The Interior of Your Home

is where Architectural Beauty and Harmony make their strongest and most intimate appeal.

Therein you indulge the Sentiment of Home Building.

The Business of Home Building demands that the material used shall be Durable and Economical. Consider both the Sentimental and the Practical in building your home—build throughout with

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There is absolutely no effect of richness in tone or color beyond the possibilities of Southern Yellow Pine used for interior finish and trim. It takes and holds perfectly paints, stains, enamels and varnishes and has the durability of high-priced woods.

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There is no comparison and protector like a faithful and well-trained dog. Glancing over the advertisements in the newspapers, you will find this true. This very popular selection, to be sure, is not easy to breed, but approximate amount you will pay for one you will never regret. We recommend trustworthily a family of many breeds.

The Dog Show

HOUSE & GARDEN, 454 Fourth Ave., N. Y.

A Safe Companion for Your Children or for Yourself

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A GOOD DOG

Send for our illustrated booklet showing the German Shepherd Dog (Police Dog) and his performances. This is free upon request.

POLICE DOGS

PALISADE KENNELS

East Killington, Conn.

Thoroughbred Dogs

PERHAPS, as the poet says, "a dog's a dog for all that," but—

There is a certain pleasure, nevertheless, in knowing that your dog, the one you literally adopt, as a member of your household, is a thoroughbred.

In the interest of good breeding, we propose to picture and describe in brief thumb-nail sketches each month, some special breed of dog, together with our list of thoroughbred kennels. Last month we pictured and described Airedales, Police Dogs, Bull Terriers and Pekingese. Below you will find The English Bull.

The Dog Show

Send your question and we will be pleased to reply with complete detailed information.

Who's Who in Dogdom

The English Bull Dog is distinctive as a family dog. He seems to understand the playfulness of children and will stand by any amount of pulling, or knowledge of 'what is wanted of him he can perform.'

The Bull Dog, perhaps more than the Rottweiler, is the winner of cups and ribbons at shows all of which he seems eminently able to secure as his most human attributes.

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From the greatest living sire, Champion Broadnose Batterille, Champion Bull Dog and Dog Breeder, Champion Airedale, and Champion Airedale, and the greatest dam of the Airedale, Champion Court of the Birds, the proud sire of the outstanding Airedale, comes the true Airedale, the best hunting dog for the house, country or farm. We build a specialty of thoroughbred development of the thoroughbred. The Airedale is the very picture of health and green stock, also registered breed horses for sale—fully delivered guaranteed. At all times the true Airedale comes in the hands of the most noted Airedale Breeder. Membership to all Airedale dogs. Shown fees $25.00.

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Dog Supplies—Shampooing and training in an expertises takes for your dogs atKennels as in the country. Mating arrangements.

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The flowers of this new hybrid are pure white, very large, well expanded, and borne in great quantities about the end of May—three weeks earlier than other sorts. Large, twoseed field-grown plants, 50 each.

Our 1916 catalogue has been completely revised and includes the best of the new Roses, Shrubs, Hardy Plants and Bedding Plants, as well as those that have become favorites through years of garden associations. A copy will be sent on receipt of your name and address.

A. N. Pierson, Inc.

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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 PLANTS OF HARDY BORDERS

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HENRY A. DREER

Hardy Plant Specialist

The Famous Cactus Dahlia, Golden Gate

This dahlia was used in preference to chrysanthemums or other flowers for decorations by the Suffragettes of Oyster Bay last fall. The best all-around dahlia in existence; a tried and true novelty and the most attractive garden dahlia ever introduced. Winners of numerous 1st prizes and certificates of merit—caused a sensation when exhibited in New York and other parts of the country—Introduced by us in 1914 and is now considered, by leading dahlia specialists and amateurs, to be the finest, largest and best blooming dahlia ever introduced, 3 to 6 giant blooms up to 4 inches in diameter will open at one time on each plant, 3 to 4 ft. stems. Your garden is not complete without this wonderful chrysanthemum-like dahlia.

The beautiful dazzling golden yellow color of the flower will delight and attract everyone. This dahlia is drought-resistant and insect-proof and will bloom where it can't be raised, and is a dahlia which King Humbert is to crown as American Beauty is to roses. We have hundreds of testimonials confirming above claims. We grow all of the best of the newer dahlias and are proud to boast that the Golden Gate is still the best garden dahlia. Send in your order at once as we have an enormous sale on this variety and may be sold out later.

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Do you desire reliable information regarding the best kind of poultry house to suit your purposes? Are you interested about the kind of poultry house to be used?

If so, we can help you by answering these or any other poultry questions you may have. Write today.


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Satisfaction is a big word. Back of it, in connection with our fences, must be not only a satisfactory fence, but a satisfactory service, from us. A service that embodies such things as helpful suggestions concerning the best fence to best meet your needs; a price that, on the face of it, you can see is consistent; and workmanship of the highest order.

If you have any fencing problems, whether for wire or iron, let's talk it over together.

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1. The richest of soil humus.
2. The best available mineral plant food.
3. All the essential nitrogen-gathering soil bacteria.

Here at last is a perfectly balanced soil ration that unassailably produces both immediate and long enduring fertility.

No odor. No weed seeds. No contagious disease germs. None of which can be said of manures.

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Number Two contains all the soluble mineral plant foods, all of which can be said of manures.

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Day old Coolings and Chicks from New York winners. Circulars free.

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For eggs, this breed is unsurpassed. Grand lot of breeders for sale. Baby chicks in season. Write to us.

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The Vigorous Strain

Our birds' established reputation for HEALTH, VIGOR, EARLY MATURITY and HEAVY LAYING QUALITIES speaks for itself. In addition to their blue ribbon records, they are most desirable for home use.

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January, 1916, Boston—1st, 2-3-4-5-6 hens.

January, 1917, Boston—1st, 2-3-4-5-6-7.

January, 1918, San Francisco—1st, 2-3-4-5-6-7.

January, 1919, San Francisco—1st, 2-3-4-5-6-7.

New York State Fair, 1919—2nd cock, 1st hen, 2-3-4-5 cockerels, 1-2-3-4 hens, 1-2-3-4-5-6-7.

Pigeon Show, New York, 1919—4 roosters, 1-2-3-4, 1-2-3-4-5-6-7-8, 1-2-3-4-5-6-7-8.

At Boston, 1916—Cock, 1-2-3-4-5-6; hen, 1-2-3-4-5-6-7-8.

At Boston, 1917—Cock, 1-2-3-4-5-6-7-8; hen, 1-2-3-4-5-6-7.

At Boston, 1918—Cock, 1-2-3-4-5-6-7-8-9; hen, 1-2-3-4-5-6-7-8-9.

At Chicago World's Fair, 1918—Cock, 1-2-3-4-5-6-7-8-9; hen, 1-2-3-4-5-6-7.

If you are interested we shall be pleased to send you our catalogue.

Homestead aim is full value, quality and satisfaction.

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Looking for a Country House

Winter suggests the ideal little country home nestling on the hill top surrounded by snow. But now that winter is on the wane you will probably be looking for a house in the suburbs. Let House & Garden help you. Refer to the announcements in this issue. Or write and tell us what you prefer as to price, location, and size of house, and we may save you time and bother.

The Real Estate Mont House & Garden, 480 Fourth Avenue, New York

Newest French Canna

FIREFIRD

(L'Oiseau de Fra)

This is undoubtedly the grand Scarlet Cannon-ball Canna in existence. The petals of its enormous flowers often exceed 2½ inches in length, and the flower heads are the largest mass of intense, dazzling scarlet.

* This year's awards to be added to its Preston records are:

Two Large Gold Medals at the Panama-Pacific Exposition and a Large Silver Medal at Philadelphia

* Makes a wonderful Scarlet bed and an exceedingly fine combination as a border to our Brachychiton Arborescens.

Price per plant, De., $2.50; 3 for $1.00.

Each 5th in the two kinds are required.

Price for One of each, 35c. All 4 for The Three 65c. plus P raised.

* 10-page catalog free with each order

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Send for Catalog. Correspondence Invited

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Have Your Trees Examined NOW!

Let tree surgery save them!

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For safe tree surgery, for methods that are scientifically accurate and mechanically perfect, for work that eliminates experiment, for the services of finished experts, for work that endures, take the dependable and satisfying course and go to—

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Write your Wants
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Garden Outfit Complete For 25c.
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If you do not find here the type of home you seek, write to House & Garden, stating your preference
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ONE HUNDRED THOUSAND DOLLARS expended for improvements alone on a ten-acre water-front park, including an Italian swimming pool, supplied by a flowing artesian well, a bath-house of unusual design and attractiveness, a bathing beach, a harbor and dock for yachts and motor boats and tennis courts for the exclusive use of Kensington home owners, provides a social centre and recreation facilities not combined elsewhere around New York.

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There are few greater delights than a flourishing rose park—bright and fragrant with many blooms.
You can have just such a garden THIS year if you plant Fairfax Roses. They are hardy plants that have been propagated under natural conditions and wintered out of doors. They will bloom freely THIS summer in any climate—bigness blooming of the rivaled beauty and perfume.
Send for my 1916 Rose Book. It is free and tells you how to grow roses successfully as well as describing and illustrating the many different kinds of Faukon Fast Hardy Roses and other outdoor plants which you can make your garden bright this summer.

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If you are anxious to keep your stock up to date, and in good condition, you will want to introduce new blood and new varieties from time to time.
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Through House & Garden you can keep in touch with what is new and essential in the poultry line.

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The strongest, highest priced and most beautiful blue slate known.
Color, an unfading, "lustrous," deep-water blue-gray; admirable gray stone, white stucco, etc.
The roof is the most conspicuous and most vulnerable part of every house; "Never put a cheap roof on a good house."

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For these varied purposes we have superb specimen Shade Trees, Evergreens, Shrubs, Roses, Perennials, and will select only those that fit the needs of your grounds.

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This new edition tells more about what we can do for your home grounds, shows picturesque plantings, and gives suggestions for making your place a home of distinction.

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These Beautiful Homes with PLANS, fully illustrated in January KEITH'S Newstand, 20c

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KEITH'S MAGAZINE
887 McKnight Building — Minneapolis, Minn.

World's Foremost Opinion on Oriental Rugs

"Dear Major:—

I want to offer my sincere thanks for the courtesy extended me in showing me your stock of rugs last week. I was really surprised at the splendid lot of superb pieces of splendid floor coverings and the later antique pieces which you have accumulated, and perhaps the most surprising feature about it is that you should have gotten such a lot of rugs together that had not been chemically treated, or as is commonly termed 'chemically washed.' That is the curse of the rug business today. If one could obtain rugs as they were woven and permit them to be worn down by friction and use, as was done in the old days, instead of having them subjected to a chemical bath, it would be very much more satisfactory to the purchasers of rugs in the end. I congratulate you on the number of fine pieces you have assembled, which are absolutely natural and untampered with.

In the purchase of rugs it is of the greatest consideration to obtain them in their natural condition, and I do not think there are as many high-class rugs in the hands of any rug establishment in America as you have in the lot shown me.

"Tendering my thanks for your courtesy, I remain

"Very sincerely yours,

"James F. Ballard, 500 North Second Street, Saint Louis"

As inferred by Mr. Ballard, treated rugs are in the vast majority—a fact that is not disclosed by the ordinary dealer in rugs.

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Will send my brochure on request. Tells about rug values and rug selling methods. If you will state types of rugs you would like to see, much time can be saved. I pay express both ways.

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ANCHOR POST IRON WORKS

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Entrance Gates and Iron Railings

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James F. Ballard, 500 North Second Street, Saint Louis

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Very sincerely yours,

James F. Ballard, 500 North Second Street, Saint Louis

It is my hobby and my pleasure to select rugs of true antique value and ship same for selection to people who sincerely want real values.

Will send my brochure on request. Tells about rug values and rug selling methods. If you will state types of rugs you would like to see, much time can be saved. I pay express both ways.

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Delightfully Cool in Summer

Situated 2500 feet above sea level, the average summer temperature is about 74° F. Seldom is there a hot day. No mosquitoes, humidity or dampness, as customary in mountain resorts. Here is a more ideal summer climate than is to be found at Bar Harbor, Newport or the White Mountains. Open all the year. Excellent train accommodations. Easily accessible.

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World famous for its truly wonderful, natural healing waters (104°), attracting as it does the relocation most of famous. The past modifies and completes both equipment, Swedish gymnastics, Massage and Hot Air Treatments—the famous "Swim" bath by Reminiscem, Coast and Mountain Base—see experienced and capable attendants—the physicians of international reputation unite in making the Homestead, unquestionably, the ideal place for rest and recuperation.

It would be difficult to find a more delightful spot to take a vacation than at the Homestead. No other resort offers so many advantages at such a reasonable price.

The Homestead Book
A lifelike photographic description of the Homestead and its surroundings—in color. It should be read by everyone looking for an ideal summer resort. Send for it now.

H. ALBRIGHT, Resident Manager, Hot Springs, Va.

The Greatest Grass-cutter on Earth
Cuts an 86 inch Swath

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 catalogues illustrating all types of Lawn Mowers.

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE
ORANGE, N. J.

Floats Over the Uneven Ground as a Ship Rides the Waves

One mower may be climbing a knoll, the second skimming a level, while the third pares a hollow
MARCH, 1916

CONTENTS

A PAGE OF GARDEN AIDS

COLLECTING ITALIAN MAIOLICA

Gardner Teall

THE HOUSE & GARDEN GARDENING GUIDE

THE RESIDENCE OF MRS. HENRY C. COE, AT SOUTHAMPTON, L. I.

Their Windmill Garden

Ester Matson

PLANS FOR A RESIDENCE AT SCARSDALE, NEW YORK

The Early Vegetable Garden

Adolph Kruhn

OLD TREES FOR NEW SITES

Samuel J. Record

THE GARDENER'S CALENDAR

CREATING THE SENSE OF SPACE IN A SMALL ROOM

B. Russell Heris

THE TELLING TOUCH OF SHADIES AND SHIELDS

Agnes Foster

AT YOUR SERVICE

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.

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.

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.

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.

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 this 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.

You will see this in the Little Portfolio of Good Interiors in the April issue.

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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 prosstrate 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 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 prosstrate trunk.

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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 nimbler 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 islands of Ulswater, near Gowbarrow Park, where 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.

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The monk who had seen the vision said the reeds to the bastions of the fort. 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 Magdalen, 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.

Now old days, when I was a Fellow of the College, I lived in ground-floor rooms in the building which holds the wonderful library left us by Pepys, where the famous diary is, and the navigating-chart of Francis Drake and many other treasures. My row 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 silvered roofs and high chimneys of the beautiful little College. A homely spot, with its orchard and shrubberies, and the river softly lapsing 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, which we 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, 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-embratted oak, and the tenderness of fragile blossoms. A whiteness as of little delights 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 one of us belongs to the scene and surroundings where our life is lived, 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.
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.

Backing 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 tomentosifolia_, 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 Gent azaleas against arbor vitae on the terrace, while in the garden boundary the red flowers of _Pyrus atrorubens_ make a brilliant effect against white spruce. The hawthorn hedge which 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 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.
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, achillea, 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.
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 every 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 mounding 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 unthrifty, 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 wielded hoe is the best protection from them, but in using it be careful not to go deeper than $\frac{1}{2}$", 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)
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 gar-
dens, 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 miscalcu-
ation of one sort or another—the kind
of vacancy that calls attention to it-
self, and that the gardener apolo-
gizes for whenever he passes it.

Such spots are almost sure to ap-
pear even in well regulated garden-
ing; for some plants that have done
well in previous seasons fail unex-
pectedly 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 avoid-
ing 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 pur-
pose 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 won-
der, for though the flower garden
is of the summer only, and though
flowers may be grown quickly com-
pared 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; antici-
pate 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 substi-
tute 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. 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 a 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 'em. I contend that if it is 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 nosed shovel, not with a square spade. 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 you 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 light soil, pour gently another pailful into this; seat the whole lightly, then 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 you 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.

There is no excuse for a naked patch in the garden, even though it be in a shady place, as under trees or under an arbor overgrown patch of ground outdoors, brought into the house 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 be about 2' high, and from seed sown now in mixture, and should be sown now and handled exactly the same as the *Antirrhinum*. The strain known as "improved 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 corner of the flower garden proper. It is not of the form most desired for making cut flowers if many of these are required, for cutting here must be limited to *passé* flower heads which are taken off only to induce 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.

**Varieties for the Nursery**

Quite as choice a plant for use in this way is the stock gigilflower—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 the same as the *Antirrhinum*. The strain known as "improved 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 corner of the flower garden proper. It is not of the form most desired for making cut flowers if many of these are required, for cutting here must be limited to *passé* flower heads which are taken off only to induce 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 Rock Wall Garden**

Crowding is often as much in evidence in the garden as the bare spots—

(Continued on page 68)
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. Arenberowsky, 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, hothed, 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 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 devoted 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 in your mind and remember forever these two facts: too much water is as bad as too little; dry air is almost as bad as dry soil. In wet soil seeds will not 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. 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 moist as possible by evaporating water in open pans on the radiator, registers or stove.

From the day the plants get above the ground, fresh air is another important requirement. Ventilation should be given at least once every day, and incidentally this will help to keep (Continued on page 76)
THE ultimate pinnacle of the gardener's life is reached, mes soeurs, when one attains that facility with Latin which makes it possible for one to pass through her garden and offhandedly call each bush and bloom by its classical, its botanical name. One must not stumble over the names. One must not hesitate and run down the neuter of the second declension or the feminine of the third to find the proper ending. Not at all. One should be able to roam through one's garden thinking a Latin as far above one's tongue as though, really, well really one preferred Piny to Ernest Poole and Ovid's "Ars Amatoria" to Dreiser's "Genius."

WHAT a consoling sense of universality this Latin gives! One speaks the same garden tongue as the little Jap who sucks at his three-puff pipe beside a stone lantern in Yamagami, the same as the devout Moslem pulling on his hookah in an Omar Khayyam garden, the same as some exquisite daughter of La Belle France pulling on a cigarette beside her topi vert, the same as Mrs. Reginald Chomley-Brookhausen pulling on her gum beside a stone lantern in Wichita, Kansas. Now you may call a spade a spade, and the Jap call it a shovel, and La Belle France a bêche and the Turk a cha'ton, and Mrs. Reginald Chomley-Brookhausen a digging instrument, but to all—American, Jap, Turk, French and divorcee—roses must always be a rose. And through the varying changes and changes of this wicked world that nomenclature holds its own. Slavic animosity may rouse the Turk to change Petersburg to Petrograd, Celtic rage may rename Le Boulevard Houssinan Le Boulevard Kitchener, British wrath strip the Garter off William's leg and the Star off his breast, yet, despite these ravaging wars, these soul-wrecking mutations, the humble Tradescantia Virginiana var. coccinea remains the humble flower in the cranny of the wall, the red spiderwort. Of course, there are eminently justifiable reasons for this: the very work of classical scholarship forms a bond of unity between differing nations and diverse peoples. Latin is Latin.

whether one understands it or not, the very use of the language in the garden is a pass to that household of many tongues and many customs. Those of other minds have also their justifiable reason, and one is tempted to say that in the garden sentiment is good logic. These are the insurgents—the Wycliffs and Luthers (not Burbank) of the gardening world who have scant patience with a tongue not understood of the people.

MARCH NIGHT

The varietal consciousness of infinity,
Star-east, and archipelagoed with sun's
And gulped with stellar space—the luminous banks
Of the gigantic, straying Milky Way,
The moon that takes the huge world at one glance,
Give me a winging sense of stars and space,
Dim-bodied shapes of unimagined 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 greensness and are glad;
The marching armics 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 names 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, camomile, marigold, mimonette, mallow, hollyhock, foxglove, Sweet William, clematis, honeysuckle.

Is there not slow, sweet music in such names?

ROBERT BROWNING was a brave man. He had the courage to marry against the wishes of a stern parent. He had the courage to live over a deep canal in Venice. He had the courage to write "The Ring and the Book."

But even greater courage did he display when he flung conventions to the winds, tore up the botany manuals as though they were mere scraps of paper, and decreed the Spaniard the Spanish name of a flower. He even went so far as to say that he "must learn Spanish, one of these days, only for that slow, sweet name's sake."

Whether he did or not is a matter for conjecture. He may have taken out a poet's license to say such things. But there is the view down in black and white, in the third verse of the first section of "Garden Fancies."

It is a terrifying sight to see a dignified old gentleman thus kicking over the enthroned gods of Classical Nomenclature. It makes one tremble for the stability of all things antique and orthodox. One wonders what would happen if gardeners rose in their might and scourgcd forth the Latin name changers from the Temple of All Growing names. Rose would no longer be a rose to all men. It would become as extinct as the Dodo and the split skirt, as diverse a thing as the spade.

BOTANICALLY SPEAKING

the world over whether Caesar be pronounced with a C or a K. And not, the very use of the language in the garden is a pass to that household of many tongues and many customs.
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 ½ well rotted manure and ½ 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 moral of this is, do not plant any more than you need during bearing season.

When setting out the raspberry canes, cut the shoots 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

Gooseberries respond to proper pruning and care by yielding larger and more abundant fruit.
adjacent canes are badly affected plants. Anihracnose is another foliage disease and soon spreads until all blotches on the foliage possible diseases; it appears in the form of red rust is the most troublesome of the 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 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, and Perfection 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-

Home grown berries can mature on the bush instead of in the fruiterer's window. currant makes an excellent table fruit with a peculiar acidity of flavor which one quickly becomes fond.

Currants generally do best in a sunny situation, though partial shade is by no means fatal to their success. A well made bed is desirable and worth while.

The cane fruits are vigorous growers and need no coddling. In winter, though, a mulch is advisable to protect their shallow root system from freezing.
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 mouldings and woodwork, doors and mantels, lighting fixtures and the like; although even in these it seems that many buildings are provided with fitments 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.

A few dignified pieces have given this foyer a sense of space. Against the many-colored tapestry chairs have been used velvet pillows.

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

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, 30 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.
Maiolica was originally called maiolica, a name which later gave way to maiolica, as the Tuscans more often wrote it that way, even when referring to the Island of Maiorca, as one may guess from the rime of Dante where is to be found reference to “Tra l'Isola di Cipri b Maiolica.” The term “maiolica” is not to be confused with maiolica, a tin-enamelled ware, the art of which was originally learned, we may suppose, from either the Moorish potters of Maiorca (one of the Balearic Islands) or perhaps from certain Persian sources. 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 Caffaggiolo fabrique. W HETHER 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 Maiorca (one of the Balearic Islands) or perhaps from certain Persian sources.

THE SOURCE OF MAIOLICA

Italian maiolica was originally called maiolica, a name which later gave way to maiolica, as the Tuscans more often wrote it that way, even when referring to the Island of Maiorca, as one may guess from the rime of Dante where is to be found reference to “Tra l’Isola di Cipri b Maiolica.” The maiolica ware of half-maiolica—mera-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 Caffaggiolo fabrique.

The mark of Orazio Fontana of Urbino

"Virgin and Child, with two kneeling figures of the donor and his son," North Italian, 15th Century. This passed from the Gavet Collection to the Morgan Collection.

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 Pisano 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 bust 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 enameled ware. Both Pesaro and, later, Gubbio, had attained fame for the pearly, the golden and the ruby luster glaze given their wares, 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 asserted 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—Pavara, 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...
**SPRAYING TABLE**

<table>
<thead>
<tr>
<th>INSECT OR DISEASE</th>
<th>ATTACKING</th>
<th>REMEDIES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**HOUSE AND FLOWER GARDEN**

- Two or three applications several days apart 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. Avoid dry atmosphere; apply water with as much force as possible several times a week.
- Use hand picking into can of kerosene and water in connection with spray. Dipping is most effective treatment; rinse carefully afterwards. Very small; they cut 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.

**VEGETABLE GARDEN**

- Spray must reach under side of leaves, especially of melons; several applications three or four days apart. Late in summer all vines should be cut and burned. Use BM in connection with LA; tobacco dust as preventive. Make a powdered bran 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 plants get above ground; kerosene emulsion for young bugs.
- Tobacco dust as preventive as soon as old flies appear; injury is done by the young Thrips. Keep vines sprayed after middle of July with BM as preventive. For cucumbers, same as above; for potatoes, beginning when about six inches high, and keep now 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.

**ORCHARD AND FRUIT GARDEN**

- Three times: B B O; a B B if 14 d. Spray thoroughly in late fall or early spring. Twice: when leaves appear; B B O. Ex: twice, when leaves appear; B B O. Use nicotine as soon as plants get above ground; kerosene emulsion for young bugs. Tobacco dust as preventive as soon as old flies appear; injury is done by the young Thrips.
- Before spraying remove and burn all affected leaves or plants carefully. Use hand picking into can of kerosene and water in connection with spray. Avoid dry atmosphere; apply water with as much force as possible several times a week. In using LS, be sure not to get it too strong. In addition to spray use borax bands on trunk for trap during July. Same as for Codlin-moth. Twice; when leaves appear; B B O. Be careful to cover under side of foliage. Spray during winter or early spring, covering every part of trunk and branches. Should be applied liberally. Kerosene emulsion applied in May or June, when young scale appear. Two or three applications several days apart 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. Avoid dry atmosphere; apply water with as much force as possible several times a week. Use hand picking into can of kerosene and water in connection with spray. Dipping is most effective treatment; rinse carefully afterwards. Very small; they cut 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.

**CALENDAR OF OPERATIONS**

**SPRAY APPLE AND PEAR**

- When leaves unfold. With asparagus of lead combined with first strength Bordeaux: this makes one application do the work of two.
- When leaves unfold. With asparagus of lead alone.
- With asparagus of lead alone. With asparagus of lead alone.

**SPRAY CHERRY, PLUM, PEACH AND APRICOT**

- When leaves unfold. With asparagus of lead combined with second strength Bordeaux. The latter may be omitted from the second spraying and from any more喷ays if the trees are in prime condition.
- When petals fall. Ten days after petals fall. Ten days from this application.
- Ten days from the last application.

**SPRAY ROSES**

- Before growth has started. With asparagus of lead. May first and on, every week. As soon as thugs or rose beetles appear. Whenever aphids (plant lice) appear.
- With full strength soap wash, used hot. 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>APP. ROWS APART</th>
<th>SEEDS PER PLANT</th>
<th>DEPT. (IN.)</th>
<th>NO. DAYS TO MATURE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASPARAGUS</td>
<td>Palmetto; Giant Aruncetul</td>
<td>1 ft.</td>
<td>50</td>
<td>4</td>
<td>1 yr.</td>
<td>Trench rows and cover in manure with four inches of soil before planting.</td>
</tr>
<tr>
<td>BEET</td>
<td>E' Model; Columbus; Crimson Globe; Detroit Dark Red; E' White; French</td>
<td>4.6 in.</td>
<td>100-150</td>
<td>1</td>
<td>40-60</td>
<td>First planting extra thick and one-half to one inch deep.</td>
</tr>
<tr>
<td>BROCCOLI</td>
<td>Copenhagen Market; Allgood; Succession</td>
<td>15 ft.</td>
<td>35</td>
<td>50-90</td>
<td>Similar to cauliflower, but harder.</td>
<td></td>
</tr>
<tr>
<td>CAULIFLOWER</td>
<td>Snowball; Early; Early Winter; Early Fall</td>
<td>15 ft.</td>
<td>35</td>
<td>50-90</td>
<td>Similar to cauliflower, but harder.</td>
<td></td>
</tr>
<tr>
<td>CABBAGE</td>
<td>Short; Early; Early Fall; Early Winter; Early Fall; Early Fall</td>
<td>3 ft.</td>
<td>35</td>
<td>50-90</td>
<td>Set out as soon as weather permits and if well hardened off.</td>
<td></td>
</tr>
<tr>
<td>CELERY</td>
<td>Golden; Sultana; Blanched; Winter Queen; Emperor</td>
<td>12 in.</td>
<td>35</td>
<td>60-70</td>
<td>Set out about ten days after cabbage.</td>
<td></td>
</tr>
<tr>
<td>CHERRY</td>
<td>Bright</td>
<td>12 in.</td>
<td>35</td>
<td>60-70</td>
<td>Rows in need of transplanting; set out before plants get tall.</td>
<td></td>
</tr>
<tr>
<td>Kohlrabi</td>
<td>Mignonette; Grand Rapids; Wayzahed; Iceberg; Big Boston</td>
<td>6 in.</td>
<td>35</td>
<td>65-85</td>
<td>Thin out as soon as possible; use white young and tender, not over two inches in diameter.</td>
<td></td>
</tr>
<tr>
<td>LETTUCE (plant)</td>
<td>All-Season; Bibb Ice; New York</td>
<td>12 in.</td>
<td>35</td>
<td>60-100</td>
<td>Thin in seed bed and transplant for best results.</td>
<td></td>
</tr>
<tr>
<td>LETTUCE (seed)</td>
<td>American; Giant Mustard</td>
<td>10 ft.</td>
<td>35</td>
<td>60-100</td>
<td>Sow in seed bed and transplant for best results.</td>
<td></td>
</tr>
<tr>
<td>ORION</td>
<td>American; Giant Mustard</td>
<td>10 ft.</td>
<td>35</td>
<td>60-100</td>
<td>Sow as early as possible; do not thin out until well started.</td>
<td></td>
</tr>
<tr>
<td>ORION (seedling)</td>
<td>American; Giant Mustard</td>
<td>10 ft.</td>
<td>35</td>
<td>60-100</td>
<td>Cut back tops a third to a half, roots two-thirds when setting out.</td>
<td></td>
</tr>
<tr>
<td>PARSLEY</td>
<td>Emerald</td>
<td>10 ft.</td>
<td>35</td>
<td>60-100</td>
<td>Sow in seed bed and transplant for best results.</td>
<td></td>
</tr>
<tr>
<td>PEAS (smooth)</td>
<td>Little Marvel; Lautanville; Blue Bantam (dwarfs); Grand; Early Morn; Earlish; Early White; Gold Co</td>
<td>3 in.</td>
<td>35</td>
<td>60-80</td>
<td>The soil must be deep and finely pulverized, treat as for parsnips.</td>
<td></td>
</tr>
<tr>
<td>PEAS (wrinkled)</td>
<td>Little Marvel; Lautanville; Blue Bantam (dwarfs); Grand; Early Morn; Earlish; Early White; Gold Co</td>
<td>3 in.</td>
<td>35</td>
<td>60-80</td>
<td>Sow half as thick as beans; when gathering, cut three or four inches above crown.</td>
<td></td>
</tr>
<tr>
<td>RADISH</td>
<td>Mammoth Salad; Island</td>
<td>12 in.</td>
<td>35</td>
<td>60-100</td>
<td>Sow thinly as early as possible.</td>
<td></td>
</tr>
<tr>
<td>SWISS CHARD</td>
<td>Lucullus</td>
<td>12 in.</td>
<td>35</td>
<td>60-100</td>
<td>Sow thinly as early as possible.</td>
<td></td>
</tr>
<tr>
<td>TURNIP</td>
<td>White Milan; Purple; Amber Gem</td>
<td>12 in.</td>
<td>35</td>
<td>60-100</td>
<td>Sow thinly as early as possible.</td>
<td></td>
</tr>
</tbody>
</table>

#### Late and Tender Crops

<table>
<thead>
<tr>
<th>VEGETABLES</th>
<th>VARIETIES</th>
<th>APP. ROWS APART</th>
<th>SEEDS PER PLANT</th>
<th>DEPT. (IN.)</th>
<th>NO. DAYS TO MATURE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEANS (early)</td>
<td>Stringless Green Pod; Bonnifull; E' Red Valentine; Rust-proof Golden Wax; Burpee Improved Red; White Wax; Grower's</td>
<td>3.4 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>45-75</td>
<td>Plant in lightest, driest soil available, covering only one inch or so deep for first planting.</td>
</tr>
<tr>
<td>BEANS (dicka)</td>
<td>Burpee Improved; Henderon's Bush; Deep Bush; Bush; Grower's</td>
<td>3.4 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>50-80</td>
<td>Plant only with several days fair weather in prospect; put eye down.</td>
</tr>
<tr>
<td>BEANS (pole type)</td>
<td>Grower's</td>
<td>3.4 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>50-80</td>
<td>Put in holes when planting and thin out to three or four plants in hill when well started.</td>
</tr>
<tr>
<td>BEETS</td>
<td>Early; Late; Improved; Sacramento; Idaho Bush</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Have rich light soil in hills; if necessary, add well-rotted manure, taking hold of support.</td>
</tr>
<tr>
<td>BRUSSELS SPROUTS</td>
<td>Dallchon; Danish Grey; Danish Red</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>In seed bed for early fall crops; set out at least 8&quot; apart.</td>
</tr>
<tr>
<td>CARROTS</td>
<td>French; Winter; Early; Dutch; Winter</td>
<td>2 ft.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>The soil must be deep and finely pulverized, treat as for parsnips.</td>
</tr>
<tr>
<td>CORN (early)</td>
<td>Jacob; Scarlet; Swiss Sweet Orange; Black Man</td>
<td>3 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-80</td>
<td>Very fine seed bed; firm well; sow thinly so as to avoid too much thinning out.</td>
</tr>
<tr>
<td>CORN (sweet)</td>
<td>Jacob; Scarlet; Swiss Sweet Orange; Black Man</td>
<td>3 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-80</td>
<td>Plant, if possible, in sheltered position where it is protected from northwest winds.</td>
</tr>
<tr>
<td>CUCUMBERS</td>
<td>Davis Perfect; Viceroy's Forcing; Fordhook Famous; Black Beauty; Long White American; Burpee Improved; Emerald Gem; named; Henderon's Bush; Winter</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Sow in late April after early; allow only three to four stalks to hill; cultivate frequently.</td>
</tr>
<tr>
<td>LETTUCE</td>
<td>All-seasons; Salatana; Bibb Ice; Late; Emerald; Red Gem</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Do not let the row hill slightly and mix with sand; thin to three or four plants.</td>
</tr>
<tr>
<td>MILKWEED</td>
<td>Japanese; Giant; Moscow; Russian; Missouri</td>
<td>8.12 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Set in rich soil when warm, well-tilled soil is necessary; give water in drought.</td>
</tr>
<tr>
<td>MELONS</td>
<td>Early; Early; Gazette; celebrities; Ice Cream; Ruby Delight; Long Winter; Boston Burial; Royal Salute; British Wonder</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Set in rich soil when warm, well-tilled soil is necessary; give water in drought.</td>
</tr>
<tr>
<td>PEA (pole type)</td>
<td>Boston Burial; Royal Salute; British Wonder</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-80</td>
<td>Set in rich soil when warm, well-tilled soil is necessary; give water in drought.</td>
</tr>
<tr>
<td>PUMPKIN</td>
<td>Early; Late; Hybrid; Ruby Giant; Sweetup</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Set in rich soil when warm, well-tilled soil is necessary; give water in drought.</td>
</tr>
<tr>
<td>RADISH</td>
<td>Early; Late; Hybrid; Ruby Giant</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Make hills rich with old manure and mix in wood ashes and sand if soil is heavy.</td>
</tr>
<tr>
<td>SQUASH (summer)</td>
<td>Early; Late; Hybrid; Ruby Giant</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Sow as soon as seed is sown. Set plants as close as possible.</td>
</tr>
<tr>
<td>SQUASH (winter)</td>
<td>Early; Late; Hybrid; Ruby Giant</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Set as soon as seed is sown. Set plants as close as possible.</td>
</tr>
<tr>
<td>TOMATO</td>
<td>Early; Early; Hybrid; Ruby Giant; Dwarf Stone</td>
<td>4.6 in.</td>
<td>1 pt.</td>
<td>1-2</td>
<td>60-100</td>
<td>Set as soon as seed is sown. Set plants as close as possible.</td>
</tr>
</tbody>
</table>

### April 1st to May 1st

- Trench rows and cover in manure with four inches of soil before planting.
- Plant only with several days fair weather in prospect; put eye down.
- Set out as soon as weather permits and if well hardened off.
- Rows in need of transplanting; set out before plants get tall.
- Thin out as soon as possible; use white young and tender, not over two inches in diameter.
- Sow thinly in seed bed and transplant for best results.
- Sow in seed bed and transplant for best results.
- Set as soon as possible; do not thin out until well started.
- Cut back tops a third to a half, roots two-thirds when setting out.
- Sow in seed bed and transplant for best results.
- Sow as early as possible; do not thin out until well started.
- Sow as early as possible; do not thin out until well started.
- Sow as early as possible; do not thin out until well started.
- Set out at least 8" apart.
- The soil must be deep and finely pulverized, treat as for parsnips.
- Plant in lightest, driest soil available, covering only one inch or so deep for first planting.
- Plant only with several days fair weather in prospect; put eye down.

### May 1st to June 15th

- Sow in double rows eight inches apart; put in brush before they begin to run.
- Sow as soon as seed is sown; set plants as close as possible.
- If space is limited plant where they can get over grass or on the fence.
- Grow little, keep off; as a catch crop between lettuce, beets, etc.
- Enrich hills with pot ashes; set out two weeks after planting; protect from bugs.
- Enrich hills with pot ashes; set out two weeks after planting; protect from bugs.
- Get a warm, sheltered position; keep well trained up and all suckers cut off.
## Notes on the Flower Garden

### ANNUALS

- **Dianthus** (Pinks): Early summer flowers; excellent for borders and cutting. S.
- **Amaranthus** (Love-lies-bleeding): Large, showy flowers; useful for cutting. S.
- **Alyssum** (Sweet Alyssum): Small, fragrant flowers; good for edging. P. C.
- **Rudbeckia** (Black-eyed Susan): Reliable summer flowers; good for cutting. C.
- **Salpiglossis** (Nasturtium): Amazingly colored flowers; free flowering. C.
- **Nicotiana** (Tobacco flower): Night-blooming flowers; good for evening scenery. C.
- **Darwinia** (Darwinia): Showy, colorful flowers; good for borders. C.
- **Euphorbia** (Spurge): Spiny, showy flowers; good for borders. S.
- **Helianthus** (Sunflower): Tall, showy flowers; ideal for cutting. C.
- **Centaurea** (Cornflower): Dazzling blue flowers; good for cutting. C.

### BIENNIALS

- **Bipinnula (Daucus carota)**: Popular garden flower; good for cutting. S.
- **Centaurea** (Cornflower): Bright blue flowers; good for cutting. C.
- **Artemisia** (Dusty Miller): Silver foliage; great for borders. C.
- **Bupleurum** (Bugle): Colorful flowers; good for cutting. C.
- **Tanacetum** (Feathery everlasting): Beautiful fall flowers; good for cutting. C.
- **Lychnis** (Crown-of-thorns): Bright, colorful flowers; good for cutting. C.
- **Verbena** ( vervain): Alluring summer flowers; ideal for cutting. C.
- **Ilium** (Globe thistle): Unique, spiny flowers; good for cutting. C.

### PERENNIALS

- **Aconitum** (Monkshood): Dramatic fall flowers; good for cutting. C.
- **Campanula** (Bellflower): Delicate, bell-shaped flowers; good for cutting. C.
- **Ceratostigma** (Chinese glory): Attractive fall flowers; good for cutting. C.
- **Dianthus** (Carnation): Freely flowering; ideal for borders. C.
- **Echinacea** ( Coneflower): Native, showy flowers; good for cutting. C.
- **Eupatorium** ( Boneset): Beautiful fall flowers; good for cutting. C.
- **Eupatorium** ( Boneset): Unique, spiny flowers; good for cutting. C.
- **Helianthus** (Sunflower): Late-season flowers; perfect for cutting. C.

## Annuals

### Notes on the Flower Garden

#### ANNUALS

- **Flowers** are typically planted in May or June, with some exceptions noted.
- **Reminders** for specific plants are provided throughout.
- **Important dates** for planting and care are included.

#### BIENNIALS

- **Flowers** are commonly sown in the fall and bloom in their second year.
- **Important dates** and care instructions are provided.

#### PERENNIALS

- **Flowers** are typically planted in the spring and bloom year after year.
- **Important dates** and care instructions are provided.

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**Note:** C. Flowers especially good for cutting. S. Flowers thriving in partial shade. P. C. Perennials, especially good for cutting.
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 prim 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 the Philosopher’s disposition—assembled in this garden’s bounds. As for the enclosing box hedge, its circumference determined by the curving line of the picture by a firm brick edging around the tiny paths and to fill those in with their winsome mosaics of beach pebbles.

The design was a triumph over difficulties, the problem being to secure a driveway without spoiling the garden plot, and also to include the windmill within the latter’s limits.

The Circular Plan and How it Worked Out in Actual Practice

A tiny bird pool which had once done duty as a church font

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 posies we had learned to love in poetry and romance. But how different the 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 annuals.

That is how it chanced that while the fox-gloves, the Canterbury bells, the hollyhocks and the bee-larkspurs 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 associations—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 wattled fences in certain winsome old storied tapestries, she concocted a fair semblance of one out along the hedgerow till that should grow more sizeable. And over these wattles, winding likewise in and out, went clambering honeysuckles, coral-tinted and cream, and the quick-growing, joyous morning glories.

How the Garden Developed

Now the roses, chosen for grace of foliage and glossiness 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, we were reduced to the Japanese bamboo, and temporary arches were contrived with a result of veritable lightsomeness and charm. Again a triumph of mind over matter, a happy solution of
March, 1916

another much discussed problem!

As luck would have it, the honeysuckle, the woodbine and the kudzu vines were already lush upon the windmill, and nestling against this background the tiny bird pool, which had once done 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 millady 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, "chiny 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.

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 of a size precisely right for tillling 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, mignonette 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 tippet flower; even so she could scarce find it in her heart to cavil. Nor could she muster the hardihood to cut back from the pathways the overflowing bounty of blue and gold tippet:

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 faery folk and their ventures bold.

The formal beds, in shape not unlike pieces of pie, are edged with bricks and a mosaic of beach pebbles. Humble bamboo fish-poles serve new purposes as flower arches and a wattle'd fence over which clamber coral-tinted and cream honeysuckles and quick-growing morning glories
THIS HOME, ENGLISH IN CHARACTER, LOCATED IN THE TOWNSHIP OF SCARSDALE, IS NOW BEING BUILT FOR MR. V. 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. THE COMPLETE CONTRACT WAS LET FOR $16,600. CARETTO & FORSTER, ARCHITECTS.
What to Plant for Early Crops of Quality

THE EARLY VEGETABLE GARDEN

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 another before his are ready. Those who are fond of early greens will find gardeners persist "^"^"^ this, and that is All Seasons the mildest, the yellow ones the best keepers, should you put out sets in our hardy garden. Onions in the early garden developed as fleshy, one worth-while thing that I have (uily

Vegetables that deserve the title of being early are peas, lettuce, radishes, spinach, onions and cabbage. Since cabbage, as a vegetable because it has played an important role in the bill-of-fare all winter, it deserves careful planning and constant attention to produce crops at this date. Wise choice of sorts is essential, 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 are found sorts of special value for different seasons. So let us take them up one by one to find out which sorts will best serve our purpose for an early garden and what each of them is like.

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, table by broadcasting the seeds, better results will be scored by sowing in rows 15" 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 are found sorts of special value for different seasons. So let us take them up 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 extra early 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 - s e e d e d 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 balance 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. But since the word "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 smooth 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 its 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...
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 perfection as far as the size is concerned. Hailstone and Rapid Red are 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 and French Breakfast easily the most perfect type of the early sorts among the small radishes we find. This characteristic makes these two sorts particularly valuable for use in greenhouses, hotbeds and coldframes.

**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 earliest crop in twenty to thirty days from the 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" which 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 compact 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 perfection. 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 excellent butter-head sorts. True, it takes a little more trouble to grow them to perfection. But when you get the head, how well it will keep in the refrigerator, how full and crisp it is when you go to get it. It will stimulate their growth more than any fertilizer.
OLa TREES FOR NEW SITES
How Large Trees Can Be Transplanted and Their Age Made to Fill a Present Want

SAMUEL J. RECORD

ANY 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 UNDER-TAKING

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 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.

One 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, skillful 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

With small trees the root system is carefully dissected and both roots and soil tied in a burlap container

MARCH, 1916

A gigantic evergreen with branches tied back and ball of earth preserved, en route to its new location
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. A deciduous tree with its root system separated packed in moss wrappings

The same tree with roots bent back to facilitate transportation and the more delicate center root system carefully preserved in a tarpaulin cover

(Continued on page 54)
March, 1916

MARCH, 1916

Morning Star: MERCURY

5. Shrove Sunday. Boston Massacre, 1770. Pea brush is much easier to cut before the sap starts to run in the plants. Poles for the lima beans should be gathered at this time.


12. Quadragesima. With the exception of winteria all the hardy vines should be pruned now. Don't allow vines to crowd; keep them thinned out well; see that the vines are properly fastened to supports.

14. The asparagus bed needs attention. The mulch should be dug or plowed under; if you want your asparagus to thrive, hill up the rows; if you prefer it green, leave the bed flat.

16. Start now to work stock of all bedding plants such as geraniums, petunias, salpiglossis, salvia, scabiosa, snapdragons, stocks, verbenas, etc. Don't grow plants such as gloxinias, achimenes, caladiums, tuberous begonias again.

21. First day of spring.

22. Goethe died, 1822.


26. Third Sunday in Lent.

30. It is now time to start stirring up all those potatoes. Peas, beans, carrots, cabbage, cauliflower, lettuce, kohlrabi, leek, onions, parsley, parsnips, radish, salad, swiss chard, spinach, turnip can be sown outdoors.

Who welcomed in the maiden spring?

Who days of footfalls, twist and light
At fairies stepping through the night?

HENRY VAN DYKE.

"When the hounds of spring are on winter's traces".

The mother of month in meadow and plain.

Plills the shadows and windy places
With the list of leaves and patter of rain."

The year 1916 is marked by five eclipses, three of the sun and two of the moon. In any year there can never be less than two eclipses nor more than seven.
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, 290 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, carelessness 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 row 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

That means to the caretaker that this is plot 2, row N. Numbering from this end of the row number 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:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pruning</td>
<td>$5.00</td>
</tr>
<tr>
<td>Removing mounds about roots, taking off tree protectors</td>
<td>4.12</td>
</tr>
<tr>
<td>Plowing and harrowing</td>
<td>21.95</td>
</tr>
<tr>
<td>Fighting insects</td>
<td>13.45</td>
</tr>
<tr>
<td>Fall expense, plowing for cover crop</td>
<td>3.00</td>
</tr>
<tr>
<td>Sowing and harrowing cover crop</td>
<td>4.00</td>
</tr>
<tr>
<td>Cost of ½ bushel of vetch, ¼ bushel of rye</td>
<td>5.58</td>
</tr>
<tr>
<td>Putting on tree protectors</td>
<td>2.00</td>
</tr>
</tbody>
</table>

Total                      $64.10

For the second orchard, it will be remembered, is on steep, rather shallow, rocky soil. It was thought best the first season to plant crimson clover on this part to improve the soil. So the land was left open and harrowed now and then until July, when crimson clover was planted. It did not kill, 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:

<table>
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<td>Expert pruning</td>
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<td>Spraying and material</td>
<td>$5.00</td>
</tr>
<tr>
<td>Harrowing and working ground</td>
<td>$4.53</td>
</tr>
<tr>
<td>Painting tree trunks—looking for borers</td>
<td>$2.78</td>
</tr>
<tr>
<td>Wrapping trees for winter</td>
<td>$3.50</td>
</tr>
<tr>
<td>20 pounds of crimson clover seed</td>
<td>$3.00</td>
</tr>
</tbody>
</table>

Total                      $28.48

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            $4.75
One bushel Canadian field peas   $3.00
One bushel of rye to plant with them $1.50

The return from this planting was only $25.89 to meet the expenses of the tree expense budget for the following 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.

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</table>

Total                      $28.48
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.
For a few of the smaller cut flowers comes this vase of white Venetian glass, 4½" 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

A Venetian glass rose jar with natural colored leaves. White, $8; green or amber, $9. Height, 7½"  

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

Ambitious birds can perch at any height in this cage. Wire, enameled a color, 32" high, with hook for night curtain, $4

Some specially priced glassware for country houses. The costs are from 80¢ to a dozen for small saucers to 65 cents for the half-gallon ice-water pitcher.
For the birds' table these Peter Pan cups are now available. One for food and the other for water, 2 1/2" high, with imitation bird on the water tin, 75 cents each.

Ivory enamel dressing table upholstered in blue silk figured armure and with swinging mirrors, $40. Chair to match, $9.50. Blue damask-covered table set, $19.

This outside lantern of cast bronze, fitted for candles or electricity, is hand-finished and serviceable. Antique green, glass easily removable for cleaning, $15.

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.

Every fine crystal glassware with a line and border design. The special prices for the different types are from $5.75 to $6.25 a dozen.

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

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

THIS month's activities in the greenhouse and in the frame will take precedence over everything else.

The first thing to be done in the greenhouse after the early seeds are carefully sown, tagged and covered with glass and put in a warm place to germinate, is to make a general overhaul 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 repotting, 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, red leaved begonias, fuchsias, palms, etc., should be repotted 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 repot. If it is necessary to use the same pot, wash and scrub it thoroughly inside and out.

Almost as important as the repotting in the case of branching, semi-hard wooded plants, such as geraniums, is the thorough pruning or cutting back at the time of repotting, 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.

The various summer flowering bulbs, such as calla lillies, "elephants’ ears," and tuberous rooted begonias, should be planted in small pots now. With these it is best to start the bulbs slightly before potting them up; then you will be sure they are alive when setting the right side up. For extra flowers, a few gladioli also in small pots, start the bulbs, put them between two layers of damp moss in a flat and place them over hot water pipes or in an other hot place. The bulbs will usually start before the roots, but do not lay the potting mix over the head. All of these things need a good deal of moisture; the pots should, therefore, be sunk in the moss or packed with moss so that they can keep sufficiently moist. Care also should be exercised, however, to have the thoroughly hardened off before they are put out-of-doors, as a light frost will spoil their looks even if it does not kill them back to the ground.

As soon as these things are attended to, see that you have on hand plenty of the things you will need when seedlings, cuttings and bulbs are ready for transplanting and potting off. Get your soil, manure or bone, mix it together and sift it; it will be better for having been prepared a week or two in advance of the time you want to use it.

As the seedlings, cuttings, bulbs, etc., start into growth, they should be given a temperature sufficiently high to keep them growing evenly and rapidly. In addition to this they need a liberal amount of sunlight or else they will not "draw up." Plenty of fresh air is also essential. If you have to make a partial sacrifice of any of these conditions, the branch will come off cleanly and not "strip" (Continued on page 80).

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.

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 furnishings 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, softening 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 velvet, 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 guaze 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 idling 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. It 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 orange 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 as the case may be, and with a tiny bit 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.

There is something very feminine about taffetas, 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. Stripped taffetas in pastel shades make up well for bedrooms or boudoir lamps when finished with a small ruche of the same shade. Plain taffetas of rose with a chiffon stretched or shirred over it also makes a good boudoir shade. There is something very feminine about taffetas and chiffons.

**Types of Edging**

A straight double fold of the chiffon showing the selvage edge is a new finish in place of mulberry. It always saves a great amount of bother and expense 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 gauze, but this cheapens a shade and gives it a department store look.

Stiff taffeta pinned on either edge makes an attractive ruche. A fine quality of satin 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 satin. 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. Champaigne 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 ball from showing (Continued on page 72)
Spring Building

WOULD you like to see pictured and described some of the newest ideas in easy, artistic cottages and bungalows? Would you like to study room-arrangement, decoration, color-schemes, furniture, 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 unusual valuable suggestions, a summary home-builder, a host of illustrations and text about home-furnishing and interior decorating—gardening, rose, shrub and vegetable planting—dogs and birds, and all the rest. 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. A small investment of $3 for a yearly subscription (twelve exceptional numbers) may save you $800, or even $3,000 or more, because of its valuable suggestions on building, which are practical; on gardening, which pleases; and on decorating and furnishing for the summertime and make your home attractive.

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H 2-3-29
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.

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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 striking where glowing masses are needed among the shrubbery or where a low screen is desired. They are apt to grow scraggly with age and must 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 gardens, the petunias should now be planted. They are perennial and evergreen, but those that have gone over the winter are already in bloom and will be exalted by the time the new plantings are ready to blossom. The single varieties should be used and while they bear transplanting it is better to put them where they are to bloom and then thin them out. This also applies to the cosmos and agrimony for fall borders. Alyssum for the four seasons, and Marvel of Peru and Ricinus for those who need and want them.

THE BEST VINES

Vines to cover the bare spots along the walls and fences need not wait another day. For the heavy trellis and thick growth the Dolichos, the hyacinth bean, the scarlet runner, and the Humulus Japanica, the Japanese hop, will give excellent results. For more delicate effects the wild cucumber, Echinocystis lobata, and the Cardinal Climber may be used. Nothing is lovelier than the Ipomoea japa­

nica, with its浇浇 blooms and the Bona Rosa and grandiflora for the sweet-scented evening bloom. The rose-colored Salvia, the Japanese flowering morning glory, is a marvel of quick growth and brilliant flower. All of these should be started at once.

Get the seed bed ready now for the yellow, deep orange and flaming scarlet flowers that light up shrubbery masses and brighten the borders most attractively.
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MARCH POULTRY WORK

Remember 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. Most of the stone brooders do best with about 250 chickens in them. If hens are used for hatching, set at least three at the same time. Select turkeys for brooding this month, and use males that are three years 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.

Doubtless many poultry fanciers who read House & Garden are planning to use the new stove or colony brooders this season for their first time. Nearly a dozen of these brooders have been put on the market in the past year to meet the demand. Few of the brooders are surrounded by a metal hover, which deflects the heat to the backs of the chickens on the floor. Some of the brooders are made with curtains around the hovers, and some without. When curtains are used it is best to remove them after the second week, for a considerable amount of the artificial heat is to be felt some distance outside the hover, and the chickens instinctively move in or out to take the heat they 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— at 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 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 those smaller types will be very useful, even if no more than 200 birds are raised. It will be necessary to test 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 250, 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 place them in a colony house three at one time, and grow up to there, the brooders being taken away when 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 the best 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 for some time, at least. When hens are relied upon wholly, it is best to set at least two lots at the same time, to test the eggs after seven days. Then the fertile eggs can be doubled up, if necessary, as the many clear and good-sized flock will be hatched out.

CLEANING THE COOPS

Brooders and coops should be well cleaned before the chickens are put into 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 litters 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 62)
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 motor pumps. The water purifies itself by continual circulation. No water waste.

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White Plains, N. Y.
March Poultry Work

(Continued from page 60)

The stove brooder is fed from the top, the heat reflecting on the backs of the chicks

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 this is not a very nice subject about which to write, but it is exceedingly important.

Not only 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 hard or vaseline, and lice powder should be dusted over their bodies or else on the under part of the hen, where they will not rub it 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 in an incubator, 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 turkeys are to be hatched, the breeders should be selected 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-rooms 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 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 the integrity of 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 it is generally desirable to have a sash curtain of silk underneath, or casement cloth or gauze, which can be provided with pulleys and cords, and which gives an additional upright line against the glass panes.

In the same way the pictures hung on the walls of a large but low ceilinged room can be selected more or less with a view to creating vertical lines and the furniture can be high and narrow rather than low and broad. Where pictures are to be provided for a room that is small, the sense of size will be enhanced by selecting those which are reticent in color and design and which do not stand out so strongly that the walls on which they hang are obscured by the foreground.

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In some western cities, notably Los Angeles, certain mechanical devices have been adopted for creating space which may appear before long in our smaller New York apartments. In the Far West, for example, one may rent a four room apartment in which, in a sense, there are no bedrooms.

(Continued on page 64)
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Caring the Sense in a Small Room

(Continued from page 62)

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The Colonial House, the Boston architect, has given much time to the study of this style of architecture. In this book he describes in detail the Colonial House of the past and present. His clear ex-

Collection of them is indeed somewhat ex-

terest the entire house, but the effect of size is, I think, very apparent. In the tiny boudoir furnished in brown, the Regency satin is painted in soft green, striped in black, one finds furniture small enough to go into any room and have a marked effect. The upright tan and green striped taffetas over curtains are sim-

ilarly effective. The round tan and green curtains of casement cloth have more vertical suggestion than horizontal. While the tall pieces in a room appear as they are—serviceable, but

The tall pieces in the room are more apparent than the squatty elements. The apparent size in the manufacture of the silver closet is indeed somewhat ex-

aggerated by the photograph, but the style is indeed somewhat exaggerated. The room is not very colorful. The upholstery of the various pieces appears in the Louis XV bedroom is the

shown in the Louis XVI bedroom is

rose curtains trimmed with antique

fourth photograph. Here we have the

and the judicious laying out of walks and garden spaces.

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Creating a Sense of Space in a Small Room

(Continued from page 64)

The chiffer with the circular canes is a very poplar kind of furniture for the little room in which it is placed, but, as a matter of fact, this chiffer is devoted entirely to the use of a man, and the chiffer which occupies so large a space is certainly the chief essential to his comfort. There is a small desk and chair which are not seen, and a small mahogany bedstead which has a linen coverlet. One sees the feminine hand, however, in the selection of fancy curtans instead of the plain ones which masculine instinct might have been inclined to provide.

Completely feminine, on the other hand, though dainty and spacious, is the other bedroom in a pleasant painted furniture. Here again green prevails in coverings and wood alibis, 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 flower panels. This room is approximately 8 by 12.

The unfortunate prominence given by certain photographs to some fancies, in particular, at not all conspicuous in themselves, is illustrated by the dining-room with Hepplewhite furniture, in 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.

All the Cane Fruits Worth While

(Continued from page 25)

in pruning gooseberries, remove shoots at the ground line so that the plant will grow open at the top large English varieties which are as big as plums and just as delicious. In England the gooseberry is a very important 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 a very fine fruit in their raw state, and we should understand them and use them in our gardens. The secret of growing gooseberries successfully is to prune the plant so that it will be open at the top. This is done by removing entire rows to the ground line. Take off all weed and杂草 every season, and try to keep the plant open so that air and sun may circulate freely. Do not tip back and overgrow the plant; keep it open like a little open box. The following is the best black, and its fruit is little more than a small jam. The Neglected Gooseberry

The gooseberry is not nearly as popular as it deserves to be. I am speaking now of those

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All the Cane Fruits Worth While
(Continued from page 66)

overcrowded plant causing all kinds of trouble. Early spring is the best time to prune. The plants are ready for a severe pruning in February or March, but the soil must not be run down. The currant worm also attacks the growing tips of the plants, so the plants must be sprayed in the same way as the currants. Bores and San Jose scale are troublesome at this time, and must not be neglected lest they quickly destroy the plants. Handle the plants carefully on currants. Millcreek, that bigshagoo of the gooseberry, can be controlled by a foliar spray of one ounce of potassium sulphide, dissolved in two gallons of water, a week or two before the first indication and every ten days during the fruiting season.

In regard to varieties, the large English sorts are head and shoulders above the small. It is only excuse for not growing them is their supposed susceptibility to mildew. If you want the fine English varieties and fight the mildew, try industry, a large, red, downy-fruited that is high in quality. Crown Bob and Red Jacket are also good red varieties. Columbus is a good, large, fruited yellow berry. Downing is the best of the American varieties. It is a very large producer, and it is largely for preserving or for which it has no equal.

There are plenty of little dwarf plants which form ribbons along the line between walk and border, so there is no excuse for keeping this line to be obscured. It is extremely difficult to plant perennials in the beds along the walk, so if you make up the formal garden, in its most highly developed state. And, indeed, I do not know that it is ever desirable to try to plant it with permanent growth; for such a flower it is as unesthetic in its way. Therefore, the plants must be of enormous size, measuring 4 to 6 inches in diameter. Pkt.

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May 1

A journey "thru" pleasures and palaces. News for the bride.

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The final showing of the Summer modes that will be.

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Vogue

March, 1916

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come in most satisfactory fashion, however, by using them only in beds which border with boxwood or some low, dense, formal little growth like it, which hides their shortness and makes them seem like geraniums when given such a setting as this; and, really, it is not worth the trouble to find their way into the hands of those disposed to deal with them, because for them they are splendid plants en masse, quite unrivaled in the general field, despite them only because they are usually despicably treated, in white or a pink "Mme. Becquerel" for the former and "Berthe de Presilley" or "Jean Oberlé" for the latter—massed in the midst of summer's red 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 "good garden soil"—which is presumably the soil that is not comically managed by all gardens, generally. Unhappily for the gardeners, however, it is not common to all gardens, and even those where special earth faults exist they must be met by a selection of plants adapted to the soil of which the world is the most discouraging and disgusting is clay. Unsuggestive, sunny and adaptable clay seems to defy you to make it yield; and its defiance 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 for the rest of your life, you might, for better, for when you do the chances for overcoming this soil giving up for the time being. There are different kinds of clay; and, perhaps, you ought not to try to fight it all off together for condensation. But many years of struggling with it have made me pessimistic, and I confess to being almost reluctant to admit that there is such a thing as a rich, a very rich, or a plant that the rose delights in. If clay is your garden's boon, then the more turned-over in the many kinds of this unrivaled flower which especially thrive in clay, and let the splendor of these compensate for the lack of variety in your flower garden. Careful bulbs may do well there also; and perhaps certain other perennials; but I say just as many as ever before. For myself, I have grown superb larkspurs, splendid fox-gloves, chrysanthemums, rare old yellow dayilies—knapweeds, hardy poppies, chrysanthemums, Sweet Williams, Iris, of the Germanica, strain of malva, and Japanese not at all successfully—all kinds of roses in greatest abundance and of fine quality—California poppy, Daedalus and tulips also have done quite fairly well. Bulbs die out.

Hollyhocks, phlox, shasta daisies, many of the other Bles, and practically every other flower in the list of possibilities, have lived to give me hope for a season perhaps—and than vanished from the face of the earth. So I would suggest that the plants named in the paragraph above as perhaps the only ones certain to give satisfaction in a heavy, clay soil of the yellow and particularly unfavorable type. I believe that these plants prefer this soil, by any means; but they have seemed to be in favor among themselves to it—and that without any more care or fertilizer than has been given to the other things that have died out.

**To Grow Slowly!**

To everyone who is this spring beginning a flower garden I would like to say earnestly and solemnly, "go slowly." Do not try to have too many kinds; do not try to have too large a garden. A garden is like a house, anyway, improved by being added to now and then—not, of course, without previous consideration, but along lines which which this previous thought may have opened up and must be possible. I sometimes think the charm of the old house and the old garden is that of one generation coming after another: thus they have endless vitality and spirit in their complete gardens are.

**The Matter of Grooming**

While the average dog owner seldom has aspirations of a bench show tendency, and consequently is not especially interested in the tedious grooming methods employed by exhibitors. We have one of the best stores of Iris, in the heart of the Iris growing section, and can sell bulbs by the bushel, in the thousands. Merit, March to May is the time to plant them early for early bloom next spring. Catalogues, 30c-3 Cents. The Rainbow Garden, 179 Main Street, Geneseo, N. Y.

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The Telling Touch of Shades and Shields

(Continued from page 51)

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 translucent. This treatment, which makes the fabric waterproof, is also serviceable for porch and garden lanterns.

If the shade is sufficiently antique and treated 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 lends itself admirably to this style.

VARIATIONS OF VELVET

Hand painted velvet shades are extremely artistic and have a undeniable charm that all hand work has for us. Baskets and bunches of fruits and flowers on a soft tone background—such a lampshade finds aOPORTUNITY in a thousand placement. A parchment shade which completely hides the bulb hangs suspended from a standard, cut-out, to form a diffuse 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 chiffon may be made by combining cut-out chiffon figures to watercolor paper and lacquering it. This is not expensive and can be done by an amateur who knows nothing of painting.

For the hallway, a lamp of red lacquer and yellow, the hanging lamp of parchment with Chinese flowers. $130

SHADES FOR TABLES

Shades should not only suit the style of a house and period of a room, but they should suit as to number and size the dimensions of a room. How many times have we seen an enormous center-drop-light over the table in a small dining-room. Responsive 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.

North Western Expanded Metal Company
Manufacturers of all kinds of Expanded Metal
237 Old Colony Bldg.
Chicago, Ill.

Your New Home
and The
Architectural Record

If you are planning to build, you will find The 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 specialities 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

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 try samples of stained wood and some of scarlet agent.

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

Beautify the Garden

An English bench in an obscure corner, a comfortable chair in a picturesque spot, or an old-fashioned settee with chairs and table invitingly set for 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 had to harmonize with stone or shingled houses.

Send for our catalog showing great variety of benches, seats and garden furniture, and will be gladly sent upon request.

North Shore Ferneries Co.
BEVERLY, MASS.

The Architectural Record

March, 1916

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

goes under the plaster.

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 376

North Western Expanded Metal Company
Manufacturers of all kinds of Expanded Metal
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Chicago, Ill.

Stained with Cabot’s Creosote Stains.
W. P. Seaver, Architect, New York

Potteries Company
of your bathroom service. It is for its cost of different instal­
ions, and gives advice on the cost of different instal­
ations. Send for it.

The Trenton Potteries Company
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Largest Makers of Sanitary
Pottery in U. S. A.

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THE GARDEN GATEWAY
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The Architectural Record

119 West 42nd Street, New York City.

Send your name and address on a postcard for your subscription for the next eight months. Send $2 in full payment for Canada, and $2.40 for Territories.

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THE GARDEN GATEWAY

31 East 4th Street
New York Agents:
THE GARDEN GATEWAY
The Telling Touch of Shades and Shields

(Continued from page 72)

With its gay tassel a d unique outline, this rose-colored shield would find a suitable place in any bedroom. $2.50

panels it dwarfs everything else. In fact, it is a really unusual occurrence when a dining-room is not ruined by an ill-proportioned and ill-chosen lighting-fixture. This seems to be the trouble with most falling in the decoration. And it is so easily remedied. The shield itself has only to be placed by a flat empire shade of a soft, neutral-toned silk with a plain fringe. There are many more original and pleasing variations than this—but this is safe and proper.

Even a large wicker shade can be used for such a purpose in a summer house. The ordinary lining may be replaced by a varicolored silk one combining rose, green, blue and any yellow or orange on a black background. The colors are very rich and clear, and the effect when lighted is novel, but not grotesque. The shade is inexpensive and durable. If a shade is of brilliant hue, it must be smaller than of neutral tone. It is always well to keep to bright colors—in small shades, not in large.

Bedroom Shades

A black and white Adam shade would lend contrast in a Colonial room. $2.50

In dull blue and old rose, this little Chinese war is exquisitely painted on iridescent silk. $4

The Collectors’ Mart

Offered—12234. Covered Chinese temple jar, height 16½"; antique Chinese bronze vase, flattened rim, height 18"; formerly part of the large collection of the late William Churchill Oastler. Will sell at a low figure.

Offered—12245. Three melon-forms for sale, rosewood cases; two piano cases, spindle ornament; three mahogany parlor set; one mahogany parlor chair; one large chair; one mahogany tete, etc.

Offered—12226. A very fine hand-woven bedspread; brass pewter spoon mold; pewter swinging or ship lamp; one mahogany porphyry sewing bird.

Offered—12256. 2 rare embroidered shawl, old and original pieces of drapery (or lambreens done in colors, suitable for arch or over doorway or over unison curtains). None like them anywhere. Two peacock oriole, etched in plate, wide, with broad gilt frames.

Offered—12233. Two Sheffield table spoons with shell handles, three antique thread lace black veils, 42" square; flowered white face hand worked collars; cream-color silk veil, hand worked, 25" long; lot of Godey calico dressing plates; white tufted bedspread; Silhouettes; small antique portrait frames; silvered beaded bag; antique ironing stand; Lowestoft chocolate cups; four mahogany trunks, bird; pair of genuine Sheffield toasters; old green glass wine glasses.

Offered—12234. 1872 war relic—Mahogany drop-leaf, pedestal dining-table with drawer in each end.

With the colors of the room may be repeated in the guimpe and trimming. One must feel that the shades are tied to the room, not the shade, so if—merely brought out in the trimming.

Setting the Shade

Quite apart from the questions of shape, size, material or decoration is the matter of placing the shades. It will not fail to serve its right purpose. Shades give color to the room, as was observed, they can tone down or enliven the general air of a room both when lit and unlit, but if they are to serve an awfully practical end, nothing so bold as to stand in the way of attaining it. Thus, if a lamp is to be used for reading, see that the shade is so set that sufficient light is thrown in the right place. Good decoration presupposes a sense and a pair of eyes is more valuable than all the shades in the world, no matter how decorative they may be.

There is no reason why every family cannot enjoy this grand flower, for the simple reason that it is as easy to grow as the potato.

Can have them in bloom from July to frost if you plant a few bulbs each month from April to June.

For only ONE DOLLAR we will send 75 Bulbs of our Grand Prize Mixtures which covers every conceivable shade of the Gladiolus Kingdom.

Last year we sold thousands of these bulbs and have received most enthusiastic in their merits.

ORDER YOUR BULBS NOW so as to have them when you plant them in your grounds this coming fall.

Simple cultural directions with every package.

For only $1.00 we will send 75 Bulbs of our Grand Prize Mixtures which covers every conceivable shade of the Gladiolus Kingdom.
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 210 Blackhawk St.
CINCINNATI 2309 Union 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 Antoine, L. I. 22d 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 look 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.
5 seeds 10 cents
10 seeds 15 cents
20 seeds .25 cents

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.

H. H. BERGER & COMPANY
70 Warren Street
New York

Starting the Garden Indoors

(Continued from page 19)

the moisture content of the air up to normal. There are two rules you need to keep in mind about ventilation: the more fresh air the better. Do not let plants get too cold; avoid direct draughts on the plants and sudden changes of temperature.

Soil Requirements

The soil in which the seeds are started should be loose and gritty enough to let any surplus water that is in it pass through readily, so that it never gets wet. It should be light and "spongy" enough to retain all the water possible without becoming wet; and it should be so light and friable that the little seedlings, once they have sprouted, can push up through it readily.

When to Sow

"Time" is a double barrelled item: it refers both to when the seeds should be sown, and whether you will be able to take care of them properly or not. To do the latter will not take a great deal of time daily, but it must be given every day; regularity is of the greatest importance. In regard to the former, or when to sow the various seeds, grouping may be as follows: February 15th—March 15th; beets, broccoli, Brussels, sprouts, cabbage, cauliflower, celery, lettuce, and onions; March 1st—April 1st; corn, cucumbers, egg-plant, melons, okra, pepper, squash and tomato (corn and the vine crops are usually started in individual paper pots or in dirt bands); of flowers, the hardier varieties such as pansies, daisies, asters, marigolds, zinnias, and early flowering perennials which are wanted to flower the first season can be started with the earlier vegetables, and the tenderer things such as begonias, (started from seed), salvias, cosmos, coleus and so forth, started later with the later vegetables.

Use only the best seed which you can get; you can get seed enough for most of the things which you want to start, and will furnish all the plants required. Do not therefore, waste time with old seed of which you are a little uncertain, or by buying seed which may have been in stock for the last four years in some local grocery or hardware store.

The soil to be used is extremely important. If you have none available, the quickest way and probably the cheapest in the end will be to buy a bushel or so from some greenhouse. If you have to prepare your own, mix your richest and lightest garden soil, sifted leaf mould from the woods, and enough medium coarse sand so that the whole cannot be squeezed in the hands into a lump that will not fall apart when released. Old compost that has been in a hotbed for over a year should then be covered with four inches of fine spruce, pine or other needle leaves, which are better than old manure, which is free from fungus or weed seeds, and will give a combination of the right ingredients. If the soil is very light and sandy, it should be mixed with a portion of the same compost in which garden seeds will give a combination of the right kind. But do not plant until you do get a mixture of good soil, even if it involves a several days delay.

In addition to these soil ingredients get some sphagnum moss, the fluffy screenings from leaf mould, or excelsior (although the latter is not so good) to put in the bottom of your seed flats and pans to ensure perfect drainage. The soil should be supported by this strata of porous stuff so that the surplus water can drain off. Get a number of pans of glass sufficiently large so that one or two of them will cover a flat.

Having the various things which you will require ready, work can be begun at once. First, prepare your seed pans by laying a layer of drainage material and over this enough of the prepared sifted soil to come within 1/2" or so of the top after it is lightly firmed down and made perfectly level and smooth. Be careful to get the soil well packed in at the corners and the edges. Mark off the rows for the seeds 2" to 3" apart, according to their size and the space you have. The little drill in the center of the pan will not be shallow, just enough to be perceptible. A pencil point is as good as anything to make them with, and a ruler will enable you to get the rows straight across the flat and parallel. Scatter the seeds thinly 1/2" to 1" apart, but just as even as possible. Don't put in all your seeds at once in the entire contents of a package just to use it up; if the plants are too thick they will be poor from the very start; and besides, if your first plants do not come up it is well to keep some in reserve.

Covering Young Plants

After the seeds are sown, press them into the soil very lightly with the edge of the ruler or something similar, before covering them they should not be pushed down into the soil, but merely pressed level with it. They should then be covered such as pansies, daisies, asters, marigolds, zinnias, and early flowering perennials which are wanted to flower the first season can be started with the earlier vegetables, and the tenderer things such as begonias, (started from seed), salvias, cosmos, coleus and so forth, started later with the later vegetables.

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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 of careful and successful growing.

WOMEN READERS

will be interested to know that we have designed a special map and cross 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 catalogue on Evergreens, Rhododendrons and Hardy Flowers

Hicks Trees
Isaac Hicks & Son
Weatherly, Nantucket Co., R. I.

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 decorations.

Cedar Acres bulbs bloom.

Beautiful illustrated Booklet—free. Describes new varieties and gives full planting directions.

Cedar Acres

B. HAMMOND TRACY

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The New Roses

Farr's Hardy Plant Specialties

(1915-1916) accurately describes the Irises, Roses, and shrubs for general planting. If you do not have a copy of the 1915-16 book, write for it today.

Do You Want A Dog?

Answers to Inquiries

Collecting Italian Maiolica (Continued from page 32)

Bauino, etc., were taken there for the lustre embellishment.

In Urbino the manufacture of maiolica reached its culminating point in 1540, in which year Orazio Fontana, Urbino’s greatest maiolica artist, was in charge of the service that produced the Maiolica of Oratio Fontana, which had no equal in the execution of his period, in the perfection of his colors, and in the calculation of the effect of the fire upon the production of his wares. From 1530 Urbino Maiolica declined.

There are exceptionally fine specimens of Italian Maiolica in the Metropolitan Museum of Art, New York, and in other museums and private collections in America that the collector may study to advantage. While the pieces of a certain importance, like the masterpieces of the old masters, are not to be had for a song, the most complete list of Peonies in existence. Hardy Asters, Whicurianas, Ramblers, Baby Ramblers, all in two-year-old field grown plants.

Wyomissing Irises Win the Gold Medal

My Collection of Irises exhibited at San Francisco received the highest award—the Pacific World’s Exposition Gold Medal. The collection embraces the cream of the standard varieties, the finest European novelties, and my own seedlings raised here at Wyomissing 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 selection from my catalogue, which describes hundreds of kinds.

The Sanitary Way to Keep Garbage

Manholes, Garbage Receivers, and Package Receivers, Manufacturers of Coal Chutes.

The New Roses

 endorsed from the kitchen. Only top and cover is exposed, is convenient but never unsightly. It is water-tight—snow and rain do not get in, and also do not escape. It is buried in the ground close for sanitation and cleanliness in the home. Send for the catalog, which contains the most complete list of Peonies in existence. Hardy Asters, Whicurianas, Ramblers, Baby Ramblers, all in two-year-old field grown plants.

Bertrand H. Farr, Wyomissing Nurseries

The Sanitary Way to Keep Garbage

Answers to Inquiries

Reading of House & Garden, who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collector, 404 Fourth Avenue, New York, N. Y.

House & Garden

Fourth Avenue, New York

Answers to Inquiries

The Dog House, House & Garden, 404 Fourth Ave., New York

J. B. W.—An 1864 Confederate note is not rare, and can be bought for 1 cent. The 1838 $1.25 note is also uncommon and also exists in quantities. Its value averages from 5 cents to 10 cents. A card for $2 to $5, as there is no demand for articles of this kind, except as a relic or curiosity. A. D. M.—The story that explains the Willow pattern used on old English china is as follows: In this design a castle is shown on a hill surrounded by beautiful gardens and nearly 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 when not 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 until a mischievous father told the old father of the lovers’ rendezvous. He then surprised them at one of their meetings, and took his daughter and locked her in the tower as a prisoner.

Her lover unadvisedly accepted in sending a note planning escape to his sweetheart in the tower which she drew up on a silken cord, and likewise a silken ladder was sent her in this way by means in the dead of night. On receiving her prison they had in the early morning, her lover planned that the lovers should meet on the hill above her prison on the day when his father was at some meeting, and took his daughter and locked her in the tower as a prisoner.

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You Can Enjoy Beautiful Roses

In your garden, upon your lawn, or screening the fence and grace­ing the pergola, roses give 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.


The CONARD & Jones Co.
Box 126
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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, 20 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, "Somehow I felt as if the people who compiled it really cared for roses.

Price, 1.40, 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.


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 30 North Michigan Avenue, CHICAGO

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From Frost To Flowers

One of the big steamship lines plying to the tropics, has a slogan which runs 'Fifty hours from frost to flowers.' You can beat that. It is a delight to read about and of which numerous examples find their way inside and get busy in a moment that you are not only in a tropical fairy-land 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 greenhouse, the support of continuous framing members, so that every sunbeam from the inside and gets busy at once. A U-Bar house will last a lifetime.

Send for our Catalog, or send for your All-Year Garden (Continued from page 30).

The success of your garden depends largely upon the use of proper fertilizers you make of. The fact that you may have put on a liberal dressing of manure, and that it does not make the mistake of the gardener who grows a small, slow grown, stocky and decorous plant in good health, than a rapid growing one which is weak or sickly. When your little plants are ready for transplanting into large quarters, don't delay the operation. The time for doing it, is in the case of seedlings, between the second and third true leaf appears; with cuttings, when the newly formed roots are ¾ to 1 inch long; with bulbs, as soon as they have started 1" or so, when you are sure they are capable of making strong, vigorous plants. The soil for all may come out of the same pile.

Good garden soil with which has been mixed about an equal quantity of compost from an old hotbed will make an excellent combination for general purposes. There are, of course, some plants which have individual preferences—geraniums, for instance, prefer a rather heavy, compact soil, while begonias prefer a lighter one—but these are differences which the gardener who grows a multitude of plants will find it worthwhile to leave until he has met the more important details.

When planting, if many are wanted, are usually transplanted into flats. The earlier things such as cabbage, beets, lettuce, cauliflower, etc., do the work. This scraping is to move the old, dead bark which is a safe harbor for insects and disease spores. A neat whitewash will replace old fruit trees. If you have room, cauliflower, etc., do the work. This scraping is to move the old, dead bark which is a safe harbor for insects and disease spores. A neat whitewash will

Another example of the type of distinctive home which it is a delight to read about and of which numerous examples find their way in the course of a year, into the pages of The International Studio.

For over 18 years the standard art magazine in the English language and still known as the 'most beautiful magazine printed.'

50 Cents a Copy—$5 a Year

Trial subscription of three months for $1.00.

Your All-Year Garden

TO FARMERS

From the greenhouse or house remove the transplanted flats of vegetables, cabbage, lettuce, etc., as soon as there is no danger of their being frosted with the sash on the frames.

In the spring, leave the sash off the plants of the day, and as the milder nights come, at night. The early spring has plenty of chances with light frosts after the are set out, but they will come through if they have been properly hardened first.

Until you get enough bright, hazy weather to dry the ground off and to keep the plants growing rapidly, water only in the morning. The plants require more moisture, watering once a day will be none to much, and where this seems to insufficient, water at night; in the morning as less is then be through evaporation.

Work with Trees and Shrubs

Outside of the activities described above, the most important work is finishing up what pruning and spraying may remain to be done before sap starts in the trees. After this is not safe to use the winter dormant spares which are the most effective for combating such a thing as the San Jose scale for they are much stronger than the summer solutions. This is a good time also, to start new trees. If there is no regular tree scaper; an ordinary hand weeder with a sharp blade will do the work. This scraping is to move the old, dead bark which is a safe harbor for insects and disease spores. A neat whitewash afterwards will finish the process sterilization.

If you object to the unsightliness of the whitewashed little brown coloring matter can be painted off. Be sure, also, to saw off any branch close up to the trunk or from which it is growing. A cut will always mean a week spot at probably a wound and decay set on.

As to Fertilizers

The success of your garden depends largely upon the use of proper fertilizers you make of. The fact that you may have put on a liberal dressing of manure, and that it does not make the mistake of the gardener who grows a small, slow grown, stocky and decorous plant in good health, than a rapid growing one which is weak or sickly. When your little plants are ready for transplanting into large quarters, don't delay the operation. The time for doing it, is in the case of seedlings, between the second and third true leaf appears; with cuttings, when the newly formed roots are ¾ to 1 inch long; with bulbs, as soon as they have started 1" or so, when you are sure they are capable of making strong, vigorous plants. The soil for all may come out of the same pile.

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What Muriel Learned
—for $2

How a Little Bird Told Her 1,000 Secrets

MURIEL is 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 where's when, and usually how's how. She needs no Baudelaire, or pocket compass, or turfed housing pigeon to show her the way to the open, to Sherry's, to the best music, the prettiest flocks, the newest starts, 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. She can usually find her way home in the dark. The gleam of the hansoms on Fifth Avenue are not more bright than are her crimson lips. The gleam of St. Patrick's Cathedral is not more bright than are her bright, bold eyes. The red wheels of the hansoms on Fifth Avenue are not more bright than are her carmine lips. The gleaming facade of St. Patrick's Cathedral is not more bright than is her pretty, powdered nose. Muriel is, in short, a self-starter—an industrious eight-year-old girl.

Ten of the 1,000 Secrets

1. How long—to a second—a girl can keep a young man waiting for a luncheon engagement without infuriating him to the point of shaking her.
2. Why Casanova and Arthur 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 without embarrassment and leave it without stumbling.
5. Why the growing vogue of futurist music has been built up on so-called dissonances.
6. How, at Sherry's, to tell a lady from a chorus girl.
7. What scrapes the Freudian theory of dreams can get a good girl into.
8. How to get into the Domino room at Susannah's, after three A.M.
9. How to work your way, under cover, for the four blocks separating the Park Ave. Portal of the Belmont Hotel from the Manhattan Hotel's 43rd Street entrance.
10. What is being talked about today in the grandest, gleepest, and most fashionable society of America and England.

But, reader, perhaps you will ask: "Who is Muriel's little Bird?" Well, 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 88 cents 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, art, books and art. Add the sprightly qualities of such publications as The Sketch, The Tatler and La Parisienne with something of the broad range of choice ve­ neers from the finest choicest grains, meet all tastes and all requirements, whether for a modest home or mansion.

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Good Taste in Home Furnishing. By Maud Ann Sell and Henry Blackman in it. "Boiled down" might justly be used here as a descriptive phrase, all non-essential matter has been eliminated. It is a book of statements and cold facts, useful to the beginner or the old-timer who wants information without the necessity of wading through many rambling pages to discover its hidden place.

Wine, Water and Sober— or a Course of that trend of the two volumes, "Eat and Grow Up" and "Drink and Sober"—or a convert irritant, however, may take it, rolicking ball culled from "The Ing Inn," are admirably presented in a pocket-size gathering of poems or carried about to be produced on occasional as decoratively as possible.

The Well-Considered Garden. By Francis King. Charles Scribner's Sons. $2.00 net.

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 aptly described by the expression "rainbow color" is giving way before the new, more thoughtful gardening. The old idea of a background of blue, yellow, blue and red, massed against a background of blues or greens, is not set up as an irrefragable theory. The Somewhatness of Garden, a book of instruction in flower gardening, is a book of instruction in the principles of color, and gives the names and what to plant. There is a background of blue, yellow, blue and red, massed against a background of blues or greens, is not set up as an irrefragable theory.

Walter Dyer, author of "Early American Craftsmen."
**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 stocks 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 will send this book absolutely free—all "Wood Quality" stock. Also our big stock of ornamental trees, shrubs and plants for beautifying your home grounds. We will send this book absolutely free.

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Will make your home grounds a perfect picture. We grow everything from little violets to sturdy oaks. Our trees are famous everywhere, reduced to $1.00 to $5.00 each. Write today for Catalog 108.

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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.

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- **Write for full particulars—prices, while making your plans for a beautiful lawn.**

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**Pyramid OAKS**

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**

THE MORRIS NURSERY CO.,

WEST CHESTER,

PA.
The Sure Way
To Surely Have
An Early Garden

THE 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 turning 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 $6.56.

Five Melor Frames cost $4.62.

Or a two sash Junior Frame 68" long by 36½" wide.

Then if you want the big frames with their 3 x 6 feet, we can sell you any length.

Don't put off ordering. Every day's extra start now means several days ahead, later on.

Send for Two P's Booklet for further facts and figures.


The vogue of Americana is increasing because more and more of the skill, artistry and honesty of the early American craftsmen are becoming manifest. That they must have been remarkable men is a conviction forced upon everybody. But hitherto the much has been written about their work, little attention has been paid to their personal characters and story. This need Dyer's book to fill. While conveying immense amounts of detailed information about their work also gives the country man himself the names of some of the most distinguished craftsmen scarcely known more to the historian.

Duncan Phyfe, example, maker of exquisite furniture who adapted and proved the Sheraton style; and Samuel Intire, master carpenter, who learned as a cabinet-maker and built in Salem a many delightful room, one of which interiors is parochially carved; or romantic Wilhel- gel, inventor of stove, irons, and creator of beautiful glass; or Frederick A. Stokes,—with Paul Revere, silversmith and founder—are all characters and story of which this book, which is also a very comprehensive survey of their work.

The American Country Girl. By Mrs. Foote Crow. Frederick A. Stokes. $1.50 net.

In this book Mrs. Crow seeks to show the opportunities which open for the country girl to adapt her own life and the lives of those about her more cheerful, helpful and optimistic. To get to the country girl herself, and as an insipid and optimistic. To get to the country girl herself, and as an example of the six persons now living in the United States.

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 book of color harmony. Thomson gives equal value to the flowers, gardeners, 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 of our gardens the color harmonies they should be, she says, "a new profession to propose, a profession of specialists; it should be called that of the garden colorist...

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; second, to have had much experience in the growing of flowers, notably in the growing of varieties in form and color; third, to make his planting plans that there shall be successive pictures of loveliness melting into each other with successive months; and last, he 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.


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 familiar with the poultry industry in almost every land, for he has visited nearly every country in Europe, as well as Canada and the United States. His large and practical 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 a reference book in the home library, Poultry Husbandry should find high favor as a volume of authoritative information.

A Row of House & Garden Books

(Continued from page 82)

Martha Foote Crow, author of "The American Country Girl"

Garden fans will welcome The Bluebook.
POMPEIAN BRONZE SCREEN CLOTH LASTS AS LONG AS YOUR HOUSE

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 “belly,” 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.

The beauty of Pompeian Bronze—a rich brown hue—lends to any house added attractiveness. Send for our booklet “Permanent Protection.”

All good hardware dealers handle Pompeian Bronze.

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First weavers of wire by power in the world. Makers of Clinton Wire Lath—the first metal lath produced and the best today—for stucco and inside work. Interesting book of “Screen Houses,” showing many types, sent upon request.

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Are you desirous of increasing the variety of your stock? There are dozens of new breeds of fowl which perhaps you have never heard of. Write to our Poultry Yard, stating in detail all your needs and requirements. Perhaps we can help you and supply your wants.

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San Antonio—442 Main Ave.
Dreer's Roses
For the Garden

STONG, two-year-old, pot-grown Rose Plants that will give a full crop of flowers this season is one of our most important specialities. 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 $5.80.

Or, send for a copy of the Garden Book free, and make your own selection.

Please mention this magazine.

HENRY A. DREER

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A Roof of Fire-proof Shingles

Every argument against short-lived, fire-inviting wooden shingles is an argument for J-M Transite Asbestos Shingles

These shingles offer positive fire protection. They are more than fire-resistant—they are fire-proof and take the base rate of insurance. They never warp, curl or split but actually toughen with age, outlasting the building. Lighter and less expensive than tile or slate—cost little more than wooden shingles and their first cost is the only cost.

Supplied in a variety of shapes, colors and sizes to meet every artistic requirement. Easily laid by your carpenter, roofer or slate and backed by J-M Roofing Responsibility

Through a system of roofing Registration which this company alone maintains, you can place your J-M Roofing permanently in the care of this organization, which accepts the responsibility for the satisfactory service of every J-M Roofing sold.

A Roofing for Every Purpose

J-M Asbestos Built-Up Roofing for flat roofs, J-M Asbestos Ready Roofing for sloping surfaces and J-M Regal, the best rubber-type roofing. Lay your roofing problems before us and we will help you solve them. Address your inquiry to the Roofing Service Dept., of the nearest J-M Branch.

J-M Asbestos Roofings are examined, approved, classified and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

C. K. C., whose "Wine, Water and Song," makes a fine companion book to "Eat and Grow Thin."

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, remissly, what they do, in this argument, is 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 may gratifying to note, given us one of the ephemeral faddish volumes of an interior that appear periodical in the bookshops, and nauseate the reader with their scented superfluities. 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 author 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.

The Decoration and Furnishing of Apartments. By B. Russell Herts. G. P. Putnam's Sons. $3.00.

Ever since the first cave dweller scratched rude drawings on walls and roof of a primitive lair, interior decoration has been subject to deep interest on the part of the householders. Quite the limit of its manifold phases is the specialization of the treatment of certain apartments set for the use of young men or women. Mr. Herts has opened a clear path to the decoration of small apartments set for the use of young men or women. He does not, it may be said, an attentive and interested following, but he does the work of his craft with a rare gift and makes a wide appeal. It covers both the treatment of little two-room suite and the spacious duplex or triplex.

A third of the score of the excellent groups in "Good Taste in Home Furnishing."

"Continuous Bloom in America" useful for both the amateur and the experienced gardener readers from among the yearly creating number of urban apartment dwellers. The volume is not comprehensive as well as richly suggestive and makes a wide appeal. It covers both the treatment of little two-room suite and the spacious duplex or triplex.
Shingle for Beauty and Long Wear

The open market does not afford the extra-quality cedar shingles cut from live timber that we use exclusively in making "CREO-DIPT" Stained Shingles.

And we creosote them against dry-rot, worms, and weather decay. They last twice as long as natural wood—never fade out in stripes. They are stained with pure earth pigments ground in pure linseed oil.

Ask your architect or contractor to specify

"CREO-DIPT"
STAINED SHINGLES
17 Grades—16-, 18-, 24-inch—30 Colors
Any good lumber dealer can supply you for general work or re-shingling, or order Special Colors. "Dixie White" and "Thatch Roof" Effect.

Standard Stained Shingle Co.
1012 Oliver St., N. Tonawanda, N.Y.
Factory in Chicago for Western Trade

How often have you wished

that
you could get that last hour of sleep—the hour you lost by having to get up to tend the fire?

That the radiators would stop knocking, pouting and hissing.

That you could turn the heat on or off without stooping and without wrist-tiring turning?

The Dunham Radiator Trap prevents air and water. It does away with the cause of the noise—air and water. It does away with the spurring, hissing, air-valves.

The Dunham Inlet Valve enables you to turn the heat either on or off, with a single turn without even stooping.

You can turn the heat either on or off, without stooping and without wrist-tiring turning.

That the radiators would stop knocking, pouting and hissing.

That you could get that last hour of sleep—the hour you lost by having to get up to tend the fire?

The Dunham Radiator Trap prevents air and water. It does away with the cause of the noise—air and water. It does away with the spurring, hissing, air-valves.

The Dunham Radiator Trap prevents air and water. It does away with the cause of the noise—air and water. It does away with the spurring, hissing, air-valves.

A DUNHAM PACKLESS VALVE. No packing, therefore no leaking of water or water. A single turn and the heat is on or off—no stooping.

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The windows are sunny out, and equipped with C-H Adjusters

A Casement Home—C-H Adjusters

For the interesting How and Why of casements write now for our free illustrated "Casement Window Handbook."

The Casement Hardware Company
1 So. Clinton Street
Chicago, III.

Ample Capacity
For All Cleaning

Next in importance to using an electric vacuum cleaner is to select one with sufficient power to thoroughly clean every surface and every fabric. The mere removal of visible dust and dirt is but half the job.

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