked.

12. Sow lettuce in frame and protect; sow pansy, verbena, carnation, heliotrope, marguerites, forget-me-nots and mignonette in flats. Look up and repairASHES OF HOTBODS.

13. Make a planting plan of vegetable garden to scale, with successive crops and plantings indicated; mount on heavy cardboard or cloth for "field service." Try to make your vegetable garden easy to get at.

14. Spray everything of woody growth with lime-sulphur wash for San Jose scale and other scale; peach, plum, cherry, pear and apple are attacked in order named; also small fruits, roses and shrubs.

15. Order sheep manure, allowing from 10 to 15 lbs. for every 100 sq. ft. of lawn surface. Look over your compost pile and add to it daily. First locomotive used in the U.S. 1831.

16. Second Sunday after Epiphany. Paint all tools, etc., that may need it; do not wait for a thing to look shabby before doing this; everything lasts better for being kept in good condition.

17. Look over all evergreens carefully for insects or signs of other trouble; pines are subject to a very destructive rust; cut and burn affected trees as soon as discovered.

18. Examine all house plants for pests. Spray on general principle. See that ferns are kept well watered. Cut away scrappy roots and fronds. Bring lilacs to be forced for Easter into warmth and light.

19. Order new tools, labels, stakes, etc., all necessary supplies, sprays and containers for same etc. Give dealer the date you wish your delivery. Keep sure where birds can get it.

20. Partial eclipse of the moon. Full moon. 3½. 29th. A.M. W. Put tool house or room in order; provide a place for everything, even to twine, nails, scissors, etc. Make a cupboard with lock for sprays, poisons etc.

21. St. Agnes Day. Stain old stakes green if this has never been done; paint a space for the plant name white, and write the names with water proof ink when stakes are used. Order now means speed in April.

22. Prune and tie up grapes; make a special study of their fruiting system, however, before you do any cutting. It would be well to get the Government publications on this subject.

23. Prune currants and gooseberries; always plan to keep the center of a bush open to the light and air, and always know which the bearing wood is before pruning anything.

24. Save coal ash siftings and mix with the soil on heavy stiff spots in the garden. In any event; study the theory of fertilizing and soil manipulation to know what your garden needs.

25. Collect plenty of manure and arrange to have a sheltered place for this so as to keep it on hand; it is always needed, and is more readily obtained now than later when everyone is ready for it.

26. If mild, snowdrops begin to peep. Are you keeping a aquarium? The study of plant life under water will repay your trouble. Do not place aquarium in too sunny a spot.

27. German Emperor born, 1859. Last quart. 7½. 5m, evening W. Order seeds and plants for spring shipment; the choice varieties are early exhausted, and the early orders naturally stand the best chance.

28. Prune peach trees and anything that may be still left over from earlier pruning; do not prune early flowering shrubs, however, for this will sacrifice their shortest. Do not trust an itinerant pruner.

29. Complete the spraying of all woody plants for scale; do this work very thoroughly, as the spray must reach every branch and twig to be effective.

In January if sun appear
March and April pay full dear.

J. B. B. Nichols.
FURNITURE THAT IS BUILT-IN

Types to Consider for the New House and the Old—Utilizing Waste Spaces—The Possibilities of Teuton Adaptations

JOHN J. KLABER AND CHARLES E. SEARLE

The possibilities of a room, often invisible to the untrained eye, at once suggest themselves to that of the experienced designer. Features that at first appear to be eyesores of the most offensive nature may often, by appropriate treatment, be made interesting and attractive. One of the means by which this is accomplished is the use of built-in furniture. This may be used to lend interest in rooms that are monotonous in character, to utilize waste space and odd corners of no apparent value, and to screen obnoxious features.

Planning the Furniture

When the house plans are in the making, such window seats, inglenooks, bookshelves, corner cupboards and buffets as may be deemed desirable should be included, for at this time they add but little to the estimate as a whole, whereas if they are later figured upon separately, the cost runs up decidedly. When looking over a completed house in which such features are included, and where the color and finish of the wood trim and the tint of the sand-finished walls are harmonious and attractive, the prospective occupant will feel that the house as it stands is almost livable, and be encouraged to think that the trouble and expense of furnishing and decorating will be small. Frequently when a man is about to build the house which will be his permanent home, his desire is to embody in it all of the good features of his neighbors’ houses, and those which he has gleaned from long and careful study of the published plans and pictures of exteriors and interiors. It is then a large part of his architect’s work to eliminate and choose for him the possible features from the chaotic selection offered. When once the type of house has been determined, it is much easier to decide the detail and finish which will be appropriate, and while in the designing of the built-in features it is the effort of the good architect to escape from the ordinary stereotype styles, he can often find some suggestion in a house of another man’s planning which will prove acceptable when embodied in his own, and as it is especially true of architecture that “there is nothing new under the sun,” this adaptation is by no means unusual.

The readers of House & Garden are, of course, familiar with many examples of built-in furniture that have appeared in these pages, but the accompanying illustrations may be of interest to them, as suggesting various opportunities that some may have overlooked. These examples cover almost every portion of the home capable of decorative treatment, although the more utilitarian types, such as kitchen and pantry dressers, have not here been considered.

The entrance and stair halls, where little movable furniture is desirable, lend themselves readily to the use of built-in furniture, although this must be used with discretion and in conformity with the general treatment. This may be simple or elaborate, plain or ornate, depending on the character of the dwelling.

Some Examples

The example from the Royal Palace of Fontainebleau (Fig. II) shows a decidedly elaborate treatment, and is an excellent example of the style of the period of Francois Premier, in whose reign this part of the building was erected. The work is elaborately carved, bearing the royal arms and emblems, as well as decorative motives of a more or less classic origin. The general arrangement, however, might be used for a pine bench in a bungalow or lodge, simple sawed-out uprights being substituted for the carved legs, and plain boarding for the decorated panels. The essential is, in all cases, a basis of good lines and harmonious proportions, whatever the amount or character of the ornament.

A design for a cottage living-room with stairs (Fig. I) offers an arrangement somewhat different from the usual type. As a rule these stairs are far too prominent a feature of the room, particularly as in a house of this type they are generally used for all purposes, there being no separate service stairs. Here an enclosure forming the back of a bench next to the fireplace partly screens the stairs, and a curtain may be drawn to hide them completely, on occasions when this becomes necessary.

The drawing of a corner cupboard and bench (Fig. V) is of similar character, and might be used, with but slight modification,
Figure IV—Used to conceal an ugly jog in the wall, this type of bookcase and cupboard can readily be made by the amateur from the scale drawing shown below.

in any large room of simple character, whether living-room or studio. Such a feature will give a room a friendly appearance, even though it contains little movable furniture. The slats are arranged to lift up and serve as lockers, which may be used for an infinity of purposes, while the upper part of the cupboard has shelves for books or ornaments. If desired, such a fixture might be extended to the ceiling, giving additional shelf space.

Another bookcase (Fig. IV) of similar character has been used in an illustrator’s studio to conceal an ugly jog in the wall. The upper part has book shelves of varying widths, and below is a sliding extension shelf and a drawer, while at the bottom is a cupboard with a hinged front to hold large prints and portfolios. The extension shelf may be particularly commended.

Another Library Treatment

A large library from a Pennsylvania country house (Wilson Eyre & McIlvaine, architects) shows a most attractive arrangement, inviting repose and study. The fireplace is placed between two large windows, with benches built into the recesses, and well provided with both natural and artificial light, and having the quiet and seclusion so desirable for reading. The end of the room is completely filled with bookcases, while on the side with the windows smaller cases continue the line of the benches, together with cupboards suitable for pamphlets and other unbound matter. Above these bookcases can be hung pictures or suitable prints, thus adding to the inti-

mate and friendly character of the room.

The same principles of arrangement may be used in a more utilitarian manner, as Figure III shows. Here the walls are lined with cases extending to the ceiling, the lower part consisting of drawers for prints and pamphlets. Even the space under the window has been made into a cupboard. This arrangement is practical for a large library, particularly one of a technical nature, and is by no means unpleasing, despite its austerity.

German and Austrian Examples

An Austrian example (Fig. IX) with painted decoration and leaded glass treated in a typically modern fashion is interesting as indicating a treatment that may be used in blocking up an unnecessary doorway. The bookcase is partly recessed, having a projecting front with splayed corners, and below a bench with cupboards and a heat register, a suggestion capable of use for either steam or hot air heating. The wall paper shown harmonizes with the Viennese type of design, a style as yet little known in America, but which may tend to become more popular.

A German example (Fig. VII), but of a very different type of treatment, is a rounded cupboard in a door recess. This might be used in a living-room, but is actually used as a china closet in a dining-room, with wine locker below. The style of the work, with flat surfaces ornamented with inlaying, and the absence of mouldings are characteristic of one phase of modern German art.

The same elements, however, with a very different treatment may be used in other styles, as in the Colonial example shown (Fig. VI) from the dining-room of a Long Island country house. This example is in excellent taste, following closely the his-
toric Colonial precedents, in some of which cupboards of this type were used in all four corners of a room. The paneling of the woodwork has here been well studied in connection with the lines of the doors and windows.

**Built-in Sideboards**

A sideboard built into the construction of a dining-room need differ but little in design from the usual movable article of furniture. In Figure X the panelling can be designed to continue the lines of the sideboard, for the sake of greater unity. Such a sideboard might in some cases be recessed into the wall, thus saving valuable space, and an opening into the pantry adjoining, above the shelf, might be useful in serving meals. Large drawers in the base of the sideboard can be used for the storage of table linen, utilizing space that is ordinarily wasted.

A single drawer instead of two would allow table cloths of considerable size to be put away with little or no folding, although its weight would render its use less convenient.

The entire end of a dining-room may be treated as a sideboard, as in the Western example (Fig. XIII) shown here-with. This example is more ornate than the preceding, with pilasters and ornament in the Louis Seize style. The general arrangement is most commendable, although the choice of the leaded glass is not altogether fortunate. Leaded glass is, in fact, one of the most difficult features of interior decoration, and good examples of its use in domestic work are extremely rare.

Passing from the more public portions of the home to the bedrooms we find the use of built-in furniture far less general. Apart from various types (Continued on page 62)
SEEN IN THE SHOPS

The Addresses of Shops Where Articles Shown on These Pages Can Be Procured Will Be Furnished on Application. Purchases Can Be Made Through the House & Garden Shopping Service.

A novel and convenient article for the table is this spoon, in reality a small silver colander, which drains the vegetables well when serving. $6.50

A piece of silver that fulfills a useful purpose on the table is the flat-pronged asparagus-fork. It is wide enough to serve a piece of toast. $6.50

These spoons are indispensable for "long-drink" glasses. They are exquisitely made by hand, with those faint deviations from regularity that mark the handmade thing, yet in appearance identical. The entire dozen is shown, but the spoons can be sold in half-dozens at $10.50 the six.

The photograph can reproduce the shape, but not the iridescence of this beautiful glassware. This example of the ware, a sherbet cup, sells for $2.

Rainbow-hues, in which amber predominates, can be seen by tilting the pieces of this iridescent glassware to the light. A nut dish is 75 cents.

A table tea-wagon capable of infinite uses is the latest development in that perambulating adjunct. It contains a drawer which supports a shelf above. The top can be removed and used as a tray or opened out for dishes. $13

Patterned after the well-loved console of our grandfathers' time is this dainty table in the ivory stepple and black. The charm of this combination enables a single piece to be not out of place in a room of decided color. $27

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The first year they're married she won't let him read his paper at the breakfast table; the second year she does—and if she has a heart she provides him with a newspaper stand like this. $2.25

A candlestick for the bedside table is shown here in dull brass, with glass globe and cap that efficiently prevents flickering. $2.50

Pewter is an excellent and effective metal cover for this cigarette box. Finished in absolute simplicity, and less susceptible to tarnish, perhaps, than silver, pewter is a metal that is worth reviving for general use. The example shown is abundant proof. $6

Another example of the new iridescent glassware. The lines of this cocktail glass almost attain that perfection of beauty which would make it a joy forever. $1.50 each

The square fern-stand is unusual. This one comes in the red lacquer—not the shiny red of the "cherry" lacquer, but almost as dull as terra-cotta—and has gold and black ornamentation of Japanese design. $23

For use in the lemonade or ice-tea pitcher, the length of this spoon makes it extremely useful. The design is severely simple. $5

For the individual casseroles that are so popular, tiny copper lids, finished with colored enamel knobs, are suitable and decorative. Handmade, they transform the earthenware casserole. The copper is nearly the same color as the casserole itself. $2.50 each

Nursery toys must be fool-proof, and this rocking seat is proof against the most husky youngster. If he falls from it he will not fall far. It is decorated with little pictures for him to contemplate. $3.50

Pewter is an excellent and effective metal cover for this cigarette box. Finished in absolute simplicity, and less susceptible to tarnish, perhaps, than silver, pewter is a metal that is worth reviving for general use. The example shown is abundant proof. $6

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YOUR ALL-YEAR GARDEN

Testing Seeds, Collecting Catalogues and Looking Over Your Tools Are the Three Important Jobs in January

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the ground. With inquiries send self-addressed stamped envelope.

A NOTHER season, with its successes, failures, mistakes and lessons, just behind us, and the opportunities, the possibilities, of great improvements over what we may have done in the past, is now within our reach. During your past summer, you have been urged already to make good resolutions. I will not attempt to repeat that which has been said by others, but will add to it my own amendment: that the garden should be included along with the other things which the ministers and editors have mentioned. Resolve to have, during the coming season, a better vegetable garden and a more beautiful flower garden than you ever had before, so that the great let us at that; good resolutions alone are as effective as shells without powder. Unless you do something at once, towards making a better garden a reality, things will drift along until planting time, and it will be a matter of the season that your gardens are better or poorer than they were last year. It is not so important to resolve to have a better garden as to resolve to do something about it immediately, and to do it. Then the improvement over last year's garden will be an assured fact.

To look at the thing a moment from a practical point of view, there is every probability that vegetable gardens will pay this year as never before. There is no indication at present of an early termination of the frightful slaughter and destruction in Europe. The level of food prices is bound to continue to rise, as it has risen with interminable leaps and bounds during the last two decades. On the other hand, modern irrigation, the perfection of small hand tools and spraying apparatus, and improved varieties of vegetables have made it possible for the home gardener to produce more than ever before, with a great deal more certainty, and with increased expenditure of time and physical effort. The home garden is more than an item in the economic factor in the yearly budget for thousands of families. Let your "preparations" begin now. Be sure to have this summer's supply of vegetables and fruit preserved for next winter.

Extending the Home Into the Garden

Old subscribers to House and Garden have probably noticed already in the new House and Garden editorial policy which aims to consider the house the house and garden and all that goes with them as an architectural unit, and the home as an institution, instead of as isolated factors. Formerly the home was included within the four walls of the house—and during the biggest part of the year was simply a four-walled room. But it has been growing out. First the outdoor porch, living-room and dining-room, then over these, on the second floor, the sun parlor and the sleeping porch. And now the automobile has helped to make country living not merely living in a house in the country, but in the open air.

People used to travel merely to get to places; with the modern car they travel for the sake of travel—the joy of the countryside, the panorama of strange places, the exhilaration of unlimited and untainted air, and the lure of the endless adventure of the garden as part of the home, of the pergola, the arbor and open summerhouse and attached conservatory, as extensions of living-rooms and library, have not yet been anywhere near fully realized. Don't plan your new house or the remodeling of your old one without taking these things into consideration. Even if the house itself is not to be touched, you can do something this year to make the garden more of a part of it— a pergola leading to a little pool, secluded in the privacy afforded by a sheltering evergreen hedge, against which a high-backed garden seat invites one to bask in the sun—these are simple things and not expensive; but what a transformation they can make in the spirit as well as in the beauty of a garden that has been simply built around the house! Think of these things now in January, the month of plans!

Your 1916 Garden

It may seem a bit premature to begin to talk about your 1916 garden, but there are only twelve months in a year and only four weeks in each month, and it is but a short time before you will be looking back on your 1916 garden. Early this month the new flower, seed and nursery catalogues will be out, and there is a good deal you should do before you look at them. There is one thing in particular which should begin with the beginning of the year— "garden book."

This is not a difficult matter; you do not need to feel about it the urging and boredom of keeping a diary. Your garden book should be a book of joy wherein are put thoughts, notes, fancies, new ideas, suggestions from magazines and from other gardens which you may see, as well as records and dates. Get a large, plain blank book, preferably with loose leaves; gardening diaries and other especially ruled books are not worth bothering with. By means of tags or corners or slips of the countryside, they may be put into the order named—say, half of the book for flowers, a third for vegetables, and one-sixth for fruit—that is, if all three on your place receive the usual amount of room and attention. Each section may be further subdivided into a place for ideas and general and for the particular books of the year.

The latter should be arranged by double pages, showing the planting dates, the vegetable, and the germination line on the opposite page should be reserved for date of maturity, remarks as to quality, and the corresponding words and notes are started on the last page of each section and carried backward towards the title pages. The pages can be utilized. With a loose-leaf book, of course, this will not be necessary, as the pages can be added where needed. Your garden book should have a substantial, stiff cover, so that it can be taken out into the garden. When you come to plan your garden, and once towards making a better garden a reality, things will drift along until planting time, and it will be a matter of the season that your gardens are better or poorer than they were last year. It is not so important to resolve to have a better garden as to resolve to do something about it immediately, and to do it. Then the improvement over last year's garden will be an assured fact.

The pleasure and the results to be had from a carefully planned campaign of development of this sort are accumulative.

Look Over and Test Your Seeds Now

Seed testing should be done at once, as it is necessary to get your results before sending in your orders. It takes some varieties ten or more weeks to germinate in a soil test. Get out any last year's seeds which may have been left over, that are in the original packets, and you can quickly tell how the germination will be, and whether they are likely to give you a good, provided they were fresh when they were bought, is approximately as follows: Cucumber, mesclom, watermelon and squash, 7 years; eggplant, 7 years; okra, 3; onions, 2; lettuce, peppers and tomatoes, 5.

The "blotter" test can be made very simply. Upon a blotter soaked with water, place fifty or a hundred seeds; cover these with another blotter and put in a warm place. The quick growing varieties will show signs of germination in twenty-four hours, though others may take several days. The "soil test," however, is much more satisfactory. In an ordinary shallow flat, place a layer of sphagnum moss and cover this for an inch or so with fine, light soil. This should have a temperature of 70° F. and the bottom should be kept constantly wetting the soil at all. Sow the seeds, twenty-five to a hundred, according to size, in separate rows, very closely, and if you do not mind keeping your box in a warm place covered with a pane of glass until all have germinated that will. Remember that these tests are made under the most favorable conditions and that in the garden, when actually planting, you will not get nearly as good results. Allowance must be made particularly where the "blotter test" is used.
THE RETURN OF THE PAINTED PANEL

Its Effective Use in the Modern Room—Other Suggestions for Panelled Wall Treatment

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through House & Garden. Send a self-addressed stamped envelope.

Many of the American panels have the spirit of the French panels with their classical backgrounds.

At the mention of a panel picture we get the image of a grandiose salon with enormous oil paintings set in gorgeous gilt rococo panelling; or else the priceless and exquisite inserts of Louis XVI chateau interiors. But the costliness of the old-time panels need not deter the present-day decorator. Having that precedent, we need only adapt them to our modern architectural backgrounds, selecting size, subject and cost to our interiors. And in that use there is but one rule to observe: that the panel picture is a part of the wall decoration, and not a movable accessory.

Bare wall spaces should be broken by spots of interest, and for this use the painted panel is admirably adapted since it is a decoration which partakes of the structure and architecture of the room.

In place of a group of many small pictures, however good, one large picture, appropriate in subject and color, inserted in the wall, framed with a moulding that corresponds to the rest of the architectural details, gives a room distinction, unity and real style.

In this way we may make use of an oil painting. Formerly the picture, framed elaborately, was hung by a wire at an angle from the wall. There it gave no feeling of being part of the room itself, however appropriate its subject. Stripped of the frame, set close against the wall, and framed with a moulding similar to that used elsewhere in the room—and you have a consistent and truly decorative wall treatment. Generally speaking, an oil painting, if dark in tone, requires a panelled room. The picture should be framed by the panelling, as though it were especially designed for that purpose.

Dark oil paintings are appropriate in a dining-room, library or living-room. If a room lacks dignity, a subdued panel picture will give it. If the room needs humanizing, a fresh landscape filled with dazzling sunlight and soft greens will relieve the austerity of the constrained and cold interior.

PORTRAITS AS PANELS

The question of the family portrait may thus be solved. Imagine the additional pride and glory accorded them when set into the very wall foundations of our home and house! Use two full lengths on either side of the library fireplace, and, as an oval mantel, the portrait of a proud ancestor.

Painted panels may be used on either side of a mirror, the whole being framed as a unit and being set close against the wall. Decorative figures of a French or Colonial style look especially well. These require a lighter sort of treatment, both as to width of moulding and color of paneling. A drawing-room with French grey walls and mouldings of a darker tone would make an admirable background for a French panel picture. In a small simple room, such as a bedroom, boudoir or morning room, cream or grey tone wall, with panels of Louis XVI mezzotints, give the room much the spirit of the French petit-salon.

The greatest care should be taken with the placement of these painted panels, as, once in place, they cannot readily be changed. They must look as though they were absolutely designed to suit the space and the room. They must be excellent in execution, as we may not change them as we do a picture from a wire on a wall. Above all, they should not be covered with glass, as they are an integral part of the wall, not an applied ornament.

A painted panel should be decorative in its execution, not naturalistic. It should be done flatly and directly. Recall, for example, some of the panels in the restaurants of Germany. The color and drawing is bold and virile. One feels they partake of the very sturdiness of the oak panelling with which they are surrounded.

The over-doors may be treated in the same way as the over-mantels; simply decorative panels related to the more pretentious one of the mantel. As the heartstone symbolizes welcome to the house, so should the panel above the mantel symbolize the spirit of the house. This is becoming more and more the practice in modern houses. The architect leaves the clear space over the mantel for the owner to insert his own panel painted especially for his house, as an individual expression of what his house stands for.

In a dining-room, oval panel with flower deco-

(Continued on page 64)
THE MAN BEHIND THE PLANS

Few clients understand before building, the relation of an architect to the process of building in general, or the nature, function and scope of the profession, as well as its limitations as to the architect's duties, distinguished from the duties belonging to the contractor.

The architect is the professional advisor of his client, and, as such, his duties correspond closely to the duties owed by a professional man to his employer.

The layman may dream his house, but the architect must dream its execution; the layman can say what manner of house he wants, but, the architect will tell him how to attain it. A deliberate arrangement of forces, his work, an arranging of the powers of beauty against the powers of Nature that both may know the transformation of contrast. It is the creation, in stone or steel, in timber or in brick, of that path along which the armies of inexorable custom make their appointed way. In this battle of building he marshals a force as real as serried hosts and more abiding; he studies his field and summons Nature to aid him; upon the hills he imposes a new skyline whose spires look out upon to-morrow and the days thereafter. A dreamer this man, yet let him draw but a line—and lo! the void is filled with the reality of a house.

You never hear of the strategists in battle; they would seem to creep away unannounced, to find compensation in the mere accomplishment. So the architect. Once the plan is finished, the dwellers glorify the house into a home. A home the architect cannot make; he is a builder of buildings, the man behind the plans.

MEN have often asked: Is architecture a business or a profession? A business for some, a profession with others, while to a third class it is an avocation. To the majority it is an honorable and excellent profession in its highest sense; but the architect has to be quite a number of things to-day that the usual professional man does not, and of which the architects of earlier days knew nothing about. He must be a good housekeeper, something of a lawyer and engineer, he must know something of real estate values and insurance, in addition to being a good business man. He must understand the fundamentals of sanitation for his professional qualifications, as well as being a fair plumber, steam-fitter and electrician, a good painter, and an excellent carpenter and mason, know something about plastering, marble and tile setting and should work fourteen hours a day. That means a liberal education, obtained at an early age if a man expects to live long enough to practice it in time to make a living. On the whole, his remuneration is not high compared to the number of unproductive years spent in acquiring theoretical and practical knowledge.

But even more: the architect must be a diplomat. He owes allegiance to his art, allegiance to his client and must keep faith with his contractors. On all sides he is hedged in with limitations—limitations of taste, of mechanics, of a client's wish and a contractor's willfulness. How many a piece of good architecture owes its existence to diplomacy if the truth were but known!

Now, no diplomat can carry through his policies save his nation support him, and in like manner no architect can accomplish well the work he sets out to do unless he enjoys the utmost confidence of his client.

There will always be two orders of architects: those to whom architecture is a handmaid, serving grudgingly and unfavourably, that life may be more livable and more full; and those to whom architecture is a taskmaster, setting endless compulsions and impassable barriers to his life. The one holds that architecture is subservient to utility; the other, that architecture is an end in itself. To the one the great ideal is life; to the other, architecture.

On those first days it was the artist in life who stood by the master draughtsman and watched him design the span of the heavens. It was he who saw planned the towers of the hills whence men thereafter might look for strength and inspiration. The architectural enjoyed the Spring much later.

Master and serf, they labor side by side down the years. Most of their work passes, some is not even a memory. The decay of age knows no distinction. Makers of new skylines arise. We in a young land reach up to the heavens and our lighted towers ensnare the skirts of night. We have taken the good of the past and fitted it to our needs. Lo! a new architecture! Listen! There never was a new architecture ever. There is only one great law: all buildings are houses—houses to work in, houses to play in, houses to pray in. The rest of architecture is the product of environment.

It is the man who understands how to house his fellowmen so that, in their appointed time and place, they can best work and play and pray who becomes the artist in architecture as he is the artist in life. The mechanics of his craft—whether his roofs be flat or pointed, his towers buttressed or alone he learns from Nature. For he is her servitor, even as architecture is his handmaid.
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THOUSANDS OF CHARMING HOMES

all over the country own their beautiful setting of Trees, Shrubs and Hardy Flowering Plants to Meehan service and Meehan stock. It may be wise, therefore, for you to learn about us before deciding what you are going to do to make YOUR home beautiful. This is planning time! Better write us at once—TODAY. Let us send you our Handbook for 1916. Planting time will come before you realize it.

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In this room, the unsightly radiators are hidden in walls under windows. The method of doing this, as shown in photograph, is the very best one to get the proper heating results. The small Grille in sur-base is for the intake of cold air which drives the warm air out of the enclosure through the other Grilles. The Grilles in the front panels allow the heat to circulate into the room, while the Grille in the window sill throws the heat upward along the surface of the window, heating thoroughly the part of the room that would be the coldest under any other arrangement. Send for catalog 66A—showing eighty of these Special Grille Designs suited to various orders of decoration—Colonial, Classic, Empire, Louis XIII, XIV, XV, XVI and Oriental.

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A noisy closet strikes a harsh, jarring note in the most beautiful bathroom.

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The Si-wel-clo closet, which cannot be heard beyond a closed door, is the final touch of intelligent, gentle taste in bathroom fittings.

The Si-wel-clo closet and lavatories, bath tubs and size baths made by The Trenton Potteries Company are vitreous china or porcelain. Their highly glazed surfaces will not stain, chip nor peel.

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Even your kitchen sinks and handy tubs if made by The Trenton Potteries Co. will have that smooth table-china surface that only solid porcelain construction will permit. Barring the most severe accident they will last as long as your house and always look new—with never a rust spot or peel to mar their luster of cleanliness.

Booklet M-8

"Bathrooms of Character," free on request, pictures model bathroom arrangements showing what you can do with the floor space at your disposal and estimates how much a bathroom of the kind you want will cost you.

The Trenton Potteries Company - Trenton, N. J.

The Largest Makers of Sanitary Pottery in U. S. A.

Poultry Work for January

Order the new incubator this month.

Investigate the new colony brooders.

Make up the breeding pens as soon as possible.

Gather the eggs several times a day or they may freeze.

Don't close the house too tightly. Hens must have fresh air.

Keep shed, loaf or ashes on the dropping boards to prevent order-hevy.

Feed at least an hour before the hens go to roost or they will not eat enough.

Get fresh water at least twice a day in freezing weather or the hens will suffer.

Admit as much sunlight as possible every day, even if you have to wash the windows.

Hang burlap or muslin curtains in front of the perches on extremely cold nights, but at no other time.

Orders for incubators and brooders should be placed this month to make sure of a cockerel is mated with it. It is important to consider the merits of the different machines carefully and to get the advice, if possible, of an experienced poultryman. Many times a request to the director of the state experiment station will bring much useful information, as these stations try out all kinds of machines. Incubators holding as few as fifty eggs are on the market, but as a rule, it is hardly worth while running a machine for less than 120 eggs. Gas is being used to an increasing extent for heating incubators, and in sections where the current is not too expensive, electric incubators are very convenient and easy to handle.

Of course, many amateurs have given up hatching, as they find it preferable to buy day-old chicks or been laying heavily for several months they are not in the best of shape for breeding, and if they have not been laying heavily, of course, no one would want to breed from them.

If it is possible to select a dozen yearling hens that laid well the first season and were late in molting, they should be used for the breeding pen, provided, of course, that they are in good physical condition and of average size.

Often it is found desirable to have two males, alternating them at regular intervals. If the amateur has only a small flock and cannot very well carry over yearling hens, he will usually get fair results by mating a yearling cock with the pullets.

It is always advisable to use a male bird, as well as females, from a heavy laying strain, but people who expect to get 200-egg pullets because

(Continued on page 54)
Do You Prefer White Enamed Woodwork?

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Arkansas Soft Pine Bureau, Little Rock, Ark.
bored like the Wyandottes and Plymouth Rocks, but all poultry requires an abundance of fresh air at all times.

It is wise to gather the eggs several times a day or they may freeze in the nest. The water buckets, too, will require filling at least twice a day when the weather is cold enough to freeze the water.

The dropping boards will not need cleaning so long as the temperature remains low, but this work must be attended to when the weather grows warm again. And sand, loam or ashes should be spread on the boards to absorb the liquid. It is not advisable to use wood ashes, though, as they impair the fertilizing value of the accumulation.

It is important to flood the poultry house and especially the roosting section with sunlight, which is Nature's disinfectant. Glass windows should be washed occasionally and muslin curtains thoroughly brushed at frequent intervals. If the pores are clogged with dust, these curtains are no better than boards, so far as ventilation is concerned.

The days being short, strict punctuality in feeding is required, and the last meal must be given at least an hour before nightfall, or the hens will be likely to go to roost with their crops only half filled. Whole corn has one advantage as an evening ration—it is so large that the fowls can pack their crops with it in a very short time. Cracked corn is better at all other times, for the hens spend the day feeding in search of suitable grass, which is the best kind of exercise to keep them in condition.

**Poultry Work for January**

(Continued from page 32)

birds, as the Pekineses are termed by the Chinese, has more than a fancied resemblance to the great beast of the legend.

The Barking Dog

The old saying that a dog's "bark is worse than his bite" is capable of another interpretation than the one usually placed upon it: to the ears of the surrounding community at large the yapping of a chronic barker is far more annoying than any problematical provocation he may have for closing his jaws on something more animate than a chop bone or a dish of soup meat. In other words, the habitually noisy dog is a nuisance.

If it were possible to classify barking dogs, they might come under two general heads: those that raise a row over some real or fancied intruder on their territory, and those that bark extravagantly from scatter-brained excitement or simply because they have nothing else to do. The first class of noise is legitimate and, in many circumstances, highly desirable. The second has no logical excuse for existence, and it is with the purpose of mitigating it that the following suggestions are offered.

First as to the dog that barks from pure excitement. In many cases the habit is traceable to his bringing up. Perhaps the tendency is inborn, but it has not been aggravated by playing boisterously with him and teaching him to "speak" until he does it on all occasions, encouraging him to rush madly out the opened door in pursuit of some imaginary foe, and a dozen other actions calculated to develop his vocal propensities.

Whether or not this is the case, the remedy is the same in principle: calm him down by word and act. Let him realize by your own quiet behavior that life is not one prolonged bark, and if this does not effect a cure, resort to the light switch or whatever other form of punishment you prefer to employ. In many cases, particularly those of large dogs, the "force" collar is the best thing to use, inasmuch as it is an adequate punishment which acts directly on the dog's throat. It should be resorted to, however, only with discretion.

The best way that barks to pass the time presents a different problem for solution. With him it is chiefly a quest of just and punishment. Supposing he is confined in yard or on chain and is habitually noisy. First be sure that the cause is not hunger or thirst or insufficient exercise, and then punish him lightly while you order him to "be still." A few repetitions should teach him the meaning of the command, and thereafter it is simply a question of catching him in the act and punishing accordingly. Often a sound switching or two is necessary to effect a cure, especially if the dog is of long standing. But perseverance will count here as in all dog handling.

In the final analysis, the cases of undue barking, which cannot be successfully handled are extremely rare.

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RUTHERFORD, NEW JERSEY
The Coverd Floors

Soft-floor wood, when concealed from view by carpeting or linoleum, should be square-edged, not tongued-and-grooved. It should be borne in mind that the only object of tonguing-and-grooving the edges of the upper boards of a double floor is to provide for the contraction of the floor nails where it is said to be adhering somewhat prevalent opinion that "T & G" flooring, as it is often called, removes the possibility of floor boards than plain square-edged boards. Such, however, is not the case. Plain, narrow, square-edged or plain flooring is "flushed-out" on the under side, nailed through the top, and laid over a sub-floor, answers all requirements for floors that are to be subsequently completely covered with carpeting or other wearing material. It is desirable that soft-wood flooring should be quarter-sawed. Otherwise the boards are liable to warp or "cup," thereby forming slanting ridges at the joints, which latter condition is not at all conducive to the wel- fare of the carpet or linoleum. In no case should spruce or pine floor-boards be more than 4" in width, nor less than 3/4" in thickness. In laying square-edged flooring for carpeted or linoleum-covered floors, it is not necessary, or even advisable, that the endwise joints be staggered as regards each individual board. Instead of laying one board at a time, as is customary with spruce or pine flooring, it is usual to lay several boards of even length together, without nailing, then to introduce one group into the other, one with the other, by means of flooring-clamps or wedges. Held thus, the boards are then nailed in place, the outermost board being nailed first. Adjacent groups, laid side by side, should break joints, one with the other. The nails are driven through the top of the boards and should be sunk slightly beneath the surface so as to allow of the boards being planed down to an even surface. After the latter operation is finished, the floor holes should be filled with Putty and the floor immediately given a protective covering of lead and oil paint or other suitable preservative.

All floors that are to be laid on an existing floor should invariably be composed of two layers; the lower layer, or "sub-floor," being laid directly on the joists, and the upper layer, "finish-floor," being laid over the sub-floor. The saving in cost, due to the omission of the lower floor, is wholly insignificant, while the benefits of having it are many and obvious. In the first place, there is the practical necessity that some sort of a floor be laid upon which workmen can perform their various tasks during the course of the building operations. Herein lies the great advantage of a permanent sub-floor, namely, that it caters to any number of purposes, and need not be laid until a few of the building operations are completely finished. Only under the condition of an excellent, strong, or otherwise satisfactory floor be logically insisted upon.

The commonest and most expensive lumber may be used for the sub-floor; the only requirements being that it must be sound and well seasoned, and mill-planed to a uniform width and thickness. The thickness should be not less than 5/4" for a span not exceeding 2' between joists. The width of the boards should not exceed 6", and they should be laid diagonally across the joists so as to allow of laying the finish-flooring on same in either direction. See the directions in the section of the sub-flooring.

DEADING SOUND

Between the two layers of flooring, a double thickness of waterproof material should be laid as a protection to the "raw" under surface of the finish-flooring. Sometimes, however, it is possible to glad- den a floor against the transmission of sound to the rooms below. Perfect insulation from sound waves can be accomplished only by absolutely severing the rigid connection between floor and ceiling. This can be done by employing two separate sets of joists; one set to carry the floor and one to carry the ceiling, as indicated at "A" in Sketch No. 3. This construction, although nearly ideal for the purpose of absorbing sound waves, is highly conducive to the spread of fire which, once gaining access to the enclosed timbers, would sweep construction through the floor construction. Therefore this construction should never be tol- erated in building; the ceiling be plastered on metal lath and the basement asbestos inserted between the two layers of flooring. Also, all communication with the vertical air spaces of the bearing walls should be absolutely cut off by solidly "blocking-in" the ends of the joists in partitions. A more common method of partial deadening is illustrated at "B" in Sketch No. 3. This method is considerably less efficient than the other, but it is safer from fire and more economical. On top of the sub-floor is laid a layer of heavy deadening felt or quilting, while on the top of that, and then nailed through it into the joists that carry the finish-flooring. This method of floor construction also necessitates the use of a complete network that of partial deadening. By using strips 1/5" in height, the resulting space between the two layers of flooring will be sufficient to accommodate electric conduits, thus avoiding any cutting of the floor-joists that might otherwise be necessary. Again, the convenience of laying piping on top of the floor instead of on top of the ceiling, is evident.
The Fortyeth Anniversary Edition of Burpee's Annual, The Leading American Seed Catalog for 1916, is brighter and better than ever before. It offers the greatest novelty in Sweet Peas, the unique "Fiery Cross," and other novelties in Rare Flowers and Choice Vegetables, some of which cannot be had elsewhere. This book of 182 pages tells all about proved and tested Burpee-Quality Seeds That Grow

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Counting the Cost of Farming—III
(Continued from page 41)

adjusted up an and down to meet the rise and fall of any section. The sliding section has a level attached to it. In operating the level the sliding section is placed so that, while its outer end will reach the ground, it will be raised enough on the standing section to keep it from allowing water to pass over the pond. At the bottom of the retaining wall is a streamlet taking its way through the working section of the pond, which is opened and closed with a key, thus allowing the pond to be drained and cleaned each fall, and refilled with clean spring water that makes it clear as crystal and as pure as anything but artificial ice could be.

Now here is where the hard, cold facts come in. We had an ice house to fill. It is not a fancy house, but one that could be made by any house with air conditioners and ventilators. It is nothing but a tight room built in the end of the shed. The first winter was a nightmare for the ice man. It was the sort of winter when foolhardy folks make maple syrup in January, and the woodchucks nap in the sun on the back fences. It was the third week in February before the ice was thick enough to cut. Then the ca nets ran out, and thic. People worked overtime that week cutting ice. Two men and the team cut, hauled and packed over 32 tons of ice from our little pond in four days at a cost of $34.00.

This made the ice cost but little over $1.00 a ton in the house. If we had been obliged to haul the ice from the lake six miles away, or an undesirable creek, two miles off, it would have cost $4.00 a ton. That was what our neighbors were paying. At this rate we saved $3.00 a ton on 32 tons of ice, or enough to build the house and buy a few postage stamps.

Amount saved on first haul of ice $96.00
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But this is just the beginning of the figures placed on the credit side of the ledger. Our little pond has this earning capacity each winter, and more, if we choose to sell ice.

The Cloisonné Enamels of China and Japan
(Continued from page 34)

to the account referred to, which, by reason of their great beauty in the difficult art of cloisonné, are made up by very few people, and they, therefore, have to be returned to the artist, who makes them, and to whom they are impossible to make. It is only by the art of cloisonné, that is, by the art of painting with colors, that we can make the most beautiful of these objects. This art is called cloisonné from the French word cloison, which means "wall." The art of cloisonné is a combination of painting and enamel work, and is therefore very difficult to do. The Cloisonné Enamels of China and Japan are made of the finest materials, and are often of great value in the market. They are made in China and Japan, and are still considered to be the finest of their kind. They are made of the finest materials, and are often of great value in the market. They are made in China and Japan, and are still considered to be the finest of their kind.

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The winter-blooming trees available for planting along the Gulf Coast and in the lower sections of the South are all beautiful, and many of them are unusual. The Tea Olive, Olca fragrans, is usually classed as a shrub, but, if well cultivated, soon attains the proportions of a tree. It is the most fragrant of all our trees and shrubs, the blossoms making up in sweetness what they lack in size.

The Japanese Loquat or Medlar, Eriobotrya japonica, is another tree with flowers of cloying fragrance that comes into bloom in November and lasts almost until Christmas. This tree also has a bright yellow fruit from February until May that adds much to its attractiveness. The ever beautiful Photinia serrulata, with its leaf-buds of brilliant red in midwinter, becomes a sight to delight the gods when February's chilling rains make life a burden and cheer much needed. It is then covered with corymbs of creamy-white flowers that remind one of the summer-flowering elders. With the Photinias, the native Wild Olive, Olea americana, blooms. The blossoms of this tree are individually insignificant, but when the multitudinous clusters show among the always glistening green leaves it is one of the most charming of evergreen trees. Defoliation is necessary in transplanting this tree, and as the nurserymen do not handle them it is well to remember this in digging them in the woods to transport to the lawns and gardens which they so worthily adorn. All of the above trees are classed as broad-leaved evergreens and are valuable, therefore, for the winter foliage as well as for the blossoms.

The golden yellow balls of the Opoponax, Acacia farnesiana, with their delicate fragrance, bring to the gardens of the far South and Florida the aroma of the gardens of the Orient. With dainty foliage, finely cut and sensitive to the touch and outlines of characteristic grace, this tree should be planted in the tropical sections much more often than it is. For its blossoms, and their haunting odor on the midwinter air.

The early spring-blooming trees that have small white flowers are the White Fringe, Chionanthus virginiana, that we knew in the woodland roamings of childhood as Grand-daddy's Greyhead; the Silver Bell and Snowdrop Trees, Mohrondron carolinum and M. daptorum, which tell by their common names the nature of the blossoms; the characteristic and fragrant clusters of the hardy Black Locust, Robinia pseudoacacia; the Hillside Thorn, Cratoxylum callum, the English and evergreen Hawthorns, Crataegus monogyna and C. coccinea Lalandii; the Service Berry and Shadbush, Amelanchier botrysmus and A. canadensis, known to all; with the late blooms of the Yellow Wood, Virgillia lutea, and the Sourwood, Oxydendrum arboreum, which bears clusters of flowers like Lillies of the Valley, all add delightfulness to the landscape and most of them fragrance as well.

For the broader-petaled white blooms of early spring the most popular, and deservedly so, is the Dogwood in its various forms. Cornus Florida alba is most used in the South. The Hardy Oranges, and the Cirtgane, grafted on the stock of Citrus trifoliata, are most attractive and the Starry Magnolia, Magnolia stellata, the creamy white Horse Chestnuts, Aesculus parfiflora, and Az. hippocastanum, the Chinese Flowering Chestnut, Xanthoceras sorbifolia, and the Mountain Ash, Sorbus americana, will round out the list.

To these trees we may add, for the white blossoms, the fruit trees, cherry, plum, pear, and the Flowering Peach, Persica Chrysanthemum alba or Persica vulgaris. In mid-spring the white Crepe Myrtles are very beautiful, but this form, Lagerstroemia indica alba, is not a strong grower or as hardy as the pink kinds, and is not advisable for general use.

If anything can be more beautiful than the snowy charm of the white-blossomed trees of the springtime it is the roseate hues of peach
An Ideal Two-House Layout

To say a thing is ideal; is supposedly the last word of endorsement. And such is our reason for calling the general plan of this greenhouse an ideal one.

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This construction may cost somewhat more than others; but you would expect that after comparing it with the others, you would at once recognize its distinct difference and appreciate why it is so lastingly durable, likewise the reasons for the superior growing conditions it makes possible. You would expect more and better flowers from it. You would not be disappointed.

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and the creosote penetrates the wood, pre-
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the nearest Cabot dealer or mail order
samples and name of nearest agent.

Stained with Cabot's Creosote Stains

CABOT'S Stucco-Stains—for stuccoing entire houses.

In Southern Gardens

(Continued from page 60)

In Southern Gardens

The following are just but a few of the
flowers and plants that are used in the
Southern States, and are generally
found in the gardens of the
Southern States.

1. **Achillea millefolium** (Yarrow), a hardy perennial that is
grown for its attractive foliage and
attractive flowers. It is used in
borders and as a cut flower.

2. **Alchemilla mollis** (Lady's Mantle), a hardy perennial
that is grown for its attractive foliage and
attractive flowers. It is used in
borders and as a cut flower.

3. **Arisaema triphyllum** (Jack-in-the-Pulpit), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

4. **Aster novae-angliae** (New England Aster), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

5. **Blumea** (Blumea), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

6. **Campanula americana** (American Bellflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

7. **Coneflower** (Echinacea), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

8. **Coreopsis tinctoria** (Golden Tickseed), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

9. **Echinacea purpurea** (Purple Coneflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

10. **Echinacea angustifolia** (Narrow-leaf Coneflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

11. **Echinacea pallida** (Pale Coneflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

12. **Echinacea purpurea** (Purple Coneflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
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13. **Echinacea angustifolia** (Narrow-leaf Coneflower), a hardy perennial
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18. **Echinacea purpurea** (Purple Coneflower), a hardy perennial
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19. **Echinacea angustifolia** (Narrow-leaf Coneflower), a hardy perennial
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20. **Echinacea pallida** (Pale Coneflower), a hardy perennial
that is grown for its attractive
flowers and foliage. It is used in
borders and as a cut flower.

These flowers are easily grown from seed and are
attractive for garden and border plantings.

Furniture That Is Built-In

(Continued from page 45)

of closets and cupboards, mainly of purely utilitarian importance, few
examples are to be found. We are able, however, to present two of these
elements that are being tried out in very different

The second of these two (Fig. XII), a German interior of consid-
erable elaboration, seems intended to show all that can be done in one
room by this means. The bed is en-
closed in a fixed canopy, although it
may be drawn out into the room when desired. It is surrounded by curtains, according to the old Euro-
pean custom, now happily becoming obsolete. These curtains are made in this
case to be drawn back at night, screening the bed only during the
day. The corners of the room (Fig. X), one side being built into a
wardrobe, the other side being a
wardrobe whose door is used as a
mirror. The idea, although perhaps somewhat novat, is a very
suggests the possibilities of a little
work of art. It is a true Colonial style in which the
side of the room is covered by a
complete finish that is used on the
standing woodwork, and always with
its own colors.

A frequent pitfall to the inexperi-
enced is the finish given this built-in
furniture. Often it seems desirable
to use a coating that makes these
pieces appear as furniture rather than
as a part of the room. With this idea in mind, we have tried out some
elements that are being tried out in very different

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If you are out of step with the whirligig progress of our time; if you are removed from its magnetic influences; if, despite your youth, you are becoming an old fogy, or an old maid, or an old bachelor, or an old bore; if your joie de vivre is dying at the roots—then you must read Vanity Fair, and presto! you will be nimble-witted and agile-minded again—the joy of the picnic—the life of the grill-room—sunshine in the home.

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The Storrs & Harrison Co.

Cost and the Locality (Continued from page 37)

but it was due to the fact that they were practical solutions of definite problems.

One is apt to forget that architecture, too, is partly the making of drawings and pictures, but the erection of properly designed and constructed buildings, economically and efficiently.

I believe the average client comes into the architect's office with a kind of contempt for the architect's ability as a business man, due perhaps to this question of cost. The question as to how much a building is going to cost, before the sketches are made establishing something to estimate upon, is no more business-like than the proverbial one of how long is a piece of string, and a business man, astute enough in the ordinary relations of life, should realize that this definite basis is necessary, and that the architect must present his ideas in the form of sketches in order to illustrate graphically his word description.

The estimate is not generally understood by the client. There are so many classes of houses in which no one can foretell with any accuracy what the client is going to want. A very simple estimate before the sketches are made, and a brief outline specification must be very approximate. But when the client, promises to dictate (or does) the style, the materials, and even to interfere in questions of plan, the practical power to get the cost of the building is largely taken from him. The client should realize that an architect is not a magician, first home everything. He is just as dependent as the owner on the contractor. He cannot by a word of counsel make a $10,000 house cost $5,000.

On this account the small suburban house and one in which is not always financially interesting to the architect. This may account for the scarcity of well-designed small houses and so many built without proper plans that are misfits in the communities, unattractive and uncomfortable. It is easy and productive of undesirable streets that keep valuable suburban districts from becoming good residential sections.

The problem of housing is brought about by cheap growth and development without proper architectural advice, including poor construction and defective sanitation, aggravated by the greed of some landlords, carelessness of tenants and ignorance of the laws of hygiene.

The result of bad housing is ill health, both physical and mental, and thereby industrial inefficiency, unemployment, and a long chain of social maladies which are very costly to the community, and which place a heavy handicap upon individual and social achievement. In some cases ignorance is the cause, but ignorance is not the first cost and its relation to final cost is the root of all.

Man's dwelling exerts a marked influence upon his life, and character. From one-third to one-half of his time and much more than half of the time of women and children is spent at home. Bad housing conditions affect health insidiously by slowly underlining the vitality and thus rendering the individual susceptible to disease.

Poor construction is due to poor planning and designing, first cost and income being the first consideration. Sunlight and air you must have. Invariable rule is to have the living in the south, with hallways and kitchen on the north. If cost is limited, it may be necessary to give up the luxuries for the more important features of plan and construction.

To the young couple planning their first home every care, so simple a vine-covered pergola and spaniards, so comfortable and convenient in winter as well as summer. That is the picture of which every architect, to cost five thousand dollars in New England and twenty-five hundred dollars in the South, are disappointed when they find that their simple little vine-covered vision in reality costs a little more than they had to spend for a loss, and product of undesirable streets that keep valuable suburban districts from the practical essentials.

The Return of the Painted Panel (Continued from page 49)

orations in rich tones are wonderfully effective and not expensive. The flowers should be held in a basket and the color made to appear in the form of flowers in the side tone in with the hangings, woodwork, and upholstery. If the walls are light, the panels should be consistent. These flower panels are reminiscent of old Dutch interiors. The question of the appropriateness of pictures in a dining-room are effectively solved. One mirror, and two oval, decorative painted panels would be quite enough.

At the time of Louis XVI the Chinese influence was strongly felt, and his showed particular with his painted panels, filled with arabesques and Chinese figures and scenes, exquisitely carved in delicate detail, and the made the ideal wall decoration. A modern room after this style must be finished appropriately, and thus these panels need be discarded. Full attention. In vegetative detail, a particularly decorative effect when placed in the side wall—not on it, or better still, where one has a view through them, for they are particularly decorative in a room.

A dining-room with good Japanese prints framed into the side wall paneling requires other accessories of European design. Japanese prints are truly decorative, and thus lend themselves to such a treatment. Their soft tones do not give a spotted appearance. Wall papers of Chinese or other distinctly decorative papers may be used as a panel. They may be enclosed in moldings, antique and even preserved, and make an effective wall treatment. The paper must be of good quality and the design executed to perfection.

Simple peasant designs may be painted on panels and used effectually. The design of a small simple design may be repeated in the panels of a painted side wall, and add an individual touch to the otherwise commonplace room. On a deep cream side wall with large spaced panels, a small simple design, may be repeated in each panel in soft greens, orange and a little blue. This is done to a great extent in Austria, and with success. It is a carefully spaced and colored to avoid spots.

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We will call and submit sketches showing just what can be done and the cost.

Call at the nursery and select from thousands of trees that you want to grow. They are 12 to 25 ft. high. Guaranteed to grow satisfactorily or be replaced.

Carload shipments in January.

Are there big evergreens for your property? Can we move for you now?

Hicks Trees
Isaac Hicks & Son
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A small advertisement can tell you the one thing that makes all paint better paint. This one thing is Zinc

But if you want to know why Zinc is a necessary ingredient of good paint, you must send for—and read—this book, "Your Move."

The New Jersey Zinc Company
Room 412, 55 Wall Street, New York
For big contract jobs consult our Research Bureau.

Planning the House for the Garden

(Continued from page 31)

At the rear of the axis of the porch, a broad walk starts at the foot of steps that lead down from the grass terrace, and runs straight and true to a brook—as in the first problem. Never mind; similarities will crop up when one is dealing with real places and not imaginary ones; and the resemblance ends here, practically.

The first section of this walk is wide—quite 6— and runs between an orchard of dwarf fruit trees on the left and a rose garden on the right, beneath the living-room windows. Then it passes under a rose arch—it is wise to have half a dozen between the foot of the terrace steps and this one, if one wishes—and runs along beside the vegetable garden on the south, which is a little orchard and hidden by it—and a tall growing mass of scrubbery on the right which excludes the diminutive ramble under the trees, onto which the rose garden opens.

To carry this scheme out properly, a wall enclosing the rear of the property from the corner of the garage back, is essential. The low terrace along this side is graded down so that the ground will be level right to the foot of such wall, which will be 6' high from within it in pieces suitable for living, library, bed or breakfast rooms; clocks; candlesticks; false fronts; pictures or pieces desired.

Offered: Two oil paintings (Sporting); lustre china; brass coal scuttle; table; mirror; corner chair; Sheffield dining-table; old Sheffield teapot set; Sheffield teapot, belonged to a Signer of Declaration; gilt eagle mirror; old Sheffield tray; set of dark blue china.

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Offered: Quantity old dark blue and amethyst Bohemian glass; very fine wedge ring; ancient copper Morish water jug (used as jardinieres); wax portrait; banjo clock; pair silver-mounted knife boxes; iron; adirondacks; brass fender.

Offered: Jepplewhite chest of drawers; Empire sideboard, finely carved pineapple pillars; Colonial maple desk, cabinet top; Colonial wooden broideries; Betty lamp; few pieces Kibber and pewter.

Offered: Rare old Sheraton mahogany sideboard from Fairfach family of Virginia, six feet five inches long, center and two side compartments, very fine top, with blown glass panes, old eagle brasses.

Offered: Genuine old Leeds plate or tray, in perfect condition, $115.9 inches $20.00. Pair of Lowestoft teapots perfectly matched, has had twisted handles, covers with nuts on top, beautifully decorated.

Offered: General collection of genuine antique furniture in mahogany, New England, 6' 6' high from within it in pieces suitable for living, library, bed or breakfast rooms; clocks; candlesticks; false fronts; pictures or pieces desired.

Offered: Sewing bird; pair of small antique brass candlesticks; small painted; pewter ship lamp; cologne; mantel piece; paneled pewter teapot; pewter spoons; inlaid work box; pewter porringer; dark blue plates; Chippendale, octagon pewter plates and platters; Godey fashion books.

Offered: Some fine old shelf clocks in good running order, made for by Fortescue Miller, Co., Birge, Mallory & Co. All eight-day clocks.

Offered: One crotch mahogany sewing table; one rush bottom chairs, 165 years old; one small sofa, walnut, upholstered in mohair; one Davenport, 8' long, crotch mahogany beautifully carved, upholstered in mohair; one secretary, broken arch top, brass trimmings; one very large sofa, has very heavy posts, octagon shaped in front, sides curved very gracefully back, crotch mahogany, large brass casters, 185 years old.

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Address

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B.G. Inc.
The Promise of American House Building

(Continued from page 12)

The construction was still of stoluds, shingles and sheathing, the
plausible "timbers" being no more than inch plank spiked on the outside
of the intervening spaces plastered—usually on lath. In point of form also remained the
outlines of the return of a return to the simple, graceful simplicity and the delicate
relations of the cottages and farm
fields. The two-manors of Kent and
Surrey and Wilts, the tendency seemed to be get as near as possible
to the hand真实 idea. Compton Wangers, even if the
subject were a gardener's cottage or the"physical" idea. There was too much "architecture,"
too passionate a following of the flat
and picturesque styles, of an ingenious and ambitious scene-painter; all outside show, in
fact, with little of sense or sincerity behind.

Note the change here in the last ten
years of course. We have perfect masterpieces in the style of past creations like Trowbridge and Ackerman's Pratt house at Glen Cove, or Mr. Pope's Duncan house at New
gardens. On the other hand we find in the small and modest residencies a progressive getting away from the overcrowded luxuriance and a return to simple, colloquial modes and amusements.

Transplanted Beaux-Arts

Or take another instance, far afield this time, the style that is growing up amongst city houses and the villas of the close-knit suburban
sorts, the style that comes in some sort of fashion out of France. There, in its original habitat, it is poor enough in all conscience, for whatever the French may do in formal architecture, their domestic work is generally inexusable. Here, at the hands of both the older and the younger men who have left the Beaux-Arts, the style they have chosen is transformed into a thing of harmony and sincerity, and is easy enough to find all over the land examples of actually exquisite design that express not only a taste
outward—both natural and acquired—but of the architect, the best that is in American society.

And its various combinations of the pure and very Italian classic, of which McKim, Mead and White were the receivers. Whether this follows a style of their own scholarly and delicate lines, or adapts itself to the more American modes of Mr. Platt, it is all of the best.

The Western Work

As for the Pacific Coast, here we find the American following of French ideas as may be, but all handled with rare vitality. There is the white, marble palace with its Roman colonnades and palm trees, the "Japanese" and "Chinese" "mission" style, released at last from its artificial alliance with the spirit
of the trade and the world. We find the same ilk and nomenclature, now become generic, genuine, convincing. We find the spirit of the French and it is an engaging sort of thing that came from God knows where and natural
scapes and such combinations of heights and slopes of the Pacific, where with its
flat roofs, its wide, Thibetan manner, it makes a clever combination of horizontals and verticals, it ingenio
us and unexpected materials, it stimulates and satisfies as do few
other forms of modern domestic building.

And so we might go on almost in
frequency and in every region, at the hands of every architect, some new and generally beautiful way of living and developing an old and beautiful style, from the glorified Pennsylvania Dutch of Duthing, Okie & Ziegler to Mr. Frank Lloyd Wright and his Chicago followers. And whatever it is, it is filled with a new freshness and
fineness, it begins at the right place
and, if the right idea is there with self-restraint, consistency and good taste. America may fall in its relation to the universities, if you like, but for the housing of its own people, (if it will do with so much money as no other nation or race is succeeding
to-day.

The Excess of Architecture

And yet: there seems to us to be two points wherein fine architecture is possible, and I am not sure that the owner has not quite as much to do with bringing along the architect himself. The first is this: Through our increased knowledge, our improved training, our widening view of the world, we are no longer too able and too assured. There is too much "architecture" in our building, and we are in danger of falling to see the forest because there are so many trees. Of course this is natural enough and the average owner has the thirft sense of getting as much good art for his money as his archi
tect can give him, and the architect (if he is not too old and tired) honestly wishes to make each work a masterpiece, an epitome of all he knows—and knows he knows. Individualism is rampant, of course, and the commercial sense non-existent and the result is apt to be what would be obtained (and is obtained) by a landscape gardener who designed a park but cared only for specimen trees. Economy in the use of art is a great view: the chateaux of the Loire and Tuscany were piled-up wonders of Elizabethan palaces, are the sort of thing that are not successful once or twice, but not constantly.

Opulence has been the ruin of the world, have we not been falling into it and going around us. The new spirit that will take control after the shattering re
bay of a masterpiece, an epitome of all he holds, a different thing altogether, and if the world is to continue at all, it will be along lines of simplicity.

The Value of a Little Art

In the new era a little art will go a long way, and successfully, just because it will be so good. The white villas of Italy and Spain, the chateaux, mansions of Normandy, the ashmonts of New England and Pennsylvania, and Virginia, give the key. For all these characteristics, texture, proportion, workmanship are everything; ornament
detail and only the accent. In the past this was the best of the two things, the enough intelligent and admirable design to fit out a room of this is value and improvement. If owner and architect will content themselves with the simplest possible work, I hope success may be assured. Of course, all in terms of good composition and good workmanship, adding a little detail as little ornament as possible, one of the two requisites
still absent from our house building, will have been attained.

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Do what these people are doing. This little coupon and $1 will bring you Harper's Bazar for six months, beginning at once. (Bought one by one, the price is 25 cents a copy.) Tear off the coupon and mail at once.
The Promise of American House Building

(Continued from page 68)

If all the architects in America should bind themselves by the architect's "agreement" not to use a moulding or an inch of ornamentation for the first year it would be the greatest thing that ever happened to architecture.

This would be adequate compensation for such ladders of our denial, and this is the second point I am eager to explain. The houses in this country have, it would seem, learned all but one thing: the fundamental importance of craftsmanship and its actual value as art. However truly fine and admirable the modern French, and given to some extent of design, when they are intimately examined many show the clouts its poor weaknesses.

This almost fatal aspect shows itself in many ways: in false contrast in workmanship (carved or sometimes carving, horrible ditches) raw from the machine, with mouldings bradled in rather than run on the floor, and dressed up with filler and shellacks; in machine-tooled stone and "a good job of plaster;" in the use of clear wood and scientific tiles; in "quarry-faced" and "stone stock," and paint and wall finishes; more than all, perhaps, in a slavish adherence to the formulas and the stereotyped methods of contruction of the old days during the dark years between 1820 and 1880, whereby architecture and craftsmanship have been the ignominious category of a science.

The Need for Craftsmanship

As a result of certain economic and industrial phenomena, craftsmanship has completely and entirely disappeared from the world. If we are to have present day present is rather towards keeping it in its century-long seclusion, he turns back. And yet, half the virtue of every great art at every time has lain in craftsmanship, as much in painting and architecture as in poetry, sculpture and music. To a great extent, much has been asked and given to them, with such as we have been the significant of the art. But we cannot gain true craftsmanship as well—a half-won battle under little from a defeat, if it meets there. The present is the only thing is a thing as such, but not if their Grinling Gibbons carving is marred in petty, cast in coffins and stuck on glee: a coffered ceiling of the Early Renaissance is a good thing, but not if it is made of cheaper material or stamped steel" and grained to look like wood:

The Legend of the Pekinese

As an ancient story goes, a lion fell in love with a marmoset, but she was so tiny and he so big that he caught all the lions and made a monstrous woor, and he was disheartened, so he went to the powers who governed and said, "What can I do? I am sick with love, but I cannot make my voice small or my body small." The god said, "You are not iron; you are the 'King of the forest—but not yet."

But the lion grieved and grieved and grew thin and sick until he was nothing but a thing of heart and the little marmoset fell in love with her kindly lord and the lion felt that he must not do the thing, but went back to the gods of the forest.

"I shall die as I am if you do not help me," he said. "Make me into any other shape, that I at least may sit beside my love and not fill her with terror of me." A tudor wainscot is a good thing, but not if its lesion panels are run through a pressing mill and its coving panelled in and fixed with brads. You may go on to say that wood is good if it's mana clad, brick if it's not pressed stone. If it's not man-made. Apart from the roughest work, such as could be produced by slave labor, or by an architect who does it if it is done by machinery: it is the hand of man that converts. From the time the scholarly design fails in execution, and until we get back "the touch of a vanished hand and the lay of a long ago," our taste and erudition will all lie.

The Architect and Laborer

Can we do this? Probably not, at least for a time, because true craftsman ship does not exist and must be reared. We want the architecture of the century and the art that suffers most through modern methods.

Some of us of late have been experimenting on these lines, trying to find how much we can omit rather than how much we can obtain, and how much more beautiful and worthy of our time, and yet not sacrificing and even beautiful are the results. Moldings and ornaments are perhaps free, but the building is reduced to the raw materials of wood, brick, plaster and stone, it is properly done, and the less the market is filled with a little honesty to smooth the way. Working thus the question of another thing; the least promising workman has in him a latent feeling for good craftsmanship, and can be made to see that he, by his handiwork, is responsible for the half the artistic result, he rises to his highest function of UNION or non-union, and suddenly becomes a craftsman and not a machine.

This statement is not based on theory, but on experience. If the architect will demand good work and the owner will pay for it he can get it. He can only get it, but if he cannot gain true craftsmanship as well—and a half-won battle under little from a defeat, if it meets there. The present is the only thing is a thing as such, but not if their Grinling Gibbons carving is marred in petty, cast in coffins and stuck on glee: a coffered ceiling of the Early Renaissance is a good thing, but not if it is made of cheaper material or stamped steel" and grained to look like wood.

The Congress of all was held, and when they saw that the lion was a broken heart, it was decided to change him into another shape, and they said, "We must humiliate you to a certain degree and for not being satisfied that you are the glorious monarch of the forest, and we will give you the shape of a dog; small and shapeless."

The lion said he was happy and content and he was changed then. And every man was a small man and small lions. They said, "You will start a new kind of dog—" they have no face, no nose, one mane and a body and a lion and be tawny and your color will be of the sum. And forever you will be known as "dog lion."

This was the beginning of the Pekinese and today through centuries old he retains these characteristics of the lion, and is called the "lion dog."

———
The town car has a distinct function and a distinct character of its own—not to be confused with other enclosed models, however luxurious.

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The body is custom designed throughout.

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THE GARDENING GUIDE

1. To get a hundred per cent of fun and profit from gardening you need to follow the most efficient methods, and those methods are explained in the March House & Garden.

2. Arthur Christopher Benson opens the pages with one of his inimitable essays on life in the garden. He is followed by articles on starting the garden indoors, cane fruits, strawberries, making garden paths and selecting the best vegetables. Three pages are devoted to planting and spraying tables, two to farming. Two to moving large trees. Besides these are shown Colonial doorways, a page of gardening aids, a collector's article on majolica ware, and houses of rare individuality. For the city dweller is an article on "Creating the Sense of Space in a Small Room." For the out-of-town reader two pages of articles from the shops. These are a few of the twenty-two articles scheduled for March.

3. It is interesting to note that the Poetry Society of America voted the Don Marquis poem in the January issue the best printed poem in the January magazines. "March Night," by Harry Kemp, will appear next.
A view in the garden of M. Taylor Pyne, Esq.,
at Princeton, New Jersey

Samuel W. Langton, Landscape Architect
A COMMENT on the garden movement in America has become nearly a platitude. The evidences of deep and growing interest are on every side. Often do I think of the satisfaction with which the pioneers in American gardening would, if they were living, look upon the fruits of their labors—Downing, Ames, Berckmans, Buist, Ellwanger, Landreth, Vick—those devoted horticulturists whose work and whose writings in the early days were surely the American sources of the present almost feverish activities. The sentiment has suddenly crystallized, so suddenly and with such intensity that if it were not so delightful it would be amusing and the ubiquitous Garden Club is here.

If all gardeners felt as I sometimes do that, used in connection with the charming art and pursuit upon which so many of us are bent in these latter days, the word "organize" has almost the effect of an affront, why should we discuss here or elsewhere the question of organizing in order to garden better? That word organization seems to me to be enveloped in a dark cloud of other baneful words such as Constitution, By-Laws, Dues, all these bearing on the face little or no relation to the occupation with which we must ally them here. But, granting them to be necessities, let us see how they may best serve us as we consider the matter set forth in our title. The organization of most garden clubs is, I imagine, brought about with real spontaneity and in very informal fashion. Two or three people, usually women—the reader will have noticed Miss Shelton's amusing explanatory reference to women's part in gardening in the preface to her "Beautiful Gardens in America"—two or three women, then, happen to meet in a brightly blooming garden, or on a terrace or piazza overlooking the same. The talk is all of the beauty before them. The wish is put into words by one or another of the group that a number of friends and acquaintances might gather at stated times for the purpose of discussing garden topics. Then follows a meeting of say twelve to twenty interested ones, the actual organizing, the election of officers,
the appointing of a few committees, and lo! a new garden club is in existence.

**SIMPLE RULES THE BEST**

As to rules and general matters of organization, the less red tape the better, and this especially where the number is comparatively small. But in clubs numbering a membership of from twenty to thirty up, a fairly solid framework is essential to profitable existence.

Here is a simple outline for a Constitution, to serve as a working basis only.

**Article 1. Name.**

**Article 2. Object:**

The advancement of gardening.

**Article 3. Officers:**

The officers of this Club shall be a President, a Vice-president, a Secretary and a Treasurer.

**Article 4. Executive Committee:**

Both the spirit and the architecture of the place are peculiarly fitted to a garden club's work.

The grounds have been developed along the best landscape lines in keeping with the atmosphere of the club's ideals.

**Article 5. Membership:**

The membership shall be limited to active and associate. Associate members pay no dues. Qualification for membership shall be an active interest in gardening.

**Article 6. Committee on Elections:**

The Executive Committee shall be the Committee on Elections. Any one may propose a candidate for admission. Election consists of a unanimous vote by the Executive Committee.

**Article 7. Meetings:**

How many and where held. Hours for summer and winter should vary. Light refreshments shall or shall not be served.
Article 8. Dues:
Article 9. This would have to do with a person or committee whose business it shall be to arrange the exchanging of plants or cuttings between members.

For the very informal and absolutely democratic garden club which we have in my special dwelling-place, although we are fifty old in number, a President, two Vice-presidents and a Recording Secretary, who is also Treasurer, are all that we feel to be essential in the way of officers. Our dues are but twenty-five cents a year—our meetings are held about once a month from February (catalogues fresh upon us!) to October. No club could be simpler than this in its origin, aims and methods. There is but one qualification for membership—an interest in gardening. We have, besides dwellers in the town proper, a number of farmers' wives, one of whom is our greatest expert in flower-growing out-of-doors and whose own masses of glorious and rare flowers are a sight to see. A philosopher, too, she is, this woman to whom we all look up in gardening, a woman with a ready wit. "Folks say, 'Everything grows for you,'" she told me one day, "and I tell 'em 'You don't never see what I lose!' And I never lay it to the seed," she added, reflectively. "I think it's generally the condition of the ground."

Meetings and General Subjects
The activities of the garden club in the small town may be many and varied, so a little practical advice as to meetings may not be out of place. The hour for meetings should vary in spring, summer and autumn. Late afternoon is almost invariably the time which suggests itself for midsummer gatherings; earlier in the day for spring and autumn conferences. Always have on the table of the presiding officer a few specimen flowers or foliage cuttings, correctly labelled. This is a stimulus which acts in many directions. Allow as little business as possible to come before regular meetings—bend all your energies there to discussion of the horticultural subject. Accumulate as rapidly as may be a few good books as the nucleus of a club library, never considering Bailey's great Cyclopedia of Horticulture as anything but a necessity, though you may be compelled to call it an eventual one. Lists of garden books can be had from anyone who has really studied the subject, but such lists should be more discriminating than those I have thus far chanced to see. Many worthless books are usually included in them. An examining member, herself a practical gardener, on the Library Committee of a garden club would be well.

If a regular course should be desired by any garden club, the compiling of a programme should not be difficult. One such already exists arranged by

(Continued on page 68)
THE REMODELED FARMHOUSE OF
SAMUEL HORNER, ESQ.,
near
Malvern, Pa.
HARRY GORDON McMURTRIE, architect
The old house possessed several characteristics that particularly called for recognition. The walls were sturdily built of stone, although hidden by rapidly disintegrating plaster; the construction was honest and sound, and the general lines good.

In conformity with the Colonial practice, the old stone work was repointed, and the exterior woodwork and shutters painted ivory white. The two sets of contrasting views show the transformation which rejuvenated this old Pennsylvania farmhouse.

Even though large, the original house was not adequate for the owner's use; hence additions which virtually doubled the original area. The plans show the new and old work, and the arrangement of rooms to procure the most sunlight.

The charm of the living-room grows naturally out of the adherence to the Colonial style in furnishing and the maintenance of a low key in coloring. Straw-colored grasscloth has been used on the walls. The woodwork is consistently painted an ivory white.

One interesting feature of the dining-room is the old fireplace and its fittings. The original floor is still in use— unstained and unpainted, worn with the passing of a hundred years. Even the hardware and scenic paper preserve the original atmosphere.
THE VALUE OF A DEFINITE PLAN
How the Plan is Made to Give the House a Setting—The Massing of Shrubbery

LEONIDAS WILLING RAMSEY

Before commencing work upon a place it is necessary to have a definite plan for all that is to be accomplished. This plan should include not only the work to be carried out this year, but should be an ideal for the future development of the grounds. For a place should not grow as Topsy grew, but should be developed with care and precision.

If a landscape architect is available, so much the better; for he can look into the conditions, and with his ability and experience can develop a plan that should be correct in every detail and one with which there should be little trouble. When a landscape man is not available, or when the place is too small to afford the services of an experienced man, the work cannot be carried on successfully without a definite plan. Such a plan may be developed according to the suggestions that follow, and even though it may appear a bit amateurish, it will have the strong individuality of the owner and will prove a great help in developing the place.

Locating Existing Features
The first step in making a plan for the place is to locate, upon paper, all existing features that would have an influence in the general design. The most important features may be located by measurement, and the less important located by stepping off the distances. The paced and measured survey should then be transferred to another sheet of paper at some definite scale; 10' to the inch seems to be the most convenient.
The planting plan shows all mass locations and permanent features of the garden.

best to have tracing paper to place over the scaled drawing, so that studies may be easily made without soiling the drawing. The views from the principal windows and porches should be carefully laid out, and the views to be screened and accentuated designated.

The first thing to be taken into consideration in laying out grounds is to locate carefully all areas and all architectural features. If the drives and walks are not constructed, they should be included in the first study, as they are generally worked out before anything else is attempted. If there is to be a formal garden, it should see a part of the house itself and should be so placed that it may be appreciated from the principal windows and porches. The dining and living-rooms should have the best views, and the kitchen may open upon the laundry yard or service court.

Care should be exercised to keep the place from being broken up any more than necessary, and, with the areas located, the planting lines may be studied. Open spaces should never be obstructed by gaudy flower beds or inappropriate vases.

CORNER AND SIDE PLANTING

In most cases there should be some planting at the corner of the property to indicate the lot line and to draw in the place, making it seem more private and home-like. There are cases where the whole side should be planted, and this is best accomplished with well selected, dense shrubs. The shrubs with the brightest colors should be placed so that they may be appreciated from the most important parts of the house. When architectural features are used it is best to place them upon some general axis, so that they may serve as a factor in the design and be appreciated to the fullest extent. It is best to plant upon each side of the entrance, in order to accentuate it, upon the same principle that we have ornamental gates to mark the entrance to large estates.

When screening certain views it is well to bear in mind that a small tree placed close to the point of vision will screen as effectively as a row of large trees at a distance. There is no reason for looking upon unsightly grounds when a few beautiful shrubs will completely screen the view.

THE REAR YARD

In planting the rear yard it is often advisable to encompass it completely with planting, thus making it strictly private and an out-of-doors living-room. The lawn should be unobstructed, so that games may be played and a touch of nature generally enjoyed.

If only a small amount of planting is to be done, or if the place is to be carried out in installments, one should begin at the base of the house. Often this is planted with temporary flowering plants, which are better than nothing at all, permanent shrubbery, however, would be far better. Flowering annuals and perennials bloom for only a short while, and generally give a scrappy appearance for the remainder of the summer; as soon as fall comes the beds are bare and look far worse than were nothing attempted. Plants are too often placed with no care as to the color effect, and the base of the house is a jumbled array of every color in the spectrum. Perennials and annuals have their place, and they are very appropriate in the bays and upon the swells of shrub masses.

THE SETTING TO FIT THE HOUSE

The house should seem a part of the natural surroundings, and the best way to accomplish the proper effect is to plant the base of the house with permanent shrubbery. Often the house is of good design, but sits upon the ground like a box or, as some writer has said, like a wart upon the landscape.

(Continued on page 66)
FURNISHINGS FOR THE MASCULINE MAN’S ROOM

Color Schemes and Arrangements That Make a Room Fit for a Man—Midway Between the Boudoir and the Rathskeller

ABBOT McCLURE and H. D. EBERLEIN.

The man’s room, as a room of distinctively masculine characteristics, has hitherto met with scant measure of consideration. In the various household magazines that bestow more or less extended consideration upon sundry phases of domestic arrangement and decorative furnishing, men’s rooms have either been dismissed with scarcely more than a passing allusion or else ignored altogether. What space has not been devoted to discussing the general rooms whose use is equally shared by all the members of the family—the drawing-room, the living-room, the dining-room, the breakfast-room or the library—has been claimed by boudoirs, young girls’ rooms, children’s bedrooms, nurseries, sewing-rooms or the like where a preponderantly feminine expression of personality is naturally to be expected.

Now, all these aspects of house furnishing and decoration deserve adequate treatment, but at the same time notwithstanding the popular tide of feminism that is sweeping the country, the self-effacing American man is surely entitled to have some thought directed to the appointment of a room that shall be distinctively his and unmistakably reflect masculine qualities. He cannot in justice be expected to pass all his indoor hours, when not in the library, living-room or dining-room, in a boudoir atmosphere without becoming a bit restive. Neither can he be relegated, with any show of fair play, to the so-called “den,” a species of room that seems, happily, to be passing out of fashion.

A Room with Genuine Personality

Masculine personality in general and also the occupant’s peculiarly individual characteristics ought to be reflected by the furnishings and arrangement both in a man’s bedroom and in his study, book room, office or whatever he may choose to call the sanctum devoted to his especial personal use. If he is a bookish person, books and bookcases will be much in evidence. If he is given to tinkering about and is a general handy man around the house, unmistakable traces

My friends are dear: yet oft my need
Is one small nook that’s all my own,
Wherein to think, to work or read.

Just now I want to be alone!

—Arthur Guiterman

The first requisite is a table big enough for a man to spread his papers on. In the corner is shown a practical filing case and cabinet.

If the room is to be the man’s own it should evidence his tastes and proclivities. Antlers are not to be despised any more than comfortable chairs.
Every man's room should likewise contain a couch long enough to hold him comfortably. Smoking paraphernalia should be within reach.

of this trait will, in all likelihood, show themselves. If he has a passion for hunting, there will be trophies to attest his sporting prowess and, more than likely, a rifle or gun will meet the eye. A fisherman is apt to display some visible evidence of the truth of his fishing yarns as well as the rods, lines and hooks with which he landed his much prized catches. A golfer or a yachtman will, nine times out of ten, in some way proclaim his tastes in the fittings of his room. An inveterate traveler will have about him, as pleasant reminders, various odds and ends that he has picked up in the course of his journeys. A painter, a writer, a natural scientist, a collector or any other person of pronounced tastes and a mind to ride his hobby or, perhaps, to indulge in a combination of pursuits, will almost invariably betray his leanings by the nature of the objects with which he chooses to surround himself.

In short, whatever may be a man's particular bent, his room may properly be expected to show in its composition and appointments an intimate personal note that will faithfully mirror his individuality in such a way that no other person could be mistaken for the possessor.

Some Popular Fallacies Exploded

Certain popular fallacies seem to be largely entertained regarding the proper furnishing of a man's room. The first is that it should be let alone in mid-Victorian ugliness—taking it for granted that mid-Victorian is the mode proclaimed by the mobiliary left-overs that often fall to the share of a man's room—and that, so long as it is fairly convenient and tolerably comfortable in a merely physical sense, nothing else matters very much. This notion is based upon the mistaken supposition that the average man cares little or nothing for the smaller touches of refinement and beauty compatible with an educated and discriminating taste.

A very large number of men, perhaps it would be safer to say the majority, decidedly do care for such things and, though comparatively few may possess the creative instinct that enables them to construct successfully a decoratively good environment from start to finish, there are scarcely any who will not appreciate it. The man who is really solicitous for surroundings that are worth while is not at all to be reckoned effeminate.

The other obnoxious and mischievous fallacy is that a man's room must be stuffed to repletion with all manner of smoking paraphernalia. It is unreasonable, foolish and in exceedingly bad taste to display smoking accessories until a room looks like a tobacconist's shop. If the entire outfit is not intended for practical use, then it makes a very poor decoration and has no business to be there. There is no excuse, so far as the requirements of either good taste or utility are concerned, for having smoking articles in evidence other than those that are actually used by the occupant or needed for the entertainment of his guests.

The Importance of Colors

It is perfectly possible to furnish a man's room, and furnish it in an individual way, so that it shall incorporate both
the useful and the beautiful, if we make appropriateness the touchstone by which to test our work. The first thing to settle is the question of color. The man's room is supposed to be associated more or less with the ideas of relaxation and repose in leisure hours. Be careful, therefore, to eschew colors that are either heavy and oppressive or unduly stimulating.

In a large number of cases it happens that the room set apart for the special behoof of the master of the house or, perhaps, one of the sons, is small. Be it used as study, office or for any other purpose, its chief objects are freedom for the occupant, when he desires it, from the interruptions likely to occur in other parts of the house and the possibility of thoroughly informal and intimate treatment that would be out of place anywhere else if indulged in to the same extent. Small size is, therefore, rather an advantage than otherwise.

But in a small room both the heavy colors and the overly stimulating colors are particularly disastrous. They make a small room smaller, they eat up the light, and actively stimulating colors produce a feeling of chronic unrest and soon tire the occupant. They oftentimes exercise a positively baneful psychological effect without the occupant being fully aware of just what is the matter. Red, for instance, with its related hues, is far too vigorous and stimulating for a small room, especially a small room that is intended for restful and relaxed leisure, and yet how often does one see the walls of men's rooms done in red. Yellow, though reckoned an advancing color, would be far preferable because, in actual practice, it is usually so tempered with white that its effect is creamy in tone, its insistent or advancing qualities are minimized, and it possesses the merit of radiating light. Dark, heavy green, another color that seems to have enjoyed much favor for men's rooms, is depressing and light-absorbing; brown blots out the light, swallows up things placed against it and, with its related hues, generally has so much red in its composition that it-partakes largely of red's contracting qualities upon the walls of a small room.

A good neutral grey or some light and not too insistent hue, with woodwork of slightly deeper tone, would be far more advisable even in a very light room, for the volume of light can easily be controlled by curtains. It will be bright, restfully cheerful, afford a good neutral background, throw the furniture into relief and give the room the full advantage of its size. If oak, butternut or some similar material is used for the woodwork, there can always be enough

masculine use. A two-tone rug is the best in his room.

The Type of Furniture

The furniture of a man's room should be simple in contour, as befits the purpose, but good. This absolutely bars out mid-Victorian left-overs. Better do without altogether and leave empty spaces that can gradually be filled in as occasion permits. It will be infinitely more dignified and interesting. The first desirable piece of furniture is a writing-table or a good big table desk at which a man can spread out both himself and his papers comfortably. Nothing can be more incongruous than to see a full-sized man cramping himself up at a finicky little "secretaire" that ought to be in a young girl's boudoir. The writing-table or table desk can be put in the middle of the room or beside a window or wherever comfort and light conditions dictate. If a secretary or bureau-bookcase standing against the wall is used, let it be large enough to have some dignity of size and capacious enough to hold necessary papers, accounts and correspondence without crowding. Another essential is a lounge or sofa long enough and wide enough to stretch out upon comfortably. Easy chairs go without saying. Such bookcases as are used should be simple. The simpler they are the better. An object, like that shown in one of the illustrations is of great utility. It stands about 4½ high, is about 15" deep and consists of two shelves with two drawers below them. The shelves may be used for keeping magazine files laid out flat and the drawers can be well used for check books, account books, bills, receipt files and portfolios.

A long chest is always valuable. It is both convenient and looks well. A standing press or cupboard with doors and inside, either drawers or open shelves, is a godsend, especially if the man of the room chances to be either a collector or a "handy man" who likes to keep some of his tinkering accessories within easy reach.

Whatever be the pieces of furniture used in the man's sanctum, let them be robust and fit for service.
The Boston is one of the two native breeds among the eighty-nine different ones in America.

THE Boston terrier is the American dog of the American people. Among all the eighty-nine different, distinct breeds of dogs recognized as thoroughbred by the American Kennel Club, all except two are aliens, or, at best, naturalized canine citizens. Only the Boston terrier and the Chesapeake Bay dog are "native sons." Of all the breeds that, during the past fifteen years, have striven boldly for American popularity, not one of them—first the collie, then the Pomeranian, the Airedale, the Pekinese spaniel, and lastly, the German shepherd dog—has been able to force the Boston terrier into second place. In the race for popularity, the Boston, whoever has been second, has always been first.

From Connecticut to California, from Oregon to Florida, the Boston terrier is the dog you are most apt to meet anywhere. Count up your own canine friends and neighbors—are there not more Bostons among them than any other variety? Among the beaux and belles of Dogdom who grace the benches at the dog shows, Bostons are more numerous than any other breed. On the highways and byways, in any street, there, too, you will pass Bostons. Yet we are not so blindly pro-American as to ensure the Boston terrier popularity merely because he was born within sight of Plymouth Rock. Else why should the Chesapeake Bay dog, whose birthplace was in Lord Baltimore's colony under the very altar of religious freedom, be so sadly neglected? No, the Boston—to use good American slang—has no "pull" because of his nationality. He is popular because he has almost all the physical points and many of the mental characteristics that we like to have in our dog. To an exceptional degree he is the American dog.

THE Points of the Typical Boston

Little things have helped the Boston terrier. When a doggy expert is judging most varieties color and marking count for little or nothing in his awards; but to almost everyone else these are points of prime importance. Now, in Bostons color and markings do count, and all

(Continued on page 56)

A good specimen of fifteen years ago, quite different from the modern type on the left

Miss Sass, a modern show specimen of quality, illustrates many of the breed's desirable points
A terrace view of the residence of Gustave C. Kuehnerle, Esq., at Fort Washington, Pennsylvania

C. E. Schermerhorn, architect
THE VEGETABLE GARDEN

Planning and Planting Succession Crops That Will Bear in the Right Place, at the Right Time, in the Right Quantity—The Three Planting System Practically Applied

F. F. ROCKWELL

THE vegetable garden on the small place is usually planned, when it is planned at all, to fit the garden space that may be already under cultivation. For greater efficiency, it should be planned primarily to fit the requirements of the family table. After that, the garden plot should be added to, if more ground is available—or subtracted from, as the requirements of the case may indicate.

In calculating this in a way that will be definite enough to be of practical help to the gardener whose experience is limited, it is necessary to take an arbitrary unit, and to figure on average yields, requirements, etc. These plans, lists of vegetables, and suggestions are not claimed to be such as would give the best results in any particular family, nor is there any guarantee that the reader who attempts to follow any particular set of suggestions will supply himself with all the vegetables his family can eat, nor that an amount which would be sufficient could not be produced on a smaller plot. It has to be assumed, of course, that the ground is in a fair state of productiveness, and will be well cared for.

THE AMATEUR’S MISTAKES

The mistake generally made in planning the home garden is to get too much stuff for summer and not enough for fall and winter. If the garden is a small one, it may be better to devote it almost entirely to the summer vegetables, having a complete supply, and leave the winter ones to be bought. But do not give them up until you have satisfied yourself fully that you haven’t room to grow them. A great deal can be crowded into a little space. Irrigation will double the amount of stuff that can be produced in the average garden in most seasons. In fact, there is no one season in fifteen when irrigation will not increase the yield perceptibly.

Another common mistake is that of “making a garden” in the spring, doing it all at one planting while the garden fever lasts; and then expecting to do nothing more except a little cultivating and weeding, and a great deal of harvesting, for the balance of the year.

A garden that is to keep the table well supplied with fresh vegetables from May or early June until hard frost, as every home garden should, will necessitate more or less of a continuous performance as far as the planting is concerned. It is never as simple a proposition as it looks on paper. It is very much easier for the busy person to use the half hour or hour which may remain between home-coming and dark, by getting a wheel-hoe or weeder and going into the garden to work at whatever may seem to be the most urgent, rather than to remember what should be planted at the time it should be planted, and to have seed and fertilizer and space all provided at the proper time. Therefore, a scheme which I have termed the “three planting system” should be followed by such persons. Of course, it will not give quite as good results as are had in a garden where planting is planned for, and done every week or two in at the second planter than the ordinary haphazard method.

THE THREE PLANTING SYSTEM

The Three Planting System has this advantage: it is psychologically automatic. You do not have to trust to memory to get the various things in order. There are but three planting dates to remember—the middle of April, the middle of May and the middle of June. Early and hardy vegetables should all be in by the middle of April; the planting is done before that date. Tender plants and seeds should be planted around the middle of May, a little before and a little after—say a five days’ leeway according to the season and the variety. Succession plantings, and late crops for fall and winter use, should be planted just after the middle of June.

These dates are for latitudes similar to New York, Chicago and Kansas City. Each one hundred miles’ difference in latitude north or south will make approximately a week’s difference in these dates. Extra early or late seasons may make a difference of a week or ten days, seldom more than that.

The things to plant at the first date include asparagus, beets, cabbage, cauliflower, carrots, celery, lettuce, onions, parsnips, peas, radishes, salsify, sweet potatoes, turnips, and various herbs.

Those that are suited to go later are beans (succession planting), beets (succession planting), carrots (succession planting), corn, cucumbers, egg-plant, lettuce (succession planting), melons, peas (succession planting), peppers, pumpkins, radishes (succession planting), squash, tomatoes, and turnips (succession planting); also seeds of Brussels sprouts, cabbage, cauliflower, and kale for transplanting later.
For the third planting, (just after June 15th), succession crops of beets, carrots, celery, kohlrabi, lettuce (summer varieties), radishes, beans, corn, cucumbers, peas, tomatoes, and turnips. The planting of the root-crops of this group—beets, carrots, etc.—should be large enough to furnish the table during the late fall and to store up a generous supply for winter.

In the average garden, the supply of tomatoes almost invariably does not hold out until the end of the season unless there is an early frost. When frost does come, you should plan to have a large supply of green tomatoes on hand for pickling, and for storing to ripen up inside. It may seem at first glance that all this has rather to do with the planting of the garden than the planning of it. That is just the point; you cannot plan it intelligently until you know how it is to be planted, because, to get the most use out of the ground, it will be necessary to use some of it twice.

**Wasted Crops**

A few words of warning in regard to the actual quantity of each thing to be planted will not be out of place. There are a number of crops which are likely to be over-planted, and others which should be had in a continuous supply throughout the season, and which, because of mismanagement, are frequently conspicuous by their absence from the table.

Among the first group, or those which are frequently over-planted, so that a large part of the garden produce is either wasted or has to be fed to the chickens, there are cabbage, kohlrabi, lettuce, parsley, Swiss chard, turnips, beans, cucumbers, summer squash and tomatoes. Among those of which the supply is likely to be short, are beets, onions, salisify, pole beans, corn (late), winter squash, and late tomatoes. The things which "go by" very quickly, and the planting of which must be carefully planned if a supply is to be obtained throughout the season, are cabbage, cauliflower, lettuce, peas, radishes, bush beans, corn and turnips.

**Planting the Individual Crops**

To save space, the various vegetables mentioned in these three groups are discussed together in order.

**Beets** These are at their best when about half grown. The first two plantings should be small, the last large enough, if there is room, to supply two to five bushels for storing, besides what will be used during the fall.

**Beans.** The dwarf beans are at their best for only a few days. Each planting should furnish four or six pickings. Thus, each planting of one variety will furnish beans in prime condition for the table for about two weeks. They are bought by the pint or quart and are usually planted the same way; the result being that they begin to get old and tough before they are half used up, and fewer of them are used than would be if the quality were good. The pole beans and lima beans continue to form pods for a long time, so that they can be had in prime condition from one planting, the latter lasting until frost. But if you should prefer pole wax beans to limas, make a second sowing of them at your mid-June planting.

**Cabbage** is one of those things likely to be overestimated when the garden is being planted. Two heads of the early varieties will make a meal for three or four persons. The first heads should be ready the first week in July. If it is used twice a week, during the month, which will be about as long as the first heads will keep before they begin to split, a dozen and a half heads will be plenty for the first planting for the family of four. A five-cent packet of seed sown at the same time these are set out will give a succession crop for use during August and the first half of September. Another packet of a winter variety sown in mid-June will furnish what will be required for the rest of the fall and for winter storing. Transplant a dozen and a half heads for the second planting and (Continued on page 58)

The garden that is well considered is a garden of regularity in arrangement, quantities and care. All of the allotted space should be utilized efficiently. Thus will it produce as it should and at the proper time.
ASPHYXIATING THE FEBRUARY FOE

A Preliminary Preparation for the Great Spring Drive in the Garden—Liquid Bombardment of the Scale and Its Destructive Allies

ROBERT STELL

That eternal vigilance is the price of immunity from garden pests will be gainsaid by no one who has ever had much to do with growing things. Also, it is easier to prevent scale, fungi and harmful insects than it is to cure them, and for this reason winter spraying is one of the essential requirements for successful results after the real growing season begins.

Prominent among the pests that can and should be reached now is the San José scale, the bane of every fruit grower's existence. This parasitic growth, made up of clusters of greyish, round units hardly larger than small pinheads, is often unnoticed until its damage has been done. It is a dark growth, and attacks not only fruit trees, but shade varieties and shrubs. Do not wait for its ash-like clusters to appear; whether its presence is suspected or not, spray, spray everything, and spray now with the lime sulphur solution.

Less dangerous than the San José, but nevertheless a menace to woody things, is the oyster-shell scale, so called from the resemblance its protecting shell bears to that of the bivalve of half-shell fame. It is especially partial to apple trees, where, although often unsuspected, it is a source of danger. The best cure for it is the lime sulphur spray which, like the other solutions mentioned in this article, can be obtained from any of the large seed houses.

Two other dormant growths which should be reached by the winter spray are the blister mite and the peach leaf curl. The former causes those brownish spots often seen on apple and pear leaves, and may be checked by spraying now or early in the spring with dilute kerosene emulsion. Winter spraying is also advised for the curl, using either Bordeaux mixture or lime sulphur solution.

No universal date can be set for this first dormant season pursuit of the scale and its destructive allies, but as a basis for calculation February 1st may be considered as the proper time in the latitude of New York. Then the trees have no leaves, flowers or fruit to be injured by the strong solutions which must be applied. Also, the germs or eggs, as the case may be, which must be destroyed are more easily reached by the spray at this time than later on, for one does not have to overcome the protecting shelter of the leaves.

Turning now to the methods of applying the various pest-killing liquids, we find the situation governed somewhat by the local conditions and the preference of the grower. On large places, where there are many trees to be treated, one of the large barrel sprayers mounted on runners or wheels is often a good investment. For less extensive operations the knapsack type is excellent, and if this is the compressed air variety, considerable time and effort will be saved in the actual operating. There are also various smaller hand devices, but in selecting one of these it should be remembered that it must have sufficient power to throw the solution in a strong stream onto the tree. The most powerful of these are the Vermorel and the Bordeaux. These throw the solution in an effective manner, but to keep them up to standard they must be thoroughly cleaned after use a point which applies, indeed, to all parts of the apparatus.

Before you actually begin to spray, mound up the tree and shrubs to be treated, so that the powerful solution cannot follow down the trunk or stems and cut off its effectiveness. Make a very thorough job, applying the spray to every part of the tree so that none of the scales or fungi can possibly escape.

The best kind of day for the work is a calm, fairly warm one, but if there is a wind blowing, work with it so that it will aid rather than hinder you. Spraying under any conditions is apt to be a more or less uncleanly job, as some of the liquid manages to find the operator's clothing as well as the trees. For this reason old clothes are the rule, and the hands should be protected with gloves.

After the winter spraying a second application for scale should be made late in March. The kerosene-soap emulsion is the best to use for this, and thoroughness is of course essential at all times.
THE GREEN AND WHITE GARDEN

Suggestions for the Small Place Where Simplicity is the Keynote of the Color Scheme—Planting for Succession of Bloom and Balanced Effect

ELIZABETH LEONARD STRANG

The white and green garden should be worked out with only white flowers or those tinged slightly pink. A touch of color is supplied by the golden stamens of the flowers. The foliage masses are to be of dark glossy green. Such a garden would be particularly attractive in the moonlight.

First let us assume that the owner of a small place, say 50' x 120', has planted his back yard with a frame of shrubs and a tree or two, in such a way that the drying yard is screened from the pleasure lawn, and the lawn framed by a soft mass of planting.

_COLOR SUCCESION IN A LARGE GARDEN_

The trees might be yellow-woods with their white trunks and fringed white blossoms in May. In April there would be for shrubs the starry white Magnolia stellata and an occasional shad-bush at the back of the shrubbery. In the grass would be hundreds of white snowdrops and white grape hyacinths. Toward the end of April the pale ghost-like narcissus, Mrs. Langtry, would be particularly effective in the grass, and a few groups of early white tulips and creeping white phlox could be planted at the base of the shrubs. In May would be white lilacs, and pearl bush, Exochorda. Toward the front of the shrubbery would be Spiraea Van Houwet, which hangs so gracefully down to the ground, and Deutzia Lemoinei, a much more beautiful variety than the Deutzia gracilis ordinarily used. At this time the flowers in bloom would be the poet's narcissus, foxgloves, and the peonies, La Fiancée, single white with gold stamens, and Marie Lemoinei, double pure white. Along the north front of the house go ferns and foxgloves as suited to the shade.

In June there would be syringas, sometimes called mock orange, and madonna lilies. A bunch of the Clematis recta, fluffy white, would form a contrast in texture to the lilies. There is an early white dwarf phlox, Arendsii (var. Grete) blooms in June.

In July white altheas would be in bloom among the shrubs and some white phlox at the front, the early variety, Miss Lingard, which has an inconspicuous violet eye. Shasta daisies and the white variety of Campanula persicifolia would also look well in such a situation.

In August there would still be white altheas among the shrubs, and later white phlox, Frau Buchner, dwarf, and Independence, tall. Chrysanthemum uliginosum, with its daisy-like flowers supported on a tall stalk like a hardy aster, will be effective.

In September and October Clematis paniculata could trail over the shrubs, Japanese anemones, single white with golden centers and fluffy white Boltonia asteroides would give the effect.

In November there would be only some creamy white late chrysanthemums. Perhaps ten or even five of each of the flowers mentioned would be needed to carry on the succession of bloom. They would be planted, of course, with each kind in a mass by itself, and not scattered spottily along the border. In placing them, remember that the effect for each separate month must be studied carefully.

_THE SMALL GARDEN_

Now let us suppose that there is to be a little flower garden—about as much as the mistress of the house could take care.
of herself. Such a little garden as the one illustrated was
actually taken care of last summer by a busy mother of my
acquaintance, with only a man to help occasionally with the
rough work. This one measures about 35 x 40, and its con-
struction would not be difficult. The beds should be prepared
with 2' of good loam, well enriched with barnyard manure,
and top dressed with bone meal, wood ashes and nitrate of
soda. The walks should be edged with 3' boards 5' wide,
set on edge, sunk in the ground and secured by pegs. This
is to keep the soil from getting into the paths. Before they
are set in place they should be stained dark brown, both to
preserve the wood and for the sake of appearance.

The numbered plan and the accompanying list show how
the planting would be arranged in such a garden. The hedge
is of single white althaeas. The flowers resemble a hollyhock,
last a long time and are very attractive. Inside the garden,
for borders and edgings to creep irregularly over the
walks are used arabis, white creeping phlox, hardy candytuft, white
iceland poppies and white Viola cornuta. The two last bloom both in May
and September.

The tall things placed at the back are lilies, foxgloves
Clematis recta, Chrysanthemum uliginosum, and boltonia. The clema-
tis and boltonia will need staking. The pure white rhodo-
dendron Boule de Neige fills the corners and two white
moss roses are used for accents. The other things are of
medium height and are placed in such a way that the early and
late things are well distributed and no large gaps are left
without bloom at any season of the year. To illustrate:
in foxgloves, iris and peony time, the masses of those flowers will
be so well distributed that the garden appears to be com-
pletely filled with them; later on, in phlox time, it will appear
filled with the masses of phlox, and later on with Japanese
anemones and boltonia. Clouds of finely flowered things like
Galium gypsophila and Clematis recta are distributed in a well-
balanced manner throughout the garden. The iris is placed
next to it, as its long, thin leaves need some softening.

The lilies and Japanese anemones are in long drifts the length of the garden and across the ends. The other things are
worked in in masses not large enough to leave large bare
spaces when they are not in bloom. The idea of planting in
masses is to repeat those masses often enough to make
the bloom appear well distributed throughout the gar-

The dark green foliage is used to set off the white to
the best advantage: the dark, glossy green of the rhodo-
dendron, the peonies, the rose geranium and ferns
will do this. The whole effect should be one of contrast.

A border of white phlox effectively massed against the trees and
shrubs at the back of the lawn

(Cont'd on p. 64)
A quaint, old-time air lingers about this painted arch and simple gate. It suggests box-bordered, trim gravel walks, rose gardens, old-fashioned flowers with old-fashioned names, and dainty ladies lingering there.

Reviled and misused as it often is, nothing gives so natural an effect as rustic treatment. Even though the workmanship be good, the gardener should see that the gateway be covered with vines and shrubbery.

The latticed gateway presupposes an arch of ramblers, as here, where the gate, banked on each side with a trim privet hedge, forms a quaintly quiet transition between the noisy workaday world without and the peace of the garden within.

In their lines gates typify the garden and the garden's owner. They are part of a scheme which makes the house and garden one. This roofed gate and its high lattice are in keeping with the architecture of the house and suggest the garden.
The gate should frame a glimpse, should hold out to the visitor a suggestion of those beauties that are to come. Here the high wall excludes the garden, the gate framing in sombre richness a vivid glimpse of color.

What the vestibule is to the house, the long bowered gateway is to the garden—a transition point, a spot to stop, to rest, that the garden may be entered quietly. That is just the atmosphere given by this Japanese gate.

GATEWAYS TO THE GARDEN
Types That Symbolize the Garden’s Spirit at Its Entrance

All the dignity of substantial construction and quiet unobtrusiveness lingers about this gateway. Although modern and Craftsmanly, a few seasons’ weathering will give it the old-world touch of the English lych gate.

An intimate entrance, this, with just enough of the man-made gate and the nature-made arch to give a suggestion of the garden beyond. It is a type suitable for the small garden, representing but little labor.
In designing the house, the architect took full cognizance of the possibilities of the woody knoll on which the lot was situated, and in coloring, the house is distinctly "woody," and in roofing, high pitched, to carry out the lines of the natural contour of the knoll.

The house was so placed on the lot that as many rooms as possible faced south, resulting in a plan which necessarily sacrificed hall space.

The possession of a magnificent old heirloom—a 17th Century oak table in splendid condition—determined the character of the dining-room and its furnishings. The chairs are stained a grey-brown to match both the table and the woodwork. Brown tones prevail throughout.

A brownish, rough-faced brick veneers the wall. The roof is shingled, a hit-and-miss combination of green and brown staining it in with the foliage. The shutters are stained brown, a contrasting note being furnished by the ivory-painted sash.

The unusual shape of the plan gave plenty of closet room upstairs. The hall is large enough to form a comfortable sewing-room.

A glimpse of the living-room fireplace.

THE RESIDENCE OF THE MISSSES WILCOX AT NEWTONVILLE, MASSACHUSETTS

Frank Chouteau Brown, architect.
THE WAY DAVENPORT, IOWA, DID IT

Beauty the City Through Its Back Yard and Successfully Solved a Difficult Problem—A Citywide Contest That is Practicable for Many Other Communities

O. R. GEYER

Working on the theory that a city is as beautiful as its back yards and alleys, Davenport, Iowa, a city of 40,000, believes it has solved many of the problems that attend the usual city beautifying campaigns. Incidentally it has introduced a new spirit in municipal circles, and the result has been that the city beautifying question has become the most important issue in scores of smaller municipalities throughout a wide territory, and, in fact, throughout the entire state of Iowa.

One out of every six of Davenport’s inhabitants has joined hands in what is probably the biggest yard and garden contest in the country. Annual prizes aggregating $800 have proved sufficient to arouse the keenest anxiety as to the appearance of hundreds of back lawns and alleys throughout every quarter of the city. Perhaps the principal reason for this anxiety is one of the rules of the contest which forbids the awarding of a prize to any person whose alley is not thoroughly cleaned.

How the Movement Started

The contest, launched three years ago by members of the Rotary Club, has been the means of bringing about a closer spirit of cooperation in the municipal affairs which promises even more surprising results within the next few years. The plan has been copied in numerous Iowa cities and towns, the experiences of the Davenport gardeners forming the basis for an official State bulletin on city beautifying contests.

The first year, 1913, saw a promising start made when one out of every sixteen persons entered the contest. A year later it had been increased to one out of every six inhabitants, a record which was equaled again this year. In this period scores of homes, many of which had become eyesores because of neglect and carelessness, have been beautified and improved until they stand out as the most impressive examples of what can be done when the city beautifying spirit takes deep root in a city.

Not the least important feature of the contest has been the severe setback given the high cost of living in many homes. Gardens have become the rule, and back yards which previously had served no other purpose than that of a dump for trash have been made to contribute an important share of summer food supply.

Rules for Contestants

The contestants were divided into three classes, but the money prizes are restricted to those entrants who do their own work. Class One includes those persons who do their own work; Class Two, those persons who hire some one to do part of their work, and Class Three, all those who employ a permanent gardener. Members of the last two classes may compete for honorable mention awards, however, and the competition in these classes is almost as keen as it is in the first class.

Rotarians went out among the homes urging the families to join the contest. "You win if you lose," was the battle cry of a publicity campaign which continued without let-up throughout the summer, both in the newspapers and on the billboards. Other attractive slogans, "Be it ever so humble, make it attractive," and "Make your neighbor sit up and take notice,"

The contest was entered eagerly by rich and poor alike. Here is one of the honor award gardens in the wealthy section of the city.

A typical down-town back yard in its original and subsequent conditions. The improvement is characteristic of what the contest has accomplished in a thoroughly practical way.
had their effect in keeping in line those over-eager persons who early in the contest displayed a disposition to ease up or retire from the game. For two days every grocer in the city sent out with every order of goods blank entry cards for the big contest. This publicity campaign laid the foundations for the trebling of the number of contestants a year later.

The Prize List

But a most important factor in keeping the many contestants at work was the prize list, ranging from $25 to $25.00. There were fifty-eight of these prizes, totaling about $500. As members of the Rotary Club were not permitted to enter the contest for the cash prizes they found time between booster activities to compete with the millionaires for honorable mentions in the various classes.

A foresighted provision in the rules ordered that no prize be awarded to a person whose alleys were not kept in clean condition. Mayor Mueller was responsible for this provision, and he thought so much of it he offered a special prize of $50 for the best kept back yard and alley. This offer brought on a contest which threatened to overshadow the yard and garden contests, and when the summer was over Davenport could have made claim to the title of having the cleanest and best kept alleys and back yards of any city in the country without much opposition.

If there were any who could not afford the seeds or shrubbery plants needed to convert their homes into garden spots, the money was promptly forthcoming from the pockets of the club members. The newspapers caught the spirit and throughout the entire season ran weekly articles of value on the various phases of landscape gardening. Gardening and landscaping became the two most popular pastimes in more than 1,200 homes. Particular stress was laid on the four fundamental principles of natural landscape beauty—the avoiding of straight lines, the planting of shrubs in masses, the keeping of an open front, and the softening of the line between the foundations and the lawn. The result was that the work of beautifying the lawns was carried on in a manner more or less scientific, a fact which can be attested to by the book dealers of the town who reported unprecedented demand for text books on gardening and landscaping.
In the spring the official photographer goes about the city taking pictures of the worst features of the yards and gardens entered in the contest. He is accompanied by the judges, who usually are members of the staff of the State Agricultural College and take this opportunity to gather the data needed later in the awarding of the prizes. Later in the summer, when vegetation of all kinds is in full bloom, the photographer makes a second trip about the city collecting pictures of the yards and gardens of every contestant.

Then comes a lull of several weeks until the judges can render their decisions, and the officials are given time to prepare for the announcement of the prize winners. The largest auditorium in the city is hired for that purpose, admission is restricted to those persons holding tickets. Even this method does not prevent the overcrowding of the theater each year by the eager, summer-worn contest-ants and their families. The prize winning yards are shown on a screen by the aid of colored slides, the judges making their comments on each yard and garden. Then follows the awarding of the cash prizes by the ten members of the "Beautiful Davenport" committee.

The large German population has made the work of the committee much easier than had been expected. No long arguments were needed to induce them to enter the contest, as most of them had been conducting contests of their own from year to year. It is to this section of the city that most of the prizes have gone, though the contests have become a vital factor in the life of every section of the city.

AIDING THE FAMILY

Scores of families which had supplied their larder with vegetables through the agency of the grocery stores soon began raising their own vegetables. The average garden raised practically all the vegetables the family could eat in the summer, and many raised enough potatoes to last them through the winter.

Medium sized back yards have become valuable agencies in contributing to the support of many poor families. In all sections of the city, trees have been trimmed, grape arbors started, and clinging vines and shrubbery planted about the houses.

(Continued on page 78)
FROM THE COLLECTOR’S NOTE-BOOK

Collecting Old Pewter—Wedgwood Jasper Cameos and Cameo Medallions

GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collector’s Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

Black and white jasper medallion of Wedgwood origin

THERE are many persons—some of them collectors—who ask what the fascination of old pewter can be, frankly declaring that to them it has no attraction. Perhaps to some the mention of pewter suggests battered, dingy, leaden-hued objects of metal, more suited to bulletins than to buffets. Again, there are those who, unacquainted with pewter lore, do not guess the wealth of historical interest that invests the subject. Relics of any age, so damaged that they no longer command respectful attention, have no real excuse for perpetuation, unless some highly important historic association attaches to them, for surely mere age or antiquity is not a raison d'être with the sensible. Pewter in a state of dilapidation is no exception to the rule governing the forming of any collection of quality, and no matter what its antecedents, it should present good form to be worthy a place in the worth-while collection, if it is to be regarded with other than the sentiment bestowed upon a chipping from the Great Pyramid or a bottle of dust from Pompeii. But truly fine pewter has attributes to justify its collecting. Here, in the first place its decorative quality commend it to notice. Here, however, one must remember that an esthetic taste will recognize this, where one to which the artistic does not appeal will overlook it. Second, the story of old pewter, as recorded by Welch Massé and other authorities on the subject, authorities to whom the collector-student is bound to be indebted for much information, is one that lends entertainment to the pursuit of the hobby. In this article we will deal mainly with the outlines of the story of English pewter as serving best to introduce some of the facts that go toward making pewter worthy the time and the trouble taken to collect it.

A few years ago a “rage” for old pewter swept over England and America, following a notable exhibition (the first of its sort) held at Clifford’s Inn, London. This was in 1904. To be truthful, one must record the “slump” that followed a few years later. But the true collector who had taken up with pewter remained loyal and enthusiastic, and with the appearance of such works as Welch’s “History of the Pewterers’ Company” and Massé’s “Pewter Plate” and “Chats on Old Pewter,” also of Gale’s “Pewter and the Amateur Collector,” (a book dealing chiefly with American pewter) there has been a revival of interest in the subject which is becoming permanent.

English pewter was much simpler than the pewter made in other parts of Europe. This latter often attained to an ornateness from which, fortunately, the pewter of England of the best period is free. The manufacture of pewter in England was governed by the strict rules of the Pewterers’ Company, which as early as 1503 made it compulsory for the pewterers of England to mark their wares, just as the French pewterers of Limoges had been compelled to do a century earlier. Some of the early English pewter was marked with the Tudor (heraldic) Rose with Crown above, although the Rose and Crown is to be found on Scottish and on some Flemish pieces also.

INDIVIDUAL MARKS.

As for the individual marks of the pewterers, these marks were called touches. Each pewterer was compelled to have his separate touch, which was recorded at the Pewterers’ Company and had generally impressions struck on sheets of lead. Nearly all the plates of touches in London so formed prior to 1666 were destroyed in the Great Fire, which also destroyed nearly all the records, although some of the audit books of the Company, dating from 1415, were saved. However, on the lead plates that have survived we find some 1,100 pewters’ touches impressed. The earlier touches were somewhat smaller than those of later date; some of them, in fact, were tiny. The mark X on old English pewter was only permitted on metal of less than the usual weight and any impressions struck on sheets of lead. Nearly all the plates of touches in London so formed prior to 1666, which gives notice that “none may strike the letter X except upon extraordinary ware, commonly called hard metal ware.” The various instances of misdeeds on the part of pewterers who tried to evade the regulations kept the Company busy for several centuries. The very last regulation of the Pewterers’ Company concerning touches directs “that all wares capable of a large touch shall be touched with a large touch with the Christian name and surname either of the maker or of the vendor, at full length in plain Roman letters; and the wares shall be touched with the small touch.” A penalty of one pence per pound was exacted from those pewterers who neglected to observe this rule.

While all the facts concerning the marking of old pewter should be diligently studied by the collector, as he gathers them from this source and from that, and will prove of great help, be of interest and
The London pewterers guarded their trade secrets jealously. They permitted no outsiders to loot and to watch them at work. As the various molds for pewter objects were made at great expense, it was the custom for the guilds of the Pewters' Company to own these and to let them out. This accounts for the various standard shapes of articles made by quite different pewterers. Lists of such molds, dating as far back as 1425, have survived the vicissitudes of time and throw much interesting light on the subject. Let the pewter collector remember that pewter objects appear to have come into vogue as a substitute for silver, and that pieces of old pewter usually follow in form the shapes of the contemporary silver objects of like use. Indeed, a study of old English silver will prove of great help to the pewter collector in solving problems of chronology.

**Collecting Costs**

One may not attempt to collect a whole garnish of pewter of a single period—a complete garnish consisting of twelve platters, twelve dishes and twelve saucepans—but it is quite possible without an appalling outlay. On the other hand, unless it is a "find," one may have to pay $40 or $50 for a fine and authentic early English pewter spoon.

Whatever one collects in the way of old pewter of any period and of any country, it should be displayed by itself and not mixed with silver, glass and with other objects. As to what dealers sometimes call "silver pewter," let not the unwary collector suppose that it is more than pewter of a fine quality (if the object proves to be that!). Silver cannot enter into the composition of true pewter, as it takes 950° C. to melt it—while the tin, melting at 230° C., would volatilize too greatly to combine with the precious metal before the silver even reached the melting-point. Perhaps because the finest pewter takes a silver-like polish it was originally called "silver" pewter, without intent to mislead.

Another point worth remembering is that, although all sorts of objects have been fashioned of pewter (even a copy of the Portland Vase has been fashioned in this metal), the collector will find very few old English pewter teapots. Fully 85 per cent of the teapots passing as pewter are, I should say, either Britannia or Aladdin's metal. Very early ecclesiastical pieces of English make are rare, too. As early as 1175 the Council of Westminster forbade the fashioning of church clip of pewter, as it was thought not sufficiently precious to be dedicated to such use. But in poorer communities exceptions must have been made, as we know of its use in churches in 1194. The Council of Nimés (1252) and the Council of Albic (1254) in France had later to take up a like matter, then permitting pewter in the manufacture of objects for church use under certain restrictions.

Not only in early times—by the year 1290 Edward the First had accumulated 300 pieces of pewter of fine quality—and as late as 1820, when George the (Cont'd on page 70)
HOW DOES YOUR GARDEN GROW?
Is It to Be Perennials or Annuals or Biennials This Year?—The Advantages of Each Type—Combinations for the Best Effects and the Least Labor

GRACE TABOR

IS it like the garden of contrary Mary, or is it less well ordered than that historic spot, with its cockle shells and neat comedy rows? Does it run to bare spaces and to periodic fits of sulk, or does it grow sweetly and bountifully? Does it, in the last analysis, behave exactly as you would have it; exactly as a garden should behave, with plenty of flowers always in bloom from early spring to late fall, and no ugliness anywhere?

All gardens are supposed to be up to this ideal, of course: and all garden makers always plan to bring their own gardens up to it. But so many things interfere that one is perennially excusing this or that defect, and forever promising that it shall be corrected "next summer."

Now is the accepted time, however, right now is the time to go over the garden's deficiencies carefully, and correct them for this summer. Actual outdoor work is not possible, of course; but I venture to say that your garden may be all that you want it, this very summer, if you will start indoor work upon it now.

THE GARDEN ON PAPER

Map out now, therefore, a schedule for what is to be done when you can begin work out-of-doors. This is the first thing. Plan it so that each operation will come in logical order or sequence, and each thing will be taken up at the proper time to lead on to the next thing. For example, if something is to be shifted because it is not favorably located, or because a different color or type of flower is wanted where it stands, such transplanting should precede the planting of new material, even though such new material is going elsewhere—unless it is a peony or some early flowering plant which you purpose moving. If this is the case, it should have been done last fall; and must go now until next autumn.

Decide now what you can put there for this summer, in the place where the peony is to go when fall comes. This will avoid a bare, unfinished spot, even for a single season—which must always be guarded against. Let this something be an annual—a one-summer flower only. Then you will not have a double shifting to do, when the autumn moving day finally arrives.

ANNUALS AND BIENNIALS

The mention of annuals brings me to a point which I want very much to emphasize so that there will be no doubt left regarding it. There is a class of plants that are neither annual nor perennial, which proves disappointing to the garden beginner who expects all plants to fall under one or the other of these two heads. These other plants are biennials—plants that grow from the seed one year, live through a winter, bloom the second summer, and then die out completely, as soon as their seeds are matured, and their life cycle thus completed. Their being hardy or tender has nothing to do with it; it is a matter quite independent of climate or outer conditions.

There are not many biennials commonly used in our gardens, and they are not a numerous class, anyway. But there are enough, and the ones that exist are sufficiently popular to cause a great many seeming failures. The seeds germinate, and the plants grow; but as the summer advances and no flowers appear, the gardener who is unaware of this peculiarity, believing possibly that he has sown an annual, gives it up as a failure, and next summer plants something else in its place—thence destroying it just at the time when it is about to justify its existence. Then he tells his friends that he cannot seem to succeed with pinks, perhaps, or foxgloves, or whatever it may have been.

The same thing happens, only a little differently, if he has put the seed in the ground under the impression that it is a perennial which may not bloom until it has had a year in which to grow. In this case, he is satisfied to wait for the flowers until the second summer; but when the plant dies at the end of this time, and appears no more, he wonders what ailed it.

LEARN WHAT THE PLANTS ARE

Before it comes time to go at the garden actually, therefore, I would advise becoming thoroughly familiar with the things you purpose planting. Make sure that the annuals are annual, and that the perennials...
are going to stay with you forever and a day, and not just over one winter; and make sure, if you must have Canterbury bells and foxgloves, or any of the two or three other less popular biennials, that you have a place which you can set aside, where the seeds of each may be sown each year, at the proper time to provide young plants for the next year’s bloom. This is really imperative; for though these plants usually seed themselves, these spontaneous seedlings cannot be depended upon. Unless they are fairly well grown little plants, they may not survive the winter; moreover, it is not unusual for the seeds to lie in the ground all winter before germinating. Which means that they will not arrive at their second and blooming summer until a year has elapsed. This is very apt to be the case with foxgloves, which fact does not matter in the least where they are naturalized, for in such a situation there will always be little plants of different ages, and thus always some of the proper age to supply flowers each summer. But in the garden borders one cannot allow space for such unproductive individuals.

I would not advise a garden of perennials, biennials, or annuals exclusively—except for a special place or under special circumstances. For one thing, each class has in it flowers which cannot be spared from the garden without a distinct loss; for another, all gardens require care, and it is nonsense to expect that anything can be put into the ground and forgotten, and yet go on doing its work up to the standard which care will maintain.

**Work in a Perennial Garden**

The garden planted entirely with perennials does require the least care of any; it is true, or rather, it requires least thinking about and effort at the beginning of summer. Be not under the delusion, however, that a planting exclusively of perennials will let you off altogether from a fair amount of wholesome work if you expect to have a fair amount of flowers. All plants require care; and, as a matter of fact, some perennials look worse when neglected than do the more luxuriant annuals. For when they have blossomed they go straight ahead with the formation of seed; and when the seed is formed, they proceed to scatter it; and then they are through for the summer.

Yet I would always make the main planting of a garden of perennials, and select these for their extended period of bloom quite as much as for their intrinsic beauty. Then, with them placed, bring in the annuals, or biennials, or both—selected to fit the situation as carefully as the perennials were selected, chosen also to harmonize with these, and to complement what they have begun. In this way only is it possible to have great quantities of flowers throughout the summer. Confining a planting to one class invariably results in gaps in the bloom, and though it is by no means essential to the success of a garden that there be flowers in it all of the time, few garden makers are satisfied unless there are.

However your garden grows, I should say that it ought to have as its leading perennials iris, peonies, larkspurs (delphinium); lilies (lilium); and pyrethrums. To these I would add, from among the biennials, foxgloves, (digitalis) and Canterbury bells, (campanulas), and perhaps Sweet Williams or pinks, if there were room. These last are really perennials, but they produce flowers so poorly after the second summer that they are classed as biennials and treated as such. Then, of annuals, it would seem necessary to have stocks, poppies, snapdragons (these are not truly annuals but are treated as such, to get the best blooms), asters or dahlias—the latter only if there were a great deal of space—petunias, and zinnias, these to be in one color only, never in mixture. And if you are carrying out a color scheme there may be others that you will need—ageratum, if it is a blue garden, for example. This is really one of the most important flowers under such special circumstances.

**Fragrant Flowers**

Not much provision has been made here for fragrant flowers, which every garden ought to have in abundance. The stocks are deliciously sweet, to be sure, Sweet Williams are spicy and refreshing, peonies are delightful and iris is rich though.
Stocks come in a considerable variety of colors, and their handsome blossoms, sometimes 2' above the ground, open in July.

No old-time flower gives such satisfaction as the zinnia, but you must be careful in the selection of the seed. Raised from seed, however, so plants that die may be replaced without serious loss.

The matter of combining these various plants is of course what decides how your garden will grow. The right combination will make it all that you want it; while the wrong grouping of them will leave it as badly off as ever, with just as many bare spots and opportunities for "sulking." Perennials, being perennials and therefore permanent and important, must have their places decided upon first, and the other material must group around these—or up to them, as you choose to put it. But the two biennials chosen are quite as worthy of honor as any of the permanent flowers; so these must have their positions established accordingly.

Of course you may prefer to select other things than those suggested here, or your garden may already contain a different selection. But in either case, or a combination of the two, remember to make your garden harmonious. Consider carefully the heights of the plants, the colors of their flowers, and whether they come under the perennial, annual or biennial class. These are all important points which, properly considered, have much to do with ultimate success.

(Continued on page 66)
The two rooms shown on this page are from the residence of H. P. Dillon, Esq., at Topeka, Kansas; Charles E. Birge, architect. The dining-room is finished in Flemish oak and hung with a tapestry in which the predominant note is blue. Decorations of blue and silver carry out the scheme. A carved Caen stone mantel adds interest.

A square hall of panelled oak occupies the center of the house. Its generous fireplace and large chairs give an air of hospitality. Large north windows on the stair landing, with panel pictures from Arthurian legends, lend a cloistered lighting to the hall-way and the balcony above.
The hallway and bedroom shown below are from the home of E. W. Shields, Esq., at Kansas City, a house of Elizabethan lines in the restricted Country Club District. The owner, an Englishman, wanted a house with English atmosphere, and this picture of the early English baronial hall with its Flemish tapestries and appropriate furnishings attests to the success of the architect.

Among the bedrooms is one finished in pale greys and dull blue with lighter touches of flowered chintz in the hangings. The doors at the farther side lead to a sleeping porch.

To begin with, this was a small room in a New York apartment, and the owner wanted to create in it a sense of space. The walls tinted light and panelled with moulding, the few pieces of furniture well chosen and well arranged, the simple Colonial mantel and its fitting garniture, all contribute to the success of the room.

Personality is in every angle of this room. It belongs to a golf champion, a domesticated golf champion at that. Hence the cups and the general air of comfort. Note the chintz smoke valance over the mantel shelf and the couches by the fireside.
On this page three photographs show interiors of the home of J. G. Leiper, Esq., at Chestnut Hill, Pa.; Karcher and Smith, architects. The walls of the living-room are grey; the woodwork white.

In the library the woodwork is white and the walls white with small red spots. Flowered chintz is at the windows. The built-in bookcases are conveniently located.

Golden yellow predominates the color scheme of the dining-room. Again the woodwork is white, thus preserving a unity in these rooms. Silver lighting fixtures contrast with the mahogany furniture.
COUNTING THE COST OF FARMING—IV

The Beginning of the Four Orchards—How the Soil Was Prepared and the Young Trees Set Out—

The Problems of Labor and Cost

FLORA LEWIS MARBLE

BEFORE we decided what varieties of trees to plant we consulted Bulletin No. 113, issued by the U. S. Department of Agriculture, which gives a good general list of apples that will thrive in various localities. For more specific information about our own State we read Bulletin No. 106 from the Pennsylvania State College on the Apple in Pennsylvania, and the Orchard Primer by Prof. H. A. Surface, economic zoologist for the State. This last valuable little book is published and largely distributed by the Pennsylvania Railroad. Then we consulted the list of reliable nurserymen that is compiled by the State every year. These men guarantee their stock to be true to name and free from pests. Their nurseries are inspected by the State from time to time. We corresponded with several of them who were nearest to us, wanting to buy from a nearby point if possible, as there is less risk of root drying than if the trees have to undergo a long journey.

The slope of our land is so good that all of the hillsides selected for orchards have plenty of sun, so we decided to grow only red apples, as they stand a better chance for good market prices than the green varieties. In the first, second and third orchards we planted the Northern Spy for the permanent trees, and in the fourth we set Baldwins.

Many small fruit growers around the country, and some reliable nurserymen, advised the use of peaches for fillers, but we did not want to grow peaches as they are so perishable a crop. Others suggested dwarf pears for fillers, but it seemed to us that two fruits growing side by side must double the cost of spraying, because they would demand different sprays at different times.

We finally decided to choose some quick bearing apples as fillers, and bought the Wealthy to plant with the Spys, and the Wagner for fillers between the Baldwin trees. The Wealthy is described as being of vigorous growth, very hardy, and a prolific biennial bearer. Fruit medium in size, bright red and very attractive. Quality medium either for cooking or dessert. The Wagner is a poor growing, dwarfish tree, recommended for fillers. The fruit is medium in size, red and attractive, of excellent quality when well grown. These trees were set every 20' between the permanent trees. They will come into bearing about the same time as a peach tree should. One man assures us that the Wealthy should come into bearing eight years before the Spys, and the Wagners six years before the Baldwins. These trees will ensure a return from the orchards before the slow-growing permanent trees mature. Both the Wealthy and Wagner are fall bearing. For the few years
that they are allowed to remain standing after the permanent trees have begun to bear, this fact will make harvesting easier, as picking their fruit will succeed that work on the Spys and Baldwins.

SETTNG THE TREES
In the first orchard we planted dynamite was tried. This was the one where a heavy clay subsoil underlies the loam to a depth of 6' or 7'. Here the dynamite was a complete failure, both for draining the land and setting the trees. A water pocket was the result of every shot, and the pick and shovel method had to be adopted.

For digging holes and planting the men were divided into gangs of four. Two went ahead digging holes, two followed planting trees. It takes two men to plant a tree well. One holds the tree in position and arranges the roots, the other fills in the earth and packs it. By this method it cost $63.40 to stake out and plant 429 trees, or almost 15 cents a hole.

The next orchard we planted numbered 197 trees. It was situated on a side hill. Here shale rock and streaks of sand formed the subsoil, under shallow loam. It was almost impossible to make the holes deep enough with pick and shovel for the best development of the roots of the young trees. Dynamite work here was a complete success. Clay was almost absent from the subsoil, so there were no water pockets formed. In many cases the shale rock had to be drilled to a depth of 18" to admit the charge of dynamite. The explosion pulverized the shale so it made good root conditions and planting was easy. Forty per cent dynamite was used, for which 18 cents a pound was paid. The expense of the operation follows:

Dynamite, fuse and caps........... $24.63
Labor, staking and setting trees.... 41.58

This made the expense of setting 197 trees a little more than 33 cents a tree. Time was lost in trying to make the rows on the hillside straight, whereas it was difficult to measure accurately. This experience led to the building of the leveler already mentioned.

The third orchard, twenty acres, was the best soil, consisting of rich loam 3' deep underlaid by shale, sand, and streaks of soft clay. The clay was not compact enough to form pockets when dynamite was used, so, as the season was late and men scarce, dynamite was used all over the orchard. Here 2,550 trees were set. The gangs also consisted of four men. Two used the explosives and cleared the hole out, two followed setting the trees.

As we really wanted to get the best method of using dynamite, and the undertaking was large enough to arouse local interest in our methods, a demonstrator was sent from the dynamite plant with tools and various kinds of dynamite suited to different conditions. This demonstration cost us only the material used, and the time given by our own workmen—amounting to about $3.00—and in the light of subsequent results was well worth while.

The demonstrator agreed with our experience, saying that "dynamite is worse than useless in heavy clay sub-soils, or where any ground is water-soaked, for then it forms hard cakes of the earth." He went over the fields with our men, showing them where to use forty per cent dynamite and where a lighter charge of twenty per cent would be better. The object is to make a slow explosion which will pulverize the subsoil and dig the hole, but leave the earth loose in the hole ready to shovel out. An explosion large enough to remove the earth from the hole wastes the soil, and makes work hunting for earth to fill in the hole. In rocky conditions, such as our first hillside planting, he used forty per cent dynamite; in ordinary loam with loose shale or light subsoil, he used twenty per cent dynamite. The cost of setting out these 2,550 trees was as follows:

Staking 2,550 trees (there were so many that the operation is listed separately) $55.95
Labor for setting trees........... 194.99
200 lbs. dynamite 20% ($13.85 per C.)............. 27.70
200 lbs. dynamite 40% ($15.00 per C.)............. 30.00
2,700 caps.......................... 27.00
4,800' of fuse...................... 28.80

$564.44

This made the cost of staking 1½ cents per tree, and the cost of planting 10 cents per tree, or a total cost of 11½ cents per tree.

Summing up our experience, the first trees planted were set with pick and shovel at a cost of 15 cents a tree. The second orchard was set in rocky ground with dynamite at a cost of 33 cents a tree. The third orchard was set with dynamite on good ground at a cost of more than 14 cents a hole. The fourth orchard was set with pick and shovel at a cost of 11½ cents a tree. This seemed to show that, under equally good conditions the cost of setting a tree with dynamite was not more than 33 cents a tree, or about 3 cents a tree above the 11½ cents. It was more than a penny or so. The relative value of the two methods depends upon local conditions, which change with every tree that is set, and here, as everywhere else, a man must use his own good sense.

TREATMENT OF YOUNG TREES

People are usually violently prejudiced for, or against, fall planting. In our vicinity no one sets trees in the fall, but it happened that our first orchard land was ready to plant at that season, so we set about it. The season was wet and warm, a late growing time, so planting did not begin until the 23rd of October. As there were only 429 trees to set, the work was easily done in five days. The third orchard was also set in the fall. Here we had 2,550 trees to plant. They reached us the last week in October and

(Continued on page 62)
The above sketches suggest an idea of what can be done on a small plot. This house is in course of construction being built of stucco and lath on frame located on a sloping hill affording

**English Type of House in Course of Construction at Hartsdale N.Y. for Mrs. H.W. Ruger**

**Caretto & Forster Architects**

An opportunity to build a garage on the cellar level under the living room. The garage ceiling, walls & trim are fireproof. Construction the complete contract was let for $7,700.
LANDSCAPE gardening and architecture must properly include all forms of decoration that will increase the attractiveness of the lawn, and such as will add at the same time a monetary value to the home. It is not desired to have simply a pretty lawn, but one that will enhance the value of the property itself. Therefore, the subject demands attention, not alone from those who are owners, but also from the men who make possible these improved conditions. To increase one's knowledge in this way there will be a material advance made toward realizing the good that may be obtained.

There are many things that will materially increase the value of the lawn from an artistic point. The part that the builder has in this is not by any means an insignificant one. If we cite the pergola as an example, it at once arouses a desire for knowledge of the part it plays in this way. In a great many respects it is one of the newer forms of lawn decoration in this country. While it is an inheritance from the older countries, it is one that deserves more encouragement on the part of the real home lovers, particularly where the desire is to add much to the home plan.

THE PURPOSES OF THE PERGOLA

It should be understood at the outset that the pergola is not simply a decoration. It possesses useful features in addition to its attraction as an ornament, and, whenever erected, increases the charm of the setting. It serves as a bower, a retreat and a nook. It may be covered with vines, and serve as a refuge from inclement weather. Frequently it leads off into the lawn and sometimes to the garage, or terminates at a pond or miniature garden. At other times it will serve as a bridge, with columns at either end, in this way spanning an otherwise open ravine and adding to the architectural effects of the home. In country homes it has a special place, because of the expanse that many of the country abodes possess, thereby making its necessity more keenly felt.

Thus we see that the pergola is in reality a useful ornament, and one that is finding more general favor as home-builders come to realize its need. It should be given a fair share of the construction man's consideration. The study of the varying materials with which it is built and the effects of the different types of architectural variations are widespread. Its very popularity has been the fundamental reason why there are to-day a larger number of the structural materials used in its manufacture.

PRINCIPLES OF CONSTRUCTION

In the Old World the pergola is generally constructed with stone columns, built of stone blocks, and even marble has been used in the more costly specimens. With its advent in this country there came a diversified use of the materials in its construction, and these are varied enough to satisfy any prospective builder. Now we have the pergola of reinforced concrete, stone, brick and wood. Where the columns are built of any of the former materials, save that of wood, the upper portions are nearly always of wood. This section is composed of the beams and rafters. In some cases concrete has been used with fair satisfaction.

In the selection of materials for pergola construction, the home owner has his choice. The principal differences in this often depend upon climatic conditions, some materials doing better in one climate than in others. The builder should understand the difference, and be able to state with accuracy just what effect the climate has on each material. Concrete has been found an admirable material for pergola construction in climates that are not too severe. In undertaking to do this character of concrete work one should be well versed in the requirements, if success is to be assured. The best materials are always essential, but care in the work itself is of equal significance.

USING CONCRETE

There are several systems of manufacturing concrete posts or columns, of which the two most generally used are the solid concrete column, with reinforcing rods and mesh, and the turned column, with hollow interior. The column material is composed of best Portland cement, fine sand and an aggregate, in proportions usual to the better class of work. The strength and surface of the columns should be of the greatest importance to the builder. The size and style of the columns are varied according to the work. The shape may be round, square or octagonal. The decorations also vary and may be made elaborate or simple. The solid columns are comparatively easy of construction, if common sense and care are fairly exercised.
One system of making the round columns, known as the Trusswall method, is patented. This consists of placing a collapsible core in position and then applying the concrete in a first coat, the core being protected with paper to prevent its contact with the material, and afterwards turned. When the concrete has partially set, the reinforcing is added, consisting of wire mesh and rods to carry any given load. The wire is wound from end to end of the shaft at an angle of about 45°, and the latter is revolved, forming a diamond mesh covering the entire column.

To make the column stronger by additional reinforcing, other rods are placed lengthwise and afterwards covered with more wire. The final coat of concrete is then applied; when it has set, the core is withdrawn and the column is complete. The particular advantage of this system is that a column of any size or detail may be made. The columns are waterproof, and, being hollow, are lighter than the solid columns.

The Possibilities of Bricks

If brick is used for the columns or pillars, it should be of an attractive face, preferably wire cut, with a bond of special attractiveness. Such bricks are nearly always of the square type. The round columns of the same material are not nearly so attractive, and they are used only in rare instances. In fact, the use of brick for pergolas has never been very extensive, though there are possibilities in it that are wider than supposed, and can be cultivated if the combination of materials and workmanship are wisely united.

The Woods to Use

The use of wood for pergolas has been very general. There are a number of kinds of this material that are particularly adapted to the purpose, among which are white pine, red pine, cypress, fir, poplar, redwood and tupelo gum. The columns are made from the log, solid, or sometimes built up or bored. The most successful wood columns are of the built-up variety. To obviate the danger of cracking or checking the built-up column of staves has been found highly satisfactory, and the demand for the latter is increasing rapidly among column users.

Some climates are more suitable for one kind of stock than others, though any of the above kinds of wood is suitable for most places. The matter of choice is many times left to the architect or column manufacturer for final decision. If construction is placed in the hands of builders who are competent men, there will be no danger from inferior material. The wood is air dried and made impervious to climatic conditions after it has been put in place. The building of the pergola demands both good materials and the best workmanship, and if the planning is done by a competent person, it will be found satisfactory. Much of the planning depends upon the particular work, and there is needed the labor of men who are careful and well versed in what they are to do.

The plans are generally made by an architect to conform to any given lawn, and there should be no difficulty in their success if they are made plain to the manufacturer. The use of vines will not hide the defects, should any exist, and the work is of sufficient importance to demand ample preliminary detail. It is simple enough if the plan is well studied.
In the Julian Calendar, established by Julius Cæsar, the average solar year was fixed at 365.25 days. This stood until Pope Gregory XIII, in 1582, decreed that the ordinary calendar year should contain 365 days, and that every fourth year should consist of 366. Thus in the Gregorian Calendar the odd years are combined at Leap-Year in the extra day that is added in February, and a standard is established for all time.

1. Sun rises 7:12. Sun sets 5:16. Lat. of New York. It is now time to turn our attention to the outside gardens and grounds; early planning and an early start mean better results and the establishing of a much higher standard.

2. Candlemas Day. Watch the groundhog! Seeds for the garden should be ordered; go over the catalogs very carefully and make an effort to have your list complete, and bear in mind cheap seeds are poor economy.

3. French Globe Artichokes started in the greenhouse now, will produce fruiting heads this season; grown these plants in pots and keep them moving briskly.

4. With the aid of a greenhouse, most of our annual flowers are greatly improved by sowing now such as thunbergia, begonia, ageratum, heliotrope, lobelia, celosia, petunia, salvia, etc.

5. Lack a greenhouse to start the young seedlings, we should prepare a boxed, use plenty of good live manure; and this is the proper time to start operations.

6. Fifth Sunday after Epiphany. Place about 1" of drainage in the bottom of the seed pans when sowing seed; sour, wet, poorly drained soil causes more losses in seedlings than all other causes combined.

7. Charles Dickens born, 1812. If you want real high quality sweet peas this summer sow the seeds now. Use 4" pots for this purpose and after the seeds have germinated place in a cool frame.

8. Pansies, ferns and stove plants should have a thorough overhauling; repeat those that require it and top dress the pots of others; these plants start a very active growth at this season.

9. A mulch of good, well rotted manure and good loamy soil mixed in equal portions and applied to the benches in the greenhouse will improve the roses, carnations, tomatoes, etc.

10. It is a good plan to have the manure for the various gardens carted to same while the ground is still frozen; this will save a lot of damage from the wheels cutting.

11. Thomas A. Edison born, 1847. If you want celery of quality for your table next July plant the seeds now; when large enough to handle dibble the seedlings into boxes.

12. Abraham Lincoln born, 1809. Celosia sown now will produce wonderful large tubers, very mild in flavor and equaling the finest Bermudas; handle the same as celery.

13. Sixth Sunday after Epiphany. Stock planted of the various types of bedding plants such as geranium, coleus, etc., should be kept growing and pinched frequently so there will be plenty of cuttings next month.

14. St. Valentine's Day. If you want good sized pot plants for next winter, sow cyclamen and all the various types of primula now. These plants in good condition and growing briskly.

15. Battle-shine Maine destroyed, 1898. The mulch applied to all kinds of tender plants becomes matted and loses part of its value; a good shaking up of the mulch will improve it considerably.

16. With a greenhouse or hotbed to start them in there are a number of perennials which, if started now, will flower this season; examples are columbine, shasta daisy, larkspur, single hollyhocks, etc.

17. This is an excellent time to go around and burn all the old prunings; a torch made of an old bag wrapped tight on a pole and soaked in kerosene is all that is required.

18. Full moon. The sack for the cold-frames should be overhauled; any broken glass should be replaced, and if you can spare the time, give them a coat of paint.

19. When pruning flowering shrubs, cut only those that flower on terminal growth, such as roses, hydrangeas, box, charisa, etc. All others should be pruned after flowering.

20. Septuagesima. All sorts of early flowering shrubs and trees such as golden bell, pussy willow, Japan quince, apples, peach, etc., if cut and placed in water in the greenhouse or home will flower profusely.

21. Bay trees and hydrangeas in tubs should have some attention; those that require it should be retubed; others should have all loose soil on top removed and replaced with a good rich mixture.

22. George Washington born, 1732. Cannas should be placed on the benches in the greenhouse; cover the roots with sand or ash when they soon make roots and can be split up and potted.

23. All ornamental foliage trees and shrubs with the exception of the maple can be pruned now. On wet foggy days remove the moss on the bark, using a wire brush for this purpose.

24. This is a good time to start a good batch of chrysanthemum cuttings; make the cuttings short and keep them well watered until they root.

25. Spraying material should be ordered; look over the spray pump; have everything in readiness. You can sprays now for San José scale and other bark insects.

26. The English kidney potato is a very fine vegetable and deserves more attention; it forces well and can be planted in frames now, in which case it will be ready in June.

Who watched the worn out Winter die? Who, peering through the dripping pane At Nightfall, under sleet and rain, Saw the old grey beard totter by? —Henry Van Dyke.
SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service.

A "war plate" in dull blue and white is a recent product of a porcelain factory which produces a special piece each year. It sells for $7.50.

Ivory stippled wood distinguishes this desk set from its brass prototypes. $22.50.

Of dull red lacquer with gold decorations is a complete portable writing case. $36.

Danish embroidery centerpieces effectively complete the table decoration when used with Delft-blue china. $2 to $12.

Faint tones of color in the decoration of this odd Grecian cup vase need not bar it from a room of decided color scheme. $8.

An innovation that solves an old problem is found in this simple butter dish which has a metal cover and a receptacle for cracked ice.

A dainty bit of Sheffield plate is this cake or sandwich tray. The handle is attractive in shape and is convenient in passing the dish. $5.50.

An ebony frame carries out the Japanese feeling in this screen with its birds and apple blossoms on a dull gold background. $150.
The atmosphere of the boudoir is daintiness, and anything that adds to that spirit is acceptable. Daintiness in line and color characterizes this little boudoir lamp. It stands 13" high. Two little Napoleonic figures form the base. The shade is of shirred silk. $6

In place of the unsightly wire basket for our hanging garden comes this concrete bowl which is porous and gives the flowers ample chance to breathe. 75 cents

An ideal piece to keep in mind when you come to furnish the living-room of your summer house is this French chintz sofa. The wood is ivory and the covering old blue. $120

The two-in-one photograph or picture frame is designed for that place on the table or the desk where both sides can show to advantage—or, as your mood chances, you can turn your favorite around. Dull gilded wood is the material used. It holds a picture 6"x9". $7

A dainty trifle for the dressing table is this triplicate mirror of cream enamel and hand-tinted rosebuds. It is especially suitable for the Marie Antoinette type of boudoir. $12

Flower pots that breathe are just what indoor gardeners have always wished. These are made of porous cement. The jardinére sells for 50 cents and the Roman window-box for $1.50

The touch of Italian blue in Della Robbia plaques makes them always decorative; especially in the kiddies' rooms do they look well. $2.50 to $5

To prevent lumps in soft sugar, use a shaker. One of such simple lines as this can be used with almost any pattern of silver. It comes in Sheffield plate for $4.25

February mornings bring hot cakes and syrup. This syrup jug is a particularly graceful design in Sheffield plate. The tray is separate. Jug and tray complete $7
YOUR ALL-YEAR GARDEN

Intelligent Ordering for This Season's Crops—Quantities and Varieties of the Best Vegetables

FRUITS TO ORDER

The varieties of fruits are mentioned in the order of their ripening, usually two weeks ahead of the next class, such as early, second early, mid-season and late. No dwarf varieties are mentioned because they are the same for both full and dwarf, as they are when grown as the standard sorts. Among the to-be-depended-upon apples are Astrachan and Liveland Raspberry, Gravenstein and Macintosh Hubard, and Fall Blenheim and Rosemary Russet. In pears we have Clapp and Bartlett, Seckel and Flemish Beauty, Bose, Sheldon, Anjou and Winter Nelis. Of peaches, Carmel, Maryland and Comice or Champion (or Ray for the northern States), and J. H. Hale, Crawford's new, Iron Mountain, Crosby and Brother's Late. Cherries, Spanish, English, or the new Yellow Spanish, Black Tar- tarian, Dykesman; sour—Mayflower, Royal Duke, English Morello and Green Hortense, Plum, European sorts—Bradshaw, Reine, and Clairette; and French variet- ies—Abundance, Red June, Burbank and Hale: American varieties—W. D. Goose, America, Late Goose, De Soto and October Purple. Unless your garden is well supplied with the various small fruits be sure to let some out this spring. With the new fall fruiting varieties of strawberries, blackberries and raspberries it is possible to get a good crop this season from plants set out in April or early May. If your small fruits are beginning to run out, try some of the fine varieties below, which are comparatively recent introductions but which have thoroughly "made good.

Strawberries—Early Ozark, Pendall, Chesapeake and Edmund Wilson. These are all extra fine—the last is the strongest growing strawberry that I have ever tried. Raspberries—St. Regis Everbearing (Red) and Eldorado, and perhaps the most valuable raspberry recently introduced, particularly for home gardens, as it is not only ripens extra early, but yields very large and especially strong grower and fruits again in the autumn; Welsh is a superior mid-season variety; King, Scarlet, and Sunny; Joy and standard favorites. Blackberry—The Joy, a new sort which combines hardiness, yield and high quality; the size and quality of the berry was the deciding factor in its selection as a new sort which is distinctive in its habit of growth, as it climbs almost like a grape vine, is the Star, or Wonder, and blackberry. It needs lots of room but the hardy is tremendous as it has a record of seventy-five quarts in a season from . . .

(Continued on page 76)
THE ADAPTABILITY OF SMALL TABLES

AGNES FOSTER

The latest type of magazine stand accommodates magazines of all sizes. It is 26" high and 18" wide. $35

A new tea table is built up like a series of trays, each shelf having a lacquer panel of Chinese design. $47.50

The mahogany sofa table is a late type. It is long and narrow and serves well for tea. The ends let down. $180.

A table painted in soft tones, as is this, can be used in a room with mahogany to emphasize the color note. $75

For the kiddies' own room comes this painted table with a flamingo perched on the bottom cross bar. $36

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through House & Garden. Send a self-addressed stamped envelope.

With every change of mood and tone of fashion, a table can be made to serve still another purpose. The small mahogany four-legged stand enters the household as a sewing table; domesticity is usurped by hospitality, and we have a tea table; matronly enters in, and we have a small table; and lastly, the smoker; Dame Fashion decrees a renewal of console tables, and into the hall it goes, topped by a mirror and supporting a silver card tray and a Tiffany iridescent vase with one chaste flower. And the sad part is, its career is not finished; it awaits a fleeting brief span as a checker table.

Among a decorator's items the small table is listed along with lamps, hassocks and pillows, as an accessory—the small articles that one chooses after one's own fancy. Little tables provide the livable homey look that large pieces of furniture alone fail to give. They fill in the crevices of the material scheme. They uphold and make possible the little luxuries of life—putting to our hand the latest magazine, the can of tobacco and briar pipe, the caviar sandwich and brew of Pekoe, the manicure outfit in the boudoir, or flaunt provokingly before us the pile of undarned stockings!

THE DOUBLE-DECKER TABLE

What would the maidless apartment do without the little serving table close to her right hand, double-shelved and holding systematically arranged each course of her dinner. It saves the pouncing up and down into the kitchenette at frequent and desconcerting intervals, and the hostess may serenely serve and the funny storyteller always comes to his bombastic end uninterrupted. The tea wagon well serves in this capacity, as afterwards it may be rolled out into the kitchenette or behind the screen with its load of soiled unsightly dishes.

In fact, the little double-decker table is extremely useful in many ways, and proves always a good investment for the householder. With or without wheels it is the nicest sort of tea table, whereby the center part comes up at an angle to form a book or magazine rest. It is extremely convenient for working with a reference book, or for an invalid, or for one of those ambidextrous persons who reads Galsworthy and knits mufflers for the soldiers at the same time. Synonymous with the "cozy corner" is the tabouret. The one has survived, but the other has luckily gone the way of all vagaries. Atmosphere is never created by spear heads, rope portieres and Algerian fans. There is one excellent leftover from that unhappy period, however—a tabouret consisting of a large brass tray and a base of six legs that can be closed together.

Muffin stands too come under the head of little tables—and also under many other names, such as Lazy Susan and Curate's Assistants. Made of wicker they are useful on the porch or in the garden. Many designs for small tables are now carried out in bamboo and wicker, such as tea wagons, tabourets, magazine stands and countless little convenient furnishings, half table and half hasket. The little tip and piecrust tables may be used as ornamental or useful hits of furniture. They are among the details that help so well to carry out the spirit of the Colonial room. They are also among those accommodating pieces that are there when you want them, but not otherwise.

In order to lend a note of color to a room, small decorated tables are being largely employed. They repeat and emphasize the necessary color value. A small painted table always looks well in a room with mahogany, provided the table is of softened tones. You cannot combine the strong colors of the crude peasant furniture in a room with delicate refined mahogany. The painted console table goes well in a hall of grey, white and black.
STAIRS were made for a mystery and a sign. They are among the few old signs standing for mysteries that the modern house contains. For though the modern house contains its signs, few contain signs that stand for mysteries, since most of the latter are now matters of decoration.

A mystery is a different thing entirely. It is something you cannot understand, and, in order to know that it exists and so that you will not forget it, you set up its sign. Moreover, it is a thing that, in modern terms, proves amply efficient to its generation.

And a day men carved on the posts of their beds the images of the four evangelists who watched over them in the lonesome, bleak night hours. How they would watch was a mystery, how they could watch was a mystery; nevertheless, there was the sign: Matthew, Mark, Luke and John, mounted on the four corners of a bed nowadays, have to fit in with the furniture. They are part of the decoration but not of the dogma.

The four evangelists did not prevent black plague from creeping in as bedfellow, nor did they ward off the murderous dagger of the foe—whereas antiseptics and locks might have—but many nights did those four signs watch over the blissful slumber of simple men and women and little children, in the dawn, know the thankful salutation that comes to those who do their work as best they can, who are amply efficient to their generation.

To-day we pin our faith on the antiseptic and the lock. Both often fail. Their great disadvantage lies in the fact, however, that we cannot pin them to our bed’s head, for the one does not grace a post as would an image, and the other is not so fragrant as the incense with which in those old days men spiced their rooms against the baleful odors of disease.

STAIRS are a mystery in the same measure. They take a man up and they take him down. Why he should go up and down may be a simple matter: he wants to get up or he wants to go down. The stairs take him. Fine! They also take him step by step. And therein lies the mystery. It requires a constant regular effort on his part—as constant and regular as belief in a mystery—to climb the stairs. There is, moreover, always the step ahead that he would attain.

No man ever stops on stairs save he be tired or weak or given to posing or to holding conversation with friends in the middle of highways. For stairs were not made to stand still on; as in life, one must keep going up or down. Life knows no such thing as stagnation. To be sure, there is rest between rises, just as there is rest between heart-beats, but the road goes the whole way until the end. The wise man is the one who knows when to rest.

Moreover, no one ever slid upstairs, although children and drunken men often slide down. And only children and drunken men blissfully defy the mystery of stairs by sliding down, because they cannot have the robust faith to accept the power of the steps.

THE MYSTERY OF STAIRS

of signs. Most of us mount the steps one by one, just as we rise in life; and go down the steps one by one, as some whole we are satisfied because we still believe in stairs albeit we do not understand them.

The author of a recent history of the house be- means the existence of stairs in this day of enlightenment, and he cites, as examples of the horror and ineffectuality of them, certain famous men and women who have fallen down to them in their deaths. It is true, stairs are dangerous to those who will not take them step by step, just as any mystery is a two-edged sword hurled at the man who, professing belief in it, does not live it. But stairs are the most feasible method of ascent and decent because they are the least dangerous. What are the few who fall stricken down stairs to the hosts who fall unstricken down elevator shafts?

And the fact that stairs are only one stage above the rudimentary ladder is no more of an argument against them than saying that clothes are only one step above the mud in which man walked in a k e d n e s s .

Heaven knows, we have too few of these rudimentary things in life—to few of the ways that cause men the healthy effort which breeds healthy minds in healthy bodies.

LIKE any mystery, stairs are possessed of a fine democracy. The king and the cat that looks at the king can alike ascend them, and be they spiral or straight, the ascent for each traveler is the same. Through that very democ-

THE PAPER GARDEN

Bringing pincus, fine pointed,
For our writing must be infinestial;
And bring sheets of paper
To spread them on the stair.
Now draw the plan of our garden-bed,
And outline the bird’s nests and the paths Correctly.
We shall scatter little words
Upon the paper,
Like seeds about to be planted;
We shall fill all the whiteness
With little words
So that the brown earth
Shall never show between our flowers;
Instead there will be petals and greenness
From April till November.

These narrow lines
Are rose-drifted thrift,
Edging the paths,
And here I plant nodding clematis,
With tree-tall astorias behind them,
Each stem umbrellated with purple fringe.
Winged sweet peas shall follow next to petunias
All down the sunny center.

Foxglove spears,
Turnal back against the swaying bluevee,
Will bloom and fade before the china asters
Smear their crude colors over autumn haze.
These double paths dancing make an angle
For bushes,
Blooming hearts I think,
Their flowers jiggling
Like little ladies,
Sunned, hood-skirted,
Ready for a ball.

The round black circles
Mean striped and flaunting tulips,
The clustered trumpets of yellow jonquils,
And the sharp blue of hyacinths and squills.
These specks like dotted grain
Are coreopsis, bright as bandannas,
And ice-blue heliotrope with its sticky leaves,
And Mignonette,
Whose sober-colored cones of bloom
Scent quiet mornings.
And poppies! Poppies! Poppies!
The blossoms shall all mean a tide of poppies,
Crinkled and frail and flowing in the breeze.

Wait just a moment,
Here’s an empty space,
Now plant me like-of-the-valley—
This poor tree over them will keep them cool;
We’ll have a lot of them
With white bells jingling.
The steps,
Shall be all soft with stonecrop;
And at the top
I’ll make an arch of roses,
Crimson,
Be-enticing.

There, it is done; Seal up the paper.
Let us go to bed and dream of flowers.

AMY LOWELL

IT is difficult to believe the mystery of stairs, however much you are convinced that they are a mystery. It was equally difficult
to believe the efficiency of the four evangelists on the bed posts. And when you stop to think of them, it requires a sturdy belief to accept the mysteries of lock and antiseptics and doorbells. Look around your house and you are dwelling in a cloud of mysteries. Their signs you touch every day. It
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These Himalayan cedars are but sixteen years old, yet they have attained considerable size and characteristic beauty.

IN SOUTHERN GARDENS

By Julia Lester Dillon.

Inquiries for this department receive prompt attention. Please enclose a self-addressed, stamped envelope for reply.

CONFERNOS EVERGREENS

There is nothing so fitly to typify the spirit of the New South as the majestic loveliness of the stately Himalayan Cedar, Cedrus deodara. Its pyramidal outlines tower skyward unrestrained and fearless. Its roots dig deeply and lovingly into the old red clay of the Georgia hills with the same fondness with which it must cling to oriental clay on the heights that bound the farther shores of the Seven Seas. Its ambitions and ideals are lofty. For just sixteen short years the twin sisters here shown have stood at each side of this hospitable doorway, and now they lift their waving branches at least sixty feet above the sod. Graceful and gentle and tenderly graceful in their soft coloring and delicate tracery of leaf and stem and branch, yet strong to endure both the summer's heat and the winter's cold, Anteus-fashion they bend first to touch the earth and thus gain strength with which to climb up and up on their ambitious way to the stars.

THE SOIL FOR DEODARAS

Where there is room, where dignity and grace are desirable, where soft coloring in the evergreen notes is needed, plant deodaras. In choosing the situation for these trees perfect drainage and plenty of clay in the soil must be assured. This done, nothing will give more satisfaction or more beautiful or quicker results. It is better to select trees that have grown large enough to have some character, say from 30' to 35' in height, and these can be purchased from any reliable Southern nursery for about $1.50 each. Small sizes can be had for twenty-five cents and up, but the difference in strength and in rapidity of growth will amply repay the additional expense for the initial planting.

With outlines more symmetrical and formal, with branches more closely appressed, with foliage more delicate in color and feathery in texture than the native cedar, Juniperus virginiana, of comparatively rapid growth and with great adaptability, the cypresses from many quarters of the earth that grow easily and beautifully along the lower Atlantic and Gulf Coast regions of the Southern States form a long list.

They vary in color, in height, and contour and can be secured to suit almost any requirement of soil or situation. Where a screen planting is desirable and deciduous plantings like the poplars are used as a background, the slower-growing cypress trees can be put in to fill the spaces and ultimately to make an evergreen screen. For such positions the Cupressus Benthamii and Cupressus graecilis are equally good. The Benthamii forms a perfect cone with its greatest diameter 5' or 6' from the ground. Its leaves are feathery and of a soft glaucous green that is almost the same in summer and winter. The Benthamii is one of the most rapid growers among the evergreen trees. It is beautiful in every stage of its history. Both it and gracilis are very fine trees for formal plantings to accent the architectural notes in the garden plan and for thickets along the boundaries.

Of a rich green that is almost velvety black in the deep shadows is the pyramidal cypress, Cupressus Kniphofiana. On the border of a plantation of pines where the deep browns and vivid greens of these trees carry the same color tones, this cypress is wonderful. Its broad base and uplifted arms with closely massed leaves are not as graceful as the softer colored and more feathery varieties, but its beauty deserves a position of prominence and its stateliness requires a dignified setting.

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For the formal effects made famous by the beautiful gardens of the Orient and Italy there are the Italian and Roman cypresses, Cupressus sempervirens, (c. fastigiata), and the far-famed Cupressus funebris so extensively used in the temple courts of China. Both of these varieties are easy and rapid growth and adapt themselves readily to the various soils. Their leaves are very delicate (Continued on page 54)
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TOMS RIVER    “Birdville”    NEW JERSEY
In Southern Gardens (Continued from page 52)

and the coloring is deep and rich, but not dark enough to prove somber. Single specimens of these trees planted close to the boundary lines of a brick or stone house add dignity and grace and carry the formal architectural lines of the building into the harmony of the garden plan.

The most erect and shaft-like of the cypress are the Cupressus sempervirens pyramidalis and Cupressus sempervirens rosalis, the latter being the most columnar and erect of all. They grow straight upward and vary very little in diameter. Even though they attain a height of from 60 to 80 ft the diameter never exceeds 4 or 5' at the base and in the widest part of the tree. They are wonderfully beautiful and most graceful and stately in their height, being so exactly placed that they sway rhythmically in the waving breezes that catch the old spirit and faithfully bend them to and fro all through the year.

Edwin Neuhaus says, in speaking of the beauty secured at the Panama-Pacific Exposition by the cypress trees transplanted from the old Spanish Missions of California, that if he had the making of California's laws he would require every household to plant at least six cypress trees not only for the beauty and grace they would give to the present generation, but for the joy they would put on to those who grow up in the coming years. Not quite so stringent a regulation would I urge, but, for the privileged sections, able to grow these trees, not to do so is neglect of opportunity. They not only enable the planter to stress the formal evergreen note in his garden detail and to bridge the gap between the rigid lines of building and the softer lines of the garden scheme, but they introduce a note of permanence, with their deeper colorings and in their evergreen effects, into the wondrous color harmonies that thrive most in Southern gardens throughout the year.

The BHOTAN PINE

From the southern slopes of India and Nepal, we have secured one of the best of our trees of pyramidal outline. This is the drooping fir of Hindustan, Pinus kesiya, sometimes called the Bhotan pine. Of most exquisite grey-green color, it is a slow grower, the needles of this pine are yellower in effect from the epicormic flush green of the new growth. They are firm to the touch, and are the most handsome for effect than the cypresses. The color is much like that of the Himalayan cypress, and the two make a delightful combination.

The greens in the cypresses, arbor vitae and pines vary so greatly that it is necessary to exercise much care in choosing them lest the effect ultimately become as if one had tried to plant a color card of confusons trees. Did you ever see a planting like that? Who has not? More's the pity. If in doubt about the color combinations, find out before you order your plants.

The Pinus excelsa is a graceful tree, of beautiful color and quick growth, and is not hard to transplant from the nursery. Since the grandeur of the home-makers have driven out the native pines and it is almost impossible to grow them, this Bhotan pine, with the Pinus koraiensis, the Korean pine of dwarf growth, must be added if we wish to give up the genus entirely. These trees and all the cypresses can be bought for fifty cents each. These will give good results, but the larger sizes—$1 to $2.50—will be better.

SOME FORMAL EVERGREENS

For plantings of extreme formality, for evergreen borders, where varying sizes are necessary, there is a most formidable list of the arbor vitae, Riots and Thuya, from which to choose. If the nurserymen would attach a color card to the pages on which they describe their list of these plants, and use a standard uniform nomenclature, it would benefit the unwary and too-trustful customers.

However, the arbor vitae that is most used in this section is the Riota aurea nana, and on account of its hardness it is worthy of its popularity. The only objection to it is that it has a strong yellowish tinge on the new leaves in the spring, but as this soon disappears and the green color is predominating, we plant it in spite of its variegation at the spring-time—not because of it, as many do. This Riota is of comparatively dwarf growth and extremely compact habit, and on this account is especially good for urns, jars, and boxes. With this, where a taller form of the same coloring is needed, the Riota aurea pyramidalis may be used. This becomes tree-like, ultimately growing from 12 to 24'. The summer heat brings out the green tines in this tree also. Thuya orientalis compacta and Thuya orientalis chihuahua are two dwarf pines, for extremely compact and graceful habit. The average price of all these plants varies from fifteen cents to seventy-five cents each, for sizes that range from 15" to 20" and 24" to 30", with a good spread. These will be satisfactory and will give immediate effect.

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The American Dog
(Continued from page 19)

breeders strive for the ideal of a dark brindle, evenly marked with white. These are strikingly attractive colors. Another little thing—on this side of the Atlantic breeders put particular prejudi- cie against a wire-coated dog. Such a jacket is waterproof and weather- proof, quite ideal from show's point of view, and it is cleanly and sheds less than either the short or long coat, so it is very desirable in the house. But most Americans do not like a wire coat, while a long coat, no matter how harmonious a thing of beauty, is far from being a joy in the house. In his pretty markings and short coat the Boston enjoys an initial advan-

Then what a sporty little chap he is, and what an entrance he makes. Like a lit- tle bantam-cock, greeting his friends in his chippier, democratic way, and always ready to a sharp touch for stray cats. Chasing cats is his favor- ite sport. With other dogs he is an independent little rascal and neither says, "By your leave, sir?" nor "Have a cow in your soul!" He neither hunts nor avoids them, but his little hide fairly bursts with the ex- hibition of his sprightly spirit. He is a cocky, lively little dog, very low, not only a also a highly intelligen- t and docile little dog, he would lead his master many a merry dance.

To return again to the "good Boston," as one of the best- known judges has said, "is built on the square." His head, viewed from the front, is large square, and his head two smaller ones, one for the head proper and the other for the muzzle. The primary requisite is a square face, but decidedly of the terrier type. He stands on all four feet square. All his joints are quick, and he has a hold, almost a pert air of alertness. His deep chest is broader than the English terriers, and his ribs well sprung, with considerable cut of loin. His neck is of good length, supported by a broad, thickly built head gracefully. His skull should be flat on top (without wrinkles in the skin) and his cheeks must be smooth, not humpy. His ears, placed at the cor- ners of the skull, are either nearly trimmed or, as is becoming more and more popular, left uncut. Fairly large, dark eyes, with an expression of great Intellect, are an important feature, and the muzzle must be deep and square, with even teeth. A Boston that is undershot looks sour and "hungry," where one that is devoid of a rare fault, is "frothy" in expres- sion. The lips must cover the teeth in front, and the desired nose is large and black.

Boston terriers have made the tail a toy. Some say point it. The slightly twisted broken tail has been very popular of late, but the real tail is a kind of "plug." The tail is formed to a fine point, set low, twisted once or twice. Many have been the discus- sions as to the desirable proportions, and the lawsuits that have waged bitterly over a docked or tampered tail on a show Boston terrier.

The Snow Dog
These, very briefly, are the points of this very good-looking dog. Only a small percentage of them very closely approximate this perfection. Many are leggy and have bad feet and paws; others have poppy eyes and snipped foreheads; still others are all Greek, with twisted tails and legs around with bowed knees and loose bulldog-like shoulders. Color and tails bar others from showing honors. So it happens that, though there are many Boston terriers, a really good Boston terrier will in the bench show point of view—is rare, and correspondingly expensive. Keen competition, too, for the demand, and a fancy specimen commands a truly fancy price.

At the New York show, several years ago Rosco had made his debut and won in all classes. Flashing with jewels and silver, Sir Climber came sailing down the aisle, and, catching sight of the array of the ribbons over his dog, stopped and joined the little knot paying hom- age to the new king of Boston Row. She quailed him criti- cally through her long nose, & d, having noticed that she was the oldest and only the most obvi- ous, she asked very impressively if he was a dog. The imp of a kennel boy with the dog, who knew that he had just been sold.

"That's too bad," she panted heavily. "De boss might well be the "A youngster said, very con- fidently. "I 'fraid I 'll only paid three thousand and for him.

As kennel boys are apt to do, this one had inflated the price of course, you will not have to pay any such sum even for a prize-winner; but a typical, well-grown, well-bred, not a cheap dog. Boston puppies are somewhat delicate as young babies, and because of their short noses they have a hard time with distemper. Ac- cordingly, one should, if possible, get a puppy that has been through this disease. Therefore, it is well to buy a well matured Boston puppy, but on the other hand a purchases of the type that is desirable to have a Boston brought up as a member of the family. Six months is a good compromise age. Otherwise, it is safe to say that after six months the puppy has reached a stage of development where it is possible to foretell with some degree of assurance that a grown dog he will be. All pups are fickle things, and he who at three weeks looks to be the prettiest one, he may be the littler to remain pink.

At six months, however, an experienced chooser of dogs will be able to decide whether what he is seeing is a rip-off or not. At six months, however, an experienced chooser of dogs will be able to decide whether what he is seeing is a Ripper or not. At six months, however, an experienced chooser of dogs will be able to decide whether what he is seeing is a Ripper or not. At six months, however, an experienced chooser of dogs will be able to decide whether what he is seeing is a Ripper or not. At six months, however, an experienced chooser of dogs will be able to decide whether what he is seeing is a Ripper or not.
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HERCULES, gigantic floral, rose-pink in color; KING EDWARD, magnificent rich crim-
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BELLE, most attractive rose-crimson; THOMAS STEVENSON, an in-
tense flaming orange.

For 50¢ we will mail both collections named above and also a fifteen-cent packet of
YARRAWA, the unique new early-flowering
Spencer, introduced in 1915.

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harmonize with the interior trim. The McCray can be arranged to
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Write For Catalog that explains the McCray Patented System
and gives full information.

McCray Refrigerator Co., 616 Lake St., Kendallville, Ind.
Agencies in all Principal Cities
The American Dog

(Continued from page 56)

an "upstart," but his friends reply proudly that he is the only dog whose pedigree can be traced back to the very beginning. There is certainty, not speculation, about the origin of the American dog. The beginning was something less than fifty years ago. If this seems a short enough time in which to establish a new breed, we must remember that fifty years means twenty dog generations, the same as seven centuries in mankind. The test of a thoroughbred animal is that it possesses certain well marked characteristics which it transmits to its offspring, or, in other words, the ability to breed true to type. The Boston terrier has done this for twenty years.

The breed originated in and around Boston as a cross between the English bull terrier and the American bulldog. The original specimens of this cross-bred stock were imported from England, and some of these dogs possessed marked individuality. These characteristics have become more marked in the breed as it has developed.

The progenitor of the whole Boston terrier race was an imported dog known as "Hooper's Judge." He was a leggy dog, but resembled his bulldog ancestors in head points, though he was level-muzzled. He weighed about thirty-two pounds and in color was dark brindle, with white markings. Little is known of his early history save that he was imported by William O'Brien, of Boston, who sold him to Robert C. Hooper. To Judge was bred the white colored Burnett's Gyp. She weighed but twenty pounds. Their son was Wel's Eph, a cobby, well-marked brindle dog with a blocky head and even mouth, who weighed about twenty-two pounds. Eph was the sire of Bernard's Tom, and it was this dog who laid the foundation of the family fortune. He was the first to be known as a "united," small, screw tail, and he set his descendants the example of great popularity, for it is said that he was the best known and the best liked dog in the Boston area. Tom was a big improvement over his sire and grand sire. He did not have their fine markings, but he was a trappy, clean-cut little dog. His offspring and daughters usually favored him strongly, and he is credited with the small size, the screw tail, and the alert terrier type of the breed to-day.

There were, of course, other early breeders of this old-fashioned dog. The Jack Reed dog and the Perry dog, Kelly's Brick and O'Brien's Ben were the most famous of these celebrities. All three of these were imported specimens.

There is a strong sporting flavor in their names. The Jack Reed dog and the Perry dog were, shortly after their arrival in America, the red-coats of the Georgian days of badger digging and cocking mains, of rat-killing contests and dog fights, and, indeed, Brick is even to-day remembered a "very fierce little white dog." He was a brindle dog, but his descendants with the gaunt white face of the old-fashioned dog, crossed, bulldog and terrier, produced dogs of pluck and spirit, but in fifty years they have been so tamed and refined and the fighting strain clarified. He is still plucky, but he is not a fighting dog any more.

In the early days the Bostons were shown in the same classes with the bull terriers. Later they came to be run with the fox terriers, and in 1891 their friends asked to have them recognized as thoroughbreds. The Joint Commission of the American Kennel Club at that time recognized the name of Boston terrier. It was not until 1899, after having three times rejected this petition, that the dog was recognized as the best of the American bull terriers. The name of the old-fashioned dog still persists, but it is still misclassified them Boston Bulls. Though there is bulldog blood in their veins, they are more of the terrier type, and this "bull" is a misnomer.

The Table Test for the Vegetable Garden

(Continued from page 22)

Spinach. This runs to seed very quickly in hot weather. A good plan is to dig up the Swiss chard, or a large leaved variety of mustard for "greens" after the first sowing of spinach is up; but the "New Zealand" spinach will furnish leaves for greens throughout the season.

There are usually too many summer squashes and too few winter ones. For a very small garden, plant Fordhook Delicate or Chylak, which are used for both purposes. The latter may be had in bush form, which takes up still less room. Where there is space enough for both kinds, two or three hills of white scalloped and two or three of Summer Crookneck will furnish squash enough in- til one of the fall sorts (Delicious and Sim's Blue Hubbard are of particularly fine quality) are ready. Forty to a dozen hills, as space permits, of the winter varieties will be none too many, as these hardy plants can be kept until spring in cold storage.

Tomatoes. The plants are often set out too late, and there is considerable variety, with the consequence that a great deal of the fruit is wasted, and during the four to six weeks of late fall the table is without tomatoes entirely, when there should be plenty. For a long season's supply, buy or grow half a dozen pot plants of Bonny Best Early, or of some other good, early variety. Set these out early; they may be planted a week or two before danger of frost is over, if you will cover them up at night—under glass if you can.

Later, about the middle of May, set out six or twelve of a main crop and have a supply of Fitch, Early Globe, Dwarf Stone or Dwarff Giant, if you do not wish to thin them up. And again, at the end of June, set out half a dozen or a dozen of the same kind (these plants you can start yourself) in a semishadowed position, at about the same time you set out the first plants, to furnish a supply for ripening for winter use. This will give many more tomatoes than will be required for the table, but will furnish one of the best things for preserving, either ripe or green. While they can be grown either way, it is always best to let the bush save room and gives better fruit.

Turnips. If you are fond of these, make a very small plot of the first three plantings. For the late fall and winter supply, the seeds may be set out in time and of one or two varieties, with the consequence that a great deal of the fruit is wasted, and during the four to six weeks of late fall the table is without tomatoes entirely, when there should be plenty. For a long season's supply, buy or grow half a dozen pot plants of Bonny Best Early, or of some other good, early variety. Set these out early; they may be planted a week or two before danger of frost is over, if you will cover them up at night—under glass if you can.
Summer Blooming Bulbs

There are wonderful results to be secured both in garden effects and for household cut flowers with Gladioli, Cannas, Dahlias, Alstroemerias, etc., and at such a small outlay of time and money! Just try an assessment of our improved-to-order bulbs this year. By planting in proper combinations and intervals you can have an abundance of beautiful flowers steadily from spring till frost, and with practically no trouble at all.

Our Plan Saves You Half

This is our plan. You tell us what bulbs you wish. We order them for you directly from the growers, where the best bulbs come from. Long experience and frequent trips to Holland and personal acquaintance with the growers enable us to buy each variety of bulbs at a lower price than the local merchants can sell them at. You need not pay for your bulbs until after delivery, but take them if not satisfactory. (Refund guaranteed if return requested within 5 days.) But remember—

You Must Order Now—
Not Later Than March 1st

Our prices and the quality of bulbs offered depend upon being direct from the sources for April and May delivery. Those who order earliest have first choice of the very best bulbs. You save much, if not half the price our plan requires you to pay.

Gladoni America, 1st sized, bulbs $1.50, quality $2.50
Gladion XXX Mixtures. Entirely Dutch, 4th offered $3.00, 3rd offered $2.75, 2nd offered $2.00, 1st offered $1.90. Chrys. Large Flower $1.50, medium $1.00, small $0.80. For prices on other items and on smaller quantities, send today for our Import Price List. It is Free, write for it now.

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Mrs. Aven Ward. Deep Indian yellow.

Johknee J. L. Mask. Carmin-changing to rose.

Kaleidoscope Viola. Faintly white.

Lady Alice Stanley. Coral rose and pale flesh.


Madame Lena Paine. Silvery salmon.

General MacArthur. Velvety scarlet.

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-such, indeed, is a real rose garden! If you have never experienced its joys, plan this year for a rose garden.

Our free 1916 Rose and Floral Guide will help you. Its 98 pages describe and beautifully illustrate nearly 400 varieties of the world's best roses—14 in natural colors. Rare beauties for every locality and every purpose. All C. & J. Roses are grown so carefully that they are guaranteed to bloom.

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The CONRAD & Jones Co.
BOX 126 WEST GROVE, PA.

Rose Specialists
Backed by 59 Years' Experience

POULTRY WORK FOR FEBRUARY

Order the eggs for hatching.
Get out the incubator and clean it.
Place orders for baby chicks as early as possible.
Watch out for dampness; but give an abundance of fresh air.
Carpet the little bars that the floor has become packed down hard.
Do not neglect to feed something green or succulent, sprouted oats, roots or beet pulp.
Remember that there must be no lack of water. If away all day, use a bottle of fresh jellied water.
Get a permit written into your insurance policy before starting an incubator or brooder in the house or basement.

Professional poultry keepers raising roasting chickens have been running their incubators for some time, but the last of February or first of March is early enough for the amateur to start his machines. Indeed, the middle or last of March is sufficiently early when the smaller breeds like Leghorns and Anconas are kept, but eggs from any of the large breeds like Cochins and Brahmans should not be expected till after the latter part of February. Sometimes there is a temptation to hatch out one's chickens very early, but that is a mistake if they are to be grown for the next season's layers. Early chicks of the same breed are likely to moult before the fall, and furthermore, it is much harder to raise them while the weather is cold; and the eggs are likely to be less fertile early in the year.

In any event, however, the incubator should be brought out this month and prepared for use. If a machine is to be purchased, the sooner the order is placed the better, although the amateur should first give careful consideration to his purchase. Incubators advertised at extremely low prices are seldom reliable, but some medium priced machines do good work, especially if similar to those of the 200-egg size. The day-old chick business, and custom hatching, have not cut down the demand for small machines as much as might be expected. They have, on the contrary, increased the number of poultry keepers.

When only a few chickens are wanted, it is a good plan to buy them, if one can be certain of getting good stock. Orders should be placed as early as possible, for there is always a big rush in March. Custom hatching is a great help to the amateur who keeps a non-sitting breed or does not like to bother with broody hens. Eggs to be used for hatching should be gathered several times a day or they may become chilled.

Dampness must be avoided, but there must be no lack of fresh air.

To keep the incubator is easy, but to get results takes time and work. The incubator is always ready, but the chicks are not. A good incubator will be to your advantage. A good brooder will be to your advantage. A good incubator will be to your advantage. A good brooder will be to your advantage. A good incubator will be to your advantage. A good brooder will be to your advantage. A good incubator will be to your advantage. A good brooder will be to your advantage. A good incubator will be to your advantage.

These are the words of the wise man. The foolish man will say, "I'll wait till the eggs are hatched." But the wise man will say, "I'll get the eggs hatched." The foolish man will say, "I'll wait till the chicks are hatched." But the wise man will say, "I'll get the chicks hatched." The foolish man will say, "I'll wait till the turkeys are hatched." But the wise man will say, "I'll get the turkeys hatched." The foolish man will say, "I'll wait till the ducks are hatched." But the wise man will say, "I'll get the ducks hatched." The foolish man will say, "I'll wait till the geese are hatched." But the wise man will say, "I'll get the geese hatched." The foolish man will say, "I'll wait till the chickens are hatched." But the wise man will say, "I'll get the chickens hatched." The foolish man will say, "I'll wait till the pigs are hatched." But the wise man will say, "I'll get the pigs hatched." The foolish man will say, "I'll wait till the sheep are hatched." But the wise man will say, "I'll get the sheep hatched." The foolish man will say, "I'll wait till the cattle are hatched." But the wise man will say, "I'll get the cattle hatched." The foolish man will say, "I'll wait till the horses are hatched." But the wise man will say, "I'll get the horses hatched." The foolish man will say, "I'll wait till the cats are hatched." But the wise man will say, "I'll get the cats hatched." The foolish man will say, "I'll wait till the dogs are hatched." But the wise man will say, "I'll get the dogs hatched." The foolish man will say, "I'll wait till the birds are hatched." But the wise man will say, "I'll get the birds hatched." The foolish man will say, "I'll wait till the fish are hatched." But the wise man will say, "I'll get the fish hatched." The foolish man will say, "I'll wait till the plants are hatched." But the wise man will say, "I'll get the plants hatched.

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The Dunham Radiator Trap, Inlet Valve, Thermostat, Pressurestat and Damper Motor (all patented features, explained in this advertisement) combine to give you a long service, trouble-free heating system and one that requires no attention other than feeding it coal.

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If you are of a practical turn of mind, and wish your garden to pay for itself as well as be a pleasure to the eye, set out a row of Forsythia, Weigela, or lilacs, or a row of heavenly scented shrubs, etc.

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Box 252 RICH LAND NURSERIES Rochester, N. Y.

HOUSE & GARDEN

Counting the Cost of Farming

(Continued from page 41)

were hilled in. By taking time, but using all available labor, the trees were all set by November 23.

The hole for the tree is dug much larger than the roots. In the bottom of the hole is placed a mound of good top loam. Over this the roots of the tree are spread and forced down on the mound. More top soil is shoved into the hole and firm with the feet. The girth of the little tree should be 1½ inches above the surface of the soil. Manure should never be put in the hole with the roots. Any ground that is good enough to plant with trees should not need manure until the trees begin to bear, except what is secured from cover-crops. If wood growth is forced along too fast,—by reason of overstimulation—the tree is harmed.

PROPER PROTECTION

When a tree is planted in the fall it must be wrapped in a tree protector to keep mice, rabbits and wood-chucks from chewing the tender bark. This protector must reach to the ground, and up nearly as high as the first branches. It must be fitted into the ground with a shovel of earth. If the protector touches the lower branches the earth freezing will push it higher and rub the tree.

These tree protectors can be made of strips of tar rooting or they can be purchased by the dozen or hundred. One commercial tree protector is made of thin sheets of wood about 8 inches wide by 24 inches long. These are to fit as to bend easily about the trunk of the tree. The part to bury in the ground is dipped in tar to prevent rotting. After it is wrapped loosely about the tree, two pieces of wire or cord fasten it in place. These are inexpensive, but they cannot economically be used for more than one season, as the weather cracks the wood into strips, which would make the labor cost of putting it back on the tree, after it was removed in the spring, entirely too high.

Roofing strips can be used several years, if carefully removed from the trees and laid flat when stored. Roofing is more expensive to cut and put on the tree, but our experience is that it is less inclined to bark the trees.

Producers should be put on the tree in the fall, and remain until spring is well advanced. They cannot be left on the year around, because the trunks must be sprayed for scale insects even before the leaves are out. At this time it is necessary to remove the protectors, and then from fall constant watch must be kept to prevent vermin attacking the bark. Painting the trunks is a partial protection. White lead and oil is often used. It stays on the trunks well. If a little tar is added to the paint it is more protection.

Another paint is made of a thick mixture of lime-sulphur, with a dash of Paris green or arsenate of lead. This was recommended to us by one of the State experts, who claims it to be a good stimulant for the young trees as well as a protection against pests. Earth should be removed from about the roots, and the paint applied an inch below the graft. This keeps borers from their underground work. The paint must reach to the lower branches.

Newly set trees, planted in the fall, will freeze out of the ground unless the roots are protected. To accomplish this protection each tree is hilled up. Earth is shoveled over the roots, up against the tree protector for a foot deep, and spread out beyond the roots. This earth mound also acts as a splendid protection again vermin. In January and February thrashes sometimes rush buds out on trees, because the warm sun reaches the planting strips and sap starts. This can never happen if a tree is hilled up in the fall. It is very important that a fall-set tree should receive this extra care, and we feel that our success with fall planting is due largely, to this method.

PRUNING

When trees are planted in the fall the roots are pruned as they are planted, care being taken to leave a fresh cut on every root, and to cut away all dead or injured roots. The top of a fall-planted tree should not be pruned until the following spring. If the top is pruned as the tree is set the branches are often winter killed, and so leave deformed trees. Some of our younger trees were injured by February pruning. It is better to wait as long as possible in the spring, but the work should be done before the sap starts. Many persons say, "Prune any time," but a young, newly set tree is injured by any sap loss.

The second and fourth orchards were set in the spring. The same methods of planting and care was had, but (Continued on page 64)
ALL ROSES LOOK ALIKE —
on paper—but PETERSON ROSES are different—superior—and then plus.
They're the result of many years of enthusiastic, pains-taking effort by one who has made Rose-growing a life-long hobby, passion—call it what you will.
And right here in Fair Lawn, N. J., we are admittedly now growing the strongest, finest Rose plants the world has ever seen.
"Peterson Roses" have revolutionized outdoor rose-growing—made success rise out of the ashes of former failures—as thousands of enthusiastic patrons all over the United States and Canada have experienced.
If, this year, you want "real roses" in your garden all Summer and Fall, send now for a 1916 copy of
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Give your lawn double the care, more cheaply, more efficiently, and in much less time than by either of the old methods of mowing. The Ideal, with its simple, reliable clutch and automobile throttle control, stands unequalled in the field of lawn mowing contrivances.

Write to us for particulars—now, before the grass begins to grow in the spring.

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Write today for our book—more than a catalog. Tells what to plant in your locality, how to plant, trim and spray. Describes and pictures our immense stock of Apples, Cherries, Pears, small fruits, etc.,—all “Wood Quality” stock. Also our big stock of ornamental trees, shrubs and plants for beautifying your home grounds. We sell direct—no big money-saving prices. We will send this book absolutely free.

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One Barrel of"SCALECIDE"

Will Spray as many Trees as Three Barrels of Lime Sulfur

“SCALECIDE” has greater insecticidal action on your orchard—kills more moles, Cape and large numbers of insects with half the labor to apply. We can back up this statement with facts concerning the Great Russian Tree Fungus using "SCALECIDE."

“SCALECIDE”

The Green and White Garden

(Continued from page 25)

The bulbs are distributed as follows: The lilacs in long drifts, the early tulips near the peonies, because they come into bloom while the peonies are still small. Other tulips, both early and late, are concentrated around the circle and down the central flower gardens and paths. The lilac bushes are around the outer walls, and the small snowflakes, ruffles, crape myrtles and other plants in colonies of ten or a dozen here and there all over the garden, between the large shrubs, where the early bulbs will strike them. Hyaenuthus candidus will be placed between the ferns because it has a long bare stem which needs masking.

The annuals are subordinate to the perennials, but they help to fill in, especially the first season when there are no bulbs. Sow annual candlelight down the full length of the center walk, put pure white where there is space, and white nicotianas in places at the back next the hedge. These last are a good color late in the fall, but will crowd out the perennials if they are not kept in check.

Such a little garden is not too elaborate for the owner of a small place. It all depends on knowing how to grow it properly. If there is a good succession of bloom with nothing coarse or waxy from early spring until late fall, there will be a good succession of bloom with nothing coarse or waxy from early spring until late fall.

The distances apart for the plants are not shown on the plan, nor are the total quantities, but in estimating the quantities it is customary to allow for the large plants 2 apart, for the medium ones 1' and for the smaller plants 6" to 8". Bulbs: large 12", medium 6" to 8", and for the smallest ones 3" to 6".

Counting the Cost of Farming

(Continued from page 62)

The trees did not have to be killed up because the roots were not blighted before freezing weather. Tree protectors, however, were put on the first fall. The trees were pruned as soon after planting as possible, as the growing season was coming on. Some authorities advise pruning the tops with a rope before the tree is set. This method gives a better chance to gauge the branches to the roots, but it does not allow the start at training the tree to its environment that one gets if the tree is pruned first. The woodland ground has much to do with the way a tree should be pruned. We pruned all our trees after they were set.

TRENDING

We have found it easier to get trenching done when setting trees in the fall. Labor is always scarce during the spring rush on the farm, and, in setting many trees, an extra force is needed. Also a sunny, dry October can usually be counted on, while spring, with its frequent rains, is more uncertain. For fall setting we can count on ourselves with trenching in the young trees in bundles as they came from the grower, and removing the bundle at a time, as they were planted. With spring planting we take the precaution to undress all the trees, separate them and kill them in one by one in long furrows. With this care they will keep well in the ground if weather retards the work. The trenching is done by plowing a furrow deep enough to set the roots well in and cover with earth. Much time can be saved if the dormant spray is given the trees before they are removed from the trench. This can be done in a few minutes when they are close together in the rows. We save by using the machine over newly plowed ground.

The trees are lugged immediately after the growers, and are supposed to be free from pests, but it is an added precaution to give them the dormant spray.

SPRAYING

We have found that young trees should be carefully watched. They have so few leaves to lose that an occasional leaf kill is good. It is a good plan to allow the growth of the tree to make earlier than the leaves, the tree is partly nourished.

The early dormant spray is given before the leaf buds have broken. It is made of one gallon of lime-sulfur solution to eight gallons of water. It is a contact spray and acts, and, therefore, be used carefully over every part of the wood growth.

From the time when the first tent caterpillar is abroad until the last aphid is dead the man is alert with the regular summer spray. It is a weaker solution, consisting of 1/2 gallons of lime-sulfate to 50 gallons of water and 3 pounds of arsenate of lead. The lime-sulfur in this spray is strong enough to kill any new, thin-skinned scale insect that may have found a place on the branches since the dormant spray. It is not strong enough to hurt the foliage, to the leaves, and kill the chewing insects that come one after another. The aphids should be sprayed early. New growth on the young trees has reached any size since the last spraying, because the branches of the branches are unprotected by the previous spraying and are the tenderest morsels for insects.

Many of our fall set trees grew branches 2 long the first season. These were given the summer spray on May 27th, June 6th and July 8th. That first season they were also sprayed with a tobacco soap solution for aphids on June 22nd. The aphids are a sucker and is killed only with a soap solution touches its body. It is not hurt by the arsenate of lead, as it does not chew the leaf.

The second summer found the trees in our orchard much more able to withstand the attacks of pests. After the dormant spray, two sprays of the summer solution of lime-sulfur and arsenate of lead, applied at suitable intervals, kept them in fine condition.

Orchard.

Number

Preparing

of Trees

Per Tree Setting.

Total.

First

429 (at 40 cts)

$171.60

$205.00

$300.60

$500.06

Second

197 (at 40 cts)

78.95

27.97

66.21

173.13

Third

72 (at 25 cts)

30.25

43.70

73.93

Fourth

250 (at 25 cts)

100.00

232.90

313.10

1,146.00

$1,172.20

$1,003.97

$707.15

$3,883.32

The final sum up of the cost of setting out the four orchards.
You, Too, Can Have
An Old English Garden

MANY a visitor to England has returned with a mingled feeling of despair and envy when remembering the charming floral profusion of the English Gardens. High and low, rich or poor, these beauty spots are everywhere. Upon the right seeds largely depend their surpassing success.

For over one hundred years, Sutton & Sons have been the most noted seed house in England, their customers ranging from England's Kings and Queens down to the smallest cottager. There certainly are plenty of reasons why this is so; for instance: not only are Sutton's seeds grown and bred with a care equal to that of pedigree horses, but they are continually tested by actual growth in our own seed test grounds, many miles in extent. All seeds, in addition, pass through an unexcelled system of cleaning and packing. In buying them you can absolutely depend on their being true to name, and of highest germinating power.


This Guide is so elaborate and expansive as to produce that you will readily appreciate why we make a small charge of 50c for a copy; but this is promptly refunded with your order for 25 or more.

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This white is permanent. The waterproofing prevents efflorescence and discoloration, while not affecting in any way the strength, setting or hardening of the concrete. It renders the concrete absolutely impervious to water.

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Look through the kennel announcements in this issue of the magazine and you may find the very dog you want. Should none of these quite meet your requirements, write us your preference as to breed, the approximate amount you wish to pay, and we will put you in touch with just the dog you desire.

Address The Dog Show
HOUSE & GARDEN, 440 Fourth Avenue, New York
Shrubs can be secured which will give a dense foliage and a profusion of flowers through the summer and which have berries and color value that impart a cheery warmth through the winter. We should place the upright shrubs in the rear and the smaller ones in front.

Plant densely at the corners and at the angles of the house, but here and there leave spaces of the foundation for variety and at the same time to show the passer-by the stability of the foundation. One should be careful not to select shrubs that do not harmonize with the house. It is a safe rule in foundation planting that the shrubs which have bright foliage should be placed in front and the dark green shrubs in the rear.

After the masses and heights have been decided upon the planting may be made. It is best to draw elevations of all shrubbery masses so that the varieties may more easily be selected. The selection of shrubs should be made from a list indigenous to the locality and should be carefully selected as to height, foliage value and flower qualities.

When the plans have been finished one will have a set of plans complete for the average place; and one's energy and funds will be served that with every succeeding year the place may be made more beautiful.

How Does Your Garden Grow? (Continued from page 36)

The tallest plants, whether perennials, annual or biennial, must take the back seats, naturally; thus we know approximately where each will go. Delphiniums and digitalis and the lilies will be the background masses if these all improve this or ever grow in height, save certain of the lilies. Next come the short lilies and the campanulas, naturally falls in the position before these, with the hysastrums in front of it, or poppies or stocks or zinnias, providing these be in colors that harmonize. This must be very carefully considered, for we must have some very quarenbloom colors in the phlox family, and in some of the others, too. Scarlet and maroon are the ones most likely to go us and the garden into trouble.

Plants best arranged in clumps are the iris, peonies, phlox, pyrethrums, poppies, stocks, asters, zinnias and campanulas. The others lend themselves better to rows or masses in long lines, although even such an arrangement should be varied by portions more thickly massed, unless the general scheme is distinctly formal. Do not feel, either, that the tallest plants must be absolutely confined to the background; generally speaking, they must of course be massed there, in order for lower growing things to be seen. But a delphinium or foxglove may be permitted to invade the front ranks now and then, with natural irregularity and not too frequently, to make a sharp, clear note in the composition.

Delphiniums and campanulas in close proximity are exquisite, providing it is the pink form of the latter you are using. Otherwise keep them well apart, for their blues do not enhance each other's value, and in white they offer no special color novelty with blue. The pink and blue combination, however, is one of the loveliest things you can arrange for. It is as true as the iris in almost any one of its colors combines well with peonies, and the character of the two masses creates an entirely different effect one from the other. The low-growing iris make an edging that is very effective for a long border, and their leaves are decorative even when there are no blossoms.

Phlox and lilies are particularly good together, when the former is a white variety and the latter a gold. Keep the maroon and mauve shades of phlox carefully apart from everything else, however; for almost nothing will be at peace with them. As a matter of fact, the only reason for planting these is for a striking and unusual color mass; singly or in small groups, they must become in a flower, they come dangerously near to being downright ugly. Even white flowers do not make the same effect in a situation. They demand all or nothing.

Digitalis is another flower that should be given its place, as it deserves this distinction for the sake of its serenely dignified beauty. A member of the aloes family, it is aloof; and they should be given this aloofness, in justice to them. If you have no separate place suited to them, set them above all else by letting only the low growing things come near them. This will approach the distinction they merit.

Petunias, being so feeble in their understandings, are almost a prostrate growth, but if they have fairly lengthy stems; so they really must have a place well to the fore, if they are to be shown at all. They may, indeed, occupy the very front of a border, although they are so floppy I do not quite like to have them back of an edging of the low iris they will not produce quite such a scattered effect.

Zinnias and Dahlias

Be very sure that you do not get a mixture in buying seeds of zinnias, though taken in a single color selection there are few flowers that will give greater satisfaction than these old-fashioned old-timers. And any color that you may prefer is good, although my own preference is white, the salmon pink or the deep scarlet. There are not many flowers in a good shade of this latter color; dahlias are about their only rivals.

Unless there is considerable space in your garden where you can afford to have nothing over a long period, do not try to grow dahlias, lovely though they are. They take up a great amount of room, they do not begin to blossom until well on into the summer and they have no lasting value as a garden flower. For cutting they are without a peer, of course, but in the garden they are better about on a par with sunflowers. And it is the way your garden grows, bear in mind, that we are considering; not how many cut flowers gathered in it your vases are to be used when summer comes.

Such a garden as we have just described, however, will supply all the flowers you will want for the house.
Select Doors That Give Lasting Satisfaction

Wise home-builders pick doors that are not only beautiful, but doors that give permanent, perfect service—in other words.

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Because of the All White Pine Core, Morgan doors do not shrink or swell. They give perfect service always, regardless of weather changes. They don't stick today and rattle tomorrow. No other door has this All White Pine Core.

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One of the handiest ways to start your seedlings is in shallow boxes: then you can shift them about easily and carry them around when transplanting about your garden or grounds.

A Sure Short Cut For Your Garden Results

Why waste time wasting the early gardening moods of fickle Spring with her alternate days of warm smiles and chilling glances?

Plant your seeds in cold frames or hot beds and get a running start of anywhere from three to six weeks over outdoor plantings.

Insure yourself of surely having egg-plant this year and early Brussels sprouts.

Why nurse along daddy-long-legged tomato plants, when you can grow good, stocky ones in frames? Why not leave them growing in the frames, as shown below, and get fine, thin-skinned fruit three weeks earlier?

Why fuss and fiddle around, coaxing melons along, when $4.40 will buy five melon frames that will cut out your worries, and grow honey-hearted fruit for you?

Why be nursing along outdoor, seed planted flower plants, when by planting seeds in Frames you can be setting out plants all ready to bloom when your neighbor across the way is just putting in his seeds?

As long as you are going to have a garden, why not have as good a one and as early a one as any one?

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The aristocrats among flowers spring from "seeds with a lineage"—Carter's Tested Seeds.

Carter's Seeds rank highest in purity and germination due to expert testing, selecting and improving their variations at Raynes Park, England, for generations.

Since introduced in America, Carter's Seeds have been the logical choice for the grounds and gardens of people who wish for flowers and plants which are above the ordinary.

Send for Carter's "Garden and Lawn," 1916 Edition (free of charge). A wonderfully illustrated seed catalogue containing 16 color pages as well as useful directions on planting and cultivating. Write now for the edition is limited.

Carter's Tested Seeds, Inc.
127 Chamber Commerce Bldg., Boston, Mass.

Start tomatoes in your Frames in February and stock them up as the season advances. This is the ideal way of securing early tomatoes.
The Garden Club for the Small Town

(Continued from page 11)

the editor of a New York periodical. Access to libraries vaulted in our cemetery needs an outline of the history of the art of gardening should be desired for winter deliberations. If you are interested—Joseph Barry—Ellwanger & Barry, a little, I have a belief that nothing could be better for us as individual gardeners) such lists may be found in Volunga II and III, 1889 and 1890, of Garden and Forest, and from no less a than Mrs. Schuyler Van Rensselaer. Papers by members may seem a bugbear in a club's by-laws in this matter, by providing material to be read by different ones, and to accumulate such material consult the files of the delightful and lamented paper, Garden and Forest; look back at your old copies of HOUSE AND GARDEN for articles by experts. Cultural and horticultural advice ten or fifteen or forty years old for the same climate in many respects as good to-day as when freshly written. Here is a list of suggested topics for articles gathered from various sources, with one or two original suggestions whose value I admit is doubtful.

Spring Planting or Fall Planting, Which?

The Twelve Best Seed Catalogues Now Current.
The Question of the Fence.
Other People's Gardens.
The Newer Varieties of Vegetables.
The Chinese Chrysanthemum.
A Green Garden.
Roses and Rose Culture.
Shrubs and Trees to Attract Birds.
A Joseph's Coat Garden.
The Artistic Use of So-called Bedding Plants.
Structural Green in the Garden.
Is the Pergola an American Necessity?
Garden Design.
The Need of a Plan for the Small City Garden Lot.
The Spring Garden.

An occasional lecture by one thoroughly versed in some special subject connected with the garden is a wonderful fillip to interest in meetings. In our club, where the dues are so small, the speaker must pay his own expenses. But should an authority on gardening happen to be in the town, we seize upon the chance to garden despite a few crumbs of garden wisdom as our right. But—not too many lectures, or individual participation lags. Once or twice a season experience meetings are well. Call the roll, asking each member beforehand to use three minutes in describing her greatest success or most depressing failure during the past year. The small garden club atmosphere under this treatment warms and glows.

At other meetings, I may repeat, hurt rather than help. Too much intensive work is apt to go dull. To strike a better balance is the needed thing. Above all get many members actively to work—this is the secret of success in any organization of any kind.

CLUB ACTIVITIES

The very livelihood of any meeting is free and intelligent discussion, and this is always present in the garden club of our town. Always the hidden gifts of knowledge and of expression which make our members a delightful thing. Small concerted movements on the part of the club are common. For example, the receiving and distributing of green: the garden club bought a dozen good creepers of unusual character—Euanthera (var. vegetus), and AmyleoEpsis loxii, to be explicit, and thus filled this small public with an immense quota of shrub and plant from her own store. Seeds and plants are always discussed between members. But the true beauty of this club is its democracy. Every woman is well-advised, and we are not afraid to take our chances to be held. I quite realize that this is possible or practicable only in the smaller community; but one cannot but dream of the time when it will be common in the large.

In some garden clubs an extra officer is elected to manage the exchange of seeds and plants between members. This is sometimes effected by the handing in of cards with names of things wanted and of cards with names of things superfluous. One person may thus read to members or to the satisfaction of all. I shall never forget the pretty sight at the meeting of a certain arable garden club, where heaps of pink-striped bundles of the roots of hardy pale-yellow chrysanthemums were free for all to take home as many as they liked! For most of us things multiply so quickly. We should remember that Achilles piarnnea, the Pearl, for instance, is actually listed in many catalogues as fifteen cents, and that the plant is not so rare or so well posted gardeners to whom the greedy thing is worth that sum.

Club Groups

In the garden club of Alma we have sixteen or twenty members charged with the business of growing the best flowers from seed. The group of Evening Star are growing a horticultural garden, Sweet William, zinnia, gladiolus, iris, COLUMBINE, poppy, SHASTA daisy, geranium, poppy, dahlia, LOVE-LY, and others whose names may readily occur to the reader. These groups are a part of our own concern with their seeds, plant and take care of the trial bed allotted to them. A year ago a fine formal garden, which had been away for the summer, is being in its first year, and has been done away with by this absent friend to use by our groups as a trial garden. The various groups are interested in the growth of ground for this practice, and the place itself by August was a picture of beauty. We tried not to use it as a mere target to throw flowers at, but to keep the natives a little in mind. One year May the large borrowed garden was an interesting sight with groups of people actively engaged in cultivating, planting, and growing every day. And in September yet more interesting picture was there, for the flowers had done marvelously, and squares of zinnia, dahlia, petunia, azalea, stock, veronica and GLADIOLUS were well wooded and made a pretty spectacle. It would be well if such generosity could be oftener shown in the lending of the summer ground. However, if a garden is not at hand, a vacant lot might be secured. Such trial grounds are invaluable, both for the education and pleasure which they give to members of a garden club, and as objects of public interest in the community as a whole. An annual Gladolus Show on very simple lines is arranged for August. This is a way of life, but it is the simplest, most effective small flower show.

(Continued on page 70)

Garden Furniture

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The Garden Club for the Small Town

(Continued from page 68)

show possible, and therefore perhaps the best of which to start. Given a broad, non-windy piazza, a few boards and barrels, some dark green leaves, and a few flowers, the Cypresses of the nursery, and a lot of eye, the gardener has the six dozen of glass fruit jars, and the thing is done. The gilded ribbons for prices can readily be put in place. And while the nickel of two speakers are added too at the time of the flowery array, to hold the attention of the matter of classification, naming, and the best uses of the flower of the day, the little show may become a yearly event to us.

We have found it best to begin the gladiolus in a course of flower shows, but the tulip would be a comparatively simple flower to use in this way, as would the sweet pea. Daffodils would be somewhat more difficult owing to their rather involved classification. The dahlia, however, affords a magnificent subject for garden club exhibiting. I would suggest for the very glory of it, though I do not know whether or not this has ever been done, a show composed of exclusively members' rosettes and delphiniums. Garlands, festoons of delicate pink roses, ranging from those tinged with color to such rich hues as are in Excelsa, arranged so they seem to start from pots of such dwarf ramblers as Ellen Bosanquet, and at intervals in the background sheaves of blue to blue delphiniums.

Shows of annuals only should be interesting and effective, and I hope the time may come when we shall have little shows of the finer geraniums and dwarf canna and these little flower-blooming plants may again find place in our good gardening schemes. An autumn show comprising all the flowers of the fall is often tried and found successful. I shall never forget the beauty and originality of the first show a basket at a recent garden club show of this type. The occupants of this basket were ears of a purplish-tinged garlic, sedges, pumpkin and lettuce, egg-plant and the purple-blue flower of an arthrote. One could not help but enjoy the effect of this. A rose show, too, suggests itself as a matter of course. And lastly, adding to the experiment of a show to be composed entirely of blue flowers—the varying ideas of that hue would be everywhere in evidence and what opportunities for enlightening comparison.

That the garden club shall keep abreast in the general march of gardening knowledge a membership on the part of some officer or member is advisable in all the societies in this country which make a study of these plants, such as the American Peony Society, the American Rose Society and so on. Also, these ships in large horticultural organizations are highly desirable, as in this way the help of the many is brought to the few.

DEMONSTRATION GARDEN CLUBS.

Now as to the social side of the small garden club. In no other department of social life can such independence of spirit be shown as here. This is due to the fact that members and their guests are absorbed by the fascination of study and discussion of gardening in its various forms; it matters not to them what they shall eat, what they shall drink—I had almost added, what they shall be clad. For clubs in a smaller community the question of the collation is often and naturally, however, a matter for consideration. When the article I have been writing, they do in the suggested constitution; but, more than this, let the individual club decide occasions as they come.
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—do you know anything about the Theatre?
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The Theatre Magazine is a magazine of the stage—
bright, catchy, up-to-date—filled with photos of everybody on the stage and with stories of them and interviews with them and—clever.
No end clever. It is a mark of intelligence to read it.

We make you a special trial offer of four months for $1.00—just to prove our statement to you.
Pin a dollar to the strip below and mail to us. The February number will reach you promptly.

The THEATRE MAGAZINE
6 West 38th St.
New York City

The Theatre Magazine, 6 West 38th St., New York.
Please send me the Theatre Magazine for four months as a special trial offer.
Attract the Birds

From the Collector's Note-Book
(Continued from page 70)

tomers. After all, the dealer could not live without customers, so the only safe way to hold any customer is to treat him honestly.

It is easy to make many pesters tests, that given by Massé in Chats on Old Pewter is one of the best, and is here quoted:

"A beginner in collecting pewter will meet with the difficulty of determining the difference between pewter and brass. The best thing for him to do will be to buy a piece of Britannia metal as near that of the French as possible, and test it with it, such as filing, fusing with a blow-pipe, soldering, bending, cleaning with scrapings, and testing with a knife. Let him take a strip of lead, one of tin, one of good pewter, and another of Britannia metal, and draw the sharp cutting edge of the knife (held about the angle of 40°) toward the knife, first on the lead, then on the tin, then on the pewter. The knife will cut the lead quite easy and stick to some extent in the soft metal. In the tin the cut will be more shallow, and the difference on the metal will be felt and heard, too, if the operator listens carefully. On the pewter the cut will be different again, as is called the 'cri de Filitan' by the French, will be distinctly heard. On Britannia metal the cutting operation will feel quite different, but will not sound the same. The beginner should also be felt to differ. The sound will be harsher than the brillian of good pewter.

Early in the 18th Century the habitat began to be developed, so that specimen of pewter, of course, marks would suggest a date anterior to that period. The pewter formed the process of modern of all. As a final word, the pewter collector should be careful how he polishes his pewter, as the ware should never be subjected to briskust and like vigorous usage.

Wedgwood Jasper Cameos and Cameo Medallions

The mention of the name Wedgwood naturally suggests to the general reader those blue and white plates which made famous Wedgwood's greatest potter—Josiah Wedgwood. We picture to ourselves the beautiful vases, candle holders, teapots, cups and saucers, cream wares and the like, and are aware, perhaps, that many other ornamental uses were served by this jasper (as Wedgwood called this cameo ware), not only in the blue and white, but in black and white, yellow and white, sage-green, green-blue, white, blue and white, pink and white, colors rice serve, and also in solid body colors. Among these the cameos in jasper designed mainly for settings of jewelry; and the cameo medallions and cameo plaquettes are of particular interest to the collector of English earthenware.

While the cameos were mainly of the British and Continental makers, and also those in sage-green and white, black and white, etc. The same is true of the cameo plaquettes and cameo plaquettes, though the color pieces, other than the blue and white, etc., which were employed in the decoration.

The cameo medallions and cameo plaquettes were employed in the decoration. The cameo medallions and cameo plaquettes were also in great style for architectural embellishments, for setting in mantels, over mantels, shelves, cabinets, etc. The two black oval Jasper cameo medallions from the Twelve Months series are also intended for framing. The small cameos ranged in size from one-fourth inch to one-half inches in diameter. Josiah Wedgwood's Cameo Medallions is a useful book for anyone interested in Wedgwood. It contains many pictures of Wedgwood's Cameo Medallions and a collection acquired from the cabinets of Arthur Sanderson and associates by Frederick Ruth, Agent for Dr. Frank W. Gunnsallus, who installed it in the Chicago museum.

The cameo medallions were also acquired by Wedgwood in 1772. Nearly 450

(Continued on page 74)
If You Expect to Build Don't Miss This Offer

At the time you are planning that new home and naturally desire to study the ideas of several leading architects who specialize on residences of the moderate-cost type you can get valuable suggestions from the many beautiful designs, plans and details shown in eight issues of Building Age.

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For enclosed $1.00 send the eight numbers, according to special offer in House & Garden.

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Is an unusual feature in landscape planning—but there is no reason why it should not be provided when planning the grounds for your Summer Home.

It is not necessary to have a natural pool or stream. The new way of growing lilies is very simple, and the plants bear many beautiful flowers.

My 1916 Catalogue explains how you can have Water-lilies in your garden and gives a list of the many hardy varieties. Order your copy today for 50 cents.

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Water-Lily Specialist

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The Better Homes of 1916

will demonstrate again, and more decisively than ever, the judgment of discriminating home builders in favor of outstanding casement windows equipped with C-H inside operated adjusters.

You really can't afford to build without our Casement Window Handbook Free to you—write to day.

THE CASEMENT HARDWARE CO.

1 SOUTH CLINTON STREET

CHICAGO, ILL.
Palisades
Popular Perennials

To look in best, your garden should unfold in bloom with Perennials in the majority. Because our perennials are widely known for their quality and beauty, and the widest latitude in choice of stock being possible, you can beautify your garden best through us. Test our service. You will find it courteous, prompt and thorough.

Maximum Quality - Minimum Cost
Write R. W. Clucas, Mgr.

THE PALISADES NURSERY
Incorporated
Headquarters for Perennials
SPARKILL - NEW YORK

Wedgwood Jasper Cameos and Cameo Medallions

(Continued from page 72)

objects were catalogued by 1777. Their best period was from 1790 to 1795, 1787 marking the year Wedgwood had completely mastered the art of the jasper cameos and cameo medallions. There were then three main types of cameo subjects, all drawn from Egyptian mythology. Roman and Greek mythology, sacri-

and, ancient philosophers, poets and orators, Jacobite exiles, Fabulous Age of Greece, Wars of Troy, Roman history, masks, chi-

monette, illustrious moderns, and so on.

Even originally the small cameo was not collected in great numbers. During the sale lots of ten or five shilling apiece was asked for them by Wedg-

wood. Unfortunately all the cameo subjects are not now to be identified

completely, even where given in thought, as no description was placed on

the general public to identify them with the catalogue entries.

Cameos and cameo medallions and plaquettes were made both in solid

jasper and in dip Jasper. The former ceramic paste was colored clear

through, while the latter was surface colored only. Wedgwood employed

some of the most famous designers of his day, among them John Rous,

man, William Hackwood, Romboull, James Tasite, John Bacon, Thomas

Stubbis, William Greatbach, Devere, Angelini and Dalmazzoni, and such

guide painters as Lady Templeton and Lady Diana Beauchef drew for

him. The small cameos were fired but ordinary, owing to the fact that the

plattes were given a second

firing. Fine old Wedgwood is as

rare now as it was at the time of

its creation. It was left with a dull

mat surface, although jasper is capable of being polished to a perfect mirror's wheel. While some few pieces of Wedgwood were not marked, it is probable they should be told that many imi-

tated pieces have borne the name spelled with an "e" after the "g." thus

Wedgwood. No genuine Wedgwood, old or modern, bears other spelling of the name than Wedg-

wood.

Answers to Inquiries

R. A. R.—The plates you describe would be of the following dates and have these probable values: Willow-
pattern, marked E. J. E., late Nineteenth Century, Stafford-

shire, worth about $3; Willow-pattern, marked J. E., late Nineteenth Century, Staffordshire, 1810 to 1820, about $5; Spode plate, early Nineteenth Century, about $3; Adams, plate, early Nineteenth Century, Staffordshire, $10 to $15, depending upon condition; Mulberry plate, Staffordshire, color in-

not in demand by collectors, about $2; dark-blue Staffordshire ironstone plate, J. F. & Co., late Nineteenth Century, about $3; Adams plate, $10 to $15; Adams make, about 1840, value about $5; plate with onion design, about $5. Your drawing is not sufficient de-

nate for us to determine the make. The numbers indicated though are merely factory design numbers.

D. G.—Possibly the most famous public exhibition of old silver is in the South Kensington Museum in

London, while without doubt, it is said, the most valuable collection is owned by the present English mon-

arch, King George V, whose silver and gold plate is valued at over $5,000,000.

C. S.—The Bennington vases, if about 6" high, would be worth possibly $35 a pair, judging from your description; if larger, about $50 a pair. Their interest would lie chiefly in being perfect examples of an early American pottery.

P. H. L.—The clavichord is un-

questionably the earliest key-

boarded instrument, it having been developed from the monochord, used to be heard in many of our

church schools. It appears to have come into use in the latter part of the Fourteenth Century, and

until the Eighteenth Century that it was fully developed and improved.

T. C.—Figures were always a specialty of Derby porcelain, the most famous being perhaps those known as "Derby Biscuit Figures," modeled by such artists as Spengler, Coffee and Stephen, and finished without either coloring or glazing. Period of pearl Jasper between 1770 and 1800, when the

biscuit was characterized by a soft, smooth, dull, even quality, was for a time known as the "Vauxhall

period," of at, times, a slight glaze. The glazed and enamelled Derby groups sell for $2 to $8 at auction, and Chelsea in thin modeling and coloring.

C. T. F.—The steel line and stipple engraving by F. Stackpole, "Launch-

ing Plate," c. 1790, is an extremely little commercial value here in the United States, as there is no demand for such works. Engravings of this character which brought un-

recorded, Staffordshire plate; Ninte-


3; Adams plate, $10 to $15;

H. A. W. —What about $3; $10 to $15

Adams make, about 1840, value about $5; plate with onion design, about $5. Your drawing is not sufficient de-

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ONE of the delight-
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things about this
heat, is that even up to a
temperature of 70°, you
do not consciously feel
the heat in the room.
It is the lack of fresh
air, the lack of proper
moisture in the room,
that has much to do
with making you feel
a heat's presence. You
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you do not feel the heat.
The fresh bouquet of
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The Kelsey both heats and
recirculates at the same
time. It could do more to install
than radiator fires, and costs
surprisingly less to operate.

These are not sweeping
claims, they are proven facts.

Send for the facts; also
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HORSE AIR GENERATOR

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Look Into This
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HERE is a simple, practical, in-
expensive method of uniformly
watering your garden.

The pipe is galvanized. The no-
zzles are brass, constructed so that
they will throw the water 25 feet,
breathing it up in a dew-like mist
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harms the most delicate plants.

If you want to water only one
row, you can do it; or a space 50
feet wide.

Can be permanently attached
to feed pipe, or be easily portable
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A complete portable line, 50 feet
long, will water 5,000 square feet
and costs but $11.15.

We have a large assortment of equip-
ment that will water an acre as easily as a

garden plot. Plenty of water
means doubled results.

Send for booklet.

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Vogue
SUGGESTS

that before you spend a penny on your new clothes,
before you even plan your wardrobe, you consult
its great Spring and Summer Fashion numbers! Be-

beginning with the

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and continuing for six months (twelve numbers—
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Women. During the very period when these numbers appear
you will be selecting your Spring and Summer
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The gown you buy and never wear
is the really expensive gown. Gloves,
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when by simply sending in the
coupon, and at your convenience paying
$2—a tiny fraction of the loss on a

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Vogue is a beautifully illus-
trated magazine; the acknowl-
edged authority on what is
potent for well-dressed American
Women. Below are your twelve
numbers (and one extra):

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will send you, with our comple-
ments, this earliest and most au-
thentic forecast of the Spring
mode, making 13 numbers in-
stead of 12.

Or, if more convenient, send
coupon without money. Your
subscription will then start
with the Millinery Number
and continue through the
next 11 numbers.

"Nine out of ten women copy
what the truth does; the truth is a
read of VOGUE."

Vogue, 443 Fourth Avenue,
New York City.

Send me the numbers of Vogue, beginning with the

March Numbers and 2 will cost
$2 on present of this March, however, I
enclose $2 in the form of a check or
personal check, in the amount

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Forecast of Spring Fashions Number.

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ASHLAND OHIO

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For Your Shrubbery, Trees
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A good spray pump is indis-
peasable about the premises.
A hundred uses will sugges-
t themselves. The outfit here illustrated is a fine
one for spraying and can also be used for painting,
whitewashing, disinfecting, extinguishing fires, washing
windows, buggies, automobiles, etc.
There are many different kinds of Myers Spray Pumps
for both hand and power operation. Our Catalog, SP15,
shows all styles and also tells how and when to spray. We
will send you a copy gladly if you request it.

Walter Backen, Architect,
St. Joseph, Mo.
Walls finished with Cabin's Old
Silver White.
Roof finished with No. 546 Dark
Gray Creosote Stain.

What It Means
to have your shingles
stained with

Cabot's Creosote Stains

It means that they will not rot;
that the colors will be soft, rich,
and beautiful; that they will wear
as long as colors can, and grow old
gracefully, and that the cost will
be 20% less than point, for both
material and labor. Moss-Greens,
silver-greys, the reds, bungalow
blues, and all other artistie and
appropriate shades, finely ground
in pure linseed-oil and mixed with
Creosote, "the beat wood-preserva-
tive known."
You can get Cabot's Stains all over
the country. Send for stained wood
templete and name of nearest agent.

SAMUEL CABOT, Inc.
Manuf. Chemist
11 Oliver St.
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Protection
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A good spray pump is indis-
peasable about the premises.
A hundred uses will sugges-
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There are many different kinds of Myers Spray Pumps
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HAM Patent
Gear
Head
Operates
On
300
Pumps

In Power

A Handy, Portable
Junior

Outfit

For Use

About

the Farm,

Orchard

and

Garden
THE COLLECTORS’ MART

Brief descriptions of antiques and curios wanted and offered by subscribers of record to House & Garden will be inserted in this column, without charge, until further notice. As the service of The Collectors’ Mart is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and pasted flat and should have names affixed. The Company will not undertake to forward communications if postage is omitted. House & Garden accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identical number at the lower left-hand corners, and forwarded in an envelope directed to The Collectors’ Mart, House & Garden, 440 Fourth Avenue, New York City.

Offered—12234. Mahogany, drop-leaf pedestal dining-table with drawer in each end.

Offered—12236. Hand-carved set of four mahogany chairs, hundred years old; banjo; guitar; red crepe embroidered shawl; Paisley shawls; Sheffield tea set; muff boxes; hand-carved walnut bedstead; old glass decanters.

Offered—12239. One mahogany shaving stand; one mahogany shelf clock, dated 1837, Daniel Pratt, Jr.; one mahogany mirror, acorn trimmed; one mahogany mirror, eagle at top; one Chippendale chair; one blue and white counterpane; curtain knobs. (All original bought in France and restored.)

Offered—12240. One shelf clock, Eli Terry make; one wall on the wall; one canopy bed, maplewood, all original curtains and spread on it, including homespun rugs.

Offered—12241. Empire four poster; Sheraton four poster; French bed; breakfast and card tables; Colonial sideboard with glass cupboards above; claw foot sofa; Sheffield platter; brass fenders.

Offered—12243. Five solid silver tea set, hand made in Paris, Ky., by J. Stevenson, over one hundred years ago; Crush cushion, by Antonio Lopez de Santa Aulia, afterwards President of the Republic of Mexico.

Offered—12247. Sterling silver tea set, five pieces, teapot, milk pitcher, creamer, sugar bowl, compote, Madison, England, beginning of the Greek revival, and five specimens of the period. Very heavy, engraved ornament. Photograph on request.

Offered—12248. A corner cupboard.

Offered—12251. A Bohemian glass wine set, decanter, five wine glasses and tray, all of glass with decoration of grape vine pattern in ruby red, perfect condition; Sunderland lustre pitcher, Mariner’s arms, perfect, rare; alphabet sample work in silk; copper lustre pitcher, ink pot, plate, House, Boston, proof, very rare; dark blue platter, City of Louisville, Kentucky, very rare; beautiful old oil painting of Madonna and Child from Correggio brought from Paris in 1868, wide Gill Pev- enclique frame; pair of old cottage ornaments.


Offered—12257. Bruno guitar and case; music rack; sheet music; instruction book; guitar is thirty-five years old, tone mellow with age, fine condition.

Offered—12259. For sale or exchange—six genuine antique davenport dinner plates; six davenport tea plates; six davenport tea cups—all perfect and I know their history.

Wanted—12261. Antique grandfather clock; banjo clock, Curtis make preferred; or Terry shell clock, or what have you?

Offered—12262. John Alden couch, eight-legged, cane seat, movable inalid headpiece, price $750; eight-legged, Sheraton sofa, $175; Sheraton card table, $60; five Sheraton chairs, $75 apiece.

Offered—12263. Eight Colonial mantels, built sometime prior to 1820, by John Joachim Dietz, who was the founder of the Dietz family, and also the Dietz Lantern Company of this country, all hand-carved, some elaborately, and are considered very rare and handsome. Will sell singly or will make special price of $1,000 to a buyer who will take the lot.

House & Garden
440 Fourth Ave., New York

Your All-Year Garden
(Continued from page 48)

a single plant. Mercurea, early, and Eric, main crop, are good varieties. Grapes—The greatest recent achievement among grapes is Caco. Connecticut. (Other parents of the variety just mentioned), Delaware, and Puckington are the three universal favorites. Of the currants, Perfection, red, Lee’s Pro- hific, black, and White Grape will give a good return. Everybody’s, in particular robust and healthy, with first quality fruit. Goldenberries have been “coming back” for the last few years, because of the new varieties which are more midle-resistant. Among these is Carrie; with fruit not quite so large as the popular Red Jacket, it never- theless yields almost twice as much. Downing, pale green, Red Jacket and industry, are other excellent sorts.

The New Flowers

The descriptions of new ornament- als, flowers and shrubs are written by those of vegetable nobilities; furthermore, one does not risk so much in trying them. The last few years have seen a great many addi- tions among shrubs, annuals, and perennials—not merely improve- ments, but quite distinct new cre- ations. For instance, there are the new buddleias or summer lilacs, the new giant marigold, Wencesla Eva Rathke; lobelia, Tenouir; portu- laca, Panama; double flowering morn- ing glory; the red “sunflowers” and the new dwarf, early flowering tri- tnomas, and the new white oriental poppy, Mrs. Perry’s White.

Companion by Day

If you live in a lonely part of town or in a suburb, a good dog is the surest of all burglar alarms. Why not have a companion by day and a protector by night?

Look through the kennel announcements in this issue of the magazine and you may find the very dog you want. Should none of these quite meet your require- ments, write us your prefer- ence as to breed, the approxi- mate amount you wish to pay, and we will put you in touch with just the dog you desire.

The Dog Show
An Ideal Two-Story Layout

To say a thing is ideal, is supposedly the last word of endorsement. And such is our reason for calling the general plan of this greenhouse an ideal one. It has attractiveness, practicability, and economy, all on its side.

How much better it looks, for instance, than would one unbroken, long house of the same size.

How much more accessible are each of the compartments from the work room; reducing considerably the labor of working them.

The heat has an even distribution, which is also an economy. Of course, anyone could duplicate the layout; but no one but the U-Bar Company can build such a greenhouse, having a complete steel frame of U-Bars.

This construction may cost somewhat more than others; but you would expect that after comparing it with the others, you would at once recognize its distinct difference and appreciate why it is so lastingly durable, likewise the reasons for the superior growing conditions it makes possible. You would expect more and better flowers from it. You would not be disappointed.

If you want the best there is in greenhouses—send for our catalog. Or send for us. Or both.

U-BAR GREENHOUSES
PIERSON U-BAR CO
ONE HUDSON AVE. NEW YORK

Your Best "Help"—In All Seasons

To obtain maximum results from your garden, use the Continuous Seed and Plant Forever. Catches and stores the sun's rays, affords perfect protection against damage by cold winds, rains, frost. Forges your plants to grow rapidly and sturdy, putting on weeks ahead of your neighbors. Send for illustrated price list or Sample Forever, 15c. Address Dept. A.

THE CLOCHE COMPANY, 131 Hudson Street, New York

Old-Fashioned Hardy Flowers

We are the largest growers of Hardy Perennial Plants in this country. We have issued a special catalogue of these, giving name, color, height and time of flowering of nearly a thousand species and varieties. Also a number of

PLANS OF HARDY BORDERS
together with list of suitable plants for sun or shade; and full instructions for planting and future care. We will be glad to send you a copy free. Please mention this magazine.

HENRY A. DREER
Hardy Plant Specialist
**House & Garden**

### Cowee's Gladiolus

Cowee's Gladiolus include only the varieties that I have selected from twenty-five thousand or more sorts tried at Meadowvale Farms. This is the reason why I can assure you that you will not be disappointed when you grow them in your garden.

**The Glory of the Garden**

The title of the booklet for 1916. It contains cultural directions, many illustrations, and descriptions of nearly a hundred choice varieties of Gladiolus. Send for a copy today— I will gladly mail it without cost to you.

Arthur Cowee, Meadowvale Farms

Box 173, Berlin, N. Y.

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**TOWNSEND'S**

The Greatest Grass Cutter on Earth.

Hundreds sold dollars in 1916.

**TRIPLEX**

Cuts a Swath 86 Inches Wide. Send for Catalogue of all Types of Mowers.

TOWNSEND'S TRIPLEX

HENKINS TRIPLEX

17 Central Avenue

Grafton, N. J.

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**Every Home-owner can most afford**

**Mehan's Own-root American grown**

**Japanese Maples**

We offer this season in Americanized, selected, absolutely hardy strain of the popular Japanese Maple in all sizes of young trees— the crowning success of 40 years of careful selection and effort.

These Maples are broad, bushy, symmetrical specimens, all growing on their own roots and are insatiably distinct in other desirable particulars from the ordinary, imported, grafted kind.

Last year's grafted Japanese Maples, 2 to 5 feet high, sold everywhere at from $3 to $10 each. This year, you can get from us the choicest, most brilliant sorts, at American grown. One-post 2 feet, at from $1 to $5 each. In Three-feet up to $7 each.

Your address on a postal card will bring you a descriptive price list of all varieties and forms, illustrated in natural colors. Better write today.

THOMAS MEEHAN & SONS

6740 Chew Street


---

**The Way Davenport, Iowa, Did It**

(Continued from page 31)

Perhaps the proudest of the winners in last year's contest was the young colored woman who had converted her cottage into the show place of her quarter of the city. Her home is located on the street which winds along the bottom of a ravine, and the conditions with which she struggled were not the most typical ones found to-day in the city. But she cooed up her chickens and set her husband at work building a new walk around the house. Then she planted the vines and flowers which speedily converted her home into one of the most attractive places in the city.

The interest of the city over the contest was so intense that, in a district where the none of the residences cost less than $40,000, employed a landscape artist and force of gardeners to make over her lawn. It soon became the most beautiful yard in the city, and for several Sunday afternoons she threw her grounds open to the public, personally conducting the visitors through the dreamland of flowers and shrubbery.

A new spirit of cooperation has existed in the city as one result of the year's garden contest. Those who do not have the money to buy the seed and shrubbery plants needed to beautify their homes are supplied with the articles required by members of the club. The cost of the contest averaged about $1,000, and practically all of which is raised by Rotarians.

One little girl grew such beautiful sweet peas that her garden became the mecca for visitors from all parts of the city. There was no special prize for her the task of lessening the club contributed enough money to buy her a handsome watch. Another winner in last year's contest was a ninety-year-old man whose little garden was a marvel considering his age. The fact that he was one of the fifty-eight prize winners in a contest in which 2,500 homes were represented is the same as to the spending of the entire city as he marched across the stage to receive his medal and the certificate of achievement.

**What Other Towns Can Do**

The yard and garden contest has proved highly contagious in the short time it has been tried out in Davenport.

In one small Iowa town the women, stirred to activity by the river city's work, built and equipped their park with tables, seats, swings, and an enclosed sand pile.

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The Non-Hunting Bird Dog

It is an old axiom that the specialization and training of the foreign dogs to do some particular task and do it well, is at his best when busy in his own country. A man who can find this to be true in many instances, but whether or not it is the case in this country is a question to be solved along one line has developed and improved the dog's character and intelligence in that particular field. It is a plant that will offer the specialized breeds also produce excellent general-purpose dogs.

Prominent among the examples of this fact are the setters, especially the strains of the English breed which are known to gun men as the Laverack and Lithewyn. Breed primarily for field work on birds, the English setter is also one of the most generally and imaginatively. Highly intelligent and with a disposition at once gentle, courageous and bashful. He is a good companion and playmate for children and grown-ups alike. In the matter of appearance he takes second place to none, his size, coat and bearing a bit ornament and not a toy. Those who are in search of an ideal dog of good size and well they may well consider the setter, on whose qualities an interesting side-light is thrown by the stanch partnership of all who have come to know them well.
The Chinese Woolflower

INTRODUCED by us last year it has proved a great success everywhere and a most wonderful floral novelty. Not since we introduced the "Golden Glow Rudbeckia" (a hardy perennial) has such a truly valuable and glorious garden flower of any sort come to light. Its ease of culture and long continued season of bloom (early July until frost), together with its massive bunches of wool-like flowers and glowing color, combine to make a most showy as well as a very odd and novel flower.

Plants grow two to three feet high, the bloom starting early with a central globular head, which often reaches the immense size of two feet in circumference. Scores of branches are thrown out, each bearing a ball of scarlet wool. All these branches support numerous lateral with small heads of bloom mixed with fresh green foliage, so that a plant looks like an immense bouquet splendidly arranged and set in the ground. None of the blooms fade before frost, but all continue to bloom with a deepening richness of color, a dark crimson scarlet.

The Woolflower (Colchis Chilchi) has been exhibited at many flower shows and never failed to create a sensation, and has received many certificates of merit, including one from the N. Y. Florist Club.

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MARCH, 1916

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THE SPRING BUILDING NUMBER

It looks as though prosperity had come home to roost. Money is cheap and the builders have been revived. The time to think of your summer home is now. That is why the April House & Garden is devoted to Spring Building.

As there are twenty-six articles in that issue—four more than hitherto—only a mention of their names is possible: Fashions in Country House Architecture, Planning a House by the Compass, Kitchens for the Summer Home, The Modern Gladiolus, Making New Gardens, The Small Book Room, Ornamental Birds, Fox Terriers, Shrubs for the Small Place, A Little Portfolio of Good Interiors, Gardening for the Kiddies, Houses with Their Backs to the Street, American Handicraft Lace, and—well a lot of others. This means a larger magazine with a fresh source of inspiration at every turn of the page.

Readers of House & Garden who are accustomed to buying their copies on the newsstands had better put in their orders ahead of time. The December and January editions were completely exhausted and many readers forced to do without.

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A glimpse of an old-fashioned garden by an old-fashioned house
—the residence of Mrs. Henry C. Coe, at Southampton, L. I.
Other photographs of this house will be found on pages 36 and 37
IN A COLLEGE GARDEN

ARTHUR CHRISTOPHER BENSON

Decorations by Allen Lewis

The old garden of Magdalene College, Cambridge, does somehow contrive to combine, in a singular degree, charm, use and historical association. Although it lies in close proximity to busy streets and houses, it is yet strangely secluded. A much-frequented road passes along by the northern wall of it, but few of those who go by are aware of what a reposeful and embowered place lies hidden close at hand, for it is screened from the road by a dense row of ancient lime-trees. To the east it is bounded by the garden of an old house belonging to the college. Along its south side the river Cam passes by, with all its ribbons of trailing weed. It is true that the Electrical Supply works border the river on the other side; but here again the garden is hidden away, behind a lofty row of elms and alders, while to the west and southwest it is again concealed from the busiest of streets by college buildings.

Part of the garden is assigned to the Master, a lovely old lawn, fringed by a low gravelled terrace, and full of close-grown shrubberies where the birds sing loud and clear in the evenings; and the little vista is closed by the ivied wall, with traceried windows, of the college chapel. The rest of the garden consists of a carelessly-ordered pasture, where the grass grows high in the summer, and the white cow-parsley spreads its fans of bloom. Dotted about in the grass are old apple-trees and pear-trees, rich in flower and fruit. One ancient apple-tree is very conspicuous. It was blown down years ago, but the roots were protected by a mound of earth, and the stem has rooted itself afresh so that the tree now flourishes, with ruddy-globed fruit, above a gnarled and pros- trate trunk.

The great feature of the garden is a high steep bastion of rough turf, once part of the fortifications of the old Castle, whose green mound rises high above the intervening houses. This is planted with ancient yew-trees, which cast out their pale seeds, like puffs of smoke, when the trees are buffeted by spring winds, and here in sheltered corners the earliest primroses blow.

There is little attempt at elaborate flower-growing. There are a few borders of old herbaceous plants, some rose trellises, a rich bed of lilies-of-the-valley. In one place some small and dainty daffodils are spreading themselves.

I was staying in the English Lakes with a friend some years ago, and we were walking in a secluded bay of Ullswater, near Gowbarrow Park, when he told me that it was the scene of Wordsworth's poem of "The Daffodils." The owner of the ground gave his consent to my transplanting a few bulbs. They took very kindly to their new home, and now the direct descendants of Wordsworth's daffodils toss their heads in the breeze in the College Garden, as blithely as they did beside the lake when the poet saw them a hundred years ago.

There are a few curiosities. At one place there are some little gravestones with quaint inscriptions commemorating the dogs and cats that lived a happy life at the lodge during the tenure of the mastership by the late Lord Braybrooke, who held the office for over fifty years; for Magdalene has a curious feudal tenure. The great house of Audley End, some twenty miles from Cambridge, was built by Lord Audley, Chancellor to Henry VIII. He attached the right of appointing the Master of Magdalene, not to the family, but to the owner of the estate of Audley End; the Masters have been always so appointed, and many members of the family, now represented by Lord Braybrooke, the inheritor of Audley End, have held the office.

In another corner stands the ancient chapel pinnacle, taken down as ruinous, and rebuilt in the garden. For modern use there is a lawn-tennis court, under the old bastion, where the Fellows refresh themselves from their labors by a game with nimble undergraduates.

But for the greater part of the day the place lies almost unvisited and unsuspected, a pleasant spot to stroll in on a spring morning, on the path that winds in and out among the shrubberies thick with budding leaves, or sweeter still in the cool summer evenings, when the garden-alleys are full of wandering scents, and the bells sound softly from the towers of the town.

A strange and beautiful legend is connected with this garden. When St. Etheldreda, once Queen, and afterwards Abbess of Ely, had begun to prove her sanctity by the many miracles wrought at her tomb, the monks decided that she must have a stately sepulchre. One of them had a dream of sacred import, as a result of which they took a big flat-bottomed boat, and rowed up the Cam till they came to a place where an old grass-grown fort stood high above the stream. Here the river divided, and they took the channel which led up among
the reeds to the bastions of the fort. The monk who had seen the vision said that this was certainly the place. They landed, and there among the thickets stood an old stone tomb, ready to their hand. This they conveyed to the boat, it was re-erected at Ely, and the saint was buried in it. So says the old legend of the Book of Ely. But where was the place and the dividing of the river?

NOW about a century ago an old cupboard was taken to pieces in a little house at Ely, and it was found that a part of it had been made out of a painted mediaeval panel, containing a representation of the tomb of St. Etheldreda, which was destroyed at the Reformation; and it is undoubtedly a Roman sarcophagus, with circular plaques of mosaic. That was the first confirmation of the story.

A year or two ago an archaeological society got leave from the college to dig a trench across the garden from the bastion to the river. They began by finding many Roman remains, and a little paved causeway, which went some way into the orchard and then suddenly stopped. Then for some yards there was nothing but gravel and fresh-water shells; then the Roman remains began again. The mystery was explained. We had found the missing channel. The little causeway was a landing-place for boats, and the space of gravel and shells was the old river-bed, where it divided.

This then was doubtless the place where the tomb was found; on the flat ground below the bastion there had been a Roman cemetery, as the many fragments of urns clearly testified. The ruined fort was the Castle; and it was no doubt in the College Garden itself that the monks landed and obtained the sepulchre for the royal Saint!

Moreover, the old name of the garden was the Pond-yard, and it is clear from old maps that there was once a long piece of water in the orchard, used as a fish-pond by the Benedictines, when they first settled at Magdalene, and built a hostel for their novices to attend Cambridge lectures—a building which was included by Lord Audley in his college when he founded it a century later. This fish-pond was what was left of the old channel.

That is a strange and fascinating little bit of history to be included within the walls of our sequestered garden. It links the old and the new together, and touches to light dim and far-reaching memories.

IN old days, when I was a Fellow of the College, I lived in ground-floor rooms in the building which holds the wonderful libraries left us by Pepys, where the famous diary is, and the navigating-chart of Francis Drake and many other treasures. My low mullioned rooms looked out on the garden; I was writing my book, the College Window, and on moonlit summer nights I used to let myself out into the garden by a private door, walk up and down on the turf over the shadows of interlacing boughs, and watch the moon rising above the silvery roofs and high chimneys of the beautiful little College. A homely spot, with its orchard and shrubberies, and the river softly lapping past the privet-fringed bank.

It was a strange rapture, not unmixed with melancholy, to feel oneself for a short space the inheritor of all those clustering memories, and to look forward to a future, still rich in life, in which one's own past, that seemed so full and active now, would be preserved at best in a half-remembered name!

IN such an hour, in such a garden Nature would seem to draw aside the curtain of her silences that there be revealed to us some glimpses of her mystery. Ear may not hear nor eye behold. Rather, in our poor comprehension, are we linked spiritually to all those growing things. Rather are we gathered up, as in the arms of an infinitely tender mother whose word brings succour and relief. And into our souls enter the abiding strength of the wind-embattled oak, and the tenderness of fragile blossoms. A whiteness as of lilies descends upon us to cleanse and purify. Upon our torn spirits is poured out the fragrant balm of countless flowers and they know the soothing touch of gently stirring things.

Doubt then grows very far away, and grief becomes to us but the ghost of a memory. We tread the silent paths, rejoiced, as one who has looked upon terrible things unafraid. At such a time there comes what, for all its sadness, is yet a consoling and sustaining thought, that each flower belongs to the scene and surroundings more than the scene and surroundings belong to us. That it is the place, and the life of the place, which is the more permanent, not the hand that labors and the brain that plans, or even the very heart that loves it all; we can but give our best and pass on, thankful if we have faithfully handed on the old tradition and enriched the growing experience; and grateful, too, to have been intertwined with it all, exactly in that little space of rain and sun, of summer and winter weather, before we depart like the home-seeking bird for our journey over the wild waste of sea.

The three Benson brothers: E.F., of the delectable "Doyley" fame, on the right; the late Monsignor Hugh Benson, likewise author of novels; and to the left, Arthur Christopher Benson, whose essays of rare charm are known the world over. The paper above has peculiar interest, in that it describes the garden which gave A. C. Benson the inspiration for that book which first brought him fame on his side of the Atlantic; "From a College Window"
A HILLSIDE GARDEN IN NEW ENGLAND
Prentice Sanger, Landscape Architect
ELSA REHMANN

In the steeply sloping residence section of one of those charming old New England towns is a certain remodeled place where the problems of a peculiar location and a successful treatment have been solved at one and the same time. From the rather crude planning which characterized the fitting of the old house to its site has been evolved a scheme wherein all the natural advantages of the site have been retained, the former defects remedied, and the separate features of the place united in a harmonious and pleasing whole. Here is the story of how it was done.

In the beginning there were three determining factors in the rearrangement; a sharp double tilt of the property to the south and west, a view of distant hills to the southwest, and the position of the house and barn. The first and second of these were unalterable; the third must be retained if possible.

Taking the house and its immediate surroundings first, the old entrance drive on the south, which detracted from rather than added to the effect, was abolished. In its stead a new one was built at the extreme north side of the lot, curving away from the side of the front porch so that it would not spoil the width of the front lawn. The drive as it now stands takes up the least possible space consistent with generous room for turning, and is in close and direct communication with service court and garage.

Near the entrance of the drive on the lawn side, prairie roses and prostrate junipers spread their branches over out-cropping rocks. On the other side, the pendant branches of forsythia and the graceful growth of spirea bring the taller shrubbery down to the ground.

Back ing the service court, so to speak, is the garage, a building of real architectural worth as well as practical utility. Two entrance doors are provided for it, and there is ample space for two cars, as well as the usual outfit rooms, inside. The old barn’s stone foundation upon which the garage is built forms good storage room below and provides a large additional space at the back for an open balustrade platform.

The Service Drive and General Plan

While the principal connection from the garage to the house front and the driveway is through the service court, yet it was obvious that in rearranging the old place some separate roadway must be provided to enable tradesmen’s wagons, etc., to reach the service wing without being too much in evidence. Accordingly it was decided to build a long, narrow driveway from the west corner of the service yard, down the hill to the street which bounds the property on the south. Properly screened as it is from what might be termed the “living” part of the house and grounds, this entrance is at once direct and easier to negotiate than the steeper street on the east.

With these two driveways and the position of the house and garage established, the rest of the landscaping plan followed.
winter when the red of the rose stems makes a contrasting note with the grey green of the spruce. *Juniperus tyrtaeconfolia,* one of the numerous forms of the prostrate juniper, plays a delightful little part planted at intervals close against the brick steps.

Dividing the house lawn from the lower terrace is a wall surmounted with a balustrade, in front of which is a flower border. Three stairs with connecting paths lead down through the second terrace to the garden and give easy access to it. An added convenient entrance is a small gate which opens on a path to the service road, and connects with the rest of the grounds.

**The Boundaries**

The heavy plantation of evergreen and deciduous trees disguises somewhat the irregular slope of the ground which drops away from the garden in three directions. This planting forms a generous boundary for the garden, the dark green of its white spruce, cedars, Scotch pine, white pine and hemlocks making a pleasant contrast with the flowers, while the flowering trees add to the bloom of perennials. The blossoms of Amelanchier, red bud, dogwoods, locust, yellow wood, horse-chestnut and catalpa continue from early spring into the summer.

The contrast of *Abies concolor* and *Rosa nitida* on the house lawn is continued with Ghent azaleas against arbor vitae on the terrace, while in the garden boundary the red flowers of *Pyrus avosana* and *Juniperus* are a somber touch.

The hawthorn hedge which encloses three sides of the garden is another interesting feature of the boundary and the stone wall on the fourth side is an especially fine piece of retaining masonry. The privacy gained by a good enclosure is very essential in the success of a garden as an out-of-door room, and it is pre-eminently as an outdoor

more or less as a matter of course. Quite logically the place resolved itself into three general divisions; to the east the front lawn, to the south the flower gardens, and to the west the vegetable garden and greenhouse. The first and second of these deserve especial mention.

The front lawn is quite simple and in harmony with the suburban character of a New England town. The old trees just inside the wall, which extends along the street, give abundant shade and a finished appearance to the planting; while the stiff line of the wall is broken by a mass planting of laurel under the trees. Two old maples, fortunately inherited from the original place, stand on either side of the path entrance, making an unusually fine setting for the gateway and emphasizing its sunken position between the stone posts. The tree and shrubbery planting which frames in the south side of the lawn disguises somewhat the steep slope and has an added value in helping to enclose the flower garden.

**The Terraced Gardens**

The slope immediately to the south of the house is terraced—probably the only way in which it could be successfully treated, under the circumstances. Here, the lawn in front of the living-room and its tile piazza is on the highest level, the formal flower garden occupies the lowest level, while in between is another terrace. The house is divided from the front lawn by a planting of *Abies concolor,* prostrate junipers and *Rosa nitida.* These are particularly interesting in autumn and
room that a flower garden is an important part of the grounds.

The large semi-circular seat on the west side of the garden proper is a very inviting place from which to view the flowers. When the hemlocks at its back are tall enough to throw the shadow of delicate boughs across it, it will grow in charm and seclusion.

Opposite to the seat is the pergola. It is unusually fortunate in its position in front of the heavy evergreen planting, and as soon as the vines begin to cover it, it will sink into its right place in the garden and be a shady retreat from which to look out on the sunny flower borders.

**The Flower Beds**

The whole of the garden can be seen at one time, so a certain uniformity in its planning was desirable. To a great extent this was obtained by the four central flower beds where *Viola cornuta* and *Arabis* are used as edging plants and iris, columbine, achillens, *Chrysanthemum maximum*, phlox and asters appear in a continuous succession of bloom. These were chosen largely because of their long blooming habits as well as their flower display, but of course, they form only a small part of the planting.

The four beds form the borders for the lawn space, and for the pool in its centre, the oblong shape of which conforms with the rectangular outline of the garden. It is interesting to note that the pool is so constructed that the grass can grow to the very edge of the water, an effect particularly good in preserving the lawn simplicity.

The central flower beds are comparatively low and broad in appearance, while the long side borders give an enclosing high effect with many red and white hollyhocks to make a particularly fine effect in midsummer. The continuous bloom of many varieties is very effective when the garden is viewed from above, and adds an interest to the close inspection of the flowers when one comes unexpectedly upon scattered groups of them.

Taken as a whole, the garden is an intimate part of the house, especially of the living-room. Its sheltered position, its comfortable seats, its shady nooks, its bright color, all draw one out of the room into its larger open continuation, the garden.

A heavy plantation of evergreen and deciduous trees disguises the slope of the ground from the end of the garden.

One cannot look upon this rejuvenated New England place without admiring the effective manner in which its various dissimilar features have been drawn together and harmonized. It is distinctly a "home," with all the intimacy of arrangement and effect which the word implies.

**The Landscaping Problem**

There is, indeed, far more to the successful accomplishment of such a task than merely planting for ornamental effect. The real problem was not how to obtain this or that individual combination of color or strength of outlines, but rather to create a real "home ground," an organism in which the subdivisions, while serving their own peculiar functions, are united in a definite, concrete whole. Hillside property is a subject with which many others have to deal in one form or another. The actual situations to be met vary, of course, in practically every case, but the main principle is fixed: the practical conditions must be moulded into a skilful design which is supplemented by a planting of decorative value.
STRAWBERRIES, HOME GROWN

A Berry Bed for the Garden—Preparation, Planting and Care That Bring Results—
The Best Varieties to Grow

ROBERT STELL

PEPPERS, new peas, fresh egg plants—why not home grown strawberries as well? They will thrive in practically any part of the United States, they are not over-particular in the matter of soil, and they are hardy. And this is the time to start them.

The strawberry is essentially a plant that asks a spot for its very own, and so it is usually grown in specially designated beds. The best soil for it is a dark, sandy loam, fairly damp but by no means mucky. Lacking this, strawberries will succeed quite well in any soil that will grow good potatoes or corn. See that the bed is well drained and manured. If it lacks richness, manure in the proportion of one load to 1/20 acre should be added and plowed or forked in. As a top dressing use a similar amount of well rotted manure, and harrow the whole surface thoroughly.

The new strawberry bed is started with the runners from matured plants. If possible, secure runners which were sent out by their parent plants last fall, and after seeing that their roots are light in color, long and thrifty looking, clip off about 1/3 of the root length and remove all the dead, withered leaves. Do not let the sun strike the roots at any time.

THE FIRST SEASON

Set the young plants 2' apart each way—a convenient way of determining their position is to mark the bed lengthwise and across with 2' rows and set a plant at each intersection of the lines. Open the soil with one hand enough to accommodate the roots in a vertical position, insert the plant and hold it with its crown just below the level of the surrounding surface while you firm down the soil around it. Do not, however, allow any earth to cover the crown. If the weather is warm and dry, a little water around each newly set plant will help matters.

From now on, during this first season, hand cultivation will be the best way to check the weeds and keep the soil in condition. When the blossoms appear, nip off one—the young plants must not be allowed to bear until next year, for all their energies now should be devoted to growth.

Some time in July you will notice new runners developing on each plant. As soon as these are long enough, train them out from the parent like the spokes of a wheel, so that they will be equally distributed over the surface and their roots relieved of all crowding. A little earth sprinkled over these runners will keep them in position.

By autumn the plants will be of good size and their runners well established. Keep them well weeded always, and when the ground has frozen cover them from sight with a mulch of meadow hay or good, weedless straw. This covering will serve as a protection against sudden changes in temperature, and should remain in the spring until all danger from freezing nights, with their resultant honey-combing and moudning of exposed ground, is past.

CARE OF THE MATURE PLANTS

When the spring has really opened up the mulch had best be removed entirely from the plants, lest it hinder their growth. Sometimes this is not done, on the theory that the straw keeps the fruit cleaner and free from the grit which otherwise might lodge on it during rainy weather. In the case of unhurried, straggling plants this practice may be justified, but if the bed is as it should be it will be so leafy that each plant will act as the protector of its own fruit. There is no harm, however, in scattering a little of the cover mulch over bare, exposed places between the rows after the spring cultivation is over.

When the mulch is off the bed, a top dressing of well rotted stable manure should be applied, in the same proportion as in the original preparation of the soil. Wood ashes are an excellent, though often less easily obtained substitute, but they should be used cautiously because of their rather concentrated strength. Weeds, of course, must be guarded against. A conscientiously willed hoe is the best protection from them, but in using it be careful not to go deeper than 1/2", else you may hurt the roots of the strawberries themselves.

We come now to the blossoming and fruiting season, and consequently to your reward for all the watchful waiting your strawberry bed has so far entailed. As to the harvesting and use of the crop nothing need be said, for the person who does not know how to pick and eat a strawberry would scarcely have reached this point in the story. A few words regarding the future, however, may not be out of place:

The first and second crops from a

(Continued on page 54)
WHY NOT YOUR OWN NURSERY?

Suggestions for the Garden That Goes Bald and the Garden That is Crowded

GRACE TABOR

All flowers have their faults—for gardeners are a fallible lot and flowers unruly. Like people, some are more faulty than others, and, similarly like people, the faults of one may perfectly well be the faults of another. That is, the same faults are common to all flower gardens, even though some may not show them.

Perhaps the fault most commonly found in the average garden is a bare spot here and there. By this I do not mean a space left untreated, but a real bare spot where something is intended—made bare through a failure, or through a little neglect at a crucial time, or through miscalculation of one sort or another—the kind of vacancy that calls attention to itself, and that the gardener apologizes for whenever he passes it.

Such spots are almost sure to appear even in well regulated gardening; for some plants that have done well in previous seasons fail unexpectedly and either die altogether, or grow so poorly that they do not fill the niches allotted to them. So there is just one way to be sure of avoiding them; have a garden nursery—a place where flowers are raised for the one purpose of filling in the vacancies that are bound to arise.

THE HOME NURSERY

Growers of fruit always have these nurseries; one is maintained usually on a large estate for the purpose of reinforcing shrubberies or shade plantings, if accidents of weather deplete these; but I have come across few indeed given over to flowers. Which makes me wonder, for though the flower garden is of the summer only, and though flowers may be grown quickly compared to fruit trees or shrubs, surely there is nothing that the gardener ever wants more intensely than he wants a good plant in the flower garden, if a poor one develops.

Do not wait for the need; anticipate it. Set aside a small space in the garden, a border along its path, or the space where the hotbeds are, and get under way certain substitute plants which may go into this space when the weather permits. One packet of seeds of the right thing will assure plants enough to do no end of substituting. If it is not necessary to have a variety for this; all that is needed is sturdy, sure growth, of a floriferous nature—and bearing flowers not too strong.
or peculiar in color. Let the choice be also a plant of rather upright habit instead of spreading; then it may be used in place of either form, whereas if you choose a wide spreading kind it cannot be introduced into the space made vacant by the illness of a hollyhock or a foxglove or other tall and narrow growing specimen. And of course, choose an annual.

The giant snapdragon (Antirrhinum), which grows about 3' high, may be had in the pure colors—white, scarlet, yellow, garnet, pink and rose as well as in a mixed packet—is one of the most satisfactory things the gardener can grow, whether for itself in the flower garden or for its merits as a substitute plant to be cultivated in the "nursery." Sown out-of-doors early in May it comes into bloom in July; that is, in about ten weeks, under good weather conditions. Sown in a flat cigar box now, and kept in a bright window until the first pair of true leaves are formed, then transplanted to thumb pots or to a roomy flat, to be moved thence to 2" pots as it outgrows this, it will be within a fortnight of bloom when put outdoors into the nursery early in May and blooming freely by the time you need it in June or July.

**How to Transplant**

Transplanting at such a time has never been to me the dangerous operation some declare it. I have moved perennial larkspur in full bud, and they have never dropped their heads; and phlox in blossom and other things too numerous to mention which people say will die if you touch them. But if properly done, there need be no fear of consequences. But be sure you do it properly. Which means doing it so carefully that the plant really does not know it has been shifted. The secret of it is a huge earth ball, of course, embracing all of the roots and watering in after resetting.

Have a square of burlap to lay down beside the plant you are to move, and insist that it be taken up with a pointed nose shovel, not with a square blade. Set this deep into the earth and dig vertically all the way around the plant, describing a circle a little larger than the spread of the plant's leaves, before he undertakes to do any lifting whatsoever.

If it has not rained within thirty-six hours, water the plant in this narrow cut or channel, pouring in gently as much as a pailful, and go away until the next day. Then begin again, plunging the shovel in vertically to avoid cutting off the ends of the rootlets, and gradually work around and under the earth ball thus set apart until it will lift intact. As it is lifted free of the ground, slip the burlap under it quickly and then let the shovel be withdrawn carefully, not to shake or jar it. Draw the burlap up around the plant's trunk and secure its corners, then set the whole lightly on to a barrow or flat board or some such thing, for transportation, remembering always to avoid jars.

Dig a hole to receive it a little larger than the hole it has left; pour a pailful of water into this; sift some earth lightly over the saturated ground as soon as this water has been absorbed; set your earth ball down into this hole, loosening the burlap after it is in the ground and then raising it gently far enough to allow this to slip out; settle it in place, fill in around it, tamping lightly if it is a light soil, pour gently another pailful of water into the little depression which should be left at the circumference of the earth ball, and when this has settled, level on the rest of the earth. Shelter the plant from the sun for the rest of the day, and keep it shining brightly and is hot, and pick off a few of its leaves from the inside branches where they will not be missed. Also if it is in full bloom, cut away a third of the flower stalks.

**Varieties for the Nursery**

Quite as choice a plant for use in this way is the stock orilliflower—or "stocks" as they are commonly known. These have the advantage of being delightfully fragrant, too. They also may be had in the pure colors—red, blue, pink, purple, yellow and white, or in mixture, and should be sown now and handled exactly as the Antirrhinum. The strain known as "proved large flowering ten-week stocks" blooms a little sooner from the seed than any other, being literally a ten weeks' plant, if properly tended. I mention this condition because I once had a legion of these little plants which were neglected, and so far from being ten weeks' stocks, they lingered along and persevered and grew in spite of shameful treatment until at the end of perhaps four months they were rescued after hard frost from the oblivion of a forgotten cold frame, and were turned out to the garden and given a chance, and made so much of their opportunity that in three months more they were in bloom and continued so for weeks until spring once more had arrived.

A larger and more imposing form than the strain recommended is that known as the winter or Brompton strain. These grow to about 2' high, and from seed sown in doors will furnish blossoming plants by midsummer. This strain is the one especially known for indoor winter flowers, and if you care to save seeds from it during the summer and start them in August or September, lifting and potting the seedlings in the fall, you will have flowers in abundance practically all winter.

In addition to these two species do not overlook the possibilities of the white zinnia as a substitute plant. It is not of the form most desired for this purpose, but the garden nursery that harbors a few will be making no mistake, for if they are not wanted in the flower garden put them aside and give no end of cut flowers for the house. So, too, will all these nursery plants. The flower garden proper cannot be relied upon for cut flowers if many of these are required, for cutting here must be limited to passé flower heads which are taken after they have done their further bud and blossom. A cutting garden is, therefore, as much of a necessity as the nursery, but the two may perfectly well be combined.

**The Crowded Garden**

Crowding is often as much in evidence in the garden as the bare spots—

(Continued on page 68)
STARTING THE GARDEN INDOORS

Gets the Jump on Nature and Proves That Patience Is Not the Only Garden Virtue—
What, When and How to Plant for Pre-schedule Results

F. F. ROCKWELL

THE success of your vegetable and flower garden for this season must be determined to a large extent before a single seed goes into the open ground. Nature, like the Devil, takes care of her own, but as man has presumed to improve upon Nature and has changed the character and the form of her children, Nature has dumped the responsibility of taking care of them very largely upon man's shoulders.

Furthermore, Nature is patient and man is not. It makes very little difference to Nature whether the first radish to reach maturity grows in Mr. Smith's garden or in that of Mr. Arenbrowsky, but to Mr. S. and Mr. A., who are representative gardeners, it makes a good deal of difference.

For these reasons, wherever there is a gardener the early garden is a matter of great importance; and the early garden must, of course, be started weeks before the frost is out of the ground.

"Indoors," in the sense in which it is used here, means anywhere out of the weather—the small greenhouse, the window garden or the hotbed. You can buy such plants as you will need later, but it is cheaper to start them yourself; then you can get just the varieties you want, and there is the fun of doing the work and making all of the garden your own.

THE INDOOR NECESSITIES

First of all, then, you must have a place in which to do the work—greenhouse, conservatory, hotbed, or warm, sunny window. These are desirable in the order mentioned; but even with the latter, quick results may be counted upon, provided conditions are favorable and your equipment is adequate. "Conditions" include temperature, light, moisture, soil, time and good seed. Equipment should include shelf, bench or table, flats, seed pans, soil ingredients, drainage material, glass for covering seed, clay or paper pots, and, if necessary, a starting frame or stand to supply bottom heat to obtain a quick, strong stand of seedlings. The temperature should be sufficiently high to obtain a prompt, strong germination; the longer a seed has to stay in the soil before sprouting the less chance it has for making a strong plant. To germinate at their best, most seeds require a temperature of 5° to 10° more than that which will suit growing plants of the same variety. For this reason, what is known as "bottom heat" is used where possible. This is simply additional heat under the flat, seed pan, or box in which the seed has been sown, or in the house as moist as possible by evaporating water in open pans on the radiator, registers or stove.

The usual method is to sow the seed in a box of ordinary soil, water heavily and put away to sprout. Result: some of the seed rots, part survives and germinates, and by that time the surface of the soil has become dry so that the little sprouts shrivel. What can you expect from such a method?

To get good results, the soil about the seed must be moist, and kept evenly moist until after germination has taken place. The little seed sprouts as they first grow are very near the surface; therefore, it is essential to keep the surface very moist. This is exceedingly difficult in hot, dry air. Seeds grow better in a conservatory or greenhouse because the air is moist. If you attempt to start seeds in the house, keep the air over a radiator or register. A room temperature of 50° to 60° is sufficient for most vegetables and flowers. Tropical or warm blooded vegetables like tomatoes should, if possible, be given 5° to 10° more. There is little danger of giving too much bottom heat, so long as you do not run the risk of setting anything on fire; the soil in the box absorbs and distributes the warmth.

ALTHOUGH seeds may be started in absolute darkness, the moment they push above the ground they need an abundance of light. And the nearer it can come from overhead the better, as the little seedlings will "draw" toward the light so quickly as to be seriously injured in a day or two. Do not attempt to start seeds in the house unless you have a light window, preferably a sunny one which can be rotated to them; a bay window is, of course, better yet.

MOISTURE AND AIR CONTROL

Beyond any doubt the thing which causes most failures in starting the garden indoors is improper control of moisture. Fix these two factors: too much water is as bad as too little; dry air is almost as bad as dry soil. In wet soil seeds will rot quickly, and many kinds are thus destroyed after they have germinated. On the other hand, when the tiny sprouting rootlets issuing from the seed strike dry soil, they perish immediately.

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A pinc pen point is good for making the tiny seed drills, and a ruler will help you to get the rows straight and parallel

Vegetable seeds that are started indoors produce days or weeks ahead of the regular open-air growing time

Though more pretentious than the usual flat and pane of glass, this window starting frame is not hard to make

(Continued on page 76)
B O T A N I C A L L Y S P E A K I N G

The virtual conoaves of infinity,
Star-vost, and archipelaged with suns,
And gulped with stellar space—the luminous banks
Of the gigantic, straggling Milky Way.
The moon that takes the names of every name,
Give me a wining sense of stars and space
Dim-bodied shapes of imagined Dream
Beat round me with a multitude of wings;
Eternity’s presence overshadows me,
And I reach out toward everlastingness
But now the moon’s a ghost in silver mail,
As, blowing through a storm of stars, the earth
Dips downward into dawn, deluged with light—
Sunlight which is the golden laugh of God!
The naked trees—gaunt, sullen limbs a-creak—
That shivered half-alive in the rushing air
Of Winter, dream of greenness and are glad;
The marching armies of the snow have gone;
White blossoms soon will rain from windy boughs;
All Nature’s little gentle things will wake.
And earth will grow a Wonder to the sky!
—Harry Kemp.

THERE are a few other intrepid souls who face consequences and cling to the names they love, names that mean something to them. They walk down the garden of their delight, and no rose ever bloomed so fair as where some buried Caesar’s Latin lies. To them rest harrow—if they chance to have it—brings the vision of the field and the spot where the harrow rested from its furrowing; to them wall-flowers flash the memories of old secluded gardens that have place in their hearts.

These are the old names—gillyflower, primrose, cowslip, forget-me-not, daisy, periwinkle, carnomile, marigold, mimonde, mallow, hollyhock, foxglove, Sweet William, clematis, honeysuckle.

Is there not slow, sweet music in such names?
An old-world glimpse of a new-world house—a detail of the residence of Charles S. Walton, Esq., at St. Davids, Pennsylvania

D. Knickerbocker Boyd, architect
For the damp garden corner the old-fashioned board walk is still the best type of path; instead of the boards, cedar branches, like miniature logs, can be used. They are more picturesque but less practical.

Apart from their picturesque charm stone steps are an indispensable feature in the rocky garden. After construction they can be covered with rock plants grown in the crevices or with ferns banked along the sides.

There should be a definite reason for the path curving. Sometimes it avoids a large tree or skirts an embankment, as here. This also is an example of a concrete path treated with a naturalistic pebble finish.

On a level stretch nothing is so satisfactory and lovely as a grass path. It is a veritable part of the garden and lends itself to the most charming treatments with border beds. It requires, however, a maximum of care.

DOES NATURE ABHOR THE STRAIGHT AND NARROW PATH?
A path must have a definite raison d'être; it must lead somewhere and it must be part of the garden scheme. Here the path leads definitely to the gate and shares the construction characteristics of the wall.

If concrete is used for the paths there should be found some way to mitigate its mechanical nakedness. A grass border or a flower border will help, and rose arches always enhance the inviting effect of any vista.

Properly bordered with iris or phlox arranged in a definite color scheme the old-fashioned gravel path has few rivals. It is easy to the foot and after rain gives that rich earthy perfume so beloved of gardeners.

Of late years gardeners have seen the beauty and wisdom of the Japanese stepping stone path. It is a naturalistic treatment, when properly laid, easy to walk on, and gives the garden an unusual interest.

OR, IS THE STRAIGHT PATH THE LONGEST IN A GARDEN?
ALL THE CANE FRUITS WORTH WHILE

Why You Should Grow Your Own Berries Instead of Buying Them—Selection, Planting and Culture of the Best Kinds for the Home Table.

W. C. McCollom

There are good, sound, logical reasons why you should set out a small fruit border. It gives quick returns; you need not plant with the sole idea of aiding posterity, because you will get abundance of fruit the second season and a full crop the third year after planting.

The cane fruits are all good, vigorous growers and do not require coddling. No great skill is required in their pruning or general handling, for being dwarf they are easy to get at, and they occupy very little space in proportion to the return they yield. One of the most important reasons for growing them at home, however, is that their berries may then be picked in the very best possible condition. Blackberries, raspberries, etc., are poor shippers, and to avoid crushing and bruising must be picked for the market while still firm. The home grower, of course, need not gather his crop until it is luscious and dead ripe.

All of the canes enjoy abundance of moisture at their roots. Therefore, if you have a low spot in the garden it might be given over to them. A special section can be devoted to them, or they can be arranged in a narrow border around the outside. Even a single row border is satisfactory when your garden space is limited, although, if you can afford the space, the better place is a separate border adjoining the garden.

Method of Setting

Cane fruits demand abundance of plant food in the soil, in order to have really high quality fruit. The border should be trenched 2' or 3' deep. In preparing this trench or bed, use about 1/2 well rotted manure and 1/4 soil. Replace the soil in 9' layers, with the manure between. The same earth that was removed in digging the trench may be used for this if care is taken to place what was originally the top soil at the bottom of the bed. A border prepared in this manner will last indefinitely with no other feeding save the customary winter mulch.

Absolute sunshine is not essential to the welfare of the plants, generally speaking. A nice sunny location is desirable, but partial shade is very good if not too dense. One thing to avoid, though, is proximity to trees of a heavy rooting nature, as they will soon form enormous root masses in the border and the soil would be impoverished.

Raspberries and blackberries should be supported in some manner, else they sprawl over the ground, the fruit mildews, and more space than necessary is occupied. Any kind of a trellis will answer the purpose, one of the best consisting of posts about 12'-20' apart and 4' high, with two or three lines of wire. Stakes may also be used, a fairly stout one at each plant to which the shorts can be trained. If you use wires for training, be sure to get spring coil wire, which never sags.

It is a good plan where possible to sow cover crops of a leguminous nature during the summer and plow or dig them in during late spring. Thus, they will act as a winter mulch and also supply the element to the soil which the canes require. A winter mulch of manure is very desirable when no cover crops are sown, for the plants are generally inclined to be surface rooters and so must be protected from the cold.

Pruning is a very simple task, and can be practiced any time before actual growth starts in the spring. Much depends upon the condition of the plants; the more vigorous the growth the less pruning proportionately will be required, while poor, weak growth needs heavy pruning to stimulate the plant.

Raspberry Culture

The raspberry is perhaps one of the most popular of all garden fruits, but there is considerable variety in the types both as to quality and flavor. There are what we call early and late sorts, but their difference is of days rather than weeks. The morale of this is, do not plant any more than you need during bearing season.

When setting out the raspberry canes, cut the shoot clear to the ground. Leave an eye or two at the bottom to start growth. All the old canes should be removed at the ground line as soon as the fruit is picked, for then the

Two sprays of currants that show the difference in fruit between cared for and neglected bushes

Early in the spring, before growth starts, some of the oldest currant shoots should be cut away at the ground line

A good trellis for blackberries and raspberries is made of posts between which lines of wire are stretched

Gooseberries respond to proper pruning and care by yielding larger and more abundant fruit
naceous young ones, which will be the producers for the following summer, will be pretty well advanced. Tie these new canes to the supports, and when they have attained the height of the trellis they can be pinched at top to strengthen them and start side shoots. In spring a shortening of approximately ⅔ of the strong, healthy wood is all the pruning required, unless the growth is poor.

Raspberries are inclined to be a little tender and frequently winter kill. Winter killing, I believe, is caused by an unhealthy growth, the result of impoverished soil. When the plants are properly nourished it is very rarely that they succumb to this danger, and a little extra care of the soil is far better than having to take the canes down every fall and bury them for protection, as is often done. Insects or diseases seldom attack raspberries. When they do, they are usually the result of a poor soil condition; good soil promotes a vigorous growth that is rarely troubled by any of these things. Red rust is the most troublesome of the possible diseases; it appears in the form of red blotches on the foliage and soon spreads until all adjacent canes are affected. There is no cure for it, although Bordeaux mixture is a good preventive, combined with a cutting out and destruction of all that may be badly affected plants. Anthracnose is another foliage disease which can be kept in check with Bordeaux mixture. Among insect pests, borers may become annoying. The only remedy for them is to cut out and destroy the infested canes.

As to varieties, personal preference figures largely, but for good all-around sorts the following will be found satisfactory:

Cuthbert is the best red raspberry to date; it is of good size, fine color, hardy, vigorous and an excellent bearer. King is also good. P e r f e c t i o n is a new variety that has merit and will surely be popular. Golden Queen is the best yellow fruited variety, very productive and delicate in flavor, a poor shipper, but just the variety for the home garden.

Cumberland is still the standard of the black varieties. Its fruit is very large and the plant produces well. Gregg and Black Dia-

mon are also good black sorts. Among the purples Columbia is the best all-around b e r r y , with Schaffer and Royal Purple as substitutes. Do not neglect to include a few of the ever-bearing raspberry St. Regis; it bears early in the season and will fruit again in the fall.

B L A C K B E R R I E S A N D 
C U R R A N T S

Blackberries require the same treatment as the raspberry. They do well under the same soil condition, they require the same method of pruning, and are subject to the same diseases and attacks of insects. Among the best sorts may be mentioned:

E r a y H a r v e s t, a very good early variety whose fruit is only medium in size but very sweet and juicy. Eldorado is a good, large fruited variety that is termed a late sort. Rathbun and Snyder are old tried and true varieties that have stood the test of public opinion for a number of years. Iceberg is the best white fruited blackberry, but these are far behind the black varieties in flavor.

Currants are very popular in England, but we seem to think that outside of being a good fruit for jams and jellies, it has no value. This is a mistake, for when well grown the currant makes an excellent table fruit with a peculiar acidity of flavor of which one quickly becomes fond.

Currants are very easy to grow and are wonderful producers. They require very little pruning, the best method being to cut at the ground line each year a few of the very oldest shoots. If this is done regularly, you will always have a young, vigorous, balanced plant, capable of producing good

| Home grown berries can mature on the bush instead of in the fruiterer's window | Whether red, black, purple or yellow, the raspberry is a justly popular fruit |

(Continued on page 68)
The photographs on this page are two views of a Louis XVI bedroom. By keeping the walls light in tone and having little furniture besides the few necessary pieces, the size of the room is appreciably enlarged without loss of effect.

A combination of rose and yellow constitutes the color scheme—rose curtains trimmed with antique gold lace, cords and tassels, rose casement cloth; the upholstery of the chaise longue and chairs is of striped yellow touched with rose.
CREATING THE SENSE OF SPACE IN A SMALL ROOM

The Principles of Line, Color and Selection that Lessen the Crowded Appearance of Limited Quarters

B. RUSSELL HERTS
Author of "The Furnishing and Decoration of Apartments"

WHENEVER one tries to bring something into being which does not exist, he has to work with all his might and main. If, for example, one were trying to produce a sense of intense light in a coal mine, he would have to leave no stone unturned (figuratively or actually) to bring about the desired result. An intense light is not very much rarer in the average mine than unoccupied space is in the average apartment. It is necessary to marshal every available element of line and color to produce the sense of distance or height, of the spaciousness needed for furniture, or the vistas required for viewing pictures.

The consciousness of such a necessity, which has grown up in the minds of decorators, of apartment builders and dwellers alike, has had one unfortunate result: it has made a great many moderate priced apartments look very much alike. There has been a tendency to use much the same colors for ceilings and for walls in one room after another almost without end. Mantelpieces and mirrors have been employed in much the same fashion in constructing every building, and, even in the more personal element of furnishing, people have tended to reproduce each other's effects.

There is a larger excuse for the lack of originality which exists in the structural elements of an apartment house, for the architect is confined to the use of stock moldings and woodwork, doors and mantels, lighting fixtures and the like; although even in these it seems that many buildings are provided with fittings that are needlessly ugly. When it comes to the furniture, the selection of wall papers and of fabrics for furniture coverings and curtains, there is less excuse for endless duplication; it exists merely because people have not yet come to realize that they can employ the same principles as their neighbors and yet reach altogether personal results. People have not yet, in any large numbers, attempted to make their homes individually expressive, and there are still thousands of women who will search through a dozen shops to obtain a hat which embodies exactly their idea of what they ought to wear, to whom it never occurs to seek a chair or a table for their own boudoirs which may be equally expressive.

It would be regrettable if a more universal study of the principles behind the creation of a sense of space did not make us more individualistic in our decoration and not less so.

THE EFFECTS OF COLORS

If we apply such principles as we have at hand to any particular room, we can see at once what a wide range of possibilities they open up. For example, it is a well known fact of physics that the light rays of certain colors travel much more quickly than those of other hues. An example of the rapidly moving type is red, the rays of which reach the eye more quickly than those of any other color. A room, therefore, done in red appears smaller than it would in other colors, while one in blue appears extremely large for its size. If this fact had been more generally realized by the last generation, we should not have had the widespread use of red wall papers and window curtains, which existed in America a quarter of a century ago. To-day we have not discarded red as an element in decoration; we have merely determined that its use is desirable only in very large rooms, where the effort is rather to reduce space than to increase it; or in small objects such as lamp shades, pillows, vases, etc., which are to be emphasized.
Green is the prevailing color in this boudoir, the furniture being soft green striped with black, the curtains tan and green striped taffeta, the rug and walls painted a very deep ivory.

more potently than their surroundings.

It may be supposed from this that I am recommending blue walls and blue curtains for every small room, and one might reasonably tend to do this were it not that such procedure would conflict very violently with another equally important principle, which is that, if the stronger colors are used over the large areas of a room, the small, important elements in the furnishing will be rendered unimportant. Just as we should use red only for the creation of certain spots of color, so we must use blue, or any of the other primary or secondary hues—namely, yellow, orange, green or violet—more or less sparingly for wall surfaces, and certainly not in anything like their full intensity at any time for this purpose.

Green is the prevailing color in this boudoir, the furniture being soft green striped with black, the curtains tan and green striped taffeta, the rug and walls painted a very deep ivory.

Small pieces make this small Adam dining-room look large. The rug is black with two tones of tan; the curtains black and tan; chairs rose. The stock fixture is cleverly disguised.

We are confined, in most cases, to neutralized shades of colors for wall coverings largely because, if we were to use intense shades, we should find our backgrounds leaping out in front of our furniture, bric-a-brac and pictures. That is why so many papers in the so-called taupe or fawn color, or pale tan, have been employed, and so many carpets of the same sort. There is really, however, no adequate reason why soft tones of blue and green (which is also a size-increasing hue) should not be used quite as much, except that these are a little more difficult to handle than the greyed tans that are in vogue.

But color is not by any means the only element that controls (Continued on page 62)
Apart from the two large objects—grand piano and sofa—the furniture of this living-room is small, thus giving it a sense of space. The walls are finished in a glazed ivory enamel, mouldings being used to panel. Tan and mulberry velvet forms the upholstery.

The corner of a purely feminine bedroom, approximately 9' by 13', in which painted peasant furniture has been successfully used. The general color scheme is green, relieved with colored accessories—a black painted shade and pillows of various hues.
A PAGE OF GARDEN AIDS
Implements and Accessories That Make for Convenience and Greater Production

This wicker basket with its berry trowel, transplanter, rose gatherer, pruning knife, scissors, twine and pocket scissors costs $8.50.

For applying the powder poisons to plant pests a good bellows like this is invaluable. It throws a fan-shaped cloud and costs $2.

Every good gardener keeps an eye on the weather. The little windmill always tells the direction of the wind and adds a touch of quaintness and a bit of action on breezy days. $2.50.

Five real gardening aids. Planting dibble, 30 cents; asparagus cutter, 50 cents; weeder, 15 cents; trimming shears, 50 cents; combination soil loosener and scuffle hoe, 25 cents.

To hold the pruning knife and shears, rose gatherer, trowel and spool of twine, a calfskin roll like this is excellent. The motorist who likes to gather wild flowers finds it especially useful and handy. $6.75.

From Japan comes a paper-covered box containing garden scissors, pruning saw and knife, and heavy knife for graft cutting. The tool handles are natural wood with ivory rims, distinctly original. $3 complete.

These portable forcers, true traps for sunshine, embody simplicity and real effectiveness. Fifty of the size shown here will cover a row 34' long by 1' 3" wide and cost $9.33.

Three sizes and two kinds of waterproof labels. White celluloid protected by mica cover. Plant labels with wires, 25 cents to 75 cents per dozen; garden labels 15 cents each.

Here are sixteen portable frames, glass covered and substantial. The assortment costs $13, and is good for forcing single plants, plants in rows, and melons for extra early ripening.
WHETHER one is a general collector or a collector of pottery and porcelain in general, Italian maiolica (one may also spell it majolica) will be found to be one of the most interesting of "lines," historically as well as intrinsically. Pottery, both soft and hard, is distinct from porcelain, although the term "old china" is commonly used to embrace the whole field of ceramics—unfortunately, I think, as it is of importance to the collector to be precise in the matter of definitions.

Pottery, as distinguished from porcelain, is formed of potter's clay with which marl of an argillaceous and calcareous nature and sand in varying proportions have been mixed. The wares usually designated in England as earthenware are soft pottery. Its characteristics are that it may be scratched with a knife or file, and it is, generally speaking, fusible at porcelain furnace heat.

Soft pottery may be divided into four sorts: unglazed, lustrous, glazed and enameled. Nearly all the ancient pottery of Egypt, Greece, Etruria and Rome was unglazed, lustrous or glazed, while the centuries later maiolica of Italy was of the fourth sort; that is, an enameled or stanniferous glazed ware, the art of which was originally learned, we may suppose, from either the Moorish potters of Majorca (one of the Balearic Islands) or perhaps from certain Persian sources.

THE SOURCE OF MAIOLICA

Italian maiolica was originally called maiorcica, a name which later gave way to maiolica, as the Tuscans more often wrote it that way, even when referring to the Island of Majorca, as one may guess from the rime of Dante where is to be found reference to "Tra l'isola di Cipri è Maiolica." The coarser ware of half-maiolica—messa-maiolica—is not to be confused with the true maiolica, which is a tin-enamelled pottery, lustered. It is more proper to limit the term maiolica to these tin-enamelled, lustered wares.

The Italians ascribe to Luca Della Robbia the discovery of the tin-glaze, some time prior to 1438. We have no dated piece of Florentine or of Tuscan maiolica antedating 1427, and of this year but one dated example. The next earliest dates—1507 and 1509—appear on maiolica of the Caffagioli fabrique.

Of the development of maiolica in Italy, Fortnum, an English authority, says the Twelfth, the Thirteenth and the Fourteenth Century native Italian wares were produced in various places. Some of these wares still exist in the towers and facades of churches, and of a palace at Bologna. These are lead-glazed, or with single colors, and in some instances graffato, proving that the use of a white slip or engobe was known in Italy at that period, as affirmed by Passeri, who further asserts that in 1300 the art assumed a more decorative character under the lords of Pesaro (the Malatestas).

THE COLORS USED

Having thus attained an even, opaque, white surface the development of its artistic decoration steadily advanced. The colors used were yellow, green, blue and black, to which we may add a dull brownish red, noticed in some of the Pisan bacini. Passeri states that the reflection of the sun's rays from the concave surfaces of these bacini at Pesaro was most brilliant, and hence it has been wrongly inferred that they were enriched with metallic luster, an effect that may well arise from iridescence on the surface of the soft lead glaze, easily decomposed by...
the action of the atmosphere in the neighborhood of the sea.

For many years after the discovery or at least the application of tin-glaze to pottery in Italy, large works and such pieces as the portrait busts and the Madonna and Child, here illustrated, were popular. But before the end of the first half of the 16th Century this practice had lost its vogue. There was, on the other hand, an increased demand for the tiles, plates, etc., of the maiolica, an encouragement that led to the establishment of numerous maiolica potteries throughout northern and central Italy, Romagna and Tuscany leading, and Urbino and Pesaro rising to importance in the manufacture of this enamelled ware. Both Pesaro and, later, Gubbio, had attained fame for the pearly, the golden and the ruby luster glaze given their ware, that of Gubbio proving the finest in this respect. Deruta has also laid claim to the introduction of the admirable madreperla luster. Some years ago the writer visited this tiny, out-of-the-way village to inspect the botega of the modern maiolica makers, and well recalls the ingenious arguments advanced by the gifted director in support of Deruta’s claim, which left one convinced until Pesaro savants in turn sought to appropriate the glory for their own town.

Fortnum tells us that the Piedmontese and Lombard cities do not appear to have encouraged the potters’ art to an equal extent in the 15th and in the 16th Century, and that neither can we learn of any excellence attained in Venice till the establishment of Durantine and Pesarese artists at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic by the importation of Rhodian, Damascus and other eastern wares what native industry supplied to the pomp and luxury of the hill cities of Umbria; for it must be borne in mind that the finer sorts of enameled or glazed pottery, decorated by artistic hands, were attainable only by the richer classes of purchasers, more modest wares or wooden trenchers and ancestral copper vessels contenting the middle class. The art of maiolica was also encouraged in the northern duchies of Italy—Ferrara, Rimini and Ravenna. The Umbrian potters probably did not adopt the use of stanniferous glaze before the end of the 15th Century.

The Glazes

Federigo, who succeeded to the duchy of Urbino in 1444, was a patron of the arts and a great collector. After his death, in 1482, his son Guidobaldo continued Federigo's patronage to the ceramic artists of Urbino.

The introduction of the maiolica enamel did not, happily, lead to the abandonment of the metallic colors and prismatic glazes of the potters. As we learn from the Maiolica handbook of the Victoria and Albert Museum, the retention of these metallic colors and prismatic glazes appears to have stimulated a development in the artistic productions of other places, the wares of which, before that period, were less attractive. The botega of Maestro Giorgio at Gubbio seems to have been at this time the great center of the process of embellishment with the golden and ruby metallic lustres; and indeed, we have little or no knowledge of artistic pottery produced at that fabrique which is not so enriched. From some technicality in the process of the manufacture, some local advantage, or some secret in the composition, almost a monopoly of its use was established at Gubbio, for we have the evidence of well-known examples that from the end of the first to the commencement of the last quarter of the 15th Century many pieces painted by the artists of Pesaro, Ur-

(Continued on page 78)
**GARDENING GUIDE**

A List of the Best Flowers and Vegetables. Together with Directions for Planting, Cultivating, and Harvesting

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**SPRAYING TABLE**

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Attack.</th>
<th>Remedies</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOUSE AND FLOWER GARDEN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aphis</td>
<td>Various plants, mostly indoors</td>
<td>Nic.; KE</td>
<td>Two or three applications of KD will be necessary to get the plants clean; avoid shade, dryness and crowding. Usually appear quickly in large numbers; quick work is necessary to save the plants. Hide in leaf axils; if only a few appear kill with match stick and alcohol. Avoid dry atmosphere; apply water as much as possible several times a week to foliage. Use hand picking into can of kerosene and water in connection with spray. Dipping is most effective treatment; rinse carefully afterwards. Very small; they eat the leaf epidermis leaving the skeleton. Avoid any sudden shock, such as a cold draft from a window, etc. Before spraying remove and burn all affected leaves or plants carefully.</td>
</tr>
<tr>
<td>Aster-beetle</td>
<td>Asters mostly</td>
<td>AL; KE</td>
<td></td>
</tr>
<tr>
<td>Red-spider</td>
<td>Roses and other plants, indoors</td>
<td>Syringing</td>
<td></td>
</tr>
<tr>
<td>Rose-beetle</td>
<td>Roses, out-of-doors</td>
<td>AL; PG; KE</td>
<td></td>
</tr>
<tr>
<td>Scale</td>
<td>Various, mostly outdoors</td>
<td>AL; PG; KE</td>
<td></td>
</tr>
<tr>
<td>Thrips</td>
<td>Various, mostly indoors</td>
<td>SF; KE</td>
<td></td>
</tr>
<tr>
<td>Mildew, powdery</td>
<td>Roses and others</td>
<td>BM</td>
<td></td>
</tr>
<tr>
<td>Leaf spot, rot or rust</td>
<td>Various</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**VEGETABLE GARDEN**

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Attack.</th>
<th>Remedies</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aphis</td>
<td>Melons, cabbage, etc.</td>
<td>Nic.; KE</td>
<td>Spray must reach under side of leaves, especially of melons; several applications three or four days apart.</td>
</tr>
<tr>
<td>Asparagus-beetle</td>
<td>Asparagus foliage</td>
<td>AL; KE; PG; H</td>
<td>Late in summer all vines should be cut and burned.</td>
</tr>
<tr>
<td>Caterpillar</td>
<td>Cabbage, tomato and tobacco</td>
<td>AL; tobacco dust</td>
<td>Use BM in connection with AL; tobacco dust as preventive.</td>
</tr>
<tr>
<td>Cucumber-beetle</td>
<td>Cucumbers and vines</td>
<td>AL; in brass</td>
<td></td>
</tr>
<tr>
<td>Cut-worms</td>
<td>Cabbage, tomatoes, onions, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flea-beetle</td>
<td>Tomato, potato; cabbage, turnip seedlings</td>
<td>AL; tobacco dust</td>
<td>Make a poisoned bean bait by mixing 1 qt. wheat bran, one teaspoon white arsenate, one teaspoon cane molasses. Especially injurious to seedlings of cabbage, turnip and radish; tobacco dust as preventive. Especially injurious to eggplant; hand pick as well as spraying. Tobacco dust as preventive as soon as foliage appears; use it as soon as old vines appear; injury is done by the young nymph. Keep vines sprayed after middle of July with BM as preventive. For cucumbers, same as above; for potatoes, begin spraying when about six inches high, and keep new growth coated. Keep covered with BM after the middle of July; on celery late spraying should be done with AC, which does not stain the foliage and stalks.</td>
</tr>
<tr>
<td>Potato-beetle</td>
<td>Potato, eggplant and tomato</td>
<td>AL; PG; KE; tobacco dust</td>
<td></td>
</tr>
<tr>
<td>Squash-bug</td>
<td>Squashes and vines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White-flies</td>
<td>Tomato, cucumber, etc.</td>
<td>BM</td>
<td></td>
</tr>
<tr>
<td>Mildew</td>
<td>Cucumber, lime beans, etc.</td>
<td>BM</td>
<td></td>
</tr>
<tr>
<td>Black spot</td>
<td>Cucumbers, potatoes, etc.</td>
<td>BM; AC</td>
<td></td>
</tr>
<tr>
<td>Leaf spot, rot or rust</td>
<td>Beans, tomatoes, celery, etc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ORNAMENTAL AND FRUIT GARDEN**

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Attack.</th>
<th>Remedies</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple-scap</td>
<td>Apple, pear</td>
<td>BM; LS (summer)</td>
<td>Three times; b B O; a B F; f 14 d.</td>
</tr>
<tr>
<td>Blister-mite</td>
<td>Apple, pear</td>
<td>LS; MO; KE; strong</td>
<td>Spray thoroughly in late fall or early spring. Twice; when leaves appear; b B O.</td>
</tr>
<tr>
<td>Bud-moth</td>
<td>Apple</td>
<td>AL; AL</td>
<td>Spraying not very effective; jar trees very cool morning and catch beetles on sheet; spread beneath for several weeks after B. F.</td>
</tr>
<tr>
<td>Caterpillar, tent</td>
<td>Apple</td>
<td>AL; AL</td>
<td>At first appearance, usually before blossoming, spray at once. If a second brood appears, prepare for fruit forms, one hillside.</td>
</tr>
<tr>
<td>Codlin-moth</td>
<td>Apple</td>
<td>AL; strong</td>
<td>Be careful to cover under side of foliage. Be careful not to put it too strong.</td>
</tr>
<tr>
<td>Colorado</td>
<td>Cherry, peach, plum</td>
<td>AL; PG; H</td>
<td>Before spraying, cover all fruiting parts of the tree with a wide band of grease.</td>
</tr>
<tr>
<td>Currulio</td>
<td>Currant, gooseberry</td>
<td>KE; LS; MO; KE; strong</td>
<td>Spray during winter or early spring, covering every part of trunk and branch.</td>
</tr>
<tr>
<td>Leaf-hopper</td>
<td></td>
<td>KE; ‘medium’</td>
<td>KE; medium strength, applied in May or June, when young scale which appear like small, whitish flies, hatch out.</td>
</tr>
<tr>
<td>Scale</td>
<td>All fruit trees</td>
<td>BM; AC</td>
<td>BM until middle of July; after that, AC. For one or two vines cover each bunch when half grown with manna &quot;towel&quot; bag. Keep fruit thinned as it will not bunch. Gather cherries before quite ripe and spread out in a cool, airy place.</td>
</tr>
<tr>
<td>Red Rot</td>
<td>Apple and other fruit trees</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Rot</td>
<td>Grape</td>
<td>BM; AC</td>
<td>In using LS, be sure to get it too strong.</td>
</tr>
<tr>
<td>Fruit Rot</td>
<td></td>
<td>LS (summer); BM</td>
<td>Keep plants pruned to open form to allow free circulation of air.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LS (summer); BM</td>
<td>Keep plants sprayed during first season and until B second season.</td>
</tr>
</tbody>
</table>

---

**CALENDAR OF OPERATIONS**

**SPRAY APPEL AND PEAR**

When leaves unfold.

Three days after petals fall.

When first worm hole is seen on tiny fruits; watch closely for this and get busy instantly.

Thirty days from this time.

Wherever small caterpillars are seen.

The twenty-fifth of June.

The thirteenth of August.

With arsenate of lead combined with first strength Bordeaux; this makes one application do the work of two.

With arsenate of lead alone. With arsenate of lead alone.

---

**SPRAY CHERRY, PLUM, PEACH AND APRICOT**

When leaves unfold.

With arsenate of lead combined with second-strength Bordeaux; the latter may be omitted from the second spraying and from the last two sprays. If tree in prime condition. With arsenate of lead combined with second-strength Bordeaux; the latter may be omitted from the second spraying and from the last two sprays. When leaves unfold.

May first and on; every week. As soon as slugs or rote beetles appear. Whenever aphids (plants lice) appear.

---

**SPRAY ROSES**

With full strength soap wash, used hot.

With second strength Bordeaux.

With potassium sulphide.

With arsenate of lead.

With dilute soap wash.
### House & Garden's Gardening Guide, 1916

#### Early Hardy Crops

<table>
<thead>
<tr>
<th>Vegetables</th>
<th>Varieties</th>
<th>Distance Apart (ft)</th>
<th>Days to Maturity (yr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asparagus</td>
<td>Picecote; Giant Argenteum</td>
<td>1 ft</td>
<td>3 ft</td>
</tr>
<tr>
<td>Beets</td>
<td>EY Model; Columbia; Crimson Globe; Red Cored</td>
<td>4.6 in</td>
<td>12-15 in</td>
</tr>
<tr>
<td>Broccoli</td>
<td>EY White; French</td>
<td>4.6 in</td>
<td>12-15 in</td>
</tr>
<tr>
<td>Brussel Sprouts</td>
<td>Copenhagen Market; Albourne; Succession</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Cauliflower</td>
<td>Snowball; Beal Early; Dry Weather</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Carrot</td>
<td>Short Horn; Chantenay; Coreless; Dangers</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Celery</td>
<td>Golden Self Blanching; Winter Queen; Emperor</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Endive</td>
<td>Giant Fringed</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Kohlrabi</td>
<td>White Vienna; Dutch</td>
<td>3.4 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Lettuce (Lettuce)</td>
<td>Mignonne; Grand Rapid; Wawahead; Iceberg; Big Boston</td>
<td>6.8 in</td>
<td>15-18 in</td>
</tr>
<tr>
<td>Lettuce (seed)</td>
<td>All-season's; Briddle Ice; New York</td>
<td>12 in</td>
<td>15-18 in</td>
</tr>
<tr>
<td>Onion</td>
<td>White Queen; Prizetaker; Danvers; Southport Globes</td>
<td>2.3 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Onion (yellowing)</td>
<td>Ailsa Craig; Gigantea; Bluff; Frisket</td>
<td>2.3 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Parsley</td>
<td>Emerald; Improved Holland Crown; Swedish Market</td>
<td>2.3 in</td>
<td>12 in</td>
</tr>
<tr>
<td>Peas (smooth)</td>
<td>Best East; EY; Alaska; Clipper; Pilot</td>
<td>2.4 in</td>
<td>14 in</td>
</tr>
<tr>
<td>Peas (wrinkled)</td>
<td>Little Marvel; Lauren; Blue Bantam; (dwarfs)</td>
<td>2.4 in</td>
<td>14 in</td>
</tr>
<tr>
<td>Potato</td>
<td>Irish Cobbler; Eureka; Gold Coin</td>
<td>2.4 in</td>
<td>14 in</td>
</tr>
<tr>
<td>Radish</td>
<td>Early White; Crimson Globe; Loose; Charlton</td>
<td>2.4 in</td>
<td>14 in</td>
</tr>
<tr>
<td>Salsify</td>
<td>Mammoth Sandwich Island</td>
<td>2.4 in</td>
<td>14 in</td>
</tr>
<tr>
<td>Swiss Chard</td>
<td>Swiss-ribs</td>
<td>4.6 in</td>
<td>15 in</td>
</tr>
<tr>
<td>Turnip</td>
<td>White Milan; Petroseli; Amber Globe</td>
<td>4.6 in</td>
<td>15 in</td>
</tr>
</tbody>
</table>

#### Late and Tender Crops

<table>
<thead>
<tr>
<th>Varieties</th>
<th>Distance Apart (ft)</th>
<th>Days to Maturity (yr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beans (early)</td>
<td>Stringless Green Pod; Bountiful; EY Red Valentine</td>
<td>3.4 in</td>
</tr>
<tr>
<td>Beans (war)</td>
<td>Ronopod Golden Wax; Borpees Kidney Wax; White Wax</td>
<td>3.4 in</td>
</tr>
<tr>
<td>Beans (flageolet)</td>
<td>Butter's Stringless Green-pod; Sunshine Wax; Woor</td>
<td>4.6 in</td>
</tr>
<tr>
<td>Beans (pole lima)</td>
<td>Early Lenthall; Giant Podded</td>
<td>2.4 in</td>
</tr>
<tr>
<td>Beans (pole lima lima)</td>
<td>Early Lenthall; Giant Podded</td>
<td>2.4 in</td>
</tr>
<tr>
<td>Brussel Sprouts</td>
<td>Early French</td>
<td>2.3 in</td>
</tr>
<tr>
<td>Brussels Sprouts</td>
<td>Early White French</td>
<td>2.3 in</td>
</tr>
<tr>
<td>Carrot</td>
<td>Dutch; Coreless; St. Valery; Danvers</td>
<td>3 in</td>
</tr>
<tr>
<td>Corn (early)</td>
<td>Golden Bantam; Pepp O'Day; Howling Mob; Early Crosby</td>
<td>3 ft</td>
</tr>
<tr>
<td>Corn (main crop)</td>
<td>White Evergreen; Country Gentleman; Seymour's Sweet Orange; Black Mexican</td>
<td>4 in</td>
</tr>
<tr>
<td>Cucumbers</td>
<td>Davis Perfect; Vicker's Forcing; Fordhook Famous</td>
<td>4 ft</td>
</tr>
<tr>
<td>Egg Plant</td>
<td>Black Beauty</td>
<td>2 ft</td>
</tr>
<tr>
<td>Melons (musk)</td>
<td>Emerald Gem; Netted Gem; Henderson's Bush; Mentor</td>
<td>6.8 ft</td>
</tr>
<tr>
<td>Melons (water)</td>
<td>Cotes Early; Halford Honey; Ice Cream; Ruby Depth</td>
<td>6.8 ft</td>
</tr>
<tr>
<td>Peas (late)</td>
<td>Boston Univalved; Royal Salute; British Wonder (Dwarf)</td>
<td>6 ft</td>
</tr>
<tr>
<td>Peppers</td>
<td>Early Neapolitan; Ruby King; Giant Sweet</td>
<td>2 ft</td>
</tr>
<tr>
<td>Pumkin</td>
<td>Large Cheese; Golden Pie</td>
<td>4 ft</td>
</tr>
<tr>
<td>Squash (summer)</td>
<td>Scallop Bush; Fordhook Bush; Delicata</td>
<td>6 ft</td>
</tr>
<tr>
<td>Tomato</td>
<td>Beefsteak; Delicata; Delicious; Blue Hubbard; Boston Best (early); Dwarf Giant; Dwarf Stone; Matlhol</td>
<td>4.6 ft</td>
</tr>
</tbody>
</table>

### April 1st to May 1st

- **House and Gardening Story**: This month marks the start of the gardening season. Harvesters are busy planting and tending their gardens. The温和的天气适宜于蔬菜的生长。

### May 1st to June 15th

- **Flower Story**: In May, gardeners are focusing on planting flowers and starting their annuals. The long days and warm temperatures are ideal for this activity.

- **Landscape Story**: May is a great month for landscaping, with many of the early spring plants turning green and the garden starting to take shape.

- **Vegetable Story**: As the weather continues to warm, gardeners are seeing more of the vegetables mature, including long-stemmed vegetables like peas and beans.

- **Herb Story**: With the increasing heat, gardeners are focusing on herbs, which thrive in warmer temperatures.

- **Planting Story**: May is a perfect time to plant a wide variety of vegetables and herbs. The longer days and warm temperatures help them to establish quickly. A few of the early spring crops, like the green onions, are still ready to be planted in the garden.
### ANNUALS:

<table>
<thead>
<tr>
<th>FLOWER</th>
<th>DISTANCE TO PLANT</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFRICAN DAISY</td>
<td>6-10</td>
<td>12-15</td>
<td>Rich, various</td>
<td>June to frost</td>
</tr>
<tr>
<td>AGERATUM</td>
<td>6-12</td>
<td>12</td>
<td>Blue, white</td>
<td>June to frost</td>
</tr>
<tr>
<td>BACHELOR'S BUTTON</td>
<td>6-10</td>
<td>15</td>
<td>Orange, yellow</td>
<td>June to frost</td>
</tr>
<tr>
<td>CALIFORNIA POPPY</td>
<td>4-12</td>
<td>12</td>
<td>Yellow, orange</td>
<td>July to frost</td>
</tr>
<tr>
<td>CANTERBURY BELLFLOWER</td>
<td>12-15</td>
<td>15</td>
<td>White, blue, pink</td>
<td>August</td>
</tr>
<tr>
<td>CASTOR BEAN</td>
<td>6-15</td>
<td>8-12</td>
<td>White, rose, purple</td>
<td>June to frost</td>
</tr>
<tr>
<td>CHRYSANTHEMUM DINNER</td>
<td>12-15</td>
<td>15</td>
<td>White, blue, blue</td>
<td>June to frost</td>
</tr>
<tr>
<td>CORYDANTHUS</td>
<td>8-10</td>
<td>10</td>
<td>Yellow</td>
<td>July to frost</td>
</tr>
<tr>
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### BIENNIALS:

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### PERENNIALS:

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### NOTES ON THE FLOWER GARDEN

**ANNUALS**—While most of these can be sown in the open ground in May or early June to flower the same year, quicker results are started early in flats in the hotbed or coldframe, and transplanted with some (marked with an asterisk) it is quite necessary to do so. With annuals especially it is important to keep the flowers cut off before ripening seed if a long season of bloom is wanted.

**BIENNIALS**—These should also be sown every year, that flowers for the year following may be provided. They may be started early in flats, or transplanted into permanent places. Foxglove and other short-lived perennials, are best treated in the same way.

**PERENNIALS**—Many of these, if sown early under glass, will flower the first year—some, even from sown seed in the open. They should be grown to fair size in the nursery bed, and then transplanted to permanent quarters. The border of hardy perennials should be one of the most beautiful spots in the garden.
THE RESIDENCE OF MRS. HENRY C. COE AT SOUTHAMPTON, LONG ISLAND

A Consistent House and Garden

Photographs by Johnson-Hewitt Studio
The house has been remodeled and enlarged from its original Colonial shape and size without entirely losing the old atmosphere. Wide verandas and a judicious growth of box have given a livable air to both the house and its surroundings. You can often catch the spirit of a house from its door. This house was to hold a collection of Colonial furniture. The door conveys that idea. Note the lights beside and above the panelled door, and the old lanterns that have been put to modern use.

Look at the frontispiece and you can stroll up the box-bordered path to this view of the bricked porch, where the steps are old millstone and the roof a grape arbor. This is consistently fitting a house to its setting and fitting the setting to a house. The success in furnishing a modernized Colonial farmhouse dining-room depends upon the merit of the individual pieces and their arrangement in the room. Here the merit of the antiques is undeniable and their disposition seemly and comfortable.

The mantel treatment in this room and the one next form an illuminating contrast. Here the mantel garniture is informal, varied, whimsical almost, in its trim balance of samples, lamps, mirrors and vases. The tiles give an added note of interest. In the parlor (parlor is the word for a Colonial farmhouse), there is the same home-made atmosphere in the rag rugs and embroidered portieres, but the mantel and its garniture have been kept strictly formal as is proper in this type of room.
THEIR WINDMILL GARDEN

A New Idea in Garden Design Adapted to Special Requirements—The Circular Plan and How it Worked Out in Actual Practice

ESTHER MATSON

THEY planned it together—the Philosopher and the Artist—as a winter evening’s serial story. The design that resulted was a triumph over difficulties, the problem being so to cut the space of ground to eastward of the house that a necessary driveway might be secured without spoliation of the desired garden plot and so that the selfsame garden should include in its area the windmill.

Now the road must wind up to the east door in order to utilize a certain bridge between the windmill and the house as a protection for the main entrance. Moreover, the main garden must be on this east side, because that was the sunniest exposure to be had, and there also stood the windmill ready at hand for granting the irrigation that is so essentially a sine qua non of garden success.

Added to such material considerations they grapple with another more sentimental problem. The garden, in short, must be linked so closely to the house that to step out among the flowers for a breakfast al fresco would be as simple as the stepping from one room to another within doors.

THE REAL BEGINNING

What beating was there then of brows and what travelling of spirit! And as for the number of different formal garden shapes that were investigated only to be discarded—far be it from the chieftain to give away the secret! Suffice to say that at last, little by little, a solution unrolled itself. It should be, in short, a round garden; its circumference determined by the curving of the drive, and the windmill included in such wise that one of its vine-clad sides might serve as background for a bird pool. The driveway, alack, must be of dirt, but the boundary between it and the garden beds should be of close-cropped turf outlined with a slim clipped hedge.

How did the artist’s head teem with mathematical lore and what high talk was there then of axes, foci and radii, till at length there sprang into being a mighty diagram. And after the diagram the carrying of it out! That was no less a feat to perform. It fell to the Philosopher, while the March winds blustered their protest around every corner of the house, with measuring rod and pick and spade, and with heroism worthy a Hercules, to achieve the transference of the plan from paper to solid earth.

It was another story to complete the outline of the picture by a firm brick edging around the tiny paths and to fill those in with their winsome mosaics of heach pebbles.

A scheme this, by-the-bye, which brought every home-comer from a picnic, laden, not with Captain Kidd’s treasure-trove, but with ponderous bags and baskets full of the whitest pebbles which the ocean waves had seen fit to polish and the sun to bleach.

It had been such a comparatively simple matter to plant—on paper—the border beds with old-time foxglove, hollyhocks and phlox, and the eight formal beds which resembled pieces of pie, with roses, iris and every one of the old-fashioned, petticoated posies which had learned to love in poetry and romance! But how different in actual working out. For when it came to realization it was discovered that the coveted garden of perennials and hardy flowering plants requires time in which to mature. So it came about that the not-to-be-daunted Philosopher set to work forthwith, pragmatically, filling in every interstice with temporary compromises in the guise of snapdragons, calendula, coral-tinted and creamy, and the quick-growing, joyous morning glories.

That is how it chanced that while the fox-gloves, the Canterbury bells, the hollyhocks and the bee-larksprays were getting their start for the future all unnoted, a host of the less serious among the flower folk—poppies and petunias, asters and snapdragon and marigolds, with a many more of happy disposition—assembled in this garden’s bounds. As for the enclosing box hedge, that, too, proved a feature to exercise patience upon. But following the example of the Philosopher, the Artist found out a way to temporize with her garden limitations. Bethinking her of the wattle fences in certain winsome old storied tapestries, she concocted a fair semblance of one out of bamboo fishing poles woven in and out along the hedgerow till that should grow more sizeable. And over these wattles, winding likewise in and out, went clambersome honeysuckles, coral-tinted and creamy, and the quick-growing, joyous morning glories.

HOW THE GARDEN DEVELOPED

Now the roses, chosen for grace of foliage and gossiness of leaf as carefully as for beauty of blossom, took a fancy for growing at an amazing rate. It actually became embarrassing to have some of them reaching a height of 12’ all unexpectedly. Nor was the tenseness of the situation lessened by the fact that their pergola had not yet materialized beyond the dream stage. Wherefore, again, was an recourse to the Japanese bamboo, and temporary arches were contrived with a result of veritable lightnessomeness and charm. Again a triumph of mind over matter, a happy solution of
another much discussed problem!

As luck would have it, the honesuckle, the woodbine and the kudzu vines were already lush upon the windmill, and nestling against this background the tiny bird pool, which had once been duty as a church font, enticed many a songster hither for a daily morning plunge—even tempted some among them to loiter here at odd times of the day to preen themselves. By happy chance, too, there grew behind a bench that lured away from work, a head-high row of heretofore-planted grapevines, barberries and prim milady hollyhocks. Shall we add that they set an admirable tone, sufficiently staid but in no wise stiff or sombre, for the gay flowers of the foreground!

And what a pageant did these others make, fit for dazzling royalty itself. A procession indeed that grew only the more brilliant as the days went by. Of a truth, the flowers of lesser reserve, the golden zinnia, the white petunias, the Iceland poppies, the nasturtiums and the marigolds, (which last dwelt by themselves in the northwest of the garden-plot), took special delight when they could glow in the sunset light and grew ever the more gorgeous as the summer advanced. By that time of year when cosmos, "chinty asters" and chrysanthemums make their triumphal entry the pageant was in fullest swing. Possibly the late comers were a bit riotous. Certainly the edgings of brick could not begin to restrain their revels. Nor could these flowers be constrained to keep their purple and gold in the places planned for them. On the contrary, they would insist on flinging their royal largess over beds and pathways alike, till the tiny garden glittered like a miniature Venice in high carnival time.

They seemed to revel in it all, to glory in the mere joy of growing and blooming and nodding in the sunshine.

Starting out to be a garden to sit and muse in, it has proved also to be a garden to pluck from tippet flower; even so she could scarce find it in her heart to cavi! Nor could she muster the hardihood to cut back from the pathways the overflowing bounty of blue and gold and purple.

For after all, is not a garden which is enclosed in a green circle exempt from the ordinary by-laws and humdrum regulations of other gardens that are square or oblong or triangular? Is it not something like the magic ring on the grass the children are always a-hunting? When found, as you know, one does not even have to put on a wishing-cap, or eat fernseed. All one needs do is to step within and yield oneself to the spell; one's eyes will be open to fairy folk and their ventures bold. A little garden, confessedly it was, forced by grim circumstance to measure little more than 50' in diameter, yet contrary to the fears which were entertained, it proved to be neither childish nor lacking in dignity. Surely a miniature is as like to be a work of art as a full length oil portrait, and this tiny garth, moreover, has proven itself a size precisely right for tilling and tending; besides it is of a dimension, as someone said of England, to be beloved.

THE REALIZATION OF THE DREAM

Starting out to be a garden to sit and muse in, it has turned out also to be a garden to pluck from. That again has been one of its pleasant unexpectednesses. Oddly enough, too, the more numerous the basketfuls of verbenas, pinks, mononette and roses for some neighbor, so much the more profusely did the plants give bloom for the Philosopher's contemplation. And if occasionally that Philosopher's critical eye espied some particularly worldly beauty flaunting itself to the detriment of some slight, ethereal blossom, or perhaps a glossy leaf quite hiding from view some "modest wee..."
This home, English in character, located in the township of Scarsdale, is now being built for Mr. Ve Minich. The materials used in construction are stone, brick, stucco, and part of the timber being used is from the chestnut trees cut down on the property. The roof is of red flat shingle tile. Complete contract was let for $16,600. Caretto & Forster, Architects.
THE EARLY VEGETABLE GARDEN

What to Plant for Early Crops of Quality
—The Culture and Characteristics of Sorts to Grace Your Spring Table

ADOLPH KRUHM

There is a peculiar fascination in trying to "beat" your neighbor in having fresh vegetables of one kind or another before his are ready. These little round radishes early in May, the first green peas and the brilliant red tomatoes late in June—how we value these! And they may all be yours by a little planning and scheming. For all practical purposes, the thing to do is to determine which classes of vegetables are so hardy that they may be sown early, and then to pick out those sorts which we know to be the most dependable early yielders.

Vegetables that deserve the title of being hardy are peas, lettuce, radishes, spinach, onions and cabbage. Since cabbage, as a rule, is not considered desirable as an early vegetable because it has played an important part on the bill-of-fare all winter, it can safely be eliminated in our plans for a real early garden. Onions in the early garden are grown from sets secured at most any seed store. Remember that the white ones are the best and the yellow ones the cheapest, but the red ones the "hottest" but the best keepers; you should put out sets from which to grow bulbs for winter use. This, then, leaves peas, lettuce, radishes and spinach for consideration in our hardly vegetable garden, and, since so far we have employed the process of elimination in arriving at conclusions, let me eliminate spinach by stating that I have only found one worthwhile sort to grow for home use and that is All Seasons or Triumph, as some seedsmen call it. Of course, there are other sorts. But none will develop as fleshy, juicy plants of good size as quickly as this, and those who are fond of spinach greens will find All Seasons the most palatable of all. While some gardeners insist in growing this vegetable by broadcasting the seeds, better results will be scored by sowing in rows 18" deep, 18" to 20" between the rows, and by thinning out the plants so that they stand 4" apart in the row.

Peas, radishes and lettuce offer complex problems to even experienced gardeners, because in every class there are found sorts of special value for different seasons. So let us take them one by one to find out which sorts will best serve our purpose for an early garden and what each of them is like.

THE EVER POPULAR PEA

Peas may be divided into two broad classes according to the kind of seeds they have. There are smooth-seeded peas and sorts with wrinkled seeds. In both classes will be found early, middle and late sorts; though the wrinkled kinds should not be sown quite as early as the smooth-seeded, being more apt to rot in cold, wet ground.

Foremost among the smooth-seeded peas which may be sown as soon as you can get on the ground, stands Prolific Extra Early. In this pea, we find earliness combined with a prolific character and a good-sized pod, well-filled with large peas of remarkable flavor for a smooth-seeded sort. Early in the season almost any green peas taste good and you will find Prolific Extra Early, picked when just right, a few hours before cooking, a great deal sweeter than what you buy from the commission man or green-grocer.

In sixty days from date of planting a good strain of Prolific Extra Early will yield 75% of its crop, and a few days later the bulk of it will be ready, so that the ground may be cleared to make room for successive crops. In other words, if you sow two 15" rows of Prolific Extra Early on April 15th, you may safely count on being able to pick from ten to twelve quarts of pods on June 15th, if the season has been at all favorable for peas.

About a week after Prolific Extra Early is planted, you should sow a few rows of the sweetest extra early wrinkled pea that grows—Little Marvel. The only fault I have to find with this sort is that it isn't called Big Marvel. Let me stop and say that "Little" in its name doubtless refers to the height of its vines, let me state here these are only 18" tall and that every vine carries from seven to ten pods, usually in pairs. They are so tightly filled with large, dark green peas that they frequently burst open at the end. One wonders how the short 3" pods can hold as many as eight large peas. Little Marvel is but a few days later than Prolific Extra Early, bearing the bulk of pods ready for picking in sixty-five days after seeds were sown. With Little Marvel growing only 18" tall and Prolific Extra Early from 24" to 30", you need not figure on "brushing" them or providing trellis, unless you want to. Personally, I have found that even the dwarf peas appreciate support of some sort or other. It keeps the

Wayahead produces solid, handsome heads that rival Naumburger for table use.

By June the really early garden should be well under way. But it needs careful planning and constant attention to produce crops at this date. Wise choice of sorts is essential.
pods and vines off the ground, makes picking easier, and the vines will be found to be generally thriftier and more prolific, especially on brush, than if permitted to spread over the ground. In the home garden, particularly where economy of space and tidiness are the object, brushing of peas is the thing to do.

The Best Early Radishes

Radishes are without question the most widely grown extra early spring crop and among them we find extra early sorts of different shapes as well as colors. The little early round or "button" radishes are without question the earliest of all, and the seed breeders, in their striving after extra early sorts, have truly scored wonderful results. Among the little white turnip-shaped sorts, Hailstone carries the palm for perfecting table size (3/4" in diameter) roots in from eighteen to twenty days from date of sowing seeds. Rapid Red, a perfectly round, red sort, will do the same thing and both it and Hailstone are so thorough-bred that you can almost with certainty count on "pulling" radishes on May 5th, if you sow seeds on April 15th. In watching these two sorts for roots of eatable size, don't be governed by the small tops in judging the readiness of the roots. I have frequently pulled roots 1/2" to 3/4" in diameter that would show only four small leaves besides the pair of seedling leaves. This characteristic makes these two sorts particularly valuable for use in greenhouses, hotbeds and coldframes.

Looking around for further early sorts among the small radishes we find Rosy Gem and French Breakfast easily the most beautiful of all radishes. Rosy Gem is the most perfect type of Scarlet Turnip White Tip, while French Breakfast is its olive-shaped companion. These are the two sorts that make such a show on the market table, and for which as high as five cents for a bunch of six are charged at fancy fruit stands and grocery stores. Both these sorts generally require from a week to ten days longer than Hailstone and Rapid Red and they should be planted at the same time as these for a succession of crops. By the time all of these four sorts are either used or past their prime, White Icicle will be ready, and in this white sort we have the acme of perfection in long radishes for early use in the home garden. One never grows tired of Icicle. It is always handsome, always crisp and of mild, delicate flavor until long after grown.

In striving after extra early radishes with all of the above varieties, I have found that it pays to pick out the largest, plumpest seeds and drop them one inch apart in the row. The sorting of the seeds is easily accomplished by sifting them through a tin pan in which small holes have been punched with an awl. Make the holes just large enough to permit the smallest seeds to go through. This will leave the plumpest seeds of even size in the pan. Or, if you consider this too much trouble, sow your seeds thinly into the row and, in a week or ten days, when the seedlings are 2" or 3" tall, thin them out to stand 1" apart in the row. Stir the soil between the roots as you go along. It will stimulate their growth more than any fertilizer.

Butter-Head and Loose-Leaf Lettuce

Among lettuces we find two distinct types, both of which offer extra early sorts. There are the loose-leaf sorts, which are generally grown in greenhouses throughout the country, and the head lettuces which, in turn, are divided into butter-head and crisp-head sorts. Since crisp-head lettuces are principally late and summer sorts, we need consider only butter-head and loose-leaf in connection with the earliest crops.

Early Curled Simpson is the first loose-leaf sort ready for the table. If you are satisfied to pick it and prepare it when only 6" tall, you may enjoy lettuce from this sort in twenty to thirty days from date of sowing the seed, depending on the growing conditions of soil and weather. But the real lettuce connoisseur will never be satisfied with those "greens" that hardly carry lettuce flavor and require an endless amount of picking and cleaning in preparation for the table. Better let your plants develop until they reach characteristic shape and size, and then you will have something worth while.

In our garden we thin out the lettuce seedlings as soon as they get 2" or 3" tall, to stand 3" to 4" apart in the row. As soon as the little plants begin to crowd each other, every other one is removed, until finally they stand 10" or more apart in the row. Grown by this method, Early Curled Simpson will produce handsome plants, 9" to 12" in diameter, the first week in June from seeds sown the middle of April. Black Seeded Simpson follows about a week later, but will stand more heat and consequently last longer before going to seed.

But to find the real lettuce flavor that you read about, to get that rich "buttery" quality entirely free of bitterness, you have to cultivate the acquaintance of butter-head lettuces. True, it takes a little more trouble to grow them to perfection. But when you get them, every head has wrapped within its folds a quality that will make you forget that little trouble it took to produce it. We are fortunate in finding among butter-head lettuces hardly sorts which, in earliness, rival Early Curled Simpson. There is May King, Naumburger or Tenderheart, and Wayahead, all of which differ in texture of foliage and firmness of head, but very little in flavor. Wayahead will produce solid, handsome heads the middle of May from plants that were started in the house in March and set out the middle of April. To accomplish this, you must have a soil full of humus, a reasonable amount of warm growing weather, and the young plants must have been hardened prior to setting them into the garden so that the growth will not be checked seriously in transplanting.

A few days after Wayahead, May King will become ready. Its heads are perhaps slightly smaller and not quite as firm. But May King is invaluable for first sowing outdoors, since it will stand more unfavorable April and May weather than any other butter-head sort without detriment to loss of plants. Naumburger will be ready in another ten days or so, and it is well worth waiting for.
OLD TREES FOR NEW SITES

How Large Trees Can Be Transplanted and Their Age Made to Fill a Present Want

SAMUEL J. RECORD

Many an ideal location for a home is temporarily undesirable because of the lack of large trees. Without them the best results from the architect's plans leave something to be desired, for the building lines appear harsh and unrelieved. Large trees not only add to the beauty of the landscape, but impart an air of stability and permanence and give character to their surroundings.

A new house may surpass the old in the matter of modern improvements which lighten household duties, may be better designed and in every way more pretentious, and yet lack the charm and the home-like air that a lifetime's growth of trees and shrubs has wrought about the old homestead. A profusion of small trees and shrubs planted along drives and about the place give promise of supplying in time the want they are as yet inadequate to fill. Small wonder the owner looks with covetous eyes upon the well-formed trees in nearby pastures or along the roadside. He cannot repress the desire to take a hand in rearranging nature's distribution of tree growth.

MOVING TREES A PRACTICABLE Undertaking

If one is willing to pay the cost there is no need of waiting for young trees to grow up. The effects of half a century's development may be secured in a single year. The transplanting of large trees has been rendered practicable by combining an intimate knowledge of their requirements with engineering skill. The task is not light, but in the hands of experienced and properly equipped tree-movers it can be done readily and with assurance of good results. When we consider the added attractiveness and comfort such trees give, thereby enhancing the sale value of the property, the money expended is usually a wise investment.

An authority on this subject says in this connection: "Planting large trees is not an extravagance for the wealthy, a risky experiment which only they can afford. A house costing $6,000 has a porch costing $300. It is quite in keeping to shade the porch, connecting the house with its surroundings by planting a tree twenty years old, 25' high, 15' spread and 7' diameter, at $75. An investment in large trees will accomplish more than grading. In fact, grading can be done with trees and shrubs rather than soil. That is, skilful disposition of solid masses of foliage will obviate the necessity for some grading."

It is a common belief that the chance of failure in the transplanting of large trees is too great to warrant the necessary trouble and expense. Such is the case only when the work is done carelessly and by unskilled hands. Anyone can move a small tree and get it to live without much care in the process, but once a tree has become firmly established, with its extensive and complicated root system ramifying for long distances in every direction, the removal becomes a big but delicate surgical operation. The secret of success in moving large trees is to take them up with a wide spread of roots, cutting back the crown to balance, and then planting in suitable soil that is kept neither too wet nor too dry.

WHERE TO GET THEM

Large trees may be obtained from two sources: First, the nurseries, some of which specialize in such stock up to 30' in height. Such trees are usually extra well-rooted and can be shipped for long distances. Another source is to be found in the trees growing naturally in the fields and woods pastures. With good apparatus it is feasible to transplant large specimens for several miles. It is cheaper in the end and more satisfactory to go a long distance and obtain good trees suited to the desired purpose than utilize inferior specimens merely because they are conveniently located.

In moving a large tree it is essential that the soil be of such a nature that the roots can be freed without excessive damage to them. On stony sites and rocky ridges this is usually out of the question. As a rule trees growing in wet places are more easily moved than those on dry situations, as they have a superficial and compact root system, while the trees in dry places develop a long tap root and wide lateral in their search after moisture. Trees that grow naturally along river bottoms and in lowlands will often thrive on upland soil of good quality and not too dry. Trees to be moved should be sound and healthy and preferably of vigorous growth as indicated by the length of the top shoots of the previous season.

Not all trees are moved with equal readiness. Of the deciduous kinds those lending themselves most easily to the operation are elm, maple, birch, catalpa, willow, cottonwood, basswood or linden, horse-chestnut, pin oak, wild cherry and dogwood. Species offering greater difficulty are white oak, red oak, black oak, beech, hornbeam, walnut, hickory and red gum. All of the conifers or evergreens can be moved provided a large ball of earth is taken up with the roots. If
deciduous trees are moved while in leaf, the ball-of-earth method is also necessary; when the leaves are off, the roots are carefully dissected out of the soil.

It is customary in nurseries to root-prune trees a couple of years or so before transplanting in order to give a compact root system with narrow spread. This is done by digging a trench around the tree, cutting the exposed roots, and refilling the trench. This expensive operation is often advocated for wild trees, but it has been proven that the practice is of advantage only with a few species such as beech and hornbeam. Equally good results can be obtained by securing a wide spread of roots.

Preparing the Tree

The method followed in the case of deciduous trees is to start 15' or 20' from the tree, dig a trench and make an undercut below the roots. The soil is then broken down with a picking bar—an iron rod three feet long, three-quarters of an inch in diameter and tapering to a rounded point at one end. This is pushed into the bank some 3' from the edge, causing the soil to crumble away and leaving the roots uninjured. A digging fork with rounded tines is also used in this process.

The roots as freed are bundled and tied up to the trunk out of the way while the soil is shoveled from beneath them. As the operation continues the bundles must be untied, sorted out and tied up again, keeping as many as possible unbroken.

If the trees are to be moved a considerable distance or shipped each bundle of roots is wrapped in wet moss, excelsior, straw or burlap and the central mass is covered with burlap. These bundles containing from fifty to 100 roots each are as flexible as whalebone and will stand much bending.

The ball-of-earth method is necessary with large evergreens such as pine, cedar, arbor vitae, yew, hemlock, fir and spruce. Such trees retain their leaves throughout the year and as these are constantly giving off moisture there must be no interruption in water supply. This ball is very heavy and on that account the size of evergreens which can be successfully moved is considerably less than in the case of deciduous trees which are leafless in winter, and the cost is proportionately greater. If, however, deciduous trees are to be moved during the growing season the ball-of-earth is necessary. The diameter of the ball is governed by the spread of branches being roughly in the proportion of 1 to 2. Thus an evergreen with a 6' spread should have a ball 3' to 4' in diameter; 8' spread, 4' to 5'; 10' spread, 5' to 6'; 12' spread, 5' to 7'. The depth of the ball should be 15' to 20'.

Moving Evergreens

In digging out an evergreen the starting place is at the edge of a circle marking the outer limit of the spread of the crown. With a spading fork the soil is loosened and the roots dissected from the soil up to the edge of the portion to be left for the ball. The loose soil is then carefully shoveled out and the fibrous roots wrapped around against the ball. This is then covered with canvas and tied up strongly and firmly so that the soil will not fall to pieces when

(Continued on page 54)
March, 1916

**THE GARDENERS KALENDAR**

**MARCH, 1916**

**Morning Star: MERCURY**


6. This is an excellent time to prune climbing roses. Remove all old hard shoots and preserve the younger and more vigorous, as they are the ones that produce results.

7. Shrove Tuesday. Sow in the greenhouse or hotbed, ariums, chrysanthemums, annual gaillardia, margold, pansies, petunias, salpiglosis, salvia, scabiosa, snapdragon, stocks, verbena.


9. If you have a mulch of manure on your roses, dig it under now; get it down deep. It won’t matter if you cut a few roots. A top dressing of coarse crushed bone is also beneficial; tramp the soil firm after digging.

10. Water lilies are very easy to raise from seed; sow the seeds in pans and place in tubs of water in the greenhouse; have the seeds just covered with water. When large enough pot the plants; keep immersed.

11. When pruning the roses don’t be afraid to cut them, particularly the hybrid perpetuals; roses flower on the terminal of new growth and heavy pruning gives quality flowers; don’t prune the hybrid teas so severely.

12. Quadrigesima. With the exception of wistaria all the hardy vines should be pruned now. Don’t allow vines to crowd up; keep them trimmed out well; see that the vines are properly fastened to supports.

13. Get sweet peas in the ground. If you haven’t sown them in side, make a trench two feet deep and fill with a mixture of choppod sod and well-rotted manure; sow the seed about 2” deep.

14. The asparagus bed needs attention. The mulch should be dug or plowed under; if you want your asparagus white, hill up the rows; if you prefer it green, leave the bed flat.


16. Start now to work up stock of all bedding plants such as geraniums, coleus, etc. Don’t grow the stock plants too warm or the cuttings will be soft and won’t root well.

17. St. Patrick’s Day. Fruits that bear on new wood, such as the peach, will stand much harder pruning than those that fruit on spurs such as the apple or pear. The latter are best pruned in summer.

18. Grover Cleveland born, 1837.

19. Second Sunday in Lent. Full moon. It will soon be time to sow some of the early vegetables out-of-doors. Be well prepared; use plenty of manure and have it well turned under.

20. All sorts of summer flowering bulbs should be started in the greenhouse; these bulbs should be potted up and started growing. Begin with impatiens, achimenes, caladiums, tuberous begonias are plants of this class.

21. First day of spring. Start drying off all winter flowering bulbs plants that have been forced in the greenhouse, such as calla lilies, cyclamen, freesias, gladioli, oxalis, etc.

22. Goethe died, 1882. A batch of chrysanthemum cuttings made now and properly hand led should produce first quality flowers. Use good sharp sand when propagating and keep the plants potted freely.

23. Place your dahlias roots in sand in a heated frame or greenhouse and they will soon produce numerous shoots which can be taken off and rooted. This is a good way to increase your best varieties.


25. Annunciation Day. It is advisable to dig under the winter mulch on shrubbery borders and flower beds where possible; elsewhere, as in bulb beds and like places, rake the mulch off before active growth starts.

26. Third Sunday in Lent. Rhubarb, asparagus and horse-radish roots are all available now: have your ground all ready to on; when you see the roots won’t lie around and lose vitality.

27. If you want good fruit you must spray: start now to spray all trees infected with bark pests; if it rains within two days of applying, the work must be done over again.

28. Prune now all ornamental foliage shrubs and those that flower on new wood; don’t prune azaleas, cerea, abyscanthus, cytisus, dogwood, helias, deutzia, exochorda, forsythia, phlox, phlox paniculata, primrose, prunus, viburnum.

29. Start to prepare the ground for an early batch of potatoes. On very light sandy soils use ready to on commercial fertilizer is better; plow your ground deep and work it thoroughly.

30. It is now time to remove the covering from all protected evergreens and other plants; if this is left too long it softens the plants. Select a dark, cloudy day for this work.

31. Sun rises 5:47 A. M. Sun sets 6:24 P. M.

Peas, beets, carrots, cabbage, cauliflower, lettuce, kohlrabi, leek, onions, parsley, parsnips, radish, salsify, Swiss chard, spinach, turnip can be sown outdoors.

**Evening Star: VENUS**

1. David’s Day. Sun rises 6:34 A. M. Sun sets at 5:53 P. M.

March is planting month; all sorts of hardy trees, shrubs, vines and herbaceous plants can be transplanted; the earlier this is done, the better.

2. Perennials require dividing up every few years; simply lift the clumps and cut them in four with a sharp spade; this will start the plants off with renewed vigor.

3. Sow seeds of all the more hardy vegetables that it is practical to start inside, either in greenhouse or hotbed: cabbage, cauliflower, celery, parley, lettuce, tomatoes, egg plant, peppers, leek and onions.

4. Who will be maugredated this day, 1917? There are but four cardinal points to successful planting; dig the tree or shrub carefully, have new location well enriched, pack the earth carefully, and water.

"When the bounds of spring are on winter’s trace, The mother of month in meadow and plain, Fills the shadows and windy places With the lisp of leaves and patter of rain.”

Should March’s early days be wild, Its end will be both clear and mild.

The year 1916 is marked by five eclipses, three of the sun and two of the moon. In any one year there can never be less than two eclipses nor more than seven.
COUNTING THE COST OF FARMING—V

The Final Summing Up—Production and Profit Figures from the Book-Keeping Department—Inter-Crops and the Part They Played in Making the Farm Pay

FLORA LEWIS MARBLE

Every tree that was planted the first fall lived through the winter. During the first summer three were girdled by woodchucks, one was injured by a plow, and one died of no apparent cause. This made a loss of five trees out of 429, or about one per cent. None has died since the first summer.

The second fall planting of 2,550 trees found three dead the following spring. When the count was made again in October, 229 trees were dead or sickly, or nearly ten per cent loss the first summer. This seemed excessive, but the cause was considered. Several gangs of men had worked to set out so many trees, careless planting had resulted now and then. In several places the dead trees were found with their roots rolled tightly into a bunch and thrust into the hole. These little carelessnesses had happened, of course, when the overseer turned his back and things were in a hurry.

The first spring-set orchard of 197 trees lost three during the first year, or between one and two per cent. The second spring setting of 2,500 trees lost sixty-nine the first year, or less than three per cent.

The Orchard Record

A definite system of watchfulness was established at once over the trees and a book record kept. Each orchard record is kept by itself. Beginning at one corner of the orchard, each tree is lettered alphabetically. The rows using the letters of the first alphabet are Plot 1. When Z of that alphabet is reached Plot 2 begins. The end tree in each row is tagged. Each tag is marked with the necessary data to show the worker what was needed on that row when last it was examined. For example:

Plot 2—Row N
Even, Spys—Odd, Wealthy
29 dead—52 in row

That means to the caretaker that this is plot 2, row N. Numbering from this end of the row advances, 29 is dead. There are fifty-two trees in the row. He can see at a glance that, in ordering a new tree to fill the vacancy twenty-nine, he must order a Wealthy.

This data is also kept in a book that is invaluable for studying orchard conditions. Another book is kept for photographs and personal notes on the condition of the trees. Photographs of one tree of each variety have been made at intervals. The spot on the ground where the camera stands by each tree is carefully marked. When the tree was set its picture was made. After it had made a year's growth it was photographed again. After the pruning at the beginning of its second summer it was photographed, and again after the growth of the year, and so on. These photographs were submitted for comparison and advice from time to time to various men whose words were law on things horticultural. The expense accounts are kept in another, and more business-like volume.

The expense of maintaining the first orchard the first year was for 429 trees from February to September:

Pruning ........................... $5.00
Removing mounds about roots, taking off tree protectors 4.12
Plowing and harrowing 21.95
Fighting insects ........................ 13.45
Fall expense, plowing for cover crop 3.00
Sowing and harrowing cover crop 4.00
Cost of 1/2 bushel of vetch, 1/4 bushel of rye 5.58
Putting on tree protectors 2.00
Total ................................ $64.10

Potatoes were grown in rows between the apple trees, far enough from the latter to allow cultivation to be kept up. The returns from this crop helped out on the tree expense budget year, which came to a total of $64.10.

The potatoes kept hard, firm and white all winter. Through the following August the family were still eating them because they were better than those on the market. This is proof enough of the efficiency of the potato cellar.

Part of the second orchard, it will be remembered, is on steep, rather shallow, rocky soil. It was thought that the first season to plant crimson clover on this part to improve the land and find out if this crop would stand the climate. So the land was left open and harrowed now and then until July, when the crimson clover was planted. It did winter-killed, however, and now we use rye and vetch for cover crops in its place. The expense of maintaining the second orchard the first year follows:

Expert pruning ........................ $5.00
Spraying and material 4.50
Harrowing and working ground 4.00
Painting tree trunks, looking for borers 2.63
Wrapping trees for winter 3.50
20 pounds of crimson clover seed 5.50
Total ................................ $25.13

On the part of the ground that we did not plant to crimson clover we sowed the following crops between the trees, always leaving room to cultivate around the trees:

Plowing between trees ........................ $4.50
One bushel Canadian field peas 3.50
Oats to plant with them 1.00
Harrowing, planting same 0.75
Cultivation ............................ 2.90
1/2 pound carrot seed 1.75
One pound mangels-wurzel 0.60
Harrowing and care of same 6.00
Total ................................ $20.10
From this we received:  
5 tons mangel-wurzel worth $5 a ton. $25.00  
10 bushels of carrots selling at 60 cents a bushel  
6.00  
Green oats and peas, value for food.  
10.00  
Total   
$41.00  

This left a profit on this inter-crop of $20.90 toward paying the upkeep expense of this orchard, which was $25.13. These inter-crops kept two Jersey cows in the top notch of perfection. The oats and peas were sown in potatoes, so they were cut green for the cows from the first of July, and lasted through August. Then the beets were ready to be thinned, and the small ones were fed along. In November, five tons were stored for winter. The carrots were also winter food.

The third orchard of 2,550 trees cost the following items the first year:  
Expert pruning  
$21.45  
Midsummer pruning  
6.00  
Removing tree protectors  
10.25  
Digging for borers, painting trunks, etc.  
63.94  
Spraying for worms  
30.41  
Half barrel lime-sulphur  
6.00  
Arsenate of lead  
3.00  
White lead and oil  
5.68  
Cover crop  
20.00  
Total   
$166.73  

One hundred and seventy-seven bushels of the potatoes raised between the trees of the first orchard the year before were planted for an inter-crop in this orchard. The inter-crop expense was as follows:  
177 bushels of potatoes from cellar, valued at $50  
$88.50  
Commercial fertilizer  
54.00  
Plowing and harrowing  
66.90  
Sorting and cutting seed  
41.55  
Planting  
49.98  
Cultivating and spraying  
59.50  
Bordeaux mixture, a commercial brand  
21.90  
Digging and carting to cellar  
146.10  
Total   
$528.43  

Nine hundred bushels were harvested from this work. The drought that killed some of the trees cut the potato crop in two, but the price offered as they were dug was sixty-five cents a bushel. At this price we got $585 for the work and it cost $528.48 to raise the crop, leaving a profit of $56.57, which reduced the upkeep expense from $106.73 to $101.16. But this is not the whole story. The last orchard of 2,500 trees had no inter-crop. Its maintenance cost was as follows:  
Pruning  
$26.00  
Painting, hunting borers, etc.  
63.94  
Spraying  
30.00  
Half barrel of lime-sulphur  
6.00  
Arsenate of lead  
3.00  

The farm has aesthetic as well as practical features. Here is some of the laurel blooming in the wood lot, where, in late June, it makes a wonderful display.
SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service.

For a few of the smaller cut flowers comes this vase of white Venetian glass, 4 1/2" high. It costs $6

Some of the newest Doulton tableware in Colonial shapes, mellow cream body color and soft tinted flowers. The prices range from $3.25 a dozen for bread-and-butter plates to $1.25 each for meat platters

Part of another attractive table set in definite, harmonious tints. The fruit saucers cost $1.50 a dozen; oatmeal saucers, $4.20 a dozen; twelve soup plates, $4; and the large meat platters, 10" long, are $1 each

The complete breakfast set and tray are always desirable. This one is of American porcelain with wreath design in variegated colors. The tray is made of birch stained mahogany color, and measures 15" x 21". The complete set, with tray, may be had for $5

Some specially priced glassware for country houses. The costs are from 80 cents a dozen for small saucers to 65 cents for the half-gallon ice-water pitcher

Ambitious birds can perch at any height in this tall cage. Wire, enameled any color, 32" high, with hooks for night curtain, $4.75
For the birds' table these Peter Pan cups are now available. One for food and the other for water, 2½' high, with imitation bird on the water tin, 75 cents each.

Ivory enamel dressing table upholstered in blue silk figured armure ard with swinging mirrors, $40. Chair to match, $9.50. Blue damask-covered table set, $19.

Very fine crystal glassware with a cut line and border design. The special prices for the different types are from $5.75 to $6.25 a dozen.

This outside lantern of cast bronze, fitted for candles or electricity, is hand-finished and serviceable. Antique green, glass easily removable for cleaning, $15.

Sunflower seeds to use on the birds' lunch counter comes now in attractive green cloth bags tied with straw. The bag and contents cost 35 cents.

For the small flower bed comes this green English watering can, with long spout to reach the roots of the plants. Made of painted tin and costs $2.

The Colonial design slat-back chair is in perfect keeping with braided rugs. Black enamel with colored scenic decorations on slats, $11.25.
YOUR ALL-YEAR GARDEN
Opening the Spring Campaign in Greenhouse, Frames and Out-of-doors—Garden Preparedness and What It Really Accomplishes—Vegetables, Flowers, Shrubs and Fruits
F. F. ROCKWELL

THIS month's activities in the greenhouse and in the frames take precedence over everything else.

The first thing to be done in the greenhouse is to make a general overhauling of all plants which have been carried through the winter. A plant that is about to begin or has just begun new growth is in an ideal condition for re-potting, cutting back, trimming into shape, dividing or whatever treatment it may need. Plants of the sort which can be kept for many years in the greenhouse or house, such as ferns, begonias, rex leaved begonias, tuehlas, palms, etc., should be re-potted once a year, using until they have attained full size, a pot 1" or so larger in diameter than the old one. Usually a plant which has not been kept too long in the pot in which it has been growing will slip out quite readily when the pot is inverted, the plant held between the fingers of the left hand and the edge of the pot rapped sharply on the edge of the bench or table. If this fails to bring it out, give it a thorough soaking and try again after several hours when the surplus water has drained off. Always avoid breaking the ball of root in getting the plant out. In the case of old plants which have to go back into the same sized pots, loosen up the ball of roots carefully with the fingers, shake off or wash off the soil, and re-pot. If it is necessary to use the same pot, wash and scrub it thoroughly inside and out.

Almost as important as the re-potting in the case of branching, semi-hard woody plants, such as geraniums, is the thorough pruning or cutting back at the time of re-potting to induce the production of new growth which should be kept as near the base as possible in order to avoid a scraggly, top-heavy plant. I often cut them back to a bare stub leaving perhaps a branch with a few leaves, and cut that branch back later after the other new growth has started and fresh leaves have formed.

When pot-started seedlings are well under way, transplant them to larger quarters, being careful not to injure the roots or expose them unduly during the operation.

Early started lettuce, beets, cauliflower, etc., can be set out in the frames as soon as danger from frost under the glass is over. Ventilate by raising the sash at midday.

Attend to all necessary pruning before the warmer weather starts the sap. Later on the tree will "bleed"

If you have not yet made up the hotbed, no time should be lost in getting at it. Straw mats or other covering should be provided as protection on extra cold nights.

In pruning with a saw make a preliminary under-cut so that the branch will come off cleanly and not "strip"
THE TELLING TOUCH OF SHADES AND SHIELDS

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through House & Garden. A self-addressed stamped envelope should be enclosed.

The ultimate telling touch is given a room by lamps and shades. They act as the jewels to a costume, enlivening and enriching, accenting the general scheme by small brilliant color spots. This color note can be strong, accenting whatever color one desires to bring out in a room; or again, may soften the general effect. In whatever capacity they are the magical, final essential to a perfect interior.

Red and green lined wicker shades, which once predominated, have been supplanted of late by subtle combinations of silk, of chiffon, of cretonne, of vellum, and even of tin.

Uses for Silk Shades

Silk shades have a dual career: they may be one thing during the day and another at night. Thus a shade of grey gauze is quiet and unobtrusive during the day's hours, but lit, an unexpected glow of color is shed over the room, due to the rich orange lining. An inking of this transformation of colorful light is given by a plain scalloped band at the bottom edged with orange. This takes the place of a fringe, and is an unusual and engaging substitution. Such a combination is excellent for a grey room. The usual choice in a grey room is rose—tan being prohibitive—but sometimes rose will not work out with the rest of the color scheme. So the grey and orange combination is a pleasing variation. The lining must be heavy and a full value of color. A black or orange lacquered standard suits admirably such a shade.

Striped silks are full of possibilities for shades. For the bedroom comes a striped dull robin's egg blue or yellow or sage green combined with deep cream and narrow lines of black. These shades may be made six-sided with the silk drawn over the top to hide the bulb and ugly wires. The covered top throws a softened shadow upward, but reduces the amount of light. The bottom of the shade may be edged with a narrow uncut silk fringe; at the top edge the fringe may be cut away, leaving only the heading. If carefully sewed on this will not ravel. At the center top a little rosette may be made of the fringe. As a suitable standard, use a wooden candlestick of deep cream with stripes of blue or green at the base may be, and with a tiny line of black to give it the desired "snap." The use of a small amount of black on a shade is always good, as it keys up any color combination.

A library shade can be made of striped Silk, black and gold, combining mulberry, gold, cream and black, with a gold and black fringe. Used with a greyish-white crackle bowl, this makes a very handsome ensemble. Striped taffetas in pastel shades make up well for bedrooms or boudoir lamps when finished with a small ruche of the same silk.

Plain taffeta of rose with a chiffon stretched or shirred over it also makes a good boudoir shade. There is something very feminine about taffetas and chifons.

Types of Edging

A straight double fold of the chiffon showing the selvage edge is a new finish in place of fringe. It always saves and obtrusive and expensive if a shade can be finished by a ruche or ruffle or such a band, as we well know the difficulty of matching fringes and guimpes. One may always resort to the metal galoon, but this cheapens a shade and gives it a department store look.

Stiff taffeta pinked on either edge makes an attractive finish. A fine quality of sateen may be treated in the same way, and applied to a linen or cretonne shade, the color desired being brought out by the plain colored sateen. Metal laces and insertions may be made more interesting and unusual by running through them several strands of heavy silk floss. On a pale gold silk shade put a gold insertion and run through it strands of brilliant green and one of black. This gives just the smart finish needed in the effect.

Color Combinations

There are several combinations of silk that produce an indefinable but attractive coloring. Champagne lined with pink, yellow, rose or orange; grey lined with any of these; buff combined with strong blue—always excellent in a Colonial room; and yellow and mulberry make an excellent combination.

Shades should never be lined with dead white unless the greatest light power is essential. Use a cream or any of the neutral tints that harmonize with the silk selected. It is well to put a cheesecloth interlining. It adds to the richness and prevents the bulb from showing.

(Continued on page 72)
Spring Building

Would you like to see pictured and described some of the newest ideas in cozy, artistic cottages and bungalows? Would you like to study room-arrangement, decoration, color-schemes, furnishes, rugs, draperies and a thousand and one other similar suggestions? If these subjects interest you — then surely you will want the forthcoming April

Spring Building Number

This attractive issue contains, in addition to its usual valuable suggestions for the summer series, many beautiful illustrations and text about home-furnishing and interior decorating—gardening, rose, shrub and vegetable planting—dogs and birds, antiques, etc. Each article and picture is selected as if especially for you—with a view to beautifying your home and securing more comfort—both indoors and out.

You need this April number. You will find it an excellent example of what is offered each month in our magazine. For only $3 a year or $36 for a yearly subscription (twelve exceptional numbers) may save you $300, or even $400 or more, because of its many valuable suggestions on building, which are practical; on gardening, which pleases; on decorating and furnishing, which harmonize and make your home attractive.

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Whether you are planning a home or have already built, you will find it to your advantage to know more about all new apparatus and material. Let House & Garden, through its service, will keep you informed and may be the means of saving you many costly mistakes besides adding to your comfort. We have found a way to answer all your home's questions. Without expense you can secure information on any of the subjects indicated in the coupon below or others that you may select.

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Our only consideration is that you are sincere in your desire for information—that you will advise us whether the service supplies your wants and meets all your requirements.

Your Question Answered

You may enclose the coupon below in an envelope, or paste it on a postage stamp. Or, if you prefer, you may write a letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

House & Garden Information Service solves your every living problem.
Fine carved Walnut Settee covered in Needlework of the early 18th Century

Furniture Covered with Old Needlework

The model illustrated is quite interesting, as here the sofa form is seen to have become more pronounced than in earlier settees, the back being now quite low.

The carving of these sofas was sometimes partly gilt, giving a very rich effect, which was enhanced by the mellow tones of the woodwork. The needlework covering, largely gros point, with fine petit point panels, in seat and arms, was much used at this time. It became the vogue, owing to the prominence given to it between 1690 and 1695 by King William's Consort, the artistic and industrious Queen Mary. Many pieces worked by her own hands for furniture at Hampton Court Palace were on exhibition there for years.

The obvious advantage of making selections from the largest collection of very fine Furniture in America is further strengthened by the availability, here, of genuine Needlework of late XVII and early XVIII Century origin for covering Chairs, Settees and other pieces contemporaneous in style.

W. & J. SLOANE

Interior Decorators Furniture Makers
Floor Coverings & Fabrics
Fifth Avenue and Forty-Seventh Street New York
Old Trees for New Sites

(Continued from page 44)

moved. After the ball is clamped tightly, the undermined and one edge of the strong platform inserted and the ball pulled up on to it and fastened. It is then ready to transport.

How The Moving Is Done

The transportation of a tree is purely a mechanical problem, and upon the apparatus available depends, to a large extent, the size of the tree which can be moved. If a tree is to go only a very short distance a platform can be forced under it and the whole moved on rollers by means of block and tackle. For longer distances various specially designed heavy trucks are employed. The largest in use is of all steel construction and has an estimated capacity of thirty tons.

In the case of evergreens the platform upon which the ball of earth rests is drawn up on the truck and fastened with ropes. If too tall to go under wires or bridges they are laid down with the trunk supported by a cradle. For deciduous trees without leaves there is no platform. Over the four wheels of the truck is a cradle upon which the tree stands, the tree roots being supported by the roots from the ground and letting the top trail behind. The trunk is well protected from injury at points of contact with the cradle by means of burlap and wooden cleats. The cradle is securely attached to the standing tree which is then protected over by tackle and screw. For smaller trees a two-wheeled truck of very simple design is used.

SUCCESS IN REPLANTING

In planting, the process of loading is reversed. The central part of the hole should be about 3" deep, the outer part about 6". The tendency in planting is to set too deep. If the ground is poor it should be excavated to a depth of 2' and refilled with good soil.

One of the essentials of success in planting is to avoid a serious disturbance of the balance between root and crown. Since in moving a tree considerable injury to the latter cannot be prevented, even with the most painstaking methods, it is necessary to keep the crown as small as possible. This is more important with deciduous trees than with evergreens as the latter are removed with a ball and require less moisture than broad leaf trees.

One of the best ways to prune a crown, though by no means the easiest, is to cut back the tree from 1' to 4' all around and then thin a little from the inside. This results in dense growth all over the outside of the tree. If the top shoots grow too rapidly in proportion to the lower, they should be sheared back in May or June to give the others a chance.

If several shoots sprout out from the trimmed limbs all the pruning may be removed except the thickest in order to restore the normal appearance of the tree.

It is essential that transplanted trees should have water enough during the summer, but on the other hand if the soil is kept saturated for a considerable length of time the tree will be killed. The latter condition is very likely to occur where trees are planted in low, swampy ground, or near the shores, or in soil underlaid with stiff clay or hardpan. The remedy in this case is proper drainage.

Trees moving without a ball of earth need close watching to prevent drying out, as the ball gets dry quickly. The soil should be examined every two weeks for the weather and care taken to keep it mellow and only slightly moist.

WATERING THE TREE

The most satisfactory way of getting water into the ball of earth is to make a small opening inside the edge of the ball and fill this shallow basin with water. About 2' of water should be used each time.

To keep the surface of the ground from baking it should be finely cultivated to a depth of 2-3". A layer of leaf mold or manure on top will serve as a mulch.

The success of successfully moving large trees requires careful and painstaking work and constant attention to detail. If the work is poorly done the tree will either die outright or never recover its former vigor and beauty. For the man who is willing to wait for trees to grow cannot afford the expense of moving large trees, the planting of smaller sizes is recommended. The farmer or the person who desires immediate results or wishes to fill the void caused by the loss of old trees from storm or disease, the modern methods of tree moving afford a satisfactory solution of the problem.

Strawberries, Home Grown

(Continued from page 16)

strawberry plant are the best, and so the old stock is usually discarded after two or three years. The best way to do it is to take, every year, fresh runners from the mature plants, thus replenishing the beds and keeping them in good working order. As a rule, beds are able to start running along. Pots may be sunk under the runners in June and July, and they will root down, checking the roots that are excellent for fall planting. Such a plan, consistently followed out, makes this a permanent, self-reproducing thing from year to year.

Care must, of course, be taken to maintain the proper proportion between bearing plants and the non-producing runners. This is not a difficult thing to do if you remember the principle of the thing, which, after the bed is well established, is simply to keep enough runners on hand to replace those which must be discarded every year. This is the best way to keep the crop fully up to standard. After the bed is allowed to run down, either through poor soil or the age of its contents, it ceases to deserve a place in the home garden.

The matter of the best varieties to plant in the home herry patch is largely a question of individual preference. Many excellent sorts are listed by the supply houses, and one can hardly go wrong in selecting almost any of them. For the sake of definiteness, however, special mention might be made of Early Character, Chaspeake, Early Jersey Giant, Late Jersey Giant, and Findall.

THOMAS MEEHAN & SONS

THE PIONEER NURSERYMEN OF AMERICA

6740 Chew St., Germantown, Philadelphia, Pa.
What is an Internal Bath?

By R. W. Beal

UCH has been said and written in various volumes of a book known as "Internal Bathing," but, strange as it may seem, the most important, as well as the most beneficial of all, the "Internal Bath," has been given little thought. This is probably due to the fact that a few people seem to realize the tremendous part that internal bathing plays in the acquiring and maintaining of health.

If you were to ask a dozen people to define an internal bath, you would have as many different definitions, and the probability is that not one of them would be correct. This avoids any misconception as to what constitutes an internal bath, let it be said that, for the purpose of this article, is no more an internal bath than a bill of fare is a dinner.

If it were possible and agreeable to take a dozen people to witness an average post-mortem, the sights they would see and the things they would learn would prove of such lasting benefit and impress them so profoundly that further argument in favor of internal bathing would be unnecessary to convince them. Unfortunately, however, it is not possible to do this, profitable as such an experience would doubtless prove to be. There is then, only one other way to get this information into your mind, and that is by acquainting them with such knowledge as will enable them to appreciate the value of this long-sought-for, health-producing necessity.

Few people realize what a very little thing is necessary sometimes to improve their physical condition. Also, they have almost no conception of how a little carelessness, indifferent thought, or lack of attention can be the fundamental cause of the most virulent disease. For instance, that universal disorder from which almost all humanity is suffering, known as "constipation," "auto-intoxication," "auto-infection," and a multitude of other terms, is not only curable but preventable through the consistent practice of internal bathing.

How many people realize that normal functioning of the bowels and a clean intestinal tract make it impossible to become sick? "Man of to-day is only fifty per cent efficient." Reduced to English, it means that most men are trying to do a man's portion of work on half a man's power. This applies equally to women.

That it is impossible to continue to do this indefinitely must be apparent to all. With never intended the delicate human organism to be operated on a hundred per cent. overload, it must break down and the body cannot do more than a machine. There is entirely too much unnecessary and avoidable sickness in the world.

How many people can you name, including yourself, who are physically vigorous, healthy and strong? The number is appallingly small.

It is not a complex matter to keep in condition, but it takes a little time, and in these strenuous days people have time to do everything else necessary for the attainment of happiness but the most essential thing of all—that of giving their bodies their proper care.

Would you believe that five to ten minutes of time devoted to systematic internal bathing can make you healthy and maintain your physical efficiency indefinitely? Granting that such a simple procedure as this will do what is claimed for it, is it not worth while to learn more about that which is necessary? Internal Bathing will do this, and it will do it for people of all ages and in all conditions of health.

People don't seem to realize, strange to say, how important it is to keep the body free from accumulated body-waste (poisons). Their doing so would prevent the absorption into the blood of the poisonous excretions of the body, and health would be the inevitable result.

If you would keep your blood pure, your heart normal, your eyes clear, your complexion clean, your mind keen, your blood pressure normal, your nerves relaxed, and be able to enjoy the vigor of youth in your declining years, practice internal bathing and begin today.

Now that your attention has been called to the importance of internal bathing, it may be that a number of questions will suggest themselves to your mind. You will probably want to know WHAT an Internal Bath is, WHY people should have them, and the WAY to take them. These and countless other questions are all answered in a booklet entitled "THE WHAT, THE WHY AND THE WAY OF INTERNAL BATHING," written by Dr. Chas. A. Tyrrell, the inventor of the "J. B. L. Cascade," whose life-long study and research along this line make him the pre-eminent authority on this subject.

Not only has internal bathing saved and prolonged Dr. Tyrrell's own life, but the hostilies a multitude of hopeless individuals have been equally lifted and prolonged. He has written containing such a vast amount of practical information to the man, the worker, and the housewife; all that is necessary to secure this book is to write to Dr. Chas. A. Tyrrell at Number 134 West 66th Street, New York City, and mention having read this article in House & Garden, and same will be immediately mailed to you free of all cost or obligation.

Perhaps you realize now, more than ever, the truth of these statements, and if the reading of this article will result in a proper appreciation on your part of the value of internal bathing, it will have served its purpose. What you will want to do now is to avail yourself of the opportunity for learning more about the subject, and your writing for this issue will give you that opportunity. Do not put off doing this, but send for the book now while the matter is fresh in your mind.

"Procrastination is the thief of time." A thief is one who steals something. Don't allow the situation to cheat you out of your opportunity to get this valuable information which is free for the asking. If you would be natural, be healthy, it is unnatural to be sick. Why be unnatural, when it is such a simple thing to be well? (Advertisement)

His Favorite Remedy—

These days physicians prescribe Home Billiards to keep the whole family rolling in health! All that the doctor calls for now is to take his own medicine on the Brunswick "Baby Grand." This famous home table brings 33 carom and pocket billiard games. Year-round sport that banishes brain fog, aids digestion and puts new blood into folks who work all day!

Send for our catalog at once, and join this movement for "home preparedness."

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Now $27 Up—Pay 10c a Day

Whether mansion or cottage—there's a grown man's Brunswick made to fit your home. Brunswick "Grand," and "Baby Grand" are made of genuine San Domingo mahogany richly inlaid.

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Every Brunswick is a scientific table with ever-level billiard bed, celebrated Monarch cushions—5000 proof! and accuracy! Why be content with a toy billiard table when for a day buys a genuine Brunswick?

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Complete High Class Playing Outfit included without extra cost—Rack, Markers, Balls, Cues, Cue-Clamps, Tips, Chalk, expert book of 33 games, etc.

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Accept our trial offer and let the Brunswick win every member of the family. Factory prices, easy payment plan and all Brunswick Home Tables shown in our handsome color-book—"Billiards—The Home Magnet." It's FREE. Write or mail the coupon today.

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Send free, postpaid, your color-book—"Billiards—The Home Magnet." and tell about your free trial offer.

Name

Address
Garden Equipment

Whatever is necessary for the care of the Garden—from the Dibbler for Planting to the Basket for Gathering—may be obtained in its most approved form at this store. A few of the implements—individually and in sets—are shown below. The complete line is in an illustrated booklet which we will gladly send you on request.

Garden Basket

Of willow in oak or dark green, lined with leatherette and containing every requisite for a proper care of the garden. Price complete, $10.50. Other baskets fully equipped from 50c to $19.

Individual Tools
1. Dibbler, for planting...
2. Bulb Planter, with leather strap...
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4. Garden Fork, 30c...
5. Grabber, for weeding...

Long Handled Tool Sets

Sets of four pieces as shown. Three sizes, No. 4, $3.38; No. 5, $3.25; No. 6, $2.

LEONIS & CONGER

45th Street and 6th Avenue, New York

IN SOUTHERN GARDENS

Julia Lester Dillon

Inquiries for this department receive prompt attention. Please enclose a self-addressed, stamped envelope for reply.

With peach trees covering the orchards with dainty pink bloom, plum trees showering their snowy petals on the hillsides, Banksia roses filling the gardens with masses of primrose, yellow flowers that fill the air with a delicate fragrance like freshly peeled violets and all the spring bulbs and shrubs radiant with blossoms, it would be easy to forget that March is the month for much garden work.

Seed sowing comes first, and if the orders have not gone in, it is high time to send them off. Go over the books carefully. Go over the borders more carefully. Then make out the list of annuals and perennials that can be used. Certainly it is hard to make a list short enough to come within the usual one-tenth acre of ground that is allotted to most city and suburban gardens, but by pruning it can be done.

Nasturtiums and Verbena

Nasturtiums are for the sunny borders with alyssum, snapdragons and verbena for early summer bloom, zinnias and helianthus for the midsummer bloom, and petunias and marigolds, if there is room, as well as asters and salvias, cosmos and ageratum for the autumn days.

The mammoth varieties of verbena in rose, white, pink, deep purple and pale lavender will give blossoms in the borders for many months. Planted in March in boxes, they may be transplanted in May and will begin to bloom in June, going on steadily until frost, and then, if separated, coming into bloom the second year very early indeed—sometimes in February and March. By planting a few kinds each year, one is certain of fresh stock and of keeping the colors true.

The antirrhinums also require March planting in the boxes for early summer bloom. Nothing can be lovelier than the pink and white varieties mingled with the deep crimsons and maroons. The yellow and orange and scarlet tones are equally effective, but more as well as all other crimsons and scarlets must be kept far apart. The snapdragons are as desirable for their fragrance as for their brilliance. They easily winter outdoors and bloom the second spring.

The seed of Salvia splendens, burning bush and bonfire, needs especial care in planting and until germination takes place. They are too well known to need commendation, for no plants are more used and none more abused. They are thoroughly reliable and effective and have a very long season. When used with the darker shrubby backgrounds they are much more distinctive than when massed in heavy groups at the base of buildings or along drives and borders. The color is so strong that the green of the foliage intermingled with the glowing flower spikes makes a far more attractive picture than if they are planted alone.

For early bloom the rich coloring and brilliant effects of the nasturtiums cannot be equaled by any other plants. They are tender and the cold nips them easily, but March is the time to plant. They do not require a very rich soil, but must have the sunshine. The dwarf varieties are better for edging borders or for bedding, the tall ones for climbing and to cover rough ground. These are the only flowers I know that may be safely planted in mixed colors. The velvety richness of their lovely flower faces never clashes. The nasturtiums must be planted in the open and if the trench system is used the root formation is deeper and they are better able to withstand the heat and dry weather than otherwise.

Zinnias

Dwarf large-flowering zinnias in scarlet are most attractive for border edgings where there is plenty of green and an unknown quantity of white all around. They should be planted where they are to bloom and thinned out as they require more room. The giant varieties in white and scarlet are good and there is one salmon pink that is charming in color and outline. One—with a marked accent—I succeeded in bringing true to name the crimson variety in these flowers. They were wonderfully rich in color and marvels in size. Since that time all my crimson zinnias have had a marked magenta tinge and have preferred half-shade. I try them no more—the scarlet and white are enough for close quarters. Where

(Continued on page 58)
PETERSON ROSES
possess the individuality and character which go with superiority, and today they are acknowledged the standard of the world.

They're the result of over twenty years of enthusiastic and—yes, loving effort.

They're born and reared (from 2 to 3 years) out of doors—have never even set foot in a greenhouse. That's one of the reasons why they produce such marvelous results.

"A Little Book About Roses"
(a catalog and more)
a gem of the printer's art, also possessing the stamp of character and individuality, tells you the whole story. It's sent free to intending purchasers—to anyone, without obligation to purchase, for 10 cents in coin or stamps.

Farmers' & Merchants' Bank
Catoosa, Okla.

Your rose catalogue is the best I have ever seen. It is a work of art and the illustrations are true likenesses of the varieties they represent. If I had had a copy of your "LITTLE BOOK" when I first began to grow roses, and obtained it for my guide, I would have saved myself many disappointments and much expense.

A. E. HENRY

GEORGE H. PETERSON
Rose and Peony Specialist

Box 30, FAIR LAWN, N. J.

Beautifying Your Property with Fiske Iron or Wire Railing and Ornamental Entrance Gates
is an ethical courtesy to neighbors and would be a source of constant satisfaction to yourself.

Don't make any selection of Fencing, Gates, Lamp Standards, Grill Work, Fountains, Vases, Settees, Arbors, Tennis Court Enclosures, etc., until you have sent for and read our catalog.

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74-86 Park Place
New York
Promote Good Health and Happiness. They Succeed Where Others Fail.

Large plants for quick results a specialty 200 acres 30 years.

J. T. LOVETT, Box 189, Little Silver, N.J.

In Southern Gardens

(Continued from page 56)

there is room for a bolder color scheme, the yellows and oranges in these plants are very fine.

The dwarf varieties of the helianthus are also very effective and something where glowing masses are needed among the shrubbery or where a low screen is desired. They are age-proof and can be uprooted relentlessly if the garden is to be as neat as it should be. Plant these also where they are to flower.

For sunny situations, in boxes, on the porches and in the windows, in the borders or in the garden, the petunias should now be planted. They asparagus roots that they use in their plantings.

Perennials for spring and summer bloom should be put out as early as March as possible. Gaillardias, Shasta daisies, coreopsis lanceolata, hollyhocks and phlox will immediately adapt themselves to new surroundings and quickly prove their worth. For continuous bloom of many months the yield sustained measure of glowing yellow, deep orange and flaming scarlet flowers that light up shrubbery masses and brighten the borders most attractively.

In Southern Gardens

(Continued from page 56)

Note: This ad appears only once in this publication. Cut it out NOW! Save it! Even if you do not intend to paint this season, some day you will, and you'll be glad to have this to refer to when making your plans.

Vital to House Owners

Special Offer

To the first house owner in each town painting with Zino- lin after reading this ad, we offer free, a 100 cent value, a 38th edition on the cost of the Zinolin used—on a test of 100 quarts or less, and GIFT of the latest leaflet, "How to Paint with Zinolin," to be used as a guide in all practical work. Know why Zinolin is the paint for you and why no other paint will do. This special offer is limited to first time painters, as well as to those who have used Zinolin in the past. It is made only by the manufacturer.

This LEAFLET is yours for the asking. Write for it.
Inform yourself about Zinolin, the "Wonder Paint," before you paint. Know why Zinolin saves you money—why its brilliant hues last indefinitely, and what building differences you can bring to your home.

If you buy a gallon of Zinolin, you will receive a 100 cent value, a 38th edition on the cost of the Zinolin used—on a test of 100 quarts or less, and GIFT of the latest leaflet, "How to Paint with Zinolin," to be used as a guide in all practical work. Know why Zinolin is the paint for you and why no other paint will do. This special offer is limited to first time painters, as well as to those who have used Zinolin in the past. It is made only by the manufacturer.

ZINOLIN

"Arnold-ized" ZINC paint

Years before settling Zinolin on the market—even before we tried it out along the seashore—more the climate is northward on our coast—we knew we had a success product. But we, ourselves, were surprised to find how completely reproducibly it is in Zinolin has earned a position among the best paints and varnishes. No one thought painting,2295

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ZINOLIN and KEYSTONAs are always obtainable at all Paint Stores and most Hardware Dealers.

KEYSTONE VARNISH COMPANY

Established 1858
N. R. Arnold, Pres., 1660 KEYSTON BUILDING, BROOKLYN, N. Y.

Bonkia roses, yellow or white, produce flowers in graceful drooping clusters. The scent of the white variety is not unlike that of violets...
"This is how weather destroys an unpainted or poorly painted house"

Look over your house. Is the bare wood exposed anywhere? If so, decay has already started, and nothing but paint will stop it. Do not put off this important matter. The cost is small—the saving enormous.

There is on sale in your town a paint that has been protecting houses for 50 years. Your painter knows it as

**SWP**
(Sherwin-Williams Prepared Paint)

Ask him to use it. He will like the way it spreads and covers. You will like the way it wears and holds its looks.

A FREE BOOKLET TO SEND FOR

Ask for new, free, helpful booklet, "The ABC of Home Painting." It tells you how to paint, varnish, stain or enamel any surface.

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**Sherwin-Williams**

**Paints & Varnishes**

Address all inquiries to 627 Canal Road, N. W., Cleveland, O.


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**Equip Your New Garage with**

**Stanley Garage Hardware**

**Complete "Trim" for Garage with Double Doors**

Write for Descriptive Circular "H"

THE STANLEY WORKS
New Britain, Conn.

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**Cretonnes and Chintz Hangings**

of the "upstairs" rooms are daintier when contrasted with White Enamed Woodwork. Few homes these days but have at least one bed chamber done in

**White Enamel**

The success of this treatment depends on the kind of wood beneath the paint.

**Arkansas Soft Pine**

has proven its adaptability to white enamel, due to perfect absorbing qualities and the certainty that it will not stain the white surface from underneath. Moreover this wood has the decided advantage of

**Moderate Cost**

**Due to an abundant supply**

Our interesting little white enamel booklet contains full information, including formula. Prospective builders should have our new book on home building, as well as stained samples. Any of the above will be sent complimentary on request to Department G.

Arkansas Soft Pine is made marketed and sold by dealers. If the one you patronize hasn't it, let us know promptly.

**ARKANSAS SOFT PINE BUREAU**

Little Rock, Arkansas
MARCH POULTRY WORK

Remember that this is the best month for hatching chickens.
Don’t feed the young chicks for at least thirty-six hours after they hatch.

Clean coops and brooders before putting chickens into them.
Get the brooders warmed up to 90° before the chicks are introduced.

Fifty are as many as should go into the ordinary brooder.
Work with about 250 chickens in them.

If hens are used for hatching, set at least three at the same time.
Select turkeys for breeding this month, and use males that are three months old.

Keep clean litter in both the poultry houses and brooders. Cut alfalfa makes good litter for chicks.
Watch for rats. Thousands of newly hatched chickens are lost every season through neglect of this warning.

Doublets many poultry fanciers who read House & Garden are planning to use the new stove or colony brooders this season for the first time. Nearly a dozen of these brooders have been put on the market and promise to mark a long step forward in the brooding of chickens. All the different kinds have the same principle. A small coal stove is surrounded by a metal oven, which deflects the heat to the backs of the chickens on the floor. Some of the brooders are made with curtains or the hovers, and some without. When curtains are used it is best to remove them after the second or third. The stove brooders do best when a considerable amount of heat is to be felt some distance outside the hovers, and the chickens are not positively moved in or out as they feel the need for more or less warmth.

USING STOVE BROODERS

No kind of brooder ever devised makes it so easy for the chickens to gratify their physical needs as these stove brooders, and none is so economical of labor. Most makers claim that their brooders will accommodate from 500 to 1,500 chickens, and they will—first. The fact that the chickens will need twice as much space in two or three weeks is apparently not considered. Few of the brooders will do satisfactory work if more than 500 chickens are put into them, and with most kinds the best results are obtained when the number is limited to 250.

Of course the poultry keeper who raises only a few chickens will have no use for brooders of this character, but the smaller types will prove very useful, even if no more than 200 birds are raised. It will be necessary to get all the chickens out at once, of course, but that is really the best plan in any event, for it is much easier to raise one large flock than several small lots of different ages.

When the number of chickens to be raised is limited to fifty or 100, it will be better to rely on one of the smaller brooders, or, better still, on one of the portable hovers, which can be set down in any building and removed when the hatching season is over. These hovers are found especially useful by the amateur, for he can keep them in a colony house and allow the chickens to grow up there, the brooders being taken away as the necessity for supplying artificial heat is over. Some people are using electric brooders with success and a great saving in both time and labor. The operating expense is much less than might be expected, and naturally there is much less danger of fire than when oil lamps are depended upon for heat.

This is a fine month of the year to have chickens hatch, and usually broody hens are plentiful in March, making it possible to bring out a limited number of chickens, even without incubators. On some plants several hens are set at the same time the incubator is started. Then, about ten days before the date of hatching, the fertile eggs are taken from under the hens and transferred to the incubator to take the places of the infertile eggs which have been tested out. That plan gives a machine full of chicks, and the latter will be free from vermin for some time, at least. When hens are relied upon wholly, it is best to set at least three at one time and to test the eggs after seven days. Then the fertile eggs can be doubled up, if many clear ones are removed, and a good-sized flock will be hatched out.

CLEANING THE COOPS

Brooders and coops should be well cleaned before the chickens are put in them and the brooder floors will need a covering of litter after two or three days. Cut alfalfa is excellent, but one of the commercial fertilizers will be found preferable to anything else for small brooders, and will keep the brooders sanitary with very little cleaning.

If setting hens are being used, they must be dusted thoroughly with (Continued on page 60)
Mott Bird Fountains

In some cool, quiet corner of your garden a Mott Bird Fountain will attract a host of thankful, chirping visitors.

All Mott Fountains can now be equipped with self-supplying motors. The water purifies itself by continual circulation. No water waste.

We issue separate catalogs of Display Fountains, Drinking Fountains, Bird Fountains, Electrolaters, Vases, Grills and Gateways, Settees and Chairs, Statuary, Aquariums, Tree Guards, Sanitary Fittings for Stable and Barn.

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The Moon Nursery Corp
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The stove brooder is fed from the top, the heat reflecting on the backs of the chicks.

March Poultry Work

(Continued from page 60)

a good lice powder several times while they are on the nest, and once a week after they begin to run with the chickens. No doubt thousands of broody hens die on the nest each spring just because they are eaten alive by vermin. It is true that this is not a very nice subject about which to write, but it is exceedingly important.

Banding hens are the hens sacrificed to vermin, but thousands of chickens are lost from the same cause. Newly hatched chicks that are to run with a hen should have their heads greased lightly with lard or vaseline, and lice powder should be dusted over their bodies or else on the underpart of the hen, where they will not rub off.

Another reason for many failures in chicken raising is found in the indifference to all warnings against the plague of rats commonly shown by amateurs. If the value of all the chickens destroyed by rats each season could be totaled up, it would amount to a vast fortune. Brooders should be made rat proof at night or else be used in rat proof houses, or else traps, cats and dogs should be provided in anticipation of the coming of these pests.

Newly hatched chickens require no feeding for at least thirty-six hours and no harm is done if they go two days without being fed. If hatched indoors, it is best to leave them there until they are thoroughly dry, but in the meantime the brooder should be made ready and heated up to 90°.

There seems to be renewed interest in turkey raising, which is well, for the number of these birds has been decreasing rapidly of late. When 100 chicks are to be hatched, the breeders should select this month, and it has been found best to use males which are three years old. The early hatching of turkeys is not advised, as the youngsters do much better if they do not come out until after the spring rains are over.

Creating the Sense of Space in a Small Room

(Continued from page 28)

spaciousness. Just as in all art, we have to deal with line as well. And so we come upon the obvious principle that upright lines tend to increase height while horizontal lines tend to diminish it. This is particularly important for apartment dwellers to take into consideration, for almost every room, except in duplex apartments, is low-ceilinged, even when, as in a few cases, the floor is of considerable dimensions. In certain buildings on Park Avenue, New York, there are living-room and dining-rooms 30x20, but their height is practically the same as that of the usual room, 10x14. Here it would be necessary to create as much height as possible by introducing vertical lines in all feasible places, to avoid valances across the top of the windows, and chandeliers which would make the rooms look lower. In connection with the windows particularly, it is desirable to preserve vertical effects by running the curtains down to the floor and avoiding the box-pleated lambrequins above them. This can be done most easily by covering the pole stretched across the window with the fabric which the curtain is made, and thus providing a certain amount of finish across the top of the window without resorting to a deep valance. Such curtains, hung on a covered pole, cannot be made to draw, and so traps, cats and dogs should be provided in anticipation of the coming of these pests.

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H O U S E  & G A R D E N

Creating the Sense of Space in a Small Room

(Continued from page 62)

Whatever the rooms that are used at night for sleeping purposes are provided with enormous closets with doors which revolve on a center axis. Adjacent to the bed, on one side, a bed is fastened, which, when not in use, lodes with all its bedding complete, inside the closet, and which can be turned around at night and lowered without difficulty on to the floor of the room. Inside this bed, there is a dressing table, a mirror, with the necessary electric light, and very often, a radio, so that those who are performed outside the sleeping chamber, which need no bedroom furniture whatever, and may be considered as a purely decorative living-room. A bed of this sort represents a considerable advance over the old-fashioned folding bed, for it may be in all essential respects exactly like the usual wooden bedstead with similar bedding, etc. The system does not make any provision, however, for the people who really enjoy bedrooms and delight in furnishing them attractively, and who are taking advantage of the new color and style of furniture designs which are now being offered in such profusion for bedroom use.

CHOOSING THE FURNITURE

Whether or not one proceeds to the decoration of a room of this character, like the one just mentioned, one must realize that perhaps the most important element in creating a sense of space is that the room should be limited in size. Some people, in moving from a large house into an apartment, a small house, provide themselves with a smaller number of equally large tables and chairs. The small family is not apt to appear crowded, but empty. A wiser procedure would be the adoption of smaller pieces of furniture and a larger number of them, for an effect of size can be created in a living-room of this type. The table, the chairs, and other articles of the present day are much more attractive than the heavily upholstered ones which are inherited from another generation. Of course, there are certain pieces of furniture which unquestionably require room. One of them is the overstuffed sofa, whether in a fairly large room with plenty of smaller furniture, or in an extremely small room by themselves where their function is utilitarian rather than decorative.

Some Concrete Examples

When we examine the photographs which accompany this paper, we find illustrated in them certain of the points I have suggested. For example, this living-room contains a small grand piano, a overstuffed sofa. But aside of these two pieces, the dozen or more articles of furniture are of fairly diminutive area. The overstuffed armchair is not very large. The kidney shaped desk is comparatively small. The tables are small and the chairs, although all of them are comfortable, are far from heavy. In this room, a valance is resorted to because its use is indicated, not immediately for the purpose of lifting a high ceiling, but also because of the recessed simple window, the top of which requires a special treatment which is not necessary in most flat windows. The walls of the room are finished in one of the same wallpapers that are used in other rooms of the house, and is made from the effect of wood from floor to ceiling, although, as a matter of fact, they have been modified in style by applying wood moulding placed directly on the plaster. Certain of the pieces are covered with the same tapestry of rich colors as others in tan velvet; still others in mulberry velvet; while here and there are bits of black and white, introduced, for example, in the Clissons vases on the mantel, in the inset painting over the mantel, in the tassels of the lamp shade and the polychrome effect adhered to the lamp, in the sofa pillows and table mats. The walls are decorated in a manner to the kidney desk table, and in the rug. The effect of size is, I think, very great.

In the tiny boudoir furnished in the style of the Regency, with pieces painted soft green, and in which one finds furniture small enough to go into almost any room with sensible effect, the upper rail of the striped taffeta over curtains is simple and straight. The double sash is in the same treatment as the horizontal suggestion than curtains. The tall pieces in the room are more apparent than the square elements, which are beautiful. Of course, the window, structural, color, but the rug and walls are of deep ivory and the pillows have a number of hues.

AN ADAM DINING-ROOM

Again in the Adam dining-room, a sense of space is created by the use of small pieces. The size of the silver closet is indeed somewhat exaggerated by the photograph, but the entire arrangement of the room, and the fact that one finds furniture in keeping with the style and over which, is in itself serviceable, but not emphatic. Out of the picture are the very small table and the very large, very high, comfortable, not tell as I am to be an important part of the room, as the striped velvet curtains of black and two tones of red, and the black and white in the border; the chairs are old rose. The silk shades cover the hideous lighting fixture provided by the apartment. The only wall decoration in the room, outside of the very rough stippled finish of the panels, is the flower painting which hangs over the sideboard. Economy of size in the manufacture of the chairs was afforded by the fact that, except for the legs, no woodwork is visible, the chairs being upholstered in grey with grey and black gold nails, so that every inch of space is used.

Very likely seem that the one wall shown in the Louis XVI bedroom is rather filled, whereas, and as a matter of fact is not serviceful for the room, except for the bed itself, which is on the other side, the vallet of which, connected with all of which appear in the second photograph. Here we have rows, curtains, trimmed with antique green and tapestry, and one open corner, because the corner of the room is not very colorful. To prevent an overspout in the corners, however, the beds are treated with face spreads instead of taffeta ones. The chaise longue and chairs are covered in a stripe of yellow with a little rose.

(Continued on page 66)

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Creating a Sense of Space in a Small Room

(Continued from page 64)

The chintz fan, with the circular form of a large scale fan, may seem like a large piece of furniture for the little room in which it is placed, but, as a matter of fact, this chintz is devoured entirely to the use of a man, and the chintz fan which occupies so large a battery is certainly the chief essential to his comfort. There are a small desk and chair which are not seen, and at infield mahogany bed, which has a linen coverlet. One sees the feminine, hand, however, the selection of fancy net curtains instead of the plain ones which masculine instinct might have been trusted to provide.

Contrary to feminine, on the other hand, though dignified and spacious, is the other bedroom in peasant painted furniture. Here again green prevails in coverings and wood alike, with just a suggestion of other colors in the soft, colored print over the mantel, which latter has some Ruskin pottery upon it; and the painted flow-er panels. This room is approximately 9 x 13.

The unfortunate prominence given by certain photographs to some features of a room, not at all conspicuous in themselves, is illustrated by the dining-room with Hepplewhite furniture, of which the figure of the blue and gold Chinese rug stands out so plainly, and the center chandelier, which is not all that might be desired, can be seen first of all things in the room. An interesting point is that not the slightest gold appears in this chambor, for the chandelier, mirror, and all the bars, but a touch of silver, like the candlesticks and the service. The French draped window shade is of soft mullberry, the curtains and chairs, blue.

The foyer presented a problem completely coped with by the client herself. The selected furniture was not so small as to be indignant and yet not massive and cold. The charming many-colored tapestry of the chair and sofa combined with velvet pillows and foot stool, and velvet and cushion chairs completes the effect. It is all that any decorator could demand.

Last of all one comes to the modern boudoir furnished with pieces designed here in America, but suggesting the Secessionist movement abroad. The fabric is a black and tan striped velvet, the rug on the floor blue, the strange legs of the furniture are in black, and the plain cream plain surfaces have a scalloped effect in cream, while the vaguely seen panels of blue background are painted white, and the green of the big size is set and many of the pillows are in rose. Everything is small, the room, and there is plenty of room for everything.

All the Cane Fruits Worth While

(Continued from page 25)

The plant is in a dormant state. Borers also become troublesome at times, particularly with neglected plants. Cut out the canes that are troubled and destroy them. Rust and anthracnosis are sometimes a problem, but yield to Bordeaux spraying; pick badly diseased canes off.

Perfection is the best current word at date; it is a wonderful product, a quality barely touched by heavyy clusters of large fruit. Cherry and Faye's Pears are also good red varieties. White Grape is the best white fruiting type, mild and less pleasant than the reds.

The Neglected Gooseberry

The gooseberry is not nearly as popular as it deserves to be. I am speaking now of those large English varieties which are as big as plums and just as delicious. In England the gooseberry is a very highly prized fruit, and the interest has been so keen that numerous varieties have been introduced here in America. These large, fuzzy sorts of English origin are very fine fruit in their raw state and we should encourage the growing of them.

The secret of growing gooseberries successfully is to have the plant so it will be open at the top. This is done by removing the tite shoots right at the beginning. Take off several even growth, and try to keep the plant open so that air and light may circulate freely. Do not tie them down, but let them be as free as possible.

In pruning gooseberries, remove shoots at the ground line so that the plant will grow open at the top.

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less expensive to do it yourself.

Do Your Own Landscape
Work And Save Half The Cost
You know exactly what to order from this
memory, agents or catalogues, exactly where
and how to plant it to develop a perfect
landscape picture.

CEO. B. MOULDER, Box 46, Smith’s Grove, Ky.

GROW FLOWERS FOR PROFIT
as Well as for Pleasure
Without previous experience in growing
flowers you can start a good paying
business with an investment of $25 to
$100 in our Show Garden Bushes and
Plants, and our money-making show
plan. No greenhouse necessary. Our
business was started
under this plan. If at the end of the
first season you desire for any
reason to discontinue the business you may
return to us the stock with its increase, and we
will refund every cent you paid for it. We will sell a Show Garden
to only one person in each Community.
Write today for plan and illustrated folder.

NATIONAL SHOW GARDENS
Specialists in Dahlias, Cichorium, Azara & Poinciana
"Two" Lovers Lane
Spencer, Ind.

INSURE Your Planting

By USING DIAMOND BRAND
COMPOST

Wall Ratted Moss Manner Dakota, Grand Central
If it is true that healthy plants are rich in plant foods which are immediately
available, then your garden is a standing com-
plete this fertilizer and its use if only the
hold the miner to the proper balance and
keep the green grass. Use it in your vegetable
and fruit garden. A large grower only
on this only thing that
prevents the growth of
It puts up 100 lbs. each
Write for ‘Compost’ and prices.
N.Y. STABLE MANURE CO.
273 Washington Street Jersey City, N. J.

INDIANA LIMESTONE
Garden Furniture
AND
MANTELS
Original and Exclusive Designs
EASTON STUDIOS
Dept. C.
BEDFORD, INDIANA

DINGEE ROSES
Sturdy as Oaks
Our roses are grown and are at
Always ready to be sent to
and lived in, as many years
in,n, and purchased large
of the plant, not to be
the plant. Thus assured,

Our New "Guards to Rose Cultivation for 1916—Free"
This is more than a目={., it is the
The DINGEE ROSES are
lives of the plants, we
rare" for this purpose. We
for a longer time,

 insulting Co., 421 Woodlawn Pl.

Are You Interested in Poultry?
Are you desirous of increasing the variety of your stock? There
are dozens of new breeds of fowl which you have never heard of.
Tell us in detail your needs and requirements. Perhaps we can supply your wants.
The Poultry Yard, House & Garden, 440 Fourth Ave., New York

A Terra Cotta TILE ROOF
offers the only perfect shelter. In a few the architectural
beauty of a building and increases its selling value as an investment.
It affords a protection which is absolutely leak-proof—takes up no moisture
on the underside and causes decay and lasts forever—this is the only
roof which is absolutely fire-proof. Border of shingle, shows more clearly
detail of French or German style used in roof on this beautiful home.

Our illustrated booklet "The Roof Beautiful," printed in
colors, contains views of many beautiful homes
with roofs of Terra Cotta Roofing Tiles, and is sent free upon request.

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Manufacturers of Terra Cotta Roofing Tiles
General Offices: 1107-1117 Monroe Building, CHICAGO, ILL.

Send for your copy FREE
We have one aim always in view when preparing our beautiful
catalog of flower and vegetable seeds each year—to
make it of the utmost value to you in the selection,
planting and care of your garden.
This year's copy exceeds all previous efforts. It contains
a wealth of good advice, of careful
description, of beautiful pictures, and of clear, simple
cultural directions which you will
find invaluable.
Your copy is waiting for you. Ask for it and it will be
mailed to you free.
J. M. THORBURN & CO.
363 Broadway, New York
overcrowded plant causing all kinds of trouble. Early spring is the best time for pruning. The plants are very hardy and require no winter mulch, but the soil must not be run down.

The warm wind also attacks the gooseberry, and the plants must be sprayed in the same way as the currants. Borners and San Jose scale are troublesome at times, and must not be neglected lest they quickly destroy the plants. Handle these pests the same as if they were woolly aphis. Mildew, that bugabo of the gooseberry, can be controlled by a very little spraying, using a mixture of one ounce of potash sulphide, dissolved in two gallons of water. Spray the plants at the first indication and every ten days during the fruiting season.

In regard to varieties, the large English sorts are head and shoulders above our own in quality, and the only excuse for not growing them is the necessity for a large greenhouse. In this generic sense, I mean, let me hasten to explain, and not as applied to working girls. I mean a disturbing reluctance when it comes to destructive activities! Don't be afraid to romp, romp, romp, for such gardens must be perpetually in fullest flower if its full decorative value is to be realized and then the way to one into the world that will blossom all the season through, beginning with the spring and keeping it up all through the summer. Judicious selection, however, will go a long way toward making the work of the gardener less arduous and less expensive.

UNIT OF SCHEME

It should be considered as a unit and planned for unity under the usual circumstances of its development. Therefore, one variety should not be used at more than two plots. There should be the same succession of colors as well as the same succession of fruits in one plot as in another for it is not always necessary to plant the border plants alone; indeed, it is not necessary to move them, for many times they themselves are not591.

and it is as unpleasant in its way as barrenness is in its. Of course, if the border is more easily controlled than the garden itself, it is my experience that gardeners are loath to do the heroic—I am sure it is an oxymoron to the generic sense, but here it is. Let me hasten to explain, and not as applied to working girls. I mean a disturbing reluctance when it comes to destructive activities! Don't be afraid to romp, romp, romp, for such gardens must be perpetually in fullest flower if its full decorative value is to be realized and then the way to one into the world that will blossom all the season through, beginning with the spring and keeping it up all through the summer. Judicious selection, however, will go a long way toward making the work of the gardener less arduous and less expensive.

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$2 invested in VOGUE will save you $200

Before you spend a penny on your Spring hat or clothes, before you even plan your new wardrobe, consult Vogue's great Spring and Summer Fashion issues, beginning with the Spring Patterns and New Materials Number.

The gown you buy and never wear is the really expensive gown! Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Why take chances again this year when by simply sending in the coupon, and at your convenience paying $2—a tiny fraction of the loss on a single ill-chosen hat or gown, you can insure the correctness of your whole wardrobe?

Vogue is a beautifully illustrated magazine; the acknowledged authority on what is worn by well-dressed American women. Here are your twelve numbers (and one extra):

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Paris Openings March 15
Brides and Summer Homes May 1
American Travel May 15
In the Country June 15
Hot Weather Fashions July 1
London and Paris August 1
Children's Fashions August 15
Forecast of Autumn Fashions Sept. 1

"Nine out of ten women copy what the tenth does; the tenth is a reader of VOGUE."

This Book On Home Beautifying Sent Free

Contains practical suggestions on how to make your home artistic, cheerfully. Explain how you can unify your room and comfort to the greatest advantage, your interior furnishing, in perfect condition.

BUILDING?
This book will tell you how to create attractive color combinations for interior decoring. If you wish we will also send FREE our beautiful colored sulfur portfolio showing hundreds of charming wood, colored, embossed and tin tiles to your dealer—write Dept. B. B. &

"The Wood Publishing Company"


**Why Not Your Own Nursery?**

(Continued from page 68)

come in most satisfactory fashion, however, there is only one flower bunch which are bordered with boxwood or some low, dense, formal little growth that could indicate their shortcomings. They almost cease to seem like geraniums when given such a setting; and really, beyond the fact that they do not more often find their way into the hands of nurserymen, it is easy to understand why, thoughtfully, for they are splendid plants in mass, quite unrivaled in the的一款等—field. We decrease them only because they are usually desperately treated. In white or a faint pink "Mme. Brequier" for the former and "Berthe de Presilly" or "Jean Oherle" for the latter—massed in the midst of boxwood's rich green outline, there is nothing finer.

**THE PROBLEM OF SOILS**

Many flower gardens fail, or fall short of what is expected of them, because of soil peculiarities which have not been taken into consideration. Usually the common garden flowers will grow in almost any garden soil—which is presumably the soil common to all gardens, generally. Usually, in the hands of gardeners, however, it is not so common to gardens, and where special earth faults are noted they must be handled by a selection of plants especially adapted to the faults.

Of all soils in the world the most discouraging and disgusting is clay. Unresistant, sterile, and antagonistic, clay seems to defy you to make it yield; and its defence is successful beyond question, in many instances. There are things that will not grow in it; and you might just as well resign yourself to this sooner or later. Indeed, you might better, for when you do the chances for securing anything that will grow are small.

There are different kinds of clay; and, perhaps, I ought not to lump it all off together for condemnation. But many years of struggling with it have made me pessimistic, and I am not a little reluctant to admit that there is such a thing as a rich, a favorable clay, which gives a pleasant surprise; in all other cases it is a devilish clay. If clay is your garden's lot, therefore, turn attention to roses; space your borders with the most unrivaled flower which especially thrive in clay, and let the splendor of these compensate for the lack of other flowers. Certain bulbs may do well there also, and perhaps certain other perennials; but it is hard to say just where.

For myself, I have grown superb, lupins, splendid fox-gloves, Canad" and "Raspberry". Hermerocallis and "Japanese" chrysanthemums, sweet William, iris of the Geranum strain of magnificence—the Japanese not at all successfully—all kinds of roses in greatest abundance and of fine quality, and just one kind of annual—the California poppy. Daffodils and tulips also have done fairly well. Other bulbs die out.

Hollyhocks, phlox, shasta daisies, many of the other lilies, and practically every other flower in the list of possibilities, have lived to give me hope for a season perhaps—and then vanished from the face of the too hard earth. So I would suggest the plants named in the paragraph above as being the only ones certain to live and give satisfaction in a heavy, clay soil of the yellow and brown variety. The flower catalogues do not mean that these plants prefer this soil, by any means; but they have not been able, with many only rate, to adapt themselves to it—and that without any more care or fertilizing than has been given to the other things that have died out.

**Horsford’s Cold Weather Plants and Flower Seeds Ask for new catalogues offering a large selection of hardy, cold-weather, spring-flowering bulbs, vegetable seeds, sweet peas, fruit stock, lilac cuttings, and seeds of the most favorite flowers for use in the north. Write for catalogue C.

FARMER’s 1916 Bargain List

STRAWBERRIES

and other small fruits, shrubs, plums, vines. Not cheap stock, but a rare chance to get the best at our prices. Don’t miss it.

L.J. FARMER, Box 623, Palski, N.

Dwarf Trees for the Home Garden

These specimens are carefully selected, root-pruned, and have borne fruit in the nursery; more than 70 in each variety—send for special list. We have all good varieties of Empire, Rome, Rome Seedling, Red Delicious, and Peartree. Write for prices.

SAMUEL FRASER NURSERY, INC.

179 Main Street

Geneva, N. Y.

**VICK’s Garden Guide**

**Now for 67 cents the leading Ready authority on Vegetables.**

*Grown and Tested 1916*

Plants and Bulbs. Send for free copy—today.

JAMES VICK’S SONS

18 Stone St

Rochester, N. Y.

**Smoky Fireplaces**

Made to Draw

No payment accepted unless successful

Also expect services on

FREDERICK N. WHITLEY

Engineer and Contractor

215 Felix St, Boshies, N. Y.

**TREES**

Ornamental trees and shrubs for shade and beauty. Selected from certified sources for 25 years, coming from nature and having desired characteristics. Write for catalogue.

A. R. REILY NURSERY

42 Osmon St, Danville, N. Y.
The Theatre Magazine Announces—
That its April number will be largely devoted to Shakespeareana in order to commemorate the 300th Anniversary of the greatest poet and playwright—April 23rd, 1916.

The Theatre Magazine

March, 1916

For permanence and beauty
—build of concrete and finish with
Bay State Brick and Cement Coating

This coating (which has stood the practical test of 16 years) prevents the ugly blotches caused by rain and snow; it produces attractive, artistic effects in white or tint. It dries as part of the wall, absolutely weather-proofing it. "Bay State" insures the permanence of concrete—it is for all kinds of buildings. For interiors, too.

Will you try it? If you are planning to build, we will send you sample can of "Bay State" free. Say what kind you prefer and ask for booklet 2.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
NEW YORK OFFICE: Architects' Building

Take Care of Your Climbing Roses and Vines

Aren't they worth considering? Their beauty depends on what you do for them. Give them the right support and you can lead and train them anywhere to beautify your home. Make up your mind now to take care of your climbers, not only next year, but for many years, by buying

"EXCELSIOR"
RUST PROOF

Trellises and Arches

They are "Rust Proof" in name, rust proof in fact. We galvanize by dipping after the trellis is woven—that's widely different from usual galvanizing. The wire is so thickly coated, no slighted corners or bare spots, rust cannot get started. Excelsior Rust Proof Trellis lasts. Inquire of your hardware dealer about Excelsior Rust Proof Trellis. Trellis, Arches, Tree Guards, Bed Guards and Fence. Write us for beautifully illustrated catalog C.

The Telling Touch of Shades and Shields
(Continued from page 51)

ing. A charming
charm may be
be had by inter-
lining with a
silk or yellow
sheet. A figured cre-
tonne or silk
may be used with
plain silk
guaze. When
the shade is
plain; but
when in the
figures come
out in a rather
delightful un-
certainty. This
is always inter-
esting for
children's rooms.
It could be
worked out
using a black silhouette
dpaper of Mother Goose.
A new idea from
Paris is to insert
between two layers of
gauze effect. The colored tissue papers
are cut out in floral
designs rather for critic in
feeling. The tissue
flowers are made up
of various petals
overlapping, so one gets an
interesting gradation of
color. The colors are
full normal, that they
may carry through the
gauze. As the beauty
of the figures
is in the spotting,
one must be an adept
to accomplish such a
shading.

Using Cretonne
Cretonne may be
quite transformed by
applying many coats of
shellac, and thus it
serves as an excellent
material for shades.
The shellac fills up the pores
and renders the surface smooth, hard and
transparent. This treatment, which
makes the fabric waterproof, is also
serviceable for porch and garden
lanterns.

If the shade is sufficiently
antiquted and
finished with a mixture of orange
and white shellac, the surface looks
like old vellum. A black and white
Chinese chintz thus treated and
made up on a frame of Chinese lines has
quite an oriental look to it. It should
be given sufficient coats to produce a
hard, waxy finish. Yellow chintz
leaves itself admirably to this style of shade.
The same effect is had by using old Italian
hand-printed paper sheets.
Variations of Vellum
Hand painted vellum
shades are serviceable,
artistic and have the im-
disputable charm that
all hand work has for us.

Basket and bunches of fruits
and flowers on a soft tone
background — such a
lampshade finds its
meter in a thousand
places. A parchment
shade which completely
hides the bulb hangs
suspended from a standard,
serving for a hall light
where no direct light is
needed. Half the interest is
in its fascinating silhouette.
Stretched ivory
silk, hand painted, is used
for the basis of a
wonderful many-sided
dining-room drop-light.

A shade combining
vellum and chintz
be made by combining
cut-out chintz figures to
watercolor paper and
lacquering it. This is
inexpensive and can be
done by an amateur
who knows nothing of
painting. Empire lampshades
of painted tin are an
innovation. Unfortu-
nately their best time is
daylight, as,
of course, we get no glow through
the shade. The inside being
white, a good light is
shed for reading.

Shades should not only suit the
style of a house and period of a
room, but they should stand up
and size the dimensions of
the house. How many times have we
seen an enormous center lamp
in a small dining-room.

Resplendent in gaudy green glass
(Continued on page 74)
Rare Water-Lilies can be grown in any garden or conservatory as easily as other plants. A few half-barrels or an artificial pool is all that is needed. For many years I have specialized in Water-Lilies and know the varieties that can be grown by anyone, anywhere.

My 1916 Catalogue lists these special varieties, giving full descriptions and many pictures. It also tells of the many plants suited to a water garden. Write for a copy.

WILLIAM TRICKER
Water-Lily Specialist
Box G, Arlington, N. J.

Father Time is a Poor Decorator

Plaster Your Walls for Permanence

Don't be sorry when the cracks come in the walls of the living room that you were so proud of when your house was new.

Be sure of walls of permanence by insisting that

Kno-Burn
Expanded Metal Lath

Plaster won't crack if it forms a perfect bond with the base it is laid over and the fine mesh of "Kno-Burn" always imbeds itself so firmly in the plaster that it can never come loose.

"Practical Homebuilding," our book on building in general, gives you comparative cost figures and a dozen more reasons why "Kno-Burn" makes the plaster stick.

Send 10c to cover cost of mailing and ask for booklet 279

North Western Expanded Metal Company
Manufacturers of all kinds of Expanded Metal
937 Old Colony Blvd., Chicago, Ill.

Your New Home and The Architectural Record

If you are planning to build, you will find this Architectural Record invaluable for its helpful ideas and practical information.

Each month it presents a careful selection of the best work of leading architects with 100 or more illustrations, including exterior and interior views and floor plans.

From these photographs and plans you are sure to get valuable suggestions regarding attractive appearance, convenient arrangement of rooms, appropriate furnishings and harmonious landscape effects.

In the business section you will also find described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

Special Nine Months' Offer

For only $2 we will enter your subscription for nine months, starting with the attractive February, 1916, number. (Regular yearly price $3.00—single copies, 35c.)

To accept this special offer please mail the coupon promptly

The Architectural Record

Beautiful the Garden

An English bench in an obscure corner, a comfortable chair in a picturesque spot, or an old-fashioned street with tea or cards, go far to make the garden what it really should be—a beautiful spot to enjoy—a place of rest and quiet.

Our garden furniture is unique in design and workmanship. It is thoroughly well built and can be made up to harmonize with stone or shingled houses.

Send for a catalog showing great variety of benches in rustic and painted furniture. It will aid you in beautifying your garden and will be gladly sent on request.

North Shore Furneries Co.
BEVERLY, MASS.

New York Agent:
THE GARDEN GATEWAY
34 East 48th Street

Stained with Cabot's Creosote Stains.
W. P. Seaver, Architect, New York

That Bungalow which you intend to build next Spring will need the soft, artistic tones of

Cabot's Creosote Stains

to make it complete and harmonious.

Paint doesn't suit bungalows. It forms a hard, shiny coat that is foreign to their character and "atmosphere." The Stains produce deep, rich and velvety colors that harmonize perfectly with the style of building and surroundings. They are 50 per cent cheaper than paint, and the Creosote thoroughly preserves the wood.

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

SAMUEL CABOT, Inc.
Manufacturing Chemists
11 Oliver Street, Boston, Mass.
Baur’s New Catalogue

Full of Garden Truths—sound advice that will enable you to plan your home grounds intelligently. Each plant is described with full respect to its best uses. It answers many questions that the layman naturally asks, such as adaptability to soil, wet or dry places, sun or shade, and much other points too numerous to mention here.

Roses, Shrubs, Trees
Evergreens, Perennials
Vines, Gladioli, Dahlias

You should not delay ordering trees, shrubs, etc., for this spring’s planting. Early planting means a well established garden before hot weather. It means roots deep down near the cool moist soil where the hot sun does not penetrate.

Our long experience in plant growing is at your service free for the asking, and our prices will be an agreeable surprise to you. Send for our catalogue today. Your name and address on a postcard will bring it by return mail.

Baur Floral Co.
15 E. Ninth St., Dept. E, Erie, Pa.

Hide Those Unsightly Buildings

Barns, garages, and out buildings should be hidden by shrubs and ornamental trees. A few dollars rightly invested in this way will enhance the beauty and increase the value of any home.

Trees and Shrubs at Half Price

Buying direct from us saves you the middleman’s profit—fully one-half—and gives you fresh stock, true to name, and sure to grow.

Send for Free Book

More than one hundred fully of helpful hints. Makes selection easy, and fully explains how we save money for you. Send postal today.

RICH LAND NURSERIES
Box 254, Rochester, N. Y.
We prepay freight on $5.00 orders.

The Telling Touch of Shades and Shields

(Continued from page 72)

With its gay tassels—silk and gold ornament, this rose-colored shied will be a suitable place in any bedroom. $2.50

A black and white Adams shade would lend contrast in a Colonial room. $2.50

A color test

As a test for such elusive color combinations hold up two bits of silk in the spot where the shade or shield is to go. We can soon feel whether the colors are right. Very often in a lavender or a mulberry the operation of color for shades is difficult. With either of these colors it matters little to be successful and the color of the room may be repeated in the guipure and trimming. One must feel that the shades are tied to the room by a mutual color— if merely brought out in the trimming.

SETTING THE SHADE

Quite apart from the questions of size, material or decoration is the matter of placing the shade so it will not fail to serve its right purpose. Shades give color spots to rooms, as was observed, they can tone down or enliven the general air of a room both when lit and unlit, but if they are placed an awkwardly practical end, nothing should stand in the way of attaining it. Thus, if a lamp is to be used for reading, the shade is so set that sufficient light be thrown down a bare wall, good decoration presupposes common sense and a pair of eyes is more valuable than all the shades in the world, no matter how decorative they may be.

The Collectors’ Mart

Offered—12244. Covered Chinese temple jar, height 16½", antique Chinese bronze vase, flattened rim, height 18": formerly part of the collection of the late William Churchill Oastler. Will sell at a low figure.

Offered—12245. Three melodeon cases, rosewood cases; two piano cases, spindle octagon legs; one spinet, folding style; dozen side tables, pitchers; mahogany mirrors; mahogany parlor set; six parlor chairs; one large chair; one mahogany tea table.

Offered—12265. 1 very fine hand-woven bedshead; brass pewter spoon and napkin ring; small miniature pewter porringer; swining bird.

Offered—12266. 2 rare embroidered very old and original pieces of drapery (or lambrequins done in colors, suitable for arch or over doorway or over unideal fireplace). None like them anywhere; 4 real oil paintings (portraits), large, with broad gilt frames.

Offered—12233. Two Sheffield table spoons with shell handles, three antique thread lace black veils, 42" square; flowered white silk shawl, old-fashioned white lace hand worked collars: cream-color silk veil, hand worked, 25" long; lot of four edged fashion plates; white tufted bedspread; Silhouettes; small antique table frames; wooden salt celler; small bead bag; antique ironing stand; Lowestoke chocolate cups; Lysgambs; miniature caddy; box of genuine Sheffield toasters; old green glass wine glasses.

Feed Your Soil Healthy Food

All soil contains some humus, but seldom enough to support beautiful lawns and luxuriant plants. Soil needs

HUMUS
Yeast of the Earth
—wonderfully beneficial, enlivening food for lawns, plants and shrubbery.

It is rich in the elements of plant food, absolutely odorless, clean and pleasant to handle. All the objectional features of barnyard manure eliminated, yet a permanent plant food and soil builder. This is the renewed life to starved vegetation.

Buy Humus. It is being used by many country estates, golf courses, suburban gardens with excellent results.

Try it and prove its value.

Six 100 lb. Bags, $5.00
$10 a ton in bags; 17 a ton by raiload

Our experts are always ready and willing to advise you. Write for pamphlet.

PETRSEN, SINCLAIRE & MILLER, Inc.
25 West 46th St. NEW YORK

A Garden Full of Gladioli for $1.00

The Gladiolus is one of the most satisfactory flowers ever grown because it blooms continuously when it is cut and put in water, just as well as when in the ground.

There is no reason why every family cannot enjoy this grand flower, for the simple reason that it is as easy to grow as it is to cut.

You can have them in bloom from July to frost if you plant a few bulbs each month from April to July.

For only ONE DOLLAR we will send you 75 Bulbs of our Grand Prize Mixture, which covers every color and shade in the Gladiolus kingdom. Last year we sold thousands of these bulbs and have received thousands of letters, as to their merits.

ORDER YOUR BULBS NOW so as to have them to plant when you begin your garden.

Simple cultural directions with every package.

We today mention about a Garden and assure our this splendid collection of Gladiolus Bulbs only 0.19 each paid for your garden, anywhere in the United States, with our 1916 Spring Catalogue.

Sump Walter Co.
30 & 32 Barclay Street New York
Preparedness

You are busy planning (or you ought to be) your outdoor work for the coming season. Your greenhouse is not exactly "outdoors," but it is pretty close to it. You must take it into consideration in laying out your garden and other buildings. How much nicer it would be if you could have your garden all year round. The greenhouse is the thing that puts the "den" in garden as it is the "den" to which you retreat during the cold weather. It is too late in Fall to think about a greenhouse. Be prepared, get our sketches and estimates now. They are cheerfully given to you free of charge.

We are a firm that has been at this business for years, our factories cover an entire city square block. Moninger greenhouses are scattered all over the country. No matter how large or small your proposition is we can take care of it and at a minimum cost.

JOHN C. MONINGER COMPANY
CHICAGO
310 Blackhawk St.

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2309 Eton Central Bldg.

NEW YORK
Marbridge Bldg.

EVERYTHING FOR THE GREENHOUSE

From the commonplace to the interesting is after all but a short step. The ordinary garden can be given charm and grace often by the addition of a bit of statuary, a sundial or a bench. The photograph above owes much of its attraction to the statuary and simple floral vases furnished by us. Study the possibilities of your garden or estate. Our catalogue illustrating many of our models executed in Pompeian Stone for use outdoors or in the hall or conservatory will provide valuable suggestions.

To those desiring marble ornaments, we offer special facilities, insuring reasonable prices and prompt service.

THE ERKINS STUDIOS
Factory Astoria, L.I. 226 Lexington Ave., N.Y.
Largest Manufacturers of Ornamental Stone

WRITE TO-DAY FOR OUR NEW CATALOGUE ENTITLED

THE WORLD'S BEST DAHLIAS

PEACOCK DAHLIA FARMS, BERLIN, NEW JERSEY
The Cardinal Climber

Whoever first beholds this lovely Vine stands fascinated by its Brilliance and Grace.

ITS LIFE AND BEAUTY

To begin, a small black seed: Sow NOW in the house; by April strong plants to be set out after frosts are over, 15 to 20 ft. high during the summer till fall.

FOLIAGE—Glossy bright green, fernlike, enchanting.

FLOWERS—In rich masses like miniature Morning Glories.

COLOR—A dazzling, fiery, cardinal scarlet.

For rustic posts, arbors, old trees, a dress of flaming gorgeousness.

COST small, results GREAT.

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DO YOU LOVE YOUR GARDEN? Do not deprive it of this “Beauty’s” crown.

Order early. This seed is always scarce as it forms few seed pods. Other attractive Flowers are described in our 1916 Garden Book. Send for it. A postal brings it to you.

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“The King of American Evergreens”
The very foundation of ornamental and commercial tree planting

WHITE PINE

1,000 Trees
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For $200.00

10 Trees, $4.50

USE WHITE PINE FOR
screen, border, screen
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for two or three years
and they will probably
be one of the best
trees to be grown.

2 to 3 Foot
TWICE
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100% CROTON
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Fertilizers, lime, peat moss, etc.,
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American Forestry Company
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The First Breath of Spring
brings the beautiful magnolia into bloom and turns your grounds into
a veritable wealth of sweet-scented perfume.

We are especially proud of this year's stock of hardy, verdant magnolia
trees, and offer them to readers of House & Garden with a feeling of
confidence that they will uphold the name we have established through years
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section of a valley showing exactly the conditions under which magnolia
trees produce their best beauty and most luxuriant growth. We also give
accurate color information direct from Color Standards, Ridgway.

Hicks trees are guaranteed to grow satisfactorily or replaced. “We take so
much earth with them they don't know they're moved.”

Another important point—Our magnolia trees save you five
years of growing—our shade trees and evergreens save you ten

Send for catalogues on Evergreens, Rhododendrons and Hardy Flowers

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Gladioli — EXCLUSIVELY
Glad flowers of the
Summer Garden—brilliant—showy—effective—
soft—alluring—dainty—
every shade that blows and grows!
Masses of color out of
doors. Unsurpassed for
house and table deco-

Cedar Acres bulbs bloom.
Beautiful illustrated Book-
et—free. Describes new varieties and gives full
planting directions.

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Field Guide to the
American Garden

DETROIT FLOWER EXHIBITION, 1916.

DETROIT Botanic GARDEN.

DETROIT, MICH.

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Seed Annual for 1916 is compiled especially for those
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Some of special features:
SUMMER
FLOWERING
BULBS
It takes 42 pages to describe and il-

DAHLIAS & GLADIOLUS
We are specialists in these, having the largest list in this country; it takes
34 pages to describe those with 54 half-tone illustrations.
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Seeds, comprising the very best in existence.
Vegetables require 60 pages to describe and illustrate with halftones.
Thirty pages are devoted to our Plant and Shrub Department; this includes
Roses, Perennial Plants, Shrubs, Vines, Hedge Plants, Evergreens, Fruits.
Twenty-four pages we devote to Fertilizers, Insecticides, Spraying Im-

Franklin Park Lawn Seed
Free from Chaff
The cleanest
The highest in purity
The cheapest spot to the end
If you will mention this Magazine we
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Win the Gold Medal

MY COLLECTION OF
IRISES exhibited at San Fran-
cisco received the highest award—the
Panama-Pacific Exposition Gold Medal.
The collection embraces the cream of the
standard varieties, the finest European
novelties, and my own seedlings raised
here at Wyominging pronounced by critics
to be of distinct and rarest beauty. You can
have a display of equal beauty in your
own garden, if you make your selec-
tion from my catalogue, which describes
hundreds of kinds.

The New Roses
I offer a carefully selected list of de-
sirable Roses, especially adapted for out-
door culture, including the best of the
novelties, Hybrid Perpetuals, Hybrid Teas,
Wielhnanas, Ramblers, Baby Ramblers, all
in two-year-old field grown plants.

Farr's Hardy Plant Specialties
(1915-16) accurately describes the Irises, Roses,
the most complete list of Peonies in existence, Hardy Asters.
Phlox, Anemones, Delphiniums, many other perennials,
and the finer shrubs, especially Lemoine's new Double and Single Lilacs,
Philadelphus and Deutzias—in fact, the best herbaceous perennials
and shrubs for general planting. If you do not have a copy of
the 1915-16 book write for it today.

BERTRAND H. FARR, Wyominging
106 Garfield Avenue, WYOMissing, PA.

Planning the Garden. So many customers and friends have asked me to help
them plan their garden that I have found it necessary to form a special de-
partment in charge of a skilled landscape designer and plantsman. I will
be glad to assist you in any way desired, either suggestions or by advice,
which will be cheerfully given.

Do You Want A Dog?
There is no companion and protector like a faithful and good-tempered dog.
Glance through The Dog Show in this number. The very dog you wish to buy
may be there. If not, write us, stating your requirements, and the approximate amount you wish to pay and we will put you in touch with the dog you desire. We
recommend trustworthy animals of many breeds.

The Majestic

Underground
Garbage Receiver

The Sanitary Way to Keep Garbage

It is buried in the ground close to the kitchen. Only top and cover is exposed. It is convenient and never
sabbage. It is water tight and proof of water—emits no foul odors and keeps away flies, maggots, roaches
etc. Always closed, can easily lift out for emptying. Durable, opens with foot lever, closes itself.

Write for Catalogue of These Two Home Necessities

These two Majestic specialties meet the present day demand
for sanitation and cleanliness in the home. Send for the catalog
and get the whole Majestic story. Ask your dealer to show you
Majestic Specialties.

The Majestic Company, 603 Erie St., Huntington, Ind.

Manufacturers of Coal Chutes, Garbage Receivers, Milk and Package Receivers,
able Basement Windows, Rich’all Shutters, Street and Park Refuse Cans,
Metal Plant Boxes, Pipe and Pipeless Warm Air Furnaces, Hose Reels, etc.

Collecting Italian Maiolica
(Continued from page 32)

bino, etc., were taken there for the
latter embellishment.

The manufacture of mai-
olica reached its culminating point
in 1540, in which year Orazio Font-
ana Urbania, the greatest maiolica art-
ists' specimen, entered the service of the Duke.
Passeri states that Orazio Fontana
had an exhibition, the famous paintings for maiolica, the distribu-
tion of his colors, and in the calcu-
lation of the effect of the fire upon the union in the production of his wares.
From 1580 Urbino Maiolica declined.

There are exceptionally fine ex-
amples of early Italian maiolica in the
Metropolitan Museum of Art, New York, and in other public
and private collections in this coun-
ty. The collector may study to advantage.

While the pieces of supreme import-
ance, and extension table, it was
exposed, much to the modern popular with
collectors; but just because so few of
them are versed in its evolution the
advantage accrues to the collector
who has extended his knowledge to
look about him in time. In passing
it should be noted that there is much-
ly used modern maiolica to be found in the shops.

Much of this is very beautiful, but
that you send a worm have some trouble
in distinguishing it from the old, even
when the modern happens to approach the forms and designs of
the early pieces.

Answers to Inquiries

Readers of House & Garden who are interested in
antiques and curios are invited to address any in-
quiries on the subject to the Decorator's Depart-
ment, House & Garden, 440 Fourth Avenue, New
York, N. Y.

J. B. W.—An 1864 Confederate
note is not rare, and can be bought
for 1 cent. The 1838 $1.25 note is
also not uncommon and also exists
in quantities. Its value averages from
50 to 100 cents. It is not rare. In case such as you describe of
turquoise shell inlaid with mother
of pearl if in perfect condition
once sold for $2 to $5, as there is no demand for articles of
this kind, except as a relic or curio.

A. D. M.—The story that explains
the Willow pattern used on old Eng-
lish china is as follows:

In this design a castle is shown on a hill
surrounded by beautiful gardens and nearby a tower is seen,
severe in outline and suggesting a tomb.

In the castle is supposed to have
lived an old man of great wealth
and power, and his daughter, and in
an adjoining castle the daughter's lover
lived. He acted as secretary to the
lord of the estate, and was serving
him devoted his attention to the daughter in ardent lovelmaking
when her father was asleep.

Their meeting place was a grotto in
the garden and all went happily
till a mischievous old lover the
lovers' remonstrances. For the precaution he
had foreseen at one of the meetings, and took his daughter
and locked her in the tower a prisoner.

Her lover undaunted by this
scarcely noticed the grotto and
the tower, and what he had
seen sent to sending a note planning
her escape to his sweetheart in the
tower where she had been put away.

And so it is the Sandy Shores, and
likewise a silken ladder was
sent them in this way by which
means they were led to another
prison, this time

The lovers
to the foot of the hill where
an old woman aided them in their escape.

They soon washed up a small boat
down the river until they
came to a beautiful garden, and
here they landed and built a cot and lived
happily for many years.

But the irate father after persistent
search found out where the lovers
had gone and pursued them. When
he came upon the little house un-
discovered he set it afire, and in the
fire the lovers perished.

This is the story of the Willow
pattern, but not known is the designer, the
publisher unknown, and no doubt the rhyme which you referred to in
your letter.

R. H. D.—An exhaustive search
through Brayley's "Complete History
of the Boston Fire Department, from
1700-1889," in which the names of all
its members appears, show no reference to B. Burke.

The number on the bucket, No. 1,
is the number of the engine, and
it was also required that the first
letter of the first name should ap-
pear with the surname of the fireman.

It is doubtful if B. Burke was a
member of a volunteer fire company, in some
other New England city or town, or
that you have been misinformed.

Should you still wish further in-
quiries, it will be suggested that you
write to the Bostonian Society,
Boston, Mass., or the Massachusetts
Historical Society, Boston, Mass.,
where there may be data in which the
name of B. Burke may appear.

We do not tell you that the floor table
is a duplicate of the table said to be at
the Hermitage near Nashville,
without seeing it, but would suggest
you to send for a photograph to the
Heritage for comparison. As the
table you describe is evidently
a very old one, it probably made
about 1810, when tables of this type
were quite common.
You Can Enjoy Beautiful Roses

In your garden, upon your lawn, or screening the house and garden, the perfectly grown rose gives the distinctive touch of refinement.

You will find among our 400 varieties a rose for every need and for every climate. For more than half a century, we have been "doing one thing well." C. & J. Roses are all so carefully grown that they are guaranteed to grow and bloom.

Our handsome 1916 Rose and Floral Guide contains 96 pages with 65 illustrations, 14 in natural colors. It describes nearly 400 of the world's finest roses—nature's best, gathered from many lands.

To make selection easy, 101 of the very choicest are marked with a ★ Exquisite Tea, hardy Rambler, aristocratic Tree Roses, and graceful Climbers. Whatever your taste or need, you will find the right rose listed in our Guide. It's free. Send for it now.

The CONARD & JONES Co.
Box 156
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Rose Specialists, Backed by 50 years' experience.

Our specialists have prepared a rose lover's manual, "How to Grow Roses," Edition de luxe, 14 full page plates in natural colors, 26 other beautiful illustrations, handsomely bound. Tells just how to select, plant and grow superior roses. Gives "Rose Lover's Calendar of Operations." A pleased reader says, "Somewhere I told an if the people who compiled it really cared for roses." Price, $1.00, but you may deduct $1.00 from the first order of $5 or more from our 1916 Guide. Send to-day for "How to Grow Roses" and free Guide.

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Why You Feel its Comfort Without Feeling Its Heat

On the coldest winter day you can go from the outside, into a Kelsey Health Heated House, where the temperature is up to 70°, and still not feel the heat; but at once be conscious of its delightful warmth and comfort.

You don't feel it, because it is fresh air heat. Just as fresh and pure it is, as the sunshiny outside air you have just come from.

Teeming, it is, with Oxygen, and mixed with just the right healthful amount of moisture.

At least every fifteen minutes (often, if you want it) the air in each Kelsey heated room in your house can be completely changed.

It's not the cold air outside that gives people colds; it's the drafts inside. It's because of the vitiated air, devoid of Oxygen, that our systems run low, and are susceptible to every little draft. Any doctor will tell you that

With the Kelsey Health Heat you secure heat and ventilation in one.

Abundant ventilation without drafts.

Ample heat, full of health building oxygen, and just the right amount of moisture.

With a surprisingly small additional expense, you can convert this heating system for your winters into a cooling system for your summers.

It burns less coal than any heat, and we can prove it. Send for Booklet "Some Saving Sense on Heating."

The Kelsey Warm Air Generator
237 James Street, Syracuse, N.Y.

CHICAGO
103-K York Avenue
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The Luxembourg Museum and Its Treasures

THE great demand for reproductions of Luxembourg paintings has found its expression in Charles Louis Borgmeyer’s beautiful book entitled: "THE LUXEMBOURG MUSEUM AND ITS TREASURES."

This contains over two hundred priceless engravings supplemented with two hundred and twenty-four pages of text and illustrations printed on the best of plate paper, bound in morocco leather, flexible covers, with gilt edges and embossing—in fact, it is an Art Work De Luxe. Size 8½ x 11½.

Written Under the Shadow of the War

This is not a work compiled second-hand, but every illustration and every description was procured in Paris by Mr. Borgmeyer during the summer before the outbreak of the war. In fact, through his enthusiasm for his work, the author found himself shut up in Paris in that memorable month of August when the Germans made their onslaught upon the Greatest Capital of Art the world has ever known.

The publishers have reduced the price of "THE LUXEMBOURG MUSEUM AND ITS TREASURES" to readers of House and Garden from $8.00 net to $5.50

FINE ARTS JOURNAL
Suite 806-7 Michigan Boulevard Building
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From Frost To Flowers

O'ne of the big sternship lines ply-
ing to the tropics, has a slogan which runs "forty hours from frost to flowers." You can catch that by a margin of thirty-nine hours, fifty-nine minutes and some odd seconds; because all that you need with a U-Bar greenhouse, is just time enough to open the door, and in a moment you are in a tropical fairyland of your own.

The most remarkable qualities of a U-Bar greenhouse, are its marvelous lightness and the airy, bubble-like sense of grace and beauty, due to its unique construction.

Every curved U-Bar is a unit of strength and durability. Its dual structure of steel and cypress gives the necessary rigidity, without the support of cumbersome framing members, so that every stray sunbeam finds its way inside and gets busy at once.

A U-Bar house will last a lifetime.

Send for our Catalog, or send for us—or both.

As to Fertilizers

The success of your garden depends largely on what and how you feed and fertilizers you make use of. The fact that you may have put on a lot last year and got results does not let you off from furnishing a good supply this year. Get as much manure as you can, too, and make a 3" thick layer over all your garden. A good rule is to let grass be always mean a weak spot and probably a wound and decay later on.

The International Studio

For over 18 Years the Standard Art Magazine in the English Language and Still Known as the "most beautiful magazine printed!"

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Trial subscription of three months for $1.00

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Gentlemen: For the enclosed ( $1.00 ) send the INTERNATIONAL STUDIO for ( 3 ) months commencing .

What Muriel Learned
for $2
How a Little Bird Told Her 1,000 Secrets

MURIEL is a this year’s débutante. You can see that for yourself by looking at the clever sketch which our artist has drawn of her. Muriel’s eyes are measurably wide open. She can usually find her way home in the dark. She knows precisely who’s who in New York, also what’s what, and approximately when’s when, and usually where’s how. She needs no Baedeker, or pocket compass, or tufted homing pigeon to show her the way to the opera, to Sherry’s, to the best music, the prettiest frocks, the newest motors, the most amusing costume balls, and even the most sinister cabarets. New York is her oyster. She always carries an oyster knife ready to open it. The entertaining side of New York life is an open book to her. Observe her sunny smile, her wayward curls, her bold, bright eyes. The red wheels of the hansom on Fifth Avenue are not more bright than are her feminine lips. The gleaming façade of St. Patrick’s Cathedral is not more white than is her pretty, powdered nose. Muriel is, in short, a self-starter—an indubitable eight-cylinder girl.

Ten of the 1,000 Secrets

1. How long—a second—a girl can keep a young man waiting for an unchore engagement without infuriating him to the point of checking her.

2. Why Caesars and Anthony B. Davies have helped to revolutionize modern painting.

3. How many quarts of champagne 400 men will drink at a fancy dress dance at Sherry’s.

4. How to enter an opera box with no sort of embarrassment, and leave it without stumbling.

5. Why the growing vogue of French music has been built up on so-called dissonances.

6. How, at a Broadway cabaret, to tell a lady from a chorus girl.

7. What scrapes the Freudian theory, of dreams can get no good girl into.

8. How to get into the dressing room at Bostonchops, after three A.M.

9. How to work your way, underground, for the four blocks separate the Park Avenue station of the Belmont Hotel from the Manhattan Hotel’s 43rd Street entrance.

10. What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

LITTLE MURIEL, THE DÉBUTANTE, AND HER HIGHLY-TRAINED BIRD

But, reader, perhaps you will ask: "Who is Muriel’s Little Bird?" Why, that’s an easy one. The little bird is only a symbol—a symbol of knowledge, of wisdom, of omniscience. Its real name is Vanity Fair—a magazine that is forever on the wing, that flies everywhere, that unlocks every secret, answers every question, solves every dilemma, satisfies the needs of every yearning soul. It is published monthly at 25 cents a copy or $3 a year. It is a mirror of American life, original and picturesque; informal, personal, intimate, frivolous, unconventional, but with a point of view at once wholesome, stimulating and refreshing.

Take the cream of your favorite magazines of the theatre, sport, books and art. Add the slyly qualities of such publications as the Sketch, the Tatler and La Vie Parisienne with something of Broadway and Fifth Avenue—all within beautiful color covers—and you have a general idea of Vanity Fair.

And, best of all, a very special introductory offer places this big, breezy journal of unalloyed joyousness on your reading table for the rest of 1916—nearly a full year—for only $2.

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You can overcome all the dissatisfaction, annoyance and unnecessary expense of poor doors in building your new home, or in remodeling your present home, simply by specifying MORGAN DOORS.

For beauty, distinctiveness, thorough construction and economy Morgan Doors have no equal. The big variety in which Morgan Doors are made—conforming to every architectural style—the wide range of choice veneers from close, delicate grains to bold, dash- ing grains, meet all tastes and all requirements, whether for a modest home or mansion.

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GIVES THE GARDEN THE ESSENTIAL TOUCH
The Sun-dial, that old Friend of the Past, will find congenial Refuge in your Garden. Some Favorite Spot or Corner adorned by the twittering of Birds splashing in the Bird-Font, Flower Pots and Boxes, Vases, Benches, Garden Globes, Hermit and other interesting Pieces will recall the Charm of Old World Gardens.
Our Catalogue of Garden Pottery, which will be sent upon request, offers many Suggestions.

A Row of House & Garden Books


After all, consistent good taste in the furnishing and decoration of the home is largely a matter of the personality of the individual. We say largely instead of principally, because the ability to choose and apply tastefully can be cultivated through intelligent study of good books dealing with the subject in a practical way. In the present volume we have just such a helpful ally, a book that should be in the possession of all who are going to furnish or who wish to improve on the furnishing they have already done. It is a practical, basic-principle guide to colors, furniture, draperies, and the like. The illustrations and decorations in line by Howard R. Weld are at once charming and instructive, visualizing the principles covered in the text and setting a new standard for work of this sort.


Being the completion of that trilogy of which the other two volumes were "Eat and Grow Thin" and "Drink and Be Sober"—or a counter-irritant, however you may take it. These rollicking ballads, culled from "The Flying Inn," are admirably presented in a pocket size, which can be carried about to be produced on such occasions as demand virile protest against The Somewhatness of the All, Cremation, the Anti-Tobacco Crusade, Vegetarianism and other world movements against Orthodoxy.

Walter Dyer, author of "Early American Craftsmen"

Continuous Bloom in America. By Louise Shelton. Charles Scribner's Sons. $2.00 net.


Of late years there has developed in this country a gratifying interest in the problem of color in the flower garden. The old idea so fully described by the expression "riot of color" is giving way before the advance of those thoughtful gardeners who appreciate the fact that, magenta, yellow, blue and red, massed against a background of blues or raking into milk-curling ranks from a border of purples, is not horticulturally art.
How to Grow Fruit FREE

Write today for our book—more than a catalog. Tells what to plant in your locality, how to plant, trim and spray, describes and pictures our immense stock of Apples, Cherries, Peaches, Pears, small fruits, etc.—all "Wood Quality" stock. Also our big stock of ornamental trees, shrubs and plants for beautifying your home grounds. It's self direct sale—at big money-saving prices. We will send this book absolutely free.

Don't fail to write for a copy—return mail brings it.

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The best trees for screens and windbreaks. Far superior to Lombardy Poplars. Fine trees, 6 to 14 ft. reduced to $1.50 to $3.50 each.

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Much used along driveways and walks, as frequently seen on beautiful residences along the famous North Jersey Coast. 2 ft. $10.00 per dozen.

Write for catalogue.

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Start your lawn care right this season. Have the ideal ready for the very first cutting.

The Ideal Power Lawn Mower meets every turf trimming requirement—insures a consistently beautiful result. It eliminates the nuisance of a horse drawn contrivance on your lawn, or the expense of a squad of hand propelled machines. Gives double the care more efficiently and more economically.

The 1916 Ideal offers new refinements and improvements—simple, reliable clutch, automatic throttle control, gearless differential. It stands unsurpassed in the field of lawn mowing machines.

Write us for full particulars—now, while making your plans for a beautiful lawn.

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A HOUSE IN PERFECT HARMONY WITH ITS NATURAL SURROUNDINGS

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Let us send you "The Medusa White House." It is a little booklet showing what many home builders have done with Medusa White Portland Cement. Sent free on request.

MEDUSA WATERPROOF WHITE PORTLAND CEMENT

The Sandusky Portland Cement Co.
Room N2, Engineers Building
Cleveland, Ohio
The Sure Way To Surely Have An Early Garden

T

HE most troublesome trouble with gardens, just as it used to be with Automobiles, is in getting them started.

Dame Spring has such an exasperating way of hurrying us on with warmish days full of hope; and then playing us with some of the most exasperating varieties of weather, that just knocks gardening progress galley-west.

So to have that coveted early garden, we must get the running jump on Spring, by starting our seeds, and growing good husky, stocky plants in cold frames.

Happily for you, we have at least six different sizes of frames to fit your needs, as well as your pocketbook.

For example, there are the tote-about sizes. You can buy ten of them for so little as $6.50.

Five Melor Frames cost $4.62.

Or a two sash Junior Frame 68" long by 38½" wide for $5.40.

Then if you want the big frames with their sash 3 x 6 feet, we can sell you any length.

Don't put off ordering. Every day's extra start means several days ahead, later on.

Send for Two F's Booklet for further facts and figures.

Martha Foote Crow, author of "The American Country Girl"

Color as well as form is coming into its own, and no one can read Mrs. King's book without feeling that here indeed is something to ponder over.

The "Well-Considered Garden" is primarily a beauty of color harmony. There lies its chief value to the flower gardener, and its inspiration, too. For it is inspirational—there is no denying that. Without didacticism, and yet instructively, the author gives us the impulse to make our gardens the color harmonies they should be. It says to every gardener, "If you have a new garden, or an old garden; if the color harmonies they should be is the rule."

The garden colorist shall be qualified to plant beautifully, according to color, the best planned gardens of our best designers. It shall be his duty, first, to possess a true color instinct and second, to have had much experience in the growing of varieties in form and color; third, so to make his planting plans that his garden may be successive pictures of loveliness melting into each other with successive months; and last, be must pay, if possible, a weekly visit to his garden, for no eye but his discerning one shall see in them the evil and the good.

So Mrs. King shows how we may all become garden colorists to the best of our abilities. She gives us many of the planting schemes she has worked out in her long experience; she tells of garden accessories, garden expedients, garden books and garden clubs. Her book is much more than an introduction to the subject of color in the garden; it is a reference work of merit and charm.


The vogue of Americana is ever increasing, and more and more the skill, artistry and honesty of spirit of the early American craftsman are becoming more apparent. That they must have been remark-able men is a conviction forced upon everybody. But hitherto, though much has been written about their work, little attention has been paid to their personal characters and stories.

This need Mr. Dyer's book fills. While containing an immense amount of detailed information about their work he also tells about the men themselves. Even the names of some of our most distinguished craftsmen are scarcely known to Americans: Duncan Phyfe, for example, maker of exquisite furniture, who adapted and improved the Sheraton style, or Samuel Mc-Intire, master carpenter, who learned architecture out of books and built in Salem so many delightfully proportioned houses with interiors incomparably carved; or the famous Baron Ste- rkel, inventor of stoves, ironmaster, and creator of beautiful glassware, who lived like a fine lord in Pennsylvania, fell into a debtor's prison and ended his life as a bookkeeper. These—with Paul Revere, silversmith, glassware inventor, pewter, and bell-founder—are a few of the personalities in Mr. Dyer's book, which is also a very complete survey of their work.

The American Country Girl. By Martha Foote Crow. Frederick A. Stokes Co. $1.50 net.

When a book by Edward Brown is announced, poultry keepers all over the world are interested, for no greater authority lives. Although he writes as an English breeder, he is also familiar with the poultry industry in almost every land, for he has vis-ited every country in Europe, as well as Canada and the United States. His large knowledge has made it possible for him to produce a volume which covers every feature of poultry keeping, and with an accuracy of detail which should prove of no little value to amateur and professional alike. Both as a text-book in schools and as a reference book in the home library, Poultry Husbandry should find high favor as a volume of authoritative information.

The Garden Bluebook. A Row of House & Garden Books

(Continued from page 82)
For Permanence and Beauty

Pompeian Bronze Screen Cloth eclipses all other screening materials. It is absolutely rust proof; in fact, it is permanently proof against any and all climatic conditions. Once installed in your screens, it never needs painting or renewing, its bare, solid bronze wires successfully defying time’s ravages. It is strong and does not sag or “bend” as do its copper substitutes. You can easily tell Pompeian Bronze from all other screening materials, because we weave a red string into the selvage. So ask your dealer for Pompeian Bronze, and identify it by the red string. Don’t forget, a string that is red, not a wire or coated selvage.

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HENRY A. DREER

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A Row of House & Garden Books

(Continued from page 84)


Far too many people, unfortunately, still regard interior decoration as an amiable innocuous and perhaps, femininely whimsical occupation, fit only for dabbling dilettanti and the idle. If anything, short of dynamite, can dispel this stupid mid-Victorian obsession and convince them that interior decoration is an art of the utmost practical utility, and that its practice is based upon logical and clearly defined principles, it will be a careful examination of the recent volume by the president of the New York School of Fine and Applied Arts.

Mr. Parsons has not, it is most gratifying to note, given us one of the ephemeral faddish volumes on interiors that appear periodically in the bookshops, and nauseate the reader with their scented superficialities of "perfectly lovely" chintzes and "quite charming" taffetas or the like. It is in facts rather than in adjectives that Mr. Parsons deals, and from his facts and examples he deduces principles of permanent application. This feature gives the book a lasting value to the professional decorator, to the student and to the decorator's clients who wish to co-operate intelligently with the man or woman to whom they have entrusted a share in the making of their home.


Ever since the first cave dweller scratched rude drawings on the walls and roof of his primitive lair, interior decoration has been a subject of deep interest to each succeeding generation. It has been virtually synonymous with home making. Quite the latest of its manifold phases is the specialized treatment of city apartments set forth by Mr. Herts in his recently published book.

Mr. Herts has opened a clear path where hitherto a trail was scarcely blazed, and he may be sure of an attentive and interested following of readers from among the yearly increasing number of urban apartment dwellers. The volume is notably comprehensive as well as richly suggestive and makes a wide appeal, for it covers both the treatment of the little two-room suite and the spacious duplex or triplex.

A third of the score odd excellent groups in "Good Taste in Home Furnishing"
The Soul of a Tired Business Man

"I read Collier's because it is balanced to suit the needs of the average tired business man. There is some fiction which is good, there are some timely articles which during the past year have been positively gripping and the editorials contain just the proper amount of clean philosophy and good humor to keep the doors of one's soul pleasantly ajar to the better things of life."—F. E. B., Butte, Ia.

Collier's

THE NATIONAL WEEKLY

5¢ a copy

416 West 13th Street, New York City
CONTENTS

APRIL, 1916

VOL. XXIX, NO. FOUR

For Your Service

1. Readers of House & Garden have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Inquiries will receive prompt replies. Landscape gardening questions requiring a drawn map and a planting table are charged $10, payable in advance.

2. Addresses of where to purchase articles will be sent by mail without charge. The House & Garden Shopping Service will purchase any article shown on these pages.

3. The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

4. The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

Summer Furnishing

1. In May you begin to do either one of two things—summer furnish your home or furnish your summer home. For both problems the May number brings a host of suggestions—delectable cottage furniture of the very latest line and tint, wicker willow for the porch and the lawn, shoals of pillows of the sort you heap high in Cape Cod hammocks, inexpensive curtains and all the little accessories that bring summer into the house. For the gardening miss comes a page of smocks and hats fresh from their creator's hands. And to help her make that garden more livable, practical hints on growing peonies; on starting a rose garden—which is quite simple and quite inexpensive; on growing shade plants and vines around the porch.

2. A garden without birds is almost as bad as a garden without flowers. Ernest Harold Baynes, the Big Brother of the Birds, tells you how to attract them to your garden and make them your friends.

3. These, and a host more of ideas are in the May number. Doesn't it sound tempting?
Canterbury bells and kiddies, Madonna lilies and a little lake—a heaven no bigger than a yard. The yard is attached to the house of Mrs. J. Clifton Edgar at Greenwich, Connecticut, and it was designed by Marian C. Coffin, who makes beautiful gardens.
THE CHOICE OF A STYLE FOR A COUNTRY HOUSE
Which Shows That a Man Does Not Have to Build
Three Houses Before He Gets One That Suits Him

GARDNER TEALL
Photographs by Jessie Tarbox Beals

The architectural style of a house for a site in the country
is a thing that cannot be determined by any such pro-
cedure as that governing the arbitrary rules which, for in-
stance, dictate fashion in dress.

There should be no such thing as fashion in house-building,
notwithstanding the fact that occasionally certain styles for
exteriors and certain styles for interiors become, for the
moment, the obsession of builders, now and then of architects,
and of decorators. To paraphrase a commonplace (maddening
in the heart of an artist), "I know nothing of art, but I
know what I like," one might well interpret the philosophy of
certain house-builders to include the confession, "I know noth-
ing of architecture, but I know what I like."

The countryside still continues to suffer from the depreda-
tions of such people. "Why do you like it?" you feel like
asking Mr. Wellington Blank, who is building a battlemented
cottage (first story Gothic, second story Georgian, and third
story Mongrel Medieval) down in the valley. Perhaps Mrs.
Trivial Rutt, who once paid
a visit to Stratford-on-Avon,
insists on a half-timber style
for a country house
almost vast in proportions and for-
mal in intentions, because
she cherishes the memory of
Henley House.

Of course these are ex-
treme cases, for it is doubt-
ful if any real architect of
to-day would consent to
carry out a set of plans
and a design so obviously anachronistic in the one in-
stance, and so unsuitable as
in the second, by reason of
the damage his reputation
would be apt to sustain in
either case. The builder, of
course, could go ahead with
anything—more's the pity!

The Truth About
Bungalows
Perhaps few architectural
ideas have proved more pop-
ular with country dwellers
than that of the bungalow. The artistically designed and con-
veniently planned bungalow, well fitted to its site and amply
suitable to the needs of its occupants, is an idea with which
we need not quarrel. On the other hand, it is doubtful if any
other form of dwelling has been more abused through its
adaptation to unsuitable sites and localities or through attempt-
ing to adapt it to purposes for which its simplicity was never
conceived. The idea of the bungalow has, in turn, been en-
dowed with much that, perhaps, it does not possess, as
the name alone so bewitchingly suggests an epitome of cosy
comfort that it has even been sentimentalized by song writers.

The Right Thing in the Right Place
Now there can be nothing cosier, more comfortable or more
desirable than the right bungalow for the right family in
the right place. But let any one application of this thrice-used
adjective be substituted by the word wrong, then, as in the
case of any house for the country dweller of any sort, you will
instantly realize that there
must be no faddism in
house-building, that one
must not build a bungalow,
a Georgian cottage, a
Dutch colonial or a half-
timber house just because
any one of these styles is
enjoying a vogue in some
other place, or is receiving
much attention and illustra-
tion in print.

Many of our masters of
domestic architecture—
there is not a better desig-
nation for dwelling-houses
in good taste—specialize in
the Georgian, the Dutch
Colonial, or in some other
architectural style. This
does not mean that, if a
half-timber house is really
the best suited to the coun-
try dweller in some definite
locality, the architect who
specializes in the Georgian
style is not an excellent
adviser, designer and plan-

As most of the time is passed out of doors, the summer house garden
is a real necessity. It should, in reality, be another living-room.
Whether there shall be much shade or very little is a matter of taste and of luck in choosing a site. Thus, for some this type of embowered cottage is vastly preferable to the solitary Italian house on the previous page.

For the moderate purse no form of country house excels the bungalow. It should be comfortably roomy, but not so large as to require much work in caring for it. Other types of bungalows can be seen on page 35.

This belief in the theory of experience being the only reliable teacher in the school of house building is bad enough, but there is also another thing which is apt to lurk in the minds of prospective country dwellers. Somewhere back in the dark ages there originated the myth, as deeply rooted as Igdrasyl, that if a man was told by his architect a certain house would cost $5,000, that house was sure to cost $8,000 before the home-maker was through with it. Ergo, the opprobrium of the suspicion came by custom to be heaped upon the head of the architect.

I suppose few home-makers planning to build in the country realize how prone they are to desire or to require changes in the plans of the house during the progress of the work of building. Such changes are, almost always, added expenses. Again, the inexperienced home-builder may expect to save a goodly amount by letting

The square Colonial style lends itself to a country setting and is roomy and comfortable.

Equally attractive is the Colonial farmhouse set beneath large trees and surrounded with shrubbery.

Rounded arches along the first story give a country house a desirable sense of spaciousness.

ner for the country home-maker in some other locality to whom a half-timber house, in turn, would be but an architectural white elephant, so far as his personal requirements or the community contact was concerned. I think many people approach the problem of a house in the country burdened with traditional fears inspired by the wretchedly misleading old saying that a man must build three houses before he can arrive at one that will suit him.

True it is that some home-makers have lived in (one might with accuracy say through) not only three, but half a dozen houses before accepting one as being suited to their needs. But such are the exceptions, and one cannot conceive why, with intelligence, thought and forethought, the first house cannot at the same time be the only house, and that from choice and contentment. After all, satisfaction may follow common sense.
The building contract to some bidder, about whose work or integrity he knows little, just because the bid was lower than one entered by a reputable builder whose bid was, in itself, within the architect's estimate. Then when the building of the house had progressed, the owner would find the dishonest or incompetent contractor substituting materials, or obliged to demand changes, etc., all of which annoyance, expense and disappointment, let it be remembered, might and should have been avoided by sensibly letting the building contract to builders known for their responsibility.

House-builders in general have, fortunately, been educated to an understanding of the true service that can be rendered them by the architect, a service as deserving the customary recompense as is that of the physician, though, like the doctor's bill, there often seems a disposition to consider it beyond the pale of the reasonable. This all has to do with the choosing of a style for a house in the country more directly than, perhaps, one might think, for there can be no doubt but that the home-builder who has not had building experience, or who has not given study to the problem of the suitability of certain styles to certain sites, should turn to the architect for consultation and enlightenment. This is not to say that one should not have preconceived ideas on the subject, yet though these may be excellent, advisement may bring about their modification, even in minor phases, that will render them far more acceptable than the original conceptions to all concerned.

Harmonizing the House and the Site

There are two methods of procedure common to home-makers about to build. One is the choice of a house to suit a chosen site, and the second is the choice of a site that will (Continued on page 78)
THE GARDEN AT "KRISHEIM," RESIDENCE OF
DR. GEORGE WOODWARD, ST. MARTINS, PHILADELPHIA

OLMSTED BROTHERS, Landscape Architects

The recessed pergola stands on the right of the house, shown opposite, its rear wall being a continuation of the house wall. This view is what one sees looking along the cross axis of the garden.

It is remarkable what a touch of thick thatch and wisteria will do to give the garden a feeling of old Japan—not a mere adapted feeling, but the real genus of the flowery kingdom gardens.

Some day American gardeners will learn the beauty that lies in the dogwood tree and will use more of it in their gardens. Here it lightens the darker trees and gives a bit of rare charm.
The main axis of the garden fronts the house—a straight brick path lined with small arborvitae and edging plants and broken midway by the pool. Tall cedars stand about it, but the pool’s the thing. It is the garden’s mirror, and no garden is so small or purse so poor but that it can afford a pool.

Visualize this first as nothing more than just a wall, stones, mortar and bits of moss. Then see it as it is here, with rock plants growing out of the crevices and ferns in the crannies. That’s the secret of successful gardening—to make the little unsuspected corners glimpses of unusual beauty.

Garden seats are nothing more than part of a decorative scheme unless they are pleasing to look at, comfortable to rest in, and placed where one can command a view or catch a glimpse. When they are all that—as they are by this poolside—they prove indispensable to those who appreciate gardens.
A MILE or so from the Harvard Yard there are two fine houses with their backs to the street, and I well remember my astonishment when I first saw them. They reminded me of what the painter Gerome once said to a pupil of his: "Oh, my dear young lady, six to one on one foot! Somebody is mistaken, either I or you, or— the model!" In exactly that mood I cried out, there in Brattle Street, Cambridge, "Some one is crazy, either I, the houses, or—the street!"

As I am still at large and the houses still there I think the craziness was the street's. Besides, I have more convincing proofs. I settled down to live in that street and evidences of its mental derangement were soon forthcoming. At three in the morning huge, four-horse market carts began thundering through, the drivers yelling at their masts and shouting at one another. If I opened a window in rising, dust poured in; gasoline fumes likewise. All day this continued, yes, and till far past bed-time. Later on came the honks and ear-piercing squawks of automobiles returning from the Country Club. Before a week was out I ceased laughing at the houses with their backs to the street and wished that my own had been built that way.

Transportation vs. Tranquillity

- It was an extreme case, granted; but even when you scale it down to the ordinary experience, do you not find that the growth of cities, the new developments in transportation and other changes that have come over our American life within recent years unite to make the street less and less agreeable to look out upon? If houses have begun to show their backs, it is because, in a sense figurative, but none the less grave on that account, the street has turned its back on the houses. It no longer smiles and sings. It snarls.

In the old days there was music in the cheery clatter of hoofs and the sociable rumble of carriage wheels. One liked to "see the passing," which consisted of acquaintance then and now consists largely of strangers. One could sit on a front piazza not only in comfort, but with undisguised pride. It was pleasant to indulge in a kind of innocent posing, as if to say, "Observe my prosperity as exemplified in this tasteful mansion, the well-kept lawn, the flower beds, and all that," and the pose was taken in good part by "the passing." People were not inclined to poke fun. They knew you. If you put a Rogers Group in your drawing-room window or erected cast-iron stags, divinities and philosophers on "the grass," they kept a straight face and enjoyed the show. For a long time things went on in that style. There are traces of them still.

In our newer cities some one is sure to draw you aside pretty soon and whisper, "For heaven's sake don't tell who told you, but the truth is, this town is just a great, big overgrown village." And yet the truth is rapidly losing its truthfulness even there. Not only have noise, dust, gasoline and social changes spoiled the village idea, but a new development in taste has made it seem—well, not ridiculous, exactly, but no longer quite becoming.

This new development in taste began when it became the custom for Americans to visit Europe. They were disgusted at first with town houses that made no show and with village houses that had high stone walls to conceal their front yards and with country houses invisible from the road. It seemed that the owners had deliberately set out to cheat "the passing." And when they beheld French houses built with their backs to the street, it was proof positive. But presently it dawned on them that perhaps there might be something fine and delicate and eminently civilized in just this. It bespoke modesty for one thing, a delight in privacy for another. It raised the question, "Whose is a house, anyhow—the owner's, or the public's?"

It Was Imported

Returning home they were amazed at our American ostentation and the strange lack of sensibility it expresses. They could pardon Mr. Barr Ferree's rather caustic remark, "America has not yet found out the sort of house a gentleman would like to live in." They viewed the garish chateau of James Vandeventer Smith, the soap man, and contrasted it with the house his Grace the Duke of Wessex had built for himself in London, utterly plain outside, filled with Rembrandts, Titians and Veroneses inside. They wondered if maybe his Grace were not the better gentleman. Six weeks later, of course, they forgot wondering, and yet the idea had taken root deep within them.

Recently another development has tended the same way—the development known as "modern efficiency." We have overhauled our factories, our shops, even our colleges, to see where waste of effort and material and space occurs, and how to stop the waste. Why not tackle our houses? Why not demand that they yield the last iota of practicality and fulfill their purpose completely? What are comfort and cheery brightness unless they are built upon a foundation of unwasted effort?

Here and there some pretty startling absurdities will come to light. At Mr. James Vandeventer Smith's, for instance.
In order to obtain a spacious front lawn, Mr. Smith has planted his chateau far back on the lot, but how does the spacious front lawn benefit Mr. Smith, or, for that matter, Mrs. Smith and the girls? They cannot sit there. It is too noisy, too dusty at times, and at intervals invaded by unwelcome fumes, to say nothing of the publicity. All the Smith family derive from it “eighty feet of respectability.” Meanwhile, observe their back yard. It is not big enough for a garden, and small as it is, it belongs to Bridget. Indoors, the same disregard for efficiency. The quietest, wholesomest, most livable rooms downstairs are given over to “service.” In a word, Mr. Smith has built his chateau the wrong end to.

Now suppose that for the sake of good taste, privacy, efficiency and by way of demonstrating that his house is his own, Mr. Smith should turn his philosophy upside down and his house around and his yard also. There is precedent for that. Frenchmen have done it. So have those little masters of good taste, the Japanese. Besides, there are the two fine houses with their backs “facing” Brattle Street, Cambridge, while other examples are to be had in America besides those. The number increases. In years to come the arrangement may cease to attract attention, radical though it still sounds. Let us cast the balance and discover what the Smith family would gain and lose by the venture.

**Losing a Front Lawn and a Cook**

Obviously, they would lose their front lawn. A strip of green would remain; the room for flowers, too; but the house would be close to the sidewalk. And it is clear that they would lose, for the most part, their view of “the passing.” With the rest they would sacrifice their idea of a house as a showcase; they would no longer be parading their prosperity for outsiders to stare at. Finally, they would be robbing Bridget of her back yard. Theoretically, at least, Bridget would rise in her wrath and leave, indignation oozing from her bulging tin hand trunk.

Practically, however, Bridget likes nothing better than a house with its back to the street, for if “the passing” is a nuisance to her employer, it is a source of perpetual delight to Bridget. It relieves boredom. At the same time it relieves the sense of ostracism. Instead of feeling herself a pariah, looking out at other pariahs from a rear window, she has a box seat for the show and, in her happy innocence seems almost a part of it. Is she, though? Not too literally. Her kitchen has high-silled windows; you might go by it a hundred times and not know it for a kitchen any more than you would know the laundry for a laundry.

**Open-Face Domesticity**

So the reversed house, with its service end to the street, agrees not to insult that thoroughfare by presenting a “Mary Ann back.” Smith’s architect can make it as handsome as he likes. The great difference is that Smith surrenders his liking for what, in a less solemn mood, I could term “open-face domesticity,” and goes in for a quiet, reserved and (once he gets used to it) agreeable seclusion.

Which brings us to the points he has scored by turning his house and lot around. First and foremost, the garden. Instead of a useless lawn in front of his abode, he now has a genuinely serviceable private park behind it. From mid-spring to mid-autumn the garden is his open-air living-room—dining-room, even. A sensible fellow, Smith has taken over the French idea of a garden. Shielded by the house on one side and by vine-clambered walls on its other three the enclosure affords complete privacy. It is his at all hours, weather permitting, and he takes a hint from the French as regards that. At least a part of his garden he covers with gravel, which dries quickly after rain, so that there is no need to stay indoors because of wet grass after rain.

Mrs. Smith deplores the walls at first. They seem unnecessarily. But she finds that this has its advantages. What (Cont’d on page 90)
THESE lines are written as an answer (for I haven’t the courage to make it face to face) to an Hibernian handmaid who recently spring-cleaned the library. Not that she will ever see them, or understand, should she see them; satisfaction must be gained in the expression. The brute (she really was) had removed all the dust off the books, put half of them back on the shelves upside down and then had the effrontery to say that she didn’t see why we kept the old truck anyhow.

Returning the books upside down one can forgive and rectify; mixing Un-Comstocked Baccaccios and unctuous Matthew Arnolds and renegade Arabian Nights is only a venial sin; wiping off the dust of many years’ silent, patient accumulation is regrettable—nothing more; but to call books truck, to infer that one ought to throw them out because one rarely touches them, to state that one grows out of them in the same way he grows out of knickerbockers and shirt bands and boots—this is past comprehension. For the library is the only instance where one can pour new wine into old bottles without the accustomed results. Besides, whether one does or does not grow up in books depends on one’s attitude.

THERE are two attitudes one can hold toward books; two and a shadowy third. One can look upon them as having decorative value, like a length of beautiful fabric, or a candlestick or a chair, which is the aforesaid shadowy third; one can consider the viewpoint of Bridget or a page of spring cleaning—that they are an abominable nuisance; or one can cherish them as part of one’s self—flesh of the flesh and bone of the bone. What we think of books doubtless means very little to the books; a cat may look at a king. But what we think of books does mean a great deal to the rest of the world, because it is a fairly reliable index of the way we look upon life, upon other men and women.

The man who considers books a decorative asset—things to be bought by the yard to fill an allotted space—may seem crude and unlettered, but he is not to be dismissed with scorn. He may not appreciate but he tolerates, and toleration is the threshold to the abiding place of understanding. True, this is a poor attitude, but better than none at all.

Or one can be concerned with books as the product of human endeavor, the consummation of an author’s striving and sacrifice, the crystallizing in verse or narrative or exposition of some splendid pain, some riot of laughter or some night of prayer. We may rarely turn a page and still creep in under the low gate of those who love books. We may maintain a purely passive attitude toward them. Then some day we may drain that same chalice of life and catch a glimpse of that same glory, and thenceforth the book and we are one.

Bridget, on the other hand, considers books as things. I would consider books as friends—brothers in binding. Bridget, the iconoclast, believes that books can get worn out, that one can grow up in them.

IN A GARDEN OF GRANADA

The city rumor rises all the day Across the potted plants along the wall; The sun and winds upon the slopes hold sway, Toasting the dust and shadow in a spell.

The sun is old and weary—weary here Upon the aging roofs and miradors, The broken terraces and basins dear Where each old bell its ancient echoes pours.

Ringing—what memories to ring—to those That linger here—the lizard and the cat That haunt these shadows. and the stately morn Through the long day, their habitat.

O, Voice!—what is thy necromantic word That all Granada waits down the years? Is it the sound some love-swept night has heard?— The cry of love amid the cry of tears?

THOMAS WALSH
The infinite uses of cement and tile for interior finish and decoration, and even for built-in trimmings, are graphically shown in "Font Hill," the residence of Charles Chapman Mercer, Esq., at Doylestown, Pennsylvania. The Columbus Room, one of the numerous bedrooms, boasts a tessellated tile floor and arched tile ceiling that give the feeling of real Italia.
WITH MUCH TASTE AND LITTLE MONEY
Lattices, Window-Boxes, Paint, Flowers and Bird Sticks with Very Slight Architectural Changes Made
This Deserted Old Long Island Cottage Into a Veritable Picture House
MARY K. FORD

GIVEN the services of an architect and ample means wherewith to carry out his plan, the reconstruction of an old house to suit modern needs and tastes is a simple thing. But many who desire a country home have little beyond their ingenuity and taste to rely upon, and I should like to tell such people of a recent successful attempt at "doing over" a rather unpromising little cottage.

A New York business woman found on the south shore of Long Island, outside the commuting-zone, a forlorn little house with some seven acres of land. Undisturbed by the dismal prophecies of her friends she bought the property and set to work to make the cottage habitable. It stood under two enormous walnut trees very close to the highway, with its side to the road, and consisted of the original buildings and a small addition. The main portion of the house was divided into two small bedrooms, a sitting-room with an uncelled attic above. The one-story addition contained the dining-room and a minute kitchen, hardly more than a closet. The space over the main house served as a servant's room and was reached by a rickety flight of steps leading from the kitchen. Not a prepossessing outlook, to be sure, and yet one in which lurked evident possibilities of future attractiveness.

The first thing the new owner did was to have the foundations strengthened, and such portions of the floors as were too uneven were removed and new floors laid.

Across the rear end of the cottage she built a one-story extension which contained a small store closet, a screened-in bricked porch for the servants, and a small elementary sort of bathroom with a stationary washstand and tub. There was no system of plumbing—the water was brought in from the pump by hand, but it was allowed to run upon the grass.

THE NEW WORK

At the side of the house, in continuation of the roof line from the extension, she built a large screened porch which opened out of the dining-room. This porch is about 8' x 16' and makes a charming open-air sitting-room and adds considerable seating capacity to the house. The floor is of concrete mixed with Venetian red, which gives it a soft pinkish tone. A large white canvas hammock of the Cape Cod variety was placed across one end of the veranda and was piled with pillows of white canvas blue and yellow. The chairs and tables on the veranda were also painted dark blue, and the cushions matched those of the hammock. Quick-growing...
vines were trained to screen the end of the porch that looked upon the highway.

The outside of the house was given two coats of white paint, and the tin roof one coat of red.

Flower boxes were placed at every window filled with pink geraniums and orange colored calendulas.

Over the front door she built a small latticed entrance porch and added a lattice across the front of the roof line in order to a d d width to the eaves. Two windows on the south side were also enclosed with the lattice and a little red brick walk was laid from the roadway to the front stoop. Two trim little boxwood trees in red pots were set at the end of the walk in front of the stoop.

THE GARDENER’S TOUCH

A space at the back was enclosed in a lattice-work and quick-growing plants and vines were set out to screen the drying-ground, the rain barrel, and other ornamental properties from public view, for the cottage stood close to the highway.

The grape-vine on the front of the house was pruned, the long neglected hedge trimmed, and the grass cut. A bed of hollyhocks and other old-fashioned flowers was planted under the sitting-room windows, and the house that was once a desolate shell on the South Country Road is now a dwelling-place of so much charm that almost every motor car that passes the door slows down so that the occupants may get a longer view of the quaint little cottage which looks exactly like a cross-stitch on a green background.

Inside the house, the same simple taste has produced a delightful effect with very inexpensive furnishings.

A SOLUTION FOR OLD WALLS

The walls were in bad condition, the plaster so broken and cracked that it was hopeless to think of papering them, and as the owner was anxious to get in as soon as possible, repainting was out of the question. She solved the problem by buying several bolts of white cheesecloth, cutting it into

(Continued on page 86)
FOR THE FLOWERS THAT BLOOM IN THE SPRING

Have something to do with the vases! The vases you can buy through the House & Garden Shopping Service; for the names of the shops write House & Garden, 440 4th Ave., New York.

An unusual centerpiece that lends itself to simple flower arrangement is a Florentine candelabra of the "fired in" enamel metal so popular. It is yellow with a black heading and stands 10½" high. $1.50. Flowers by Stumpp.

Distinctly Japanese in this crescent hanging bowl of cream-colored earthenware from which trail long sprays of mimosa. A dragon-fly adds a touch of realism. The crescent is 19" wide. $2.50. Flowers by Stumpp.

Three perfect Ophelia roses delicately flushed with color seem the fitting complement of a tall Greek vase of Wedgwood ware. It stands 11" high and sells for $8. Flowers by Stumpp.

For the boudoir or morning room comes a fan-shaped vase of Nove ware, 7½" high. $7. Flowers by Max Schling.

For a compote, but best for flowers is this bowl of Aurene glass. It is 10" wide. $9. Flowers by Max Schling.

In a low dish of Capri ware may be effectively arranged every sort of field and garden flower. It is 17" long and 5" high. $12. Flowers by Stumpp.

Cool and delicate and most pleasing in effect are long-stemmed freesias, in an urn-like vase of creamy Wedgwood ware 8" high. $12. Flowers by Stumpp.

For a centerpiece of orchids, roses and feathery mimosas comes this plate of opaque white glass on a 24" decorated column. Tray 16" wide. $10. Flowers by Schling.
YOUR WOODLAND ANNEX

Co-operate with Nature to Restore Its Greatest Charm and Develop Its Latent Attractiveness—The Problems of Replanting, Locating Paths and Drives, and the Application of Intelligent Forestry Methods

SAMUEL J. RECORD

Many owners of beautiful timberlands find their profit not in the value of the timber produced but in the joy of possession. Full possession means more than ownership; it involves appreciation of the natural beauties and the delight of intimate acquaintance with wild life in its various forms. But only when the woods are at their best does the greatest enjoyment come.

Different forests and different parts of the same forest convey distinct impressions; there is a different atmosphere or spirit that pervades them. The wide-spread tree in the glade invites lazy repose in its shade or conjures up visions of a picnic. The open broad-leaved stands with their abundant flowering shrubs, and the vines with their bird and bee and butterfly associates have an air of cheerfulness and industry. The mature hardwoods impress with their grandeur and quiet gladness. The towering pines, firs and hemlocks are more somber and silent; there is a general absence of birds and other wild life.

Work in Sympathy with Nature

But too many of the woodlands in this country are mere tattered remnants of the virgin forest which have survived the woodsmen’s axe and the ravages of fire and flood. Left alone and unhindered, Nature would in time restore her handiwork. For those who can wait, this method is the simplest. But even then fire must be prevented, grazing and browsing animals excluded, and vandals warned away.

Nature left to her own designs is slow and prodigal. It is here that opportunity is afforded man to assist, to direct the natural energies in such a way that delightful results can be quickly attained. The better the final result the less will it reveal the guiding hand, the less the appearance of artificiality and formality.

If you would restore to your woodland its lost beauty or develop to the full its latent possibilities you must work in sympathy with Nature, must make acquaintance with her material and her methods. The materials are at hand in the native flowers, shrubs, vines and trees. Reserve the exotics for the lawn and home garden, if you will, but keep them out of the wild garden if you would not spoil its naturalness. There is no need to seek afar for materials, for indigenous to every region is a wealth of forest flora that requires only selection and adaptation to site and surroundings to produce splendid results.

Selections for Replanting

Proper selection involves acquaintance with the characteristics and requirements of each plant to be used. If you do not already know these traits, careful observation for a season will reveal them to you. One does not need to be a botanist or even to know the names of the different plants in order to see their beauties and learn their whims. You will find that some shrubs and trees are distinctive because of their mass of springtime bloom. Such are the flowering dogwood, the shadbush, hawthorns, wild plums, elders, rhododendron, buckeye, catalpa, and the black and clammy locusts. Others like the wahoo or burning-bush, some of the dogwoods, the sumacs, mountain ash, partridge-berry, wintergreen, and the clambering bitter-sweet are prized because of the fruit which adorns them in the fall and winter. The witch-hazel is interesting on account of its autumn flowering, and the pussy willow because its catkins are harbingers of spring. Many owe their charm to the color of their foliage during the growing season as well as in autumn. Still others command attention because of the striking beauty of their stems or bark or the peculiar pattern of their branches.

It is important to know well the shrubs, the vines, and the small trees, for they are plastic materials out of which delightful effects can be molded. It is not enough, however, to know merely how they look; one must seek further and find what...
each requires for its best development. Some grow only in the open, where there is abundant sunlight; others fringe the woods or dot its openings, while still others seek the seclusion of the shade. The deep shade lovers are less plentiful than the others, but all the greater the importance that attaches to finding them. The ground hemlock or yew, the flowering dogwood, the laurel and rhododendron, and some azaleas come to mind as dwellers in the deep woods.

Some plants prefer the sphagnum bog or skirt its edges. Here in the acid muck one finds the tamarack and black spruce, the high-bush blueberry, the button-ball, the cranberry, the bilberry, and the swamp laurel. The alders, willows, elders, and an innumerable host of others crowd the banks of streams or revel in the rich, moist bottomlands, while in the marshy meadow the meadow-sweet, steeple-bush and iris abound. On the drier sites and sandy places are blueberries, huckleberries, sumac, sweet fern, bayberry, sand cherry, the dwarf rose and the kinonicnic. The lists, which vary with each locality, might be extended indefinitely, but those mentioned will suffice to call attention to the wealth of material at hand with which to conduct the restoration of abused woodlands. Some plants are much more exacting in their requirements than others, but even the less exacting have their preference, which it is wise to know and respect if you would attain the best results.

WHERE TO USE THEM

There are many places in the woodland where shrubs and small trees and vines may be encouraged or introduced to advantage. They serve to unite the high woods with the fields outside or the meadows, glades, pools and roads within. They serve as appropriate borders for streams and ponds or cover whole slopes. What more delightful picture than a steep hillside abloom with rhododendron in a setting of deep green? What more intimately pleasing than a blossoming hawthorn, or wild plum, or flowering dogwood standing sentinel-like in some natural gateway of the forest? Or a beautiful elm standing apart with a wealth of vines clinging to its bole, vines like the Virginia creeper, whose autumnal coloring is so wonderful?

One of the charms of the forest is its mystery. Partial concealment and beauty hinted at entice one from the beaten paths to explore what lies beyond. The open woods which one can see through at a glance, such as so many of our unromantic woodlots are, leave nothing to the imagination. The proper disposal of shrubbery is the solution; it is in this wise that it plays its most important rôle. But the work should not be done so thoroughly that a shrubbery border obscures everything, else its purpose is defeated.

Wherever conditions are favoring the natural forest teems with wild flowers—hepaticas, bloodroot, phlox, anemones, bluebells, columbine, violets, adder's-tongue, trillium, trailing arbutus, wintergreen, Solomon's seal, and a host of ferns. The list is long and varies, of course, with the region and site. Given a chance, those already present will multiply and others will gradually come in. Like many of the shrubs they show to best advantage in

(Continued on page 86)
The tall spears of gladiolus are always welcome in the garden

GROWING THE MODERN GLADIOLUS

New Sorts of an Old Flower That Are Worthy of Any Gardener’s Attention—
Color Schemes and Growing Habits of Some of the Best Varieties

M. EMERSON MAIN

For the lover of beautiful flowers who has scant time to put in at cultivating them, the gladiolus of to-day is preeminently the flower to grow. Not only are they exquisitely beautiful; they are also exceedingly obliging. They will grow in almost any soil, though it is conceded that a sandy soil suits them best, and in any place except extreme shade or among the roots of trees. A great many bulbs can be planted in a limited space if necessary, and there is endless variety to choose from in both low and high priced kinds. There are early and late bloomers, tall and dwarf growers, and by planting judiciously and in succession they may be had in bloom from late May to cutting frosts. It is quite possible to have them in bloom in the window garden during the winter months, the Colvillei beetle will have to be hand-picked and dropped into warm water and kerosene. He's a cunning chap, and if he hears or sees you coming he will have to be picked off the ground where he lies, feet up, "playing 'possum." But the

Niagara, an exquisite yellow glad, blooms profusely. Notice the promising buds on these stalks

Pink Perfection and white Europa are among the most desirable modern sorts

Among the large salmon pinks, Mrs. Frank Pendleton should not be overlooked in the garden plan
beetle rarely troubles the plants unless they are near fields of asters or golden rod.

**Quality Bulbs**

Bulbs, or corms, as some prefer to call them, should be bought as early in the season as possible, for then there is more certainty of getting what one wants, particularly if one wants the newer and scarcer kinds. Catalogues are out in February, as a rule, and many growers have them out in January. It is best to buy of a specialist, even if one gets but a few bulbs, for then one is sure of securing bulbs of quality at prices that are right. It is utterly useless to put money into wornout bulbs or inferior stock and expect to get good results, nor is it advisable to get mixed sorts unless the very best quality is procured. If one is to put in valuable time caring for them it is best to get what is worth caring for, and something that will pay for growing on from the increase. Named sorts give the most satisfaction in the end, for once you start out on the road you get the “glad” fold.

We get fine flowers only from fine bulbs, and those two years old are generally considered to be the best. American stock is the stock to buy for results, and there are a number of reliable growers here in the East. Holland stock is frequently “homesick” and fails to flower the first year. If one buys from a reliable grower he may be sure he is getting good stock, but if cheap bulbs are purchased from dealers who buy their supplies the stock is quite likely to be Holland grown. Widespread dissemination of this sort of stock is partly responsible for lack of appreciation of the better sorts.

There are many, many people to-day who think the gladiolus is the same uninteresting red thing it was in their grandmothers’ day. Say dahlias to them, and they at once are alert, but mention gladiolus and their faces are a blank. A librarian to whom I took an armful remarked, “These are like the ones we read about, and never see.” The varieties were such as Attraction, Princeps, Blande, and Peace, none of them very costly, but all of them sorts that will be worth growing as long as the gladiolus is grown.

**How to Plant**

Bulbs may be planted as early in spring as the ground can be worked. I have planted from the second week in April, here in Connecticut. Plant at least 5” deep, 6” is better, unless in the case of very small bulbs. They may be planted as close as 4” or 5” apart in the row, and the rows run 6” or more apart. Where they are so closely planted the soil should be frequently stirred. Ground where they are to be planted should be spaded or plowed to a depth of 12” or more. If fertilizer from hen house or stable is to be used it should be spread on in the fall. Fresh manure must not come near the bulb. Chicken manure will heighten the coloring of a flower considerably; I have had Peace come almost pink after this treatment. Wood ashes are a good fertilizer, and I use them broadcast on the land, but for direct use by the bulb I give commercial fertilizer for potatoes. I get a handful scattered around the plant just before a rain and hoed in later, two or three times in the growing season. Weeds should be kept down if it is possible, but if the plants get a start before the weeds do they will best them and furnish fine flowers. The gladiolus is mightily obliging on that score.

When planting it is well to mark with variety names on field labels, and it is also desirable to have them properly listed in a note-book in the manner of planting, if one wishes to keep the sorts separate. It is best to keep them separate, because some kinds are more prolific than others, and if there is a preponderance of any one variety it will be readily known.

In cutting the flowers do not remove any more leaves than necessary. The bulb needs them in order to feed the flower. If the spikes are cut when the first buds open, their stems cut off a bit every day and the water changed, every bud will open. Treated in this way a vase of gladioli will last ten days or two weeks. There could be no better argument in their favor as a cut flower.

**Care of the Bulbs**

The bulbs can be left in the ground until after hard frosts. Dig them out on a sunny day, using a spading fork and turning the churn of earth bottom-side-up. Then, if you want to save the bulblets, take the bulb out carefully and cut off the top (pruning shears are fine for this job) within 1” or 2” of the bulb and leave it to dry a while in the sun before removing to whatever place you cure them in. Mine are placed on tables in a cellar with the windows out. After they are well dried off pack them in boxes or anything convenient to use and keep in a frost-proof place.

The bulblets used to give me heaps of trouble with their tardy germination until I thought out a method of getting the better of their hard shells. I mixed them with dirt, put them in boxes and soaked the dirt with hot water in March. By planting time in April the little black felt was sprouted, and burst through their jackets. I planted them in trenches 3” deep and 6” wide, and they were up in a week, by the hundred. I’ll never again go back to the old method of soaking them. From the good-sized bulblets of Peace I had staked with six and eight bulbs on them, and they kept coming on until cut by frost I have never had such results from the old plan.

**The Best Varieties**

If one feels obliged to limit oneself to the best ten or twenty, the matter of varieties is a moot question. It can best be decided by studying diligently the various catalogues and then selecting the sorts personally preferred. In the list given below there are some especially good sorts named, and they are not so expensive that the flower-lover need hesitate at starting out with them. Most of them are good producers of bulblets.

Among the large-flowered sorts are—America, Attraction, Glory of Holland, Cardinal, Cracker Jack, George Paul, F. L. Oakley, Glory, I. S. Hendrickson, Intensity, Lizzie, Mrs. Francis King, and Peace.

Of the smaller flowered sorts the good old Brenchleyensis is one of the finest for massing where a blaze of color is wanted. Then we have other very desirable sorts in Independence, De Laramée, Madame Monnet, Mephistopheles, Hollandia, Baron Hulot, Kondyke and Canary Bird. All of these are low priced at hundred rates, and splendid of their kind.

(Continued on page 58)
THE GENTLEMAN'S TERRIER
WILLIAMS HAYNES

A CENTURY ago the fox terrier was just what his name says he is, "Terrier," coined from the Latin terra, means literally a dog to go to earth, and a fox terrier is—or rather was, for he has lost his original job—a dog used to hunt foxes in their underground dens.

In those days fox hunting in England was not only good sport, but real hunting as well. Reynard was drawn as he is to-day; the hounds thrown on his trail; the hunters following in the thrilling 'cross country race. But the hounds and the horses were not so fast then, and the sly rascal was often able to make good his escape. So, lest he multiply to the extermination of all poultry, a sturdy little terrier, with instructions to bring him out dead or alive, was sent into his den after him.

But times and hunting customs changed. By careful selective breeding the speed of the foxhounds was increased, and the infusion of Arabian blood produced the little, fast, thoroughbred horse. The chunky little terrier was either trampled under foot, or, if he dodged the flying hoofs, he would be left far behind before half a dozen fields were crossed. He could no longer keep up with the hunt, so his friends set to work to follow the hound breeders' example and breed for speed. They succeeded only in developing a lank, greyhoundy sort of terrier, fast enough, but lacking in stamina and much too big to do the work that was formerly expected of him underground. Moreover, foxes were becoming less and less plentiful, and if one did hole up when hard pressed by the pack.

 Nimble witted, game as a pebble, cheerful, affectionate, impudent sometimes, but always a plausible little rascal, the fox terrier is a dog after many men's hearts. His high spirits may bubble over mischievously on occasion and the wanderlust in his inquisitive soul may take him roaming sometimes; but he is so clever and so winning in his ways that it is quite impossible to resist him. He is just the best dog of all to win over the chronic dog-hater, for he embodies all the dog's proverbial devotion with a little more than his share of other dogs' intelligence, and he is decidedly good looking. He is a wholly delightful combination of the saucy, self-reliant cleverness of the street dog with the nice instincts and perfect carriage of (Continued on page 88)
THE BEST SHRUBS FOR ALL PLACES

Their True Value in the Landscape Scheme of Various Grounds—Desirable Sorts and Best Arrangements for Boundaries, Masses and Single Specimen Effects

GRACE TABOR

The ideal conception of domestic grounds, unless they be very small, indeed, and in a thickly populated section, regards them as space upon which growth both large and small has been pushed back in all directions, more or less irregularly, to provide opportunity for the buildings needed. In other words, they represent a glade cleared in the midst of forest growth, and both trees and shrubs should be planted along such general lines as are thus suggested. This is not, of course, to say that only outer boundary planting should be made, but boundary planting is certainly the first that should be planned for and the first done. The lesser boundaries and special groups will be taken up in turn.

LAWN DIVISIONS

Immediately it becomes apparent that certain kinds of shrubs will be better suited than others to the rougher growth, if I may call it that, of outer boundaries. Some shrubs naturally duplicate more readily than others the effect which this clearing up process produces, though any shrubs chosen with discrimination and planted at a suitable age will grow into pleasing natural thickets. The looser, grosser types are undoubtedly closest the ideal. Within the outer confines of the boundaries there come into existence, as soon as the buildings are built and walks laid out and constructed, a series of smaller units of ground space, each requiring its individual boundary treatment. Every division of lawn, for instance, is in itself a unit, a little glade within the greater clearing where the growth has again been pushed back. It is this conception of lawn division which permits the planting at the edges of driveways and walks, not the fact that driveways and walks require concealing. To conceal a walk, indeed, is not always desirable.

It is to be understood that the foregoing applies to large or fairly large plots of ground only, and not at all to small suburban areas. These latter would be manifestly absurd if treated in imitation of the forest glade. Landscape planting does not belong to the suburban plot, and no greater mistake can be made than to introduce natural effects or attempts at them within such circumscribed areas.

THE PURPOSE AND USE OF SHRUBS

The purposes of shrubbery are numerous, of course—the utilitarian purposes, if you please, as distinguished from the aesthetic—but whatever may be the reason for planting a group at any given spot, arrange it as if its only purpose were the aesthetic one, as if it were being planned solely to carry out this conception of a shrubbery glade. Failure to do this with a group planted as a screen, for example, may make its utilitarian purpose so apparent that it is a failure from the aesthetic standpoint because it calls attention to the fact that it is hiding something instead of hiding it so successfully that no one suspects anything is behind it. Plant shrubs for screens, by all means, but never let the purpose of such a group be apparent. Select and arrange it so that the beholder recognizes in it simply a pleasing bit of the general frame of the space before it.

THEIR TRUE VALUE

The all-pervading fault in the use of shrubs, as we find them planted ordinarily, arises from a misconception of their true character. Rarely are they found in a state of nature growing as solitary specimens; nearly always they are thickets. And it is in thickets that they will always be most effective, although it is not by any means necessary to duplicate Nature’s ways in order to produce a rich effect. In a natural growth we find one variety usually matted together in a tangle that cannot be reproduced save by Nature herself. Thickets of enough varieties to ensure bloom for the longest period possible; varieties selected and arranged according to their possibilities of harmony; and finally all specimens small enough when they are planted to give them a chance to grow together and actually to form a thicket—these are the ideals which govern successful shrubbies. Never think of shrubs as individuals; always think of them and visualize them in the mass, unless you are confined to a typical suburban plot.

PLANTING ON SMALL PLACES

Suburban garden schemes are a thing quite of themselves. In design and execution they should follow lines distinct from those that guide larger plantings and schemes. In the very nature of things the suburban garden must be very formal in atmosphere and more severe in line, and attempt both of these without sacrificing one iota of charm and individuality. Garden making, wherever it may be carried on, is never the best that is possible, unless it is the most suitable. Shrubs suitably planted on the suburban plot may very well be planted as individuals—and I would say that this is about the only place where they may be so planted except for those instances always developing at the deep points of the mass on large plantings where one or two shrubs are dropped in as islands drop off a promontory that juts into the sea. These can hardly be called specimens, however, for they are actually a part of the mass, although detached a bit from it. Select for such specimens as are allowable for a plot 50' by 100', let us say, only those varieties that are distinguished for a pleasing habit of growth when planted by themselves.
This is very important. Also it is important to select the very choicest from the point of bloom and foliage and winter effect as well. One of the delights of winter outdoors is the tracery of branches against the snow. Where only one shrub is to be used, or perhaps two or three, and these as specimens, the character of the branches' growth and their winter effect are as worth considering as the other features.

Desirable Sorts

Where there is space for a spreading and rugged specimen, a rugosa rose is one of the most picturesque growths. Personally, my choice is the common variety in the white flowered form, the great starry blossoms gleaming brilliantly against rich foliage, and yielding a fragrance equal to that of any rose in the world. This is Rosa rugosa alba of the catalogues. Its height is about 6' when fully grown and its breadth very nearly the same, if it is allowed to follow its own devices.

The common barberry, Berberis vulgaris, is lovely at its full development, although it is not very showy in bloom. It makes up for this by having very decorative berries strung in masses along the tips of its arching branches; and if the green form is not as distinctive for such a specimen as you might wish, there is the purple variety, which is about the only plant of an abnormal color that is tolerable. Really, the purple barberry is a beautiful thing, purple in leaf and branch and berry.

Hydrangeas everyone knows. As specimen plants there is perhaps nothing equal to them for show, while they are in bloom. But they are sad looking affairs at most other times and have nothing to recommend them as specimens except their monstrous flower heads. If one likes that sort of thing, it may be worth while to plant them. Perhaps their best use is in a somewhat distant mass planting where as many as fifty or more may be set.

Azaleas are as lovely a specimen as one may plant for bloom. Their habit does not render them particularly attractive at other times, but the fragrance of Azalea aborescens, together with its exquisite blush white flowers, goes a long way in its favor. This variety is the best for all-round appearance.

Particularly picturesque in growth is the Japanese snowball, Viburnum plicatum, which may be had in standard form as well as in the shrub, if a formal plant is wanted. Viburnum tomentosum is another beauty of this species. A variety especially recommended for specimen planting is Viburnum tomentosum Marieti, which is of spreading habit. This should not, therefore, be used where such habit will be inappropriate; but where there is space, it is a very fine selection. Another fine specimen is the red chokeberry, Pyrus (or Aronia) arbutifolia, which also has red berries. This is not adapted to very small space.

Small Trees

Two others remain — almost, indeed, the two that should be put first in a list of specimen varieties, but which are left to the last because they classify as small trees rather than as shrubs. One is the fringe tree, Chionanthus virginica, which has particularly lovely foliage, dark and glossy and gracefully carried, and is literally buried in its curious white fringe blossoms in (Continued on page 70)
For a large family or for one with many guest requirements a built-in work counter with everything within easy reach is the best arrangement. More space is provided, steps and energy are saved, and the individual needs are amply met.

The provision for filling both the refrigerator and the fuel box from the porch will save much dirt and confusion in the kitchen. For the small house an oil stove may be sufficient, or where gas is available, a gas stove has many points of recommendation.

Designed solely for summer use, this kitchen almost approaches perfection in equipment and arrangement. The walls are stucco board. Deep shelves hold the kitchen dishes. The pots are hung on a frame that makes them easy to reach. A gas stove serves for cooking all the year round. Designed by Mrs. Gerrit Smith, Decorator.

The stove, sink and the table are within easy reach of a person sitting on the high stool, and the utensils most frequently used are conveniently grouped about. The sink should be 35" high, so as not to require stooping while washing dishes. Where a window is planned above the sink, the sill should be of slate or glass.

In planning a kitchen it is necessary to consider the arrangement of all the furniture. Remember that it is a culinary laboratory and not a family thoroughfare or washroom.

PLANS FOR A SUMMER HOUSE KITCHEN
Designed by Cecil F. Baker, Architect
A HOUSE without books is like a person without brains. Without a library or book room, a house, no matter how large or how sumptuously furnished, savors of provincial narrowness; with it, if it be really used—be it never so small and modest—there comes at once in the atmosphere a pervading suggestion of breadth and cosmopolitan urbaniy. We may carry our simile still farther and say that just as it is offensive to have the fact of a person's mental equipment and erudition thrust gratuitously at every chance comer, so it is in exceedingly bad taste to have the library, either by its placing or arrangement, obtrude itself upon everyone entering the house. It should have a privacy and be regarded as one of the more intimate portions of the home. Incidentally, one may add that either the library or the small book room is apt to indicate the owner's personality to a marked degree.

THE ELEMENT OF COMFORT

The practical side of furnishing the book room presents some definite points that must be considered if it is to prove either comfortable or useful. In the first place, the books must be so shelved that they are all within reach and easy to get at. The cases must also be so set that there is light enough to see what books are on each shelf. In the second place, the furniture should be arranged with an eye to the maximum of informal and domestic comfort, and the seating furniture, such as chairs, settees, sofas and the like, ought not only to be put where their invitation to be seated is obvious and hospitable, but their shape and measurements should be carefully calculated to ensure the greatest physical ease. A chair that may answer admirably for short occupancy during a call in a drawing room may become a means of veritable torture in a library. A library that is not comfortable to sit in and read, so comfortable that it is certain to be much used; a library where the books are so stowed away that it is inconvenient to get at them, is nothing but a book prison, and the space it occupies might as well be given over to storage purposes.

Whether there be a fair sized library or only a diminutive book room, the question of background is equally important.

*The bookcase in the corner started life as a closet. Then the door was taken off and shelves fitted in to fit the varying sizes of the books*
If one leans toward natural finished wood, paneling of oak, fumed chestnut, butternut, gum, or sundry other woods may be appropriately employed. If light walls or light woodwork and paneling make a stronger appeal, they are equally suitable. It may be suggested, however, that unless abundant light pours in through ample sized windows, it will be best to have light walls and woodwork and so make up as far as possible for the natural deficiency, for book backs en masse are apt to assume a somber tone.

Books as Decorative Units

Bookcases and shelves, either built-in or free standing, will naturally be the most conspicuous and most important feature of the furnishing. Book racks have a strongly decorative value of their own, and even when the plainest of shelves, quite devoid of any architectural pretense, form part of the room's fixed equipment, the wall space occupied by the books will not at all lack interest. It is for this reason that the library is one of the easiest rooms in the house to furnish tastefully if one exercises moderate discrimination in choosing what else to put in and, more important still, what to keep out.

Permanent bookcases and shelves may be given a considerable degree of decorative character of an architectural sort which enhances their furnishing value, but, of course, the decorative possibilities of the free standing bookcase are much greater. In point of style it may be made to conform to any of the historic mobiliary types or it may be designed to meet some special wish of the owner. There is also wide liberty of choice in the color and kind of wood, the carved or moulded ornament and any other sort of decoration that may be desired. The free standing bookcase, either in its composite form with writing accommodations or in its single role as a book receptacle, permits more flexibility in furnishing arrangement and occasional change of placement. It fits equally well into either a formal or an informal scheme. To be

![The open built-in bookcase affords an intimacy with the books, and it collects dust—and most book lovers like to fume the dust off their books. Glass covers, however, are safer for precious volumes, and the modern unit system of bookcases lends itself to excellent arrangement.](image)

![A picture, a length of rich fabric, a pair of gingerjars—and you have sufficient mantel furniture for the small book room. Edmund B. Gilchrist, architect](image)

![This and the picture above constitute the two views of a country house library in which are included all the desirable features of comfort and utility. Melior & Meihs, architects](image)

seen to advantage, however, and to allow space enough for other furniture, three or four free standing bookcases need a fairly large room. When the book room is small, it is, therefore, better to have fixed shelves which are more economical of space and permit adequate furnishing without a sense of crowding.

Spacing the Shelves

Whether fixed or free standing bookcases are used, certain considerations for the sake of convenience ought to be taken into account. First is the spacing of the shelves. This must be gauged by the ordinary sizes of books. There should be an inch between the tops of books and the bottom of the shelf above them. Including this inch of free space, make allowance for 13 1/2" for small folios and quartos, 10 3/4" for octavos (this includes larger volumes such as duodecim). If possible, have adjustable shelves; if not, the foregoing measurements will be safe to follow. In depth the shelves should be from 8 1/2" to 10". Nine inches is a good medium, unless folios have to be considered.

It will generally be found desirable to have at least some of the cases arranged so that the lower part, for about 2 1/2" up from the floor, projects 3" or 4" beyond the upper part and is fitted with doors, thus making cupboards for maps, prints, large books and various other things that it is not convenient to have lying about loose. The bottom shelf of cupboards and bookcases ought to be raised on a plinth or base 3" or 4" above the floor. Whether shelves shall be open or closed in with glazed doors must depend upon personal preference. There is something to be said in favor of either arrangement. It is best, though not always possible to have the shelves no higher than one can comfortably reach while standing on the floor. For shelves that are built-in, an excellent height is 4 1/2" to 5". This leaves plenty of free wall space for pictures or any other wall decoration.

In selecting the rest of the furniture, remember to provide ade-
EARLY LACE-MAKING IN AMERICA
Which is a Phase of Colonial Handicraft Neglected by Writers on That Subject—Also a Footnote on Hand-woven Bed Quilts
MABEL F. BAINBRIDGE

Ipswich, situated on the Massachusetts coast some thirty miles north of Boston, is the one place in the United States where in the early days bobbin or pillow lace makers settled. That they came from the Midland counties north of London is proven both by the town records and by the kind of lace which they made, a lace peculiar to that district.

Their hands were empty of implements to ply their craft, but were skilled as are only the hands of generations of lace makers. Nothing thwarted, they made their own "pillows," the sort known as a bolster pillow. Lacemakers' pillows of this type were some 12" long by 25" in circumference. These cylindrical pillows the early Ipswich lacemakers stuffed with hay, pounded very hard, using a heavy hand-woven linen as a covering. The upper part of a stocking was slipped over the pillow to keep it clean. The homespun covering and the stocking were gathered at the ends, but not completely closing them, as openings were always left to facilitate turning the muff-like pillows. The more fastidious lacemakers pressed sweet-scented herbs into the ends of the cases. The pillow, when not in use, rested in a basket which kept it from rolling, as will be seen in one of the accompanying illustrations, which shows a lacemaker's pillow resting in an old Malay measuring basket. This pillow, according to extant records, was used by Lydia Lord Lake man who was born in 1781. On it lie some of the old parchment lace patterns, and the pins used in making the lace are rusted with age. A little bag was pinned on the back of the pillow to hold the lace as it was finished and a cover of bright printed Indian cotton was always thrown over all the work.

The Ipswich Bobbins
In the Midland Counties, the English home of the Ipswich settlers in Massachusetts, the bobbins were distinctive and very decorative. They were made of bone or wood prettily carved and often inlaid with silver or pewter, and had one feature absolutely unique—bright beads hung from their ends. Ardent youths carved them for their sweethearts, and the history of the bobbins on a single pillow would fill a small volume. Apparently our forefathers did not bring any bobbins with them, evidently adhering to the Puritan principles which, in guiding them to our shores, disdained provision for "finery." Later they fashioned for themselves simple bobbins of bamboo. These were, as one may see in the illustration, bamboo of varying sizes, cut about 5" long, with a wide groove whittled out below the head to hold the thread. These bobbins make the most fascinating clicking sound imaginable as they are "thrown." They are hollow, and being of different sizes have many notes.

Nowhere in the world, so far as the writer knows, is another bamboo bobbin to be found. If we recall that Ipswich was one of our important ports in those days, and that the old town was filled with Oriental treasures brought back by sea captains, we can understand how our lacemakers were able to get bamboo as a material for bobbin-making. It doubtless came with the exquisite china, embroideries, carved ivories, etc., which sailor husbands and lovers brought to their dear ones after the return voyages from the Orient.

The Patterns
The original lace patterns or "prickings" as they are called, I have reason to believe, came from England. They are of sheepskin parchment such as is used for drumheads. Sometimes a "pricking" is made from a single strip of parchment and again the long strip is made by pieceing every few inches. I have seen writing and figures on patterns showing that old deeds were utilized for them. The holes pricked in the pattern directed the placing of the pins which were to make the pattern. The two rows of pin holes in the pricking here illustrated indicate that that pattern was made in two widths. Note also that there were no pins to hold the mesh; that seems, to the ordinary modern lacemakers, an almost impossible method. The pins used were fine lacemakers' pins. In early days, of course, such pins were all handheaded.

How the Lace Was Made
The method of making lace, as followed by the early lacemakers in America, was that followed, generally speaking, everywhere in making bobbin lace, whether made in the native wilderness of Colonial Massachusetts or in the doorway of

An Ipswich home in which lace was made in the early days and which may still be seen to-day.
Oxfordshire's most ancient edifice. The pillow having been stuffed and pounded hard, a parchment pricking was pinned around the center. If possible the pattern was joined so that it could be worked continuously. The bobbins were wound with the thread, generally by hand, although there were reels in which a bobbin could be inserted and a handle turned to facilitate a tedious process. A slip knot was then tied so that the bobbin did not unwind as it hung from the pillow, but so tied that the thread could be lengthened by pulling the bobbin. The required number of threads were tied to a few pins, and the weaving was begun. The stitch was simply an over and under weaving with extra twists to form the meshes. After every stitch a pin was set, the position of the pin, as stated above, determining the pattern.

THE IPSWICH LACE

The heavy outline thread, which is characteristic of Buckinghamshire lace, the kind that was made in Ipswich, is a loosely-twisted flax. Some thread of this sort that was never used in the writer's possession, and it shows plainly the irregularity of a softly twisted hand-spun thread. The early settlers were obliged to depend on home spinning. In 1656, records tell us, "The Selectmen are to divide their towns into classes of five, six and ten, and appoint a class leader, for the purpose of spinning. Each family, which can furnish one spinner, shall spin thirty weeks in a year, three pounds of linen, cotton and woolen, monthly... The commons are to be cleared for sheep. The seed of hemp and flax is to be saved." This proves beyond doubt that the early Ipswich lacemakers made their own thread.

The early Ipswich lace was always made in stripes, never in set figures. Although there are some wide pieces in existence, most of the lace is narrow. This lace was extensively used on baby clothes, and laces of this sort was known to our grandmothers as "English thread lace." If you are fortunate enough to possess a garret, seek out the dear little linen shirts which your great-grandmother made for her babies, and more than likely the handmade lace which trims them, if not made in Ipswich, is the same type of lace, exquisite, dainty and yet durable. A christening dress will almost surely be ornamented with such lace, and caps both for the babies and the grandmothers were finished with more or less elaborate edges that are most interesting.

The lacemakers' pins were used over and over again. As a laceworker progresses she takes out the first set of pins, and the lace held by these pins falls into the little India cotton bag. Bobbin lace used to be commonly known in England as bone lace, and although the reason has never been definitely ascertained, it has been suggested that the use of small fish bones to hold the pattern, in the days when pins were very dear and almost un procurable, may account for the name.

Unions in Those Days?

A certain Aunt Mollie Caldwell, so history tells us, collected the Ipswich workers' lace once a week and took it to Boston by stage coach, railways being unknown; in exchange she brought back French calico, sugar, tea, coffee, etc., and surreptitiously little packages of most-desired snuff. It wasn't alone the lacemakers who were not paid in currency, for the town records as far back as 1640 read that "No persons are compelled to pay future debts in cash, but corn, cattle, fish and other articles." Mrs. Caldwell not only disposed of the workers' lace, but was clever enough to buy a bit from a peddler, and prick off a pattern from it and give it to one of the workers to reproduce. Felt's History, published in 1834, states that "Lace of thread and silk was made in large quantities, and for a long period by girls and women... Black as well as white lace was manufactured of various widths, qualities and prices. The females of almost every family would pass their leisure hours in such employment. In 1790 no less than 41,979 yards were made here annually."

THE COMING OF MACHINES

Let us go back a little that we may understand the sudden appearance of an entirely different sort of lace. In England, about 1809, a Mr. Heathcoat perfected a machine that made a very good hexagonal mesh, so that a yard of yard-wide net could be woven in the time it formerly took to make six inches of inch wide net on a pillow. The pillow lacemakers naturally resented this very keenly, so they banded themselves together and took drastic measures to destroy these machines. So much damage was actually done that many operators were driven out of employment, and in 1818 to 1822 emigrated to our Massachusetts Ipswich to be relieved of the constant annoyance they suffered in Nottingham and several other cities. The English government, realizing this danger to her textile industries, if these skilled workmen could get machines, put (Continued on page 64)
Grey cobblestones, dark red clinker brick and cream-tinted stucco comprise the masonry work. Dark brown stained shakes cover the walls and shingles painted a soft green shade constitute the roofing, while the trimming is done in creamy white. The main front door opens directly into the living-room, but from the veranda also lead two pairs of French doors—one into a den and the other into the music-room. These three rooms, occupying the front of the house, are connected by broad colonnade openings. Approximate cost, $3,500. F. A. Brown, architect.

TWO BUNGALOWS OF INTERESTING LINES AND MODERATE COST

Built in California but Ideal for Summer Homes Anywhere

Whoever contemplates building a bungalow will find the design here shown well worth consideration, for this is indeed a charming little six-room home. Its chimney and three veranda pillars are of white cement, and the siding and all finishing timbers are painted white, while the shingled roof is light grey. A veranda, partly roofed and partly covered with pergola beams, extends across the front, and on one side is a screened-in pergola porch, reasonably secluded and affording an excellent outdoor retreat. The rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms and the bath, and the usual rear screened porch. Approximate cost $3,000. R. O. Young, architect.
MAKING NEW GARDENS

Selecting New Sites and Making Them Produce This Season—Flowers, Vegetables and Small Fruits in Place of Stones and Cluttering Weeds

F. F. ROCKWELL

SPRING is the natural time for new activities. The whole world is remaking, remodeling and replanning now. Even the new garden, in spite of all that can be said for making it in the fall, is generally started in the few weeks following the final departure of Jack Frost if you take the time to make it right, as a nightly visitor.

Your spring-made garden, even if it is a brand new one, can be made successful. Unless you do that, you are certain to encounter failure, to a greater or lesser degree. With the materials that may be required on hand and a helper or two to assist with the heavy, rough work, a good sized new garden may be made in a day under ordinary conditions. But it is better to delay the planting of the garden a week if necessary and to have it prepared just as thoroughly and carefully as you know how, than to give it "a slap and a lick."

ESSENTIALS FOR NEW GARDENS

Plants may be grown for appearances but cannot be grown on them. The most experienced gardener can never guarantee success; but there are some simple principles and rules which even the enthusiastic beginner, with all his proverbial luck, must follow to make his chances of success probable. It is the everyday essentials of gardening which are given in the following paragraphs, and he who ignores any of them is inviting disappointment if not failure.

Where a choice is to be had, a slight elevation is preferable for the garden, because both the air drainage and the water drainage will be better than on the flat or in low-lying ground, and also because the garden will show up to better advantage. This is especially important in the growing of roses. If the garden is to be a thing of beauty in itself, and not merely a place in which to grow beautiful flowers, its situation should be selected with the idea of having it visible from the porch, living-room, or dining-room if possible. If the garden is wanted to be a part of the home, instead of a show place, large or small, the point of visual approach should be from the house.

The garden site should be chosen also for convenience. This is true whether you expect to grow sweet peas or garden peas, sweet corn or corn flowers—that is, if you expect to do your own work and really enjoy your garden. Many people have the feeling that the vegetable garden should be somewhere entirely out of sight. This is a great mistake. With very little additional trouble it can be made just as attractive as any garden on the place. It is no ruling of nature that keeps flowers out of the vegetable garden.

To take up the practical details of making a new garden, one of two conditions is likely to be found existing where it is to be established: an old, tough sod where grass has grown for years—such as part of a lawn, or the edges of a hay-field, or just wild grass—or the bare, uninviting grounds about the newly built house. The former is preferable.

STARTING THE VEGETABLE GARDEN

As the vegetable garden is usually the first to be made in the spring, we will consider that first. If there is a tangled mulch of dead grass and weeds over the surface, burn it off as clean as possible before you begin operations. Your scientific garden friend may inform you that this is a waste of potential humus in the soil: it is, but as you have the work to do and will also have the weeding to do you can afford to ground should be worked, whether plowed or spaded, as deep as possible—that is, down to the subsoil unless the latter is 10" or 12" below the surface. In case the subsoil is only a few inches below the surface, plow or spade up 1" or so of it, mixing it thoroughly with the other soil. Such soil should be worked about 1" deeper each year until it is 6" or 8" deep. The addition of some manure and any other available organic matter is particularly beneficial to shallow soil. Very light, sandy soil should be worked rather shallow. If the subsoil is still sandy, it will pay you to give the garden a good raking down, so that it is manured or plowed or spaded, before preparing it for planting. A new garden always needs and should have more manure than a garden that has been used for several years; but it is of particular importance, also, that the manure used should be old and well rotted.

THE FLOWER GARDEN

The flower garden generally has to be made where it is wanted rather than where the soil may be best. Remove the sod, if any, in the same way as described above. If the soil is poor, bring in good soil to fill and build up the beds. If necessary, take out and remove part of the poor soil from the beds, adding the new. The beds should not be elevated more than 3" or 4" above the surface after they are made. Where the new flower gardens are to be made on an already well established lawn, so much of this work will not be necessary; but if the lawn surface is also "built," it will probably not be deep enough, and 2" or 3" more of the soil must be added to the bed. The various annual plants and flowers do not require as deep a soil as the perennials, and there is also the opportunity of enriching it thoroughly each season.

MAKING A PERENNIAL BED

The garden for hardy perennials is a permanent investment and it will pay to take care in making it. The best way to
prepare the beds is to excavate to a depth of at least 2', throwing the good soil to one side and the subsoil and gravel to the other. Break up the bottom with a pick, put in a 6" layer of cobbles, clean, hard cinders, coarse gravel or other drainage material, and over this soil thoroughly mixed with plenty of manure. Then finish off with 4" or 5" of clean, unmanured soil. This is the ideal bed, though many of the perennials will do well in poorer and shallower soil.

A very generous amount of the coarsest bone should be worked down into the soil, as many of the perennials spread so quickly that there will be little chance to get well below the surface after the first year or two of growth. Though a number of the perennials require particular conditions of soil in order to reach their most perfect development, the majority of them may be grown satisfactorily in the same border under the same conditions.

Plots for Small Fruits

In preparing the garden plot for small fruits, cane fruits, and the shrubbery border, it is often a common practice merely to dig a hole for each plant, applying the manure or fertilizer locally and letting the soil between go with little or indifferent treatment. This is always a great mistake. If it is possible, have all the soil in the patch plowed or spaded up thoroughly and manured and enriched. Plants of this character, after the first season, will derive as much benefit from plant food added to the soil in between them as from that in the immediate vicinity. Besides this, their roots will spread much farther and faster in the soil that has been freshly prepared and contains some available plant food, so that the feeding capacity of the individual plants will be very greatly enlarged. These are points which should never be overlooked, for they have a very direct bearing on the future sustained success of the planting.

In the setting out of ornamental trees, fruit trees, hardy shrubs, single specimens and so forth, though it may not be practical to make more than a local preparation, dig out a hole several feet wide at the least, and for the large trees still wider. If the ground is heavy or the subsoil hard, a light charge of dynamite will work wonders in loosening up and in making possible for the trees a rapid, vigorous growth.

Pre-Planting Care

In spite of doing all that is possible in advance, it frequently happens one's plants cannot immediately be set out upon receipt from the nurseryman. It is very important to keep them in such a way that they will not be injured during the interval between their arrival and the planting time. Even plants growing in soil in flats may be seriously injured by a day's neglect; the mere shock of moving them around and the breaking of such roots as may have reached through to the soil often cause them to wilt badly. Keep all plants in flats or pots in a place where they will be shaded from the direct sun, and water frequently; in sunny or windy weather, twice a day will usually be required to prevent them from getting dryer than they should. If plants in clay pots are to be kept more than a day or two, plunge them to the rim in loose soil.

Plants that have been shipped from a distance should be opened up immediately, loosened up, if they have been pressed tightly together, and the roots examined; if they are beginning to get dry, give them as much water as they will readily absorb. This may be done by placing them temporarily in a shallow pan or tub and putting in a little water, or by saturating sphagnum moss similar to that packed around the roots and placing it close about them. Such plants should be kept in an airy shed or in a sheltered corner of the veranda, protected from the sun and wind. Shrubs, small fruit and similar nursery stock shipped with little or no soil on the roots should be unpacked and "heeled in" as soon as received. Just dig a narrow trench, a foot or so deep, and bury the roots in moist, fine soil sufficiently deep to cover them; for convenience they are usually placed at an angle of 45° or so, close together. Plants that have been removed from the pots just before shipping and wrapped in paper to keep the root ball intact should be slipped into pots of similar size, adding a little fresh soil if necessary and in this way kept for a week or two if watered frequently enough.
THE HOUSE AN ARCHITECT BUILT FOR HIMSELF
Being the Residence of Pierpont Davis, Esq.,
at Los Angeles, California

In the choice of a style and treatment the architect was governed by the picturesque country cottages in the garden cities of England, with the result that there is a close relation of the house to the grounds.

One enters directly into the hall. From this door is a long vista through a hall and breakfast room, which has a window opening on the garden. At the right the door opens into the living-room.

The living-room is consistently finished; the walls faced with mahogany panels, and the furniture chosen to fit that background; the fireplace of black and gold marble. The doors lead to the dining-room.
A quiet paper, mahogany trim and the few pieces of furniture give the hallway the intimate domestic feeling so characteristic of English cottages. This excellent grouping might well be copied.

Beyond the sun porch is a little formal garden ending in a pool and this arbor, built substantially with an arched roof and holding in its recesses two comfortable seats. The pool is bordered with brick.

The door to the house at the other end of the formal garden is almost completely glass, affording plenty of sunlight within and a good view without. The window boxes and casements add to the intimacy.

At either side of the house is a service gate, a simple treatment that makes it a part of the house itself. When grown with ramblers it will rival the other part of the property in its picturesqueness.
EFFICIENCY STANDARDS FOR THE TOMATO PATCH

The New Method of Culture and the Results It Brings—Eliminating Waste by Proper Pruning and Training—The Best Sorts to Plant

ADOLPH KUHLM

N Early twenty per cent. of all tomatoes, which nature puts on the vines, go to waste. This is not the fault of the weather, nor the climate, nor the soil, but the fault of the methods now employed in growing the crop. True, a slight percentage of fruits will go to waste every year because of an over-supply of moisture or an early frost or an inherent disease of the plant. But that loss is small as compared with the waste due directly to cultivating methods.

The Practice of Staking and Pruning

In countries offering the correct climatic conditions, the tomato plant thrives as a perennial. In South America we find it making an enormous growth, with vines trained over arbors, not unlike grape arbors with us. It is the inherent tendency of the tomato plant to grow, grow, grow vines at the expense of size and quantity of fruits. In studying ways to counteract this natural tendency of the tomato plant, gardeners found it to be a paying proposition to cut off or prune some of the superfluous foliage and branches. Soon it was discovered that a plant with two or three strong branches, well cultivated, would produce just as much fruit, pound for pound, as a plant with two or three times as many branches bearing a multitude of undersized specimens. Gradually, the practice became more general, especially in tomato growing sections. To-day two methods are widely employed, which do not differ in principle but simply in application. These two methods may be described as the "wire trellis" and the "individual stake" methods. Of the two, the latter proves to be more advantageous in the home garden, while the wire trellis method is the one to employ in field and market garden culture.

The Wire Trellis Method

Set stout fence posts about 20' apart in long, straight rows, with 3½' between the rows, so that horse-cultivation may be employed. Half way between every two posts, set a 4' or 5' stake of 1½" lumber. Then connect the posts with lines of 8 or 10 gauge wire, stapling these wires to the stakes as well, which prevents the wires from sagging later in the season when they are loaded down with fruits. Five lines of wires, one above the other, 10" or 12" apart, (Continued on page 82)
A LITTLE PORTFOLIO OF GOOD INTERIORS

In these views of beautiful and unique rooms the reader will find many valuable suggestions for furnishing her own interiors. For information on the objects shown in these rooms, write the Shopping Service, House & Garden, 440 Fourth Avenue, New York.

The day bed has become an almost indispensable adjunct to the boudoir. It is a comfortable piece of furniture and pleasing to look upon when upholstered in a gay fabric and piled high with an interesting assortment of pillows. This view is from the residence of Wm. H. Karhardt, Esq., New York City. Addison Mizner, architect.

Draw this table back a foot or so, place between it and the fireplace a large overstuffed davenport, and you have an ideal arrangement for the library. As it is, the fire can be looked at, but not sat by, unless one draws up a chair. The davenport obviates this.

White walls and white woodwork, silver fixtures and mahogany furniture make a dining-room combination hard to excel. It gives a cheerful, clean atmosphere, and is especially adapted to Colonial interiors. Less silver on the sideboard in this instance would have been preferable. Nelson & Van Wagenen, architects.
A gallery is a lovesome spot, God wot! It has Romeo and Juliet possibilities. It dispenses with the dark hallway and gives a unique atmosphere to both upstairs and down. No doubt you have seen this gallery in many pictures of children, for it is in the home of Jessie Wilcox Smith, Chestnut Hill, Pa.

At the farther end of this galleried hall is a fireplace that for line and garniture serves as an excellent example of what to put on a mantel shelf and what not. A Sevres vase and two candlesticks are sufficient, the lines of the mantel and the chimney breast being architecturally interesting just in themselves.

A third view of the home of Jessie Wilcox Smith shows a glimpse of the library. Built-in bookcases flank the fireplace. Below them are cupboards for portfolios. White woodwork throughout gives a sense of spaciousness and bright sunlight.
The photographs on this page are from the residence of Francis V. Lloyd, at Edgemont, Pa. Originally an old farmhouse, it was restored by Mellor & Meigs, architects. These are views of the combined living and dining-room, the above being the living end.

Through this doorway, which is at the corner of the dining-room end of the big room, you pass to the library shown on page 32. Note how the atmosphere of the old house has been preserved in the rough cast walls, the beamed ceilings and the original hardware.

The view below is of the dining-room end. It is a large room furnished with antique pieces such as one picks up here and there from time to time, and it shows how such pieces can be assembled in harmony to make a comfortable, livable and wholly artistic room.
BEAU BRUMMELS OF THE POULTRY WORLD

Add the Touch of Animate Life that Completes the Picture of Perfect Grounds—Pheasants, Peacocks and Ornamental Waterfowl—Their Raising, Care and Characteristics

E. I. FARRINGTON

FLOWERS, trees and shrubs have their place in making the home grounds attractive, but the picture is never wholly complete unless something animated is included among the decorative features. A bit of life lends much to any landscape, and even a few bantams roving over a broad lawn will add the finishing touch to Nature’s canvas.

There is good reason for the growing appreciation of ornamental birds, both those that live on the land and those that seek the water, and that the demand for these decorative birds is fast increasing is indicated by the number of great breeding farms which are being established all over the country.

THE BEST PHEASANTS

Doubtless pheasants come first in the list, and it is not surprising that they have become exceedingly popular, for the male representatives, at least, of all the different breeds are wonderfully handsome. Several kinds are comparatively easy to care for, thrive in captivity and may be comfortably accommodated in smaller and less expensive houses than are required for common hens, although they need larger yards. Ring-necks are bred in the largest numbers, and as thousands of them are liberated each year, they have become very common in some parts of the country.

The other pheasants commonly raised are the goldens and the silvers, both strikingly beautiful. The golden pheasant is smaller than most of the others, but marvelously marked and colored; indeed, it is one of the most brilliant birds known to man, and it is a fortunate fact that this variety is among the best for the amateur and the small aviary.

Golden pheasants lay only about two dozen eggs a year, while silvers will lay between thirty and forty, and ring-necks, which are the most prolific of all, up to sixty.

Although silver pheasants never become as tame as the goldens and have a rather disagreeable cry, often heard about the time the milkman calls, they are exceedingly lively, very easy to raise and are greatly admired, the upper part of the body being white, delicately marked with black stripes, while the tails are 2 feet long.

Two other varieties likely to be coveted and eventually purchased are the Reeves and Lady Amherst's. The Reeves pheasant is the largest member of the true pheasant family and impressively beautiful, especially when the tail is in good order. Tails 4 feet long are not unusual, and the late Homer Davenport once showed a pheasant of this breed which possessed a tail measuring 6 feet. A Reeves pheasant in flight, darting forward at extreme speed and then coming to a startlingly sudden stop, is a wonderful sight. Reeves pheasants lay about twenty eggs a season.

LADY AMHERSTS

Like the Reeves pheasant, the Lady Amherst comes from China and is very beautiful to look upon. Indeed, few birds in existence have more wonderfully colored plumage, and it is very difficult to tell the young birds from those of the golden variety, unless one knows that the little Lady Amherst have blue legs, while those of the diminutive goldens are yellow or sage green. Lady Amherst pheasants are somewhat larger than goldens, and yet weigh only from 2 to 2 1/2 pounds. They are about as easy to raise as the more common kind.
If pheasants are to be given some measure of liberty, they must be pinned, which means taking off one wing at the middle joint, or else the wings must be clipped at intervals. It is better, though, to keep them confined except on large estates, where they can have wide range. The yards must be covered with wire, but the houses need not be large, as most of the time, day and night, will be spent in the open air; and there is no need of windows, although large openings may be cut in the front wall. High houses are not to be recommended, for the pheasants may be injured by flying against the top.

**PHEASANT YARDS AND HOUSES**

The model house is 6' high in front and 4' at the rear. It is 18' long and 6' deep and is divided into two pens. A double yard with a partition down the middle is 18' x 20' and 10' high. The house is made of single boards, but is covered on the back and sides as well as on the roof with a pebbled roofing paper that never has to be painted. There are no fixtures in the house except a high perch, but the bottom is covered with sand several inches deep, which is renewed about once a month. The feeding dishes, as well as the water fountain, are placed in the yard, where there are also several perches. Pheasants will roost in the open, even during the coldest nights, unless a high wind is blowing or a severe storm is in progress.

This house, as well as the yards, is portable, roof and walls being put together with bolts, and it costs $150. It will accommodate thirty birds in winter, but of course only one mating can be kept in each side during the breeding season, as two cocks would fight if penned together. The house is quite as large as the average amateur needs. Of course a very satisfactory structure of the same size could be built at a much lower cost, but this building looks well enough for any estate, while it is not too elaborate for a suburban back yard.

It is always best to have an aviary on high, well drained ground and facing the south. If the ground is at all damp or there is danger from rats, it is well to have a cement foundation extending well below the frost line. Sometimes cement floors are used, but they are satisfactory only when a deep layer of cinders under them provides good drainage. Even a cement floor must be covered with sand; better still, soft coal ashes. In localities where high winds are frequent, or where many people are moving about, it is well to board up the yards 14' or 15', and for convenience it is desirable to have a gate in each yard, as well as in the end of the house. About the only furnishings required, apart from the perches, are water fountains and feed dishes, but the latter should include hoppers for grit, oyster shell or charcoal, all of which it is wise to have before the pheasants at all times. The yards are usually covered with wire, having a 2" mesh. But there is one distinct advantage in using a 1" mesh, even though it costs a little more—it keeps out the sparrows.

In mating, silver are commonly paired, while goldens are mated in trios, and three to four ring-neck hens are used with one male. Silver males are likely to develop an exceedingly ugly disposition at breeding time and fight among themselves or with other birds, if allowed any degree of liberty. One cock to two hens is the proportion when mating Reeves pheasants, but three hens may be used in a Lady Amherst breeding pen.

**RAISING PHEASANTS AND PEAFOUL**

As a rule, pheasant eggs are laid between three and six o'clock in the after-(Continued on page 74.)
LEADERS IN THE INTERNATIONAL FLOWER SHOW
NEW YORK
Six Recent Examples of the Nurseryman's Skill

A charming arrangement of yellow Sunburst roses, white daisies and primulas, with artificial birds as decorative adjuncts, is exhibited by Stumpf. It forms a superb table centerpiece.

The new Ophelia rose, cultivated by A. N. Pierson at Cromwell, Connecticut, is one of the star attractions of the exhibition. It leaves little to be desired in foliage or blooms.

The hardy perennial Japanese windflowers open prettily in artificial light, showing rosy purple and carmine blossoms mixed with white and yellow centers. Plants cultivated and dish designed by Stumpp.

The orchids are led by the new Queen of Belgians, a magnificent sort for which Mr. Edward Harkness paid the sum of $1,000. Grown by Clement Moore, Hackensack, New Jersey.

Prominent among the bulbous plants is a new amaryllis with red petals, shading inside to greenish yellow. It is most desirable for growing indoors.

Another of Mr. Stumpp's exhibits is the new cream white freesias, daintily arranged with maidenhair ferns in an etched glass vase and exquisite for the dining table.

Freesias are adapted to fall and winter blooming in the hothouse. Their bulbs are also grown in water as regular house plants, and may be dried out for summer keeping.
LET THEM HAVE A GARDEN!

OLIVE HYDE FOSTER

Why should the children not have a garden of their own, one which they themselves have planted, cared for and brought to its perfection of leaf and blossom? In it they will find occupation, health, a desirable feeling of responsibility, and an introduction to the wholesome charm of Nature. The article which follows is intended for children, and it deals with children's gardens. Read this article to your boys and girls. If you desire further information, address the Editor, House & Garden, 440 Fourth Avenue, New York.

April has come around again, its warm winds and singing birds reminding you that now you must get busy with your beds if you are going to have any flowers. And, of course, everybody wants flowers, only some people won't take the trouble to find out how they should be grown. But oh! what a perfect delight is the growing!

Four steps must be taken before you start actual work:
1st—Find out what space you can have for your garden.
2nd—Learn something about its soil, situation and surroundings.
3rd—Make a list of the seeds, bulbs, vines, etc., you would like.
4th—Decide on planting so as to get the right heights and colors.

As to the first step, find out just how much ground you can have for your garden. It makes a good deal of difference whether you can have the whole back yard, a plot along the walk, a round bed in the center of the lawn (better only than none at all!) or a window box. You really cannot decide on a single plant until this is settled.

As to the second step, learn all you can about your new possession. Is the ground rich or poor? If it is light and sandy, you can grow such flowers as nasturtiums and mignonette and California poppies. By adding fertilizer you can have roses and dahlias. If the ground is heavy and stiff with clay, you can still have your roses and dahlias if you will add both sand and manure. So find out what kind of earth you are going to have to work with. Quite poor soil will grow sweet alyssum, coreopsis and geraniums, while rich soil is needed for asters, larkspur, zinnias and marigolds.

Next think about your location, as a dry spot is necessary for such a plant as portulaca, while a cool, moist place is necessary for lily-of-the-valley. And last, but not least, think whether your garden is sheltered and warm, or exposed to the chilly winds. Even a desert can be made to blossom if you only know how.

As to the third step, make a list of the seeds, bulbs, roots, vines, shrubs, etc., that you particularly want, with the idea of having some flowers in bloom the whole summer long. If you are lucky enough to have a kind friend or relative who will give you some they will probably be good and come up as they should. If you have to buy, though, be sure to go to a first-class, reliable dealer, for you don't want to waste your time and money on old things that won't grow.

Last of all, decide on your planting from your chosen list with a view to height and color, so that you will plant to the best advantage—the nasturtiums, which climb, for example, are best for the back of the bed against a wall or trellis, while the dwarf variety should go at the front of a border.

Big Words for Common Things

To select your flowers intelligently, though, you must know something about their nature, habits, and tendencies, and certain words always found in seed catalogues and garden books may be puzzling to a beginner.

Annual, for example, refers to plants that live only a year or a single season. Biennials, however, continue for two years before they die, making roots and leaves the first year and flowering the second. Perennials are the kind that continue for more than two years. Deciduous refers to the shrubs and trees that lose their leaves in the fall. Evergreens are those that keep their leaves the whole year round. Herbaceous plants may be annual, biennial, or perennial, but they have a stem that does not become woody, and they die down after flowering. Hybrids are plants produced by “crossing” or mixing two different varieties. All plant life, you must understand, re-

(Continued on page 56)
**THE GARDENER'S KALENDAR**

**Fourth Month**

**Thirty Days**

**APRIL, 1916**

**Morning Star: Jupiter**

1. Low Sunday. Sun rises 5:00 A.M. Sun sets 6:55 P.M.

2. Fourth Sunday in Lent.

3. If you have not already attended to them, sweet peas should be sown at once. These plants are gross feeders, and a deep, rich trenching and enrichment of the earth will repay you tenfold.

4. Don't put off pruning any longer; everything that requires it should be attended to at once, especially roses and fruit trees. Prune hybrid perpetual roses hard, tea roses more moderately.

5. This is a good time to set out some fruit trees or a fruit border around the garden. Make a determined effort to grow your own fruits—you will never regret it.

6. A few barrels placed over your rhubarb will bury it along and improve the quality. The same is true of asparagus if you have enough coldframes to cover a row.

7. P. T. Barnum died, 1891.

8. All seeding down of new gardens, including setting of old ones, raking out of crab grass, sodding terraces, and every work in connection with lawns should be attended to at once.


10. This is an excellent time to start an asparagus bed from seed, if you can have time to cool. Sow in rows where it can remain permanently.

11. Just as soon as the ground is in good workable condition get your potatoes in. Harrow regularly every week until the shoots appear above ground.

12. Fort Sumter fired on, 1861.

13. Thomas Jefferson born, 1743. All hardy flowering plants raised in coldframes, such as canna, panula, digitalis, myosotis, pansies, English daisy, etc., should be set out in the garden.

14. President Lincoln shot, 1864.

15. Titanic disaster, 1912.

16. Palm Sunday. Spraying must be done before the foliage appears. Fruit trees, hyacinth, lilac, roses, Japan quince, hawthorns, and magnolias are very susceptible to the attacks of scale insects.

17. B. Franklin died, 1790.

18. Full moon. Keep right on propagating all bedding plants in the greenhouse, such as coleus, geraniums, begonias, etc. Camellias should be started and potted up.

19. What are you going to do with your greenhouse this summer? Try some potted fruits, ordered at once; or a crop of forcing type melons can be started now.

20. Onions, radishes, turnips and other root vegetables that are subject to maggots should have a mixture of soot and lime in equal quantities spread on the ground.

21. Good Friday. Have you frames for your greenhouse melons? They can be purchased very reasonably, and you can grow the best melons without them.

22. Don't neglect to give your asparagus beds plenty of salt at this time, and when gathering the asparagus do not cut through the plant crown. This would seriously injure if not kill it.

23. Easter Sunday. Shakespeare born, 1564. All hardy bulbous plants, such as gladioli, montbretia, Cape hortensia, crocosmia, tuberoses, anemones, lily-of-the-valley, and hardy lilies should be planted.

24. Do you know that Puccinia terminalis is one of the most persistent of all plants and will grow when nothing else will, under trees on the burned side of light, gravelly soil?

25. When pruning roses and other grafted plants, keep a sharp lookout for shoots from the root stock. If not kept cut out they will soon kill the desired variety.

26. If you want your hydrangeas, blueberry bushes and shrubs to bloom this fall, use a teaspoonful of water. Iron rust also has the same effect.


28. What about some bog plants for that low spot? Hardy water-lilies, hardy ornamental grasses and tritomias are available for such purposes.

29. It is always advisable to mulch the ground thoroughly around newly planted trees and shrubs, and particularly any very large trees recently transplanted.

30. Easter Sunday. Spraying must be done before the foliage appears. Fruit trees, hyacinth, lilac, roses, Japan quince, hawthorns, and magnolias are very susceptible to the attacks of scale insects.

**Evening Star: Venus**

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A SUMMER HOME OF ENGLISH PRECEDENTS

To Cost Under $10,000

CARETTO & FORSTER, Architects

It is an adaptation of the lines and general treatment of the English cottage or lesser country house to an American suburban environment, the suburb being Hartsdale, New York. The treatment includes brick, hand-hewn timber, stucco and a slate roof. Groups of casement windows make an interesting fenestration for the lower floor. The contract has been let for $9,500 and the house is building.

The property plan shows a kitchen garden and a flower garden on the axis from the porch. A dining porch for summer use or all year is included in the first floor plans.

On the second floor the unusual imposition of the eaves provides room for closets. An enclosed sleeping porch completes one suite, and a large dressing room the other.

The detail of the doorway shows the use of heavy hand-hewn timber for the supports of the entrance roof. A bench is to be placed on either side of this porch.
The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York.

A novelty and a practical lighting fixture combined is this wrought iron hanging candle light, after Elizabethan design. It is 29" in diameter and sells for $10 complete.

Cocktail tray with flamingo design and cover, black, yellow and old rose, $5.50. Fac-simile shrapnel shell as cocktail shaker and server, loaded with glasses and silver stand, $10.

A mirror is a mirror so far as reflections are concerned, but the frame makes all the difference in the world. This attractive panel style, 50" long and 9" wide, is of yellow lacquer with black decoration. It costs $37.50.

Hot water vegetable dish of porcelain, in nicked container with faucet at one side, $2.25. English jet ware teapot, four to eight cupfuls, hook-on cover, 39 to 98 cents. Syrup jug or cream pitcher, removable metal top, 75 cents.

A mirror and a patchwork quilt package containing water color of quilt, one finished square, marked and cut applique designs, white squares for applique, bands for border, cotton, silks and instructions. $7-$17.

Part of a patchwork quilt package containing water color of quilt, one finished square, marked and cut applique designs, white squares for applique, bands for border, cotton, silks and instructions. $7-$17.

For the real sportsman's stable a little Pickwickian type of foxhunter is ready to tell whether or not the wind is favorable for following the hounds. Made of metal, 3' wide and hand decorated, $25.

The lusciousness of prime fruits is made more attractive in anticipation when contained in this dainty Italian dish. "Fired in" green enamel with Roman gold trimming, or in several other color combinations, $8.75.

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To increase the ease of the easiest chair a round cushion of corded silk mull may be had in rose, blue and gold. It looks especially well with wicker furniture. $1.85

This closely woven willow table with natural wood top, 36" x 48", costs $20. Mahogany base lamp, 28" high, 15" silk shade, $5; the lamp may also be had with burnished gold base, white enamel or ivory finish. Fern dish or flower bowl, 3" x 5", brown art metal with cameo medallions and inner pottery bowl, $3.50

Color harmony between container and contained is quite possible in the case of this round bird cage of wickerwork. It can be had in any color of enamel desired, with contrasting silk tassels. For example, you can have yellow cage and red tassels, or a green one with red tassels; 17" high by 16" wide, $12.50

With these two baskets the gardener is prepared for either planting or picking. Gathering basket sliding on oak stake, $3.50; willow tool basket, chintz lining, $5

Five garden tools decorated with flower designs, finished in weatherproof paint and of practical utility, $5 a set. Simpler ones can also be obtained at somewhat lower prices.
LAST month I urged the necessity of having everything ready so that you could take advantage of the first possibility for actually starting work. So if your garden is big enough to be plowed, you should have a man engaged and ready to come just as soon as the soil is dry enough. If it is a medium sandy soil with good sub-drainage, you can determine this time by running a hoe handle or crowbar down into the ground. This will prove whether or not the frost is all out. If the soil is clayey in character or if it gets wet because you have not drained it properly, you will have to wait a little longer since such soil takes longer to warm up.

Outdoor Work

The soil should not be plowed or forked until it will crumble readily when worked over instead of remaining in heavy clods or slices. But even so you need not delay all your operations. Dig up a row a few feet wide in the frames or some sheltered spot, where you can sow a line of smooth early peas, a few radishes, some onion sets or large onions, if you have any left over that are beginning to sprout. These old sprouting onions will break up into several small ones and grow with astonishing rapidity when placed in the ground.

Many gardeners make the mistake of breaking up only as much ground at a time as they need to use for planting. It is far better, both on account of the time as well as of the work saved and the results obtained, to do all this preliminary work at one time, if possible. If you get all the surface fine, every drop of rain that falls will be readily absorbed and evaporation of the moisture will be reduced to a minimum. Consequently, your reserve water supply, when the dry days come, will be much greater than it would have been had the ground remained untouched. This is no mere theory. It will make so great a difference in the condition of the soil later on that it may well prove to be the deciding factor between success and failure.

The first vegetable to be planted besides those just mentioned will be extra early beets, sown quite thick because they will not all come up now. It will be well also to put in cabbage plants, kohlrabi, a first small sowing of lettuce, spinach and early turnips. Vegetable roots, such as asparagus, rhubarb, horse radish and sea kale, may be set out now. Among the flowers, pansies and English daisies are about the first to be set. Hardy perennials may be put out as soon as they are received from the nursery; if you have any of your own that need moving or dividing, the sooner you can attend to them, the better. Small fruits and fruit trees should be planted as soon as they are received from the nursery. If you have dormant roses, it is essential to get them in as soon as possible. Later on in the month plant deeply second early cabbage plants, cauliflower, lettuce (both plants and seeds), leek for subsequent transplanting, mustard, parsley, wrinkled peas, potatoes, rutabagas, salisify, summer spinach and second early turnips. Hardened-off rose plants from pots can be set out when danger from hard frost is past.

In the Greenhouse

While these outdoor activities are occupying your time and attention, do not overlook the many important things still to be attended to in the greenhouse. During this month many plants and seedlings started in February and March will require transplanting. Take particular care in the way of air and watering should be given them and they should be moved out-of-doors as fast as they are ready to be hardened off preparatory to transplanting.

The greenhouse work is by no means done when the early stuff such as cabbage, lettuce, beets, etc. is out of the way. Tomatoes, eggplants, peppers, melons and squash will have to be looked after carefully if you want to have them ready for setting out at the proper time next month. The former will need potting and re-potting until they are strong, sturdy plants in 5" pots. The things to be grown in paper bands, such as sweet corn, should be sown in rich compost from four to six weeks before you will want them. Three to four weeks is plenty for such plants. As the time approaches, you may also, to plan for the things with which you will fill your greenhouse benches and beds or coldframes after the garden plants have been removed. Extra early crops of melons, cucumbers, etc. could be grown as well as not in greenhouses and frames that are left empty from May until September.

In the greenhouse at this time of the year you will do well to keep a particularly sharp lookout for insect pests. Thorough and frequent fumigation and the use of good insecticides and fungicides will do much to enable you to keep things in good condition.

(Continued on page 70)
FABRICS AS FRESH AS SPRING ITSELF
AGNES FOSTER

Are you in doubt as to what color schemes to use in your new rooms, or what fabrics and furnishings in your spring refurbishing? Ask Miss Foster, House & Garden, 440 Fourth Avenue, New York. She will serve you without charge. Fabrics and articles shown here can be purchased through the House & Garden Shopping Service.

For a man's room, a linen depicting The Canterbury Tales; 50" wide, $2.85 a yard

NECESSITY has again proved the mother of invention—many inventions. A short time ago one heard on every side complaint about the scarcity of spring fabrics for hangings and upholstery. The prices of imported materials soared with a rapidity disheartening to even the most affluent home decorator. But meantime this very restriction was working to the advantage of American-made textiles, and we have produced unusual quantities and qualities of fabrics that are the direct outcome of the shortage of foreign-made goods. Ingenuity stepped into the breach. The result—New ideas in American Fabrics, and such imported materials as we have made up in quality of design for meagerness of quantity.

VIRILE DESIGNS
The general tendency in this spring's fabrics seems to be toward conventional pictorial designs. The naturalistic flowering, indeterminate patterns will always have their place, especially for bedroom furnishings, where a restful general-toned effect is desired. But for living and dining-rooms and porch use, striking, daring pictorial designs have been introduced and accepted with much appreciation. The country house dweller wants to be amused, even as to window hangings.

One unusual window hanging depicts in a virile direct manner the landing of Sir Walter Raleigh. There is an invigorating zip and a swing to the fullled galleons. Therefore with his admiring followers—including a properly posed dog—Raleigh plays bowls. There are fish, gulls, lions and dragons, all of the heroes. The colors are a strong definite blue, green and orange. It is just the fabric for a library or living-room of a country house.

Along the same decorative lines, suitable for a man's bedroom comes a pictorially interesting design of the Canterbury Tales. The monk and knight, the friar and the bagpipe player, each is done in direct simple outline and flat color. The material as a whole is a well spaced and well-colored ensemble. It is only upon close examination that we discover the house to be piebald, and that the bagpipe player is almost bursting with his efforts.

Another strikingly decorative linen has two yellow and black pheasants on guard over a tall palmetto tree in purple and black. A butterfly and tree are carried out in old rose. The whole is decorative and interesting in the extreme, as well as most usable in any large room either on furniture or as window hangings. This same idea of flat pure primitive color with conventionalized decoration is shown in a small bedroom cretonne where all the primary colors are combined in an all-over pattern, interesting points of accent being given by vari-colored jackdaws.

BLACK FOR ACCENT
Black still holds a high place in decorative schemes, perhaps not to quite the extreme extent of last year, but there is scarcely any porch fabric that does not have much black worked into the design. This is easily accounted for: black brings out any color combination to advantage and does not fade. For country and seashore houses this is a real asset.

One of the most artistic fabrics of the season is a natural colored linen with orange flamings. The foliage is of clear green and blue, a softening effect being given by a touch of grey, but the fabric is made really irresistible by well-placed touches of black that bring out the design. Used for hangings in a grey room with other spots of orange and a few pieces of black furniture, this drapery would find its precise métier.

DESIGNS FOR WICKER
Wicker lends itself to every possible combination of stain and coloring. A branched design of graceful wistaria and long-tailed birds forms an excellent chair covering. A delicate small-potted design gives to the weave of the material a fine credit. Heavy covered designs, when used with wicker, take away from the light and airy feeling that wicker should have. Therefore, select something graceful that has the same underlying feeling as the wicker itself. Stain the wicker grey, and use a color of grey, blue and dull green.

There are several stunning and inexpensive cretonnes for porch use. One has a tan background and a broken stripe of black and white which are thrown large vivid bunches of flowers. These are so placed that the fabric will cut to advantage for furniture covering. Also, with the light coming through them the bouquets are effective when hung at the windows. A smaller design has a quasi-Poitier flower bunch in yellow, orange, blue and green, against a small broken black stripe. The design has a striking decorative effect. These (Continued on page 92)
Home Needs

WHY not sit down leisurely and look through a complete catalog of the many practical and helpful things you will need?

There are rattan and willow furniture, summery curtains, grass rugs—all make for comfort and convenience.

Then there is the arrangement of a delightful room for a dainty miss, the guest room for weekend visitors, and all the myriad reminders one needs to be ready for a truly happy summer.

Summer Furnishing Guide

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Each article and picture is selected in such a way as to give you with a view to beautifying your home and securing more comfort.

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Send the coupon today.

Read "Your Service," opposite column.

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Or, enclosed find $1, for which send me the next six numbers, beginning with May.

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Your Service

Do you want information on the arrangement of the rooms; their furniture; the decorations for walls, windows, and doorways; rugs that are unique in pattern yet harmonious and serviceable; the choosing of a beautiful silver service, or china, or linen—in fact, every appointment that makes the modern house a veritable home?

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Faithful Reproductions and Adaptations of Rare English Furniture

The above illustration shows a perfect reproduction in the finest mahogany of a genuine Chippendale Bed made about the middle of the Eighteenth Century in which the French influence is apparent. The Chest of Drawers, Dresser, Table and Triple Mirror in black lacquer, were made to order to complete this interesting suite.

One of the great charms of Sloane Furniture is the absolute fidelity with which authentic old pieces are reproduced.

The Hangings and Coverings in gray and rose figures over a violet ground are Cretonnes imported from England. The Chenille Rug in two-tone violet, the gray wall paper and the English prints in black frames with ripple-gold mouldings, complete a charming bedroom ensemble.

W. & J. SLOANE
Interior Decorators Furniture Makers
Floor Coverings & Fabrics
Fifth Avenue and Forty-seventh Street New York
Let the Old Oaken Bucket
Still hang in the well—but, only as a memory

TIME was when the old oaken bucket was a necessity in the household of every suburban family. With it, water was drawn from the well or spring and carried for domestic use. Today, in the minds of very many suburbanites the recollection of the old oaken bucket lingers only as a memory, for with the improved machinery and equipment which we offer, any one having an available source of supply—from well, spring or lake—can have a water supply system offering to the suburbanite all of the opportunities and advantages which the city family now enjoys. From the big line of

EUREKA
Water Supply Systems

may be selected an outfit which may be operated by electricity, gasoline engine, kerosene engine, water pressure or by hand, to supply an adequate volume of water, and at the desired pressure, to meet all requirements. On this page we illustrate one of the many "Eureka" outfits, and types of pumps and systems. If you are not enjoying the many advantages of a good water supply system, or if you have a system which is not giving proper service, we request that you fill in and mail us the coupon below, for catalog, and suggestions as to the proper kind of system to meet your needs. This will not obligate you—and we will welcome the opportunity of submitting a plan.

The Bishop-Babcock-Becker Co.

<table>
<thead>
<tr>
<th>Manufacturers</th>
<th>General Offices, CLEVELAND, OHIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>St. Paul</td>
</tr>
<tr>
<td>Chicago</td>
<td>San Francisco</td>
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<tr>
<td>St. Louis</td>
<td>Denver</td>
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<tr>
<td>Cincinnati</td>
<td>Atlanta</td>
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</tbody>
</table>

FILL IN, DETACH AND MAIL THIS COUPON, NOW!
The B. B. B. Co., Cleveland—Please mail complete catalog of "Eureka" Water Pumps and Systems. I am interested in a "Pump, (system to be operated by (check which):

- Electricity  
- Gas Engine  
- Water Pressure  
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Our daily water consumption is about gallons.

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H. & G. 1-16

When the ground gets very dry you must always give the garden a drink of water

Let Them Have A Garden!
(Continued from page 47)

quires five things: warmth, light, air, water and food. But plants differ as much as people, and some need more of one thing than they do of another. Some grow best in sunlight, others in shade; some in sand, others in rich soil. You will have to find out what each kind requires—and instructions always come with what you buy. The foods needed in the soil have some big names, too: nitrogen, potash and phosphoric acid, all of which are found in the different farm manures.

PLANNING THE GARDEN

Right here is the place to stop and draw a map of your garden, and mark off the space for your chosen plants. Thus, you can be sure of facing the different kinds where they will look and do the best. You can draw a dozen plans, and choose the most desirable. Only never forget the simple rules of a famous landscape gardener:

1—Plant in masses, not isolated.
2—Avoid straight lines.
3—Preserve open lawn centers.

Next coax some one stronger than yourself to dig up the ground thor- oughly and spade in some fertilizer, preferably manure. Plants live on what they draw out of the soil, and it must be well pulverized and free from stones so that the tiny rootlets can work their way through.

For quick results from the seed, plant annuals! Some will blossom within six weeks—and if you can help out your garden with some transplanted roots and bulbs, you will have flowers in even less time. Here are some annuals that can be planted outdoors late in April, as far north as New York, in ordinary seasons:

<table>
<thead>
<tr>
<th>Name</th>
<th>Color</th>
<th>Blooms</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alyssum, sweet</td>
<td>white</td>
<td>All summer</td>
<td>8 cm</td>
</tr>
<tr>
<td>Astras, China</td>
<td>white, pink, red, purple</td>
<td>July until frost</td>
<td></td>
</tr>
<tr>
<td>Cereopsis</td>
<td>yellow, marked</td>
<td>Jan. to October</td>
<td></td>
</tr>
<tr>
<td>Cannaflorum</td>
<td>white, red</td>
<td>June to September</td>
<td></td>
</tr>
<tr>
<td>Cornflower</td>
<td>blue</td>
<td>June to September</td>
<td></td>
</tr>
<tr>
<td>Coreopsis</td>
<td>white, pink, crimson</td>
<td>August to frost</td>
<td></td>
</tr>
<tr>
<td>Marigold, pot</td>
<td>yellow</td>
<td>July to October</td>
<td></td>
</tr>
<tr>
<td>Mignonette</td>
<td>green (fragrant)</td>
<td>July to October</td>
<td></td>
</tr>
<tr>
<td>Morning Glory</td>
<td>purple, pink, blue, white</td>
<td>July to October</td>
<td></td>
</tr>
<tr>
<td>Nasturtium</td>
<td>yellow to maroon</td>
<td>August on</td>
<td></td>
</tr>
<tr>
<td>Petunia</td>
<td>white to magenta</td>
<td>July on</td>
<td></td>
</tr>
<tr>
<td>Pillow Drummond</td>
<td>white, pink to red</td>
<td>August on</td>
<td></td>
</tr>
<tr>
<td>Pink, Chinese</td>
<td>white, pink, maroon</td>
<td>July on</td>
<td></td>
</tr>
<tr>
<td>Poppy</td>
<td>scarlet</td>
<td>July on</td>
<td></td>
</tr>
<tr>
<td>Tobacco plant</td>
<td>white</td>
<td>July on</td>
<td></td>
</tr>
</tbody>
</table>

If you have to make a round bed, it can still be made lovely with a few roots of bleeding hearts in the center, surrounded by alternate sections of English daisies and pansies. The side that plant a row of the blue lobelia used for edging, or set in a few pansies already in blossom. Then you can have still another row of the (Continued on page 58)
Miss Swift
11 East 55th Street
New York

Interior Decorating

Furniture Hangings
Materials, Wall and Floor Coverings

Exceptionally Rare
And Beautiful Flemish
Tapestries of the 17th
And 18th Centuries

Hodgson Portable Houses

If you want a cottage at the shore or in the mountains this summer, get a Hodgson Portable House. Erect one on your own grounds, too, as a playhouse for the children or a lounging place at your tennis-court. If you need any adjunct to your regular home, buy one of the many styles of Hodgson Portable Houses.

Made in sections that interlock for rigidity and constructed so simply they can be quickly bolted together by unskilled workmen, they represent the quickest and least expensive method of erecting a small house. Thoroughly practical for any season or climate.

Our catalog shows you the great variety of purposes that Hodgson Portable Houses are made for. Address

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Sparks from your own or a neighbor's chimney or fire brands from a nearby fire cannot ignite the roof built with

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Transite Asbestos Shingles
Fire-Proof and Everlasting

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Lighter and less expensive than tile or slate and more readily adapted to the average type of roof construction. Cost little more than ordinary wood shingles and the first cost is the only cost.

When laid by the American method as shown above, these shingles are entered as Class "B" material by the National Board of Fire Underwriters and take the lowest existing rate of fire insurance. Your carpenter, roofer or plaster will lay them and your satisfaction is definitely assured by

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—the principle of fulfilling every obligation implied by honesty and fair dealing to J-M Roofing users. We will give you a guarantee if you want it, but in place of this we offer you the opportunity of registering your J-M Roofing with us and putting it permanently in our care. Under this exclusive system of Guarantee registration no J-M Roofing user is ever refused an adjustment of any reasonable claim.

J-M Roofing Includes Roofing for Every Purpose

J-M Asbestos Built-Up Roofing for flat roofs—J-M Asbestos Ready Roofing for sloping roofs—J-M Regal Roofing, the best rubber-type roofing used. J-M Transite Asbestos Shingles are described above. J-M Asbestos Roofings are commercial, approved, classified and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters. The Roofing Service Department of the nearest J-M Branch will advise you, your architect or builder on any roofing question.

H. W. JOHNS-MANVILLE CO.
Executive Offices, 296 Madison Avenue, N.Y. City

<table>
<thead>
<tr>
<th>Name</th>
<th>White</th>
<th>Color</th>
<th>Bloom</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby's Breath</td>
<td>White, purple, rose</td>
<td>White, purple, rose</td>
<td>June, July</td>
<td>2' to 3'</td>
</tr>
<tr>
<td>Blanket Flower</td>
<td>Red, yellow</td>
<td>White</td>
<td>July to October</td>
<td>3' to 5'</td>
</tr>
<tr>
<td>Bleeding Heart</td>
<td>Pink</td>
<td>Yellow</td>
<td>May</td>
<td>18'</td>
</tr>
<tr>
<td>Candytuft</td>
<td>White, purple, rose</td>
<td>Yellow</td>
<td>June</td>
<td>6' to 8'</td>
</tr>
<tr>
<td>Chrysanthemum</td>
<td>No blue</td>
<td>White</td>
<td>Sept. to November</td>
<td>2'</td>
</tr>
<tr>
<td>Columbine</td>
<td>White, purple, red</td>
<td>Blue</td>
<td>May</td>
<td>1' to 2'</td>
</tr>
<tr>
<td>Coreopsis</td>
<td>Yellow</td>
<td>Yellow</td>
<td>August</td>
<td>6' to 10'</td>
</tr>
<tr>
<td>Forget-me-not</td>
<td>All shades (biennial)</td>
<td>Yellow</td>
<td>August</td>
<td>6' to 8'</td>
</tr>
<tr>
<td>Golden Glow</td>
<td>No reds</td>
<td>Blizz, white</td>
<td>August</td>
<td>4' to 6'</td>
</tr>
<tr>
<td>Hollyhock</td>
<td>White</td>
<td>White to crimson</td>
<td>May</td>
<td>3'</td>
</tr>
<tr>
<td>Iris</td>
<td>Blizz, white</td>
<td>No yellow or blue</td>
<td>May</td>
<td>6' to 8'</td>
</tr>
<tr>
<td>Lily-of-the-Valley</td>
<td>Pink, lilac, white</td>
<td>Pink, white</td>
<td>May, June</td>
<td>2' to 5'</td>
</tr>
<tr>
<td>Lookout</td>
<td>Yellow</td>
<td>Yellow</td>
<td>July, August</td>
<td>3' to 4'</td>
</tr>
<tr>
<td>Peony</td>
<td>Red, pink, white</td>
<td>Yellow</td>
<td>Late summer</td>
<td>4' to 8'</td>
</tr>
<tr>
<td>Phlox</td>
<td>Yellow</td>
<td>Red, pink, white</td>
<td>July, August</td>
<td>1'</td>
</tr>
</tbody>
</table>

A short list of the old favorite perennials

Growing the Modern Gladiolus

(Continued from page 26)

Pure whites are not as plentiful as one might expect, but there are several excellent ones obtainable. Of these Europa is perhaps the best, and mention may also be made of White Excelsior, Glory of Holland, Lily Lehman and Rochester White. Good so-called whites are Augusta and Chicago White, the latter being slightly yellowish with long spike and well opened flowers. Augusta sometimes has a strong lavender tint unless opened in the house.

Of the blues, Cerulea and Baron Hulot are low-priced, Viola and Heliotrope of medium cost, and Badenia and Blue Jay quite expensive. In the yellows, Canary Bird, Kondyke and Isaac Buchanan are low-priced, Golden King, Golden West and Niagara more expensive, and Golden Measure sells as high as fifteen dollars a bulb. Sehwanee and Mongolia are other fine yellows.

Childai are among the best to plant if large flowers of good substance are wanted. They are invariably sturdy growers, and the majority are branching. They will often give three good spikes of bloom below the main spike. Their flowers are more like lilies than gladiolus blooms, and an August sun that will make a Gandavensis droop has no effect on the Childai.

The Primulina type is very interesting, and the new ruffled strain is to the gladiolus enthusiast what the Spencer pea was to the sweet pea enthusiast. And the Burbank hybrids are simply gorgeous.

If one likes to watch things grow in the garden he may buy bulbs by the peck or the thousand from some of the growers and make his start in that manner. And the grower of gladiolus no longer has to do his growing by guesswork, or by such information as he is able to glean from old sources. We have a magazine devoted to this beautiful flower of so many possibilities, of so obliging a nature and of such wide use.

Let Them Have a Garden!

(Continued from page 56)

taller plants—say pink and white geraniums, with a few ferns. An other pretty box could be made by putting Wandering Jew, or "inch plant," along the edge for the drooping vine, then the seed of the blue ageratum for your edging, with next a row of the lovely pink begonias. As it takes a number of weeks for any seeds to grow and come to flower, you had better save your candy penny's and buy a few blooming plants from the spring peddler. They will gladden your heart while waiting. All kinds of green add to the appearance of these little boxes, and all the white flowers soften and help to blend the bright colors. The China asters, white, pink and lavender, look very well in a window box, and it started in shallow trays or old pots in the spring, can be transplanted later. Then when your first crop has seen its best days, you can take it out, put in your asters, and they will be lovely all fall.

The little bulbous offshoots from gladiolus corners may be used for separate planting.
The Greatest Grass-cutter on Earth
Cuts an 86inch Swath

Floats Over the Uneven Ground as a Ship Rides the Waves
One mower may be climbing a knoll, the second skimming a level, the third paring a hollow

Drawn by one horse and operated by one man, the TRIPLEX will mow more lawn in a day than the best motor mower ever made, cut it better and at a fraction of the cost.

Drawn by one horse and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, neither does it crush the life out of the grass between hot rollers and hard, hot ground in summer as does the motor mower.

Write for catalogue illustrating all types of Lawn Mowers.

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE
ORANGE, N. J.

DREER'S 1916 Garden Book

NOT only the most complete catalogue in America, but a dependable guide for the flower and vegetable grower. More than 200 cultural instructions by famous experts. Dreer's Garden Book for 1916 describes all the worthy novelties and selected strains of practically every variety of flowers and vegetables worth growing. It contains 288 pages; four color and four duotone plates. Special departments devoted to Gladioli, Cannas, Dahlias, Roses and perennials.

Mail free if you mention this publication

Dreer's Superb Asters. Selected strains of finest varieties for garden decoration or cutting. Packet of eight best colors mixed—containing enough seed to produce more than one hundred plants—ten cents per packet. Dreer's Garden Book with each order.

HENRY A. DREER
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VUDOR PORCH SHADES are made from flat, perfect slats of kiln-dried basswood, woven together with rot-proof, fish-net twine, and they are indelibly stained with VUDOR oil stain (not paint) in many pleasing colors. We make VUDOR Shades for Bungalows in "Bungalow colors" in shorter drop, which are less expensive.

Exclusive VUDOR Features for 1916

Two double sets of reinforcing warps, at each edge New VUDOR Cord Slides (take the place of pulleys) double the life of the roll-up cord.

VUDOR Safety Wind Device prevents Shades from flapping in the wind.

Cool Comfort on Your Porch

VUDOR Porch Shades will lower the temperature of your porch.

VUDOR Porch Shades on a porch mean a new room added to your house—cool, airy, secluded.

VUDOR Porch Shades make a porch a perfect sleeping porch at slight expense.

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The only way to be sure that you get VUDOR Porch Shades is to see that the

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Aluminum Trade Mark exactly like the above is attached to top and bottom molding.

It saves you from imitations and counterfeits.

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IN SOUTHERN GARDENS

JULIA LESTER DILLON

Southern readers who desire information on their gardens will be served promptly and without charge. Address Readers' Service, House & Garden, 440 Fourth Ave., New York City

APRIL PLANTINGS

UNQUESTIONABLY April is the most beautiful month of the year in this section. Then it is that the spring-blossoming shrubs are in full flower, the bulbs are still glorious, Darwin tulips, iris and lilies show all their exquisite loveliness. The dogwoods star the road-sides, woodlands and gardens, the drooping racemes of the wistaria hang from every trellis, screen and porch. Golden-hearted Cherokee roses send out spicy fragrance on the soft and balmy air.

EARLY PERENNIALS

The blue sky and warm sunshine of midnight alternate with the chill of the midnight air, and so this is the accepted time for planting the seed of those perennials which will not germinate in the heat of the later days. Few Southern gardeners plant the early perennials which are the one thing lacking from the radiant glory of April bloom. All Southern gardens, where there is room, should know the dainty loveliness of the aquilegias, the soft-hued campanulas, the stately digitalis, the wonderful colors of the platycodons and the fairy-like delphiniums. These flowers are not only well worth while in themselves, but they fill the long gap between the spring flowers of the shrubs and bulbs and the blossoms of the annuals that do not bloom until later in the summer.

All of these perennials are valuable for the shaded situations found in every garden and which are usually bare because to few things will grow even in half shade. The heavy blue tones found in the campanulas, delphiniums, platycodons and aquilegias are also unusual in the garden picture.

Fill the flats as usual, plant the seeds very carefully, and as soon as the plants begin to crowd transplant into a shaded corner of the garden. Leave them there until the late fall and then place them in permanent positions. For two years at least they will repay you for your initial trouble, your careful watching and patient waiting.

Of the cumbines, the Aquilegia coerulea, in blue and white, and the hybrid of the same will be found satisfactory. This plant is exceedingly decorative from the foliage standpoint as well as for the blossoms. If cut, the latter will continue for several months.

The Japanese bellflower, Platycodon grandiflorus, in blue and white, is charming and effective when combined with the Hemerocallis flavo or (Continued on page 62)
A Year 'Round Garden

Don't lose the beauties of your garden when summer ends. Build a conservatory—an all-year garden, where you can have a wealth of flowers throughout the winter, as well as in the warmer months.

Now is the time to plan your conservatory and to get its construction under way. Let us help you work out the details by submitting sketches and estimates. The name "Moninger" stands for the best in greenhouse design and construction. We have been for over half a century builders of greenhouses, both large and small. Our long experience and wide knowledge of green house requirements will be of value to you. No matter how modest your plans are, it will pay you to consult us.

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The Holland Situation

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They Must Be Sold in America

Every ship that comes in from Holland these days brings us mammoth consignments of Rose Bushes, Rhododendrons, Evergreens, Boxwoods, Bulbs and Plants of Every Description. We are selling them at

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Three Rare Rose Collections $1.00 per Collection of Six Plants Each

This offer is good only when House & Garden
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These collections are made up from Holland's latest and choicest varieties. Fully-grown two-year-old plants that will bloom profusely the first season. Rose Bushes grafted in true form. Collection of live plants for $2.00. Send for list of varieties. No plants sent by mail.

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52, 54 and 56 Vesey Street
New Greenwich St., N.Y.

The Largest Horticultural Auction Rooms in the World

The Casement—the Window Beautiful

The out-swing English Casement gives a charming individuality to the exterior, while its artistic groupings lend themselves to beautiful interior arrangements of curtains and draperies.

The Casement is not only for expensive homes, it is the window for all better homes.

This little booklet, beautifully illustrated and intensely interesting, is chuck-full of practical suggestions. You really can't afford to build without it.

Free to You—Write Now

The Casement Hardware Co.
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“Brighten Up” means beautify — and more

Women are beginning to look beyond the mere beautifying of their homes with paints and varnishes. They see the results of decay when painting is delayed and the unnecessary cost of frequent paintings when poor paint is used.

**Sherwin-Williams Brighten Up Finishes**

not only add beauty to home surroundings, but also durability and real protection. For all surfaces in and outside the home there is a Sherwin-Williams finish to be had in any quantity, in all colors and all ready to apply.

Get this Booklet: “The A B C of Home Painting”
It contains complete painting instructions for the home owner; tells in simple language just what to use for every surface and how to use it. Sent free on request.

**In Southern Gardens**

(Continued from page 60)

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The Duplex-ALCAZAR in every detail and particular reflects the spirit of the most progressive stove factory in America. It is manufactured in styles designed to fit every requirement and need the world over. It is to be had in cast iron—steel and porcelain construction.

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are the only doors thus fortified against weather changes— the only doors that must fit and stay fit—let the only doors insured against an aftermath of trouble. So great is the variety of Morgan Doors that you are sure to find the right design for your home—your taste—your price desires. Morgan Doors are standard quality whatever their price. Value is guaranteed by the name on top rail—worth looking for—worth insisting upon.

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The Clang of the Engines
hoarse shouts—the sound of running feet. You awake with a start, terror gripping at your heart, big with the image of the laddie in his crib at the other end of the hall. And then you remember that you have built throughout of NATCO • HOLLOW • TILE
and you know it is time for sympathy, not fear. Yes, it was the beautiful new house across the road—whose owner was paying a heavy penalty just for lack of foresight.

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NATIONAL • FIRE • PROOFING • COMPANY
284 FEDERAL STREET, PITTSBURGH, PA.
23 Factories Throughout the United States. Also at Toronto, Ontario, Canada

Early Lace-Making in America
(Continued from page 34)
an excessive export duty on the ma-

chinery, together with a $100 fine or
a long term of imprisonment for the
offender who broke the duty law.
Despite all this, the important parts
of the machinery reached our shores,
hidden, I have read, in tubs of York-
shire butter.
In a short time, an excellent qual-
ity of net, both black and white, was
being produced in Ipswich. This net
was the foundation or background
for the second kind of lace, a lace
produced by darning in the pattern.
The factory or headquarters for the
lacemakers was in one of the lovely
old mansions on High Street; there
many girls and women spent their
working days; more, however, did
the work in their own homes.
The bobbin or pillow lace was a
distinctly local industry, but the
“point net lace” (“point,” because
the size of the mesh varied according
to the size of the points on the ma-
chine) or Ipswich lace, as it was
called, was also done in many neigh-
bor ing towns.

DARNED NET LACE
The net was stretched on a large
frame; the pattern darned in with
a glass-like thread, and the centers of
flowers and many other motifs filled
in with fancy stitches. The first pat-
ters, as you notice in the illustration
of a piece of the first darned net lace,
were taken from the bobbin laces.
Later they developed a style of their
own, with more attenuated designs.
The second illustration shows the
more open and naturalistic design; in
both, however, the workmanship is
excellent. These two pieces were
brought by Miss Elizabeth H. Rich-
ards and by Mrs. Stephen Baker in
the old lace factory on High Street
as early as 1827. The work is simi-
lar to that done in Ireland under the
name of Limerick, the same sort be-

A coverlet woven in 1847.
of dark blue in a peculiar
ridged weave

"The chariot wheels" or
church windows, popular
before the war

The Whig Rose pattern in dark blue and
white, a favorite design with Tennessee
weavers of the middle of the 19th Century
ANCHOR POST RAILINGS and GATES

Many attractive stock designs for Entrance Gates and Railings of moderate cost, as well as more elaborate and expensive ones made from special designs are shown in our catalogue.

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for Lawns, Gardens, Tennis Courts, Poultry Runs, Kennel Yards, etc., of the lasting galvanized Anchor Post Construction are thoroughly illustrated and described in the several catalogues issued by us. Tell us what your requirements are and we will send the one describing the fences that meet your needs.

ANCHOR POST IRON WORKS

Lawn, Tennis, Garden and Special Fences
Entrance Gates and Iron Railings
11 Cortlandt Street (13th floor)
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WROUGHT IRON RAILING, ENTRANCE GATES, LAMP STANDARDS, WROUGHT IRON LANTERNS, GRILL WORK, FOUNTAINS, VASES, SETTEES, ARBORES, TRELISES, WIRE FENCING, TENNIS COURT ENCLOSURES.

Whatever you need in these lines, our suggestions and designs to harmonize with any surroundings, are yours for the asking.

Why not start your investigations early and have plenty of time to decide? You would find our free descriptive book a big help. Ask for copy.

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Nurserymen - Florists - Planters

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Roses Vines
Flowering Shrubs Shade Trees
Rhododendrons Evergreens—Climbers
Hardy Old-fashioned Flowers Fruit Trees
Our Giant Flowering Marshmallow and 150 other specialties

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NEW YORK

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Top 17th Century

Iron Art Works from the classic old gardens of England and France

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16 East 46th Street
Opposite Ritz-Carlton Hotel
BULL DOG 7-Ply Garden Hose

Lasts Longest

Garden Hose seldom wears out—it usually dies and falls to pieces. "Bull Dog" hose lasts longest because there is plenty of live rubber in it.

Here is an actual experience:

Read this letter

"Bull Dog" 7-Ply Garden Hose

Made % in. with % in. connections—18c a foot in 25 and 50 ft. lengths

If a popular price hose is desired, our Good Luck brand at 10c a ft. is your best selection. It is the popular priced expression of the "Bull Dog" standard. There is no better hose at the price.

Your hose will serve you best when equipped with a "Boston" Spray Nozzle. It is easy to use, cannot get out of order and gives you a shower, spray or mist. 50c at your dealer's.

Our practical booklet, "How to Make Your Garden Grow," is full of helpful suggestions. Send 4c to Dept. H

Boston Woven Hose & Rubber Company

The World's Largest Manufacturers of Garden Hose

Cambridge, Mass.

Order from us direct if your dealer does not sell our hose

MEYRS HYDRO-PNEUMATIC PUMPS

For Home Water Supply.

Have your house in the kitchen and bath. Myers, Electric, Hydro-Pneumatic Pumps will supply it, without labor or attention, for they are equipped with an automatic switch, which takes care of the pump and motor, keeping just the right pressure in the tank. An outfit of this kind is very convenient and the cost of operation is surprisingly low.

Write for catalog showing Myers Water Supply Systems for City and Suburban Houses, Summer Cottages, Club Houses, etc.

F. E. Myers & Bro.
350 Orange St., Ashland, Ohio

Ashland Pump and Hose Tool Works

Early Lace-Making in America

(Continued from page 64)

eyes with the earlier work of the bobbinists; the machine-made net lending a commoneness to it that an entirely handmade article has not. That infinite skill and patience are required to make the bobbin lace, one feels as well as knows.

At the present time, no net is darned in Ipswich, that industry having succumbed to the entirely machine-made lace that one buys so cheaply. The pillows, however, have never been totally relegated to the past. Fifteen years ago, the writer found several women who still loved their pillows, even though the work they were able to do was very inferior to what had been done a hundred years before. We formed a little industry and interested other workers, who attempted more elaborate designs, but the old lace requires too much patience to gain a foothold in our busy American lives. There are, however, many kinds of bobbin lace that can be made and used in this everyday world that do not require either endless time and patience, and that are still very much worth while.

Handwoven Coverlets

Gardner Teall

The collector who has been fortunate enough to make a pilgrimage through the villages of New England, visiting the antique shops in search of adornments to the shrines of their hobbies will recall the occasional handwoven coverlet that chanced to be displayed as the background to the ensemble of odds-and-ends.

The double "chariot wheel" or "church window" pattern, shown below, is a composite design popular with southern weavers.

"Bird of Paradise" pattern, shown on this side, is more usual in New England.

The double "chariot wheel" or "church window" pattern with a double weave in blue and white

But one finds fewer and fewer of these old-time examples of handicraft. There have been eager but quiet collectors industriously seeking them out. Nevertheless, the collector has always a chance of coming upon an early woven coverlet, particularly in those remote quarters where local auctions (occasionally by momentous events and not merely foregone conclusions) still disclose the hidden treasures of yesterday and bring them within reach of the moderate purse.

An enthusiastic and reliable chronicler of coverlet-lore, Eliza Calvert Hall, wrote "Whoever tries to trace the rise and progress of art in the New World will see in the colors and designs of the hand-woven coverlet the first faint stirrings of that spirit which breathes full-awakened through the sculpture of St. Gaudens and Borglum, and the architecture of

Richardson and McKim, and glows in the canvases of Whistler, Furness, Sargent and Abbey. 'Art is the wine of life,' says Richter, 'and the hand-woven coverlet tells that the humblest artisan who kneels at the altars of Beauty receives from the hand of the god his share of that draught.'

From Colonial times the art of the handwoven coverlet was practiced wherever wool and industry suggested. The overseas traditions were faithfully carried out by the house-
An Incombustible Steel Ceiling

WHICH LOOKS LIKE WOOD

We are not only manufacturers of, but are contractors and decorators in Metal Ceilings. Let us have your problem, and show you how to obtain a good effect. Hundreds of pleased customers prove that our Metal Ceilings are not only durable, but are a desirable decoration for private residences, when intelligently handled.

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Samples may be seen at
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Pot-Grown Roses

If these plants are set in your garden this spring you may reasonably expect to have blooms in June. Pot-grown Roses do not require cutting back at transplanting time, have plenty of roots to feed the plant and make it grow into a strong, vigorous bush.

All the New Roses ready after May 1

These are two-year-old plants, grown in large pots, full of roots, just the kind of plants that make the Rose-fancier happy. The list includes such sorts as Red Radiance, the premier Rose for garden planting, Admiral Ward, Crimson Champion (Silver Medal Rose), Primrose, Hadley, British Queen, Mrs. Wallace Rowe, and many others. The complete list is given on pages 26 to 41 of
Cromwell Gardens Handbook

which includes the best of all recently introduced Roses, Shrubs, Hardy Plants, and Bedding Plants, as well as those that have become favorites through years of garden associations. We will be pleased to send you a copy on receipt of your name and address.

A. N. Pierson, Inc.,
CROMWELL GARDENS
Box 14, Cromwell, Conn.

Monson Lustre Slate

The strongest, highest priced, and most beautiful blue slate known. Color, an unfading, “lustrious,” deep water blue-gray; admirable with gray stone, white stucco, etc. The roof is the most conspicuous and most vulnerable part of every house—to use a substitute for the best, is poor economy.

“Never put a cheap roof on a good house”

If interested for samples, pictures of other roofs, etc., address

Monson Lustre Slate Company
Successors to Maine Slate Co. of Monson
198 Devonshire Street Boston, Mass.
I. W. P.—Figures as well as flowers and insects were introduced as decorations of Chelsea, those modeled in relief being acquired and painted before the first firing, then enameled and fired again.

Given to the fact that your tea service, however, does not bear the anchor, the Chelsea mark, or marks of any kind, it could hardly be identified as Chelsea, although the pieces really would have to be seen to determine their origin, as their decoration, coloring glaze and weight largely determine this.

There is no China that we know of that can be termed "pencilled china." From your description, we assume that the older is a piece of transfer printed ware, namely, decorated by transferring a printed paper design on the same, after it has been glazed, this design for decoration being taken from a copper plate.

This piece was then and pottery, or enameled in the kiln the second time. This decoration resembles an engraving or, as you say, as though it had been drawn by a pencil in black outline. Liverpool ware was decorated in this manner.

L. M. S.—There was no one pottery that made the well-known Willow was a "willow" and there is very little demand for wheels of this kind, even for decorative uses. Some ten years ago they could be sold for $20 or $30. It was the first English pottery to make this ware about 1780. It then became popular, but that all other potteries, it would have to say, but I know what they would bring now, possibly only $5 to $10 each.

J. T. F.—From the description of your old china, we would say that the Ridgeware pitchers (early 19th Century) about 1810-1830, would be

Hand-Woven Coverlets

(Continued from page 66)

Blue and white is the usual combination in the old coverlets, though many of them introduced other colors, but the blue and white was often used after blue. This blue was home-dyed, -indigo, and time has lent to many of the old coverlets a coloring comparable with that of the blues of Chinese porcelain.

With the attitude for the determining details of fabrics of which every woman seems intuitively to be possessed. A housewife rarely, if ever, considers the origin, history, and development of her household linen, and has not the patience and ability to be able to distinguish a truly old coverlet from one of modern manufacture. In this department, the unscrupulous antique dealer may claim antiquity for an obviously modern coverlet, but the discriminating collector will be comparatively safe.

The collector will find old coverlets interesting as hangings, lounge-covers and for portieres as well as when put to their original uses. Fortunately indeed is one who chances to acquire a signed and dated example. Such a discovery leads the collector to haunt genealogical until he has unearthed the mystery of its owner's place in life and in the good old days the weaver was probably the owner as well.

Answers to Questions on Antiques and Curios

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 14th Street, New York. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

W. G. T. The old flax-wheel which you say is not in perfect condition, and the old spinning wheel have but little value today, as there was nothing to them. There is very little demand for wheels of this kind, even for decorative uses. Some ten years ago they could be sold for $20 or $30. It was the first English pottery to make this ware about 1780. It then became popular, but that all other potteries, it would have to say, but I know what they would bring now, possibly only $5 to $10 each.

J. T. F.—From the description of your old china, we would say that the Ridgeware pitchers (early 19th Century) about 1810-1830, would be

(Continued on page 70)
Lawn and Flower Bed Guards

You not only give protection but add beauty to the bed by using Excelsior Rust Proof Guards. They are a permanent flower-bed investment because you can use them for years. Excelsior Guards are galvanized so heavily that they do not rust. The silver color harmonizes with the flowers and enhances their beauty.

To beautify your home and grounds you may need such other Excelsior Rust Proof products as Trellises, Trellis Arches, Tree Guards and Fence. Ask your hardware dealer for the Excelsior line and write us for catalog C.


The Beauty of Concrete

For homes, as well as for other buildings, concrete is a near-ideal material. It has strength and permanence. And it can be beautified.

Bay State Brick and Cement Coating

makes possible a variety of rich, artistic effects in white and seven attractive tints. This coating makes concrete and stucco absolutely weatherproof. It preserves the distinctive texture of the walls. Made for interiors, too. "Bay State," the original, has been tested by architects and builders everywhere for sixteen years.

If you plan to build of concrete or stucco, send for free sample can of "Bay State." Say what tint you prefer and ask for booklet 2.

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GLADIOLI flower of the summer garden. Beautiful as orchids, a thousand shades and colors. Masses of gorgeous bloom in the garden, perfect for house and table decoration. Require little attention and no special soil, absolutely free from insects and blight.

Select a small sunny spot or a few feet of border in your garden, plant a hundred bulbs or even less this spring, and the summer blooms will make you a gladioli enthusiast.

My special collections this year are most carefully selected. Every bulb will bloom, every bloom repays you many times. Don’t let the spring go by without planting Gladioli.

Amateur Mixture.—Choice varieties from the collections of the best hybridizers and growers of Japan and Europe; harmonizing colors; most Interesting and satisfactory mixture. $5 per hundred, $10 per thousand.

Cedar Acres Mixture.—An endless variety of color, striped, variegated, mottled, and fine clear colors with beautiful throat markings. $1.50 per hundred, $12 per thousand.

Florida’s Prize Mixtures.—Light colors, whites, creams, light reds and delicate pinks; mass with beautifully marked or penciled throats. A mixture of exclusive quality. $5 per hundred, $25 per thousand.

Gift Box.—A selection of choice varieties chosen to create a line for Gladioli; a pleasing assortment of colors; a most attractive gift for your custom friends. Wrapped prettily with thoughtful directions and your personal card. $2 doz., $25 tins. $1.50.

Be Parsimonious—Plant some bulbs of glorious "AMERICA," $1.50 per 100. $15 per 1,000.

Write for my beautifully illustrated Gladioli booklet. It is free.

Cedar Acres

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Rain From a Clear Sky

When the long, hot, dry days of midsummer come, with cloudless skies and burning sunshine, your lawns and gardens will welcome the gentle, drenching showers that Rain Cloud nozzles can provide.

The Cornell Overseas and Underground Systems, equipped with patent Rain Cloud nozzles, provide thorough, scientific, economical and effective irrigation where and when it is wanted and do away with the inefficient and troublesome garden hose.

Note the illustration of the Underground system in operation on a country home lawn, giving the effect of fountains rising naturally out of the grass. The piping and nozzles are buried, but so arranged that they will not clog, although any type of mower, large or small, may be used without interference with the system or the proper mowing of the lawn.

The Overseas System shown on the right is notable for the absence of unsightly overhead piping which interferes with the cultivation of crops and which contains small holes likely to become clogged.

Rain Cloud Nozzles supply a gentle rain at the turn of a valve, giving exactly as much water as your garden needs, and no more, at the time and spot desired.

Cornell Systems are inexpensive and economical in operation and represent a distinct saving in water consumption and cost of labor, by reason of even distribution and simplicity of control, the turning of a valve being the only operation. They can be installed at any time without injury to lawns or gardens.

OUR SERVICES include a survey of your property, together with plans and estimates covering the complete installation of our systems—also water supply and pumping plants. Write for descriptive matter.

Rain Cloud Nozzle used on White House Grounds.

Underground System for Lawns

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Engineers and Contractors
UNION SQUARE NEW YORK
It's Your Season.
Spring!

You who feel the call of Mother Earth—who yearn for your own yard and door-step; you who would get into your old "duds" and plant roses, digging into the fragrant soil with your bare hands—you who are weary of apartments, hotels and rent receipts.

BUILD NOW WITH
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IT IS A RELIABLE WOOD

Let us help you. Homebuilders Book, samples. Reliable Advice—all free to those really interested.
Address Dept. G.

We have a dealer in your town. Be sure to ask him for Trade Marked Arkansas Soft Pine

ARKANSAS SOFT PINE BUREAU
LITTLE ROCK, ARK.

Answers to Questions on Antiques and Curios
(Continued from page 68)

E. V. V.—The two engravings, "Lady Washington's Reception," engraved by Ritchie, and "Washington's Farewell," were about $10 each. The small engraving of Yale College would have been worth about $1.00, and that of the Pictured Academy, Middleboro, Mass. practice, with its value of interest to a graduate of the academic.

DRITSCHE'S ROSES
For the Garden

S\nstrong, two-year-old, pot-grown Rose Plants that will give a full crop of flowers this season are one of our most important specialties. In our Garden Book for 1916 we offer and describe over two hundred of the choicest varieties, including the latest introductions of the world's most famous Hybridisers.

Special: The "Dreer Dozen" Hybrid-Tea Roses, a collection of high-grade sorts that always do well—for $5.00.

Or, send for a copy of the Garden Book free, and make your own selection.

HENRY A. DREER

The Best Shrubs for All Places
(Continued from page 29)

June. One of these suitable placed at the side of the lawn is as lovely a thing as you can choose to see in a suburban plot. And it is lovely all the year through, for it is of sturdy; a plant covered with leaves, even in winter, and is almost unannounced by foliage in July. Its beauty is in bloom. Its flowers are large and from the pristine white purity to a pink as they mature. Scarlet fruits follow them. Old-fashioned sweet syringa, which is not syringa at all, but Philadelphus, ilice being the true syringa, can never be done if one is fond of its fragrance.

Lilacs are at their best when forming a thicket of just themselves, and I do not use them ordinarily amongst shrubbery masses. Use as many as you can of the ordinary Syringa vulgaris at the back, Syringa persica against this, and, of course, some what intermediate and Syringa josie, which blooms late. Other good shrubs are bush honeysuckles, Lonicera morrowii and Forsythia; spiraea Thunbergii and Van Houttei, the first blooming before its leaves are fully out and the latter in early June.

Your All-Year Garden
(Continued from page 52)

If wet or cold weather keeps you from getting the early stuff out as soon as you expected, and the frames, consequently, become over-crowded, make temporary ones in a sheltered place, using old boards, boxes or almost anything to keep out the sun and wind. These temporary frames may need covering at night, but protection during the day is seldom necessary at this time of year. Old sash covered with blankets or rugs or a cloth covered with cloth will keep off several degrees of frost at night and that is all that is necessary. Do not, however, forget to water the plants during the night if necessary to this time at year. Old sash covered with blankets or rugs or a cloth covered with cloth will keep off several degrees of frost at night and that is all that is necessary. Do not, however, forget to water the plants during the night.

The mulch can be removed from hardy beds and borders now, although in the case of tenderer things it will be well to wait a little longer. If a mature mulch has been used, simply shake out the rougher part of it with a fork, leaving the finer part of it to be dug into the bed. If it is a straw mulch, remove the straw carefully; any of it left around will be harmful. Since the hardy bed borders furnish its own shade during the summer, it is unnecessary to keep the mulch in or use it later on as is usually desirable in the case of the rose garden. Give an early forking-up of such roset to your plants and the plants will begin to push about a few weeks after vigorous growth has started.

A great many borders become overcrowded after a few years. If you have any such that were not newly planted last fall, get them down at the earliest possible moment.
Cement Ornaments for Your Garden

Every garden plan should include some of this artistic furniture. Doubtless there is in your own garden an ideal place for a cement garden seat or bird bath; a vista of lawn, flowers and shrubbery which a fountain, vase or sun-dial will complete. Our cement garden furniture has found a place in many of the finest gardens in this country; it is thoroughly artistic; will last forever.

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NOW is Ideal Time

START your lawn care right this season. Have the Ideal ready for the very first cutting.

The Ideal Power Lawn Mower meets every turf trimming requirement—insures a consistently beautiful sward. It eliminates the nuisance of a horse drawn contrivance on your lawn, or the expense of a squad of hand propelled machines. Gives double the care more efficiently and more economically.

The 1916 Ideal offers new refinements and improvements—simple, reliable clutch, automatic throttle control, gearless differential. It stands unsurpassed in the field of lawn mowing machines.

Write for descriptive matter, while making your plans for beautiful lawns.

The Ideal Power Lawn Mower Co.
R. E. OLDS, Chairman
403 Kalamazoo Street
LANSING, MICHIGAN

NO SPLITTING OR ROTTING

The entrance to this beautiful home will never be marred by splitting or rotting of the columns. These defects which you so often notice in wood columns are entirely overcome by using

UNION METAL COLUMNS
"The Once that Last a Lifetime"

Union Metal Columns are made from galvanized, open-hearth steel pressed and fluted into shape. The designs are architecturally correct in every respect and are made in all sizes up to 30 inches in diameter and 32 feet in height.

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VENETIAN AWNINGS AND BLINDS

Insure maximum Summer coolness; are quickly and easily adjusted to meet every desire for light and shade and air; permanently attractive and far superior to the old-fashioned fabric awnings and shades which fray and fade in rain and sun, flop in the wind, collect dust, prevent free circulation of air, have no control over light, and do not keep out the heat.

Ask your Architect. Wilson Venetian Awnings and Blinds have been specified for the most notable homes of the country for more than 40 years.

A porch or piazza equipped with Wilson Venetian Blinds may be converted into an ideal sleeping room at night.

Write today for illustrated and descriptive booklet, "Wilson Venetian Awnings and Blinds." Address nearest office.

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New York

The HOUSE THAT STAYS BEAUTIFUL

PERMANENCE and beauty—these are the qualities which you will find in every Medusa White House. They are durable, fire-proof and have all the beautiful effects to be obtained by the use of pure, stainless white color.

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is the first pure white Portland cement ever manufactured. In strength, resistance to exposure and every other respect—excepting color—it has all the qualities of the best gray Portland cement. It passes all the requirements of the American Society for Testing Materials—and of the United States Government.

Ask your architect or contractor about Medusa White. It is the one building medium that stays beautiful. It lends itself to the best in architectural design—and always fits in with its natural surroundings.

Medusa White gives beautiful effects in all sorts of interior and exterior stucco decoration—steps, railings, columns, doorways, etc. Send for booklet "The Medusa White House." It shows what others have done.

The Book's the Thing

(Continued from page 32)

If chairs are placed at either side of the fireplace, be sure that they are comfortable and roomy. Nothing is more tainting than to fail to find, uncomfortable chairs in the room. If the fireplace is not in the axis of the main room and the furniture is not placed directly in front of it, then use an occasional table as a buffer. If you have the fireplace against a wall, then a comfortable armchair will do duty as a living-room chair.

WALL TREATMENT

Avoid patterned paper for the walls. They should be kept quiet and restful. That is one advantage in paneling for library walls, either painted or in natural finish. Pictures should be chosen with the utmost care. Just a few in number and well selected. If you have high ceilings, the treatment should be simple, but not too austere.

If the bookcases are low, be vigilant to keep off their tops an excess of disquieting articles. If possible, they should be entirely free from any kind of work, or any writing materials. If you have a fireplace, the mantel should be kept free from any kind of smoke, as well as from any kind of decoration. If you have a shelf, it should be kept free from any kind of writing materials, or any kind of work.
The

Gorham Galleries

COMMENCING Monday, March 20th, and continuing daily for four weeks (Sundays excepted), there will be on view a most interesting and noteworthy Exhibition of Sculpture suitable for Garden and Conservatory Decoration, by eminent American Artists.

All interested in the progress of American Decorative Sculpture, are cordially invited to see these current examples from our native artists.

Fifth Ave. at 36th Street
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Dreer's Dahlias

WE offer and fully describe in our Garden Book this season four hundred and forty-seven of the choicest New and Standard varieties, which include all types and colors of this favorite Fall flower, every one having been carefully treated and found desirable. If you have never grown Dahlias you should begin by getting a free copy of Dreer's Garden Book for 1916.

Write for it to-day, and please mention this magazine.

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HENRY A DREER,

House of George McBride, Esq., Highland Park, Ill.


BUY lumber as you buy other materials—for the specific purpose for which it is to be used. For the outside covering of a house no other wood gives such long and satisfactory service as

WHITE PINE

It does not shrink, swell, crack, twist, warp or rot; and once in place it "stays put," after years of exposure, even in the closest fitting mitres and in delicate moldings and carvings. It takes paints and stains perfectly.

Investigation of the merits of White Pine will well repay anyone seeking a wise choice of building materials.

If your lumber dealer is unable to supply White Pine, we should appreciate the opportunity of being helpful to you in securing it.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

"The Helen Spear Book of Children's White Pine Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Spear, the toy expert. If there are children in your home, send free on request.

Address, WHITE PINE BUREAU

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Representing


An excellent model pheasant house, 18' x 6' on the floor, with covered double yard. The whole affair is portable and costs about $150.

The black neck and white collar of the Canada are distinctive.

Don't omit the silver, one of the headmen of all the pheasant tribe.

noon, and it is a wise plan to keep everybody away from the aviary at that time of day. For if they are frightened or excited, the hens are likely to cease laying entirely. Nests are sometimes made in the sand, but often the eggs are dropped promiscuously, sometimes on the perches. It is often recommended that hiding places be made by throwing evergreen branches in the corner of the house, but the birds are more likely to ignore them than to lay their eggs there. As pheasants often develop the pernickety habit of eating their eggs, it is wise to gather them promptly each day. Laying commonly commences early in April and may be continued through July.

The eggs may be kept safely for two weeks before they are set, and those laid by the ring-necks can be expected to hatch well after being shipped by express. This is not true of most other breeds, however. Pheasant eggs are best hatched under bantams or the funny little hens called Silkie. The latter are much liked because they are not much troubled with vermin. Incubators are sometimes used successfully and it is not a bad plan to take eggs from under a hen and put them in an incubator a week before hatching time. Then the poults can be raised in a brooder and there will be no risk to pray on them, at least for a time. The danger from lice must be emphasized, because poults are not strong enough to resist the ravages of these pests, and quickly succumb.

(Continued on page 76)
The Color of These Shingles Doesn’t Fade

or wash out in streaks. Both the beautiful colors and shingles themselves last, fast, LAST! That’s because of our special factory process which forces the stain and preservative deep into the wood. We use only cedar shingles aged from live timber—no stumpage, no sappy wood; all parallel widths, no waste. Colors made of best earth pigments ground twice in best linseed oil. It will mean money in your pocket to investigate. Write for Book of “CREO-DIPT” Home and Samples of Colors on Wood.

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Factory in Chicago for the West

Farr’s Hardy Plants

(edition of 1915-16) presents in an unusual way the merits of nearly 500 varieties of Iris (including my own Wyoming Seedlings), Delphiniums, Hardy Chrysanthemums, Anemones, Asters, with accurate descriptions of over 500 varieties of Peonies—the largest collection in America. The New Roses (Hybrid Perpetuals, Hybrid Teas, Sweet Briers, Ruggosas), and the finer Shrubs especially Lemoine’s new Double and Single Lilacs, Philadelphus, and Deutzias are also included in this list. Twenty-four pages of illustrations, with twelve in all of nature’s colors and tints. If you do not have a copy of the 1915-16 edition, write for it.

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This girl has a beautiful 32-page book on lawns to give you. You will find her in your dealer’s window, and her book is worth having.

DUNHAM WATER WEIGHT ROLLER

Ask the dealer to show you this roller. It can be filled with water to regulate the weights for soft lawns, firm turf or drive and tennis court. When emptied the roller is light for storing away.

The ROLLER Bearings make lawn rolling easy with this Dunham Roller.

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(Suburb of Cleveland)

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We are growers of the bulbs of these magnificent flowers on our own farms, and the 1915 acreage was double that of former years.

Flowers All Summer for $1.00

There is no flower that so easily grown and blooms so readily as the Gladiolus, and by repeated plantings a continued bloom may be had all summer long. The long spikes are graceful and fascinating in their great array of colors; cut as first flower opened and placed in water, the flowers develop for a week, even to the last bud. Commerce planting in April and repeat at 10-day intervals until the end of June, and you will have flowers until late Autumn.

Vaughan’s “Homewood” Gladiolus

75 Fine Bulbs, many kinds mixed, for $1.00 MAILED FREE to customers who will forward a stamp to Chicago, Ill. or New York. For further sums add 16 cents in stamps.

MRS. FRANCIS KING, Treasurer, The Council of All Dedicated Gladiolus Large Bulbs, doz., 35c, postpaid; per 100, $1.75 (Exp.); Medium Sizes, doz., 25c, postpaid; per 100, $1.00 (Exp.).


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Are You Interested in Poultry? Are you destraos of new breeds of fowl which perhaps you have never heard of? Tell us in detail your needs and requirements. Perhaps we can supply your wants, House & Garden keeps in touch with the best breeders and dealers of Poultry.

The Poultry Yard, House & Garden, 440 Fourth Ave., New York

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BRIEFLY and pointedly—Alphano is a mixture of all the plant foods; all the vitalizing elements; and all the beneficial bacteria necessary for a perfectly balanced, fertility-producing soil ration. To say it still more briefly: it is an all-in-one soil builder. It is a combination of both the long and short result producers. Let me explain this statement. The readily soluble chemical foods it contains, such as phosphate and potash, act as an immediate growth stimulant. The gradual liberation of its humus nitro-

togen continues to supply for a long time the most vital elements in plant growth. The teeming billions of nitrogen bacteria and soil mineral digesting bacteria, which government analysis proves it so liberally contains, still further continue fertility production. Its being odorless; its freedom from weed seeds; its velvety black, finely granulated condition are all still further facts in its favor. Put it on your lawn and rake it in. Dig it around your shrubs, flowers and vegetables. Use it everywhere and anywhere where you want rich soil and better results.

Send for Booklet—"Lawns and Golf Courses—Their Care and Fare."

5 Bags for $5 $10 a ton in bags by carload

$12 a ton in bulk by carload

Alphano Humus Co.

Established 1898

17-E. Battery Place, New York

Beau Brummels of the Poultry Yard

(Continued from page 74)

to their attacks. Setting hens need to be dusted once a week with insect powder and as soon as the pullets are a day or two old, the tops of their legs must be touched with a little vaseline.

The best nesting box is one with high sides all round or else a low one with a chimney in the middle. It must be high all round it. One reason for this is found in the fact that when young pheasants hatch they almost pop out of their shells and in a short time are running about. Unless confined, some of them are almost certain to stray away and be lost. It is wise to keep young pheasants under wire netting for a few weeks, although, if hatched as late as the latter part of May, they can be put outdoors in coops right away. They must not be allowed to get wet or to be cold. However, or their earthly existence will be brief. Also, they must not be placed on tainted ground, that is, ground where poultry have been running, unless some green crop has been growing on the ground. In addition and vermin constitute the fatal triad responsible for the unholy demise of most hens, pheasants that fail to grow up.

All sorts of complicated methods of raising poultry have been invented. In the second place, nowadays there is a third method of raising them, a method wholly different and many breeders keep magpies on hand for them all the time. They are quite commonly used in a far-boiled eau de vie. Stale bread soaked in milk and squeezed dry, oat flakes and dry bran with finely ground Hamburk steak three times a day will keep the pullets thriving until they can eat the same kind of rations that the chicken gets. The magpies must not lack the green stuff, however, from the first. It is even more important that there be a place for them to roost and there must be grit and charcoal as a matter of course. Although delicate, pheasants are quite vicious and unusually hardy when well feathered.

Of course, prices vary in different parts of the country and in different seasons, but it may be said in a general way that ring-neck pheasants are worth about $8 a pair, while grouse and similar birds sell for about $12 to $15. About $25 is usually obtained for Reeyes pheasants, while Lady Amberlins sell for as much as $35 a pair when in full plumage. The price is usually reduced several dollars when the birds are not in feathers.

Although pheasants are directly related to the pheasants they have more domestic habits and have been kept in many fur farms or gardens. Pheasants are more beautiful or better acquainted with the fact. Indeed, his vanity is one of the things that makes him a peacock interesting. On every large estate there is a place for a peacock or two, where the birds can have a free run and must be allowed to roam. They subsist readily on regular hen farm rations and all kinds of flowers and plants in the trees. As peacocks do not get their trains or fans until the third year, they are not admitted to the fashion. The pheasants will set on her own eggs and bring off a brood in about twenty-eight days. Peacocks live for twenty years or more and in that time become necessary to buy new stock very often.

The Waterfowl

Coming now to the waterfowl, which surely deserve consideration on every country place of any size, the beginner finds a long list of interesting and attractive birds offered by the breeding farms. Comparative few are to be recommended to the amateur, and the rarer kinds, as well as those difficult to manage, will not be mentioned.

Doubtless the mallard is the best of all water birds with which to make a start, for it is one of the easiest to raise. Mallards have been successfully incubated in summers and reared with equal success in the winter. They are supposed to mate in pairs, but when domesticated they soon become inseparable and hatch their broods freely. A few of these ducks may be kept around the house with only a tub for water. They are not called to the garden, but, on the contrary, consume a vast number of flies, mosquitoes and garden pests. They are distinctly ornamental as they roam about. Old ducks may be kept at all times, and if well fed and the young will usually stay close by in any event.

RAISING WOODDUCKS

Woodducks are not so easy to raise, but they are worth the pains for working with them. In the first place, the wood drake is one of the handiwork of nature. How many do not admire carrying many colors, including purple, green, black, white and chestnut, which resemble an American bird, summering and wintering within our borders, and was almost ready to be exterminated before untold efforts to save it were undertaken. Woodducks may be raised on large estates by putting up nests boxes made to resemble sent hollow logs. In their wild state the ducks nest in trees and often have to carry their young without water. When woodducks are kept in an aviary in a small place, a moderate sized pond will serve needs if the water can be kept fresh, and a wired yard 8 ' x 10 ' will accommodate half a dozen of these wonderfully handsome birds. The yard must be warded over if the ducks are not pinned down, and a box with a few evergreen boughs thrown over it will provide all the shelter needed, even in winter. Various sorts of duck are spent in the same way all the way from China, closely resemble our native woodducks, and it is difficult to decide which is the harder. They may be cared for in the same manner, but the mandarin requires the greatest clusiveness in order to be kept. If used to be supposed that mandarins must have a warm house, but that is not the case. They will inhabit watercourses, though, and shelter from the wind.

Of course, the ideal aviary for any of these birds is one with a good sized pond or pool and shrubs growing around it. It is not difficult or very expensive to make a pool with cement, for it need be only 2' deep. Even a tiny aviary is a joy and pleasure when filled with woodducks. Woodducks will run, but if other ducks along with Canada geese, Chinese geese and possi-

ble, will take care of some of the mire.

Woodducks and mandarins are not cheap, costing about $25 a pair. From $4 to $6 will buy a pair of mallards, while Indian runners and muscovy are still cheaper. White Chinese geese, which cost about $10 a pair, may well be classed among the other waterfowl, though they serve utilitarian purposes as well. Doubtless the white variety

(Continued on page 78)
Win the Birds to Your Place

All the feathered songsters will make their homes with you if you invite them with several of our unique houses, shelters and baths. Various birds have different tastes in houses. We have styles that will suit the birds and you and add a quaint charm to your grounds.

"The Garden Unique" shows many original designs. Write for copy today. You can have a number of bird families on your place this year if you act at once. They'll delight you by their songs and clear your garden of insects. Send check or remittance today.

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No. 3 Villa
Double eleven house; fine appearance. Preferred for all threader flights. Height 6 ft. to 18 ft. $2.25

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Both Pedestal.
66 inches high, Price only...

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Everything for the Home Grounds

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Within this radius all stock is delivered freshly dug, by auto truck, the day needed.

We have all kinds of ornamental trees and earnestly solicit your patronage. You would enjoy a visit to our Nursery to look over and select from our stock.

We will make you a planting plan and give you any help desired in laying out your place. Let us hear from you before the rush season. Send for our new Catalogue "D."

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HOTY'S SONS CO.
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Note Its Extreme Lightness
It Means Better Flowers
And More of Them

The only reason why U-Bar houses produce such surpassing quantity and quality of flowers is because of their surpassing lightness.

The U-Bar house is as light as it is because of the U-Bar used in its construction. No one else can use the U-Bar in greenhouse construction; so no other house is as light, as safe, or has the proven endurance and freedom from repairs.

To you who are interested in having the best there is to have the U-Bar house holds a lively interest.

Send for our Catalog. Or send for us. Or both.

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Edmanson Bird Homes We also make ornamental Bird Houses for 20 cents.

Birds will find and in the yard.

The ornamental homes of birds-especially the American Robin.

Birds are very common in a place among the ornamentals, but they are even more pugnant than the Muscovy ducks. It is almost sure to start a wholesale slaughter if placed in an avairy with a lot of miscellaneous birds.

Birds in warm weather.

Birds, on the other hand, are always to be kept through the winter with only a little shelter to protect them from storms. This applies to the various
types, but a few kinds like the Stanley and crowned crane need warm houses and are among the few bird's list.

Hunting waterfowl. Unfortunately, they can be kept only where they can have heated quarters and the birds named are probably the best to begin with:

A project of new avairy house, stocked, in time others.

GARDEN

THE FORMAL GARDEN

There is a charm and a fascination about the formal garden that cannot be gainsaid. One feels always that it reflects the mind of the designer in the careful arrangement of every detail, the fine sense of proportion between architecture and landscape, between verdure and stone.

The renowned gardens of Italy owe much of their interest to the superb sculpture that adorns them. Our collection of models made of Pompeian Stone cast in perfect reproduction of these Old World masterpieces contains just as much interest for the modern garden.

To those who desire marble ornaments, we offer special facilities, insuring reasonable prices and prompt delivery.

Our handsome illustrated catalog of sundials, fountains, statuary and benches sent on request.

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Mott Bird Fountains

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Write for detailed descriptions of these motors and their application to Mott Fountains.

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Address Ornamental Department

THE J. L. MOTT IRON WORKS

Fifth Avenue and 17th Street, New York

Beau Brummel's of the Poultry World

(Continued from page 76)

is the handsomest and its most distinguishing characteristic is a large knob at the end. In England, these familiar roundish bird houses are commonly given a place among the ornamentals, but they are even more pugnant than the Muscovy ducks. It is almost sure to start a wholesale slaughter if placed in an avairy with a lot of miscellaneous birds.

Naturally everybody who thinks of ornamental waterfowl gives swans a place in the list. For there should be, as a matter of course, if a fairly large pond or pool is available. They look so pretty, whatever the weather, on any water that is less than 50 feet across. The common mute or royal swan is a pretty sight, and if a pair is purchased and a pair cost about $40. It is a common belief that swans need more room in winter than in summer, but that is a mistake. They are just as gay as geese, though more selective, for they sometimes allow their feet to freeze to the ice. No housing is necessary even in the coldest weather if the birds are sheltered by a large house.

One feeding a day of ordinary mixed grain from a house is enough for seven to fifteen birds, thriving, especially if they have a lake or stream in which they can find a projected house of preconceived architectural style. One is not always free as to the method, for obstructions and limitations. It is, however, a pleasant thing to picture in the mind's eye the sort of a house you would like to see and then to set about selecting a site that would be ideal for just such a house. In all this, the architect can be a great help, and if you will take him into your confidence.

Before you start to imagine your house, you should take into account just the sort of a family life you want. Some families live in large houses and some live in smaller houses. Where a house is sufficient for the family of itself, it may still be too small for much or for any entertaining. After all, no matter if a house is actually constructed for him and that fact causes him to take into account the factor of sociability that will enter into his life and into that of the country. In the country, quite as much as elsewhere, he will have this impressed upon him.

Let him think of this, then, when he starts out to think up the sort of house he will have. Perhaps he goes to see the country life and into the life of those in the country, with the country life in communion with his fellow-beings, and not as a recluse. Questions of hospitality, then, will enter the aileme of his plans for a house.

THE YEAR ROUND HOUSE

Not only must he consider how the house will feel in winter as well as in summer, but he will also wish to look at all seasons of the year, particularly if he is to spend the year round in the countryside. Then, too, his house must fit the landscape, just as the house must fit the individual. In older days a cottage built was thought of as of a poor man. In our own day the cottage type of architecture, however, as ground is low, and the various architectural styles, has come to be the typical type of the home of the well-to-do.

REGARDING ARCHITECTURAL STYLES

The modern house in the country (this is excluding from consideration his so-called modern house, a modern Midas) seeks a character dear, void of pretense, without sham and free from the superfluities of the architects, not grandeur, is the charm of the modern house in the country. The matter of which has of necessity been much more studied by the present-dayarchitect than by his predecessors. This, again, is a matter for consideration in settling on a style for a house. Fortunately the various styles are compounded of features that permit an almost infinite variety of effects which, though the ensemble may immediately be recognized as "Georgian Tudor, Dutch Colonial, or whatever it may truly be, may be rendered adaptable to the site and, to some consideration through the skill of a good architect who has a mastery of their adequacy.

Broadly speaking, there are those who consider the Georgian or the Colonial styles formal, the half-timbered style rustic and the Dutch Colonial a combination of both qualities. However, dignity of aspect, whether as a half-timbered or Classical style, need not be preserved at all, and the half-timbered style ever preclude formal usage any more than it did in Elizabethan days.

There is as such a thing as the country, in both in print and practice, is to be found in the inquirer, but after all the main thing to seek in choosing a style for a house is the consideration of that style to endow the house with an added sense of homeliness.
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The continuity of the war made it necessary for the Holland growers to sell their entire crop in America. I purchased hundreds of thousands of these Bulbs for my trade. The prices have advanced since, but the advantage in from if you acted at once, as the price quoted below:

**AMARYLLIS, FINEST PINK...**
**AMARYLLIS, FINEST WHITE...**
**BARBARA HOLST, BEAUTIFUL PINK...**
**BARBARA HOLST, BEAUTIFUL WHITE...**
**BARBARA HOLST, BEAUTIFUL MIXED...**

**ARCOLA GARDENS COLLECTION...**

This includes a limited quantity of the following varieties, which for gracefulness of form, harmony of color and commanding beauty, are unsurpassed:

- **Electra, Empire of India, Triumph, Golden West, Leibnitz, Leibnitz, Nebraska, Panama, Peace, Schleswig, Roger, Pink Perfection.**
- **Firek of each variety, packed by themselves; $10 Bulbs, $4.**
- **Price of individual varieties on application.**

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- **Nigellas—Soft, primrose yellow, very large...**
- **Plains—Large, yellow, showy pink, large...**
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**PINK, DUSTY RUE, PINK CINNAMON, 12...**

**ASSISI, WIGMA, BEAUTIFUL QUART...**

**Missionaries...**

**Divine Serenade...**

**Tea Each of the Above, 100 Bulbs $2.00**

If you would not be disappointed, send your order with remittance today.

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**Your Questions Answered**

We have found a way to answer all your questions. Without expense you can secure information on any subject you may select. Tell us the things that interest you.

We will answer as many questions as you choose, relating to all phases of building, remodeling, repairing, gardening, decorating, furnishing or refurnishing—in fact, everything pertaining to the subject of the home and its surroundings.

Our only consideration is that you are sincere in your desire for information—that you will advise us whether the service supplies your wants and meets all your requirements.

**Information Service House & Garden**

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HENRY A. DREER

**Hardy Plant Specialist**


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**EVERGREENS, SHADE TREES, FLOWERING SHRUBS ROSES, VINES and PERENNIALS**

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With Moons’ assortment, any garden problem can be readily solved. If you anticipate a planting of any kind, write us about it and we will send you our helpful catalog.

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Philadelphia Office
21 S. Twelfth Street

The Moon Nursery Corp.
White Plains, N. Y.
POULTRY WORK FOR APRIL

Keep the chickens dry.
Give them plenty of greens.
Above all, keep them free from lice.
Pen the ducklings in a low yard made of boards.
Try raising them on dry sirup.
Set turkey eggs toward the latter part of the month.
Watch for the first pheasant eggs this month and remove them.
Set turkey eggs under hens, the turkeys being allowed to sit later in the fall.
Give the turkey breeders free range if possible, but shut them in their houses at night.
Put down eggs until they are plentiful and the price low. Water glass is the best material to use.

IT is the best thing in the world for chickens to be out on the ground, but it is not a good thing for them to trail through grass wet with dew. They have a bad habit of drinking cold food. Chickens on a grass run will eat the young grass, of course, but those confined near lettuce, spinach, grass clippings or even sprouted oats. No matter how good care they get, though, they should be fed with rice. Coops must be kept clean, too, or the red mites will multiply into millions. Let the January thaw have a chance to thicken the winter layers in practically all the Mediterranean breeds, which come in January and February. It can be done by means of some of the herbs named, or by other means described in our new book of this name. The Chinese supremes, those chickens that attain full weight in three to four months, will do best in a house with 50 to 70 feet of pale stock. A sizeable box will make for a larger laying area without many other necessaries. From sample copy 2.

LE DERNIER CRI

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Beehives, Kolbiams, A. A. D., Half, Half, Owns. Carolina Heathers and many other rare materials are described in our new book of this name.

SAMUEL FRASER NURSERY, 179 Main St., GENESEE, N. Y.

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For the discriminating purchaser—artistic in effect, good solid oak construction, solid oak, solid cherry, art, individual taste, moderate price.

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We have nearly 50 varieties of iris, the outdoor orchid flower, the most beautiful, hardest perennials known. Lilies are in bloom, and are early for early shipment. Send for catalog.

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Gorgeous Garden Gladioli

24 Large Gladioli Bulbs, 12 each variety, No. 1, retail $2.50, 24 each 10.00 worth, 2 each 100.00, 2 each 1,000.00. Write for free catalog.

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Tested Trees, Roses, Plants, Vines


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Now is the time to get your evergreens. Plant them now and they will do better than at any other time. Write for list and descriptive matter.

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At prices that will surprise you, our new catalog will give you over 2,000 different kinds of seeds, many of which are new and never before offered for sale.

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**Burpee's Seeds Grow**

Send for Burpee Annual, the Leading American Seed Catalog. A book of 182 pages, fully illustrated. It is mailed free.

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**Gladioli, Cannas, Dahlias, Lilies**

We are the largest grower of these in the world, and stock a far greater variety than the largest wholesale and retail nurseries combined. Our flowers reach all parts of the United States, Canada and Mexico.

The choicest Members of each Variety are selected with care and sent to the best wholesale and retail dealers in these countries.

**FOWERS AND VEGETABLE SEEDS, Special Seeds for Commercial and Home Gardens**

HIBISCUS, JACARANDA, LANTANAS, GLADIOLI, PLATAS, RHODODENDRONS. The very newest, choicest Gladioli, Cannas, Persicaria, Pericallis, Asters, Lilies; new Selections. Flowered Bulbs.

Large Illustrated Catalogue Free.

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Glance over the advertisements in this number. The very dog you wish may be there. If you write us, stating your requirements, we will send you dog and the price for which you wish. We will then put you in touch with the dog you desire. We recommend trustworthy establishments of many kinds. Address: The Dog Shop, House & Garden, 5th Ave., New York.

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REAL BRASS ENAMEL DESIGNS FROM $3.50 UP

Also full line of Bird Feeders, Cages, Pots, and other garden requisites.

Manufactured by The M. D. JONES CO., 71 FYLER ST., JONES RUG, Send for your illustrated catalogue.

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Combination crib, playpen and baby's bath.

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**Enamolin is the Final Finish**

As you put on it, so it stays—immaculately white—smooth and hard as tile—washable with soap and water, Sapolio or Pearline.

Sanitary—This is the reason why St. Luke's, Bellevue and Mt. Sinai Hospitals use it.

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**Orchard Success**

It is a small pamphlet of big ideas. You should send for it at once. It tells how to grow, quickly and cheaply, and how to cross your orchard of all sorts, large, medium, and small. It describes "Orchard Success," the one great enterprise which makes it possible. It tells how to plant, how to manage the barrels, how to handle the labor, how to secure the best results.

Our Free Service Department is for your special benefit. Identification and advice on all your orchard and garden problems.

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**Encourage Birds to Live in Your Gardens**

Use our successful bird houses for Wrens, Bluebirds, Hare Brides and Porcupine Martins. Strong & neat—wood painted, to resist weather. Price 50c to $1.00. Design illustrated $1.00. Our reliable wire Sparrow Trap ordered by U. S. Government. $2.50. Write for illustrated folder No. 52, BASSETT, FARLEY & LOSCHER MANUFACTURING CO., Dubuque, Iowa.

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And many others described in "Dahlias and How to Grow Them" for 1916, sent free for a postal.

TRIAL ORDER — 10 large Dahlias roots by mail for $1.00.

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**While Life is given Use it**

**For the House Country & Garden**

Nineteen Inches High

Fourteen Inches Wide

CONCRETE WALL SUN DIAL

Mosaic numerals in Red or White or Green

The Bird Box

WEST CHESTER, PENN.

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**Simplex**

Simplex Weatherproof Labels Are Permanent

Prices: Postpaid, Including Copper Wires.

No. 1—Size 3Model inches, 25c., doz. $2.00 per 100.

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**Open and Close Your Shutters From the Inside**

It is safe, simple, economic, convenient and unnecessary to lean out of the window to open and close the shutters. Try them on the Mallory Shutter Worker Operated From the Factory

On your doors and windows or it will hold them in. Pop into your mesh screen. Open and close them even during the hottest weather.


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"BATHROOMS OF CHARACTER" It gives desirable information to those about to build or remodel houses. The Trenton Potteries Co., Trenton, N. J.

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**Going to Build?**

Then write for our interesting book written just for prospective builders.

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**THE NEW ORCHARD**

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100 William St., New York
EASTER GIFT BOX OF GLADIOLI

Make this Easter one to be remembered by having our special Easter Gift Box of choice Gladiolus bulbs sent to yourself and friends.

A fine collection of fifteen carefully selected bulbs in an attractive box;

Fifty cents post paid to any address
Annie R. Blanchard
17 Hillside Avenue, MELROSE, MASS.

Gladiolus

THE FLOWER BEAUTIFUL

BLOOMS from July to November.

Attractive Bird Baths

Front Paget

GLADIOLI

THE FLOWER BEAUTIFUL

BLOOMS from July to November.

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BLOOMS from July to November.
Mott’s Plumbing
Send 4c for Mott's 112 page “Bathroom Book,” showing 26 model bathrooms, floor plans, descriptions and prices of modern bathroom fixtures.

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Antique Lovers! Listen!
Our In Jamaica, Long Island, there’s a little old antique shop where they have REAL, AUTHENTIC Treasures of old Jamaica. Many decades ago the nobility gathered a piece here and there from all parts of the country. Send for the list of what you want; we have it or can get it for you. Correspondence a pleasure. Write and see.

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has increased the popularity of the Bishoprinc Board, because it is the one background for interior or exterior decoration, that holds together without cracking or crumbling as long as the house stands. It contains no metal or cement and no moisture. Get free sample and book entitled "Built on the Wisdom of Ages".

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We will be glad to enter you as a subscriber to The Theatre beginning with the April issue if you will send us your check for $2.50 if you prefer.

A. P. Grein, "Birdville" Thames River, N. J.
I Count None But Sunny Hours

Even surpassing it in yield per plant, we have Chalks Early Jewel. Of about the same season as Bonny Best, it has the added advantage of being symmetrical, nor does it maintain its larger size as well toward the end of the season.

Stone is without question the most widely known and grown scarlet main of all, and to this day it has the stamens, a feature that makes it popular and at the same time a desirable variety in scarlet main crop tomatoes.

Some have a sharper, more concentrated flavor than the old types. It is of ideal color and exceedingly solid. The waste at stem and blossom end should be cut and the vines which reason housewives will get five slices out of it, as against three off the old scarlet ones. It is only a couple of years old, but it is bound to supersede Stone, popular as that standard is today.

Your Woodland Annex

(Continued from page 24)

The value of transplantsing

The use of plants is particularly desirable in the case of shrubs, vines, and perennials. If there is no supply on the premises it is usually easy to find other sources in the neighborhood. As a last resort, it may be obtained from nurserymen. Early in the spring and late in the fall are the best times for transplanting, although the work can be done successfully during the growing season, if the plants are well cared for and the roots trimmed back the tops can be cut to the ground. The soil in which the plants are set should be kept moist until the transplant is established, and the leaves should be watered occasionally during the period of growth. The value of transplantsing lies in the fact that it is a relatively inexpensive method of propagating plants and is more likely to be successful than any other method. It is also a method that can be used to propagate plants that are difficult to propagate by other means.

A DEFINITE PLAN ESSENTIAL

The work of restoring the beauty of a woodland should proceed according to some general plan. The woodland should be gone over carefully and the latent possibilities considered. There is no need for any hard and fast rule. Any one of the plants that was used in the original planting may be used again. If a shrub died or a tree was planted in a wrong position, it should be removed and another planted in its place. It is important to keep the soil moist during the period of growth. The soil in which the plants are set should be kept moist until the transplant is established, and the leaves should be watered occasionally during the period of growth. The value of transplantsing lies in the fact that it is a relatively inexpensive method of propagating plants and is more likely to be successful than any other method. It is also a method that can be used to propagate plants that are difficult to propagate by other means.

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Garden Seeds

If you want your garden to be a real success this year (and of course you do) send for our big spring catalog.

The "collections" of flower and vegetable seeds on pages 11 and 12, ranging in price from $1.00 upwards, will specially interest you.

Write today, a postal addressed to will bring. I.

J. M. THORNBURN & CO.
Established 1802
515 Broadway, St., through to 54
Park Place, New York

Your Garden Needs Immediate Attention! Give It Really All!

Glass in the form of half-bush, cold frames or a small, ready-made greenhouse must be provided if you wish to have heart vegetable or early flowers, for home use or to sell, when they are worth more.
This Book
On Home Beautifying
Sent Free

Contains practical suggestions on how to make
your home cleaner, cheerier and more
attractive. Order today by writing to the
Julio Company, 237 Washington St.,
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Two Centuries of Plants

By USING DIAMOND BRAND COMPOST
Wall Rated Horse Manure Fertilizer

Well Roated Horse Manures Dried, Ground, Colored
1 lb. free from wood coats, largely finished
and rich in plant foods which are immediately
available. Give your lawn a quick start.

We hold the moisture during the summer and
keep the grass green. Use in your vegetable
and flower gardens. A lawyer report says
"Stable Manure is the one thing that
supplies all the need for truck gardening
and laws, with one application.

Put up in bags. 100 lbs. each.
Write for Circular "B" and prices.

N. Y. STABLE MANURE CO.
273 Washington Street, Jersey City, N. J.

IN insure your Planting

Beautiful Rose-Guide

Describes nearly 400 wonderful Roses, 91 of the very choicest,
are illustrated with 168 beautiful colored illustrations, 11 in natural colors.

The Best Roses for America

We have Roses for every climate and purpose— Climbing, Shrinking, Tea
and Tree Roses.

Send today for this handsome book—FREE

The CONARD & Jones Co.
Rose Specialists
Backed to 50 Years' Experience

GALLOWAY'S GOLD MEDAL MIXTURE

Gладiолус, тюліп, помпові рослини

Gладіоли, тюльпани, помпін

Gladilis, tulips, parrot tulips,

different and most

beautiful, and quality of the

Gladilis is no
terest to you

and your
gladilis treatus.

Gladilis, tulips, parrot tulips,

with this choice seed you will

get the color for which
gladilis are

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Your Woodland Annex

(Continued from page 84)

vistas to the outside do not exist, it would be just as wise to make them, as an occasional glimpse of some beautiful portion of the outside world is always welcome. Such vistas should appear as though accidental and not a mere straight gash cut through the wall. The interior of old woods should not be cut up too much with drives. Other parts can be reached by trails or mere paths which require comparatively little work to build.

Intelligent Forestry

The average woodland will be in need of some clearing. Such dead timber, dying trees and debris as may obstruct the view of the fire hazard should be removed. The leaves, old rotting logs, and other objects may be brought to the full richness of the soil and protect the vegetation. If brush is piled in the wooded area for a time when there is no danger of the fire spreading, for even light surface fires are destructive. If houses are constructed, they should be of a rustic design that will blend into the general scheme without prominence.

Many woodland owners dislike the idea of cutting any of their trees, and yet they too are entitled to the only way to attain good results. Large spreading old trees may be wholly obscured by a dense growth of young saplings, which must be sacrificed to bring the old tree into prominence. The forester whose object it would be to spreading "wolf-trees," as he calls them, to give the young growth a chance. Which method is right depends upon the purpose of the owner.

Even in a woodland where beauty is the primary objective, a little portion can be managed along scientific forestry lines. Dense young stands may be thinned out, and thereby, otherwise the trees will grow tall and spindling and kill one another in their struggle for existence. This method has been gradually improved the appearance of the stand and leaves the remaining trees in better. With the growth and thinning the finest specimens are always favored. The stumps should be spaced for the second and third growth is free from danger and a fire menace. In making a thinning the idea should be given to the chances to become a dry, thin stand to the change positions. Again, if openings are too large the growth of grass is stimulated, which is inimical to a good vegetation. Grass should be confined to the meadows and glades.

To Own a Greenhouse

The Wise Course

If you have a limited purse is to hire an organization which avoids extravagance and gains knowl-

H. H. BERGER & Co., 70 Warren St., N. Y.

eardom and speed. The propagation we have gained in forty-five years for fast work is only to be rivalled by our elementary instruction for fine work, and the particular features of our services in this line we can give both at the same time at a minimum of cost. Each Metropolitan Greenhouse is built to fill individual requirements.

We ask nothing but the privilege of intervention with the owner to make your decision.

We carry the largest stock in the country of Single and Double Light Metal Sash and Cast Iron Framing for immediate shipment.

We go anywhere in the U. S. to submit plans and prices.

Metropolitan Material Co.

222-44 Metropolitan Ave., Brooklyn, N. Y.

800 best Dahlias

All the finest varieties to date in decorative, fancy, cactus, show, peony, decorative, collarette, and pompon dahlias are described and illustrated

Cactus Dahlia Johannsen

Also included are the finest

Canastra, Gladish, Lilium and thousands of others.

Cactus Dahlia Johannsen

1 Dahlias Offers

$1 and catalogs are copies of the 1916 catalog, which contains full directions on growing — any quantity at lowest cost at any time.

$1.00

DAVID HERBERT AND SON

Box 471, ATCO, N. J.

The Horticultural Society of England in honor of our

do visit the N. Y. Horticultural Society's Garden in the

A Dahlias Offers

$1.00

DAVID HERBERT AND SON

Box 471, ATCO, N. J.
Horsford's Cold Weather Plants
And Flower Seeds That Grow

Bulbs, Plants, Fruits

Our list of German and other irises alone would furnish material for a hardy garden.

We have wild flowers, hardy irises, lilies, peonies, woodlilies, lilies, willow, orchids, shrubs, trees and vines.

Illustrated catalog free

F. H. HORSFORD
Charlotte, Vermont

Water Your Garden
This Way

J ust turn on the water, then turn the water any way you want it to water, and let the water slowly, gently rain the heavens.

One line fifty feet long will water 2500 square feet, or a distance of 25 feet each side. $1.75 buys just such a portable line that can be attached directly to your garden hose. It is equipped with special coupling so it can be quickly and easily moved.

Spray nozzles are of brass. Pipe is galvanized. 50-foot portable line $1.75. Delivery prepaid East of Mississippi, if remittance is sent with order.

An acre equipment costs so little as $12.50.

Send for Portable Line Booklet.

THE SKINNER IRRIGATION CO.
231 Water Street Troy, Ohio

The Spring Fashion
NUMBER OF
Vogue

is now on sale throughout the United States

A profusely illustrated number presenting the complete description of the Spring Fashions, the successful creations of each couturier which, taken collectively, establish the Spring and Summer mode. Vogue suggests that before you spend a penny on your new clothes, before you even plan your wardrobe, you consult its great Spring and Summer Fashion Numbers. During the every months that these numbers are appearing you will be spending hundreds of dollars for suits, gowns, hats, etc.

$2 Invested in Vogue may save you $200

The gown you buy and never wear is the really expensive gown! Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford!

Why take chances again this year when by simply sending in the coupon, and at your convenience paying $2—a tiny fraction of the loss on a single ill-chosen hat or gown—you can insure the correctness of your whole wardrobe?

Vogue is a beautifully illustrated magazine; the acknowledged authority on what is worn by well-dressed American women. Here are your twelve numbers (and one extra):

*Special Offer

The Spring Fashion Number is already on the newsstands. If you enclose the $2 with the coupon below, we will send you, with our compliments, this first comprehensive description of the fashions for Spring and Summer, making 13 numbers instead of 12.

Or, if more convenient, send coupon without money, and we will enter your subscription for the next 12 numbers.

Spring Fashions
April 1
The last word on Spring gowns, waists and accessories.

Smart Fashions for Limited Incomes April 15
First aid to the fashionable woman of not unlimited means.

Brides and Summer Homes May 1
A journey 'through' pleasures and places. News for the bride.

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Placing in your own country well worth a visit at least.

Summer Fashions June 1
The final showing of the summer modes that will be

In the Country June 15
Society takes to sports and life in the open

Hot Weather Fashions July 1
The correct wardrobe for all outdoor sports

Forecast of Autumn September 15
Advance models gathered at the great Paris Fashion Openings

Autumn Millinery Sept. 16
The best one hundred milliners have produced for the Autumn

Paris Openings October 1
The complete story of the Paris Openings establishing the mode

"Nine out of ten women copy what they hear; the tenth is a reader of Vogue!"

A 24
Kneeling rack with cushion for wedding garden.
$2.75

A 25
Work basket for flower garden, with tools.
$5.60

A 29
Kneeling rack with cushion.
$6.75

A 30
Work basket with garden tools.
$5.60

A 32
Garden work basket with tools.
$6.75

We allow $2.25 where tools are not wanted with garden baskets.

Send for catalog of garden baskets and willow furniture.

WHIP-O-WILL-O FURNITURE CO.
332 Adams Ave., Scranton, Pa.
Cover Your Porch Floors and Roofs with CON-SER-TEX

Above all things you are interested in your home. You are always adding to its coziness and charm.

Here's an opportunity to make your porch floors and roofs give satisfaction rather than tin or thingles and other roofing materials. CON-SER-TEX comes at a price much cheaper to lay. It is mild-proof, fire-proof, insect-proof, and water-proof, and stops the rattle of the wind. It lessens the chances of incoming insects.

The cold of the blazeard or the hot of midsummer does not affect it.

It adds charm and neatness to your home because it lays—flats—clings tight and does the work. Generous samples price list and descriptive matter upon request.

Write today for our interesting little booklet, "Roofing Facts and Figures.

W. L. BARRELL COMPANY
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The Filling Station; On the Corner of 12th & Wales

The Famous
Cactus Dahlia
Golden Gate

This dahlia was used in preference to any other variety or color for decorations by the Sloaneites of England and is now extensively grown around dahlias inervlet; a tried and true winner and one that attracts attention.

Winners of numerous first prizes and certificates of merit—gained a sensation when exhibited by Miss Eustis and other masters of dahlias. This dahlia is now considered by leading dahlias specialists and authorities to be the finest, largest and best blooming dahlia ever introduced. It must be grown in the greenhouse and street gardens.

These counterfeits, to give them due, are usually bright, but they are also usually yappy, snapshish little dogs, lacking in courage and without any real personality. The thoroughbred, on the other hand, fairly teems with terrier character. He shows his breeding, too, in every curve of his outline, in every movement of his little muscles.

Rough Coats and Smooth

In either wire or smooth jacket the fox terrier is a gentleman's dog, but it is remarkable what a difference the two coats make in his appearance. The smooth fox terrier is a little patrician, a clean-cut young gentleman of the bear's mould; his rough-coated brother is the young sportsman of the family, no less gently born, but fonder of the hunting field than of the drawing-room.

The smooth dog has a nest, trim, just-out-of-the-boxhandsome appearance. The wire is somewhat preeminently rough and ready. Their expressions, too, are different. The former has a bright, keen, varmity look, while the wire look is sometimes to be described as sneering.

The Gentlemen's Terrier

(Continued from page 27)

The best type of thoroughbred.

In America the fox terriers outnumber any other variety. The canine population recorded by the dog license records of the cities show two fox terriers to one dog of any other breed, but most of these so-called fox terriers are of more than doubtful ancestry and very nonscript appearance. Every small dog, mainly white, spotted with markings of black, tan, smutty brindle and whatnot, whose tail has been docked, is put down as a fox terrier. Short, spindly legs; dumpy, shapeless bodies; thick skulls and snappy eyes; large pop eyes and great, floppy ears are not the distinguishing physical characteristics of the breed; it has been well termed the "gentlemen of the terriers." There are thousands of these caricature fox terriers all over America. It is quite hard that such unlovely looking dogs should masquerade under the name of a good breed; but it is far worse that their disposition and character—or rather lack of character—should be charged up against their thoroughbred natures.

POINTS TO LOOK FOR

The points of the two varieties are identical. Both dogs to be typical must have long, lean heads. To avoid any suggestion of a "foxy look," the skull must be narrow, the cheeks clean, and the face must be well filled in. This gives the much desired "long, punishing jaw." The ears must be small, V-shaped and placed quite high on the shoulders, being a better protection against any cold wind than heavy cars. For the same reason, large, yellow eyes are barred. The neck should be quite long, rising gracefully from the lines of back and chest, adding much to the dog's aristocratic carriage. The "frown" is an important item in fox terrier perfection. It consists of smooth, sloping shoulders, like those of a thoroughbred race horse; a pair of front legs as straight and even as a couple of pocket rulers, ending in small, compact "cat" feet. The back should be short and level, the chest and brisket deep, and the loin cut up, though an exaggerated "waist" is a fault showing weakness. Strong hind legs, with straight, well let down hocks, giving him two powerful springs to drive him forward at a racing gallop, are demanded by the critical judge. The dog is topped off, as it were, with a gaily carried tail.

(Continued on page 90)

The Kelsey
WARM AIR GENERATOR
237 N. Park Avenue, STRATFORD, N. J.

Prescribed by
Old Doc
Common Sense

The very first thing your own doctor tells you when feeling a bit lagggy is, "Get out in the air, fill your lungs. Don't sit around any more than you have to in the usual overheated, poorly ventilated room!"

If it's fresh air you need to get well—Old Doc Common Sense says, its fresh air you need to keep well.

That's why the Kelsey Health Heat is called the Health Heat. It ventilates while it heats. The air in your home can be just as fresh, just as cool during the hot summer weather, no matter what way the wind blows.

We have learned from your other heats. We can prove it. Send for Booklet—Some Saving Sense on Heating.

LONG ISLAND DAHLIA GARDENS
Hicksville, L.I., N. Y.
The Countryside Handbooks
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A fully illustrated handbook, containing a planting-
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flowering bulbs. The best bulbs to use are recommended,
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other varieties. A table of cultural requirements, as well
as a planting-table, are also included.

These books will be forwarded on receipt of price by
THE SUBURBAN PRESS, 334 Fourth Avenue, New York City
The Gentleman’s Terrier

(Continued from page 88)

Color and markings, contrary to popular opinion, count for almost nothing in judging a fox terrier. An attractively marked dog in a show ring will arrest a judge’s attention favorably, and a narrow white blaze up the face will give the impression of greater length of head; but if the dog is predominately white, with either black, black and tan, or tan markings, he is correct. If solid liver markings, in the old days a sign of unorthodox breeding, are disqualiﬁed by the standard. They seldom appear in any thoroughbred family.

Houses with Their Backs to the Street

(Continued from page 17)

a place to entertain in, and what a read elsewhere, is determined not to entertain! Mrs. Jones, who used to run across the lawn whenever Mrs. Smith appeared on the side plaza, has ceased her impromptu visitations. If Mrs. Smith has a headache, or is deeply engaged in some domesticity, or wants to write an urgent letter, she can take to the open air without instantly attracting Mrs. Jones, one of the entourage. She is a good neighbor, but at more reasonable hours.

Then, too, the Smiths have gained a recessed porch, habitable despite showers, and an adornment not to their “garden front.” What was Bridge’s domain in the old days? And if the ash cans, clothes line and that sort of thing involves rather a problem, it is solved by a screen of hedge or vines lattice. Even the tradesmen’s incursions are provided for. Instead of visiting the back door, as formerly, the tradesmen apply at a service entrance fronting the street.

Indoors, everything is gained, nothing lost. The servants’ quarters, which was the old-fashioned idea to look out upon and enjoy it. The Smiths have the effect of the old-fashioned idea, and upon and enjoy that.

Drawing room, living room, library and their chambers above face the private park at the rear. Meanwhile Smith’s architect chuckles. He had had the lark of a lifetime designing that house—two fronts in one, twice the opportunity for aesthetic effect, and three or four times the usual test of ingenuity all along.

Longer than most houses, as it ﬁlls the entire width of the lot, Smith’s is deep in a distinctive shelter, so that the arrangement of rooms calls for niceties less imperative elsewhere, and besides there is Smith’s automoble to consider. A garage at the rear would encroach on the garden, while requiring a roadway under the uninviting unoccasionally to a reception room. It is one thing to be retiring and pleasantly aloof from untoward bastille, but quite another to shut oneself of so completely that one’s friends lose their way “twixt street and salon.” What do all this prove? That every house should turn its back to the street? No such thing. It makes only that when conditions make it the plan attractive, it is entirely feasible.

Garden comfort

Your garden this summer will be the most inviting spot in the world if you make it “Comfort Garden.” Place a curved bench in one corner, an arbor seat in another and perhaps a tea table and chairs within its shelter—and you will have an outdoor living-room of comfort and charm. Our Old English garden furniture graces the finest estates in America. Send for our Portfolio Catalog, which will help you to make the most of your garden and lawn.

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Shingled Houses

are warmer in winter and cooler in summer than tiled, slated, clapboarded, or gummed-paper houses. They cover the surface with three insulating layers and non-conducting air-spaces, and no other ﬁnish does this. They are also much more picturesque and attractive, and they admit of far more varied and beautiful coloring than any other ﬁnish.

Cobalt’s Creosote Stains

color them in beautiful tones of moss-green, bark-brown, silver-gray, etc., and Cobalt’s Creosote thoroughly preserves the wood and makes it less inflammable.

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

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 Boston, Mass.

H O U S E & G A R D E N

ROBIN REDBREAST

Has he a HOME in YOUR YARD?

Here is a lovely little cedar chair for Robins. Hang it on your porch or in a tree. He will sing that sweet strain for you; and you will have the pleasure of hearing it in and about your yard.

Robins are dense, conical and decorative. 40 inches high, with bark still on. 1000 feast No. 104, $1.50.

Send 2 orders by mail, and enclose cash, money-order or checks. Birdhouse furniture is sent freight collect, unless otherwise ordered.

Make a birdhouse to your own order! By all means, send for the beautiful illustrated catalogue of rustic birdhouses. Our line is absolutely complete.

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Trenton, New Jersey

If You Want Birds Put Up Dodson Bird Houses

Any Jack-Carpenter can make a box and call it a bird house. But he can’t win birds with it. For nearly 20 years I have worked for American song birds. I studied and worked for several years to get my ﬁrst two bird houses just right. There are thousands of genuine Dodson bird houses up and occupied in America today.

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JOSEPH H. DODSON
73 Harrison Ave., Kankakee, III.

Mr. Dodsion is a Director of the Illinois Audubon Society, the American Audubon Association, Life Member of the American Ornithologists’ Union, President of the Chicago Audubon Society, a life member of the American Ornithologists’ Union.
Coming and Going

four hundred motor worries can attack four hundred motorists in a day's trip.

Out of the host of letters from the readers of Leslie's Motor Department who take their auto troubles to Harold W. Slauson, Mechanical Engineer, four hundred that touch on things that could happen to anybody "coming and going" have been bound together with their answers in a booklet for your convenience.

This little collection of average motor worries and the way to settle them may be of more use to you than you think. It is yours for the asking. As we have only a limited number of the books we must be sure that you are a motorist so please indicate the name of your car on the coupon.

Leslie's
Illustrated Weekly Newspaper

225 Fifth Avenue  New York
Materials and methods involved in the study of the interaction between the birds and the plants in the garden are discussed. The data collected include the number of visits, the duration of each visit, and the types of plants the birds perched on. The results show that the birds exhibit a preference for certain plants and spend more time perching on them. This preference may be related to the availability of food or shelter provided by the plants. The study also reveals that the birds' behavior is influenced by the weather conditions, with a higher frequency of visits during sunny days. The findings have implications for the design of gardens that can provide a habitat for birds and promote biodiversity. 

For more details, please refer to the attached report or contact the researcher directly.
A letter from Hartford Shock Absorber to Metropolitan

"You have asked me why the Metropolitan was selected as an advertising medium for Hartford Shock Absorbers.

"A frank question merits a frank answer.

"We selected the Metropolitan because it is so interesting, "snappy," and up to date, that we found ourselves looking forward to receiving the next issue of the Metropolitan, and we felt that it was reasonable to suspect that possible, prospective purchasers of our products were doing the same thing.

"Hartford Suspension Company,
"A Waterman,
"General Manager."

The following automobile and accessory advertisers used 3633 lines of space in the March issue of the Metropolitan:

Thomas B. Jeffery Company
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Paige-Detroit Motor Car Company
Lee Tire & Rubber Company
Hartford Suspension Company
Nelson Horn (Lovell-McConnell Mfg. Co.)
DuPont Fabriloid Company

Daniels - By Henry Reuterdahl

This is the March cover of the magazine that carries nearly four times as much automobile advertising as any other general monthly magazine.
Fabrics as Fresh as Spring Itself

(Continued from page 92)

An excellent cretonne for the dining-room, old rose, lavender and blue on cream; 31" wide, 75 cents

A striking porch cretonne with quasi-Poirier flowers in green, yellow and orange; 31" wide, 60 cents

Exquisite in design and coloring—a Linen with orange cockatoos and green and blue foliage; 50" wide, $4.15

A splendid dining-room linen with green, yellow, mulberry and blue in foliage; 50" wide, $3 a yard

Suitable for the country house comes a cretonne, 31" wide, of brown birds with stripes of blue and rose in the background; 60 cents

Fresh and crisp, this cretonne of black birds on a white background with foliage in rose, yellow and blue; 31" wide, 45 cents
SUMMER FURNISHING NUMBER
H. G. Wells says:
in his new novel, "Mr. Britling Sees it Through,"—"This story is essentially the history of the opening and of the realization of the Great War as it happened to one small group of people in Essex, and more particularly as it happened to one human brain."

"Mr. Britling" is undoubtedly one of the biggest things Mr. Wells has done. You can begin reading it in the April 29th issue of

Collier's
5¢ a copy
THE NATIONAL WEEKLY
416 West 13th Street, New York City
MAY, 1916

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FOR YOUR SERVICE

1. By addressing The Information Service, House & Garden, 440 Fourth Ave., New York City, readers can freely avail themselves of information on architecture, building, furnishing, decoration, vegetable and flower raising, landscape gardening, dogs, poultry, antiques and curios; in fact, all matters which pertain to the making of the home and the garden. This service is rendered promptly and without charge. State your problems clearly and enclose a self-addressed stamped envelope.

2. Addresses of where to purchase articles will be sent by mail without charge. The House & Garden Shopping Service will purchase any article shown on these pages.

3. The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

4. The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as they appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

GARDEN FURNISHING

1. The vogue for living out-of-doors has brought about gardens that are not alone pleasing to look at but comfortable to live in; and as regularly as summer comes, the housewife turns her attention to making the garden living-room attractive. For her has been planned the Garden Furnishing number.

2. There she will see displayed all manner of garden furnishings—window-boxes, lattices, sundials and bird baths, garden benches and nooks, tables and lawn canopies, screens for the porch and designs for arranging these into an attractive garden corner. In addition will be articles on Japanese gardens in America, limoges, water gardens, aquaria, flowers for the seaside, roses, and a dozen other topics pertinent to this season. For the prospective builder are two homes of individuality that will furnish scores of ideas; an article on "Houses Without Pictures," by Rollin Lynde Hartt, who wrote "Houses with Their Backs to the Street" in the April issue, and a note on the decoration of bare concrete walls. In all, there are about thirty-two separate topics in the June number, not one of which the lover of homes and gardens can afford to miss.
The English know how to make gardens—they've been making them for several hundred years—complete gardens, from the doorway to the further wall. Some of their garden doorways are especially worth copying in American homes. This example, with the vertical sun-dial, is from Morton House, Hatfield, of which A. Winter Rose was architect.
INSIDE THE SUMMER HOUSE

Never Have the Summer Fitments Been So Filled With the Individuality of the Modern Spirit, the New Colorings or the Real Conveniences of Thoughtful Construction

HENRY BLACKMAN SELL

SMART lines; bright, rich color; soft, brilliant contrasts and real convenience in every fitment of the home—that, in a sentence, is the spirit of modern decoration. It is as well the essential spirit of the artistic rejuvenation seen at every turning, for the dry dictates of precedent have become passe and a new conception of decorative beauty has come to guide us in their stead.

That one must “know” before he can “do” may seem a trite, irrelevant statement, but in it lies the true reason for almost a century of “period decoration” in this country when countless homes were furnished and fitted to the minutest detail with relic and copy of this period or that. And this was fundamentally necessary. How else could we have learned so well the use made by the great designers of other days of the limited materials at their command and of the beauties they wrought despite the restrictions imposed upon them by their royal and aristocratic patrons? How else could we have learned so well the great underlying principles of composition, of arrangement, of ornament, of color—in a word—of “taste?” The answer stands unmasked in the very question itself—in no other way.

But now, freed as we are by this long accumulating knowledge we have begun to work beyond the rudiments of our school books—“the periods”—and to find ourselves in the sheer joy of expressing beauty wherever we see it, combining at will the best of all the ages, creating new modes, reveling in joyous color, in choice, simple pattern; constructing, grouping and arranging as best fits our needs and our whims—this is
As sure as summer comes, comes yellow. The rug is varicolored. The furniture is lacquered in gold and coral, rubbed to a soft dull finish. Chair by fireplace, $21; winged chair, $21; table, 6’ 3” long x 3’ 2” wide x 2’ 5” high, $64; lounge chair by window, $23; bird cage, $20; chairs by door, $6.50 for rocker in natural cane with scarlet striping; armchair-like rocker, $6.50.

For the living-room of the summer house comes this set painted in dull sage green, decorated with spots of black and gold and covered with green and gold-striped velour. Separately, the chair is $62; the settee, $150; the table, $65. The lamp has a gold shade and a green-bronzed lamp standard, $20.

A cool color scheme is reed furniture in tinted ivory white against a mural background. The large rocker sells for $29; the flower stand, $20; table, 4’ wide x 3’ 5” high, $46; chair by window, $13; chair by door, $20; rocker, $17.50; and settee, $60.
the spirit of the new decoration.

And the home in summer? It is the very epitome of all that is best of this new spirit. The decorated willow and wicker, the delicately constructed and daintily painted furniture, the freely designed cretonnes and linens, the bits of ornament and brilliant objets d'art laugh at slavish copy as they lightly combine the artistic elements of the Orient and the Occident for their greater enhancement.

Here is the filmy finesse of Japan, there the quaint spiritual pattern of Russia; the sweeping ornament of China is often found on a furniture piece whose constructive design is obviously English; France and Germany join beauty in a cozy chair, while through all runs clearly the co-ordination brought about by our clever American artists, and the result can be called by any name to be found in the dusty books that chart and catalogue the rise and fall of king or queen or dynasty.

Would you have your home your home? Then be an individual in your decorative scheme.

Do you rely on Dame Fashion's word? You may be assured, if you do, that it is distinctly vogue to set your own styles in decoration this summer.

For the porch comes a sturdy set in black and white. It also can be had in red and black, green and gold and yellow and cardinal. The table sets for $14; the armchair for $5.25; the high chair for $4.50.

Do you enjoy the distinction of being "different?" If you do you are backed by the best authority in your efforts, for one injunction, and one only is held immutable for the present year, and that is—"Be Thou Thyself."

In the grouping and interiors shown on these pages is ample enough opportunity for the expression of individuality. There is the Japanese bedroom suite, for example, a remarkable combination of Oriental color and line—celestial blue, sea green and coral. The upper parts of the beds are blue and the bottom green. Considering its exceptional coloring and the delicacy of line, the price of the set is very reasonable.

Or look into the nursery. It could serve as well for the winter as the summer home. A circular bed with a wide seat of salmon, pink and yellow occupies the middle of the room. The walls have a mural frieze that might have come out of an Egyptian tomb, whereas, in reality, it can be had by the yard with a stencil. Around the room are various kinds of animal coasters and a play bench with two cubistic clowns flattened out on the seats. Behind is a painted rack for dumbbells and wands—quite a little gymnasium, in fact.

The summer nursery can be a riot of color and interesting toys. Here the floor is dull grey; walls deep purple; draperies gold and purple. Borzoi coaster, $2; goat roller, $2. These pieces are made especially for this room. Pieces similar can be purchased at special prices.

An interesting cottage dining-room set. The table is black, gold and vermillion, with chairs to match. The table sets for $75.50 and the chairs from $5 undercoated, but painted in one color to $20 with highly developed designs in colors to please the purchaser.

The play bench shown in the nursery above will positively not rock over. It is of endless interest.

For either porch or indoor living-room comes this set in decorated willow. The settee is spotted with vermilion and black. Table, 32" top, $12; settee, English shellack, $35; bookstand $9.50.
The dining-room is paneled to the ceiling with birch painted a light cream. Like the living-room, the ceiling is finished with plaster in low relief. Silver fixtures have been used. The door on the left leads to the hallway and the one to the right opens on the loggia which is pictured opposite.

In the front of the house, lighted by two wide windows, is the sitting-room. Its walls are plaster, arranged in panels by moulding. White tone color with red velvet curtains and mahogany furniture.

THE RESIDENCE OF
CHARLES M. RICE, ESQ.,
AT ST. LOUIS, MO.

LEBAUM & KLEIN, Architects

All the woodwork in the master’s portion of the house is painted white, save that in the living-room. Here the wood is birch, wainscotted to the ceiling, and stained and waxed to resemble walnut. The bookcases and radiators are recessed.

In plan the house is simple, straightforward and livable. Entrance is made through a loggia; to one side is the house depth living-room; to the other, the dining-room and study. A main hall is in the center, well arranged for practical utility.
The site comprises some fifteen acres heavily wooded, for the greater part with oaks of considerable maturity. The house occupies the highest point of the grounds. In architecture it is Pennsylvania Colonial, constructed of local cream-colored limestone laid like a rubble wall.

The lattice treatment of the loggia walls is interesting. So sunny is the room that vines planted in boxes at the back thrive enough to be trained up the wall. To one side is a small cement fountain.

A HOME
RECENTLY ERECTED BY
A HOUSE & GARDEN READER

Vestibule, hall and loggia have all been floored with 9" x 9" black and white encaustic tiles. The stairs here are a remarkable combination of fine line, detail and space economy. Behind a grille beneath the stairs the radiator is concealed.

Five chambers, a sleeping porch and dressing-room and two baths constitute the second floor. On the third are servants' quarters and the nursery. The roof above is green slate; the cornice, mouldings, etc., are a heavy cream, the blinds a sage green.
There are three big purposes which often call for really quick-action growth of foliage plants: shade, screens and tropical effects. They may be fulfilled by vines, certain non-climbers, or a combination of the two. Well chosen and used, these plants not only serve their ultimate ends, but become positive and intrinsically desirable additions to their surroundings.

The things which can be accomplished with these materials are limited only by the gardener's ingenuity in adapting the plants available to the conditions to be met. With special care many of these plants will develop with a rapidity that is almost unbelievable. Left to themselves, under ordinary conditions, it will take them very much longer to accomplish the same results.

Quick action vines may be had from plants in pots, from bulbs and tubers, or from seeds. Those from pots will, of course, give the most immediate results, but some of the others are capable of catching up with or even surprising them when it comes to the production of the biggest mass of vine and foliage, say by midsummer. As a class, the varieties that are usually started in pots are not as rank growers and do not furnish as thick a shade as some of the others.

**Good Vines for Various Purposes**

Among those available in the form of potted plants are the following:

Where a showy, handsome flower-
maturity. The seed is quite hard, like that of some sweet peas, and should be filed or notched and soaked before planting, to assure quick germination. If possible, plant in a warm, sheltered place.

One of the most desirable plants where foliage alone is wanted is the Japanese hop (Humulus). It is not only very rapid growing, but will succeed under a variety of conditions, standing extreme heat well and being practically immune from disease and insects. There are two varieties, one with foliage of a pleasant, glossy green, and the other a sort similar to this type, but with the leaves beautifully variegated in silvery white and yellow on a dark green background. Strong plants from pots will cover a trellis or support to a height of 20 in. in a very short time. For porch work, the leaves are borne densely enough to form a very effective but not impenetrable shade.

For a climbing vine to use over arbors, trellises, pergolas, and for the porch where a decorative effect rather than a screen is desired, nothing surpasses the popular moon-flower. This vine is an old favorite, but—as with many of the old favorites—many gardeners do not know of the several splendid newer varieties. In addition to the standard white moon-flower (Ipomoea grandiflora), the newer sort, I. maxima, has flowers which are very much larger, and it also bears them more freely. In growth, this plant is a giant, attaining a height of 50' or considerably more, if given proper conditions and an abundance of water. Another variety has flowers which are smaller, but of a beautiful blue color, so that the effect is entirely different. The blossoms of the blue flowering sorts are more substantial and will remain open on dull days.

**VINES WITH BULBOUS ROOTS**

There are several very quick growing, semi-hardy vines which make an entirely new growth each year on bulbous roots. These naturally start more quickly and vigorously than those from seed. They are rank growers and luxuriate in a well enriched soil. The popular mignonette vine is the best known (Continued on page 74)
CELE RY  
Complete in Twelve Reels

Showing all the work required to raise a plentiful home consumption crop

Photographed by
I. M. ANGELL

(1.) First prepare the bed. As celery is a rank feeder, dig in a plentiful supply of well-rotted horse manure. Avoid a trench, as this leaves air spaces through which water cannot be drawn.

(2.) When the soil is prepared, dig a trench 5" deep with the wheel-hoe. Choose the seedlings having the stockiest root growth. They come 100 for a dollar, and 100 is enough. Set them 6" apart.

(3.) Having planted—a late afternoon or a cloudy day in late May or early June is the best time—give them a thorough watering. It is also well to chip off the tops of the plants to avoid wilting.

(4.) Next shelter the newly transplanted seedlings from the sun. Use a strip of board, leaving plenty of space for air circulation. If they are planted right you should not lose one plant in a thousand.

(5.) As the plants begin to grow, cultivate freely, gradually filling up the furrow. Avoid getting dirt into the heart of the plant, as this checks natural growth and also spoils the shape of the stalk.

(6.) Occasionally in summer, as a preliminary to "handling" later, run the cultivator down the line with the hoes set wide apart. This draws the earth close up to the plant and begins the bank.

(7.) About the 1st of September the plants will be ready to "handle." Loosen the earth and draw it up further against the plants with a hand or wheel-hoe set as shown here in preparation for banking.

(8.) Then gather each bunch in one hand, drawing the earth up around the stalks and packing it in place. The object of "handling" is to give the plant an upright, firm and compact growth.

(9.) Blanching, which gives the celery its desirable whiteness, begins about October 1st. There are three processes—earthing, paper and board. In earthing the plants are packed to their crowns.

(10.) To blanch with paper either roll each plant in a piece of building paper, tied with a string, or use a strip of tar paper spread along the entire line and held in place by means of wooden pins.

(11.) Board blanching is the simplest and most satisfactory. Pin the planks on either side of the row, leaving about 2" between the top edges. This is sufficient to keep the light from the stalks.

(12.) And three weeks or a month after blanching, the stalks are ready to dig out, wash, and place on the table. In favorable seasons, after early planting, Celery may be ready as early as October 1st.
This is a lay sermon for gardeners.

It is about The Street Behind Yours. Not your street, for, of course, your street this summer will be fragrant with all manner of burgeoning blossoms. You, who have planned all winter long the garden that is to be, need no sermon on how to make it beautiful. Your planning, your planting, your work will bear abundant fruit. But that is not enough. There is the street behind yours. Will that, too, blossom this summer?

Time was when a man could say he was not his brother's gardener. That time has passed. It faded into the limbo of bad customs together with the right to throw papers on the public highways and the right to ruin the looks of a street by erecting a house in bad taste.

The street belongs to every man who lives in the town. The appearance of every street depends upon that sense of universal ownership and responsibility. And the street behind your house means every street.

It is not enough that your garden adds to the meagre total of the town's beauty. You, who are your brother's gardener, can see that his plot also flourishes. The cuttings you throw away in a year would start a dozen gardens. These you can share with him, these and your information, your books, your magazines. You can exchange seeds and plants and experiences with him. You can join your town's garden club, or, if it has none, you can start one. In other words, you can go about doing good with flowers.

It is as old as the Sierras, this idea. A legend says that when Eve was driven forth from the Garden the only treasure she took with her was a rose plant, the like of which has flourished in all lands ever since. Faithfully have the daughters of Eve carried on the tradition.

It was a woman, Martha Daniell Logan, who a century and a half ago wrote the first American book on flowers and their culture. She also wrote a Gardener's Calendar, with the work laid out day by day, very much like the Calendar on another page of this magazine.

It was a woman who, twenty years ago, conceived the idea of improving the gardens on the street behind hers. She formed a circle of her friends, and the first garden club came into existence. Today the membership of the various women's garden clubs in America numbers over 10,000.

Later men man approvingly put his shoulder to the wheel and joined the movement. In towns all over the country this year are being conducted garden and yard improvement competitions supported by men's clubs and chambers of commerce.

Women started the movement because women have an instinctive habit of making the home and its surroundings beautiful. Men took it up because they knew that better gardens meant better towns.

To grow flowers where once was a weedy wilderness works the same miracle of regeneration in a town's soul that contact with the fresh-turned earth works in the soul of man.

The sower in the parable went forth to sow. Some of his lands were fertile, others not so much so, some not at all. Had he selected his seeds according to the soils into which they were to fall, it would have been a different story.

Every town has its fertile soil, for there are natural gardens everywhere. Every town has its less fertile soil, and by co-operation even the most atheretic can be made devoted. Likewise has every town its soil which is not fertile at all—its neglected corners—and for such is required more labor.

There is a busy railroad that courses its winding path through the rock and graveled hills of New England. For long years the right of way has cut unsightly wounds in woodland and pasture that never healed.

Then came a railroad president who was also an idealist. He saw the wounds. He resolved to do them good. In those scars, where even weeds would not root, he dreamed the velvety pink beauty of rambler roses. An appropriation was made, totaling several thousands of dollars. Hundreds of vines, with their own soil, were set out unsparingly between towns and cities from one end of the line to the other.

Today the traveler looks out with amazement and admiration upon this summer splendor, this work of a man who found the street behind him. The man has gone his way, but the lesson remains. He had chosen the right seed. He had also chosen a neglected soil.

In developing our American roads we have been so intent on making the roadbeds good for men to pass along that we have neglected to make the roadsides good for men to look upon. We neglect the streets behind ours because we think we do not own them.

There is no such thing as personal ownership of flowers. The winds scatter the seeds far afield, and what was your treasured possession this year is your neighbor's next.

The road belongs to everyone, and the man who would go about doing good with flowers might well turn his energies to it. An early start for the train some day gives enough time to plant a dozen rambler cuttings to cover that unsightly wall. A Saturday afternoon would see planted enough seeds to make your passage and others beautiful with flowers the rest of the summer.

These are not flowers to pluck, but flowers to look at, flowers that brighten up a barren corner and quicken your blood when you pass. To plant them, of course, is a private charity. Yet what man of us hasn't a little secret kindness he does when the crowd is not looking?

Senhouse, the wanderer of Hewlett's novel, was moved by just such charity, and he went about planting flowers in waste places of England. "Johnny Appleseed," stirred by the same feeling, set out orchards along our highways a hundred years ago.

We can not all tramp the countryside setting out orchards. We cannot all gather flowers from the uttermost parts of the earth to plant in our neglected American meadows. But this we can realize—that charity and gardening go well together at home. There is always the street behind yours.
A NIPPONESE CORNER IN AMERICA

The vogue for Japanese gardens has grown to such an extent that the gardens made here recently bear favorable comparison with their Oriental prototype. We have caught the Nipponese spirit. Of this, the above glimpse, showing Wistaria Chinensis—in bloom, is a witness. J. F. Street, landscape architect.
**The Beginner's Rose Garden**

Practical Instructions to Enable Anyone with a Bit of Spare Room in the Garden to Raise Successful Blossoms

**Robert Stell**

Surely you can have one! Roses are not restricted to huge beds, a head gardener, five under gardeners, and a general atmosphere of landed aristocracy. A 20' bed of them will produce just as many and just as fine blooms per plant as a twenty-acre one, and it is a great deal more homelike. Forget the idea that rose growing is a delight for kings and a delusion for ordinary mortals, and begin it this spring.

In setting down these hints for the inexperienced rosarian, I am considering primarily the requirements of that large class whose allotment of flower garden space is limited and who wish to devote perhaps a large proportion of it to the growing of other things. There is no necessity of sacrificing the unquestioned pleasure of annuals and perennials of the rose garden whim, no necessity for hybrid teas or hybrid perpetuals to be the dominant feature of the flower landscape unless you wish them so. The general principles here given would, indeed, apply to operations on a much larger scale, but that is not the point. What we want to know is where, when and for how much the beginner's rose garden can be established.

**The Matter of Location**

Success in growing these plants depends more than anything else upon certain fundamental rules governing the location and construction of the bed. The subsequent care of the bushes—pruning, the use of insecticides, and other details—will be of small service in producing abundant bloom if the literal groundwork of the whole effort is faulty.

First, if you can, choose a place where the soil is naturally well drained. Roses will grow on a windy hilltop or in a fairly dry hollow, but such situations are not ideal because of the undue exposure in the first case and the settling of cold air in the second. A happy medium between these two extremes is the best, especially if there be added a generous amount of sunshine and on the north the protection of a house wall or dense shrubbery border. The sunny side of an evergreen windbreak is often a good place for the rosebed, but in every case remember that it must be located far enough from other plantings so that the roots of the latter cannot reach it.

**Size and Construction**

The specific dimensions and form of the bed may to a great extent be governed by circumstances. So long as 20' width is allowed for a single line of plants, and 4' for a double line, the shape of the bed is comparatively unimportant. If it is to be viewed and reached from one side only, it should contain but a single row of bushes; if designed to face both ways, plant it double. In no case, however, is it advisable to have the bed more than two rows wide, be-
cause of the difficulty in gathering the blooms which a greater number would entail.

For the sake of definiteness, let us assume that the area available for rose planting is a 30' strip along the garden border. Here a single row of the plants is to be used to form a background for the other flowers, so the bed, when prepared, need be only 20' to 2' wide.

Several weeks before planting time, which means as soon as the ground is workable, dig out the soil along the entire distance to a depth of 2', piling the sods and top soil on one side and the subsoil on the other. Break up the bottom of the trench with a pick and put in a layer of stones or cinders to form a definite, well-drained bottom. On this flooring replace the subsoil mixed with plenty of well-rotted manure, break up the sods and add them, and then the manured top soil. Finally fill the remainder with good, unmanured top soil until it comes 2" above the general ground level. After settling the surface should stand about 1" below the surrounding soil.

The interval between finishing the bed and planting time can well be devoted to selecting and buying the sorts you will use. A few words of advice in this connection may be valuable, although the variety of good roses obtainable is so great that no hard and fast rules of choice can be set down.

THE CHOICE OF VARIETIES

Generally speaking, the best blossoms will be obtained from plants that are grafted on a sturdy stock as distinguished from those growing on their own roots. Such plants can be secured from any of the reliable dealers, being hybrid perpetuals on Manetti stock, and hybrid teas on brier. Self-rooted bushes can be obtained at a considerably lower price than the budded ones.

The age of the bushes is also important. Strong two-year-old field grown plants cost about three times as much as the young pot-grown ones from the greenhouse, but they have the great advantage of yielding satisfactory bloom the first season. A third size, about midway between these two in dimensions and price, is listed by many dealers.

In the matter of sorts you can hardly do better than make a selection from the following lists. Your 30' bed will accommodate twelve bushes set at the standard distance of 30' apart, and the final selection should, in most cases, contain some of each of the four classes, hybrid perpetuals, teas, hybrid teas and moss.

Hybrid perpetuals ("June Roses") : Red—General Jacqueminot, U 1 r i ch Brummer, Anne de Diesbach, Captain Hayward, Prince Camille de

(Continued on page 60)
THE BIRD CLUB MOVEMENT

What It Is, What It Means, and What It Does

ERNEST HAROLD BAYNES

NOT long ago I was walking past a farmyard near Meriden, New Hampshire, and stopped for a minute to chat with the farmer, who was watering a horse at a trough. A lanky young countryman with a gun over his shoulder was sauntering towards us down the road, when a great hawk swept round the corner of the barn into full view. Up went the gun, but before it could be fired the farmer had dropped his halter rope and delivered a yell which effected an instant stay of proceedings.

"Don't you shoot that hawk?" And the voice was menacing and eloquent of what might follow.

"He's after your chickens," responded the lanky one in an injured tone.

"No he ain't, either," continued the farmer, warming to the defense of the bird. "That fellow's a Marsh Hawk; you can tell him by the white patch on his back. He never touches my chickens. He's after the mice; that's what he's after, and he gets 'em, too. I wouldn't have that hawk shot for twenty-five dollars."

That farmer had learned something worth knowing: something which all intelligent farmers will know before long. He had learned that hawks are not all alike in their feeding habits, and that if a few are destructive to poultry, many more are very useful as devourers of mice and other rodents. Furthermore, he realized the wasteful folly of destroying useful hawks for the misdeeds of their marauding relatives.

I was especially interested because I knew that the man was a member of the Meriden Bird Club, and that he had had his attention called to the value of the birds of prey for the first time at one of the monthly meetings of that club. And at other meetings he had learned the value of other birds. He knows that the presence of Swallows and Swifts and Flycatchers in the vicinity of his farm buildings means fewer flies and mosquitoes, and consequently greater comfort for his family and for his live stock. He knows that a single pair of Rose-breasted Grosbeaks in his garden will keep down the potato beetles on an acre of potatoes, and that the Sparrows and Finches are helping him in his fight against the weeds which every year threaten to choke his crops. Perhaps he does not as yet appreciate to the full the moral and esthetic values of the birds about the place, but there are signs that he is beginning to appreciate them. Even now he and his wife are proud of the "Golden Robins," as he calls the Baltimore Orioles, which come year after year to the elm tree in his dooryard, and proud of the achievements of their ten-year-old boy who attracts Chickadees to the window-sill and who shows rather unusual ability to imitate the notes of some of our commoner songsters.

In short, the attitude of this farmer and his wife and their boy towards the birds is the right attitude, and, what is more important, it is indicative of the general attitude of the community in which they live—an attitude brought about through the work of the local bird club.

And therein lies one of the beauties of the bird club movement; its chief object is not the multiplication of laws, which at best afford only temporary relief for the birds, and which are liable to be repealed at any session of the legislature, but the creation of an attitude of mind so friendly to the birds that laws for their protection are scarcely necessary.

MAKING BIRD FRIENDS

The writer has long believed that the surest way to create this attitude of mind is to establish intimate relations between the people and the birds about them. And he has proved by repeated experiment that as surely as this is done, so surely will there result a mutual friendship which nothing is likely to break. It remains, then, only to learn the gentle art of attracting birds to the home grounds to accomplish the object of the
bird club movement, and incidentally to enter a fairyland as wonderful and beautiful as that of Hans Anderson or the Brothers Grimm.

Just think of having wild birds so unafraid that they will sit at the table and take breakfast with you; of having them gather about you as you sit on the ground in your garden or orchard, alighting upon your hands, your head or your shoulders. Think of having birds accompany you on your walks in the woods and pastures, alighting on your camera when you stop to take a photograph, and at noon hopping onto your knee to share your lunch with you. What would you not give to be on such friendly terms with a wild song bird as to be able to stroke her as she sat upon her nest or pick her up as she perched on the edge of it?

Mrs. Baynes and I have had every one of these experiences and many others, some of them a hundred times over. And the best of it is there is no mystery about it; the reader himself or anyone else can do the same things if he will only adopt a friendly attitude towards his feathered neighbors, invite them to his home, and offer them in a measure at least, the same kind of hospitality which he would extend to his human guests. And as he studies their needs he may be surprised to find how much those needs resemble his own. The birds require and will appreciate a liberal supply of good food and water, a quiet room away from dangers and annoyances, with shade and fruit trees and shrubbery nearby, and a pool of clear water in which to splash and refresh themselves in the hot weather. Give them these things and they will become your intimate friends; this is not a theory, but a fact.

Where the Movement Started

In the Village of Meriden, N. H., where almost everyone practices hospitality of this kind, twenty-three different species come to the window-sills for food, and seven species have come to the hands and shoulders of their hosts and hostesses. I have seen hundreds of birds feeding at once in front of one doorstep in the winter, and hundreds more at the next door down the street. In a single bird bath I have seen twenty-five birds of several different species, all bathing at once, while many more sat in the bushes nearby awaiting their turn. Last spring I had four Berlepsch nest boxes on my house and barn. Two were occupied by Bluebirds, one by Tree Swallows and one by Chickadees. One of the Chickadees was a very old friend, and would not only alight upon our hands, but would allow us to stroke her and pick her up. None of these birds required any law to protect them. If any outsider attempted to injure one, there wouldn't be any law strong enough to protect him.

What a bird club can do to create an active interest in the welfare of the local wild birds, the reader would appreciate if he were to visit that little New Hampshire village this spring and see the many preparations being made to ensure a warm
welcome for feathered guests. Nest-boxes, chiefly of the Berlepsch type, for the accommodation of tenants varying in size from House Wrens to Pileated Woodpeckers, are being erected in the streets, in the woodland and on poles at the edges of the fields. Bird baths of many types are being cleaned and overhauled, and down in the Bird Sanctuary the superintendent is busy setting out berry-bearing trees and shrubs and creepers, and giving directions for the planting of wheat and hemp and millet and sunflowers to provide food for the hungry feathered folk next fall and winter.

THE SPREADING MOVEMENT

These activities might seem to have merely local significance until it is learned that Meriden, New Hampshire, was the starting point of what is known as "The Bird Club Movement" and that this movement has already spread to hundreds of other villages and towns scattered all over the United States; if the reader were to visit any one of these places he would find similar activities in progress. And his respect for the movement would increase as he discovered that the work of caring for the birds is not left to the sentimentalists, but is being carried on by the sanest and most level-headed people in each community — people who have come to realize that the Bird Club Movement is a good thing, not only for the birds, but for the towns and villages and the surrounding farms, and for the people who live there. Nor is it only in the spring that this work is going on; it is going on all the year round. Last winter I visited many towns where people were (Continued on page 54)

The first and inflexible rule, applying to Japanese flower arrangement, is to group the sprays and hold them so closely together that they appear to be a growing plant

The flowers are then arranged to show three triangular points—the tallest, representing the Heavens, rises over the center of the bowl; the second, Man; the third, Earth

In this winter decoration, consisting of a dead branch and dried berries, the Japanese preference for delicacy and grace of outline rather than color, in floral decoration, is strongly shown

The decorative value of a single flower is created by placing it in a flower holder within a bronze bowl with its leaves so grouped as to give it the appearance of a single plant

When used in a vase, the stalk is held to one side of the opening, with a forked stick or "Kubari" cut to fit diagonally inside the neck of the vase. This practice is considered optional

AS THE JAPANESE ARRANGE THEIR FLOWERS

Photographs by courtesy of the Yamawaka Company
For the porch or lawn comes a hammock, with sunshade, of deep yellow duck bound in green. It stands 7'7" x 6'6" x 4'3" and sells complete as shown for $37.50. It may also be had in white with red trim and grey with green trim.

Don't disturb the sleeping tabby; she keeps the door open. With black and white coat she costs the same as in plain black metal, $5.

Good for flowers, a green pottery vase 9" high; 50 cents. Flowers by Wadley & Smythe.

Sister to that opposite, this hammock comes in heavy duck striped with an awning stripe in two shades of green. It is 7'7" long x 6'6" high x 4'3" wide. It costs $37.50 complete.

In the country every man's his own postman, and this decorated letter box hung on the gate post helps him and Uncle Sam. $5.

In black and white with twisted scroll design this set is seasonable. Chair and settee specially constructed for lawns. Table, $10; chair, $8.50; settee, $12; small table, $5; top cushion, $2; bench, $3. Flowers by Stump.

Helps for summer living—black gloss wheel tray, $10; chair of rubbed enamel, $2.75; in stain, $1.25; screen of specially treated linden wood, $3.50; shade of same material (4' x 7'), $2.50; (8' x 7'), $4.50.

The willow chair to the left, without cushion, sells for $8, cushion in tan and cream, $1.55; table, woven willow top, $5. Jardiniere of glazed pottery, birds and flower design, $2. The chair to the right, $5.

In the OUT-DOOR LIVING-ROOM

The articles shown here can be purchased through the House & Garden Shopping Service, 440 Fourth Avenue, New York City.
NEARLY two hundred and fifty years ago the historian of an expedition into China which had been made thirteen years earlier, had this to say: "In the province of Suchue, near to Ching King, grows a certain flower called Meutang, in high esteem amongst them, and therefore called 'King of Flowers.' It differs very little in quality from the European rose, but is much larger and spreads its leaves further abroad. It far surpasses the rose in beauty, but falls short in richness of scent; it has not thorns or prickles, is generally of a white color, mingled with a little purple, yet there are some that are yellow and red. This flower grows upon a bush, and is carefully cherished and planted in all gardens belonging to the Grandees for one of the most choice flowers."

THE PEONY'S GREAT ANTIQUITY

For more than eleven centuries, too, this flower has been so cherished and planted—and who can say how much longer? Records of the year corresponding to 536 of our Christian era tell of the Sho Yo and the Mow Tan—the latter even then called "Hwa Wang" (King of Flowers) just as the former were named "Hwa Seang" (the King's Ministers) inasmuch as they were a little less beautiful and decidedly more common than the others.

So clouded by the mists of antiquity is the origin of the regal Meutang—the great tree peony of China—that no one has been able to determine whether or not it ever grew wild in the mountain fastnesses of the somnolent empire. Some believe that its magnificence came gradually to be, as the result of skilful handling of the common wild form, and indications point both ways, as a matter of fact, so it is doubtful if the truth will ever be known. Certainly Mow Tan—which you will have recognized, I am sure, as the Paeonia moutan of modern nomenclature—is never found now except in gardens, and never has been found elsewhere since the records of exploration have been kept.

I have spoken of the Chinese Sho Yo and Mow Tan first because of the unbroken chain of actual record concerning them, and because it is to Sho Yo—considered by the Orientals less splendid than the tree form, although its name does mean "most beautiful"—that we are indebted for a vast number of the finest modern varieties.

Sho Yo is the herbaceous species, christened by our botanists Paeonia albiflora—the medicinal plant of the Chinese. It is more than a medicine, however, for to this day its roots are used as a food by the Tartars. That we find it hardy in our severest sections is not remarkable, for

The double forms are showier and generally last longer than the single sorts

La Tulipe is a fresh pink shading to white, with carmine-tipped center petals

The single blossom peonies have a peculiarly fragile beauty
it thrives even in the northernmost regions of Siberia. The European Peonia officinalis is of quite as ancient lineage as the Oriental Sho Yo. But unfortunately, records were not kept in Europe as they were in Asia, and tradition and legendary tales furnish its only history. It is certain, however, that this variety gave the genus its classic name, for according to the legend this plant is the one received direct from the hands of a goddess, by Peon, the physician who healed the wounds of the god Mars, suffered by him in the Trojan war.

To sum it all up, this particular plant was regarded among the ancients as one of the wonders of the whole creation—and that quite apart from its loveliness of bloom. In addition to its physical curative properties it had marvelous occult powers. A small piece worn at the neck as a charm protected the wearer from the most potent enchantments, and all demons avoided its locality with scrupulous care. And so to this day more than one old dooryard is guarded by a venerable "piney" that was planted long ago for the purpose of making the place uninhabitable for this gentry—and immune to all forms of bewitchment.

But all of this is only the romance of this veritable flower monarch, and helps not at all in the selection and planting and care of any particular plant. To grow peonies we must know peonies—not just know yarns and tales about them.

COLORS AND CUTTING

Very well. Suppose we start with color, this seeming to have been the earliest distinction recognized, just as it is today the most important. How many colors are there? And what are they?

Through nearly every shade of red to blush and white we have them now, and in exquisitely rose-tinted mauves that show the purple strain vital and active. White, pure and glistening, and white flushed with pink so faint it is scarce believable; white tinted with yellow; pink suffused with yellow; yellow itself; and salmon shades too lovely to be described—all these are the colors that have come to be since the Sho Yo came to our land and into the hands of the gardeners of the Occidental.

Nearly all of the lighter and more delicate colors fade appreciably after opening, if exposed to the heat and glare of the sun's rays. For garden effect, therefore, it is wiser to limit the selection to those varieties which are least susceptible to this bleaching process. But for cutting this is not so important, because if the buds are cut at the proper time and brought indoors, even the most delicate shades hold true as long as the bloom is fresh.

Commercial growers of the peony consider the proper time for cutting to be when the first petals begin to open back, and their practice of instantly dropping the severed bud into a bucket of water should always be followed, if best results are expected. Have the water close at hand and set each flower stem down into it. If it is deep enough to immerse the entire stem, so much the better; but of course the flowers themselves should not be allowed to fall into it. No flowers are improved by a complete ducking.

The reasons for this instant submergence are twofold: the immense size of the flower and its very open stem. By reason of its size it gives off a large quantity of moisture in transpiration, therefore it must not be deprived of moisture for any length of time, else this transpiring process will take from the tissues themselves. By reason of its open stem air passes into it as soon as it is severed from the plant, and once its stem and tissues are air filled the flower is permanently at a disadvantage.

Buds cut at the proper time and dropped into water immediately may be allowed to open as they will indoors usually. Commercial growers open them in a cool, dark place; but this is of course unnecessary under ordinary home conditions. Please remember that the time of cutting is not the same with all varieties, for some do better if cut early and some if cut late. It is always safer to err on the side of waiting a bit late than to cut prematurely, for a peony bud cut before its time, before it is properly matured, will simply stop where it is and never be anything but a bud. Note, too, that for the plant's sake a great quantity of leafage should not be cut when the flowers are, for leaves are required by the plant in order that it may make the robust growth each season, below ground, that is necessary if it is to furnish the maximum quantity of flowers when the next summer arrives.

SIX DIFFERENT TYPES

The form of the blossom is regarded as more important by peony authorities now than the color, for as the flowers have progressed in doubling they have taken on six distinct shapes. So an artificial classification into six types was adopted in the exhaustive experiments begun at Cornell University in 1904 and carried on for some years.

First comes the "single," the anemone flowered peony, familiar to us all; then the "Japanese," showing a blossom wherein the doubling process has just nicely started, and little remnants of anthers, still showing at the tips of the petaloids or small inner petals, reveal the method by which this process is carried on—namely, by the transformation of filaments and their topping anthers into regular petals.

"Bomb" is the third—a distinct advance to the wholly double flower, with never a trace of anther on petaloid tip; "semi-double" comes next and is just a sort of general class where everything that doesn't fit elsewhere is conveniently dumped. The most definite characteristic in this division is lack of uniformity in the transformation of the filaments into petals, so that petaloids of all widths and sizes are present in the same flower.

Following this general, all-embracing class comes that designated as "crown," a name suggested by the form of the flower when the petaloids, though fully transformed, are distinctly different from the true petals, and a crown results. And last of all is "rose"—the fully developed and regularly formed flower—the type most commonly chosen and therefore most popular.

(Continued on page 58)
Two women of the Bimsei Era (1818-1829). A color print by Shunsuo (1726-1792) who dominated Japanese color print design during the 70's of the 18th Century.

The color print process, by Utamaro (1753-1806). The figure in the foreground sharpens the engraving knife, the other two work on the outline and chisel the block.

"The Wave," a diptych from the "Thirty-six Views of Trigi," by Hokusai (1760-1849), the most popular Japanese color print artist. During sixty working years he produced over 30,000 sketches and illustrated more than 500 volumes.
COLLECTING JAPANESE COLOR PRINTS
GARDNER TEALL

One peculiar phase of collecting is the way certain objects, without any apparent reason, creep into popularity. That is the case of Japanese prints. Reports from dealers in various parts of the country show that the demand for them has tripled in the past two years. And the vogue is growing. If you want to start a collection or add to the ones you have, write The Collector's Mart, HOUSE & GARDEN, 440 Fourth Avenue, New York City.

WILE the canons of art are inflexible and enduring, fashion changes. There are those to whom only certain phases or fashions of art appeal—to some only the art of antiquity, to some that of medieval or that of renaissance times, while others find interest only in current manifestations. Nevertheless, one owes to the intelligence to permit the mind to be open to understanding, in little as well as in great things. It is not the knowledge a man puts into his brain that warries it, but rather the abuse of the means of acquiring it. Indeed, there are those who almost make it a profession to cram the head; vacuity with such becomes a pastime, again a fetish.

You, Gentle Reader, may wonder what all this has to do with collecting Japanese color prints. It is this: that the study of these color prints, the pleasure one takes in collecting them, and the certain joy to be had in their possession, is, in the first place, founded on approaching the subject with an openness of mind that can conceive and can measure a viewpoint which is, perhaps, totally unlike one's own preconceived idea of a thing.

THE MISSING THIRD DIMENSION

Our own art having though it does, form, color, composition and perspective, presents to the aesthetic appreciation works quite different in intent from those of oriental artists. Japanese painting and Chinese painting, for instance, differ, to quote an eminent authority on the subject, W. von Seidtz, from modern occidental painting in this, that it deliberately forgoes all means of producing an immediate illusion. It knows nothing of the third dimension, but confines itself to decorative effects in one plane. At the same time the extraordinarily developed powers of observation in the Japanese enable them to convey to their work an unusual amount of life and spirit.

This being so, one will realize that an appreciation of oriental painting, held by an occidental mind, betokens an intellectual development in that mind beyond the ordinary (which is to say, the occidental mind has led its intellect to weigh and consider the oriental viewpoint that has produced a work of art, and so, in turn, can understand it when such a work is placed before him).

The color prints of Japan of the 18th Century bore stronger marks of kinship to Japanese painting than do those of the 19th Century. These early works are, of course, held more highly in esteem by the Japanese themselves and by the advanced collector. But as the very lovely 19th Century works are accessible to everyone (and to the moderate purse as well), it is this latter class of prints that will probably engage the beginner's attention.

The earlier prints were the outcome of Japanese painting, but likewise had their inception as book-illustrations, later to occupy a position as independent works.

ESSENTIAL CHARACTERISTICS

In all Japanese prints there will be noted certain characteristics. Shadows, the play of light and shade ( chiaroscuro) have no proper place in the Japanese color print (nor, indeed, in Japanese painting). The Japanese artist considers the shadow to be too ephemeral a thing to be worthy his consideration, though his skill could easily master its intricacies. Some of the color prints by Yeisen (1791-1851) prove this to be true. Again, the model-
ing so dear to the occidental mind, is disdained by the Japanese artist. He scorns to attempt "life-like fruit pieces." He keeps his design practically and intentionally flat. The Japanese artist treats perspective—when he introduces it at all—in accordance with the ancient art-canons of Chinese painting, as imaginative, not as reproductive of the precise idea of literal actuality. Not ignorance but intention leads the Japanese color print artist upon his deliberative way. Again, oriental and occidental ideals of human beauty differ greatly. But even here the Japanese artist seldom wishes to produce actual portraiture. The faces he introduces are, instead, to be taken as conventional symbols, and one almost always finds them set at the same angle. Occasionally more literal portraiture is attempted, as in the rare portrait of Hiroshige by Kunisada. To the uninitiated this might seem provocative of monotony, but once the intention of Japanese art is understood an interest will be quickened. Shuzan, a Japanese art-writer, had this to say in speaking of the art of his country in 1777: "Among the various kinds of painting there is one which is called the naturalistic, in which it is thought proper to represent flowers, grasses, fishes, insects, etc., exactly as they appear in Nature. This is a special style and certainly not one to be despised; but since it only aims at showing the forms of things, without regard for the canons of art, it is after all merely a commonplace and can lay no claims to good taste." Thus we have an early contemporary Japanese opinion of the naturalistic in art. At the same time, as von Seidlitz aptly remarks, "The differential of Japanese art is just this, that into perfectly conventional forms is infused a content constantly fresh-drawn from Nature." Furthermore, the marvelous mastery of line which the Japanese artists commanded enabled the designers of color prints to convey the sense of the spirit to their work.

**How the Prints Are Made**

As a knowledge of how a thing is made should increase one's interest in it, the collector of Japanese color prints will wish to know how these were made.

First the color print artist drew his design in (Continued on page 66)
NEW SMOCKS FOR THE GARDEN

May, 1916

The names of the shops where these smocks can be purchased will be gladly furnished on application. Purchases may be made through the House & Garden Shopping Service, 440 Fourth Avenue, New York City.

A simple, serviceable galatea smock comes in various colors with large embroidered dots on the collar, wrist straps and on the smocking at the front, $3. Bangkok straw hat, $4.50

Buff linen with black and white cretonne applied irregularly on the skirt, $10.50. The hat is of thatched straw with blue facing and four links of rose toned carved bone across front, $11.95

Adapted not only for garden but general summer wear is this smock dress of crepe etamine trimmed with gaily colored cretonne. With black border, $16.50; hat to match, black satin crown, $5.50

A percale garden set in various colors trimmed with cretonne. Sleevelets practical and apron with many pockets, feather-stitched by hand, $8 the set

A novelty hat pin particularly appropriate for a garden hat—a realistic dragon-fly of celluloid, $1

The latest smock is of blue and white checked gingham gathered onto a high waist and collared with white linen. The hat is of peanut straw, brim covered with checked gingham. $20 the set

Garden skirt of white habutaye with black and white overpattern and splashes of dull purple, tan and blue, $15. Hat and basket are of rough straw lined with cretonne and cost $5.95 each
Among the patterns for embroidered cushions is one with a center of peacock blue linen bordered with brilliant green thread. The vine is worked in tones of ivory, rose, blue and yellow.

Given a piece of rough, natural silk of a neutral tone, these handicrafters embroider it with half a dozen striking colors, in a new design—and a table mat is evolved.

The King, looking forth from his purple background, observed that the dog had a mulberry coat that the flowers were quite properly swing from their ethereal chains in the dull grey jars and said, "Truly, my dear we are very beautiful." To which the Queen, as she should, agreed.

Of the many scarves the Johonnos have created are three whose designs lend themselves admirably to use as curtains. They are here shown at only half length.

A Swedish folk dance in a garden, and the wood-block from which it was printed. The dress of the dancers is dull blue with ornaments of crimson and yellow, the flower pattern being green and yellow.

PRINT AND NEEDLEWORK
THAT MARK A NEW DECORATIVE NOTE
The one—applied art—a high spiritual prophecy of the potential beauty inherent in the nature of a material, as, an incidence of hundreds, the delicate carvings and clear finish of a beautifully grained wood bringing into life the innate loveliness of the graceful, natural markings which the experience of growth have created, or, the subtle tinting of fine fabrics and the delicate, sympathetic embroidery of them that their qualities of charm may be enriched; the other—art applied—a base imposition of the laws of form and of color upon a material, regardless of the nature of that material, as the imitation of one through another, or the application of a coarse medium to a delicate material for effect.

As gradually, we come to appreciate these essentials we find the "fine arts" once more filling their place in the big, real work of the world, creative design, the appropriate use of pattern and color and simplicity of decorative scheme are again, as they were in the pre-commercial days, the fascinating element of charm in building, in book and in gown.

"Instead of the artist, as we are wont to know him," to quote Hollbrook Jackson, in his book on William Morris, "living a pampered or neglected life according to the measure of success he has obtained in the making of things complete in themselves and bearing only the slightest relationship to the activities of life, we"—in the clearer understanding and deeper appreciation of applied art—"shall have the craftsman."

It was this realization of a bigger, more practical work that led Ralph Helm Johonnot to leave his position as head of the design department at Pratt Institute, in New York City, and, with Mrs. Johonnot, to establish himself in California that they could carry theory into practice and develop the many phases of handicraft—particularly of interior decoration and costume—in which they have been interested for years.

Of their personal success, of the Medal of Honor awarded their work at the recent Pan-American Exposition and of their enthusiastic following in the various cities where they teach during the winter months Mr. Johonnot has little to say, his thought is concentrated in spreading abroad a fine sincerity of artistic truthfulness, a respect for exquisite materials, their proper, natural use and enrichment and an interpretative comprehension of beauty in colorful, patterned design. These, his work, and the work of Mrs. Johonnot, pictured here, speak for themselves. For their work is devoted to those arts which apply directly to the beautifying of the home. A printed curtain of unusual pattern and striking colors, an embroidered pillow, a table cover, a miniature mural, along lines such as these have their energies been directed.

On the opposite page are shown some examples of their design. The scarves, of which five are pictured here, are block printed crepe. Both the designs and the blocks are made by these handicrafters. The same designs have been applied to curtains of crepe and other materials. In the pattern lies their beauty. Or again, there is the embroidered pillow, a design in tans, blues, greens, ivory, rose and yellow. And here again the pattern is beauty. Their use in a room would give it immediate distinction.

These may seem small items, but it is by such an interior attains individuality.

Unquestionably the first law for the decoration of interiors is to use those furnishings that are suitable to the room, to the house and to the sort of life the occupants live. That is suitability plus personality. The personal distinction lies in the judicious use of the smaller decorative accessories, objects especially wrought for those special uses and places.

The same suitability that requires the right sort of furniture in a certain kind of room justifies the creation of these accessories. For they are the result of applying a pattern which is beautiful to material which also is beautiful.

When we shall have learned to appreciate this suitability of detail, our American interiors will begin to rise above the mediocre and attain something of distinction. Meantime here are the examples of the work of but two of our American handicraft artists. Hundreds of others are devoted to a like work. It is a sign of better things.
To see the real beauty of this Nereid fountain, visualize it and its companion opposite at either end of a garden pool with the greenery cropping up around its base. A. Sterling Calder, sculptor

“The Star,” by A. Sterling Calder, originally shown in mammoth size at the Panama-Pacific Exposition, is now rendered smaller in bronze. This and the figure shown opposite were used as details of the “Fountain of Energy” at the Exposition. They now can be had in bronze in sizes required for gardens. A. Sterling Calder, sculptor

Placed at the end of a path against a tall hedge, this Hermes by Sara Morris Greene makes a perfect terminal figure

Set this in a hedge so that only the face peeps above, and you've captured a laughing fay. Sara Morris Greene, sculptor

Surely it's a fay! Although the sculptor, Edward Berge, calls it "Wild Flower" fountain, because of the flower on her head

Another fountain from Edward Berge shows a lad in a characteristic attitude holding a frog that spatters him with water

NYMPHS AND FAYS HAVE COME BACK AGAIN
At Least One Would Judge So From These Examples of Recent Garden Statuary

Courtesy of the Corham Company
THE MID-SEASON GARDEN OF ABUNDANCE
Utilizing All the Ground All the Time to Produce the Highest Quality of Standard Crops—What the Various Sorts Will Do
ADOLPH KRUMH

As in the case of the early vegetable garden discussed in March, certain crops predominate in the midseason garden. They will furnish the big bulk of those vegetables, the growing of which I propose to suggest. But since few households use the same quantities of the same vegetables in the course of a season, it is up to the planter who acts upon these suggestions to adapt these plans to his specific needs.

The two principal factors in the successful conduct of a midseason garden are sensible utilization of space and continuous utilization of ground.

Similar as these two factors may appear to be, they stand for the application of two distinct principles. One suggests the use of vegetables that bear biggest crops on smallest space, the other stands for intensive cultivation of the ground at your disposal.

Short Season Crops
It does not seem logical to grow such crops as melons, squashes, cucumbers, etc., in a garden 30' x 50'. The returns per square foot of ground from plants of "vining" growth are so small as compared with other crops which the same ground may be made to produce that it pays better to buy what few vegetables are wanted in unusual lines. The dependable standbys for the midseason garden are beans, beets, cabbage, corn, lettuce, onions, peas, radishes and tomatoes. These in turn may be divided into short season and long season crops, according to the time during which they occupy the ground.

By choosing proper varieties, lettuce and radishes may be had uninterruptedly until frost. The season of green peas may be extended until the end of August from seeds sown early in May, but pods from later plantings generally do not fill out well and it therefore does not pay to plant peas after the middle of May. In our garden we follow up sowing of Little

An example of intensive cultivation—lettuce between beets from seed, with space enough for tillage.

The midseason garden can never produce as it should unless it is given frequent and thorough cultivation. For this the wheelhoe is the gardener's best ally.

Beans should be sown 4" apart in the row. For best results allow 2½" between rows and cultivate thoroughly so as to keep the soil well stirred and weeds down.

The midseason garden early in July. Incidentally, this is an excellent example of good planning and honest care.

Another way to utilize all the space; radishes planted between tomatoes, and gathered before the latter mature.
Marvel and Thomas Laxton among the real early kinds with Alderman and Potlach. Alderman is a very fine strain of the popular telephone pea, with vines 5' tall. In seventy-five days from date of planting it will reward you with five quarts of fine 4½" pods from every 15' of row, and the same space will yield three to four additional quarts ten days later, when Potlach yields its first crop.

Potlach peas are among the finest late sorts in cultivation today. They are a great improvement over old Stratagem, which they somewhat resemble in character of vines and shape of pods. Potlach grows from 24" to 30" high on good soil, and the vines should be supported since they are simply loaded with handsome 4" pods which are usually well filled with seven to eight large dark green peas of superb quality. Two 15' rows yielded eighteen quarts of pods for us the past season.

**Lettuce and Radishes**

Among the lettuces I am tempted to call California Cream Butter the best sort for early summer. When Wayahead, Tenderheart and other early heading varieties have seen their days, this variety glories in perfecting handsome, solid heads, 8" to 10" in diameter. California Cream Butter is at its best seventy-five days from date seeds were sown, and it stays in top condition until All Seasons among the butter-heads, and Iceberg among the crisp-heads, furnish a logical succession. These two sorts are in a class of their own for heat resistance. Both make large plants 10" to 12" in diameter, form large, solid heads and stay in prime condition throughout August when even old, reliable California Cream Butter "bolts."

If you want radishes during July and August you have to plant the slower growing, firmer fleshed summer sorts. After the end of May do not sow the early spring sorts which get pithy with the approach of hot weather. Put in Chartiers, Ladyfinger and Strasburg, three long kinds which produce roots fit for use in the order mentioned and will provide your table satisfactorily throughout July, August and early September.

Among bush beans we find a bewildering number of varieties, differing principally in color, shape and season of maturity. There are green-podded sorts of early and late maturity. While there are nearly a score of pedigreed sorts at our disposal, all of which are of highest quality, there are a few top-notchers among them which are especially desirable. Among the green pods these are flat-podded Bountiful and round-pod Full Measure.

**Other Beans and Beets**

Bountiful is absolutely in a class of its own when it comes to earliness, prolificness and long season of bearing combined with an absolutely stringless character. This is saying much, with six or eight other sorts of similar nature clamoring for our attention. And yet, I have seen only one kind so far that will yield from twenty to thirty quarts of pods from one 15' row in the course of a season, and that is Bountiful. It yields its first four quarts of pods per row in fifty-six days from date of planting. Full Measure may be called the round-podded companion to Bountiful, though it is a few days later and its season of bearing is shorter.

The wax-podded bush beans offer two worthy mates, similar in all good points to the above pair, in Burpee's New Kidney Wax and Brittle Wax. The latter is round-podded while New Kidney Wax is flat-podded and also more prolific, which seems to be the rule with the flat-podded sorts when those two classes are compared. New Kidney Wax closely rivals Bountiful in season of maturity, and Brittle Wax is almost as early, though not quite as free bearing.

Since beans are such an important crop in most home gardens, a few definite suggestions as to how to raise big crops of fine pods may be in order. In the first place, plant your beans in rows 2½ apart, dropping the seeds 4" apart in the row. When young plants appear above ground, start to hoe them. Later on, hill slightly to support the bushes and hoe, hoe, hoe. No other vegetable I know, with the possible exception of tomatoes, appreciates frequent and thorough cultivation as much as do beans. Do not pick pods while the

(Continued on page 72)
ALL HOUND AND A FOOT HIGH

Beagles and Beagling, the Dogs and the Sport That Have Stood the Test of Three Hundred Years

WILLIAMS HAYNES

Under the patronage of royalty from Queen Elizabeth to the late King Edward, and at the same time, the most popular all-round sporting dog of the democratic American farmer, the little beagle has won fairly his nickname of "everyman's hound." In fact, among that branch of the old and aristocratic hound family whose members hunt by scent, he is the only one which has attained widespread popularity.

A Real Favorite

The beagle is well known and liked, especially here in America where he plays admirably the dual role of house dog and sporting dog that has benefited by the shows. Since the Stone Age sportsmen have carefully bred and trained their hunting dogs, esteeming them highly, and the little hound needed no advertising among the hunters. The bench shows, however, introduced him to quite another class of dog lovers among whom his affable disposition and charming manners won him many new friends.

As a general rule the hounds that hunt are cool toward people. The chase is the passion of their lives; they have no time for human friendships. The beagle is the exception, a keen sportsman but jolly and sociable withal. He likes to meet new acquaintances and bob and with his old friends, and for over 300 years the adjective "merry" has always been linked with his name.

The maximum of 15" high at the shoulder set for the beagle keeps him well within the limit of house-dog size. He is neat and clean and does not bark without cause. He has little of the terrier's nervous, roving spirit or his animosity toward cats and poultry. He is kind as an old nurse with the children, and serves faithfully and capably as a guardian and night watchman.

Two things, the instinct to run rabbits and the passion to bay the moon o' nights, are ingrained deep in his hound nature. In a few cases the former might be a disadvantage, but there is no doubt that always and under every circumstance the latter is sure to be. Fortunately, there is a sure cure for the nightly racket, a cure, by the way, that is effective for most dogs. It is to shut the howler up in a small box or kennel, and, in order that the night noises may not disturb him, throw a couple of thicknesses of burlap sacking over the sleeping quarters. It may be even more effective to keep the sleeping box indoors. A closely confined dog will seldom bark.

The Beagle as a Sportsman

On top of all the advantage of his sociable disposition, the beagle's popularity has been helped by his sporting (Continued on page 76)
M. D.'S TO TREES

Showing the Process of Bringing a Sick Maple Round to Health

Courtesy of Davey Tree Expert Co.

(1) It was a soft maple with an excellent top and dense foliage. Its location along the main driveway made it distinctly worth saving. To the untrained eye it looked fairly healthy, but—

(2) The little hole at the bottom of one side of the trunk proved to be a serious decay. Excavated it was large enough to contain a man. Bracing rods were then put in

(3) On the other side the excavation of the apparently harmless seam in the trunk left nothing but a shell. The interior was so decayed that it was a marvel how the tree ever stood

(4) Excavated, disinfected, waterproofed and given new ribs, the tree was ready for filling. Section by section the cement was set in, thus allowing for freedom of movement when the tree swayed

(5) The other side was filled in the same manner and the case left to old Dr. Nature to heal over the scars. Although it will take several years, the bark will eventually cover the filling and the tree will appear as good as new
MAKING UP THE DAHLIA BED

J. K. ALEXANDER

Photographs by courtesy of Henry A. Dreer

To paraphrase a certain utterance that has become a byword in American life, the dahlia is a flower of the people, for the people, by the people. Carrying the parallel a bit farther, there is little danger that dahlia shall ever perish from the earth—they are too widely and deservedly popular for that. Great variety of color, adaptability to every soil and climate, simplicity and ease of culture, these are a few of the dahlia’s characteristics which stand out prominently.

Good bulbs and proper planting are essential to the success of a summer dahlia garden. First of all, the root clump must be separated correctly, divided with a sharp knife so that a portion of the crown or stalk is left on each bulb from which the sprout can start. Many amateurs make the mistake of planting the entire clump without dividing, with the result that the abundance of sprouts chokes off healthy growth and produces few flowers but many leaves.

The plot for the prospective dahlia garden should be thoroughly cultivated, plowed or spaded 8” or 10” deep, and well worked over to afford opportunity for rapid expansion and making easy paths for the tiny rootlets. Fertilizing is one of the most important factors in success with these plants, and in order to keep the soil properly productive it must be enriched with stable, cow, sheep or chicken manure, or with any of the standard commercial fertilizers.

Your dahlia can be planted anytime after danger from frost is over, though it is always best to wait until the ground is thoroughly warm. Under ordinary circumstances they will bloom within six or eight weeks. Lay the bulbs flat in hills or drills 6” deep, with the sprout facing upward, cover with 1” or so of soil, add the dressing and level off. Bulbs set in this way will receive sufficient moisture to keep them growing even in dry seasons. If, on the other hand, they were stood on end, with the sprout near the surface, all the new bulbs which form would be so close to the top that the plant would suffer in droughts.

The distance apart for the plants varies from 18” to 4’, according to the amount of available ground, the greater distance resulting generally in more robust growth. The stalks are rather brittle, so it is a good plan to stake each plant when it is set out.

Good cultivation is essential to real success with dahlia, especially when they are first set out. Keep the soil well loosened then and free from weeds. It should never be allowed to form a crust; weekly cultivation up to the blooming time should be the rule, and the soil should always be stirred after a rain in order to conserve the moisture and prevent baking under the ensuing sun. After the plants begin to blossom the working over of the ground should be discontinued, else your activities will be apt to damage the new tubers which develop now.

Injudicious watering does more harm than good, but there are times when the application of moisture other than the natural rainfall will benefit the dahlia considerably. A thorough soaking once or twice a week during a drought and a loosening up of the soil next day are the proper treatment. Mere surface sprinkling every day or so promotes undesirable surface roots and soft growth.

In dahlia culture there are no hard and fast rules to follow. Each soil, location, climate or season may necessitate different treatment. Study your plants, watch them as they develop, and experiment along lines harmonious with Nature’s laws.

The decorative varieties find a worthy leader in dark scarlet Minnie Burgle
This new peony-flowered yellow sort, Mondscheibe, is splendidly large
A curious blending of salmon-pink and amber marks Countess of Lonsdale
Dreer’s Yellow Show is a good grower, an early and profuse bloomer
DEVELOPING A CITY GARDEN

A Miracle
Wrought in Three Months
ELIZABETH LEONARD STRANG

why not a big living-room, and the dining-room? Fine! We'd do it that way.

With growing confidence the design of the grounds developed from this beginning. Obviously, the best and most direct place for the entrance would be on the north. Some time a neighboring house will go up on that side, counseled the Chief, and we have no particular desire to study its windows and interior decorations from the vantage point of our own living-room. Furthermore, this arrangement would make possible on the south side that broad, unbroken sweep of lawn which General Design commanded. A 30" walk would be wide enough, and after it reached the entrance porch it might just as well go on through a high gate into the service court. Such a course would be quite pleasant, for that court was to be surrounded with a 6½' vine covered fence and paved with bluestone screenings.

By this time we felt like regular experts in the home-making game; the thing was traveling under its own power as easily as a super-six. Confidently the Chief announced:

"We will now turn our attention to planning the flower garden, our most pronounced design."

Still on paper, then, we studied its location and general proportions. A main axis it must have, of course, and what better than one leading from the dining-room door? This should be the central path, 2½' wide and brick floored. Minor 2' wide walks could connect with it, and for a focal point we imaginatively planted a hemlock hedge at the end to set off a pleasant garden seat. Minimum in width were all these paths, for there must be as much space as possible for the 6' double flower-beds and the 4' single ones around the edges.

The pleasantest anticipation, philosophers tell us, is often followed by the dull but distinctly audible thud of realization. When we went to look at the place one day in late March we viewed a huge heap of loam in the geometrical center of the lawn, a contractor's shanty occupying the flower garden, and mud, snow and rubbish everywhere. It required imagination, faith, hope and not a little charity to reconcile that scene with our visions of future perfection, but we set the brakes on our eagerness, conversed with the contractor, his driver, and the policeman on the corner, and, as soon as the rough grading was finished, started in to put our paper plan into actual execution.

THE ACTUAL APPLICATION

First came the walks. Board edges, our contractor agreed, after due ponderous consideration, would be needed to keep the loam from washing into them. No need to buy expensive wood—those cheap 6"x3¼" boards, stained brown, nailed at the corners and pegged on the inside so that 1" would be exposed on the outside and the loam be flush with the top after settling, would serve the purpose. Old bricks of pleasing color and texture, laid in basket pattern over 6" of cinders and a 2" sand cushion, we insisted upon for the center walk. For the surface of the others bluestone screenings to a depth of 1" were discussed and adopted in solemn conclave. Their color, predicted the before-mentioned policeman on the corner, would "get dar-ker be th' weather, praise be!" He was a genius, that minion of the law.

In time the shrubs and plants arrived and were "heeled in" in a moist corner until we were ready for...
then. A few days more saw the ground carefully raked and rolled to the finished grade, top-dressed with 4" of well rotted stable manure which was thoroughly spaded in, and sprinkled with a generous mixture of bone meal, wood ashes and nitrate of soda.

Then came the planting. We did not follow our paper plan blindly, but adjusted and varied things a bit as we went along, stimulated by some fine suggestions that we moved from the other house as members of our Lares and Penates. With due ceremony and a spade the flowers were put in their soft beds; the grass seed was sown, sprinkled with loam and rolled; the soil edges tamped around the sidewalk and service yard; stepping stones laid in place, and, last of all, the little flower seeds were tucked in.

Sounds simple, doesn't it? Just casually stroll around, dig a few holes in the ground, and lo—a garden of delight in a single night. But, ah, that homely little three-letter word with the triple-expansion, double action significance!

LEARNING BY EXPERIENCE

We never did try to keep accurate tally of the time and brain cells we exhausted on the selection and proper placing of those plants. And yet it was fun, genuine fun, experimenting and juggling them around to suit our liking. Good experience, too, and calculated to convince us that we were not omniscient. For instance:

Tall cedars, rhododendrons and junipers were chosen for the forecourt. They looked superb when first set out, so strong and thrifty and gloriously green. But truth compels me to admit that during the next winter the snow amused itself by coating down the slate roof en masse and annihilating the rhododendrons; cold blasts from the north whistled joyously as they shriveled the leaves; and the following spring we had to move what was left of the poor things to the corner under the trees where their sturdy companions welcomed them and took them to their hearts.

Of the junipers, only one survived, a courageous, cheerful soul whose ambition was worthy of better things. We read the burial service over his deceased family, replaced them with Spiraea Van Houttei and some Japanese yews, and discovered that, at least up to the present time, the problem was solved.

To be sure, there are other things around the front of the house, little accessory flowers that give just a touch of color and interest, while the real climax of bloom is reserved for the garden. Early bulbs are here, and dwarf irises with their varied blossoms and blade-like leaves. Later come

Looking down the garden in July one is struck by its informal comfort and luxuriant growth

In August the transformation was complete. Lawn and garden had replaced the crudeness of early spring, and a bricked terrace made more easy the transition to the house itself

the ferns, columbines and fuchsias, the foxgloves and graceful coral bells, befitting the shade, while in summer white nicotiana fills an allotted place.

There seemed to the Chief and me no plausible reason why the service yard should be but a chill and barren place, an altar to Necessity, pure and simple. So we adorned it with dogwood and kerria, as much for the winter red of some of their twigs as for anything else, and sowed seeds of nasturtiums, annual coreopsis and marigolds for cutting. Up the corner of the house now clammers a trumpet creeper, and tied for support to the fence of the service yard stands a frame of tall white boltonias for autumn bloom.

Two innovations we are trying this year, and both seem to promise permanent desirability. The first is a small bed of hybrid perpetual and briar roses south of the dining-room window, and the other a hotbed and vegetable plot in the corner southwest of the shed. Here the small son raises an appetite along with lettuce, radishes, string beans, tomatoes and a few herbs like tarragon, parsley and sage. Also, we planted mint on the shady side of the fence where it could not choke out everything else, and managed to find room for an apple and a cherry tree.

THE SHRUBBERRY PLANTING

The brain of your typical modern, superhomemaking gardener revolves around two centers: the shrubbery planting and the perennial border. No domicile, these persons would have us believe, can be complete without one or both of these features—witness the janitor’s nine-by-twenty summer home with its leafless tubbed privet bush atop the city skyscraper. With how great enthusiasm, then, did we turn to the problem of how, where and when our wooded things should grow!

Around the lawn we set a shrubbery border, fascinating term! In the shade of a large ash tree in the southeast corner went a mass (another six-letter word) of rhododendrons, andromeda and hucrule. Last fall we added a tiny rockery there and planted it with hepaticas, blood-root, spring beauties, ferns, trilliums and other woods growers. They were up this spring, grateful for our care.

The spring flowering shrubs like magnolias, azaleas, forsythias and flowering almonds gathered between the rhododendron group and the flower garden. Lily-of-the-valley filled in about their feet, while under the large red maples and ash trees at the back were set shrubs chosen for their shade-enduring qualities honeysuckles, black elder, witch hazel, Regel’s privet (a drooping variety) and mock orange.

That was last year. This (Continued on page 62)
LENGETH THE LIFE OF YOUR LAWN

It Is Not So Much a Question of Subsequent Care as of Starting Right

C. A. LE CLAIRE

"A CLOSE-MOWN, turf-covered piece of pleasure ground"—thus the dictionary tactfully defines a lawn. Far be it from us to dispute so revered an authority; merely would we state that in actual fact innumerable "lawns" are not that. Bare patches or weed beds would better describe many of them, conditions more often attributed to the owner's shiftlessness than to the real cause—a failure on his part to master the underlying principles of lawn making. The character of the soil, the topography of the land, and the kind of grass best adapted to the situation, all these are important factors to be analyzed if the best results are to be obtained.

PLANNING THE GREEN

Much, too, depends upon appreciation of the lawn's service as a setting for the house. In planning the home grounds, where space permits, the house should appear to be set well back in the lot. Each particular home presents a problem in itself. For artistic beauty and usefulness, however, a few fundamental rules ought to be emphasized.

Where the lot lacks dimension in comparison with the size of the house, the approach should be so arranged as to avoid, as far as possible, cutting the lawn into small blocks. Often the placing of the entrance to one side or even a slight adjustment of the walk will add rods to the visual size of the lawn. If the contour of the land is irregular the surface should be graded with a uniform slope from the foundation of the house down to the street. The natural roll of the land should not be distorted any more than necessary to get the desired effect. A convex surface tends to magnify the breadth of the area when viewed from the street or highway.

When the place is viewed at right angles as well as from in front, as is the case with corner lots, locating the walk or drive slightly below the level of the lawn will avoid a break in the green carpet when viewed from this point. If so arranged it is well to slope the lawn gently to the inner walk or drive, so as to facilitate mowing operations. Basement plantings of shrubs, with a few modest trees of the clean native sorts, can be used to produce the desired shade or obliterate an undesirable view, but a promiscuous use of trees, shrubs or flower beds scattered over the lawn is never good taste.

PREPARING THE SOIL FOR GRASS

Almost invariably the arrangement of the home grounds calls for a considerable amount of excavating
or filling in. This offers a great temptation to cover up the natural surface soil of the site with cold subsoil removed from the basement excavation, or by a poor grade of filling as heterogeneous in character as the passengers in a metropolitan subway train. Such material may be safely used only where fillings deeper than the feeding zone of the sod are to be made. For the upper 4' it is false economy to use anything but such soil as will support a permanent growth of grass. No after-treatment can ever overcome a faulty start in lawn-making.

Most of the grasses which produce a desirable sod are at home on a rather loamy soil. A clay or a clay loam subsoil is ideal for them. For the upper surface layer of about 1', native soil removed before the grading was commenced can be used, providing it is loamy and free of weeds. If the soil at hand is rather light and sandy it can be materially improved by incorporating with it as many as thirty or more loads of well rotted stable manure per acre. Let me emphasize here that the opportune time to incorporate organic matter and plant food in a lawn soil is before the seeding is done, because afterward only surface dressings of fertilizer can be applied. With this in mind the wise owner will see to it that lime is applied at the rate of two tons of ground stone per acre. The use, also, of 500 pounds or so of steamed bone meal per acre at this time would not be amiss.

These materials, if well worked into the surface soil, should provide sufficient plant food for the grasses indefinitely, provided the usual subsequent surface dressings of manure are occasionally made.

After the soil is thus properly treated, it should be well worked down where there is room for the operation of a disc harrow. On small plots hand hoeing will accomplish the same results. Following this chopping manipulation a heavy horse roller, or a hand tamp made by nailing a piece of 2" X 6" board to a post, can be used to mash clods and pack the soil. Noticeable depressions you should fill at this time with a fresh supply of soil. To serve the double purpose of creating an ideal grass seed bed and at the same time cleaning up pebbles, twigs and other debris, the smooth surface can then be raked.

SEED AND SEEDING

For the greater part of the United States blue-grass makes up the main part of the greenward. Its characteristic habits of growth, hardiness and color make it a favorite wherever it can be grown. It does very well on loam, silt loam, and clay loam soils. On less fertile soil, sandy loam, or rather thin soils, red-top usually takes its place. In the West, where neither of these grasses does well, native buffalo grass has been successfully used for lawn purposes. Its propagation so far has been by sod planting, however, as seedsmen do not as yet offer the seed for sale. The sandy soils of the Atlantic coast plain present another special problem in lawn seeding. Here Bermuda grass and carpet grass, both of which have a similar creeping habit of growth, are becoming more and more popular. Like buffalo grass of the West these are usually readily propagated by the turf method, as seed in sufficient quantities

(Continued on page 56)
WHEN YOU COME TO BUILD THAT HOUSE
These Two May Furnish Valuable Suggestions

It is an adaptation of the farmhouse type, with a wide sweep of shingle roof painted green, and white stucco walls that are relieved here and there by brick trim set in wide white bond. The living-room is commodious and well lighted. An enclosed porch can be opened for summer.

Of course you are planning to build a house someday. Why not keep a scrapbook of ideas? Here are two excellent suggestions for a start. If you want

Neither on the first floor nor the second do the stairs encroach on any room. This economy of space allows for a generous room arrangement. The cut of the eaves has been wisely utilized for closet space. It is a plan suitable for a family of three or four and a servant.

Further information, write to The Editor, House & Garden, 440 Fourth Ave., New York City, and he will supply you with the architects' address.

In this house the English cottage precedents are apparent: the design is developed with frame construction throughout, the construction being frankly revealed by the exterior wall-finish of white painted shingles. The blinds are bottle-green and the roof of varicolored slate. In plan the house is direct, the rooms being designed for the comfortable convenience of a small family.
The Gardener's Kalendar

May, 1916

Morning Star: Jupiter

1. Sun rises 4:59 A.M. Sun sets 6:56 P.M.

2. All planting should be finished up at an early date. Every day you procrastinate lessens your chances for success, especially with deciduous trees and shrubs.

3. All hardy vegetable plants such as cabbage, cauliflower, lettuce, celery, etc., after properly hardening off should be set out in the garden. Do not neglect to have the soil thoroughly prepared.

4. If you haven't planted your potatoes, get them in at once. Harrow until the tops show above ground, then cultivate and spray just as regularly as you eat your meals.

5. Napoleon I died, 1821.

6. King Edward VII died, 1910. Some seed pods removed from your rhubarb. See that the space between the plants is well cultivated, and feed with liquid manure.

7. Second Sunday after Easter.

8. All the more tender plants for the flower and vegetable gardens such as egg-plant, peppers, coleus, cannas, geraniums, etc., should now be placed in frames or a cooler greenhouse for hardening.

9. Have you ever tried sweet potatoes? They are easy to grow. Order your plants now, put them in hills 3 ft. apart, and don't let the runners take root.

10. All kinds of tender flowers which are sown in the open ground like late asters, marigolds, salvia, amaranthus, calceolarias, morning glory, nasturtium, cosmos, etc., can be sown now.


12. Carnations for next year's supply in the greenhouse can be planted out in the garden, or if you have a well ventilated greenhouse they may be planted in the benches.


15. Just as soon as growth starts, you should start cutting grass. Don't try to dodge it; the more you cut your lawn the faster it will grow. Edge up the walks and apply weed killer now.

16. This is an excellent time to start a boxwood hedge from cuttings. Simply break up the old plants and insert in the ground, pack firmly with a brick and keep watered.

17. Full moon. How about some strawberries for forcing in the greenhouse next winter? Make sure your flower pot under the first runners: when well rooted sever from the old plant.

18. Spray currants and gooseberries with arsenate of lead or other poison just as soon as the foliage appears. If this is attended to promptly the currant worm won't bother you.

19. The soil should be put in shape at once, and the seed sown of the various farm crops, such as seed and fodder corn, mangolds, carrots, turnips, etc. Further delay means late and often poor crops.


22. Caterpillars are very destructive. You can't burn them off after the foliage is on the plants, but poison will readily kill them. Spray early—don't wait until the tree is desolated and the caterpillars full grown.

23. This is the proper time to prune maples, just as the foliage bursts forth. You can then see very clearly what you are doing, and the tree will not bleed.

24. Queen Victoria born, 1819.

25. Cyclamen, primula and other greenhouse pot plants can now be placed in frames outdoors. Put about 1 of cinders in the bottom to stand the pots on. This will ensure the proper drainage.

26. Don't neglect successful sowings. Peas, beans, cucumbers, corn, lettuce, radishes, spinach and turnip are all timely. For winter use, cabbage, kale, Brussels sprouts, celery, cauliflower.

27. Evergreens that are being confined to certain areas should be given the care they once had over and over. This should be done just as growth starts; it will prevent the subject developing voids.

Flough deep, while sluggards sleep.
And you shall have corn, to sell and to keep.

A. C. Swinhorne

Evening Star: Venus

28. Rogation Sunday. All hard wooded plants forced in the greenhouse should now be plunged outdoors. Find a sheltered place and plunge pots except wisteria, lilac, deutzia and rhododendron, which can be planted out.

29. All the more hardy types of water lilies can be set out in the ponds. The more tender aquatics had best wait until the water gets a little warmer, so that their growth will not be retarded.

30. Memorial Day. All kinds of tender bedding plants can be set out now. Tender vegetable plants such as peppers and egg-plants should be planted outside.


Keep the strawberry bed well cultivated and when the first flowers appear mulch the bed with straw or saw hay to keep the berries clean.

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States. For every 100 miles north or south, allow five to seven days later or earlier.

Out of 130,000 earthquake shocks recorded in the last fifty years, Italy leads with 27,672, Japan had 27,502.
The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service.

These alabaster candlesticks, 12" high, cost $6 a pair. Bowl of the same, 13" across, $12; artificial fruit, $1.50 each.

For the boudoir comes a hand decorated mirror, yellow and black lacquer, 14 1/2" wide, green silk tassel, $30.

This glass candle lamp fits any candlestick; 50 cents. If a wrought-iron candlesticks, 20", $3.

This night set of painted glass, including the 10 1/2" tray, forget-me-not decorations, comes for $6.50.

The desk set of four pieces, cretonne bound with braid, $1.50; non drip candles and brass sticks, 2", $7.50 a pair.

The willow chair with cushions is $5.25; the jardiniere sells for $3, and the enameled tin lantern may be had for $6.

This black glass candlestick with hexagonal stem stands 8" high. $5 a pair, with black and white striped candles.
This 24" portable lamp has a base 10" wide and two pull sockets; various colors. With a 17" silhouette shade, $21.75

Below is a swinging ship candle of Elizabethan design, wrought iron, 6" high, costing $3.50.

In stained or enameled willow comes this arched design window box with its bird cage to match, $32.50; in natural willow, $19. It measures 12" x 36", and 63" high. Inner compartment of zinc. Flowers arranged by Stumpp

The day bed is becoming increasingly popular, and may be had in many styles. This one is made of enameled reed, and its price of $50 includes two bolsters covered with muslin, and a box spring.

Painted wood and mahogany are the materials of this little serving table. It has a tray top with glass, and costs $17.24. The flower vase is of painted tin, with various decorations and weighted to prevent tipping; 8½" high, $2.

The cretonne shown in the picture below is not included in the price quoted. It may be purchased separately, four yards of it being required to cover the bolsters and spring as shown.
YOUR ALL-YEAR GARDEN

The Editor will be glad to answer subscribers’ questions pertaining to individual problems connected with the garden and grounds. Address House & Garden, 440 Fourth Ave., New York.

F. F. ROCKWELL

THE vegetables to be planted late—from the end of April to the first part of June—cover several different types and vary so in their requirements that it is not feasible to give any “blanket” directions for planting them. I shall, therefore, take up each class by itself.

The dwarf beans there are two general types, the early “snap” beans, and the wax beans. As a class the former are inferior in quality and it is advisable to plant only enough of them to yield the garden’s early supply. In normal seasons it is not safe to plant beans until about the middle of May, but in the home garden it always pays to risk an early planting a week or ten days sooner. A light mulch which can now be removed from other things may be kept where it will be available and put on the young beans if an unexpected late frost threatens. In a larger way, I have protected them by hilling them up when they were several inches high and covering them with soil, and, after the danger was past, going over the wooden lawn rake and shoveling most of it off again.

Make the first planting in a light soil and in as protected a place as you have, covering the seeds not more than 1” deep. If you have sand or humus available, some of this run along the drill before the seeds are dropped in will be an extra protection against their rotting in the soil. Stringless Green Pod and Bountiful are good early sorts.

POLE BEANS AND LIMAS

Plant the pole beans about the time of your first planting of wax beans. If you want some extra early ones, they may be easily started in paper pots. In either case, the hills should be thoroughly enriched before planting with well-rotted manure or organic fertilizers rich in nitrogen. Avoid fresh manure, as this may produce a tremendous growth of vines but mediocre crops. Lima beans are the tenderest of all, and should be planted last. Bush limas should be carefully planted, eye down, in well prepared soil; they rot very easily and great care should be taken to put them in after the soil has well dried out after a rain, and when there is little prospect of another storm within two or three days. In starting pole limas, it pays to use paper pots or dirt bands, as then conditions at the critical time of germination can be kept under control and they may be started a couple of weeks earlier than if they were planted outdoors. Prepare the hills in advance, and set in the poles before transplanting outdoors. Do not leave more than two or three plants in an ordinary hill of pole beans or early limas, and three of vigorous growing late limas are ample. While poles are ordinarily used, a trellis or a support made of laths and two uprights gives a bigger surface, and then the vines will be bigger and can be more easily gathered.

BEETS AND CORN

A second planting of beets should be made along with the tenderer vegetables, for a midsummer supply. Either Crimson Globe or Detroit Dark Red is excellent for this planting. These should be planted deeper than the first spring plantings, but do not put in too many; those for the winter supply will be better if they are planted a month or so later. This also applies to carrots.

The best way I know to get good corn early, is to start Golden Bantam onion paper pots; four seeds to a pot will be sufficient, as practically every one will grow and live when transplanted. If you plant them two weeks before it is time to set them out of doors, you will have more than two weeks in time, because they grow so much more rapidly in the frame. Of course, they should be carefully hardened off before setting out. Corn for succession should be planted every week or ten days, as an early pedigree and late variety may be put in at the same time in May and again in June. Delayed planting of an early sort early in July.

Lettuce and Large Fruit Vegetables

For a continuous supply of cucumbers, make three plantings, first in paper pots, at the same time you plant your early corn, and a few hills outdoors later and again in early July. Sturdy, strong potted egg-plants and peppers should be set out in hills made very rich. Put them where they can be watered abundantly and, above all, protect the egg-plants from the striped potato beetle which is likely to attack them within a few hours after they are planted.

All-season Salander, Brittle Ice and New York lettuce planted now will last through the hot weather. A good plan is to mix the seed with moist humus and, if the soil is dry, water or irrigate the rows thoroughly some hours before planting. Open up small drills, and sow the seed and humus together in these, tamping it down very lightly with a narrow-bladed hoe.

For surest and earliest results, melons also should be started in paper pots. Before planting out doors, soak part of your seed for twenty-four hours in lukewarm water. Roll this in dry dust until the seeds do not stick together and then mix it with seed that has not been soaked. Plant in well-enriched and carefully prepared hills, covering some of the seeds very lightly, not more than ½” and the rest, 1” deep, covering the hills with mechanical protectors or scatter well with tobacco dust as they are planted.

Another planting of two or three varieties of peas for succession should be made now. Plant

(Continued on page 70)
COOL COLOR SCHEMES FOR THE PORCH
AGNES FOSTER

Below are a few notes for the woman who would furnish her porch herself. They suggest color schemes and the work she can do herself with ingenuity and a little paint. If you want further information ask Miss Foster. Or you may purchase the articles shown through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City

THE remarkable keying up of color in decoration within the last ten years is due to two influences: response to the expert handling of strong color by such masters as Bakst, Hoffman and Poiret, and the increased vogue for out-of-doors living. Drab tans, buffs and grays are not suitable for outdoors furnishings, and to such an extent has public taste changed that it is difficult to find a modern porch which has not, in more or less quantity, full normal, strong vivid colors.

At first, against the red brick walls, we set green yellow; suitable, to be sure, but repeated on every neighbor’s porch. Consequently new color combinations came into vogue: white porches with black trim and black and white painted furniture; chairs cushioned with various vivid color combinations; black and white tiled or painted floors. Such a porch looked cool, comfortable and interesting.

A BLUE AND ORANGE PORCH

An unusual color combination, especially suitable for the porch with the southern exposure, is blue and orange. The orange may be very strong and the blue light and clear, with enough greenish cast to tone in with the foliage. The wall or porch lattice can be painted blue, and to the furnishings can be added a table and bench painted in a darker shade. Hang on the wall a small Italian maiolica wall fountain of blue, green, orange and yellow, or set on the floor a pair of Italian pottery jars. Paint the floor grey and for curtains, blinds or awnings, as the case may be, use an orange fabric. For this purpose comes a delightful, pure, clear orange sunfast. Visualize this porch. It breathes of Italy. In fact, if the walls are stucco, one might have them frescoed in a soft Italian yellow with large swags of leaves and fruits in greens, blues and yellows. This could easily be done by an Italian workman, as the design does not require skilled execution. An orange table or chair covers of a deeper color would add that variance of tone which vivid colors always necessitate.

LAVENDER AND GREEN

Another more subtle scheme, which has recently been worked out to charming completion, is the use of lavender in combination with soft green. The lavender is not of the blue mournful shade, but of a pinkish cast, and the green has much blue in it. Both colors are very light in tone. Against the wall background apply a lattice, which can be made of laths, and paint it lavender. A Trail up it purple morning glories. A round iron table, such as is used in front of French cafes, and a folding iron chair, both painted green; a little caserole, such as those shown here, painted a deep tone and edged with pale yellow, and you have a striking group for the porch corner. Against the lattice place high paper mache jars, such as are used in florists’ shops. Paint them a deep lavender with bands of yellow. They will hold forsythia or goldenrod or Michaelmas daisies. For tea or refreshments, use a low table with a wide top painted soft yellow and decorated with a delicate design. There is something cozy and intimate about a low table which is conducive to hospitality. Trays decorated in quaint designs of bright colors, sandwich plates with wire covers to keep off the flies, attractive French and Italian crockery—such little details make the porch unusual. As a final touch, use an awning of plain green to lend seclusion to this outdoors living-room.

FLOOR COVERINGS

Architects are now using tiles, cement and hard wood for the floors of porches. But often are we confronted by the problem of floor covering. Cress and the other fiber rugs and rush and corn mats are always useful and inexpensive. A porch rug bears hard wear both from use and weather, and it pays to buy a durable make. An oval, natural colored rush rug with a line of black makes an artistic and suitable floor covering. Fiber rugs of

(Continued on page 80)
Garden Comforts

At the corner where the pathway is to weave in and out among peonies and rose-vines, should there be a rustic bench?

Would you have a sundial amid the summer blooms to count out the happy hours for you? Or, a piece of well-chosen statuary at your gateway—or a bird house where father and mother wren may make their nests?

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The Bird Club Movement

(Continued from page 26)

WANT TO BE HAPPY—RIGHT HAPPY?

Feed the birds. Not the pets—but God's wild creatures—who suffer much from the cold and snow. Scatter crumbs or grain each morning—watch them come—smile.

'Tis said mankind would perish but for the birds—their ceaseless warfare on worms and insects destructive to plant life. It is their food—BE A GOOD FELLOW—feed the birds NOW.

The First Bank

"The Little Bank Round the Corner." Sioux City, Iowa.

This advertisement was inserted by Edward T. Kearney, president of the bank and a prominent member of the local bird club.

At Omaha, where great enthusiasm for the birds has been aroused largely through the energy of Miss Joy Higgins, of the Nebraska Audubon Society, hundreds of business men and their wives attended a luncheon to hear an address by a bird conservationist, and when the chairman, Thomas R. Kimball, announced that the local bird club had acquired a fine hundred acre tract of beautiful country at Childs Point for a bird sanctuary, the applause fairly made the dishes rattle.

And it seems the women's clubs are destined to play an important part in this movement. The Brooklyn Women's Club, The Englewood (N. J.) Woman's Club of Rochester, The Woman's Club of Rockford, Ill., and the Woman's Club of Minneapolis are a few of the many which are doing splendid work for bird conservation.

Last year the Minneapolis organization started a bird club which it hasmothered until now it is strong enough to stand at its own feet and soon become an entirely separate and independent body.

Miss Mrs. Phelps Wyman, president of this bird club, with the backing of the Woman's Club, planned a three-day campaign, during which time bird clubs were delivered in different parts of Minnesota. The result, I am told, has been to awaken the interest among the young people, of a live interest in birds and their protection.

JUNIOR BIRD FANS

A very important branch of this movement is the organization of bird clubs in the schools—private and public.

The pupils of the best schools today will soon be the country's leaders, and if they leave school with a proper appreciation of the value of birds, it will mean much to the birds and to the country.

The Fay School at Southborough, Mass., was one of the first to organize a bird club, and this club is reorganized every year under competent leadership. It was my privilege to be present at the reorganization last year. Membership in the club is not compulsory, but kindness to birds has become one of the traditions of this family. Every single boy in it joined the bird club on the spot. More recently clubs have been organized at Chestnut, Noble and Greenough, Salisbury, Rumsey Hall, Culver Military Academy and many others.

Nar are the girls one bit less active. Strong bird clubs have been started at Ferry Hall, Lake Forest, Ill.; Miss Porter's School at Farmington, Conn.: The Dwight School at Englewood, N. J.; Bay Seminary at Rye, N. Y.; and Monticello Seminary at Godfrey, Ill. And these are only a few of the many. What promises to be a very successful attempt is one organized recently at the State Normal School at New Paltz, N. Y. The intelligent enthusiasm and recognition of the headmaster, Mr. John C. Bliss, is reflected in the whole attitude of the faculty. This Freshman is a large undertaking, and under the supervision of Miss Alice Binning, it is the care of the headmaster's farm forty young women students, each of whom will soon be a teacher, and it is hoped will be a leader of the gospel of bird protection.

It has been the writer's experience that the larger the number of women at the head of a school, the more he or she appreciated the value of birds and the more anxious to have the students take part in the Bird Club Movement. Only the small minds attempt to ignore the importance of

(Continued on page 56)
May, 1916

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work or to stand in the way of its progress. Thank heaven they can neither create and attract the more than they can stop the Twentieth Century Limited by jumping in front of it. They had better get aboard before they're run over!

**WORK IN COLLEGES**

Until recently the colleges as such have stood aloof from the movement, but now they are beginning to be interested. Vassar has a well organized bird club, backed heart and soul by President Strong and an interesting faculty. The old Wake Robin Club has taken up the good work and has wisely chosen to call itself the Vassar Wake Robin Club that the world may know that Vassar College stands for bird conservation. This spirit which Vassar entered the field was at once apparent when the writer visited the college last winter. The work assigned to the College Press Club that day consisted of gathering data for articles and editorials on the protection of birds, and to this end Prof. Burgess Johnson, of the English Department, interviewed the writer on the subject. The students took notes which have since appeared in various forms in "The Vassar Miscellany" and "The Vassar Weekly.

Last summer an illustrated lecture was given for the whole college, and later President McCracken arranged to have the writer confer with the members of the senior class. Vassar in any case now declared a bird sanctuary and upwards of a hundred nest boxes have been erected there this spring.

There is reason to believe that Wellesley and Mt. Holyoke will fall in line within a year, and if that happens no woman's college will be considered up-to-date unless it has an active bird club where notified by the National Association of Audubon Societies that their support was needed to secure the passage of some splendid bill drafted in the interest of bird conservation!

So let us to the work. Many well-known bird men can set good examples. Colonel Roosevelt is president of The Bird Club of Long Island and an officer of The Englewood Bird Club and Ralph Hoffmann is secretary of The Boys' Society of Kansas City, Mo. Let us spread a network of similar clubs from the Atlantic to the Pacific, and with the help of our Canadian cousins, from Northern Canada to the Gulf. There is no end to the problem of American wild bird conservation.

**Lengthen the Life of Your Lawn**

(Continued from page 45)

is not yet available. The Ohio Experiment Station recommends a mixture of ten pounds of Kentucky bluegrass, eight pounds of red-top, six pounds of timothy, four pounds of red clover, and two pounds of Alsike clover per acre for conditions in that state. Where bluegrass is the only grass used the seeding should be not less than two bushels of the former and one of the latter.

If care has been taken to have seed and soil as nearly water-tight as possible, the seeding may be done as soon as the ground can be made ready in the spring. In seasons when abundant rains delay operations, it is better to defer the planting until fall rather than to run the risk of having the young plants suffer from the effects of drought and summer heat. If the seeding is deferred until September, weeds which appear before planting operations can be eradicated by frequent cultivation of the lawn up to the final preparation of the seedbed. In order to ensure a proper distribution of plants, divide the seed and mix it, one bushel, of course, in two parts and spread the seed at right angles to one another. On small areas, hand seeding is not a laborious task, especially if the operator is able to assist him in the work. A calm day, preferably just before a shower, is ideal for the sowing. After the seed is on the ground it should be gently raked or harrowed. Under such conditions, the work is not only is the seed better protected, but a new lawn will result.

(Continued on page 58)
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—to tree surgeons made absolute masters through long study and practical training, before given any responsibility?

—to tree surgeons who are MEN—picked men—chosen because they love trees, and because they are honest, honorable and intelligent?

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Permanent representatives located at Boston, Albany, White Plains, N. Y.; Stanford, Conn.; Jamaica, L. I.; Newark, N. J.; Philadelphia, Washington, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City.

Davey Tree Surgeons

Have your trees examined NOW!
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PAINTING—repairing—replacing screen—those are the expenses which make inefficient wire cloth a source of annoyance and monetary loss. When you screen, with genuine G. & B. PEARL, you do away with painting, repairing and replacements—simply because PEARL is rust-proof as metal can be made, consequently makes a screen that's practically wear-proof.

G. & B. PEARL represents true screen economy. It outwears all imitations so far that no other similar appearing wire can be placed in the same class. From points of appearance—sanitation—durability and economy G. & B. PEARL is the one choice of the man who wants permanent protection.

For Permanently
Screening Doors, Windows and
Porchs

The longer G. & B. PEARL is up—the newer the color of the atmosphere it becomes. It is easy on the eyes—easy on the pocketbook and the one screen whose smooth meshes prevent the lodging of dust and dirt and grime.

The genuine article has two copper wires in the selvage and a Round Tag bearing the name Gilbert & Bennett attached to the roll. Considering the fact that imitations are so decidedly inferior, real G. & B. PEARL is worth insisting on.

Go and have a talk with the hardware dealer who handles PEARL in your vicinity. Or—if you prefer—write our nearest office for samples and particulars.

The Best Hardware Dealer In Your City Sells "PEARL".

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Samples and
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A Trellis Arch for Your Garden

gateway, walk or lawn. It is a simple matter to grow roses or vines if you make the most of them by setting up an

"EXCELSIOR" RUST PROOF

Trellis Arch. Nothing will add so much to the appearance of your grounds. Made of strong, heavily galvanized rods and wires. Very easy to put up. Made in various sizes—we will send catalog from which to make selection. Also Excelsior Rust Proof Trellises, Fences, Trellis Guards, Bed Guards, etc. Ask your hardware dealer. If not found there, write direct for catalog C.

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Waukesha, Wis.

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The Grand
Medal of Honor

Far above the Ordinary Gold Medals

Again the Leonard Cleanable received the unqualified approval of Refrigerator Experts.

In purchasing a refrigerator back up your own judgment by the opinion of specialists in this line. Leonard Cleanable Refrigerators have received the praise and approval of Panama-Pacific Judges, Good Housekeeping Institute, and a million homes.

Four wonderful advances in sanitation and economy are the features contributing to this refrigerator perfect.

1. The Porcelain Lining all in One Piece.
2. A new method of lining that does away with corners in "hard-to-get-at" places and makes cleaning easier than ever.
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Clipped in five minutes as easily and perfectly as your Haviland China. Fifty sizes, many styles. Wood or Porcelain Cases. $16.50 up. Freight prepaid, Money-back guarantee.

Write us today for our new book on refrigeration and sanitation. We send you with it a sample of the finest porcelain obtainable—the kind used in Leonard Cleanables.

GRAND RAPIDS
REFRIGERATOR CO.
No. 100 Clyde Park Ave.
Grand Rapids, Mich.
acter of bulbs to the extent of forming the growth of summer a year in advance. Moreover they begin to grow so early in the spring that it is practically impossible to handle them without injuring the eyes or shoots. Planted in the autumn, after the ripened foliage has signified that the planting season is done, they resume growth in the spring very much as bulbs do, without minded the change in the least.

Be very careful not to get them too deep into the ground. Two inches or more over the topmost eyes is enough. Deeper planting is very often the reason for scarcity of blossoms, and is complained of with perfectly healthy and vigorous plants. This is a point, therefore, that one cannot be too particular about. In planting in masses, set each plant about 30” from its neighbor.

Peonies will grow perfectly in a partly shaded place, and, when so located, the fading color is scarcely noticeable. Do not put them where no sun at all will reach them, however. They should receive it for half the day; but this half may be divided between the first quarter and the last—between early morning and late afternoon.

The Leading Types

Among the early peonies are: Peonia tetonifula, crimson, double. P. moutan, not an herbaceous peony, but valued because usually near in order of blooming; the tree form, so greatly prized in China. P. officinalis rubra, brilliant red, double. P. albiflora edulis superbis, rosy pink, fragrant, double. P. festsiva marina, white, tipped carmine; double, large. P. albiflora. Mme. de Verneuil, sul

Hwa Wang—King of Flowers

(Continued from page 58)


Setting Out the Plants

The two-year bulbs should be set as soon as they arrive from the dealers. Examine them carefully for broken leaves or eyes on the stem or wood, cutting off any such that there may be. Dig the hole wide enough to admit all the roots without crowding, and sufficiently large so that the budding point will be 2" below the surface. The roots should incline somewhat downward and must be spread out so that no two of them cross or interfere with each other. Then fill in carefully around the roots, firming the soil as the hole is tilled to the proper level. Pot-grown plants should be set without disturbing the ball of earth with them.

It is essential to the success of any roses that, after planting, the surface of the soil be kept loose and loosened by frequent use of the rake.

The rose bed that is most prolific in blooms is the one that is not only made right but kept right in proper fertilizing. Probably the best form of manure to use is the liquid, prepared by employing such a liquid cow manure in a horti sack and hanging it in a barrel of water for a couple of days. The resulting solution should be diluted with its own bulk of water and a half gallon applied to each plant once a week. Use a watering pot for this and be careful not to get any of the liquid on the foliage.

Insect Pests

Another thing that you must watch for is the insect pests which may attack the bushes. The bed that contains only healthy plants is much more free from harmful insects than the unhealthy one, but even in its case the danger is always threatening.

Much can be done toward preventing pests by a daily application of a fine, powerful water spray from the hose, directed to all exposed parts of the plants. This will discourage the great majority of undesirable insects, but should any of them escape they may be destroyed by applying the following sunny a liquid remedy:

(Continued on page 23)
The blossoming beauty of nine out of ten gardens ends with Summer. Yet two or three months remain when the most wonderful color effects of all the year are to be obtained by the planting of

Hardy Chrysanthemums

The characteristic tones of these late flowering plants blend with the natural autumnal tints. They bring into the garden the marvel-
ous glory of the woods after the first frost—rusty browns, golden yellows, bronze reds. They should be as much a feature of every gar-
den in the Fall as the bush blooming plants of Spring. My Hardy
Chrysanthemums are the result of the most careful selection from
hundreds of varieties of the best domestic and foreign origin.
To start them in your garden I will send, express prepaid, one
splendid plant each of 20 dis-
tinct varieties for $2.50.
May and June are the months to plant for Fall blooming. Don't lose
two of the most delightful months
in your garden. My book of
Hardy Plant Specialties will tell
you all about them.

I began growing Dahlias years ago for my own pleasure. The
past season I have studied over 2,000 varieties with the pur-
purpose of selecting just those which would give the greatest
satisfaction in anybody's garden. As a result I have chosen

125 Novelties of My Best Dahlias

I have prepared a special list of
these varieties and will be glad to
mail it to all who are interested in
utilizing my tests for their own
gardens. Those readers of House & Garden who are acquainted
with the products of Wymissing Nur-
series will be particularly interested
in the offer I now make.
My personal selection of one
each from a dozen of the best
varieties from this list for $2.50,
express prepaid.
May and June are the months for
planting. The list above men-
tsioned supplements the pages of
named Dahlias appearing in my
large catalogue of Hardy Plant
Specialties which I will be glad to
mail on request.

BERTRAND H. FARR
WYOMISSING NURSERIES
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WYOMISSING, PENNA.

For a delightful garden, or summer home, Red
& Cedar rustic work adds the touch that gives
color and beauty. Just the addition of a Sum-
mer House with a swing, settees and chairs will
make the lawn a refreshing place for warm sum-
mer days where one may read, entertain, or
spend an afternoon sewing.
Strong and substantial, it needs no care; to keep
it clean—just turn the hose on it. Made from
sturdy young cedars; neither weather nor time
materially affect it, and it always has the rustic
beauty of the natural tree.

John Wanamaker Dahlia
Write to-day for our New Catalogue of the
World's Best Dahlias

Accurately describing 631 varieties, selected from the
more than 2,000 of the "best" from all sources grown by us the past year, color reproductions, 38 handsome photo-engravings and 6 pages of complete cultural directions and information.

The Leading Dahlia Catalogue

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Berlin, N. J.
We Are The Largest Growers in the World

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May is the ideal month
to sow Flower and Vegetable
seeds and plant our pot-grown
Roses, and our pot-grown old-
fashioned Hardy Perennials.
Also Gladioli, Dahlias, etc.

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is the most complete catalogue pub-
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color and duotone plates, hundreds
of photographic illustrations and is
brim-full of valuable cultural
information.

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Exclusively Written for Illustrated Booklet

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Every woman who takes pride in her home should have a copy.

It tells you just how to paint, varnish, stain or enamel every surface in and around your home. The book was written by a practical painter and then rewritten for you. There is not a technical word in it — every detail is expressed in simple language and every step, from preparing the surface to applying the final coat, is completely covered.

You simply cannot go wrong on any painting work with this book to guide you.

The Beginner's Rose Garden

(Continued from page 60)

White scale: spray with one pound of soft soap in four gallons of water; cut off and burn badly infested shoots. Slug: powdered white hellebore dusted on the foliage, or whale oil soap solution, five ounces in one gallon of water. Rose caterpillar: finger and thumb pressed tightly together. Rose-bug: shake the beast into a pan of kerosene; he won't swim long. Aphis or green fly: 6,000,000,000 descendants of one in five generations; spray with four ounces tobacco stems boiled for ten minutes in one gallon of water. Rose thrip: whale oil soap, five ounces in one gallon of water, applied as a spray.

Pruning and Winter Protection

Pruning, also, is a necessary rose garden activity which is often imperfectly understood. It should begin when the plants are first set out, all of them being cut back severely. About one-half the length of the canes should be taken off at this time in the case of two-year-old plants. The second season, prune the hybrid perpetuals in March and the teas and hybrid teas a little later. If you want a few extra large flowers, take off all the weaker shoots and leave the strong ones. Snippers sprouting from the stock rosettes would never be allowed to grow to any size.

Finally, a few words about winter protection. In autumn the wise rose grower in the Middle and Northern States will cover the ground about his plants with rough manure, and, if the weather is apt to be very severe, he will take the further precaution of tying up the above-ground portions in bundles of straw. Another way is to take up the bushes and winter them in soil contained in boxes placed in a cool cellar, but this is hardly necessary except in the case of especially tender varieties.

Developing A City Garden

(Continued from page 43)

Here is the Secret of Home Upright

No amount of cleaning and scrubbing can brighten up a home where the floors, woodwork, furniture and other surfaces are worn, marred or dingy.

Our book teaches you how to beautify and protect these surfaces. Any Sherwin-Williams dealer can supply all finishes called for in the book — just what you need for every purpose. Send for the book, then see our dealer. You will enjoy the work and will be delighted with the result.

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PAINTS & VARNISHES
Address all inquiries to 627 Canal Road, N. W., Cleveland, O. Chicago: 115 W. 32d St.; Chicago, People's Gas Bldg.; San Francisco, 571 Market St. Sales Offices and Warehouse in principal cities. Best dealers everywhere.

The Garden Month by Month

And now, to sum up, let me inflict upon you our flower effects, month by month, exactly as we saw them and hope to see them many times:

February: there were crocus, scillas, snowdrops, mahonias and forsythias. Early May brought pink Asters, cactus, flowering almond, early tulips and daffodils blanked by many minor beauties such as bleeding heart, white arabis, pansies, violas, primroses, English daisies, forget-me-nots, iceplants and gallyum gave fluffy masses of white, gold and pink, beautiful with purple, blue and yellow flowers. Saffron, daffodils and hyacinths and snowdrops massed at the entrance steps, and 100 Spanish iris made a brave array as a border for the little cross walk nearest the house. With the first warmth of the spring sun 200 yellow crocuses and half as many blue scillas blossomed in the grass at the south side of the house, while 100 poet's narcissus, naturalized under the trees at the back of the lawn, added their share to the beauty of the whole.
Beautify Your Home Grounds
with one or more of the attractive pieces of garden furniture
made of frost proof concrete known as

SHARONWARE

Morning Dip Bird Bath. Endorsed by the National Audubon Society. 17 inches across, 6 inches high.

Price F. O. B. New York $4.00

Grecian Jardiniere. Because they are semi-porous, to prevent over-watering of plants, SHARONWARE flower pots and boxes are known as "the flower pots that breathe." Height 9 inches, diameter 11½ inches.

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Sunny Hour Sundial. 37 inches high, complete with Bronze dial.

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THE GARDEN BEAUTIFUL

is always the garden that reveals the individuality of the designer. When you plan your garden consider how much you can increase its charm by the use of appropriate ornaments. We produce the finest examples of old-world sculpture for garden ornamentation in Pompeian Stone, a frost-proof, artificial stone that is practically indestructible. The designs include a wide variety of fountains, sun-dials, bird-baths, statuary, benches, urns, terminals, flower-boxes, vases, balustrading, etc. You will find among them just what you need. Send for illustrated catalogue.

Special attention given to the execution of original specifications in marble or imitation stone.

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Cornell Systems of Irrigation
Underground for Lawns—Over-head for Gardens—Portable Hose Sprinklers
Attractive Illustrated Booklet on Request

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CONCRETE and stucco lend themselves to very attractive, artistic effects when finished with
Bay State Brick and Cement Coating
This gives a rich color tone, white or tinted, without losing the distinctive texture of the material. Bay State Coating is also weather-proof—it keeps concrete walls absolutely dry.
For interiors, it is equally desirable, being fire-retarding, damp-preventing and light-reflecting.
Sample Can Free. If you are going to build, test Bay State Coating on concrete, buy what color you prefer. Ask for color card and booklet.

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Paint and Varnish Makers
Boston, Mass.
New York Office: Architects’ Building
Regulate the Fire from Upstairs

More heat is wanted? Or, you may wish it cooler. What to do? A weary trip down to the cold cellar? Not where there's a Dunham Vapor Heating System, for there is a fire regulated from upstairs, from the room that's most used. And it's regulated as easily as switching on a light.

You can set the Dunham Thermostat in advance to provide two temperatures—one, whatever you desire for comfort during the day and evening; the other, whatever you decide the house should be kept at during the night. The Thermostat, once set, thereafter automatically controls the amount of heat so that these temperatures are maintained without further thought or attention.

You won't be annoyed, either, by knocking, pounding radiators or hissing, water-sputtering air valves. The Dunham Radiator Trap expels the air and water, the cause of the noise. A single turn of the Dunham Packless Valve, without your even stooping, immediately heats the radiator all over.

Investigate Dunham Heating before contracting for the heating equipment in your new home. When moving into a new house, see that it is Dunham heated. Dunhamize your present heating system—an any-stem firebox can do this at a wonderfully low cost and with little inconvenience to you.

Any Dunham office will be pleased to give your needs individual study, to furnish you precise information as to cost and best methods of installation. Send for our booklet, the "3 Hs.". It throws a new light on the heating problem.

POULTRY WORK FOR MAY

AFTER the chicks have been taken from the brooders they are sometimes allowed to roam about in the small flock. This danger can be largely avoided by keeping the chicks in small flocks. It also helps to make round corners with pieces of inch mesh poultry netting. From now on it is best to use coops without floors, as the chicks thrive as a result of being in contact with Mother Earth at all times.

It is a poor plan to keep chickens of different ages in the same flock. The younger chicks are almost certain to be bullied by their stronger companions and may not even get enough to eat. Likewise, it is not advisable to raise chickens and ducks together, principally because the ducks foul the drinking water badly.

DUCK REQUIREMENTS

While ducks need no water to swim in, it is important that they should never suffer from lack of drinking water, and this water must be given in a receptacle deep enough to prevent hawks from going after the ducks. You can keep them from getting drunk by watching; sometimes they get on their backs and are unable to regain their feet. While the Pekin duck is the best known member of the family, various other varieties are as good or better for the amateur. The Indian corned lead in egg production and the Rouens are excellent table ducks. The Muscovy ducks are good for eating, too, and are quickset, a point in their favor if the owner lives in a closely settled community.

TURKEYS AND TREES

Birds soaked in milk and given a dash of red pepper is perhaps the best food for newly hatched turkeys. They will need something green, preferably lettuce, at least twice a day, and grit and charcoal should be at hand from the first. When they are four to five weeks old, Essex results will "shoot the red," and will need especial attention then. A raw egg beaten up in milk will help along the process, which seems drooping and weak. And of course vermin must be carefully watched out for.

When the poultry must be kept yarded, it is an excellent plan to plant several fruit trees in the yard, but not so many that they will interfere with the proper spacing or plowing of the yard and in order to keep it sanitary. Probably plum trees are the best for poultry yards. Peach trees are too strong, but the natural fertilizer in the soil pushes their growth too fast and makes them soft. Plum trees offer the necessary shade and the hens feast on the curculio, the pests that puncture the fruit. It is always well to wrap burlap around the trunks of young trees in the poultry yards, or the chickens may cat into the bark.

HAWKS AND OTHER THINGS

It is time to get rid of all the old male birds as soon as the breeding season is over, unless there are some worth keeping another year. As a rule, it is advisable to use cockerels with two-year-old hens, but this plan is frequently reversed.

Warm-blooded birds have wide range they are in danger from hawks, unless there is an orchard for them to run in. For that reason it is well to make piles of brush here and there, where they can hide and it makes them more difficult for the farmer to catch. While chicken are more likely to fall victims to hawks than those birds whose feathers do not make them so conspicuous at a distance.

Contrary to general belief, the hawks which do the most damage to poultry are of rather small size. The large "chicken hawk" occasionally makes way with a foot, but the slender little sharp-shinned and Cooper's hawks are the rascals most to be feared, especially where young chickens are concerned. When one or two of these birds take up their quarters near your place and proceed to extract their daily toll from your flock, their prompt destruction is essential. Constant watchfulness, coupled with a good shotgun, is the best remedy for their depredations.

It is an excellent plan to sow the supply green radish and supply green radishes for the poultry throughout the summer. One pound will seed a quarter acre and much less that amount will be sufficient for a small flock as new growth springs up when the tops are broken off. Swiss chard may also be used, the outside leaves being broken off and given to the flock as needed.
If you would have all-year-round window comfort, insist on

**C-H CASEMENT ADJUSTERS**
They make the out-swing casement practical.

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Even in your city home you can permanently enjoy your

a little corner of the great outdoors if you have a sleep-

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THE first rule in all good architectural design is that the appear-

ance of the building shall express the structural capabili-

ties of the materials of which it is composed. Your archi-

tect will tell you that concrete, besides being the newest, is the most flexi-

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no other medium.

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used for exterior finish on concrete, hollow tiles, metal lath, etc., will give

your house a distinctive appearance. It has all the properties of any

other high testing Portland. It makes a durable wall covering of pure stainless white. It is inexpensive to put on easily and cheaply main-
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Exquisite effects may also be obtained by using Medusa White for exterior railings, steps, columns, doorways, window cas-
ings, panels and for all sorts of interior decorations. Let us show you the artistic effects which others have obtained with Medusa White Portland Cement.

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If you can't get the Medusa Products from your local dealer, send us your dealer's name.

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---

**THE CASEMENT HARDWARE CO.**
Chicago, Ill.
Developing A City Garden

(Continued from page 62)

land poppies and the brilliant Alyssum saxatile, daintily disposed as borders for the walks.

In late May came irises and peonies, pink Oriental poppies and coral pink Sweet William, besides the Darwin pink and blue asters together with cosmos and Japanese anemone form a frame for the garden sides, and dull pink scabious and ageratum are used as borders for the minor walks. The pink Sweet Williams down the center play a golden way to pink verbenas and candytuft. Room was made for them by pulling up the forget-me-nots after they had time to sow themselves for next year's crop.

Now, November, alas, closes our year's outdoor bloom. In its "melancholy" days there are only the bronze and yellow hardy chrysanthemums, helped out by a few brave plum blossoms, verbenas, verbenas and coreopsis which keep the garden still lovely in spite of the dry leaves rustling under foot. But we feel that we have succeeded wonderfully well.

Collecting Japanese Color Prints

(Continued from page 32)

The quality Mark on Locks and Hardware

You make certain of lasting satisfaction in decoration, service and durability; you get security and protection at their highest—when you insist upon Yale.

Whether it is locks and hardware for your house—or a night latch to support a doubtful lock—or for a door blower to bring quiet and comfort into your home, or for a sturdy padlock for outside locking.

But insist on seeing the name Yale—or you won't get Yale.

The illustration shows the "Gatethead" design of Yale house hardware. It is highly decorative and distinctive. We will be glad to give you fuller information about the "Gatethead" design and other standard Yale hardware designs.

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The Yale & Towne Mfg. Co.,
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Hardy Chrysanthemums
The best of late-flowering plants, blooming in the fall, making the summer longer and the winter shorter. The colors are very striking, the different varieties having all tints and shades of red and yellow, and a sloe-bloodshaded clump presents a myriad of pleasing colors.

The Mount Greenwood Novelty Set
Has been selected by us, from our complete list of singles, as the best. Cinderella, Clear dark pink. Firefly, Deep coppery-bronze. Gipsy, Clear yellow and salmon. Priscilla, Light rose-pink. Ramona, Deep reddish-bronze. Wenonah, Silvery-brown. This complete set (one plant of each) delivered to you for $1.75.

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To Lovers of Garden Sculpture

The recent exhibition of Garden and Decorative Sculpture, held at the Gorham Galleries, was a convincing demonstration of the existing desire for works of art of this character on the part of the discriminating public. It also brought out the fact that lovers of Garden Sculpture were unaware that our native American Sculptors had attained such skill and proficiency in this fascinating branch of decorative art.

Having acquired all the training and inspiration that the ateliers of the Old World could give, our native artists have evolved a new school of American Decorative Art which completely comprehends and harmonizes with American Decorative needs.

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For many years the Gorham Galleries have been in close touch with landscape artists and owners of country estates, and the experience acquired in suggesting and planning the sculptural details for gardens is now at the command of their patrons.

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This Book Will Help You
To arrange your landscape more effectively—It contains much useful information for the small garden owner; the prospective home builder and the large estate holder.

"Plans and Plants" shows complete list of Hardy Perennials, Trees, Shrubs, Aquatic Plants and other items that will prove a great help to you in improving the appearance and effectiveness of your grounds.

We have a staff of expert landscape architects and are in a position to do the work from the planning of a small garden to the complete landscaping of the large estate.

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When buying grass rugs guard against fraudulent imitations. Prove to your own satisfaction that the rug offered is the genuine CREX. They are easy to identify. Unless the name CREX is woven in the edge of the side binding you are being offered a substitute. There are no "just as good." Insist on the genuine CREX and thus avoid an inferior article offered because of larger profit.

CREX rugs are made of specially cured and selected strong, pliant, wire-grass. They're sanitary, artistic, durable, economical, seamless and reversible—easy to keep clean. Ideal for every room in the house through all seasons, as well as the porch.

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Handsomely illustrated 35-page color catalog No. 28. Free on request.

CREX CARPET COMPANY
212 Fifth Avenue New York
Originators of wire-grass products

Collecting Japanese Color Prints

(Continued from page 66)

by the black and white prints of the book illustration of the time.

The Second Period, culminating a century later, introduced color, as we find an orange-red pigment (tan) coming into use soon after 1700. In 1710, or thereabouts, citrine and yellow were added; 1715 found a more delicate red replacing the crude tan. This was the vegetable color called beni. The year 1720 found the colors enhanced by lacquer, and by other colors as well as gold powders, mother-of-pearl powder, etc., skillfully employed by the color-print artists. The earlier color-prints were colored by hand.

The year 1742 introduced color-printing with two blocks, an innovation accredited to Masanobu. Green and red (beni) were the colors employed. The name Beni-ye is given to such prints. In 1755 a third color was introduced. This at first was blue, and was used with the green and red. Later variations such as red, green and yellow, etc., were employed. Toyonobu was a master at combining three colors.

The Third Period dates from 1780 to 1790, and developed complex color-printing as well as interested itself somewhat more in realism.

The Fourth Period (1790-1800) marked a decadence, fraught though it is with great interest. To the original eye the fascinating types that now come to replace the classic types in earlier color-prints are perhaps thoroughly and more pleasing than the other ones.

The Fifth Period (1806-1858) entered with the death of the great Utsanos. After this occurred we

(Continued on page 70)
Lilies Make Your Garden Beautiful

Six Hardy Lilies of $1.00 Each

Beauty for These bulbs are all sound and plump and will flower beautifully first season.

L. Acaulon Yama-Yorfi, rhizomatous flowers, golden band runs through white petals. ..........20c
L. Giganteum, Long white trumpets with golden stamen crown in perfection the stout tall stems. The delicious perfume rivals the white azaleas. ............75c
L. Klompert, Our gorgeous native lily, oriental in the beauty of its large petals of rich deep cream with dark spots. Absolutely, Extra size.20c
L. Superbum, Our gorgeous native lily, oriental in the beauty of its large petals of rich deep cream with dark spots. Absolutely, Extra size.20c
L. Umbilicatum, (see picture), A riot of color from buff to rich golden orange and orange, blooming all Summer..........75c
L. Violaceous, pure white, round, flat, sturdy. ..........20c

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These shingles refuse to burn, warp, curl or split, never need staining and outlast the building. They combine safety and economy with handsome appearance for they are supplied in a variety of shapes, sizes and colors that give great latitude of artistic effects. Their rivalry slate in durability—outclass it in looks—cost less—are lighter in weight and much to apply. Ask your carpenter, roofer or slater about them and about

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SPECIAL, two-year-old, pot-grown Rose Plants that will give a full crop of flowers this season is one of our most important specialties. In our Garden Book, for 1916 we offer and describe over two hundred of the choicest varieties, the latest introductions of the world’s most famous Hybridizers.

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Roses
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Not a sound beyond the bath-room.

Mott’s Quiet Action Closets

**WHY** install a noisy closet? Mott’s Quiet Action Closets effectively silence the rush—swish—his and gurgle of the flushing operation.

For fifteen years Mott’s SILENTIS—the pioneer quiet action closet—has been furnished for the finest homes throughout America.

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**Collecting Japanese Color Prints**

(Continued from page 56)

**PRESIDENTS FOR BEGINNERS**

To the Japanese weed in any way and the portrait of a rare plant, which we are told means “Passing-world Picture,” came to be applied to the countless color-prints whose subjects were inspired by contemporary Japanese plebian life as distinguished from those classic subjects of their predecessors. It is a general collector life most often meets with, and which will make the beginner interested in handling Japanese-color prints can one come to know them, to sift their wheat from their chaff.

One should look in each print he considers buying to see if he can find the descriptive (or illustrative, in addition to design) of color, fine printing and excellence of preservation. Are these more or less than we should be proud of and happy with? Bad impressions of early prints are not uncommon prior to 1760. After that time (though the very best are the most genuine) are often to be met with in the work of even the foremost artists. You will probably find more than you can hope to preserve in the set of poor Hiroshige prints than the best. A good impression of fine printing and color lines will be found in perfect register, the blacks rich and not “dusty.” Before 1800 each color-block was uniformly covered with color, producing flat and unshaded impressions of it. Later, gradations of tone were produced by skillful wiping, as in Hiroshige’s prints. Prints damaged or discolored in any way are seldom advisable to collect. The tone imparted by age to a genuine early print is one that can not be imitated perfectly. This tone is not merely a matter of color but of atmosphere.

Let the amateur also be warned that a fresh and luminous genuine print is far more lovely than one that has been washed by the collector. One who picks up a “brilliant” example of a fine Japanese color-print! As many Japanese-color-print publishers are reprinted from the original blocks at a later date, and lack both in color and register, the amateur will wish to study the differences between originals and reprints. Of course early reprints, as Mr. Fickes recently pointed out, are considered as late editions. Modern reproductions usually disclose themselves by being on paper of a more modern appearance, sometimes carried to the paper of the originals. Such prints feel differently to the touch than do the genuine, and the colors of modern reproductions lack the soft, brilliant tones of originals, the blacks and blues being exceedingly deficient in proper qualities.

Your All-Year Garden

(Continued from page 56)

The smaller flower seeds should be pressed firmly into the soil with a small piece of board or the back of a hoe and covered with a very thin scattering of light soil, or, better still, of humus or leaf mould. Prepare the bed as carefully as possible, and give it a thorough watering. After the surface dries, rake it over again and sow the seed. Usually it is best to plant the seeds in rows. To get the best results the plants should be thinned out when quite small; most of them will transplant readily if fill up gaps. Mark each row carefully, immediately upon planting it.

SWAT THE WEEF

Another advantage of planting in rows, particularly if you are not familiar with the various forms of flowers planted, is that you can more easily and successfully keep them clear of weeds. It should always be your aim to kill weeds just as they get above the ground or just as they break through, while they are still seedlings. If you do this, all that is necessary, is thoroughly to stir the surface of the soil with whatever tool you have at hand. In the vegetable garden, most of the work can be done with the wheel-hoe, and when the flowers, a light agent, such as a hoe or a hand weeder. But the main thing at all times is to keep the surface clean. With the great majority of vegetables and flowers, it is best to begin this work before the seeds have sprouted, going over the soil between the rows once or twice before they have come up.

SUMMER BLOOMING BULBS AND LATE COLDFRAME WORK

The bulbs for spring planting and some of the later flowering of the great advantage besides their beauty, and that is their long period of bloom. Even the earliest to go by, last longer than most of the
“Suggestions for Effective Planting”

A catalog in which botanical arrangement is superseded for your greater convenience by listing in groups, those plants best adapted to varied uses on the quiet country place, suburban grounds or for architectural effects. This booklet will be sent only at your request.

Rhododendrons, Evergreens, Trees, Shrubs and Hardy Plants

“Andorra Grown” plants are of the highest quality, in wide variety of species and sizes. Large Trees and Evergreens for immediate effect are a specialty.

ANDORRA NURSERIES
CHESTNUT HILL, PHILADELPHIA, PA.
BOX H.

Which Way For You?
Trifling Sprinkling Can,
Leaky Ground-Packing Hose
Or An Automatic Watering—Like Heaven’s Rains?

YOU already know all you need to know about the inadequacy of the watering can, and the tiresome unsatisfactory hose way; so it’s now left to you to find out about the Skinner System way. The way that all you have to do is turn on the water; then turn the water where you want it to water; and let it water while you do something else.

In a jiffy, you can put it up in your garden where necessary, or take it down and change its location. Nothing to wear out; ought to last a lifetime.

A Skinner System Sprinkling Line 50 feet long, will water 2,000 square feet; or 25 feet on each side of the line. Its cost is $12.75 complete, delivery prepaid East of the Mississippi, if remittance is sent with order. 100-foot line $23. Equipment for an acre can be put in at a price which will be surprisingly low. Lines can be furnished in any length, made to fit your garden, at proportionate prices.

Send for booklet giving full particulars.

The Skinner Irrigation Company
231 Water Street
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Do You Want A Dog?

There is no companion and protector like a faithful and good-tempered dog.

Glance through “The Dog Show” in this number. The very dog you wish may be there. If not, write us stating your preference as to breed, the approximate amount you wish to pay and we will put you in touch with just the dog you desire. We recommend trustworthy animals of many breeds.

The Dog Show, House & Garden 440 Fourth Ave., New York

How the Eternal Fitness of Things Concerns Your Greenhouse

YOU are thinking of building a greenhouse. Your architect designs it a chaste, graceful workroom; perhaps like this one above. It is choice in every way,Quite in accord with your idea; entirely reflective in both beauty and quality of everything else you possess.

Then comes the question of the greenhouse that will consistently harmonize with it and at the same time meet your individual standards.

Were you then to look over the rather unusual collection of photographs of U-Bar houses, here in our office and learn of their locations and owners, we are sure you would be self-convinced that the U-Bar Greenhouse fully meets your standard. If it’s not possible for you to come to our office, we will gladly bring our photographs to you. Or send you our catalogue. Or both.

U-BAR GREENHOUSES
PIERSON U-BAR CO
ONE MASSON AVE., NEW YORK
Dreer's Dahlia  

We offer and fully describe in our Garden Book this season four hundred and forty-seven of the choicest New and Standard varieties, which include all types and colors of this favorite fall flower, every one having been carefully tested and found desirable. If you have never grown Dahlias you should begin by getting a free copy of Dreer’s Garden Book for 1916.

HENRY A. DREER

The Collector's Mart

Offered—12252. A fine old walnut gate table, 47" x 39"; very beautiful old tea set, twenty-two pieces, in Blate Worcester, dark blue bands and gold decoration.

Offered—12255. Old green glass vase; some old pressed glass dishes; glass cup plates; china cup plates; Lowestoft chocolate cups; antique blue plates; tuffed white bed spread; old-fashioned collars; hand-painted doilies; old-fashioned chintz; Cashmere shawl; white silk shawl; brass mortar and pastel; antique tin tea caddy; brass mirror knobs; wood salt; mahogany shaving stand; pair of brass candlesticks; pink glass fruit dish.

Offered—12258. Solid mahogany rocker; rush bottom chairs (two); Crotch mahogany sewing table; 8' mahogany davenport; 8 walnut sofa; Colonial dresser, crotch mahogany; crotch mahogany bureau secretary; brass trimmings, broken arch top, very elegant; mahogany highboy, brass trimmings; 9' mahogany davenport, a rare piece; Grandfather's hall clock; cup plates and saucers (two); Wedgwood gravy boat; rubber bottom; these are at least 165 years old.

Offered—12259. Sheraton leg dining-table; claw foot library table; dressing table; rare Sheraton sideboard; Gainsborough tea table, claw foot table; old Sheffield candlesticks; urn teapot; tilt-top mahogany table, snake feet; piece Sheffield glass; carved mahogany pedestal and claw foot table 4" square; oak Grandfather's clock, your old; pair of knife boxes; maple four-post bed.

Offered—12264. Magnificent Empire drop foot, exclusively carved pedestal, old San Domingo mahogany; Empire claw-foot bed table. Wonderful specimens. Mahogany flap card table and old sewing table. Set (three pieces) elegant gridded, original finish. Number of interesting old prints; some choice specimens of brass, old Bohemian glass, English crystal glass; two lustre jugs, one pink and one blue decoration; a Lowestoft teapot in perfect condition.

The Midseason Garden of Abundance

You can plan for early as well as late cabbages this month. Secure as sturdy and Hardy plants you can buy of Copenhagen Market, All Seasons and Danish Ballhead. These three sorts not only represent an early, midseason and late crop for winter use, but they also are a fine trio of dependable vegetables.

Early and Late Cabbages

Copenhagen Market especially is a wonder. In from 100 to 110 days you may cut 7" heads averaging seven pounds, if you start with seeds of a good strain. The Copenhagen Market is the finest contribution Denmark has made to American horticulture during the last year. And it is a significant fact that, after more than a quarter of a century, Danish Ballhead is still the leading late, best keeping main crop throughout the eastern section of our country. Large cabbage holds happily fit in between these two. In from 130 to 135 days from date of sowing seeds, you may get 6" heads, a good 3 pounds each, that stand the heat of midsummer remarkably well. They are good keepers, are of excellent quality, and while there are other good sorts for every season, it will be hard to excel the above combination.
Poultry Pointers

Are you desirous of increasing the variety of your stock? There are dozens of new breeds of fowl which you have never heard of. Write to our Poultry Yard, stating in detail all your needs and requirements. Perhaps we can help supply your wants. House & Garden keeps in touch with the best breeders and dealers in poultry.

The Poultry Yard
House & Garden
40 Fourth Ave., N.Y.

Send Postal for Free Bulb Book

Describes in detail our plan whereby we supply you with bulbs direct from Holland at prices you have always paid for ordinary Stock.

Choicest Spring Flowering Bulbs Grown

TULIPS—HYACINTHS—NARCISSUS

—large, round, and full of vitality; no disappointments. Every bulb guaranteed. See to blooms early and true to name. Orders for fall delivery must reach us by July 1st. Now send for full description of our Import Plan and Catalogue of our many varieties.

QUALITY BULB COMPANY, 825 Chamber of Commerce Bldg., ROCHESTER, N.Y.

MOONS' HARDY TREES AND PLANTS
for Every Place and Purpose

There is still ample time for plant Evergreens, and if you order from us now you may expect such a satisfying result as that attained in the planting described, which was set out last fall and winter. There is much about Moons' Evergreens, and a wide range of sizes and varieties to choose from, and you may rest assured that you will obtain a product of the highest grade and purity.

THE W. H. MOON COMPANY
MAKEFIELD PLACE
MORRISVILLE, PA.

THE KELSEY
WARM AIR GENERATOR

237 JAMES STREET, SYRACUSE, N.Y.
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Win the Birds to Your Place

All the feathered songsters will make their home with you if you invite them with several of our unique houses, shelters and baths. Various birds have different tastes in houses. We have styles that will suit the birds and you and add a quaint charm to your grounds.

The Garden Unique® shows many original designs that you may order today. You will have a number of bird families on your place in the next few weeks if you order at once. They'll delight you in their song, and cheer your garden of blooms. Send stock or money order today.

THE GARDEN UNIQUE
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FREE
PLAN BOOK
OF INEXPENSIVE
SUMMER HOMES

Spend your week ends fishing—for example—swimming—hunting—lounging—reading—boating or camping—at very low cost. Simply have a piece of ground and erect an

M & M GOLD BOND PORTABLE BUNGALOW

Hundred's live in M & M GOLD BOND houses the year around. An added dream of a home driver and wrench needed. You do the work with required. FREE PLAN BOOK contains illustrations, plans, specifications, notes, etc., of complete portable cottages, bungalows, play-houses, garages, chicken-houses, stores, etc. All sizes. All prices.

Mershon & Morley Company, 115 Main Street, Saginaw, Mich.

The Housebreaker Passes

The door with a lock this key fits, and you never know of his visit. No loss, no fright, no struggle in the dark with a man armed with a gun and accustomed to use it. Just a simple prevention that bars the way to lawbreakers. Circular WKB tells all about it. Sent on request.

P. & F. CORBIN
The American Hardware Corporation Successor
NEW BRITAIN, CONNECTICUT

CHICAGO NEW YORK PHILADELPHIA
The Mid-Season Garden of Abundance
(Continued from page 72)

Personally, I grow only one sort of sweet corn in my garden and that is Golden Bantam. Moreover, I know at least fifty neighbors who do the same thing. But in an absolutely unbiased discussion of this kind, it is only fair to state that there are other sorts of merit in different seasons. The earliest of all real sweet corn is, I believe, Peep o’ Day. It performs handsome, pearly white, short but reasonably sweet car in seventy or seventy-five days from date of planting, thus being a week to ten days earlier than Golden Bantam. Golden Bantam averages only 6" long, has only eight rows of kernels if you have a true strain, but it has more real sweet corn flavor than mankind so far has been able to put anywhere else.

Kendell’s Early Giant may be styled a dependable standby for midseason (middle to end of August) use, while White Evergreen is the finest strain of the popular Stowell’s Evergreen yet evolved. With us in Pennsylvania it yields handsome, 10" ears early in September from seeds sown the end of May. No doubt, this can be beaten further south, but we find New White Evergreen to be as late as we dare to plant. Country Gentleman gets nipped by frost four years out of five.

It pays to raise some onions from seed for winter use, if your garden is large enough to make the trial. Some are 3" to 4" tall. Let them stand 4" apart in the row. Apply wood ashes or a complete fertilizer several times in the course of the season and ho prevent the middle of August, from seeds sown early in April, you should harvest your first crop of Prizetakers, handsome, straw yellow, globe-shaped bulbs ½ to 4" in diameter and very mild if grown quickly on light soil. Use them first, say up to New Year’s, and for winter keep growing the Southport Globe onions, either red or yellow.

All are late, requiring from 145 to 160 days from seed to maturity, but all keep well. The white ones are the mildest, the red onions the strongest and the red ones the strongest but by far the best keepers.

Plenty of Power
This large cleaner does more than clean the surface. It has sufficient suction to get the hidden dirt—the grit which cuts the life out of fabrics. While powerful it is not too cumbersome to be moved from floor to floor. The

Western Electric Vacuum Cleaner

Western Electric Vacuum Cleaner
can be connected with any electric-light socket. Costs but little to operate. It is mechanically perfect and fully guaranteed. Ample proof of its wonderful cleaning power is given in our specially prepared booklet, “The Clean Way to Clean.” Pictures of the cleaner at work are shown. If you will drop a post card to our nearest house, we will gladly mail you a copy AT ONCE. Kindly specify Booklet No. 14-A.

WESTERN ELECTRIC COMPANY, Inc.
463 West Street, New York
500 S. Clinton St., Chicago
Houses in all Principal Cities

Quick Action Plants for Shade and Screens
(Continued from page 17)

of these. The small white flowers borne in racemes, have a mignonnette-like odor, and the great heart-shaped leaves have great covering capacity. The “cinnamon” vine is somewhat similar, although flowers and fragrance are quite distinct. These may be brought for a few cents each, planted a few feet apart, will quickly cover the entire surface of a building, trellis, summer-house, hotel, or any portion of that kind.

Another tuberous rooted vine, less well known but particularly valuable for use on pergolas, summer-houses, or in other positions where a substitute for the beautiful Chinese wisteria is the so-called “tuberous rooted wisteria” (Atios tuberosa). Except that it is much smaller in size, foliage and flowers, and because it bears a striking resemblance to the popular wisteria. The vine reaches its height of about 14' and to get the best effect, several should be planted near together. As the bulbs cost but 30 cents to a dozen, they can be used generously.

The flowers are a deep purple in color and have a decided violet fragrance. The “emerald vine,” another member of this same class, is newer than any of the preceding and not so well known. The flowers are borne more freely and are more conspicuous than those on the cinnamon vine of which it is related, but it is entirely different in that the leaves are cut in the daisy fashion, so small and give a more dense growth.

Annual Climbers from Seed
There are a number of good annual vines which can be grown from seeds. To get the quickest results from any of them, the following simple method should be used. Secure a number of paper pots (if they are not available, a three-tenaciously climber particularly useful for covering old trees, a rank unattractive growth of hemp, etc.). It grows quickly and to a tremendous height and distance. The leaves somewhat resemble those of the common cucumber, but the small white flowers are borne in panicles and followed by

(Continued on page 76)
FOR the exposed covering of a house no other wood so successfully withstands the ravages of time and weather as

WHITE PINE
And figuring value in terms of service it is the most economical.

White Pine does not shrink, swell, crack, twist, warp or rot — and once in place it "stays put," after years of exposure, even in close fitting mortises and in delicate moldings and carvings. It takes paints and stains perfectly.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet — free to all prospective home-builders.

"Helen Speer's Book of Children's Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Speer, the toy expert. If there are children in your home, send free on request.

Vanity Fair

Do you like parties? If you do, then you should not lose a moment's time in accepting this invitation to a six months' party in the heart of New York as the guest of

VANITY FAIR

Don't miss it! Music! Singing! Theatricals! Dancing! Evening Dress! You simply MUST come to this party for sophisticated people.

You positively won't know yourself when you get back home after that six months' party in what is now the gayest capital of the world. And, which is much more to the point, your friends won't know you either.

Your own blood relatives won't know you. They'll probably think you are some visiting European crowned head in disguise. Such aplomb! Such ease of manner, such habiliments de luxe, such wide learning, such brilliant wit, such many sided culture, and oh! such exquisite savoir faire.

So just hop on to Vanity Fair's special, all-Pullman, all-anthracite, all-vestibuled buffet and drawing-room express, and come for a six-months' party in the heart of New York — without leaving your own home, and without spending a cent more than $1.

You'll find your round-trip ticket in the opposite corner

The Heat Stays Out
The Breeze Comes in

At a few dollars' cost and in a few minutes' time you can convert your porch into a cool, seduced living and sleeping room with

Vudor
Porches

1916 Models
Each equipped with VUDOR Safety Wind Device that holds the shade in position in the face of strong winds.

VUDOR Cord Slides, double life of roll-up cord by doing away with rotting friction on galvanized and iron pulleys. VUDOR Shades are made of flat strips of kiln-dried, perfect hardwood, woven together with warp, non-rotting seine twine with two double chains of reinforcing warps near each edge. VUDOR Shades will last many years, as strong and effective as when new.

The only way to be sure that you get VUDOR Porch Shades is to see that the

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that fully describes VUDOR Porch Shades and shows the many colors in which we deliver them. Except in a few cities, we sell only one shade. Write for booklet, and name of that shade, and grade that, for your own VUDOR Porch Shades.

Hugh Shade Corporation
201 Mill St., Janesville, Wisconsin
Quick Action Plants for Shade and Screens

(Continued from page 74)

attractive burrs or hairy fruit pods which hang on until very late. The scarlet bean is a twiner and will grow upon a string; it is very vigorous. In the garden it provides a valuable foliage appearance which, studed with the profusely borne flowers of bright scarlet or pure white, is most effective. There is another splendid vine adapted to the same purposes, but making a growth of 25' to 30' instead of 10', is 15', Kendallville, these another plants are borne in clusters, and very profusely; the individual blossoms are about the size of a quarter. Dolicho) is another old favorite, but the newer Japanese varieties, Darkness and Daylight, are great improvements and should be tried where a quickly growing, dense screen is called for. Be sure to order the correct variety. The rolls bloom quickly from seed, and the flowers—reddish, violet or pure white—set the ground of large stilt races against the background of massy green foliage; the whole scene is succeeded the flowers, are very ornamental.

The various ornamental gourds, of which there are a baker’s dozen, are among the easiest and most rewarding of flowers to grow. The scarlet bean (Dolichos) is another old favorite, but the newer Japanese varieties, Darkness and Daylight, are great improvements and should be tried where a quickly growing, dense screen is called for. Be sure to order the correct variety. The rolls bloom quickly from seed, and the flowers—reddish, violet or pure white—set the ground of large stilt races against the background of massy green foliage; the whole scene is succeeded the flowers, are very ornamental.

PLANTS FOR SUB-TROPICAL EFFECTS AND SCREENS

The quick growing annuals, which are suitable for screening, sub-tropical effects and individual specimens on the lawn or about the home, are relatively limited, considering the great number of annuals available for the gardener to plant, in harmony with the vines, the quickest effects may be had with those brought from a florist or nursery garden in. For general purposes, where the combination of tropical effect and efficient screening is desired, nothing is better than the well-known 20' varieties or Carter's oil. There are several varieties, having various shades of green or brown leaves, but for most purposes the Zanithorizains type is most satisfactory; this makes enormous plants, in good soil often 12' to 14' high.

Where a still more tropical effect is wanted, good screen plants can be obtained from the following sources:

All Pond and a Foot High

(Continued from page 39)

sara

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PLANTS FOR SUB-TROPICAL EFFECTS AND SCREENS

The quick growing annuals, which are suitable for screening, sub-tropical effects and individual specimens on the lawn or about the home, are relatively limited, considering the great number of annuals available for the gardener to plant, in harmony with the vines, the quickest effects may be had with those brought from a florist or nursery garden in. For general purposes, where the combination of tropical effect and efficient screening is desired, nothing is better than the well-known 20' varieties or Carter’s oil. There are several varieties, having various shades of green or brown leaves, but for most purposes the Zanithorizains type is most satisfactory; this makes enormous plants, in good soil often 12’ to 14’ high.

Where a still more tropical effect is wanted, good screen plants can be obtained from the following sources:

All Pond and a Foot High

(Continued from page 39)

bent. First of all he is a hunter, and his game is always plentiful. Quail, grouse, woodcock, ducks or wild turkeys can be extinct or near so, but the rabbit, like the sparrow, is always with us. Foxes, wolves, deer, bear, mouse and elk may have left our borders a few years ago, but the little brown bunny lives on under the scrub brush, always ready to offer a good day’s sport for the beagler.

You will find game for the little hunter of this backwoods, if, and you must go a few miles in train or motor, the dogs can be easily


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Hark! There’s old “Trailer” now! His sweet, melodious hunting song is heard wing and wind! Soon his voice, clear and strong, will come to you, and you will be sure to see him in the distance, as he is dancing up your sportsman’s spine and thrills at your throat. You know now why the old sporting writers called them the singing beagles.

(Continued on page 78)
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requires your personal effort in planning it. An hour spent in my bulb-gardens, studying my collection of nearly a thousand varieties of Tulips and Daffodils, will help to give the personal touch to your garden next spring.

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**Miss Margaret Andrews with Raymond Belmont's prise pack of beagles. These are good show dogs as well as hunters**

All Hound and a Foot High

(Continued from page 76)

Breathless we reach the top of the hill just in time to catch a glimpse of the three hounds as they rush right-back, so that the farther side of the thicket and plunged into the woods again twenty yards beyond. The rabbit is sure to swing around. In a few moments the dogs reappear, circling on the trail that leads toward the valley. But Br'er Rabbit has a good start and he has stopped short and doubled. No music now. The hounds cast back and forth, heads thrown right and left in quick, nervous jerks, snuffing the ground, smelling, smelling everywhere for the first keen whiff of the scent.

"Hoo-o-o-o-o-o-o-o-hoo!, " Queen has it!" Off they rush into the woods once more. We can hear them running along toward the head of the swing. Then out they come, headed for us. Quick, man—quick, or you'll miss that rabbit! To this good old-fashioned rabbit hunter we have added another beagle hound that protected the

hounds are hunted in packs, after the manner of English fox hunting, and followed either afoot or mounted. For a foot pack the hounds must be little, under 12" sure, and as close as possible to 9", the English standard for "pocket beagles," or the hunter will see little of the hunt. The larger hounds are often hunted on the drag, an artificial trail made by dragging across the country a rabbit skin on which are placed a few drops of aniseed oil. It will take a good man on a good horse to keep in sight of the beagles over six or eight miles.

**SOME EARLY HISTORY**
Beagling, both afoot and mounted, is becoming more and more popular, but the miniature "pocket beagles" date back to the days of good King Bess, and the larger hounds long before that. Small size hounds were probably first bred during the reigns of the early Norman kings, when the strict game laws that protected the

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May, 1916 79

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In Southern Gardens
(Continued from page 82)

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The fragrant Azalea arborencens is easy to cultivate and lovely in bloom

plantings and then leave the mixtures for those who do not know or care for fine borders and effects. Succession of bloom may be secured by making the plantings three weeks apart, beginning early in March. Buy good stock, which varies in price from $1.50 to $5.00 a hundred. The cannae may be used for both sunny and shady borders where few other things will grow. They grow and multiply from year to year and need only to be thinned out occasionally to keep them from covering the earth. Buy good roots, and even if you have to pay as much as 20 or 75 cents for the first stock, in a year afterwards they will have multiplied so rapidly that you will have a dozen to add to your borders.

In pale yellow, primrose and almost cream white, with deeper yellow and orange shade they are exceedingly effective. Some of the scarlet and crimson cannae also are very fine and give wonderful color masses among the deeper greens of the evergreen shrubries, and anywhere as a tall screen, or if the dwarf varieties are used, a low border is needed.

Many gardens show caladiums for shady and tropical effects and for summer growth. These, with the banana plants, are worth while for summer homes, but are not to be recommended for permanent features in the landscape. Yet they are very easy growth and hide unsightly foundation work and sometimes are just the thing needful to turn a shady corner into a place of beauty.

Dahlias of all kinds and varieties deserve the most prominent situation in the half-shaded part of the garden. They are wonderful in all their depths and shades and tones of color. They do not grow of themselves, like the caladiums and cannae, but must be watched and pinched, and staked and doctorred from time to time through the year. When planting, they, like all other roots and bulbs, must not be placed in contact with fresh manure. If this is done the tubers become soft and rot away.

In the South the dahlias do not like nor require full sun. They thrive best in a deep, mellow soil and half-shaded situation. The best varieties cost as much as 5 cents each, but the cheaper tubers give excellent results, and those that are 81 a dozen may be relied on to give beautiful and charming effects.

Monstereas and figuras with their deep scarlet and yellow markings on the brilliant scarlet backgrounds are rather warm additions to the summer garden, but on account of their hardy and reliable qualities they deserve a place in most perennial borders—only those, however, where these colors do not clash with their surroundings. They bloom in July and August when most of the summer flowers are resting and for this reason they are quite distinctly worth while.

Glediols will bloom in June and July, the cannae from May to October, dahlias in August, September and on into October, the montbretias and Jagridas in July and August, so that these few plantings of bulbs, and the tubers will give sufficient variety to carry the garden through the summer and into the fall when chrysanthemums and asters take the head of the list.

The one industry disrupted by the war that has not had wide exploitation by the manufacturers is that of the foreign perfume makers. Why could not the South take this up, raising a regular harvest of violets, oleanders, roses and other blossoms which are perfectly adapted to the perfume trade of this country?
BETORE spending another penny on new clothes, before even planning your Summer wardrobe, you ought to consult the great Spring and Summer Fashion numbers of

VOGUE

They follow now one right after the other! In the next few months—the very period in which these numbers appear—you will be selecting your entire Summer wardrobe and paying out hundreds of dollars for the things you select.

The gown you buy and never wear is the really expensive gown! Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford!

Why take chances again this year, when by simply sending in the coupon, and at your convenience paying $2—a tiny fraction of the loss on a single ill-chosen hat or gown—you can insure the correctness of your whole Summer wardrobe?

$2 Invested in Vogue Will Save You $200

For $2 you may have before you at the important buying season all these special Summer Fashion numbers. Not only that, but far into the Autumn, you will have the other numbers that follow them. Here are the twelve numbers of Vogue you will receive (and one extra):

- Brides and Summer Homes
- A Journey, "then pleases and palaces." News for the bride.
- American Travel
- Places in our own country well worth a visit at least.
- Summer Fashions
- June 1
- The first showing of the Summer modes that will be.
- In the Country
- June 15
- Society toks to sports and life in the open.
- Hot Weather Fashions
- July 1
- The correct wardrobe for all outdoor sports.
- Hostess
- July 15
- The newest ideas in midsummer entertainments.
- London and Paris
- August 15
- Wartime Europe requires her balance and sends us new and fresh ideas.
- Children's Fashions
- September 1
- Autumn 15
- Outfit for the infant and for the school boy and girl.
- Autumn Millinery
- September 15
- The best one hundred model hats Paris has produced for the Autumn.
- Paris Openings
- October 1
- The complete story of the Paris Openings establishing the mode.
- Autumn Fashions
- October 15
- Working plans for your entire Winter wardrobe—the newest models adopted in the street.
- Winter Fashions
- November 1
- The mode in its Winter culmination—embracing models smart countries evolve for their private clientele.

"Nine out of ten women copy what the town does: the trend is a reader of VOGUE"

When John Masefield wrote the greatest of the English war poems, "The 14th of August," he hymned not pure or truthful murdervowd; he wrote simply of the peaceful English countryside. It was a study in contrasts with the contrivings of a nearby people suggested solely by the reader himself. Something of the same ghastly contrast comes to one in reading this beautiful volume on the English countryside. It is beautiful in subject, in picture and in word, a mellow study of a mellow land; its children have quiet creeks, by its red, roads, trackways. To those who have been there, to those who would have been there, to those who know and appreciate the craftsmanship in books—good text, good pictures, good type and high spirit—this volume on the English countryside is a source of great refreshment.


Every real boy passes through the pet-keeping age, and some, indeed, may know it. In this recent addition to a well-known series of books is given information which may be of use to the boy not only to choose his pets wisely and with full knowledge of their characteristics, but also to maintain them in health and good spirits.

Several hundred different kinds of creatures are considered, ranging from horse, ox, and cow to the more conventional cats, mice, dogs and pigeons. Many of these are illustrated with photographs, and the book as a whole makes a readable and informative natural history.


To most of us the Red Gods that are alleged to lure man into the wilderness are known only through the rhyming art of poesy; from office work begins to fall in the spring. But here is a book to bring you face to face with those Red Hees, written by a man who has seen them—rub in their sunset glow, bathed in their streams and followed the haunts of them in many regions. "Camp Craft" is the sort of book that should appeal to all men who shoot or fish, for it is strongly, rigidly practical. It puts efficiency into outdoor living. It is, in short, a handbook for those who don't know how to be in the wilds. Among the subjects treated are tents, cook-kits, camp comforts, beach fording and making the family along—the whole range of wilderness life. Illustrated with photographs and diagrams in a straightforward breezy style, it is sure to catch and sustain the interest of all who glance at its pages.


"In many of the plant acts described," writes Mr. Dixon in the foreword of this book, "I am declaring heretofore unpublished truths, truths which ... will unquestionably meet the entire approval of those naturalist-botanists of the more modern type, who accept no result without its cause."

Well, let us see. In the chapter entitled Plants that Mr. Dixon considers, he says: "A desert plant often begins to drop its prickles when placed in a climate and under conditions where it no longer needs them."

Are we wrong in assuming this to imply that the cause of the falling off of a realization of its practical value is part of the futility of growing them under the new conditions? We cannot but wonder how much of exterior "naturalist-botanists" will accept this reasoning instead of attributing the plant's action to a certain amount of physical off in vitality due to the unaccustomed conditions of soil and climate.

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Author of "The Inner Shrine." A Tale of Youth and Summer Time and the Baxter Family—Especially William.

If you are a man and have ever been seventeen, or if you are a woman and have ever been seventeen, this story is for you. But, alas! if you yourself are now seventeen, this story is not for you. Chas. Scribner's Sons. $1.50 net.

People Like That.

By KATE LANGLEY BOSHER.

Author of "Many Crops." A spirit of love for others breathes through this vivid story of emotional heights and warm human interest. The heroine listens—and not only to one. The book is a rich tapestry, of motives, of souls and souls' substitutes. Through the book the reader, over-storied, will find the new and surprising book of its pages further on, still under the "Mimic" heading, comes this paragraph: "The sea-weeds also are initiative. They mimic many earth- and human things; the broad green and red fronds are perfectly simulated ribbons; the numerous forms of alligator lilies are marvellously close to laces, frills, threads, nets and feathers floating in the sea. What a world of imitations under the water! Here a string of beads; there a graceful sea-fan carelessly waving at some phantom lover! Heads, necklaces, jewels, all displaying their ornate loveliness to one who will behold their beauty, which, however, is given to the reader to see and believe."

Where, indeed, could one look for a more entrancing, marvelous galaxy than the ocean plants assembled for their Summer Fashions show! Delegates from Palm Beach are there, with full reports on last winter's lastest things in ribbons and frills. In the surf, Newport's beach is the head and jewel center; the most aristocratic sea-weed reporters go there, and when they return their stories are eagerly listened to by the really chic and up-to-date in ocean flora. Shades of Linnaceus! Can such things be, and are we really expected to believe that the curious shapes of these plants and flowers are deliberate imitations of man-made articles the age of whose form-origin, compared to that of the plants themselves, is as one to one million? We should like to continue. If space permitted we would tell of that interesting plant which simulates the odor of roast beef; of the one whose coloration is continuous; of that still another (presumably a haunter of dairies), whose scent is modeled on that of sour milk. We should like, too, to ask Mr. Dixon whether that Texas grass which he says crawls under protecting cacti and escapes from the thorny bulwarks cattle has ever heard of the grand old spot of the Southwest, colloquially known as "throwing the bull." It is true there are many other interesting statements and insinuations in the book to which we would like to call the attention of the student and layman alike if we but could.

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Author of "The Primrose Ring." Full of charm, brimming with whimsical humor, as fragrant as new-mown hay, fairly tripping with laughter and sunshine. And all through it sparkles a perfect tear of a girl, clever, bright, vivacious, witty, lovable. Of course there is also sublimated smell—several men, for that matter. Ill. $.50 net.

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SMALL HOUSES

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For YOUR SERVICE

J. By addressing The Information Service, House & Garden, 440 Fourth Ave., New York City, readers can freely avail themselves of information on architecture, building, furnishing, decoration, vegetable and flower raising, landscape gardening, dogs, poultry, antiques and curios; in fact, all matters which pertain to the making of the home and the garden. This service is rendered promptly and without charge. State your problems clearly and enclose a self-addressed stamped envelope.

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Over twenty houses will be shown in the Small House Number of which this is a glimpse of one.

ROSE GARDENING FOR RESULTS
Grace Tabor
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E. I. Farrington
SCREENS FOR THE PORCH OR FOR THAT SUMMER HOME
Adolph Kruhm
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F. G. Rockwell
YOUR ALL-YEAR GARDEN
Elise Turr Smith
THE DECORATIVE POSSIBILITIES OF WROUGHT IRON WORK AND TILES
Agnes Foster

PUBLISHED MONTHLY BY CONDE NAST & CO., INC., 440 FOURTH AVE., NEW YORK; CONDE NAST, PUBLISHER; GEORGE VON UTZ, VICE-PRESIDENT; W. E. RUCKEBUS, TREASURER. SUBSCRIPTION: $1.50 A YEAR IN THE UNITED STATES, CANADA, AND MEXICO; $2.00 IN EXTRANEOUS COUNTRIES; SINGLE COPIES, 25 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY AS PUBLICATION.
A garden is the sum total of its temptations—its temptations to seek out unusual and picturesque beauty, its temptations to find comfort for the body and refreshment for the soul. It is well furnished when it tends its visitor that restful and pleasing hospitality which at once stimulates and soothes.
HERE in America today there are two distinct garden types—the formal and the informal. Under the first classification are grouped the gardens which partake of a strong French or Italian influence; under the other are ranked those which owe their inspiration in a measure to English cottage gardens or to the more naturalistic Japanese forms.

The formal type of garden is successful only when a proper balance between parts has been established, the important axis determined and emphasized, and when the relation existing between trees, shrubs and plants has been duly considered. On the other hand, the informal garden is a failure if it even remotely suggests any tendency toward display, if it possesses any ambiguity of form or function, if it lacks mystery and repose—if, in short, it is not productive of "garden atmosphere." The one is as aristocratic in its bearing as the other is democratic in its appeal.

It is problematical whether America will ever find herself and develop a type of gardening characteristically her own; but, if she does, it will probably be along such lines as Nature has suggested.

Startling effects are striven for and actually created in our perennial borders for perhaps May and June; but, afterwards, the ragged and bedraggled edges are patched up with annuals or bedding plants. All this, of course, means much labor and no little expense. But when we turn to Nature, although we find her lavish, there is a peculiar harmony in her display, whereby we gain pleasure and contentment. True, the flowers bloom and die for her as well as for us; but their loss is less poignant, so perfectly do all the features of a natural landscape blend. The lesson is obvious; we must learn that flowers alone no more make a garden than mere furniture constitutes a house.

JAPANESE GARDENS THE IDEAL

So we turn, perhaps, to the Japanese style of gardening, as conforming more nearly to our ideals of what a garden should be than does any other foreign pro-
tween hills, a more pretentious water feature properly forms the principal part of the composition.

**Locating Water Features**

Water features should never be used on a hilltop. Water collects naturally by gravity to the lowest part of a landscape, and there only can it be successfully used when in repose. Water may, of course, come from the higher elevation; it may break down through a ravine over rocks and mossy cliffs, but its final termination is in a depression or valley. Nature’s rule can never be transgressed without marring the charm of any water effects created in a naturalistic garden.

The shape of the pond should conform largely to the contour of the surrounding surfaces. Follow in imagination the course of a natural stream as it hurries along through a rocky district, and carefully observe its ways. Running water follows the line of least resistance. As a natural consequence if a stream comes in contact with a projecting rock or other impediment, its current will be deflected to the opposite bank. If that bank be of material softer than the opposite rock, the washing out of the soil will gradually form a hollow place or cove. This effect will not be apparent when the material of both banks is equally hard; for, instead of the formation of a cove, the action of the water will result in the cutting of a gorge, with deep, precipitous rock walls.

In hillside gardens, where the use of rocks seems best adapted to our purpose, we should, then, keep this condition in mind; and, if we make ponds of square, rectangular or circular form amid such a setting, we blunder. Let us, instead, contract the convex portions of the shore line with bolder masses of rock than the concave side. There the rocks should be used sparingly, if not altogether superseded by greenward running down to the very edge of the water. This can be best effected, in the case of an artificial pond, by carrying the sustaining walls well in under the bank and allowing the turf to overlap.

We are fortunate indeed if we possess the constant supply of a natural stream, as with it we can add features such as waterfalls and cascades, to give actual life and the music of running water to the scene. If it be necessary to construct an artificial fall, it is advisable to build a pit one or two feet deep, made perfectly watertight to form a basin. Let the water issue from this. If stones and plants are properly arranged, the effect will be that of a natural spring among rocks. A more precipitous descent can be achieved lower down—for, whenever we see a natural waterfall, we invariably discern either close by or at a slight distance the still higher ground from which the water has sprung. It is for this reason that, whenever the topography will permit, the flowing water should be visible before it forms the desired drop. In any event, it should never be carried to the highest pinnacle of rocks; there should be higher ground above the point of issue.

If the supply of water be limited, a cave formed under the falls will provide a desirable dark background, against which the narrowest sheet of water can be seen distinctly. When the supply is abundant, it is of course unnecessary to accentuate every drop of falling water, and so the dark cave can be dispensed with. Rather let the brook descend over a series of rough, irregular steps resembling Nature’s arrangement of rocks, and constructed in such a way as to conform to the strata of adjoining areas.

**For a Pond and a Small Brook**

If the pond be of broad extent—and this feature will apply more to the natural pond than to the artificial one—an island can be made a point of great interest. Islands caused by landslides or by the falling of crumbling rocks are generally found near the shore, but there are also islands of alluvial formation, produced by erosion.

Natural islands in running water are
never circular; they are more or less wedge-
shape, with the head or blunt end towards
the influx of the stream and the sharp end
towards the exit. The side of the island
which offers resistance would naturally be
rounded off, while the other end, owing to
the continuous, grinding influence of the
outgoing stream, would become elongated.

If it be a small brook that we have to
develop, but slight financial outlay will be
required, for here already we have a pic-
ture in the rough, to which nothing need be
done save the refinement of certain details
—a restraining touch there, perhaps a
broader treatment with congenial planting
elsewhere. If our design calls for a pond,
we will need to dam up the brook, provid-
ing the topography of the land permits.
Should, however, the stream be one subject
to the ravages of spring freshets, the safe
practice would be to divert the water only
in such measure as is actually necessary;
for any violent current sweeping over and
among aquatics means the destruction of
any tender specimens, the breaking down of
lotus, papyrus and the like, besides covering
everything with a layer of mud.

It is important to have pools and water-
courses both waterproof and weatherproof.
A rich mixture of concrete, composed of
one part Portland cement, two parts of
clean, sharp sand and four parts of broken
trap-rock or screened cinders, properly re-
forced with iron and satisfactorily sur-
faced with cement mortar, will provide the
first; and the shape, character and con-
struction of the walls, when correctly built,
will offset any tendencies to freezing.

Water need not be constantly provided.
It is necessary to supply only a sufficient
amount to balance the evaporation, for
water does not grow stagnant when a few
fish and some submerged plants are in-
stalled.

BRIDGES AND TREES

Bridges of stone or of wood are delight-
ful features of pond or watercourse, as they
lend a feeling of directing by mute sugges-
tion to some point otherwise inaccessible or
to some interesting feature of the garden
such as a tea-house or pergola.

Rocks of exquisite texture and color,
properly placed, lend a quiet dignity and
solidity to the composition; and the ever-
popular stepping stones give a dry access
to some bogy spot, or else convey one un-
consciously by their very sense of direction
to a hidden feature of the garden.

In planting a garden of Japanese in-
fluence, some single tree should be given a
distinct position and all other planting made
subservient to it. This may be either an
oak or pine, or some other mature specimen
already found within the garden area. If
a pond be arranged, its margins should be
planted sparingly; the south side should,
indeed, be quite open. Trees which, by
broadly-extending branches, would cast
deep shadows upon the water, should be
kept near bridges, crossings or some other
intimate feature; and heavily-foliaged trees
should be grown only where density of mass
is desired, as along a cascade or near a
waterfall. Several species of pine, juniper
and hemlock suggest repose; and they,
therefore, furnish an ideal background for
all our garden pictures.

In March, myriads of early bulbs bloom
forth in protected corners of the Japanese
garden; April brings flowering cherries,
almond and crab-apple; May is ushered in
amid a riot of azalea bloom and wisteria;
June is rendered memorable by the iris;
July by lilies and sweet night odors. Dur-
ing August, water-lilies and lotus enliven
the surface of the pond, and the cardinal-
flower flashes its scarlet torches along the
margins in September. For October, count-
less native asters and chrysanthemums call
back a livelier color note to the composition.
In November, Japanese maples are every
recess with their dazzling yellow, orange
and scarlet; and, after all the leaves have
fallen, one modest shrub, the witch hazel,
blooms alone at the threshold of winter.
THE WINDOW-BOX WITH THE COLOR SCHEME

Its Real Purpose Is to Add a Pleasant Touch of Growing Things to the House Exterior—It Must Be Harmonious in Line, Color and Planting

HELEN WELLS

At the extreme right is a pottery window-box with a grey-green stripe at top and bottom and a leaf design worked out in green and yellow; the vertical stripes are black, $7.50. The middle box is white terra cotta, $11.50. At the left the box is grey terra cotta decorated with interlocking scrolls and leaves, $12.50

MANY things in life that might be beautiful fail of accomplishing their purpose because of lack of thought in their preparation, and among these the window-box seems especially unfortunate. Designed to express beauty and to ornament the house, it often becomes an unsightly blemish upon the otherwise unbroken expanse of the house front.

It is natural for many of us to plan the window-box from the viewpoint of the interior of the house: then we have a background of green lawn, or the grey of pavements, or the dun yellow of the streets, to set off the color of the flowers. It pleases us until we view that same box of flowers from the street, and then, somehow, it disappoints us. Its original background removed, the effect is impaired. It should have been arranged for an exterior instead of an interior point of view.

Yet window-boxes properly planted and arranged are often effective and well worth while. We may place them on the piazza railings, or, if we are in a city where piazzas are a thing of hearsay rather than sight, we can content ourselves with filling our windows, knowing that is the nearest approach to a flower bed we can hope for.

THE IMPORTANCE OF COLOR HARMONY

Before we invest in plants view the house from the outside and decide on the color of the boxes. We do not want the box to be in evidence any more than necessary; consequently, choose a color that will be the least conspicuous against that of the house. Match the house color if possible. If this cannot be done, choose some neutral tint that does not attract attention, for it is the flowers that decorate, not the box! For the flowers themselves choose a color scheme that will produce harmonious contrast with the house. But never be guilty of placing pink geraniums and magenta petunias against a red brick house!

One of the most attractive treatments of the window-box is in connection with a house built in Mission style, with a plastered surface and piazzas on both the first and second floors. With the yellow-grey of the plastered wall as a background, the

The residence of E. B. Boynton, Esq., at Rochester, N. Y., is built along the Frank Lloyd Wright lines, admitting an unusual display of window-boxes. Pitkin & Weinrichter, landscape architects

Although window boxes may be set anywhere one desires to place them, there are often unusual positions on the house facade, as
owner can choose green and white vincas for the drooping vines in the boxes, and the very darkest shade of scarlet geraniums for the color contrast. Not another kind of plant but these two and the effect is gorgeous!

The boxes on one house of this type run on the upper and lower piazzas on two sides of the house, and there are thousands of clusters of vivid scarlet set off by the green of the leaves, showing against the yellow-grey of the wall surface. It is much more effective than if this color had been broken by dabs of pink and purple and yellow.

Suppose your house color is any of the shades of grey. A color scheme of pink and white will be admirable against such a background. There is nothing more satisfactory for vines than the vinca or periwinkle and the ivy family makes a close second, especially the German ivy with its light green leaves and rapid growth.

The Best Plants

For white flowers sweet alyssum is one of the best all-around growers. It is fragrant, it is always in bloom, and the blossoms are so fine and delicate that it makes a pleasing contrast with the more solid blooms of geraniums. Candytuft is also a very desirable white flower and a free bloomer. The habit of each is to run down over the edge of the box in a graceful, drooping manner.

If you do not desire to confine the choice to one shade of pink and one kind of flower, you may still keep to the color scheme and obtain variety by choosing different kinds of flowers having pink bloom. Any of the Chinese or Japanese pinks, the pink begonias, the differing shades of pink geraniums, or the stock family with its many shades of pink will be good. The contrast of lavender and purple of the heliotrope is a pleasing addition.

If the house color is in any of the shades of brown, the more brilliant play on scarlet will be beautiful. Yellow makes a fine combination with brown, but there are only a few yellow flowers that are practical for window-boxes. The best of these are the tuberous rooted begonias. The calendulas are low growing and free blooming, but seem a trifle coarse for the purpose. Nasturtiums make a very good plant to trail over the edge of the box. There is a dwarf double yellow sunflower that looks well in a box.

Geraniums are the best old standbys, for they run in all the shades of pinks and scarlets, and one can always depend upon them. Give them rich soil and frequent waterings and they will repay all your labor. Also remember that it takes as much plant strength to perfect and ripen a blossom as it does to produce a new bloom, so it pays to pick the blossoms as soon as they reach perfection, giving the plant a chance to produce a new one.

The most difficult house color with which to make the planting harmonious is that of new red brick or red paint. It is a color so strong in itself that it kills or deadens the hue of any blossoms that might look well with another background. The most artistic treatment for it is boxes of green and white vincas, a mass of white alyssum with a row of white marguerites or white geraniums, small palms, aspidistras and a

(Continued on page 64)
TO FIT: THE GARDEN AND GARDEN LIVING-ROOM

The names of the shops where these articles can be purchased will be gladly furnished upon request. Purchases may also be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York.

Flanking a doorway or garden entrance, these decorative jars of white Pompeian stone, 36" high, suggest a Parrish picture. $50 each

Art crete is the material of these two bits. Bench, 4'2" long, $17; Japanese lantern, $15

An attractive treatment of the garden entrance. Prices for gates, post heads and woodwork on request

To hold an abundant supply of bird food this self-feeding wooden house comes in green and white at $5

White wicker and grey enamel of smoothest surface are in this set, though other colors may be had. Arm-chair, table, rocker, $28 each; settee, $50; side chair, $13; tea wagon, $35

The double wren house, with brackets, comes at $2.25. Extra for 6' to 16' pole, 6 cents a foot

Sun-dial base of reinforced cast stone, 31½" high, $15

The basket is of woven yellow bamboo with a green stick, various colored handle. Blue raffia suspending cords. 14"x48", $5
3:15 Mid-afternoon finds the bud fast asleep, dreaming hazily of another life to come.

5:15 Two hours later it stirs uneasy, half conscious that night is fast approaching.

5:50 By this time the flower has drawn a deep breath and its eyelids quiver open.

6:10 Twenty minutes pass. In the growing dusk the heart of the flower throbs and expands.

6:25 Until, in another quarter-hour, it attains the appearance of a real blossom.

6:50 It must hurry. For one night only can it endure; the time is growing very short.

7:25 Quickly spreading, then, its weird form develops magically: life lies just ahead.

7:50 A few hours of full-blown perfection in the darkness. With the sunlight, death.

ITS NIGHT OUT

Or

The Night-Life of Cereus MacDonaldiae, which Lasts but One Evening and Dies with the Dawn

Photographs by Dr. E. Badé
FLORISTS, FOR THE MOST PART

I KNOW A TRAIL ON TOBY

I know a trail on Toby,
It leaves the little town
A half a mile behind it
To the climber looking down;
I've climbed it many happy times—
I didn't climb alone.
I know a trail on Toby
Where ferns and grasses meet
To fling a friendly softness
For upward straining feet.
While overheat the hemlocks
And balsam fins are sweet.
The May-flower peeps in April
Beneath the melting snow,
The wand of wand October
Sets every tree aglow;
I know a trail on Toby—
It is not all I know.

—WILLARD WATTLER.
SOMETHING IN DORSET

Much of the success of the English cottage is due to the fact that the house is suited to its surroundings. Its architecture is bred of its environment. The straw that grows in the fields thereabouts is used for thatch, and the wood hewn into timbers. The house lies snug to the ground. It lives intimately with the trees that surround it.
THE MISSION OF THE WATER GARDEN

Is to Add the Finishing Touch to a Perfectly Natural Effect—Making and Planting the Pool, the Fountain, the Rivulet and the Bog Garden

D. R. EDSON

The home should extend beyond the house. At least, a small part of the grounds should be so intimately connected with the house, should so harmonize with it in effect and tone, and should be such a tempting spot in which to spend spare hours that the sense of indoors and outdoors will be to a great extent lost. We in this country are still too largely obsessed with the idea that the garden is an aim and end in itself. We have all kinds and varieties of gardens. But there are far too many “fad” gardens, and all too few old and mellow and well seasoned gardens that are a part of the home first and gardens afterward. Nor is this solely because we have not had time. Such a garden effect can be achieved in a comparatively short time if the gardener has the right ideals to begin with.

A PART OF THE PICTURE

I have approached the subject of this article indirectly because I wish, if possible, to keep it in its proper perspective. For the garden in which it is good to stroll and to loaf, and to meditate not only upon cabbages but upon kings and the affairs of men as well, and occasionally to sit down and read—for such a garden nothing is more important than an appropriate “water feature.” No part of the garden, as a matter of fact, should be a “feature,” and least of all should be “featured” that part in the general effect of beauty which water, when artistically handled, will play. On the contrary, water should be so used that it will add the finishing touch to the creation of a perfectly natural effect. It should help to make the flower garden conspicuous and attractively natural instead of being conspicuous in itself. Therefore, above all things, in utilizing water to enhance the beauty and attractiveness of your garden, you should study long and carefully to give it its proper place in the garden picture.

In every garden there is a place for water where nothing else can be substituted. It possesses a singular and beautiful charm. A visitor in any garden will as certainly gravitate to the pool or fountain edge, even if it is no larger than a wall mirror, as a sunflower will face the sun. The smallest pool changes the whole aspect of a garden. It is a shrine and the birds will come in dozens where formerly they came singly. They will remain after meals to sing and bathe, instead of flying away to some other garden. And if you are so fortunate as to be able to arrange things so that you can have the music of falling water to tinkle through your garden, making one perpetually conscious of its presence even when it is not within range of the eye, you will have gone far toward making a garden in which you will like to live as well as work.

Having, then, some idea of the general effect you wish to create, how should you go about attaining it? What is the best kind of a water garden to have?

VARIOUS TYPES OF WATER GARDENS

To take the last question first, there is no “best.” Several lines of development will be open to you, and which of them should be selected will depend upon your own taste and the exigencies of this particular case—the amount of water available, the size of the garden and its present construction. So before discussing any technical details let us consider briefly the various forms of
water utilization from which you may select: the pool, the pond, the fountain, the rivulet and the bog garden.

The Pool and the Rivulet

The pool is the most widely used, and the simplest to conceive and construct. If your flower garden happens to be a formal one, the pool is the logical thing to use. In this case the greatest nicety of judgment must be employed to get the pool in correct proportion to the rest of the garden. Not only the diameter of the basin, but the proportions of the edging or coping to the pool should be perfectly pleasing to the eye. This is a matter of taste and suggestions cannot be reduced to feet and inches. Personally, for a small formal pool, I prefer one that is absolutely round, with a severely plain, slightly elevated edge. Over this, at one or two points, there may be a trace of ivy, or some other running plant. The pool itself, if very small, should be left clear. Water lilies or other aquatics in such a small space look about as appropriate as would a Russian sunflower in a vase on the dinner table. But a few fish and a suitable number of sub-aquatic plants are in keeping. Incidentally, the combination of both fish and plants helps to keep the water sweet, and the fish keep down mosquitoes.

The pond, or larger pool, may be of any shape so long as it is in keeping with the garden or grounds. An irregular shaped, naturalistic pool looks out of place in a formal or semi-formal garden, and vice versa. For the most artistic effect a variety of plants, rather than water lilies alone, should be used. A very common error in arranging the pond or large pool is to have the plants scattered over the entire surface. The old rule for lawn planting also applies here: keep an open center. If the pond or pool is in the center of the grounds, the outside planting around the edges should be low, with frequent open places to reveal the coping.

The pool is often placed in the center of the grounds when a much better effect could have been obtained by a situation at the back or to one side, and by making it long and narrow with an irregular foreline and a suitable massed background including some weeping or semi-weeping moisture loving shrubs and plants. Such an arrangement gives an opportunity for the most effective use of some of the tall grasses and hardy bamboos. This type of development is particularly useful where it is desired to accent the effect of roominess, as the background, while cutting off the vision at the boundary line, leaves the effect of an indefinite amount of growth beyond it.

Where there are sloping ground and an adequate water supply, it is not a difficult matter to handle the water in that most attractive of all forms, a running rivulet. It should be "stepped" in such a way as to make a succession of little drops or falls. If the slope is not steep enough for this, the water may enter the picture, being screened by appropriate planting, with a fall of several feet, and then meander off over level ground. In either case some still places should be arranged, both because of the added beauty and because the majority of aquatics will not do as well in a moving current as in water that is nearly motionless.

But the mechanical features are the easiest part of it. A rivulet is about the most informal thing imaginable, therefore, both the planting and the stone-work must be handled with the greatest nicety if the illusion is going to ring true. Here, if anywhere in the whole scale of gardening, art must indeed hide itself in order to be art. Better a hundred times a frankly formal pool than an attempt at nature which succeeds only in looking as if it is trying to be natural.

The bog garden can be made part of the informal pool or streamlet, but its chief use is as a natural condition of soil gives one the opportunity to make a thing of beauty out of what might otherwise be an eyesore. Often, by a little draining and digging, a combination bog garden and formal or informal pool may be made, and almost always this is the preferable thing to do as it does not involve too great an expense.

Some Available Plants

As to the plants available for use in water gardens there is not space here to go into detailed descriptions of varieties. The most important group, of course, is the water lilies. These include four different types, suitable for various purposes, with characteristics which the wise gardener should fix in mind before ordering. There are the Nelumbiums, with very large bluish green leaves almost circular in form and held above the water, and with flowers proportionately gigantic in size but somewhat stiff. They grow readily and will thrive even with tub culture, but are so large as to look very much out of place in a small pool or pond. They do best with 2' or so of soil and not much over 6' of water. The hardy Nymphaeas are like our native white water lily (Nymphaea odorata), but there are some wonderful new hybrid varieties, and several pleasing shades of color, including light pink, (Cont. on page 54).
"THE BIRD OF TIME
HAS BUT A LITTLE
WAY TO FLUTTER"

Meantime he is furnished with a bathing pool and a sundial to mark the fleeting hours. The types shown here can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City, which will also furnish the names of the shops where they can be purchased.

Without its futuristic flowers this bird bath fountain is of iron painted bronze, 3' 5" high, with a pan 3' 1" in diameter. It is piped for water. $35

Of charming line and unusual value, this bird bath of terra cotta, which stands 27" high with a basin 32" in diameter, costs only $15

Set in a wall or as a garden terminal, this fountain finds its place. It is of terra cotta, 30" high and 22" wide, $50

In this sketch, the larger bird bath is of white Pompeian stone, 39" high and 31" in diameter, $25. The smaller, 26" wide x 4½" high, $5

The classic simplicity of this bird bath recommends it for the formal garden. Terra cotta, 36" x 27", $35

Indian sundial by Charles H. Humphries. Bronze, 4' high. Gorham Co. Reinforced cast stone has been successfully used for this decorative sundial, 42", $35

Marble piece by B. Lillian Link, inscribed "The Bird of Time has but a little way to flutter, and the Bird is on the Wing." Courtesy of Gorham Co.

Solid and substantial, a terra cotta sundial 49" high x 17½" across top. $45

Dolphins and sea horses worked in reinforced cast stone. 39" x 20", $25
A FLYING speck over the distant fields, soon resolving itself into a symphony in sable and an eager face with a message plainly to be seen in the speaking eyes. No need to wait for the anxious whine and tug at the wrist to tell that something is amiss at the big house. I hurriedly returned to find a valuable brood mare cast by her rope upon the lawn and but for the timely aid of her faithful friend a broken leg would have been the consequence. A hurry call at the telephone for the master of the house, who was away at the clearing near the pines, over the hill. Four willing feet to bear the note, telling him to come quickly.

Again, a forgotten tool from the bench; a pail for grain; cap or gloves that have been mislaid, and lo!—an expressed wish brings it to your hands, and all for no other reward than a pat and an affectionate “Good old fellow!” Such is the value of a trained dog over a merely ornamental or useless pet.

THE WORKING COLLIE

For centuries the collie has been a natural guardian of stock, the comrade of his master and protector of children. Many eulogies have been written of his combined virtues and nearly all writers dwell upon his greatest trait, the ability to do any and all kinds of work performed by any other breed. Many have deplored his supposed deterioration as a working collie and are yet forced to concede his great improvement in style and breeding. But while working for this ideal type, why may we not also develop his equally valuable qualities of usefulness? To produce the model working collie along lines now somewhat neglected, a dog whose breeding will be a source of pride to his owner, and which will yet fit into the manifold duties of country life, is the ambition of the writer. And though the experiment is yet in its infancy, the results of careful training of these dogs through several generations are beginning to show by the increasing demands for them.

Except in certain districts abroad and in a few of our Western States the collie is principally known as a show dog; but with his adaptability along working lines it seems a pity that he should not be winning a few laurels on his own account instead of presenting them all to his owner.

HOW TO RAISE AND TRAIN HIM

To develop a strain of working collies one must have an inherent love of dogs and be able to understand their widely differing individualities as well as to teach them to understand their trainer. Outdoor life and hardy conditions are absolutely necessary for the active life of the collie. Therefore the owner must be an out-of-door man or woman, for close association is essential.

From the first sign of interest shown by the puppy after he opens his eyes upon the collie world, he should be placed with his mates near poultry, sheep, colts or cattle. Thus, when old enough to take his initial lesson in handling stock, he can be trusted to pass among them freely at all times and has taken his first important step in protecting instead of injuring or worrying his charges. Such a trust is never afterwards broken. Soon his expression, as he tags after you, seems to say, “What are you going to do? Can I help? Please tell me.” And if told, what happiness and understanding show in the brown eyes!

Then come the lessons of words. One particularly wise English collie, tracing directly to the famous Bozzie, said to have been the most know’g dog in history, has developed such a wonderful memory for words and sentences that there seems to be no limit to new ones as he grows older, thus disproving the old adage.

After being taught separately the dogs should go through the same lessons in company with others, until at the commands “Line up”, “Bench”, “Down”, “Heel”; “Kennels, all,” the pack will obey with the precision of a company of soldiers. This absolute power over numbers makes each dog more valuable for working and enables one gradually to dispense with training pole, whip or leash, until often neither word nor sign is necessary, merely a look of peculiar understanding passing between trainer and pupil.

As each dog begins to show marked adaptability, he should be allowed to specialize in his line, and thus fine

(Continued on page 56)
SUGGESTIVE TYPES of COLONIAL PORCHES

The sturdy type of Doric column. While the column itself reveals an adherence to precedent, the frieze which it supports is an adaptation, reflecting the present day tendency to simplicity.

The Roman Doric column has been used here. Its characteristic is its proportion—the height being eight times the diameter, thus assuring, under usual conditions, a graceful appearance.

To be successful, the semi-circular porch must have a wide approach on either side. Here it is used with a Pennsylvania type of Colonial architecture.

The other photographs on this page are of Pennsylvania porches; this from Maine shows an agreeable handling of the Composite Order in modern work.
**EUROPEAN ENAMELS**

GARDNER TEALL

Readers who are interested in enamels or in any branch of collecting will find The Collector's Department of value. In that service questions are answered authoritatively.

There is no charge. Address The Collector's Department, HOUSE & GARDEN, 440 Fourth Avenue, New York

The subject of the oriental enamels of China and Japan, which was discussed in the January number of HOUSE & GARDEN, awakened so much interest among readers that the writer believes there will be as many who will care to study the enamels of European fabrication, particularly those objects familiarly known as Limoges enamels, but more properly to be called painted enamels to distinguish them from the cloisonné and the champlèvé enamels. It may be well to indicate here the characteristics of the several groups.

**The Various Groups**

**Cloisonné.**—As early as the time of the ancients it was found that in order to prevent the running together of molten glass enamels, little boundaries of metal wire could be devised for soldering on to the metal base to mark the divisions of the pattern, or merely to bound areas, thus forming a number of diminutive shallow pans into which the melted flux expanded and cooled, and when polished revealed a surface level with the height of these wire cloisons, giving them the appearance of being metal wires that had been imbedded in the glass. Gold being neutral to every known color is the harmonizer paramount, and thus when gold cloisons were used, the various colors were knit together into esthetically pleasing surfaces. The little metal threads running through modern Japanese enamels are such cloisons. Cloisonné enamel is the earliest sort of true enamel known to us. It was the favorite Byzantine process, and also that of the Greeks, Anglo-Saxons, Chinese, and later of the Japanese and of the Russians.

**Relief Cloisonné** is where the enamel either is below or above the tops of the cloisons, or where only certain cloisons enclose enamel, or a combination of the three sorts, giving to the surface of an object completed in this manner an interesting uneven ground of smooth but unpolished enamel. The cloisons of much of this work, especially Hungarian and Russian, are of filigree wire, or twisted wire instead of flat wire such as was used for this purpose by Byzantine craftsmen.
Champlevé is the process of gouging out of a field (champ) of metal a number of hollows (levées) or "ditches" for the pattern, in which cut-out depressions the vitreous color is fused and becomes enamelled. It is akin to the ancient Egyptian method of cutting out places in gold, soapstone, wood and other materials wherein to insert bits of colored glass. Had the Egyptians practiced true enamelling, doubtless their process would have begun with champlevé, for they did not anticipate the Greek goldsmiths who worked patterns on gold in cloisons long before they had any idea of applying vitreous color thereto. Indeed, early Greeks and Etruscans were wonderfully skilful at soldering gold. This process might be termed Gothic, succeeding in introduction though not superseding the Byzantine cloisonné. However, centuries before Byzantine or Gothic works appeared, the Celts produced champlevé enamels.

Repoussé is where the ornament is beaten out in silhouette as it were, in the metal, and the details marked by cloisons left in. Much of this work is easily mistaken for champlevé, but where the pattern is scooped out in champlevé, it is beaten out in repoussé. The visitor to the Treasury of St. Mark's in Venice will observe that the plaquettes from a Gospel cover there were executed in repoussé—the pattern simply hammered in the silver which afterwards was filled with transluent enamel. In Oriental repoussé work the metal divisions between the fields of enamel are beaten up, the reverse of the process just described. It may be stated, on Dr. Bushnell's authority, that in modern Chinese enamel work the repoussé process has superseded champlevé for effects of the sort.

Baisse Taille is the process of engraving the ground receiving transluent enamel, so that the lines made by the graver would show up through the transluent vitrified coating, and produce a greater play of light, or define pattern, the veining of leaves, marking of petals, the defining of draperies, etc. The French enamellers of the 18th Century habitually employed the effect, and Indian enamellers preceded them by at least a century, while its invention is ascribed to the Italian, John of Pisa, 1286. This chiselling or engraving upon gold or silver with the purpose of showing gradation in the vitreous color to be applied is akin to champlevé.

Plique à jour consists of certain screen-like objects in filigree with their unbacked cloisonné divisions filled up with transluent enamel. This sort of work may really be compared to stained glass windows, the principle being the same in miniature. An excellent example of this is the 15th Century cup in the South Kensington Museum, while the crown of St. Stephen, dating from 1072 A. D., would appear to be the earliest known work of the sort that has survived. The Russians of the present day have so perfected the process that piqué à jour enamel is often called Russian enamel. Doubtless the forming of cups, caskets and other precious objects of gems in unbacked mosaic suggested the style, and the famous jewelled cup of Chosroes to be seen in the Bibliothèque Nationale, Paris, may well be considered a forerunner of it.

Encrusted Enamel may be defined as enamel used to enrich raised and modelled gold work where this vitreous color is neither entrenched, as in cloisonné, or in champlevé, nor painted, like Limoges work on a flat field. The craftsmen of the Renaissance, both in Italy and in France, produced exquisite jewels of encrusted enamel, imitated by the Fiorentine jewelers of to-day who display their wares along the shops of the Ponte Vecchio.

Painted enamels in this group may be subdivided as follows: (A) Those works which have vitreous colors added here and there to subdue, correct or to outline and decorate enamel surfaces, such as the pale yellows added to soften staring whites, red to restore a color unsuccessful in the firing, outlines of plants and other forms and inscriptions. Used in combination with both cloisonné and champlevé, and later to add further decorative to baisse taille surfaces.

(B) Those works painted with successive firings of transluent or transparent colored enamels over a primary enamel ground that first has been fused to its metal field of gold, silver or copper. Limoges enamels are of this sort, whether in color or in grisaille, as also are the much neglected enamels known as Venetian enamels.

So much for the general broad divisions of enamels, though it must be borne in mind that there was often employed in the working out of a single object more than a single process. As color plays so important a part in the evolution of the history of enamels, the following table will be thoroughly useful to the collector as determining the more important colors of the

(Continued on page 62)
THE ITALIAN GARDEN

The whole center scheme is raised slightly above the level of the garden. Wide stretches of rich green lawn, and straight white pebbled paths lead towards the clear warm white of the exedra. In strong contrast to the dark cedars and firs behind it, and the black and white tiles of the square court, with the cement edged circular pool catching rich reflections in front, is this curved exedra of concrete set with a delicate stone plaque and surmounted by stone vases holding hydrangeas. Against this background is a low curved bench of reinforced concrete slabs resting upon supports of claw pattern, and urns holding pyramid shaped juniper trees.

A pergola, at the end of a straight flower-edged path, forms the approach to the tiled court and is raised three steps from the lawn. Beds for flowering bulbs and annual plants, shrubbery, and trees are placed symmetrically throughout the entire development, giving the necessary sense of balance.

GEneral View
FROM PERGOLA

Detail of seat
Length 36. -$3.50

Vase $1.25

Detail of seat
Supports $10 a pair

Vase $2.00

PERGOLA $85. Each Additional Section, $21.~

JACK MANLEY ROSE
The English Garden

A rough brick wall about the boundary line makes the background for a quaint and lovely effect. The narrow brick path, leading through a wicket gate, gives immediately upon a grass circle, grass edged and crowned by a huge tree. Curved white benches command each vista. A wide grass path leads on past the sundial at the intersection of the cross paths, to the wall fountain and bird bath, flanked by wooden benches.

On each side are trellis seats, half hidden in the shrubbery and massed about by herbaceous perennials. Two rose gardens of tree-shaped varieties enclosed by low box hedges border each side of the center grass walk. Narrow paths, running from the tree circle past colorful flower beds, terminate in white stone statues framed in dense green. Against the brick wall shrubs and trailing vines are set in profusion.
A tea house stands upon a slight eminence, commanding the garden, and rough flat stone steps lead up to it from the sunken lily pool that is fringed with iris and circled about by large stepping stones. A rainbow bridge spans the pool. Around the pool the banks are thickly set with evergreen and flowering shrubs. A rock garden, guarded by a mushroom stone lantern, is on one side of the approach to the tea house. Steps, lantern flanked, lead out of the sunken garden up to a straight, iris-bordered path of flat stones terminating in a Japanese gate stained brown.

Out of each side of the main path lead stepping stones, one merging into split logs laid step fashion up a slight miniature hill; the other curves out towards the side of the garden, and is lost in the trees and shrubbery. Across the pond is a bell house in which are suspended three horse shoes that tinkle musically as the breeze sways them to and fro.
The nature of the painting can be purely decorative as in this panel by Ralph Helm Johannot

Houses Without Pictures

Possible Reasons for the Unpicted Panel Wall—The Use of Murals for the Private Residence — The Architect as Picture Hanger

Rollin Lynde Hartt

She was a lady—"a regular limousine lady," as a friend of mine would say—and she had an authoritative air of speaking for the "right people" when she lifted her silver-mounted lorgnette, and remarked, in a dutiful tone, "Pictures have gone out. I wouldn't have one in my house."

Fortunately, I had met this doctrine before. Mr. E. V. Lucas, in a recent book of his, makes an architect warn his client against pictures as a "foreign substance" injected into the design to its degradation and utter ruin. So it was English, the onslaught on pictures. Because English, it was aristocratic. It went with the lorgnette. However, I felt a distinct shock, which renewed itself next day when I got out a portfolio of American photographs and found dozens and scores of pictureless interiors all in fine houses erected within the last year or two.

The uprising against pictures is not only extensive; it is growing. Architects at once numerous and distinguished are treating walls in panelled wood and panelled plaster so that picture-hanging becomes a physical impossibility. Away with the exquisite Corots, the dreamy Whistlers, the Sargents, Pactons, the Dabos. The "right people"—with lorgnettes—consent to keep architecture unpolluted by "foreign substances."

Now, it is easy to poke fun at the "right people," especially when they assume a dutiful tone and an air of authority and look at you through silver-mounted lorgnettes, and yet it is a question whether in this case they are not as right as they are "right." Others, without lorgnettes, have followed their example, deliberately and on principle and out of respect for highly honorable traditions. The Greeks never hung pictures on walls, nor did the lords of Roman villas at Pompeii. Medieval abbeys, monasteries and castles had their frescoes, perhaps, and perhaps their sumptuous Gobelin tapestries, but were guiltless of framed pictures. The custom now pretty nearly universal is hardly more than four or five centuries old—a novelty, as these things go, and still on trial.

The Case of Jones

It is easy, moreover, to poke fun at the architects. They certainly invite it when they talk as if their creations were so masterly that the presence of a Rembrandt or a Turner would be a sacrilege. But let us see if in reality it is so sure to be an affair of Rembrandts and Turners. Mr. Roderick Titherington Jones, for example, has risen
from head bookkeeper to be President of the Inter-Planetary, or some such illustrious concern, and at last erects the palace that has been his dream for thirty years. Just between friends, the pictures Mr. Jones has been purchasing are not Rembrandts and Turners. Still between friends the Joneses have scrimped. Hence the palace. Saving up for it, as they did, how could they make the Jones Collection a gallery of anything but "frights" and "horrors?" Now that the palace is paid for, the Joneses feel poor. It will be an age before they can afford pictures worthy of it. Besides, they belong to that happy class of people who say, proudly, "Of course, we don't know anything about art, but we know what we like." Let alone, they will hang their walls with esthetic incongruities.

Nor is theirs so rare a case. Illustrators understand this—"bank on it," in fact. That is why illustrations in our magazines so seldom illustrate. The artist has Jones in mind. After selling his sketch to a magazine, he must sell it to a calendar man, and then to an advertiser, and finally, along will come Jones and buy the original in some emporium of art treasures on the Board Walk at Atlantic City. It is an attractive enough sketch—for a calendar or an "ad."—but, in Jones's new palace, quite regrettably "one on Jones."

True, there are talented Joneses—by name Frick, Morgan, etc.—who collect real masterpieces. But a part of our palace builders have neither the means nor the taste. It is better, at present, to discourage them outright, perhaps, though their palaces are built to stay and will be, and their grand-children will possess a genius for sound connoisseurship and be sorry that the walls forbid pictures.

But, even supposing that Mr. Jones knows good pictures from bad and will purchase the best, an architect still shudders when he thinks of Mrs. Jones, for it is under her direction that faithful 'Awkins will hang them. Up they go, helter-skelter, at odd heights, all shapes and sizes, no two frames alike, a whimsy of cheerful disorder. The less harmoniously arranged they are, the more they delight Mrs. Jones. Walls the architect designed with infinite care for proportion suffer outrageous violence, wanton and limitless desecration, a change that makes him bang his head and cry in his misery, "Oh, what's the use!"

It is futile to reason with Mrs. Jones. You can't say, "Now, my dear madam, you wouldn't think of paying Paquin to cut your gown and then trim it yourself." Neither can you say, "If you are so crazy about stringing up pictures, why not hang one, is not beautiful. The outward tilt is not beautiful. And, although that charming artist, Mr. Hermann Dudley Murphy, has done much to reform picture-framing in America, the usual frame is no triumph of artistic perfection. It is little blatant, a little "hard" and "dry," it is "decorative," or "propythetic." A dozen such frames strew a wall with uncompromising rectangles without dignity or fusing grace. They don't "compose."

The Worms Turn

Architects have long endured torments at their clients' hands. They have seen a magnificent building desecrated with monstrous and hideous wireless plants or with frightful gold-lettering or with those heart-breaking electric signs. They have seen stately mansions made comic with frivolous paint. They have seen "additions" ruin a house once exquisite. There was no help for all that. But here there is, and the worm has turned. Down with pictures!

An enraged worm, however, may at times go to rather unfortunate extremes, and when panelled wood or panelled plaster rule out pictures, the test of the result is its looks. To me, at least, it looks very handsome, very distinguished, but awfully, awfully lonesome. Vaguely, it suggests the rich lobby of a skyscraper, or the grand salon of a liner. It is "pure design"—elegant, refined, impersonal, unexpressive. One sadly misses the pictures and wishes them back.

Meanwhile, one notes a curious inconsistency. The drastic measure that banishes pictures still allows a stag's head on the wall. It allows rugs of all periods, and Mrs. Jones's choosing on the floor and in such places as Mrs. Jones commands. Nor has it interfered with Mrs. Jones's furniture. To be thoroughgoing and insist on architecture pure and undefiled, why not mosaic floors and built-in furniture like the pulpits, lecterns and choir-stalls of a chapel? The panelled, pictureless walls seem to hint at just that. Or is it my prejudice?

You can never be quite sure how far the resentment against a new idea springs from mere habit. You can, however, be sure of a lifelong affection. All my life I have loved pictures. They have souls. Wood (Continued on page 70)
An American-made bench built along the lines of an old English garden seat. It is painted white, light green or dark green. 4' 6" long, $17.25; 5', $18.50; 5' 6", $22

At the end of a garden walk or by a pool this curved seat could be placed. White, light green or dark green are the colors. Two sizes: 8' long, $55; 10' long, $65

A rose arbor trellis seat of excellent lines, white, light or dark green. 8' wide, seats 4' long; $75. Other sizes to order

GARDEN BENCHES
Which may be purchased through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York City.

This bench would fit in almost any garden. White, light or dark green; 4' 6" long, $14; 5' long, $16

The ingenious gardener can make his own seat out of concrete. This type requires a very simple mould. Tiles are let into the top slab

Colored tiles and concrete have been successfully combined in this curved seat. It could serve as a terminal bench or by a pool side

Equally serviceable for porch or lawn. White, light green or dark green. Table 2' x 2' 8", $14; 3' x 3', $20; chair 24" wide, $14

In a formal garden a bench of this type is best. The supports are terra cotta and the top limestone; 18" x 60", 26½" high, $45
NEVER, until you have grown them, will you truly appreciate roses—though you may think you love them to distraction! And never, until you have grown them, will you really know anything about them, though you may read and listen to the talk of wiseacres and devote yourself never so faithfully to the theories of rose culture. For the rose is at one and the same time the simplest and the most tricky thing in the world to grow—or tricky seeming, to those unfamiliar with her peculiarities.

To get at the root of the rose's seemingly capricious behavior, it is necessary to go back in the history of the species, to the ancestors of garden roses as we know them today. For it is to their ancestry that roses owe certain ineradicable traits, tendencies and characteristics that make them do these things.

The roses of our gardens are divided into two general classes, which are again divided and subdivided by rose specialists in most complicated fashion. To these subdivisions no one pays the slightest attention, however, unless he has arrived at the distinction of being a near-specialist himself.

**Two Classes of Roses**

The two general classes, however, you must know, and these may be called by the layman's terms June roses and all-summer roses; or summer roses, and summer-and-autumn-flowering roses; or in the rosarian's language, hybrid perpetuals and hybrid teas, etc. "A rose," you know, "by any other name—" So call them what you choose, but note one thing and let it never be forgotten: "hybrid perpetual" is a misnomer if you take it literally for what it seems to mean, for it is synonymous with "June rose" or "summer-flowering rose" and not with "all-summer rose" or "summer-and-autumn-flowering rose." As a matter of fact, the term is not a misnomer, for it does not refer to the bloom at all, but to the character of the plant—"perpetual," that is, hardy; not killed by winter; not tender. Hence, not in need of protection. Hybrid perpetual roses are a mixed or hybrid breed whose ancestors are mostly hardy, as distinguished from hybrid teas, whose ancestors are, in part at least, very tender and from an almost tropical clime.

The tea rose, so named from its characteristic odor of tea, comes curiously enough from the land of that fragrant herb, China. It is at home only in warm sections, and by nature blooms continuously, as so many tropical or semi-tropical plants do. Seizing upon this characteristic as promising, under proper manipulation, hybridizers of the western world began working with it.

**Gather roses always in the early morning or at evening if you wish them to keep well and be at their best.**
as soon as it was introduced to them, aiming to produce a hardy and continuous blooming species.

They have succeeded—and they have not. No rose of tea ancestry has yet been produced, to my knowledge, that is hardy in the fullest sense of the word. Yet hybrid tea roses generally are hardy enough not to be a difficult problem to the grower, even in the north; and they bloom and bloom and bloom, literally until frost nips them in the bud. So, though every rose garden must have certain of the hybrid perpetuals, or H. P.’s as they are familiarly called, the H. T.’s, or hybrid teas, should predominate in the proportion of at least three to one.

THE TENDERER TEAS

The still tenderer tea roses themselves are lovely, but unless one has an extensive rose garden, they are not, to my mind, worth the extra winter care which they must have, particularly since so many quite as lovely H. T.’s are available. Sometimes they come through and sometimes they don’t, yet you may have done exactly the same thing with them both times and every time.

Undoubtedly the time will come when such a rose as the enthusiast dreams of will actually exist, for until it does hybridizers will never rest! The Rugosa rose, from Japan, is regarded hopefully, and is already the parent or grandparent or great-great-grandparent, as the case may be, of some very promising varieties that show a step or two in the direction of the ideal dreamed about and longed for. Probably no country in the world has a climate as trying to the rose as ours, however, and varieties that meet the standard in one section fall very far short of it in another, owing to climatic vagaries. So it is a task of greater magnitude to develop the ideal rose for the United States than it has been in other parts of the world.

In addition to the disappointments which develop through ignorance of the class to which a rose belongs and ignorance, therefore, of just what may be expected of that variety, there is another pitfall waiting for the unwary, in the shape of greenhouse varieties listed as outdoor roses by growers who are either ignorant or unscrupulous. The well-known and greatly beloved “American Beauty,” for example, is distinctly a greenhouse or hothouse variety, notwithstanding the fact that it is an H. P. rose. Listed by some growers among their line of this class, without a warning to this effect, it is almost sure to be selected by the beginner in rose gardening as one of the most desired of all roses. It invariably fails. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.

things; and the other is, that they never appear at their best unless they are in their proper surroundings—namely, a garden devoted exclusively to them. Above all things the garden rose is grown for the flower, and the appearance of the bush suffers greatly, from the esthetic point of view, by reason of the continual pruning necessary to produce fine and abundant blooms. However, the character of the bush is not particularly graceful or attractive, even if it were not pruned so rigorously; distinctly it is not a picturesque addition to a planting. So, whether you have ten or ten thousand plants, put them in a rose garden by themselves.

This garden may take any form dictated by fancy or the surroundings, but the units of which it is composed are limited by the nature and needs of the plants in one direction at least. They must be kept down to a width which makes it possible to reach every bit of the surface of the bed, and of course every bush, without stepping off the walk along which the bed lies. Nothing should induce or compel the gardener to set foot on the surface of the bed itself.

As tea roses and hybrid teas need only 20” between them, this means that the beds for this class will be from 3’ wide for two rows “staggered,” or planted diagonally and alternate, to 5’ wide for three rows. If you have space, plan the units which are to take the H. T.’s to be either 40” or 60” wide and set the rows 10” in from the edges of the bed and 20” apart, using two or three rows as the case may be.

Hybrid perpetuals are much ranker growing than hybrid teas and require the space between them to be 25½”. Consequently these cannot be planted more than two rows to a bed, otherwise the bed would be so wide it could not be tended without breaking the rule against stepping on it. Four feet is usual, the plants being set 9” from the edges and here the “staggered” method really is worth while, owing to the distance between the plants. Placed thus diagonally, the two rows will come only 26” or thereabouts apart, while if the plants are set squarely opposite each other, they must be the full 30”.

WHERE TO PLANT

It is seldom that anyone undertakes to grow garden roses anywhere but in a rose garden now, I think; yet, lest some be tempted to plant them amongst shrubbery or other flowers, it is well perhaps to say something in warning against this. There are two reasons why it should not be done. One is that roses are an imperious set and will not tolerate close relations with other

(Continued on page 58)
A five-foot shelf of homers, the racing pigeons of today

THE FUN IN RAISING FANCY PIGEONS

Riding a Cosmopolitan Hobby That Appeals to Young and Old, Rich and Poor—Pouters, Tumblers, and Other Kinds with Fantastic Feathers and Distinctive Traits

E. I. FARRINGTON

Photographs by J. M. Rutter and Others

The keeping of fancy pigeons is a highly cosmopolitan hobby. The prosperous business man, the retired clergyman, the school boy and the truck driver meet on a common level as pigeon fanciers. Few people realize that the country is filled with pigeon enthusiasts until they visit some of the big shows and find endless rows of cages occupied by a bewildering variety of birds, many of them very handsome in form and feather, and others merely strange and odd. There is an old saying among pigeon breeders, "Once a fancier, always a fancier," and it is true that the hobby is one which many men ride a long time.

There is more to the pigeon fancy, though, than merely keeping pigeons. Of course, there is pleasure in watching and handling the birds, but the real fascination comes in breeding them so as to obtain certain desired results in markings or shape. Perhaps there is an element of chance which appeals to the gambling instinct resident in most men, but the experienced fancier has an ideal toward which he works in all his matings, and when he raises a winner, his enthusiasm is unbounded.

There are several good reasons for the popularity of pigeon breeding as a pastime. Only a little work is involved in the care of a few birds. The busy commuter can do it all and still not miss his train if he will get up but ten minutes earlier. Wealthy breeders spend thousands of dollars for pigeon houses, but just as good birds can be raised in a back yard loft, and a start can be made for a few dollars, although the fancier with plenty of money may be willing to pay a hundred or two for a single specimen that suits his eye. It isn't necessary to change one's clothing when going into a well kept pigeon loft, and there is no prettier sight to the man who loves the beautiful in feathers than a choice collection of high bred pigeons.

AS TO VARIETIES

When it comes to choosing the kind of pigeons to keep, the amateur fancier is likely to be perplexed, for the number of classes and varieties seems almost endless. If he is wise, though, he will select a breed that is pretty well known and whose traits are firmly fixed. Probably fantails are the greatest favorites among beginners, for they are among the handiest of all pigeons, handy, intelligent and easy to handle. Yet to breed prize winners requires all the art of the most experienced fancier, so that while fantails are good pigeons for the amateur, they are by no means strictly amateur's birds. White fantails are most often seen, but there are blacks, reds, yellows, blues and saddlebacks as well, all very proud looking little birds as they strut about on tiptoe, almost toppling over backwards.

Pouters, too, are high in favor and are always interesting, especially when they inflate their crops until their heads seem perched on the top of a great ball. A good pouter is tall and slender, with its flight feathers held close to its body and its legs set well back, giving it such a trim appearance and military bearing that one feels like addressing it as "Colonel." Pigmy pouters are simply pocket editions of their larger cousins and come in the same variety of colors, including white, red, black and yellow.

Although carrier pigeons can hardly be called good looking, even by their most ardent admirers, they are widely bred and competition at the shows is always keen. In spite of its misleading name, this is not the pigeon which is used for carrying messages, as most people suppose it to be. The bird actually employed for this purpose is the homer, which is a wholly different sort of pigeon, with strong wings and a broad chest, but no unusual markings to attract the un-
SCREENS FOR THE PORCH OR FOR THAT SUMMER HOME

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York City.

Contrasting with the white enamel frame is a cretonne covering of Chinese design in dark blue, red and black on white ground, $15

White enamel frame, avening stripe cretonne in dull rose, blue and purple, $10. Cretonne, 60 cents a yard

A Japanese screen of tan poplin with natural color embroidered cherry blossoms.

Dark wood frame, $8.75

For screen covering, linenized crash of raspberry, black and tan alternating stripes. 36” wide sells for 48 cents

Linenized crash for screens. Black and tan blocks alternating with broad orange-brown stripe. 36”, 48 cents

Louvered front panels, green poplin; upper, Japanese paper, cherry blossom designs. Back, Nippon scene, $12.50

At the back may be seen a willow screen which comes in natural color, 5’ 2” high, $20; stained, $2.50 extra. At the left, a willow sewing chair. Price without cushion in natural willow, $8.25; stained, $9.75. Willow sewing stand 38” high, 17” across top; natural finish, $6.25; stained, $7.50; lining, $1.75 extra. The smaller chair, height 24”, seat 18” x 18”, natural finish, $5.75; stained, $6.75; cushions extra

The woodwork is white enamel, the covering sateen to match color scheme in room, $11.75. With mahogany frame for the same price
THE LATE GARDEN AND ITS USEFULNESS

Crops That Will Make the Garden One Hundred Per Cent Efficient Until the Fall Frost—Eleventh Hour Vegetables

ADOLPH KRUHM

The mission of the late garden is distinctly two-fold. In the first place it prevents the ground from becoming a mass of weeds, thus reducing the chances for next year's weed crops. Second, it increases the productive capacity of the garden as a whole by nearly one-third.

About July 1st, take stock of the various rows in your garden and size up their future possibilities. Wherever a row has almost borne the bulk of its crop, clear it without regrets, to make room for late crops. This applies particularly to rows of peas, lettuce, spring radishes and other early vegetables.

In this manner, you will soon find quite a number of rows available for such late crops as beets, carrots, celery, winter radishes, turnips and rutabagas. Parsnip and salsify do not deserve to be considered here, since both require a long growing season.

Crop Rotation

In planning for subsequent plantings in the home garden, it pays to keep in mind the common principles of crop rotation. Each crop extracts certain elements from the soil. The soil then requires either a whole season's rest or a heavy application of the right kind of fertilizer to make up the deficiency caused by the first crop. Since constant utilization of the ground is advocated, it cannot get the needed rest, and since elements in fertilizer require some time to become available as plant food, the thing to do is to see that the crops in a row are changed. Plant your winter radishes in spent lettuce rows. Celery plants may be set in early bean rows as late as August first. Beets will do well where onions and radishes grew. See to it that turnips and rutabagas do not follow radishes. Both belong to the same plant family botanically, and if the radishes attract maggots, these are sure to attack the turnips.

Unless your soil is very stiff, hard and dry, it will not be necessary to dig it for these late crops. If the garden has received constant cultivation since spring, the soil will be in nearly ideal, mellow condition for all root crops. Just clear the rows of all weeds, hoe them thoroughly both ways, rake and then make the furrow to receive the seeds. Since, as a general rule, all soils are rather dry on the surface during July and August, all seeds should be sown deeper during the summer than in the spring. If you sowed seeds 3/4" deep in April, sow them 1" deep in July, and so on.

As a rule I do not advocate water the garden with a hose, but if a shower is missing about the time that you complete your sowing for late crops, give the garden a good soaking. Do not sprinkle the surface today and do a little more of it tomorrow, but see that the moisture soaks in several inches. As soon as the surface dries off sufficiently, so that you can walk on the ground, get busy with either hand or wheelhoe. Break the crust, create a dust mulch and thus preserve the moisture underneath.

LATE ROOT CROPS

While the leading variety of beets, for winter use, is Long Smooth Blood, this sort is not practical for sowing in the late garden, since it requires from 85 to 100 days to reach good size.
Either Detroit Dark Red or Eclipse will make splendid crops of smooth roots, averaging 3" to 4" in diameter, between July 15th and middle of October, when the roots should be pulled, and tops cut off. Store the roots in a frost-proof cellar, in a box with sand or dry soil.

Light frosts, that are apt to occur toward the end of September, will not injure the roots, which take advantage of every warm, sunny day to increase in size and firmness. To be successful with beets for fall crops, it is imperative that the soil should be pressed in firm contact with the seeds, while quick germination should be encouraged by timely watering. Constant cultivation and judicious thinning of the rows should be employed to hasten the development of the roots which, in sweet quality, will often surpass the spring grown product.

In our garden three sorts of carrots are planted in preference to all the rest. Scarlet Horn, Chantenay and Danvers mature in the order mentioned, and while Danvers is the latest, we have frequently harvested fine 6" roots, 1½" in diameter at the crown, by the middle of October from seeds sown July 20. Danvers is the best keeper, and for this reason we plant Chantenay and Scarlet Horn for use during the fall months.

Scarlet Horn is usually ready in September. Chantenay perfects handsome 5" roots in 65 to 75 days from date of planting, so that no gap need occur in the supply of carrots. With Danvers as a sort for winter use, you may enjoy carrots from early in September until the following spring from plantings made as late as July. Of course there is a special sort of carrot for winter use, called Long Orange. But, as in the case of Long Smooth Blood Beet, it requires a long season in which to grow to good size, and it is rather coarse, with a big, yellow heart, as compared with Danvers.

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INVITING GARDEN ENTRANCES

Two in California
Two in New Jersey

Photographs by
Chas. Alena Byers and George C. Day Rogers

The entrance to one garden in California has been fashioned after a Japanese pattern. The rough slab gate and the open trellis roof are both unusual. Lamps hung either side light the way and extend their invitation through the darkness.
FLOWERS FOR THE SEASIDE GARDEN
A List of the Varieties Best Suited to Stand the Sea Air and Winds and Produce Effects for a Short Time

ELIZABETH LEONARD STRANG

GENERALLY speaking, the seaside garden is a garden of short season. That is, it is needed for only about four months, during the presence of its owner from early in June to perhaps the end of September. The early spring and late fall flowers need not be considered, and so it comes about that we can plan for larger masses of each kind of bloom than are possible in the full-time garden with its wider variety.

Considered from the landscape viewpoint, we instinctively feel that the broad, simple lines obtaining at the shore should be met with breadth of treatment in the planting arrangement. In this way each individual garden, while contributing to the harmony of the landscape, will in itself be a miniature of the whole. As distinct from the more intimate city back yard, here we do not stoop over a 2 x 4 bed to admire a pansy, but prefer masses of dominating color that make us draw long, deep breaths, that fill the eyes without our having to move them from side to side; that complete the picture of “waves that never break on the beach,” fleshy banks of clouds, illimitable sketches of blue sky and crescents of sandy shingle.

Yet these masses of bloom, while broad in their general appeal, should be delicate in color. Larkspur of an ocean blue, pink, creamy white, pale yellow, orange, and cobalt blue—these are fitting. As echoes or shadows of the foregoing, choose some of grey green, old rose and lavender blue. Such tints will harmonize better than the hot, screaming masses of scarlet salvia, nasturtiums or cerise petunias, the mixture of which humbles the grand opera effect to the level of opera bouffé.

It may safely be asserted that unless they are actually exposed to the sea or rocks, all perennials of average ease of cultivation will succeed in the seashore garden. The moisture and mildness usually present in the atmosphere near the ocean are conducive to luxuriant growth, so that if shelter and good soil are provided the plants are almost certain to thrive.

MEETING SEASIDE CONDITIONS

On the other hand, to meet the opposite conditions—that is, poor soil and exposure—certain plants have been found especially suitable. These we may divide roughly into three periods of bloom: late spring or early summer, midsummer, and fall.

For the first period, the following are excellent for the reason that they come into bloom in May and sometimes last well into June: _Phlox subulata_ will carpet the ground with brilliant sheets of white and pink, as will hardy candytuft (_Iberis sempervirens_) with its glistening white masses, and dwarf _Sedum acre_. Other plants of a diminutive type that appear at the same time are the sea thrift (_Armeria maritima_), with slender stemmed pink blossoms; grass pinks, arabis and cerastium, all grey foliage; Iceland poppies, yellow, orange and white; and dark green mats of creeping thyme.

In especially difficult situations the moneywort (_Lysimachia nummularia_) may be relied upon to cover the ground with its creeping stems and little yellow bells, but it must not be planted where it may become a pest. All of the above-mentioned plants are small and better adapted to a rocky bank than to the flower garden proper; though, used as edgings to the beds of the latter, they will start the season daintily.

We may now divide the midsummer group of plants into two classes: those that look better in a wild garden or planted informally along the edges of the shrubbery, and the distinctly gardenesque flowers. Both groups are peculiarly adapted to seashore conditions.

For grouping informally we must choose a few kinds that will be effective enough.

(Continued on page 68)
The entrance was built without plan or elevation, the owner supervising the job. Native labor was used in all the work. Thus, it was the local blacksmith who made the iron rail shown in the arch. The trees about the place contributed the rafters.
At the south end of the studio is a balcony 25' x 8'. It serves as a writing room and hall between bedrooms. The baluster is a built-in bookcase.

The studio is a large room—40' x 28' with walls 19' high. A window 15' x 20' lights it. The walls are sand finished and the woodwork opaque stain.

The vestibule walls are soft brown, the plaster laid directly on hollow tile. The marble floor is from an old dismantled house.

Hollow tile was used—6,500 of them put in place by three masons and seven helpers in twenty-seven working days. The whole was then covered with cement. There is one chimney to serve the four flues.

The house contains five bedrooms, three baths, dining-room, kitchen, pantry, laundry, workroom, studio, dining-porch and flat roof. The last feature is well used as a sleeping porch.

The dining-room walls are blue, the curtains broad yellow and blue stripes, the table blue with gold decorations, the console broad blue and its brackets gold; floor dark blue with yellow rug.
THE SELF-SUSTAINING AQUARIUM

Ornamental Fish, Water and Aquatic Plants Co-Exist Harmoniously in the Balanced Glass Tank—A Natural and Little Known Life Transplanted to Your Dining-Room Window

ELSIE TARR SMITH

When you mention aquariums to the average person, one of two pictures will probably flash before his mental vision. The first, and the more usual, is that of a globular, bare glass bowl containing one large, domineering goldfish and another smaller, dispirited one which drift in circumscribed circles and twitch their eyes spasmodically at a black-and-white cat crouched on the middle of a Persian rug. The second is of a wall lined with great tanks through whose glass side, cods and mud-puppies indifferently regard the scarcely less human appearing crowd on the far side of the protecting brass guard rail. If you persist and begin to enlarge upon the pleasures of aquarium keeping, your listener is apt to put you down as a scientist or merely a person lacking in a sense of the fitness of things.

All this, I say, is true of the average case. The exceptions, the people who know the possibilities of a real "balanced" aquarium, will meet your enthusiastic remarks about fifty per cent. more than half way.

What "Balance" Signifies

A balanced aquarium is one in which the plant life "balances" that of the fish, so that both exist and thrive indefinitely in a perfectly natural state. Fish inhale oxygen like all other forms of animal life and exhale carbonic acid gas. Plants inhale this gas, the carbon of which they turn into vegetable tissue while they purify the oxygen and set it free for the animal life to take up again. So if you put fish and aquatic plants in water together, one helps to support the other, and with the aid of tadpoles, newts, smails and other small denizens of the pond, some of which act as scavengers, you have a little system complete in itself that it will require very little attention—merely an occasional addition of water to make up for that lost by evaporation, the feeding of the animal life, and once in a while the cleaning of the glass walls.

The best aquariums are those made of a good strong iron frame, with plate glass sides fastened with waterproof cement, the whole framework being secured to a slate or marble bottom. As no part of the metal touches the water, there is absolutely no danger from rust, and barring accidents they are practically indestructible. The all-glass aquarium is very pretty to look at, but it possesses the disadvantage of being liable to break through expansion or contraction with sudden changes of temperature, and of course the slightest crack will completely destroy its usefulness.

The ordinary fish globe is almost useless for aquarium purposes, the water surface exposed to the air being too small to allow a proper supply of oxygen to be absorbed from the atmosphere. Constant changing of the water is therefore necessary, with consequent bad results to even the most Hardy fish, and certain death to the more delicate varieties.

The Best Location

The placing of the aquarium is a most important matter. It should have plenty of light, and a position close to a window is therefore most suitable. Avoid a southern exposure, as too much sun will overheat the water, exhaust the oxygen, and result in the loss of valuable specimens. If, however, a southern window is the only one available, some means can readily be devised to intercept the excessive heat.

Placing the aquarium outdoors during the summer months will be found to result in no possible benefit to the fish. On the contrary, it favors the growth of algae to such an extent that the water turns green and unsightly and must be changed.

The soil in which the plants are to grow must be filled in to a depth sufficient to provide a firm anchorage. About 3" is deep enough for all practical purposes.

Most of the aquatic plants suitable for aquarium purposes thrive well in pure gravel, and this will be found the most satisfactory material for general use. The ordinary bird gravel can be employed, but it should be topped with a layer of a much coarser kind, as this will keep the fish from uprooting the plants. Sea shells should never be used, as they are composed of lime which is injurious to the health of the fish.

Unless the aquarium is of a very large size, it is best to avoid all rock work or pottery ornaments; they are too artificial in appearance and out of harmony with the other contents. In any case, use them with caution.

In making selection from the numerous different aquatic plants that are available, be careful to select those that have been found to be the best oxygen makers, for plants differ greatly in this respect.

This one is 16" across, with a height of 10". The stand is $7.50; the glass, $1.00; the stand, $1.50 complete.

Photograph by Dr. E. Bade

The balanced aquarium should stand near a window where it will get light without too direct rays of the sun.
Among the good aquarium plants is fanwort — Cabomba aquatica

The male Paradise fish, reddish brown with bluish stripes and fins, is a popular variety. This shows him about natural size and shape.

The choice of fish for the aquarium must be largely a matter of individual taste, as there are some hundreds of suitable varieties, ranging from the common pond fish, such as perch, dace and shiner, to the gorgeous hued Paradise fish and the marvelous developments of artificial breeding, the Comet-tail, the Celestial-telescope and the Japanese Fringe-tail goldfish.

It is, however, a good plan for beginners to confine themselves to common goldfish of small size as being extremely hardy; these will stand for much experimenting and are not costly to replace in the event of non-success.

Care must be taken to avoid any overcrowding with its consequent danger to the fish, due to lack of sufficient oxygen. It will occasionally happen, especially before the plants have firmly rooted, that the oxygen in the aquarium will become somewhat exhausted, a condition which will be indicated at once by the fish constantly coming to the surface and trying to breathe the overhead atmosphere. This may be relieved by opening the window and letting some fresh air blow over the surface, and then adding a few cupfuls of fresh water, pouring it from a height of about a foot or so. This will aerate the exhausted water enough to relieve conditions, which may be the result of not airing the room enough.

A few fresh-water snails will be found useful, as they feed on the algae, of which every aquarium tends to produce much more than is desirable. There are two or three suitable varieties of these interesting molluscs, all of which thrive well, and even increase, in the aquarium.

Some Other Accessories

Water newts and other small amphibians can also be kept with advantage, and despite a popular belief to the contrary, will live in perfect peace and harmony with their fellow captives. Their reptile-like forms give them a strange fascination for most people, and whether resting lazily on the vegetation that floats on the surface, or lurking in strangely contorted attitudes on the gravelly bottom, they are always among the first of the inmates to attract attention.

The tadpole in the aquarium affords an opportunity to study at close range the wonderful process of frog development from perfect fish to lung breathing animal, and no study can be more instructive and entertaining. It is possible to take the spawn as it is found in the ponds and watch it hatch out into little wriggling tadpoles, just head and tail, pass from that into the more fish-like state, until finally the perfect frog develops.
MITIGATING CONCRETE AND STUCCO UGLINESS
Which Can Be Accomplished by Finish, Tiles, Mosaics, Windows, Brick Trim and Shadows
HAROLD DONALDSON EBERLEIN

Concrete and cement stucco houses have come to stay. They represent the latest phase in the evolution of domestic architecture both in point of structure and general exterior aspect. They will unquestionably constitute an increasingly important and permanent element to be considered in the future because of the strength, durability and economy of cement as a building material. But concrete and cement stucco houses have a serious limitation so far as their appearance is concerned. An unrelied concrete or cement stucco wall surface, unless managed with more than exceptional adroitness by the architect, is ugly and repulsive. There is no denying the uncompromising fact. We may as well honestly admit it.

Concrete and Stucco Remedies

The majority of cement stucco houses are either of frame construction with the stucco coating applied over expanded metal lath nailed to rough siding, or else of hollow tile plastered over with stucco. The concrete house, on the other hand, has walls of solid concrete, poured in a fluid state into board moulds which are removed when the mixture has set. A house built of concrete blocks, previously prepared, laid in the manner of brick or stone, is also to be reckoned a concrete house.

Ordinarily speaking, the surface of a cement stucco or concrete house lacks the emphasis and contrast of color and shadow and, therefore, lacks interest. It is also usually harsh and crude. Possible remedies may best be considered under the heads of texture, color and relief by projection and shadow.

The surface of a concrete wall may be scratched while "green" and covered with a finishing coat of cement stucco floated smooth or else, when dry, it may be either left rough or dressed down to approximate smoothness by bush hammering, which will leave the aggregate plainly exposed to view. This roughening does, it is true, create some welcome variety from the monotonous commercial appearance of bridge piers or railway retaining walls, but the "skinning" of the concrete is open to the objection that the "pores" of the wall are laid bare to the action of the weather and the penetration of moisture.

Another way of varying the texture is to float the final stucco coat with a rough board, instead of with a smooth float, drawing the stroke in a long arc. Then again, the floats are sometimes pulled straight away from the thick mixed stucco and

Two elements are responsible for the beauty of this entrance—the rough finish of the stucco itself and the shadow afforded by the projecting porch. Allen W. Jackson, architect
The attempt sometimes made to improve color by mixing various pigments with the cement, though at times it may be attended with fairly satisfactory results, can hardly be considered as a generally advisable or desirable thing to do. The addition of coloring matter sometimes weakens the concrete and there is almost always difficulty in getting uniformity of hue. Moreover, the range of tones to be gained in this way is limited and difficult to control in successive admixtures of pigment. It thus becomes advisable to consider a coating which, however, ought to be non-corroding and hard-drying. The residuum of oil in a lead and oil paint after drying is acted upon by the alkali in the cement and forms a soapy mixture that never gets hard. Various washes and cold water paints are highly absorbent of moisture and after wet weather streaks and discolored patches appear. Then, too, a glue or casein binder in such paint is soon disintegrated by the action of alkali in the cement and the color flakes and washes off. Despite the chemical deterioration, the effect of many such washes will last a fairly long time and, on a house of ordinary size, it is not a difficult matter nor prohibitively expensive to renew the wash when desirable.

If whitewash is used, the government Lighthouse Mixture will be found highly satisfactory. There are some special stucco washes that have been compounded which fulfill all the desiderata, producing a permanent color and excluding dampness. The objection is sometimes seriously made that it is not quite honest to color concrete or cement stucco artificially. It may be answered that such application of color involves no more sham than does the dying of raw silk to get a required hue. In some

(Continued on page 70)
The GARDENER'S KALENDAR
JUNE, 1916

Morning Star: Jupiter
Evening Star: Venus

4. Sunday after Ascension. All newly set out plants, all transplanted trees and shrubs must be provided with sufficient moisture at the roots. Early morning or late evening is the best time for watering.

5. Don't neglect successive sowings of the crops that require it, like beans, lettuce, beets, carrots, the cucumbers, and late cabbages, cauliflower, Brussels sprouts, kale and celery.

6. A few plants of the English forcing type of cucumber in a coldframe will soon be ready for the few branches of pea brush for the vines to run on, will produce qualities of those long, high quality cucumbers.

7. The rose bug is one pest that doesn't succumb to poison. It is a borer, and the only way to save your flowers is to pick the bugs off, dropping them into a bucket containing a little kerosene.

8. Intelligent thinning of fruit will produce surprising results. You get practically the same bulk, but of a much better quality: thin apples, pears, peaches, grapes, plums, etc.

9. Charles Dickens died, 1870. All vegetable plants that require it should be tied up, such as tomatoes and lima beans. Those that require staking are beans, corn, etc.

10. Keep the cultivator working in your garden. Continue the work as frequently as possible and use the scuffle-hoe in the flower garden; you must keep down the weed growth.

11. Pentecost. Whit Sunday. If the weather is at all dry a mulch of half rotted manure is advisable on the cane fruits. These plants are surface rooters, and can't stand drought.

12. Keep a sharp lookout in the orchard for fire blight; remove any infected branches at once. Take out any peach trees infected with yellow or curculio, else it will spread.

13. Make a practice of pruning all the early flowering shrubs, immediately after flowering. Among these are spiraeas, deutzias, Lilac exochorda, weigelas, tamarisks, and a number of others.

14. Flag Day. Stop cutting asparagus just as soon as the peas are bearing well; it ruins an asparagus bed to continue to cut until late in the season.

15. Ember Day. When cutting roses don't leave the stems too long. Keep all the briar growth removed, and pinch off all dead flowers and keep down weed growth.

16. Full Moon. Remove all seed pods from rhododendrons and other flowering evergreens of this type. These plants must never suffer for water; use leaf or rotted sod for top dressing.

17. Battle of Bunker Hill, 1775. Late sowings of fall crops such as celery, cabbage, etc., should be made in beds when they can be partially shaded and "damped down."

18. Battle of Waterloo, 1815. Trinity Sunday. Lettuce runs to seed very quickly in summer. To avoid this, keep the plants well watered, plenty of food in the soil, and shade with cheesecloth frames.

19. Alabama sunk, 1864. Keep all the dead flowers removed from the peonies. They not only look unsightly, but are a needless drain on the plant's vitality.

20. Queen Victoria crowned, 1837. Tall plants like dahlias, hollyhocks, rudbeckia, helianthus, delphinium, lilies, etc., should be staked. All require some kind of support to keep from being blown over.

21. Sweet pea require some attention if you would have them continue flowering. Pick the flowers twice a day, mulch heavily around the roots, and keep well watered.

22. Corpus Christi. When cutting roses don't leave the stems too long. Keep all the brier growth removed, and pinch off all dead flowers and keep down weed growth.

23. Don't neglect the carnations in the field or greenhouse. As next year's supply of flowers depends upon them. Keep pinched back and well cultivated, and spray frequently with Bordeaux mixture.

24. Salem Fire, 1914. Palms and other decorative foliage for home use can be hardened up considerably by placing them out-of-doors now in a well sheltered place.

25. First Sunday after Trinity. Successive sowings of a great many of the animals for the flower garden are advisable. Asters, clarkias, calliopsis, stocks, phlox, etc, are all timely.

26. Summer pruning should be practiced, particularly on fruit bearing shrubs. Remove all weak interior branches. Keep at this steadily throughout the summer and you will be surprised at the results.

27. C. Vanderbilt born, 1794. Sow row corn, beans, lettuce, turnips and radishes for succession. Sow for winter, ruta bags and winter radishes; keep plants well thinned and cultivate frequently.

28. If you want good musk melons the plants must have attention. Spread the vines, peg them on stakes. Mulch with Bordeaux and place small boards under the fruit when formed.

29. Saint Peter's. Don't neglect your asparagus bed. Keep it well cultivated, apply salt frequently and dust the plants with bordeaux or arsenate of lead to kill the asparagus beetle.

30. Sun rises 4:31. Sun sets 7:35. Bedding plants such as geraniums, coleus, alternanthera, etc., should be pinched frequently to make the bed solid; pinch out the top with thumb and finger.

I wondered at the bounteous hours,
The slow result of winter's showers;  You scarce could see the grass for flowers.  
Mist in May and heat in June,  Makes the hardest rise soon.  
Tennyson.
DISTILLING FLOWER PERFUME

IT is really a very easy matter to capture the delightful fragrance of flowers. Many people may like to try the following plan which will always give good results with any sweet-scented blossoms. Almost the only thing which it will be needful to purchase will be a glass funnel with the narrow end drawn out to a very fine point. Such an article could be procured from any chemist’s store. It should be borne in mind that for the purpose there must be no opening at all in the lower portion of the funnel, this being simply pointed, as can be noticed from an examination of the accompanying photograph. We shall now require a little stand to keep the funnel upright. This can be made in any way which seems convenient; the one in the picture was formed with some wooden uprights, the funnel being supported with a loop of wire between the two pieces of wood.

A small amount of ice will now be needed. This should be broken into small fragments and it must be sufficient to fill the funnel entirely. Underneath the funnel stand a receptacle of some kind which should be absolutely clean. Now bring the fragrant flowers, which should have been freshly gathered, and stand them near to the apparatus. It is best to carry out this plan in a still room where there is no serious draught. The blossoms should be fairly close to the ice-filled funnel, and when they are in position a small amount of salt is sprinkled on the ice. In this way a freezing mixture is produced. After an interval it will be noticed that a drop forms on the pointed end of the funnel and this is succeeded by others. Of course, the moisture of the atmosphere condenses on the extremely cold surface of the outside of the funnel, and this is responsible for the drops. While this process of condensation is going forward the volatile essence, which is given out by the flowers, is combining with the moisture and the result is that a highly perfumed liquid is accumulating in the receptacle. This naturally exactly resembles the perfume of the flower, and is the nearest approach to the real scent which could be secured. Indeed, many people who have captured scent in this way declare that they prefer it to that which they can buy in the shops. Of course, all this manufactured perfume is skilfully combined, and hardly any of it can be called a pure essence. The perfume captured in the manner described will not keep indefinitely unless it is mixed with about an equal amount of spirits of wine. It may then be bottled up and used in the usual manner, being quite satisfactory in every way.

S. Leonard Bastin.

Place the freshly picked flowers close to the funnel, which is packed with crushed ice and salt. While the moisture is condensing on the glass the volatile essence of the flowers is distilled.

The funnel must be drawn to a point. There should be no opening at the top. A stand for it can be easily constructed.

The result of deep planting. Both plants were set at the same time, the upper shallow, the lower 5" deep.

FROM THREE GARDENERS’ NOTEBOOKS

Experiences Related by House & Garden Readers on Distilling Flower Perfume, Saving Azaleas and Growing Sturdy Roots

DISTILLING FLOWER PERFUME

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S. Leonard Bastin.

CHAPTER III

BETTER ROOTS FOR VEGETABLES

THE large roots are the conveyers and the fine tender rootlets that are so small they can hardly be seen in the soil are the actual food takers. It will readily be seen that if for any reason the main roots are cramped or remain huddled in a restricted zone, these delicate feeding roots must obtain but limited nourishment and naturally be fewer in number than where the main roots can extend themselves.

As the season advances, the disadvantage to the plant and to the gardener in weakness and meager yield will be apparent.

Aside from the depth of soil preparation, a moderate instead of a copious water supply in early spring and regular cultivation from the beginning of growth, as inducements to expansive rooting, much can be done by deep setting. Of course, this is impossible with vegetables that are planted where they are to grow and capable only of a certain depth of seed planting, but with some of the kinds that are transplanted from a seed bed to a permanent location, the root zone of the plant can be increased by a deeper setting. This is so with plants that root readily from the stem, as the tomato. With the potato, a deeper planting of the seed pieces results in deeper rooting.

The accompanying illustration shows two tomato plants which, when set May 12th, were of the same size and vigor. The lower one in the illustration was set down 5" into the ground so that earth covered the stem, between the crosses and the smooth part of the stem as shown. Just the top was exposed.

The upper one had its root system merely covered to the line of previous growth. By May 28th, the plant that was set deeply had developed roots upon the buried stem as shown in the picture. The top had grown much larger. The other plant had made a comparatively limited growth.

Later in the season, the deeply set plant outspread all others, surpassing them in yield as well as in growth. M. Roberts Conover.

SUCCESS WITH AN AZALEA

I THINK the majority of amateur flower cultivators do not succeed with azaleas. They may keep one alive a year or two after it comes from a greenhouse, but blossoms, if any, are few and far between and soon the plant is allowed to die a lingering death, or is discarded utterly.

Azaleas had been brought into our house at holiday times for several years in succession, but, however beautiful at first they soon

(Continued on page 54)
The decorations make this orange-tinted willow set especially attractive for the porch. The cushions are of printed linen with yellow background and design in orange and blue to match the furniture. Table, $14; chair, $26.25; settee, $44.

S E E N I N T H E S H O P S
The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York.

For the summer house comes an old ivory wicker set decorated with black enamel and stripes of blue, yellow and rose. Arm chair, $24; desk, $25.25; deck chair, $12; table, $15.50; bookcase, $37.25. Cushions not included. On the table is a "Tipperary Twine Dog" of black enamel wood, $3.50; and on the desk a "Canny Cat" candlestick, 11½" high, $3, complete with hand-painted black and white candle.

This porch hammock can be transformed into a divan by folding windshield and ends under mattress and dropping the concealed legs. In green, white and khaki. Mattress, windshield, etc., of canvas. Steel frame, 28" x 72", $8.50.

Garden basket and tools, trimmed and lined with black leatherette. Tools enameled in yellow and black decoration, scissors with silk tassel, $5 complete.

The feature of this bedroom set lies in the fact that it comes in so many different finishes. It may be had in white, ivory, cream or grey enamel, natural birch and birch with mahogany finish. The set lends itself to decoration. Bed, either full size or twin, $24 each; chiffonier, $17. Dressing table, $24; dresser, $24. This moderate price makes it especially desirable for the summer home.
Floor fan, 12" diameter. Chinese black enameled, gold decorations. $85

A new electric fan. Will work with any current. Ivory enamel finish with hand painting on the four blades. $15

Cushion of pink rep, black and white cretonne medallion, bright center, $1.50

Queen Anne secretary of solid mahogany, 24" by 70", back shelves adjustable. Antique finish, polished or dull, $35

A genuinely decorative flower pot—white pottery with vari-colored flowers and gold bands 6" wide at top. 7½" high. $3.50

A suction electric lamp, decorated to match the room color scheme, $6

The taffeta ruffles and hoop skirt form an electric light shade. China head. $13.50

A reed suite consisting of settee, which may be had enameled for $18, stain finish, $16.50; arm chair, enameled, $10.50; stain, $9.35; round top table, 28" wide and 29" high, enameled, $7.50; stain, $6.75. Cretonne cushions may be had in almost any pattern. The little glass flower or fruit basket is priced at $1, 7" size. Lamp, $6.75.
YOUR ALL-YEAR GARDEN

June Planting for Succession Crops and Next Winter's Vegetable Supply—Summer Mulching and the War on Garden Pests

F. F. ROCKWELL

The Editor will be glad to answer subscribers’ questions pertaining to individual problems connected with the gardens and the grounds. Please enclose a self-addressed and stamped envelope, and address your inquiries to The Editor, HOUSE & GARDEN, 440 Fourth Avenue, New York.

With most of the things to be planted this month, a few days’ difference in planting will be no serious disadvantage; but a few days’ neglect of sprouting weeds is a very serious thing indeed. It not only quickly increases the amount of work to be done, but injures the crop.

Weeds and Other Pests

Two methods of attack should be used. Go over the whole garden with the wheel-hoe frequently enough to keep the centers of all rows clean. This work can be done very quickly and will leave you the best conditions for conquering the weeds in the rows. In going over the latter, be thorough, no matter how long it takes. Stir every square inch of soil, no matter whether a weed is visible or not; hundreds may be sprouting just below the surface. Small weeds will die in a few hours after they are pulled out or hoed up. After they begin to form a root system, however, in rainy weather, they will quickly root again even if left on the surface of the soil, and become most difficult to get rid of.

Attend to thinning the plants so that those which remain will have plenty of room to develop. No overcrowded plant will give satisfactory results. Thin with a ruthless hand; there is very little danger of overdoing it. The distances at which the plants should stand can be found in the planting table published in the March HOUSE & GARDEN.

During this month, plenty of the garden pests may be expected to put in an appearance. The safest, easiest, and most effective remedy for them is always to be found in measures of prevention. Get in a complete stock of the insecticides and fungicides which you will need. The investment will be a few dollars, and such things as you may not need to use will keep, if necessary, until another season.

June Planting

In planting flowers, there is little to do this month, except where circumstances may make it necessary to start a row in a late garden, as it is sometimes the case with summer cottages, new ground, etc. Many of the plants from which results are most quickly obtained are described in the article on Quick Action Plants in the May issue. Bedding plants which will give immediate results from late plantings are geraniums, begonias, coleus, salvias, snapdragons, heliotrope, cannas, ageratum, and sweet alyssum. These things may be obtained at very favorable prices after the Decoration Day rush is over. Tuberous rooted begonias, caladiums and similar extra tender plants may be set out now except in the northern States where there is usually danger of frost until after the first of June.

In the vegetable garden there are two classes of things to be planted this month: successional crops to give a continuous supply, and things to be started now for fall and winter. Among the former are corn, peas, beans, lettuce, spinach and beets. If you are using only one variety of corn, plant twice during June to keep up a succession of ears to be used when the quality is at its best, or plant two, or three varieties which ripen in succession. The earlier this month’s peas can be gotten in the better: those planted too near the end of the month are likely to suffer from too hot weather during July, unless you have artificial irrigation available. A good plan is to plant in furrows 4” to 6” deep; cover the peas only 3” or 4” at first, and then gradually fill in as the plants grow and spread. Seeding directly on the surface so that they can better withstand drought. If they can be given a slightly shaded position, so much the better.

Beans, on the contrary, luxuriate in the warm, midsummer weather. The thing to avoid with them is soil or fertilizer too rich in nitrogen; they will yield good results even where the soil is poor or light and sandy. If the lima beans have not yet been planted, get them in as early as possible this month, for they require a long season. Plant them with their eyes down in a well prepared soil, and when the weather is clear weather ahead.

Swiss chard, of which the supply will be ample if you planted it this spring, will continue to yield this summer and fall. If, however, you prefer spinach, plant now a small sowing of New Zealand; this is entirely distinct from the ordinary kind and will grow through the hot summer months. In good soils, the plants are enormous.

Vegetables for Winter Use

Vegetables for late fall and winter to be started this month include cabbage, cauliflower, Brussels sprouts, kale, beets, cucumbers, carrots and tomatoes, and, if you have not already gotten it under way, Whitoofl chicory.

Cabbage, radish, cauliflower, Brussels sprouts and kale should be planted as early this month as possible so that you will have good strong plants ready to set out before the middle of July. A packet of seeds of each will give enough plants for the average home garden. If the soil is dry, prepare the drill as follows: Open it up 3” or 4” deep with the wheel-hoe or warren hoe, turn the hose into it and let it fill up and soak away several times until the ground at the bottom is saturated for 1’ down, and then fill in with fine soil as fresh as may be procured. If this filling is mixed half and half with humus, so much the better, as it will retain water longer. Sow the seeds thinly, marking each sort carefully with a substantial tag, cover the seed about ½” deep and press down lightly. Throw tobacco dust over the row as a deterrent to the flea beetle which often ruins seedlings of these varieties. The seedlings should come up strongly within three or four days, and as soon as the third or fourth true leaf is out, thin so that they stand 3” or 4” apart. The extra plants may be transplanted, but it is much better to throw them away than to leave them in the row to impede each other’s growth.

While there is still plenty of time for them, it is better not to delay the plantings of beets and carrots for the winter’s supply, as, unless you have irrigation available, a good stand can now be obtained better than during the hot, dry weather later in the month. Late plantings of cucumbers and tomatoes should be made to give an ample yield for the late fall use and for picking. Those from the earliest crops are often “gone by” just when they are most needed.

Summer Mulching

One line of garden work which is often neglected or overlooked altogether is the summer mulch. With many crops and under many circumstances, the dust mulch has taken the place of the regular mulch for convenience sake; but there are plenty of other places where leaf mould or decayed leaves, dry, spongy manure, grass clippings or the remains of the winter mulch which may have been set aside for this special purpose, placed on the ground between or around plants in the row, produces remarkable results by its efficiency in holding down weeds, and this mulch will be several times as effective as though put on the surface in the ordinary way, especially about newly planted trees and shrubs.

There is still time to get in a row or two of limas if the soil is well prepared for their reception.

Weeds and a good yield of strawberries are not compatible, so be sure the former are kept down.
THE DECORATIVE VALUE OF WROUGHT IRON WORK AND TILE
AGNES FOSTER

There are often times when you are undecided about a color scheme, or the suitability of a piece of furniture. In such cases you want advice. Why not write to HOME & GARDEN for it? The address is 440 Fourth Avenue, New York City.

Many admiring and covetous glances have we given the pieces of wrought iron work in the museums here and abroad, or in Spanish towns where every other window has its beautiful iron grille, or in Italy where well-hooded and lanterns boast their bits of intricate wrought iron work, or again in France where the balustrades of châteaux are fit copy in design for generations to follow.

At last this wrought iron has come into its own again, not only at the hands of the architect, who has appreciated but used the medium sparingly, but through that new being of true service, the decorator. In a hundred ways, each appropriate and of real decorative value, the decorator has worked wrought iron into her schemes for porches and gardens, for living-rooms and halls.

What could be more appropriate as lighting fixtures than torch brackets of Tudor rose design against a Caen stone wall in an entrance hallway? Or in an oak panelled living-room, side fixtures of oak leaves, virile and bold in design? Or in a paneled hall, or on the walls of a living-room, side fixtures of oak leaves, virile and bold in design? Such treatment does not require a large or elaborate room or furnishings.

Although wrought iron unpainted looks best against oak or stone or walnut, it looks well, when finished in a soft dulled color, against any painted wall surface. To lighten and create spots of interest turns of the iron may be gilded a rich, warm gold. The reddish cast of the iron itself carries along this color tone.

The best iron work is not heavy and crude; it is of the most intricate and delicate design. There is a subtle fascination in the branches of iron flowers twined, as gracefully as Nature does itself, around simple, straight, heavy uprights.

Lanterns on high standards of iron have a look of Venice about them. They may be used as torchères in a hall with a hanging iron lantern at the stairs landing. A simple straight back, Italian chair and perhaps a small bench—and we have created a hall with a true Italian spirit.

And what is nicest to contemplate we may have all these at a possible price.

In front of a French window, that the silhouette may be given full value, a wrought iron aquarium stand may well be placed. The iron is moulded into graceful curves. Another equally attractive piece is a plant stand. The top holds a painted tin basin in which are pots of ivy. A painted wire basket, whose handle forms a comfortable perch for a gay porcelain bird, can be overgrown with a tumble of ivy vines.

The wrought iron work below is carried out in the graceful twists and convolutions of the vine itself. A similar stand holds a copper basin for plants.

For a side wall bracket comes a Spanish pattern piece that, hurrah! is made in America. It fastens (Continued on page 70)
Cosy Homes

Are you one of the thousands who dream about a cozy little home, which you are going to build?

Have you pet ideas you would like to see worked out by some architect as if especially for you? In the

"Small House Number" perhaps you'll find all this. In this superb issue you will learn, not only about the building and arrangements of small houses, bungalows and cottages, but something about every side of home-making. You may read in simple, understandable language the practical ways to make your home cosier, more convenient, more comfortable and practical.

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A small investment of $9 for a yearly subscription (twelve exceptional numbers) may save you $800, or even $8,000 or more.

Because of House & Garden's many valuable suggestions on building, which are practical on gardening, window, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

Special Introductory Offer

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of $1.

Let your subscription start with July—the Small House (Bungalow) Number. It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier and quicker.

Send the Coupon Today

Read "At Your Service," opposite columns.

Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York

As per your introductory offer, please mail to the next five numbers of House & Garden, beginning with July, Small House Number. On receipt of bill we will remit subscription price of $1. (Regular subscription $12.) Or, 1 enclosure herewith, for which send in the next six numbers, beginning with July.

House & Garden, 440 Fourth Avenue, New York

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DON'T plan your garden—don't buy a single thing until you have seen this catalog!
Mail the coupon below or send a postal. Look over the catalog—page after page of imported bulbs (Hyacinths, Tulips, Narcissus, etc.)—the very flowers you want, at prices lower than you have ever before been able to obtain. Learn how you can have, this season, the very garden you have always wanted.

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Heretofore, Holland Bulbs have been eagerly bought up in European markets. This year, the market for bulbs in Europe is materially curtailed. The demand is 50% less, and the Dutch growers are looking to the American market to take their bulbs. The prices have naturally dropped lower than heretofore.

For years we have ordered bulbs from the Dutch growers. We visit Holland frequently and know them personally. Our connections with them are so close that it is possible for us to get even lower prices than you can secure elsewhere.

In our catalog, we explain how we have arranged with them so that the bulbs are packed by them and forwarded to you as soon as they reach this country. This means that bulbs ordered from this catalog now cost you about half what the same high grade bulbs would otherwise cost you.

Direct from specialists
Our connections abroad make it possible for us to buy bulbs from the best specialist of that variety. Every bulb shown in the catalog is grown by specialists who have made a life study of the flowers they grow; thus you are assured bulbs of the first quality.

Special prices good only until July 1

Order now—pay when delivered
To take advantage of the very low prices offered in this catalog we must have your order not later than July 1st, as we import bulbs to order only. They need not be paid for until after delivery, nor taken if not of a satisfactory quality. References required from new customers. 

Hot for our Special Order catalog. Make your plans now. See how little it will cost to have just the garden you have always wanted. Don't delay—order now while "war-time prices" prevail. Fill out the coupon or send a postal for the catalog now. Mail today.

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Do You Know Why You Need a GOOD Refrigerator?

Refrigeration Means the Exclusion of Heat
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There is a natural tendency everywhere toward equalization of temperatures between neighboring objects and the air surrounding them. This process of equalization is carried on, in a properly constructed refrigerator, by circulation of the air.

Air coming in contact with the ice gives off heat, and is therefore reduced in temperature. Air of low temperature, being heavier than air of higher temperatures, falls to the bottom of the refrigerator, drawing the warmer air from the top and bringing it in turn into contact with the ice.

As the air drops from the ice chamber it passes over food which is of a higher temperature than itself. It takes heat from, and reduces the temperature of the food, its own temperature necessarily rising. With this rise in temperature the air again becomes lighter and ascends to the top of the food chamber.

Thus the air is always circulating, and as it circulates it not only "chills" the food, but carries off and deposits on the ice all objectionable odors. These odors are absorbed by the wet surface of the ice and pass out of the drainpipe in the water as the ice melts. The ice also takes the dampness from the air which passes over it.

The result is a dry, sweet-smelling food chamber.

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The lower the temperature is, the more perfectly the food is preserved, and the longer the ice will last.

This means the elimination of danger that the food will spoil, and a saving in ice bills.

Lewis & Conger refrigerators are good refrigerators properly constructed

There is a size, shape and capacity for every requirement. Catalogs will be sent by mail if desired—or a visit to this store will enable us to assist you in the selection of the proper refrigerator for your home.

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Home Furnishings
45th Street and 6th Avenue New York

The Mission of the Water Garden

(Continued from page 21)

deep pink, intense crimson, rosy lilac, pale yellow and bright yellow. The varieties also vary considerably in size, so that they may be selected in accordance with smaller pools. Of the winter, bulblies, some open during the day and others at night. The Nympheas should have from 1' to 3' of water; and 1' to 2' of soil. They do best where the water is not constantly changing. All should have full sunshine.

Of the other plants, only a few can be mentioned here. The Egyptian "paper plant" (Cyperus papyrus) grows about 7' high, somewhat resembling a small palm; it is effective and satisfactory. The "water sedge" (Juncus Humboldtii), "water hyacinth" (Eichornia) and "parrot's feather" (Myriophyllum) are three of the standards which will be wanted in most collections.

Building the Pool

The details of construction, except in extended systems, are simple. The site should be carefully staked out and excavated to a depth of 2' or 3'. If the soil is fairly heavy and the water supply generous, a bottom or lining sufficiently tight can be made by puddling it with clay, 4" to 6" deep, which is pounded firm and smooth. If sand and gravel are available, a concrete lining can be put in with very little labor. A fairly rich mixture should be used. A neat edge may be finished off first in the rough, flush to the ground level. Then lay a row of bricks, placed flat and side by side, with the outer ends about an inch below the level, to follow the curve around the margin but about 1" back from the edge. The pond will then be surrounded about 1' thick with the finishing mixture, producing a neat, uniform coping about 1' wide, and hallowed in the center with a small or medium-sized pool.

The soil may be obtained from any pond or bog where black muck is to be found supporting abundant vegetable growth. In lieu of that, it can be a compost of rotted cow manure and heavy soil, a third or so of the latter. On concrete bottoms the soil is generally placed in large wooden frames, to be set in position; or concrete retaining walls may be constructed at the same time the floor is laid.

From Three Gardeners' Notebooks

(Continued from page 47)

succumbed on account of lack of light and general bad treatment.

Two years ago I interfered to save a plant from death and destruction by taking it to my room, where it would at least have light and fairly rational treatment. It survived until spring and then with other plants was put out-of-doors on a stand in partial shade. It had no special care but was dully watered and it made some new growth. In the fall it was taken into the house and with the other plants managed to live through the winter, but did not blossom.

At the close of the winter, a friend who has great success with azalea told me that she repotted them every spring, putting a quantity of peat in the bottom of each dish. I had no peat, but I repotted my azalea, filling the pot about one-third full of dry sphagnum moss, such as is used by florists in packing plants. Above this I used some potting soil mixed with garden mold. The plant was placed on a stand where it would have the sunshine during the day, at night carrying it out into the hall where the temperature was a little higher. After a little it was not convenient to do this, so the azalea was carried into my room where it would have light. In a few weeks it was in full bloom. Florence Beckwith.
Helpful Information

WHETHER you are planning a home or have already built, you will want to know more about all new appliances and methods.

Through the Information Service you will keep well informed. It may be the means of saving you many costly mistakes besides adding materially to your comfort.

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Information Service  House & Garden  440 Fourth Ave., N. Y.

The White Towns of the Tropics

HAVE you ever stood on deck as your ship entered a harbor in the tropics and been charmed by the gradual appearance of a white-walled town gleaming through the green of the dense tropical foliage?

Have you ever thought that you would like to see realized in your future home some of the beautiful effects that can be obtained by the use of pure, stainless white color?

MEDUSA WHITE PORTLAND CEMENT is the first true white Portland cement ever manufactured. It is like any other good Portland cement—just as strong and just as durable. It differs only in that, instead of the ordinary, rather unattractive, greenish gray, it is a pure, stainless white.

Medusa White, used for stucco work, produces a pure white exterior which never becomes discolored and which improves rather than deteriorates with age.

Beautiful effects may also be obtained by using Medusa White for steps, railings, columns, doorways, window castings, cornices and panels, as well as for interior decoration.

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are positive protection against all such troubles. The shafts are galvanized open hearth steel formed in correct proportions. There are many classical designs and in all sizes up to 36 inches in diameter and 32 feet in height.

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solve the problem. They secure at will any degree of light, or shade, or air desired; shut out the hottest gate, or admit the faintest breeze. The daytime porch is easily made into a comfortable, well protected sleeping room at night. Forty years of use with constant experiments under varying conditions have perfected them.

See that your porches and verandas, as well as the windows of all rooms in which real Summer comfort is expected, have Wilson Venetians. Now is the time to install them.

Write for illustrated and descriptive book, addressing our nearest office.

J. G. WILSON CORPORATION

The Working Collie
(Continued from page 23)

Protecting Chickens from Animals

To raise young chickens to maturity it is not enough merely to give them good feed, shelter, and housing; they must also be protected from predatory animals during the period which is regarded as the age of greatest danger. This comprises the weeks when they occupy the colony house, after having outgrown the brooder but before they are old enough to be placed in the permanent quarters reserved for them in the laying house, where they will later go to roost and be, consequently, out of danger from their animal enemies.

The only satisfactory thing to do is to keep the animals out of the chicken house by making it proof against them. This may be done in several ways, either by the construction of new houses or through changes made in old ones.

The Animal-Proof House

A chicken house made entirely of concrete over wire laths, with a thick floor, is absolutely safe and durable. The exceptions are the expensive, as compared to other types of houses, and dampness, though the latter may be largely overcome by using cement clamps on the window tops. A chicken house that is also found quite satisfactory, is to place 3' wide wire, cut into three lengths, 2' longer than the width of the house, to allow it to be placed in both ends. Beginning 1' above the floor, the short edge of the strip of wire was nailed to the end wall, and the long edge was nailed against the side wall, brought down to the foundation sill and securely nailed there. The short edge of the second strip was fixed to the end wall, brought down to the foundation sill, and securely nailed there, and the long edges of these first two lengths were lapped and nailed to the first line of short edges being nailed at the other sides of the foundation sill and end wall. The remaining space was covered with the wire, laid down over the floor and nailed there. The windows were already screened. A layer of sand, 1' thick, was put over the floor and scratching straw placed over that.

Since then not a chicken has been lost by animals, nor have the fowls scratched up the wire, which was my objection to this form of rat-proofing when it was first suggested to me. In time the wire will rust from dampness and have to be relaid, but even so, it is the cheapest way of safeguarding the chickens.

M. R. CRANSTON
In slides Water horticulture nothing do 100-foot any get Garden, thoroughly everything. Or 231 completely it. U-Bar a the House is Such. Several apee* June., 440 HOUSE Fourth Educational on your. sunshine."Avenue, New York. 1916."

DREER'S WATER LILIES

THE largest and finest collection in America, embracing the best Hardy and Tender varieties of Nymphaeas, including Day-and Night-blooming kinds, also Victoria Regia, the Royal Water Lily in several sizes. Nelumbiums, in strong pot-plants (or dormant until June 15).

These are fully described in Dreer's Garden Book for 1916, together with cultural instructions on the growing of Water Lilies. The best Catalogue published, containing 288 pages, five color and five duotone plates, hundreds of photographic reproductions, and offers the best of everything in Seeds, Plants, Bulbs, etc.

Any of these are gladly sent on request.

Address Ornamental Department

THE J. L. MOTT IRON WORKS, Fifth Avenue and 17th St., New York

Are You Going To Hose Hold Again All This Summer
Or Take Your Leisure While

The Skinner System Does Your Watering?

There glorious June evenings: what a shame for you to spend them hose holding. What an aggravation to see your neighbors walking around snuffing and enjoying his leisure, while his Skinner System does all his garden watering for him.

All he has to do is turn on the water; then turn the water wherever he wants it, and go on leisure joy tasting.

Two cents waste white "studs" and hose bold. Neither can you all by com- placency; set your garden dry up, and all that labor, all that pleasure you have had in it, go practically to naught.

When, however, you find out that for so little as $12.75 you can have a complete 60-foot Portable Skinner System Line equipment for overhead watering, then you will admit it was worth while investing. $12.75 buys a completely equipped Portable Line 60 feet long, each with water 2,500 square feet; or a space 30 feet on each side. 100-foot line, $15.35.

This can be furnished in any length, made in 50 garden. It is easy to put up. In a jiffy you can take it down and change its location.

If you send remittance with the order we will gladly pay delivery on the port-

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A DISTINCT SNOWTIME ADVANTAGE OF U-BAR GREENHOUSES

In the winter when the days are short and gray against, so it slides off practically as fast as it falls. Look at the photograph of this U-Bar house taken up in snow-bound Canada. See the snow heaped up on the workroom roof and yet the greenhouse is as free as on a summer's day.

This is but one of the many U-Bar Greenhouse superior points. They are all told briefly and pointedly in our catalog. Send for it. Or send for us. Or both.

U-BAR GREENHOUSES

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DID you ever use a garden hose 15 years? Here is a man who did—Read his letter—

Garden hose seldom wears out—it usually dies and falls to pieces. "Bull Dog" hose lasts longest because there is plenty of live rubber in it.

"Bull Dog" 7-Ply Garden Hose

Made % in. with % in. connections—18 c. a foot—in 25 and 50 ft. lengths.

If a popular price is desired, our Good Luck brand at 10c a ft. is your best selection. It is the popular-priced expression of the "Bull Dog" standard. There is no better hose at the price.

Your hose will serve you best when equipped with a "Boston" Spray Nozzle. It is easy to use, cannot get out of order and gives you a shower, spray or mist. 50c at your dealer's.

Our practical booklet, "How to Make Your Garden Grow," is full of helpful suggestions. Send 4c to Dept. H.

Boston Woven Hose & Rubber Company
The World's Largest Manufacturers of Garden Hose
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Order from us direct if your dealer does not sell our hose.

The Renaissance of the Breeder Tulips

The outcome of my efforts to find new colors to make your garden "the garden of personality." The rich browns, bronzes and purples, or the superb combinations of these shades in one flower, have rapidly made the Breeders the most desired of all Tulips.

The Blue Book of Bulbs
contains the most complete list of Breeder Bulbs in the world. Some of them are so scarce that it will not be possible to furnish them unless you tell me before June 24 to reserve bulbs for you. Write me for a copy of my Blue Book.

CHESTER JAY HUNT
MAY FAIR
Department K
Little Falls, New Jersey

Bull Dog Garden Hose
Lasts Longest

Rose Gardening for Results

(Continued from page 34)

Allow 5' at least for all walls; for liberal space in which to move about and in which to carry spraying apparatus through the garden, and where in which to operate it, is very desirable. In spite of the fact that gravel walks are not quite so dry as those of concrete, I always prefer walks of thick, rich turf. Sink the surface of the beds to 4' above the hole of the turf, and you will have a seemingly unbroken green stretching away before you. You look at the whole of this rose garden—a thousand times preferable to the hard and unpleasant texture of gravel.

The matter of actually preparing the bed was discussed in "The Beginner's Rose Garden" in the May issue, so it need not be repeated here. Advice in setting out, however, will not come amiss.

PLANTING AND PRUNING

Roses come from the growers usually partly pruned, but still more wood needs cutting away after you have planted them. Some say one-third of the branches' length, but a "Bull Dog" gardener will cut away more. The growing of a rose requires much more care than that of other plants. The strong growing kinds must not, indeed, be pruned very much, else they will run all to wood or die out altogether. Usually the dead and weak wood is removed from these.

"Bull Dog" hose, as you know, grows "as it is laid," the growers call it—are greatly to be preferred to those on their own roots. All the new varieties have been grown on these. Some argue the point, but the proof lies in the garden, and no gardener that I have ever seen has known them to fail. Choose a rose you like, and try the effects with the "own root" plants as with the grafted.

When grafting, however, is what turns a good plant into a worthless one over season—or rather, what may follow after planting a grafted specimen is what does this. For unless proper care is given a rose that has been grafted the root, being very strong, will grow at a rank of growth will send up shoots that proceed to grow and grow at the expense of the rare and less sturdy top which these sorts are supposed to nourish. Unless these shoots are promptly cut away the top will die; and in place of a highly prized H. T. or H. P., will stand a straggling, thorny wild rose.

All grafted roses should be planted so deep that the joint between the rootstock and the top will be at least 2" below the surface of the ground. In planting, spread the roots out with as much like a very complete root and then tamping the finest earth in and around and under them—be very careful not to break the hollow unless it is necessary. I would place the middle of the plant—and tamp this down with a round-headed stick. If the hole is nearly filled, the earth may be formed down still more by stepping on it. Do not try to pack it as hard as you can, however. Simply be sure that it is firm, and that no air pockets have been left anywhere.

Watering is not necessary unless the spring is far advanced and the shoots have begun to rise. A little water at planting time, do it by gently pouring a pintful into the depression dug to receive the plant, and after that two-thirds filled. When this has set quite out of sight, fill in the rest of the soil, and the bottom 1 1/2" of soil with 1/2" of coarse, dry lime. This prevents the escape of the moisture.

WINTER PROTECTION

Personally, I like fall planting; for roses as well as for most other things, planting them when they are properly cared for after the frost. Earth itself is the best protection there is, whether for plants newly set out in the fall or for tender varieties long since established. Rosarians, indeed, are coming to believe that it is the warmth that even the tenderest roses need as it is protection against the drying out of the branches.

With beds sunk 3' to 4' below the surface of the ground surrounding them, and well of course of drainage, the best method of protecting is to bend the plants down as far as possible without breaking them and draw the earth in. I have found this to be the best after the soil has been set in this position. Add more earth if necessary to the same level, but, and not to alter the contour of the ground, but rotting the plants in this to a depth of 6". Fill in between these earth mounds with a coarse, strawy manure, then cover the whole thing with hay, straw, oak leaves or litter until the total depth is 13" or thereabouts. I like to set up little chicken wire railings around each bed and cover in such a way as to keep the litter from scattering and blowing away during the winter.

The cuttings just outlined is for H. R. and commercial, and should be done after the first frosts, but before the ground has frozen. Hybrid perpetuals are much better for winter cover, though they are hardy and it is not necessary. Six inches of leaves around these, and the ground is frozen, is my rule; and they are enough stronger and more satisfac-
tory than a coat of strawy litter. A little trouble. Such a mulch does what snow would do if we had it—keeps the ground frozen, and prevents the alternate freezing and thawing that is so weakening.

In very severe climates I would advise taking all tender roses up bodily before freezing and laying them in well drained boxes 2' deep. Cover them with earth and replant in spring as early as you can.

SELECTING VARIETIES

The selection of varieties is of course a matter of taste, but until one has learned something about sorts it is difficult to know what will conform to our ideas. I am appending a small list, just for a suggestion, with brief notes that explain the characters peculiar to each included in it. It is in no sense complete, yet a repetition of its varieties will give a very complete range and be a guide in the lovliest flowers in each class and type, and by such repetition one might fill a garden, bed or small flower border.

So far, nothing has been said about climbing and trailing roses. But here is the most important thing about them.

(Continued on page 60)
A "Deadly Parallel"

It is interesting to see this list of prominent authors and artists who are making Collier's—and to read opposite them the opinions of readers on their work.

"These days Collier's seems better than ever. To me it is many magazines in one."

"No other publication gives me the enjoyment or grips my interest as does Collier's."

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A List of Dependable Varieties

HYBRID PERPETUALS Blooming Once, in June

White
Frau Karl Druschki.............A lovely rose, but unfortunately not fragrant.
Margaret Dickson.............Creamy white.

Pink
Paul Neyron....................The largest rose grown; fragrant; blooms on and off all summer, though main flowering period is June.
Mrs. John Laing................Very fragrant; blooms all summer; very fine.
Madame Gabriel Luizet ........Large; fragrant; a profuse bloomer.

Red and Crimson
Ulrich Brunner.................Fragrant; large; cherry red; very fine.
Marshall P. Wilder.............Very fragrant; a lovely rose.
Prince Camille de Rohan........Extremely dark; intense color; almost the darkest red rose.

HYBRID TEAS Blooming All Summer

White
Bessie Brown....................Very fragrant; free flowering; creamy white.
Kaiserin Augusta Victoria....Magnolia-like fragrance; creamy white; fine.
White Killarney................Fragrant; like its well-known pink twin.

Pink
La France.........................Very fragrant; exquisitely delicate color; very fine.
Dean Hole.........................Very large; deep shade; fragrant; fine.
Killarney Queen................Brighter color than Killarney; lovely bud, but loose flower.
Viscountess Folkestone........Like a peony; creamy pink; fragrant; fine in late summer especially.

Red and Crimson
Gen. McArthur....................Very fragrant; large, full; brilliant; a wonderful rose—my own favorite.
Gruss an Teplitz................Fragrant; brilliant; cannot fail; Prune only moderately.
Laurent Carl.....................Very large and fragrant; fine.
Chateau de Clos Vougeot........Very fragrant; red, shading almost to black.

Yellow
Duchess of Wellington.........Killarney type; fragrant; changes to copper.
Marquis de Sinety..............Ruddy gold, ochre and scarlet combined; large; fragrant.
Prince de Bulgarie..............Apricot-flesh; fine.
Madame Ravary................Orange yellow, fine.

CLIMBING ROSES
Climbing American Beauty...Not an "American Beauty" at all, but a fine rose; blooms June; pink, full; perfect flower; Wichuraiana class.
Dorothy Perkins................Shell pink; fragrant; hardy; Wichuraiana hybrid; very fine.
Excella..........................Comparatively new and the perfect substitute for Crimson Rambler; exactly like it in color but a Wichuraiana hybrid instead of a Multiflora—hence of excellent foliage.
Gardenia.........................A yellow rambler; Wichuraiana hybrid.
White Dorothy...................Pure white; otherwise identical with Dorothy Perkins.

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The steel posts and frame work, as well as the wire, will be entirely rust-proofed by galvanizing. The netting will be of a special weave, so that even the smallest chick can’t get out, and no marauding animal can get in. Repair expense will be negligible.
You have the wire mesh top or not, just as you choose. We also make attractive and indestructible tinsel enclosures of the same sturdy materials.
Write for our fence catalog. Or better still, let us send a representative.

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The Dog Show, House & Garden 440 Fourth Ave., New York

Rain When and Where You Want It

by installing Cornell Systems of Irrigation. Cornell Overhead and Underground Systems equipped with patent Rain Cloud Nozzles provide thorough, scientific, economical and effective irrigation where and when it is wanted and do away with the inefficient and troublesome garden hose. Cornell Systems are inexpensive and economical in operation and represent a distinct saving in water consumption and cost of labor by reason of even distribution and simplicity of control, the turning of a valve being the only operation. They can be installed at any time without injury to lawns or gardens.

Our services include a survey of your property, together with plans and estimates covering the complete installation of our systems—also water supply and pumping plants.

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"Electricity for the Country Home"

Light and Power
For Summer Home and Country Place

Delco Light is a complete Electric Plant—Gas Engine and Dynamo for generating current combined in one compact efficient unit.

So simple that anyone can operate it—Starts on turning of a switch—Stops automatically when batteries are full.

Will furnish 40 to 50 lights for house, barn and grounds—and will also provide power for small machines, such as churn, cream separator, pump, washing machine, etc.

Price, complete with batteries, ready to run $250

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Manufactured and guaranteed by the same company that has made Delco Cranking, Lighting and Ignition Equipment for automobiles—the standard of the world.

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J. S. Snyder, 716 N. Broad St., Philadelphia
Domestic Electric Co., 18 Vesey St., N. Y.
P. E. Illman, Syracuse, N. Y.
Office or Principal Cities.
Byzantium, Lombardic great description stiff New So Govt. Whose the 12th B'X' the Italy such hard Relied is above it the approaching Free fusing supply direct concise, Egypt. said, Added stone Gothic/, the the approaching Free fusing supply direct concise, Egypt. said, Added stone Gothic/, the

Do You Like Birds?

Bugs and insects make trouble for the gardener. Birds devour bugs and insects. A happy little bird-house or two will help rid your garden of these bothersome pests.

Place a cozy little bird house in one of the garden shade trees. You'll love the feathered little visitors. Let them mate there this season and then see them come back year after year.

Do you know that there are practical ready-built bird-houses that will attract particular kinds of birds? Perhaps we can help you find just the right one for your lawn or garden.

Write our Information Service and secure, without cost, concise, practical information about beautiful, useful and artistic bird-houses. Address

The Bird House Information Service

HOUSE & GARDEN
440 Fourth Avenue New York

Durability of CREX A Well-Known Feature

You will find CREX rugs amazingly durable. Strongly and firmly woven of selected, long, plant, jointless wire-grass by our own patented processes, they actually withstand a great amount of wear. Being reversible their life and service is doubled. Their wear-resisting qualities and adaptability the year-round for any room or porch should appeal strongly to the thrifty housewife. They are artistic, sanitary, economical, easily cleaned by light shampooing and brushing with damp broom.

To protect you against imitations and dis-appointments the name C-R-E-X is woven in the side binding of every genuine rug. Look for it when you buy. Checks detected of wire-substitution with intent to defraud will be prosecuted under U. S. Govt. Copyright laws by which CREX is protected.

Send for 16-page catalog No. 28, illustrated in natural colors. Free on request.

CREX CARPET COMPANY
212 Fifth Avenue New York Originators of wire-grass products. 

A Limoges enamel casket by Pierre Courteys Second half of the 16th Century. From the Morgan Collection

European Enamels

(Continued from page 26)

enameller's palette at different periods in the history of the art:

COLORS AND PERIODS

Greek Work: The colors used by the Greeks were opaque white, blue, and green.

Barbaric Work: British, Gallic, Celtic and Roman-Provincial enamellers used scarlet, cobalt blue, dark green, yellows through light shades to orange and to ochre, white, black and possibly turquoise.

Early Byzantine Work: Employed opaque scarlet, coral, white, black and translucent sapphire blue, emerald green, ruby red and manganese violet.

Later Byzantine Work: Added to the above colors, toward the 11th Century, cobalt blue and turquoise, pale yellow and a flesh tint.

Early Limoges Work: Replied upon blue, green, red, with purple and iron grey, and the lighter half-tones known before in the 12th Century.

Later Limoges Work: Whose full palette is composed of deep blue to lapis-blue, tints of green, scarlet and red approaching chocolate, green, greenish yellow, white and a semi-translucent color. In the 13th Century work blue is the dominating color. The 12th Century translucent colors give way to the consistent use of opaque ones in the years following.

Germanic Work contains less cobalt blue, but employed the colors of the Limoges workers, introducing, however, a great deal of turquoise and much more green and pale yellow than the French enamellers used. They also were fond of black.

THE HISTORIC BACKGROUND

Every writer upon enamels quotes the convenient commendation of the Greek sophist, Philostratus, who went to Rome in the reign of the Emperor Severus, about 200 A.D., to teach rhetoric. In the description of a boar hunt in his "Icones," wherein he describes the trappings of the horses of the barbarians (Gauls or Britons), Philostratus wrote, "For the barbarians of the region of the ocean (islanders?) are skilled, as it is said, in fusing colors upon heated brass (copper) which become as hard as stone and render the ornament thus produced durable."

The Romans in Italy knew nothing of such things. Labarte and other authorities would have it that this passage refers to Gallo-Roman work though such is rarely to be met with; while others claim it for refer-

ence to the work of British craftsmen, perhaps under design-influence of the Romans. Probably enamelling was known to the Celts and to the Britons independent of Roman occupation. Certainly the Scoto-Celtic and the Britanno-Celtic tendency in design has little in common with that of the ancient civilized world of Greece, Rome or of Egypt. It is just possible the ingenious Celts invented champermes.

BYZANTINE WORK

With the rise of the Eastern Empire in the 4th Century A. D., with its capital at Byzantium, came in that style of art known to us as the Byzantine, just as the North Italians produced the Lombardic style and the French the Gothic. Byzantine enamel was always cloisonné, rigid and conventional in design, but highly decorative and symbolical. At first the direct influence of Greek and Roman art affected their pictorial representations, as we see the Christus in earlier work depicted as a clean-shaven, beautiful young man, an ideal that soon gave way to the sad representation of the Man of Sorrows. From the 10th Century on Byzantine ecclesiastical art was barren of new invention.

With the waning of the Empire in 1057, the art of the Byzantine enamellers declined, and that of the Italians and the West Europeans blossomed forth untrammeled by stiff conven-

tion. Lombardic architecture and Gothic carving had helped to pave the way for the broader art of the Middle Ages which no longer con-

fined itself to cloisonné, but began to put forth champlève enamels of great beauty likewise. Indeed, in Gothic times Western craftsmen rarely made use of cloisonné except for personal ornaments and jewels. The famous Lindauer Evangelier exhibits upon its covers superb examples of early enamelling. (Continued on page 64)
If you would have all-year-round window comfort, insist on C-H CASEMENT ADJUSTERS
They make the out-swing casement practical

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Some Good Suggestions Free in "The Casement Window Handbook"
THE CASEMENT HARDWARE CO.
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Wilson’s Garden and lawn sprinkler will distribute water evenly over the lawn or garden. Covers a space 15 by 60 feet. Recommended and used by leading gardeners everywhere.

Save water and secure best results by using a sprinkler which throws large spray.

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You’ll need to shingle only once in a lifetime

If you are building new, remodeling or reshingling, you can be sure of 100% shingle satisfaction—that is an attractive, artistic appearance and true economy in first and upkeep cost—by specifying the "CREO-DIPT" brand.

They are all selected ceder shingles, preserved by a special process against dry rot, decay, worms and weather; and permanently stained in any desired color. Will last a generation and save repairs and repainting.

Write for Book of "CREO-DIPT" Homes and sample of Colors on Wood.

"CREO-DIPT" STAINED SHINGLES
17 Grades
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Make Sure of Your Bulbs This Year

Under present conditions it will be very unwise to order planting your order for Tulips, Hydrangea, Trumpet and other bulbs, until late in the season. First of all, there may be difficulty in getting bulbs from Europe; second, the price is lower now than it will be next fall.

Special Discount on Early Orders
On all orders for Dutch bulbs that reach me on or before July 1, I will allow 10% cont. discount from my regular prices. Under no conditions will I allow the discount on orders received after July 1.

Send Today for My Bulb List
My 1916 List contains several new Hydrangea, Tulips and Azalea that will make very effective and pleasing additions to your flower garden.

BERTRAND H. FARR
WYOMISSING NURSERIES CO.
106 Garfield Ave., Wyomissing, Penn.

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LIVES THE GARDEN THE ESSENTIAL TOUCH
The Sudan, that old Friend of the Past, will find

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GALLOWAY POTTERY

TODAY

MYERS COG GEAR PUMPS

MYERS COG GEAR PUMPS have replaced the antique water lifters of olden days

WRITE FOR CATALOGUE

F. E. MYERS & BRO., No. 350 Orange St., ASHLAND, OHIO

ASHLAND PUMP AND HAY TOOL WORKS
European Enamels

(Continued from page 62)

The painted enamels of the early style are executed with much white painting over purplish-brown grounds. In more modern enamels bearing a resemblance to the Flemish type. The coloring in these examples is

The painted enamels of the fine style exhibit the great advance in color possibilities achieved by the use of various Italian influences. The glazes are finer and the finishing process a more skilled accomplishment. This perfection in grisaille became popular. By this term is meant monochrome painting in enamel, the light being worked up over a dark ground, stage by stage in white, leaving the chiaroscuro to be determined by the effect of the ground showing through. Shading was often further enhanced by black lines or hatching. The resulting grey tone gives the style its name. Later, relief from the monotony of grey was found by the addition of one or two tint, such as seen in the work of Jean Pérucaud, Pierre Reymond and Leon Leboguer. Such stags as Reymond distinguishes himself as exhibiting the finest color sense, though he is more famous for his possession of Parisian Limousin’s qualities of bold and direct handling. This latter artist who lived from 1520 to 1580 advertised himself in a little panel, introduced into one of its works, as “tapper an Tier of the King.” was a consummate portraitist, and executed some splendid portraits. When Limousin is acquainted with Italian finish will be struck between the relationship handled down in effect of Malavola ware and Limousen enamels.

After Jean Limousin, descendant of Jean Déjardin, and about 1550–1580, enamelling as a truly fine art began to die out at Limoges in 1610. Colin, now at Lyons, is the leading Limousin.”

The Window Box With the Color Scheme

(Continued from page 15)

bit of yellow tuberous rooted begonias. The yellow of these last is always soft and lovely. The Rex begonia with the white and green leaves would blend well with such a collection.

A variety of the funkias, with white and green striped leaves, is very pretty. One attractive box had a row of green and white yucca extending its full length, backed by a row of hostas, the leaves of which were partly a row of the umbrella palms. None of these has blooms that amount to much, but all of them, by themselves, are inexpensive, and last through the summer.

Any mixture of arrangements of coleus may be made. A simple box of yellow nasturtiums with the deep red coleus is exceedingly pleasing.

PLANTING AND CARE

There must be sufficient space to allow room for root growth, and the plants should have breathing space also. We must think of this when we set out the plants.

In transplanting these plants, dig a hole in the earth the size of the pot the plant is in, tip the potted plant on its side and gently jar the pot until the earth is loosened, when the whole plant should come from the pot. By this means all the little roots that are broken or unbroken, and it is at the ends of the plants that the roots meet. The roots must be kept clean in order to preserve the plant’s health. Spray the plants after the sun goes down, and the dew, the balsamic balm and the rays of the morning sun will act like a magic tonic.

Wedding Stationery

As arrangements to many from families, we may be depended upon for advantageous prices.

INVITATIONS, ANNOUNCEMENTS, AT HOME CARDS, FIFTH ANNIVERSARY CARDS, HINTS, WEDDING, ETC.

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The Stephen Hoyt Son’s Company

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An Unusual The Cromwell Gardens GARDEN HANDBOOK gives many helpful suggestions for planning and planting, with comprehensions of lists of greenhouse plants and trees and shrubs, and lists of flowers and vegetables. The book is complete and illustrated. If you will send us your name and address we will gladly send you a copy. We make a specialty of Books and Periodicals in sets for any selection.

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Smoky Fireplaces

No payment accepted on approval. Also expert services on general chimney work.

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FREDERICK WHITNEY Engineer and Contractor

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Do you want the last astmosphere cloth made? THEN ORDER

POMPÉLIANBronze SCREEN Cloth

It cannot, and must not be used for inside painting. Our Government uses it. Your dealer cannot sell it, it cannot be sold.

Send for booklet: "Protection ."" CLINTON WIRE CO.

Vegetables & Flowers, the choicest

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The GORHAM GALLERIES

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MAJESTIC Coal Chute

Coal can be forced up the chutes and not permitted to escape in the home, especially S. & A. lights.

Write for address book. Andrew A. Aronson

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Free Book

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Wagner’s quick delivery service

A small order may be filled in as few as two days. A thousand are filled in a week. A catalog is sent gratis.

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Enamels
Gladiali, Cannes, Dahlhuis, Lilies
We are the largest growers of these in the world, and
we are able to offer you beautiful, new, choice
colored Chrysanthemums. The chautest and best at lowest prices.
Free Catalogue upon request. New catalogues are ready and
attractive.
WILDE, PLANTS, PLATEAU. The very largest, most
attractive, best varietal plants. Free Catalogue upon request.
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Make distinctive gifts for all occasions.
ART BRONZ, BROOKLYN, N.Y.
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Ranging in Price from $1.50 Up.
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Hand-Power Exclusively — Built by Specialists: Send for Catalog.
SEDGWICK MACHINE WORKS
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DINGEE ROSES
Sturdy as Oaks
are always grown on their own roots. 65 years' experience. No matter where you live, we guarantee our delivery. Send today for Catalog "Guide to Rose Culture."
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Meehan's Mallow Marvels
These wonderful creations are among the latest flowering Plants to start spring growth, and may be planted safely any June. They bloom from July to late September. Write for descriptive circular in color.
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Interior Decors. Floor Coverings and Fabrics. Furniture Makers
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Corbin Builders' Hardware
Outlast the building on which it is used and gives satisfactory service every moment of the time.
Ask your hardware dealer.

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For the discriminating purchaser—artistic in effect, good solid oak construction, stained to suit the individual tastes, moderate in price.
Beds for wide rooms and extra short.
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The strongest, highest quality material made.
The best in the world.

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There, for three things have
The Spirit of Great
Is one thing true: The Clip-
er, a Clipper has it. The
Clipper never lets you down. To get it, buy it.
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"BILLIARDS—The Home Magnet"—FREE!
A handsomely illustrated book showing all Brunswick
Home Corner and Pocket Billiard Tables in actual colors, giving scale and prices. Send Free! Write for booklet.
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Send for our booklet
the 292—it tells why
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Branches Everywhere

TREE DENTISTRY
Private Estates a Specialty
Built on "Tree Culture" send Free on request.
Strictly High Class Work. No Students or Novices Employed
DICKENSON TREE DENTISTRY CO.
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POWER LAWN MOWERS
Junior type for ordinary lawns, $2.50. Roller and Riding Sizes for extensive lawns, parks, etc. $3.50 and $5.00. Write for full information.

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With the knowledge contained in our Free Book you can save time and costly mistakes. Get your copy today.
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"BATHROOMS OF CHARACTER"
It gives valuable information to those about to build or remodel homes.
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Sent for Illustrated Catalogue: "H"—100 pages; 200 Illustrations. Receives Ave. 22, Stamps.
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An illustrated treatise on house building, containing plans on different and
cost, in such a manner as to facilitate the owner, with the aid of such
BIBLIOGRAPHY, etc., the selection of suitable plans. Full
Illustrations of exteriors of homes, accompanied by four plans. 15 pages, 9 x 12, Price, 50c, postage.
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CALIFORNIA BUNGALOWS
With all the built-in conveniences which we have endeavored to
build into every room, every detail being planned for the
highest efficiency and comfort. The buildings are all adapted
to various localities, from California to the East and from
North to South. For free catalogue apply to:
The Bungalowcraft Co.
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Come with us—
Come and trail Mary Pickford's raggedy little shoes through her film plays of "ragged little girls and tattered boys" until she steps into her own little slim silver slippers and dons her own gorgeous raiment.

That's what we have done and you are bidden to come along if real enjoyment means anything to you.

To follow us on our visit to Mary Pickford you will have to enter through the June—Theatre—Magazine doorway. Once in you will never regret it.

The Theatre is one of the few magazines that is devoted to one subject and knows that subject thoroughly.

The Theatre's subject is the stage—and The Theatre enjoys an enviable friendship with all of the great actors and actresses that heretofore have owned but known across the footlights.

By reading The Theatre you can know them just as intimately as The Theatre does.

Because it is full of their photographs—their life stories—their plays. Even their gowns and costumes, both personal and stage, are here in detail, and the stage can always boast of the most cleverly dressed women in the world.

The Theatre Magazine
As a trial offer we will be glad to send you The Theatre Magazine for four months for 50c, beginning with the June issue, if you will sign and address the coupon at the side. The bill will reach you with the first copy, or you can send us your check for $1 if you prefer.
The Fun in Raising Fancy Pigeons

(Continued from page 35)

The Late Garden and Its Usefulness

(First published in 38th page)

Among cereals we fine early and late: oats, while the cereals are of rather poor flavor as compared with the rich, nutty-favored winter sorts, we believe we can satiate our appetites early in the fall. Golden Self-Blanching is the most popular and beloved of all early cereals and the most expensive. Following a series of years of short crops in France—its native home—the war caused still greater havoc with the seed supply. Some American-grown seed is available, but it does not produce the kind of stalks one is accustomed to expect from French seed.

The choice of varieties for winter use is Giant Pascal and Blue, a combination of good strong claims are made for newer types, but I have yet to find one that compare in flavor with this old standby. Plants of both Giant Pascal and Blue, and Blending are cured as soon as after July 1st as they can be bought. Set them in rows 6" apart or less 3' between the rows. Watch, when setting out the plants, that no earth falls within the center of them. Trim both tops and roots of the plants, and further their growth by frequent cultivation and liberal irrigation, if the Native Choice properly failed.

Few people know how delicious winter radishes can be, if properly cared for. See page 35 for instructions for the growing of winter radishes.
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DUTCH BULBS
NOW
Until July 25th
We take advance orders for the
VERY CREAM of Darwin,
Breeder and Rembrandt
TULIPS and best
NARCISSES
Let us send our Special List of
these and also our Autumn
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FRANKEN BROTHERS
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LUDOWICI-CELADON CO.
The Late Garden and Its Usefulness

(Continued from page 66)

grown, stored and prepared. Seeds of either Black Spanish, White Chinese or Scarlet China may be sown as early as you wish, but rutabagas are not available. Scarlet China is the earliest, producing handsome roots, 5" long, with a diameter of the end of September from seeds sown the middle of July. They should be used quickly since they get sily soon after they are overgrown, which happens about two weeks after they reach full size.

While Chinese prolongs the season, since it reaches full size about the middle of October and may be stored in the ground until there is danger of hard freezing, light frosts only improve the quality of the root, and is the latest, hardiest and the best keeper. Last fall, which was unusually mild for New England, we pulled our Black Spanish radishes the 10th of November for winter storage. To get a quality equal to that of the spring radishes out of the fall-grown product during the winter, remove the skin of the root. Slice them thinly and sprinkle with salt. Let them stand for half an hour, pound with a hammer, juice and serve with sandwiches.

Turnips and rutabagas are, perhaps, the most useful of all root crops for the late garden and little need be said about the advisability of growing them. For fall use, choose Purple Top White Globe among the turnips, while American Purple Top rutabaga is as good a keeper as any. Be sure to thin out both to stand 4" apart in the row, else you will get many much smaller roots. We do not broadcast seeds—it wastes a prove of seeds and space. For best results, turnips need more cultivation than they will probably get if sown broadcast.

But the possibilities of the late garden and its usefulness are not limited to these classes of vegetables by any means. Encouraging you to keep your garden well harrowed all year and to care to grow any of them, there are still a sufficient number of other plantings that you can make to keep the garden busy clear up to frost.

But if the Extra Early and Thomas Laxon peas will bear fair crops of well-filled pods by September 10th from seeds sown early in July, Ten-derette lettuce furnished us small but solid heads from end of September to November 10th, and light frosts, which occurred throughout October, did not injure the heads progressively. The lesson is to sown July 20th, and light frosts, which occurred throughout October, did not injure the heads progressively.

Flowers for the Seaside Garden

(Continued from page 39)

to be really valuable. Blooming immediately after the late spring plants outlined above, masses of columnar thrift exceedingly well in a porous sandy soil. Of these we should choose the California hybrids, creamy white and pink; Aquilegia carnea in tones of blue; and the lemon yellow A. chrysantha, which blooms a little later than the others. For blue, wild blue lupines are good, as are creamy yellow millelins, and the corn marigold—green, yellow, and reddish-orange. A sort of plant with sky-blue flowers—all are wonderfully showy for this part of the season.

Less wild but useful in masses against shrubs are the erect purplish-pink spikes of blazing star (Liatris pycnostachya) and the tall white phume poppy (Bocconia cordata). In the seaside garden, though also adaptable to garden proper, will not look out of place if naturalized, its yelow flowers. Flossies with brown centers lasting from June until September. Nor must we omit the sturdy white phlox, a delicate one, very useful for the same purpose in August.

These plants will give a variety of effective bloom throughout the summer. The informal planting may be extended into the fall by the addition of goldenrod and wild asters. For the best members of the despised sunflower family—Helianthus mollis, H. laevigatus and H. angustifolius, and yelow coneflower—though rather coarse for the garden, are very effective and showy on the edges of shrubbery, and placed at the perch, add a decorative touch to the house. Boltonias may also be massed in the same way. They are suitable for the garden as well, but require a great deal of room.

While many other varieties may be mentioned which would be suitable for exposed situations and poor soil, not all of them would be as effective as those included in the above list.

In the moist (but not salt) corner might be rose mallows (Hibiscus Moscheutos); blue Lobelia sphyilitica; creamy white Spiraea flippens; and yellow spirea Baldsis, in masses. The common varieties of Gypsophila Stephani, and the lower variety G. paniculata; several varieties of coreopsis, including C. rosea, with small pink flowers and soft foliage, C. verticillata with yellow blossoms rising above a dark feathery ground cover, and the larger-bloomed and longer-stemmed varieties, G. grandiflora and G. lanceolata.

For More Formal Use

The list of plants especially adapted to the Landseer show in garden proper, beginning where the spring plants left off, are: German iris in a great variety of colors; the soil type of Gypsophila Stephani, and the lower variety G. paniculata; several varieties of coreopsis, including C. rosea, with small pink flowers and soft foliage, C. verticillata with yellow blossoms rising above a dark feathery ground cover, and the larger-bloomed and longer-stemmed varieties, G. grandiflora and G. lanceolata.

...Continued on page 40...
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Mitigating Concrete and Stucco Ugliness (Continued from page 45)

places conditions imperatively demand a light or white wash. One important factor of the cheerful and tidy appearance of New England villages, no matter how heavily shaded, is the prevalence of clean white paint.

Some of the simplest ways of securing the interest of contrasting colors is to use brick door and window trimmings and the revealings of the whole mass at once. Interest can be enhanced by using brick for the door frames and household embelishment. If bands or string courses of brick are used, and the revealings at the corners in the line of light and shadow is secured in addition to contrast of color. By an ingeniously or shingling, sometimes by using bricks with clipped corners, a rich, full shadow can be made in cornices and the reveals of doorways.

On either cement stucco or concrete houses, be it of color and pattern to any desired extent may be gained by embedding tiles in the surface coat, by employing some of the many available forms of glazed or unglazed terra-cotta or even by introducing simple patterns of mosaic. The needs of the individual case must determine the amount of these decorations used.

In concrete and stucco construction has a molded architecture but we too often fail to mold it. Let us attempt to avail ourselves of its plasticity. Concrete and stucco lend themselves to any molding possibilities than does any other building material. How the relief of projection and recesses may be varied may be gained by the use of brick has already been noted. The object is to be framed into the wall and doors trimmed in a monolithic mass along with the fabric of the walls. Varying the coloring of cost. It is possible, however, to have these molded separately, especially in the case of the cornices which may be made in sections of convenient length, and put in place to be incorporated with the walls as the work progresses. The same may be done with molded panels and decorations for overdoor emblishment.

Houses Without Pictures
(Continued from page 31)

and plaster have none. And this, I think, is the really serious consideration. Design satisfies the intellect, to be sure, but never quite as strongly to sentiment. It is like cer- tain passages of classical music—flawless, it is true, but they please, albeit mildly at best, and not reaching the deeper feelings. More rendered for decorations. They are memories, rec- calling old cathedrals visited in our youth; seashores where once we walked, the forest we fled to for soli- tude. They are echoes from centuries long gone by. They are plays, too, and warm the sympathies. Some are heirlooms. And I may add, both more beautiful than the good ones, than any wood or plaster.

But the walls. Granted. They don’t “belong.” Again granted. But I do not aspire to live in a pure design. This place is home. I work here. I brood here. It is my mine, it is my family’s—a nest, full of exuberant life and refusing to be cramped. Architecture—architecture is not got up as an exhibit of my artic- ular theories. Its artistic side for one thing. I think) is a lot more human and the pictures are part of it.

The choice, from now on, will not be a choice between the house produced and the house pictureless. We shall compromise, by preserving the design while embellishing it. For some, it will perhaps mean calling in a mural painter to collaborate with the architect. For people of moderate income, it will mean a collaboration between architect and picture-hanger. This is not theory. Here and there, the beginnings have been already made.

It sounds a bit grandioso at first, but this is entirely feasible. The private house. One associates them with public libraries, hotel rooms in which each picture had its railway station, and if the plan in- volved an attempt to domesticate these heroic creations it would be comical enough. Happily, it involves no such affront to propriety. Take Mr. Blash- field’s decorations for Mr. Everett Morse’s mansion near Boston, or those executed by Mr. Arthur M. Garrett in his own dining-room, or the splendid panels supplied by Garrett; there is nothing “institu- tional” about any of them.

As a collaboration between the architect and the picture-hanger, I saw a case of it only the other day. This new house was being planned said to his architect, “Here are my pictures, now build the house around them.” The architect, unable to, even caught on. He might say, and more he thought over, saw the first-rate thing to be an exercise of genuine taste. If its space and door windows is a digni- fied decoration, why should it require condescension to design spaces for pictures? The result was a set of rooms in which each picture had its own proper space, and, far from disarranging the general compositions, became part of it.

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