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We want our readers not only to be familiar with the various varieties of dogs but also with the kennels specializing in them.

Sketches heretofore published have been on the Airedale, Great Dane, Bull Terrier, English Bull, Collie, Pekingese Police Dog and German Shepherd. This month we tell about the Russian Wolfhound. We list also a few of the best known kennels, thinking you will wish to know which specializes in this breed of dog.

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THE JULY ISSUE OF HOUSE & GARDEN

The Small House Number

In the last ten years, 570,000 small houses were built in this country—houses costing $10,000 and under. Not palaces, mind you, with bronze gates, and fountains in livery to scare away friends, but cozy, home-like houses with vine-covered porches, welcoming doorways, good rugs and old mahogany, comforting fires—places, grounds, shrubs, trees perhaps, and GARDENS.

The July issue of House & Garden is the Small House Number. It shows a score of them, with plans and interior views, as they stand in various sections of the country: California, Chicago, Boston, New York; it tells where the cost of building comes in and where it can be kept out—the little mistakes to avoid in building; how to place the house according to the compass, giving it the most sunlight and the best ventilation; how to treat landscapes and plan gardens. Here are shown some of the oldest gardens of America.

To the lover of the real American home, House & Garden represents that which is newest and most modern in decoration, gardening, town and country life. Best of all, every issue tells of furniture and household wares of all kinds, of popular art, of fabrics and wallpapers, of rugs and carpets, of mirrors, lights, and wall coverings.

Read House & Garden and learn to reflect your own personality in the treatment of your country house. Furniture and hangings, you know, have just as much personality as people.

SEEN IN THE SHOPS is a regular department of the magazine, designed to assist you in making your house an interesting place in which to live. If House & Garden suggests to you something that you would like to have or know more about, write to THE INFORMATION SERVICE. If you wish us to buy it for you, the Shopping Service makes no charge for making your purchases.
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When planning a new home for your family of flowers, remember that LUTTON construction results in proper ventilation without cold drafts, temperatures under perfect control, efficient drainage and minimum shadows cast on the plants. The Metal V-Bar Frame is remarkably strong, compact and durable.

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JUNE, 1916

VOL. XXIX, NO. SIX

COVER DESIGN BY NORMAN KENNEDY

FRONTISPICE

The Well Furnished Garden

JAPANESE GARDENS IN AMERICA

1. Fletcher Street and Collier Ster скорон

THE WINDOW BOX WITH THE COLOR SCHEME.

Helen Wells

FABRICS FOR THE LAST MINUTE HANGINGS.

TRIP TO THE GARDEN AND GARDEN LIVING-ROOM.

ITS NIGHT OUT

EDITORIAL

I Know a Trail on Toby, by Willard Wattles

SOMETHING IN DORSET

THE MISSION OF THE WATER GARDEN

D. R. Edison

"THE BIRD OF TIME HAS BUT A LITTLE WAY TO FLUTTER"

THE WORKING COLLEGE

Marion E. Hayford

SUGGESTIVE TYPES OF COLONIAL PORCHES

EUROPEAN ENAMELS

Gardner Teall

THREE GARDEN PLANS

Designed by Jack Manley Rose

HOUSES WITHOUT PICTURES

Mrs. Lynde Hartt

GARDEN BENCHES

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SMALL HOUSES

The small house is the average man's ideal and the average architect's bane. The average man wants one because it fits his purse; the architect is bothered with it because the good small house, he thinks, does not repay the labor it requires. It is like working on a jewel. However, in the Small House Number there will be at least twenty small houses that are little jewels.

Besides them, John J. Klaber will write on "The High Cost of Extras;" E. I. Freese on "Planning a House by the Compass;" R. L. Harris on using stained glass in the house; Miss L. Greenlee on "Early American Gardeners;" Williams Haynes on "Borzoi;" E. L. Strang on the "Brown Garden" and a number of other articles devoted to topics of July interest. The poem for the month is "Main Street" by Joyce Kilmer, a characteristic piece of craftsmanship from a man whose work is growing.

Comparisons are usually illuminating. A comparison of the editorial matter of HOUSE & GARDEN with the other magazines of its class for the past six months shows that the reader of HOUSE & GARDEN is getting more pages of editorial matter, more illustrations and a greater diversity of topics than in any other magazine.
A garden is the sum total of its temptations—its temptations to seek out unusual and picturesque beauty, its temptations to find comfort for the body and refreshment for the soul. It is well furnished when it tenders its visitor that restful and pleasing hospitality which at once stimulates and soothes.
HERE in America today there are two distinct garden types—the formal and the informal. Under the first classification are grouped the gardens which partake of a strong French or Italian influence; under the other are ranked those which owe their inspiration in a measure to English cottage gardens or to the more naturalistic Japanese forms.

The formal type of garden is successful only when a proper balance between parts has been established, the important axis determined and emphasized, and when the relation existing between trees, shrubs and plants has been duly considered. On the other hand, the informal garden is a failure if it lacks mystery and repose—if, in short, it is not productive of "garden atmosphere." The one is aristocratic in its bearing as the other is democratic in its appeal.

It is problematical whether America will ever find herself and develop a type of gardening characteristically her own; but, if she does, it will probably be along such lines as Nature has suggested.

Startling effects are striven for and actually created in our perennial borders for perhaps May and June; but, afterwards, the ragged and bedraggled edges are patched up with annuals or bedding plants. All this, of course, means much labor and no little expense. But when we turn to Nature, although we find her lavish, there is a peculiar harmony in her display, whereby we gain pleasure and contentment. True, the flowers bloom and die for her as well as for us; but their loss is less poignant, so perfectly do all the features of a natural landscape blend. The lesson is obvious; we must learn that flowers alone no more make a garden than mere furniture constitutes a house.

JAPANESE GARDENS THE IDEAL

So we turn, perhaps, to the Japanese style of gardening, as conforming more nearly to our ideals of what a garden should be than does any other foreign prototype; but, in so doing, we neglect such features as meditative gods of stone, grotesque forms of animals, praying shrines and other things which mean much to the Japanese in a religious or emblematic sense, but absolutely nothing to us.

To the native of Japan, a garden is Fancy's Playground, a veritable place of romance, which he guards with jealous care, holding it as a retreat for contemplation and rest of mind. There all associations must be friendly, there no rancor and strife of business life must have place. "Replete with illusion" one might object—but, if they convey to us some poetic thought or romantic truth, why not illusions? It is, indeed, the lack of romance and mystery in our gardens which renders them so stupid.

If a garden offers nothing beyond a setting for tree, shrub or flower, it falls far short of its purpose. If it be suggestive of new emotions, if it guides our thoughts back to forgotten truths, if it helps us to lead brighter and cleaner lives, then it is infinitely successful and joyous.

There is this to be said for the Japanese type of garden—it is available for very small areas. It can be developed upon a plot of ground 10' square quite as successfully as when many acres are utilized. There are, of course, certain fixed laws determining its conformation in a Japanese sense, but none governing its outline in the America adaptation, except that of harmonizing naturally with the surroundings.

THE MATTER OF COMPOSITION

In the designing of this type of garden, attention must first be given to the foreground, then to the middle ground, and finally to the distant view. Smaller trees and shrubs should comprise the foreground planting. For the middle ground, or "halfway position," the planting should be more neutral in the color of its leafage or florescence than that employed for the foreground. Trees—to emphasize a distant point—should accord with the natural forms surrounding them, so that the termination of the actual garden will not be distinctly evident.

In all planting, both the method and material must be determined by the character of the situation. For example, rolling ground is suggestive of mountainous country, and its planting should conform to that impression. On the other hand, low, flat areas give a sense of the pastoral, thus demanding an open, sunny and peaceful effect in the planting.

Almost every garden of Japanese type possesses water—it may be only to the extent of a shallow pool, with but a single variety of plant growing along its edges. This is, however, sufficient for the very small garden; but for one situated at the bottom of a ravine, or in an extensive low sweep be-
tween hills, a more pretentious water feature properly forms the principal part of the composition.

**Locating Water Features**

Water features should never be used on a hilltop. Water collects naturally by gravitating to the lowest part of a landscape, and there only can it be successfully used when in repose. Water may, of course, come from the higher elevation; it may break down through a ravine over rocks and mossy cliffs, but its final termination is in a depression or valley. Nature's rule can never be transgressed without marring the charm of any water effects created in a naturalistic garden.

The shape of the pond should conform largely to the contour of the surrounding surfaces. Follow in imagination the course of a natural stream as it hurries along through a rocky district, and carefully observe its ways. Running water follows the line of least resistance. As a natural consequence if a stream comes in contact with a projecting rock or other impediment, its current will be deflected to the opposite bank. If that bank be of material softer than the opposite rock, the washing out of the soil will gradually form a hollow place or cove. This effect will not be apparent when the material of both banks is equally hard; for, instead of the formation of a cove, the action of the water will result in the cutting of a gorge, with deep, precipitous rock walls.

In hillside gardens, where the use of rocks seems best adapted to our purpose, we should, then, keep this condition in mind; and, if we make ponds of square, rectangular or circular form amid such a setting, we blunder. Let us, instead, contract the convex portions of the shore line with bolder masses of rock than the concave side. There the rocks should be used sparingly, if not altogether superseded by greenward running down to the very edge of the water. This can be best effected, in the case of an artificial pond, by carrying the sustaining walls well in under the bank and allowing the turf to overlap.

We are fortunate indeed if we possess the constant supply of a natural stream, as with it we can add features such as waterfalls and cascades, to give actual life and the music of running water to the scene. If it be necessary to construct an artificial fall, it is advisable to build a pit one or two feet deep, made perfectly watertight to form a basin. Let the water issue from this. If stones and plants are properly arranged, the effect will be that of a natural spring among rocks. A more precipitous descent can be achieved lower down—for, whenever we see a natural waterfall, we invariably discern either close by or at a slight distance the still higher ground from which the water has sprung. It is for this reason that, whenever the topography will permit, the flowing water should be visible before it forms the desired drop. In any event, it should never be carried to the highest pinnacle of rocks; there should be higher ground above the point of issue.

If the supply of water be limited, a cascade formed under the falls will provide a desirable dark background, against which the narrowest sheet of water can be seen distinctly. When the supply is abundant, it is of course unnecessary to accentuate every drop of falling water, and so the dark cascade can be dispensed with. Rather let the brook descend over a series of rough, irregular steps resembling Nature's arrangement of rocks, and constructed in such a way as to conform to the strata of adjoining areas.

**For a Pond and a Small Brook**

If the pond be of broad extent—and the feature will apply more to the natural pool than to the artificial one—an island can be made a point of great interest. Islands caused by landslides or by the falling and crumbling rocks are generally found near the shore, but there are also islands of alluvial formation, produced by erosion.

Natural islands in running water are

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One of the rules in handling the watercourse is that the water be visible on its way to the pool. Grades in the brook bed will also add the attraction of waterfalls. J. Fletcher Street, landscape architect

Where space permits, the arch rustic bridge is always an attractive feature. This is in the garden of P. Saklatvala, Esq., at Plainfield, N. J. T. Shiota, landscape architect

A tea house on the edge of a pool in the same garden. Japanese gardening is applied not only to the ground and the vegetation, but also to the water and its accessories.
The Nipponese use of rustic timber, wattles and thatch is shown in this gate to the Japanese garden of C. Brown, Esq., on Staten Island, New York. T. Shiota, landscape architect.

The gateway of the Japanese garden on George Gould's estate at Lakewood, showing the sine qua non of decoration—the stone lantern. T. Shiota, landscape architect.

The Japanese give their gardens the interest of the intimate, the diminutive and the picturesque, and the spirit of repose, all shown in this American garden. J. Fletcher Street, landscape architect.

If it be a small brook that we have to develop, but slight financial outlay will be required, for here already we have a picture in the rough, to which nothing need be done save the refinement of certain details—a restraining touch there, perhaps a broader treatment with congenial planting elsewhere. If our design calls for a pond, we will need to dam up the brook, providing the topography of the land permits. Should, however, the stream be one subject to the ravages of spring freshets, the safe practice would be to divert the water only in such measure as is actually necessary; for any violent current sweeping over and among aquatics means the destruction of any tender specimens, the breaking down of lotus, papyrus and the like, besides covering everything with a layer of mud.

Water need not be constantly provided. It is necessary to supply only a sufficient amount to balance the evaporation, for water does not grow stagnant when a few fish and some submerged plants are installed.

BRIDGES AND TREES

Bridges of stone or of wood are delightful features of pond or watercourse, as they lend a feeling of directing by mute suggestion to some point otherwise inaccessible or to some interesting feature of the garden such as a tea-house or pergola.

Rocks of exquisite texture and color, properly placed, lend a quiet dignity and solidity to the composition; and the ever-popular stepping stones give a dry access to some boggy spot, or else convey one unconsciously by their very sense of direction to a hidden feature of the garden.

In planting a garden of Japanese influence, some single tree should be given a distinct position and all other planting made subservient to it. This may be either an oak or pine, or some other mature specimen already found within the garden area. If a pond be arranged, its margins should be planted sparingly; the south side should, indeed, be quite open. Trees which, by broadly-extending branches, would cast deep shadows upon the water, should be kept near bridges, crossings or some other intimate feature; and heavily-foliaged trees should be grown only where density of mass is desired, as along a cascade or near a waterfall. Several species of pine, juniper and hemlock suggest repose; and they, therefore, furnish an ideal background for all our garden pictures.

In March, myriads of early bulbs bloom forth in protected corners of the Japanese garden; April brings flowering cherries, almond and crab-apple; May is ushered in amid a riot of azalea bloom and wisteria; June is rendered memorable by the iris; July by lilies and sweet night odors. During August, water-lilies and lotus enliven the surface of the pond, and the cardinal-flower flashes its scarlet torches along the margins in September. For October, countless native asters and chrysanthemums call back a livelier color note to the composition. In November, Japanese maples fire every recess with their dazzling yellow, orange and scarlet; and, after all the leaves have fallen, one modest shrub, the witch hazel, blooms alone at the threshold of winter.
THE WINDOW-BOX WITH THE COLOR SCHEME

Its Real Purpose Is to Add a Pleasant Touch of Growing Things to the House Exterior—It Must Be Harmonious in Line, Color and Planting

HELEN WELLS

At the extreme right is a pottery window-box with a grey-green stripe at top and bottom and a leaf design worked out in green and yellow; the vertical stripes are black, $7.50. The middle box is white terra cotta, $11.50. At the left the box is grey terra cotta decorated with interlocking scrolls and leaves, $12.50

ANY things in life that might be beautiful fail of accomplishing their purpose because of lack of thought in their preparation, and among these the window-box seems especially unfortunate. Designed to express beauty and to ornament the house, it often becomes an unsightly blemish upon the otherwise unbroken expanse of the house front.

It is natural for many of us to plan the window-box from the viewpoint of the interior of the house; then we have a background of green lawn, or the grey of pavements, or the dun yellow of the streets, to set off the color of the flowers. It pleases us until we view that same box of flowers from the street, and then, somehow, it disappoints us. Its original background removed, the effect is impaired. It should have been arranged for an exterior instead of an interior point of view.

Yet window-boxes properly planted and arranged are often effective and well worth while. We may place them on the piazzas, or, if we are in a city where piazzas are a thing of hearsay rather than sight, we can content ourselves with filling our windows, knowing that is the nearest approach to a flower bed we can hope for.

THE IMPORTANCE OF COLOR HARMONY

Before we invest in plants view the house from the outside and decide on the color of the boxes. We do not want the box to be in evidence any more than necessary; consequently, choose a color that will be the least conspicuous against that of the house. Match the house color if possible. If this cannot be done, choose some neutral tint that does not attract attention, for it is the flowers that decorate, not the box! For the flowers themselves choose a color scheme that will produce harmonious contrast with the house. But never be guilty of placing pink geraniums and magenta petunias against a red brick house!

One of the most attractive treatments of the window-box is in connection with a house built in Mission style, with a plastered surface and piazzas on both the first and second floors. With the yellow-green of the plastered wall as a background, the

The residence of E. E. Boynton, Esq., at Rochester, N. Y., is built along the Frank Lloyd Wright lines, admitting an unusual display of window-boxes. Pitkin & Weinrichter, landscape architects

Although window-boxes may be set anywhere one desires to place them, there are often unusual positions on the house facade, as in an indented arch, where they will prove especially interesting
A person can choose green and white vincas or the drooping vines in the boxes, and the very darkest shade of scarlet geraniums or the color contrast. Not another kind of plant but these two and the effect is gorgeous!

The boxes on one house of this type run in the upper and lower piazzas on two sides of the house, and there are thousands of clusters of vivid scarlet set off by the green of the leaves, showing against the show-grey of the wall surface. It is much more effective than if this color had been broken by dabs of pink and purple and yellow.

Suppose your house color is any of the shades of grey. A color scheme of pink and white will be admirable against such a background. There is nothing more satisfactory for vines than the vincas or myrtles and the ivy family makes a close second, specially the German ivy with its light green leaves and rapid growth.

THE BEST PLANTS

For white flowers sweet alyssum is one of the all-around growers. It is fragrant, it is always in bloom, and the blossoms are so fine and delicate that it makes a pleasing contrast with the more solid blooms of geraniums. Candytuft is also a very desirable white flower and a free bloomer. The habit of each is to run down over the edge of the box in a graceful, drooping manner.

If you do not desire to confine the choice to one shade of pink and one kind of flower, you may still keep to the color scheme and obtain variety by choosing different kinds of flowers having pink bloom. Any of the Chinese or Japanese pinks, the pink begonias, the differing shades of pink geraniums, or the stock family with its many shades of pink will be good. The contrast of lavender and purple of the heliotrope is a pleasing addition.

If the house color is in any of the shades of brown, the more brilliant play on scarlet will be beautiful. Yellow makes a fine combination with brown, but there are only a few yellow flowers that are practical for window-boxes. The best of these are the tuberous rooted begonias. The calendulas are low growing and free blooming, but seem a trifle coarse for the purpose. Nasturtiums make a very good plant to trail over the edge of the box. There is a dwarf double yellow sunflower that looks well in a box.

Geraniums are the best old standbys, for they run in all the shades of pinks and scarlets, and one can always depend upon them. Give them rich soil and frequent waterings and they will repay all your labor. Also remember that it takes as much plant strength to perfect and ripen a blossom as it does to produce a new one, so it pays to pick the blossoms as soon as they reach perfection, giving the plant a chance to produce a new one.

The most difficult house color with which to make the planting harmonious is that of new red brick or red paint. It is a color so strong in itself that it kills or deadens the hue of any blossoms that might look well with another background. The most artistic treatment for it is boxes of green and white vincas, a mass of white alyssum with a row of white marguerites or white geraniums, small palms, aspidistras and a

(Continued on page 64)
TO FIT THE GARDEN AND GARDEN LIVING-ROOM

The names of the shops where these articles can be purchased will be gladly furnished upon request. Purchases may also be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York.

Flanking a doorway or garden entrance, these decorative jars of white Pompeian stone, 26" high, suggest a Parrish picture. $50 each.

Art crete is the material of these two bits. Bench, 4' 2" long, $17; Japanese lantern, $15.

The basket is of woven yellow bamboo with a green stick, various colored handle. Blue raffia suspending cords. 14"x48", $1.

Art crete is the material of these two bits. Bench, 4' 2" long, $17; Japanese lantern, $15.

An attractive treatment of the garden entrance. Prices for gates, post heads and woodwork on request.

To hold an abundant supply of bird food this self-feeding wooden house comes in green and white at $5.

The double wren house, with brackets, comes at $2.25. Extra for 6' to 16' pole, 6 cents a foot.

Sun-dial base of reinforced cast stone, 31½" h i g h, $15.

White wicker and grey enamel of smoothest surface are in this set, though other colors may be had. Arm-chair, table, rocker, $28 each; settle, $50; side chair, $13; tea wagon, $35.
Mid-afternoon finds the bud fast asleep, dreaming hazily of another life to come.

Two hours later it stirs uneasily, half conscious that night is fast approaching.

By this time the flower has drawn a deep breath and its eyelids quiver open.

Twenty minutes pass. In the growing dusk the heart of the flower throbs and expands.

Until, in another quarter-hour, it attains the appearance of a real blossom.

It must hurry. For one night only can it endure; the time is growing very short.

Quickly spreading, then, its weird form develops magically; life lies just ahead.

A few hours of full-blown perfection in the darkness. With the sunlight, death.

ITS NIGHT OUT

Or

The Night-Life of Cereus MacDonaldiae, which Lasts but One Evening and Dies with the Dawn

Photographs by Dr. E. Bade
FLORISTS, FOR THE MOST PART

That's something, eh, Dick? The battered, broken faces of the men, the friendly hum of their voices, the smile of joy, and the son asked, "But have they made you a thing, pater—what has Hale's Delphinium netted you?"

The father's voice broke into a chuckling laugh as he answered, "Why, what do I know? You see, Dick, we bustled our adviser machine and I lost my ready reckoner twenty years ago, and I never installed a cost system."

He knelt by his father's grave as he continued, "I suppose if I counted my time in fifty cents an hour, and the time of the bees at say ten cents an hour, and the interest on the value of the lot compounded so annually, and then stuck in thirty per cent. for overhead charges and marketing. I'd have been in the poorhouse on Hale's Delphinium long ago."

He stopped to laugh at his conceit and added seriously, "Here's the way I figure it, Dick: all over the earth people glance at these big, jumping spots of blue flower and little thrill of joy hits 'em. They don't know why, but I do, because it is the thing of beauty, the lightening of the soul, the beauty on the human heart. Such ineffable beauty no human hand can make; it's a token of something bigger than us, Dick, in the world—God's visiting cards stuck all around the earth—to let us know He's called. And, being Hale's Delphiniums, I'm traveling in fairly good company, boy. That's how I figure it!

To speak further of that company—Florists are gardeners because they cannot help it. Others are those who garden as an avocation, and those who do it because it is the thing to do. With the one it is a life work; with the other it is a life work; with the third a fad.

The first two scorn the third because she takes to gardens as she took to this spring's checks or Christmas plaid— a style to be cast off to-morrow. They know that one cannot flirt with blood-loam or chuck a Liliopodium dense under the chin, or banter small talk with egg-plants. They know that the success of a garden does not depend upon the cut of smoke one wears. They know that upon the superficial garden surface visits a swift and relentless retribution. The Zeppelins of her winds scatter by nature destructive weed seeds; she scorches the soil with the flaming liquids of her sun and scourges it with the artillery of her rains.

No gardening is not the sort of labor for which all men are equally fitted. Rather gardening "takes" you. In some subtle way Nature pours an ichor into the blood of Hale, and then pours it into the blood of Caleb Hale. One becomes slave to do the humble grubbing, sapping, and scourging it with the artillery of the winds and rains.

Gardening is one of Nature's hospitations. She who takes it as a fad is secure and permitted to enter the household. For those who finds in it an avocation the lad still always hangs out that she may come and go at will, a trusted ally for the working of mighty miracles.

The size of the garden does not depend upon the size of the gardener. It depends upon how much room there is in the gardener's mind. The votes of the garden may be small, but it is the one thing that Nature chooses for that work are model from a different batch of clay. Their pleasures come in helping plants to grow. They speak a language of their own and tread a solitary path.
Much of the success of the English cottage is due to the fact that the house is suited to its surroundings. Its architecture is bred of its environment. The straw that grows in the fields thereabouts is used for thatch, and the wood hewn into timbers. The house lies snug to the ground. It lives intimately with the trees that surround it.
An unusual hillside location for the pool is found on the estate of Edwin Stanton George, Esq., at Yonkers, New York.

THE MISSION OF THE WATER GARDEN

Is to Add the Finishing Touch to a Perfectly Natural Effect—Making and Planting the Pool, the Fountain, the Rivulet and the Bog Garden

D. R. EDSON

The home should extend beyond the house. At least, a small part of the grounds should be so intimately connected with the house, should so harmonize with it in effect and tone, and should be such a tempting spot in which to spend spare hours that the sense of indoors and outdoors will be to a great extent lost. We in this country are still too largely obsessed with the idea that the garden is an aim and end in itself. We have all kinds and varieties of gardens. But there are far too many "fad" gardens, and all too few old and mellow and well seasoned gardens that are a part of the home first and gardens afterward. Nor is this solely because we have not had time. Such a garden effect can be achieved in a comparatively short time if the gardener has the right ideals to begin with.

A PART OF THE PICTURE

I have approached the subject of this article indirectly because I wish, if possible, to keep it in its proper perspective. For the garden in which it is good to stroll and to loaf, and to meditate not only upon cabbages but upon kings and the affairs of men as well, and occasionally to sit down and read—for such a garden nothing is more important than an appropriate "water feature." No part of the garden, as a matter of fact, should be a "feature," and least of all should be "featured" that part in the general effect of beauty which water, when artistically handled, will play. On the contrary, water should be so used that it will add the finishing touch to the creation of a perfectly natural effect. It should help to make the flower garden conspicuously attractive and natural instead of being conspicuous in itself. Therefore, above all things, in utilizing water to enhance the beauty and attractiveness of your garden, you should study long and carefully to give it its proper place in the garden picture.

In every garden there is a place for water where nothing else can be substituted. It possesses a singular and beautiful charm. A visitor in any garden will as certainly gravitate to the pool or fountain edge, even if it is no larger than a wall mirror, as a sunflower will face the sun. The smallest pool changes the whole aspect of a garden. It is a shrine and the birds will come in dozens where formerly they came singly. They will remain after meals to sing and bathe, instead of flying away to some other part of the garden. And if you are so fortunate as to be able to arrange things so that you can have the music of falling water to filter through your garden, making one perpetually conscious of its presence even when it is not within range of the eye, you will have gone far toward making a garden which you will like to live as well as to work.

Having, then, some idea of the general effect you wish to create, how should you go about attaining it? What is the best kind of a water garden to have?

VARIOUS TYPES OF WATER GARDENS

To take the last question first, there is no "best." Several lines of development will be open to you, and which of them should be selected will depend upon your own taste and the exigencies of this particular case, the amount of water available, the size of the garden and its present construction. Before discussing any technical details we consider briefly the various forms
In its best application, water is not a "feature" but rather the final touch to a picture of balanced blending and perfect naturalness. Of course, careful handling of the book is essential to an effect like this.
"THE BIRD OF TIME HAS BUT A LITTLE WAY TO FLUTTER"

Meantime he is furnished with a bathing pool and a sun-dial to mark the fleeting hours. The types shown here can be purchased through the House & Garden Shopping Service, 440 Fourth Avenue, New York City, which will also furnish the names of the shops where they can be purchased.

Without its futuristic flowers this bird bath fountain is of iron painted bronze, 3' 5" high, with a pan 2' 1" in diameter. It is piped for water. $38

In this sketch, the larger bird bath is of white Pompeian stone, 39" high and 31" in diameter, $25. The smaller, 26" wide x 4½" high, $5

Of charming line and unusual value, this bird bath of terra cotta, which stands 27" high with a basin 22" in diameter, costs only $15

Set in a wall or as a garden terminal, this fountain finds its place. It is of terra cotta, 30" high and 22" wide. $50

The classic simplicity of this bird bath recommends it for the formal garden. Terra cotta, 36" x 27", $35


Reinforced cast stone has been successfully used for this decorative sun-dial, 42" high, $35

Marble piece by B. Lilian Link, inscribed "The Bird of Time has but a little way to flutter, and the Bird is on the Wing." Courtesy of Gorham Co.

Solid and substantial, a terra cotta sun-dial 49" high x 17½" across top, $45

Dolphins and sea horses worked in reinforced cast stone, 28" x 20", $35
THE WORKING COLLIE
A Dog Whose Usefulness Extends Beyond the Show Ring to the Manifold Activities of the Country Home

MARION E. HAYFORD

The pup with an evangelical face has its own share of individuality as well as to teach them to understand their trainer. Outdoor life and hardy conditions are absolutely necessary for the active life of the collie. Therefore the owner must be an out-of-door man or woman, for close association is essential.

From the first sign of interest shown by the puppy after he opens his eyes upon the collie world, he should be placed with his mates near poultry, sheep, colts or cattle. Thus, when old enough to take his initial lesson in handling stock, he can be trusted to pass among them freely at all times and has taken his first important step in protecting instead of injuring or worrying his charges. Such a trust is never afterwards broken. Soon his expression, as he tags after you, seems to say, "What are you going to do? Can I help? Please, tell me." And if told, what happiness and understanding show in the brown eyes!

Then come the lessons of words. One particularly wise English collie, tracing directly to the famous Bozzie, said to have been the most knowing dog in history, has developed such a wonderful memory for words and sentences that there seems to be no limit to new ones as he grows older, thus disproving the old adage.

After being taught separately the dogs should go through the same lessons in company with others, until at the commands "Line up"; "Bench"; "Down"; "Heel"; "Kennels, all," the pack will obey with the precision of a company of soldiers. This absolute power over numbers makes each dog more valuable for working and enables one gradually to dispense with training pole, whip or leash, until often neither word nor sign is necessary, merely a look of peculiar understanding passing between trainer and pupil.

As each dog begins to show marked adaptability, he should be allowed to specialize in his line, and thus fine (Continued on page 56)

THE WORKING COLLIE
For centuries the collie has been a natural guardian of stock, the comrade of his master and protector of children. Many authors have been written of his combined virtues and nearly all writers dwell upon his latest trait, the ability to do any and all kinds of work performed by any other breed. Many have deplored his supposed deterioration as a working collie and are forced to concede his great improvement in style and breeding. But while working for this ideal type, why may we not also develop his equally valuable qualities of usefulness? To produce the model working collie along lines now somewhat neglected, a dog whose breeding will be a source of pride to his owner, and which will yet fit into the manifold duties of country life, is the ambition of the writer. Though the experiment is yet in its infancy, the results of careful training of these dogs through several generations are beginning to show by the increasing demands for them.

Except in certain districts abroad and in a few of our Western States the collie is principally known as a show dog; but with his adaptability along working lines it seems a pity that he should not be winning a few trials on his own account instead of presenting them all to his owner.

HOW TO RAISE AND TRAIN HIM
To develop a strain of working collies he must have an inherent love of dogs and be able to understand their widely differing individualities as well as to teach them to understand their trainer. Outdoor life and hardy conditions are absolutely necessary for the active life of the collie. Therefore the owner must be an out-of-door man or woman, for close association is essential.
Based upon a simplicity of detail involving the complete absence of decoration, the Doric Order has virile beauty.

The sturdy type of Doric column. While the column itself reveals an adherence to precedent, the frieze which it supports is an adaptation, reflecting the present-day tendency to simplicity.

The Roman Doric column has been used here. Its characteristic is its proportion—the height being eight times the diameter, thus assuring, under usual conditions, a graceful appearance.

To be successful, the semi-circular porch must have a wide approach on either side. Here it is used with a Pennsylvania type of Colonial architecture.

The other photographs on this page are of Pennsylvania porches; this from Maine shows an agreeable handling of the Composite Order in modern work.

SUGGESTIVE TYPES of COLONIAL PORCHES

The "Germantown hood" is an outgrowth of the pent roof, originally attached to Colonial houses. The benches shown are also a modern elaboration.
Enamel medallion of the Assumption by Jean Penicaud II, 16th Century

Limoges enamel oval plaque, "The Portrait of a Lady." by Leonard Limousin, first half of the 16th Century. This and the others on the top of this page are from the Morgan Collection

"The Flight into Egypt," a Limoges enamel medallion by Pierre Raymond

St. John holding a scroll, a Limoges medallion by Jean Penicaud II

EUROPEAN ENAMELS
GARDNER TEALL

Readers who are interested in enamels or in any branch of collecting will find The Collector's Department of value. In that service questions are answered authoritatively. There is no charge. Address The Collector's Department, HOUSE & GARDEN, 440 Fourth Avenue, New York

The subject of the oriental enamels of China and Japan, which was discussed in the January number of HOUSE & GARDEN, awakened so much interest among readers that the writer believes here will be as many who will care to study the enamels of European fabrication, particularly those objects familiarly known as Limoges enamels, but more properly to be called painted enamels to distinguish them from the cloisonné and the champlevé enamels. It may be well to indicate here the characteristics of the several groups.

THE VARIOUS GROUPS

Cloisonné.—As early as the time of the ancients it was found that in order to prevent the running together of molten glass enamels, little boundaries of metal wire could be devised for soldering on to the metal base to mark the divisions of the pattern, or merely to bound areas, thus forming a number of diminutive shallow pans into which the melted flux expanded and cooled, and when polished revealed a surface level with the height of these wire cloisons, giving them the appearance of being metal wires that had been imbedded in the glass. Gold being neutral to every known color is the harmonizer paramount, and thus when gold cloisons were used, the various colors were knit together into esthetically pleasing surfaces. The little metal threads running through modern Japanese enamels are such cloisons. Cloisonné enamel is the earliest sort of true enamel known to us. It was the favorite Byzantine process, and also that of the Greeks, Anglo-Saxons, Chinese, and later of the Japanese and of the Russians.

Relief Cloisonné is where the enamel either is below or above the tops of the cloisons, or where only certain cloisons enclose enamel, or a combination of the three sorts, giving to the surface of an object completed in this manner an interesting uneven ground of smooth but unpolished enamel. The cloisons of much of this work, especially Hungarian and Russian, are of filigree wire, or twisted wire instead of flat wire such as was used for this purpose by Byzantine craftsmen.

Portrait of Antoine de Bourbon, King of Navarre, Limoges enamel. From the collection of the Duc d'Amboise

Painted enamel on copper. Jaques Gallot de Gemouthois, Grand Master of Artillery to Francis I. By Leonard Limousin
**Champlevé** is the process of gouging out of a field (champ) of metal a number of hollows (cloisons) or "ditches" for the pattern, in which cut-out depressions the vitreous color is fused and becomes enamel. It is akin to the ancient Egyptian method of cutting out places in gold, soapstone, wood and other materials wherein to insert bits of colored glass. Had the Egyptians practiced true enamelling, doubtless their process would have begun with champlevé, for they did not anticipate the Greek goldsmiths who worked patterns on gold in cloisonné long before they had any idea of applying vitreous color thereto. Indeed, early Greeks and Etruscans were wonderfully skilful at soldering gold. This process might be termed Gothic, succeeding in introduction though not superseding the Byzantine cloisonné. However, centuries before Byzantine or Gothic works appeared, the Celts produced champlevé enamels.

**Repoussé** is where the ornament is beaten out in silhouette as it were, in the metal, and the details marked by cloisons let in. Much of this work is easily mistaken for champlevé, but where the pattern is scooped out in champlevé, it is beaten out in repoussé. The visitor to the Treasury of St. Mark's in Venice will observe that the plaquettes from a Gospel cover there were executed in repoussé—the pattern simply hammered in the silver which afterwards was filled with translucent enamel. In Oriental repoussé work the metal divisions between the fields of enamel are beaten up, the reverse of the process just described. It may be stated, on Dr. Bushnell's authority, that in modern Chinese enamel work the repoussé process has superseded champlevé for effects of the sort.

**Boîze Taille** is the process of engraving the ground receiving translucent enamel, so that the lines made by the graver would show up through the translucent vitrified coating, and produce a greater play of light, or define pattern, the veining of leaves, marking of petals, the defining of draperies, etc. The French enamellers of the 18th Century habitually employed the effect, and Indian enamellers preceded them by at least a century, while its invention is ascribed to the Italian, John of Pisa, 1286. This chiseling or engraving upon gold or silver with the purpose of showing gradation in the vitreous color to be applied is akin to champlevé.

**Plique à Jour** consists of certain screen-like objects in filigree with their unbacked cloison divisions filled up with translucent enamel. This sort of work may really be compared to stained glass windows, the principle being the same in miniature. An excellent example of this is the 15th Century cup in the South Kensington Museum, while the crown of St. Stephen, dating from 1072 A. D., would appear to be the earliest known work of the sort that has survived.

The Russians of the present day have perfected the process that plique à jour enamel is often called Russian enamels. Doubtless the forming of cups, caskets and other precious objects of gems in unbacked mosaic suggested the style, and the famous jewelled cup of Chosroes to be seen in the Bibliothèque Nationale, Paris, might well be considered a forerunner of it.

**Encrusted Enamel** may be defined as enamel used to enrich raised and modelled gold work where this vitreous color is neither entrenched, as in cloisonné, nor painted, like Limoges work on a flat field. The craftsmen of the Renaissance, both in Italy and in France, produced exquisite jewels of encrusted enamels, imitated by the Florentine jewelers of to-day who display their wares along the shops of the Ponte Vecchio.

Painted enamels in this group may be subdivided as follows: (A) Those works which have vitreous colors added here and there to subdue, correct or to outline and decorate enamel surfaces, such as the pale yellows added to soften startling whites, red to restore a color unsuccessful in the firing, outlines of plants and other forms and inscriptions. Used in combination with both cloisonné and champlevé, and later to add further decorations to boîze taille surfaces.

(B) Those works painted with successive firings of translucent or transparent colored enamels over a primary enamel ground that first has been fused to its metal field of gold, silver or copper. Limoges enamels are of this sort, whether in color or grisaille, as also are the much neglected Venetian enamels known as Venetian enamels. So much for the general broad divisions of enamels, though it must be borne in mind that there was often employed in the working out of a single object more than a single process. As color plays so important a part in the evolution of the history of enamels, the following table will be thoroughly useful to the collector as determining the more important colors of the

(Continued on page 62)
The whole center scheme is raised slightly above the level of the garden. Wide stretches of rich green lawn, and straight white pebbled paths lead towards the clear warm white of the exedra. In strong contrast to the dark cedars and firs behind it, and the black and white tiles of the square court, with the cement edged circular pool catching rich reflections in front, is this curved exedra of concrete set with a delicate stone plaque and surmounted by stone vases holding hydrangeas. Against this background is a low curved bench of reinforced concrete slabs resting upon supports of claw pattern, and urns holding pyramid shaped juniper trees. A pergola, at the end of a straight flower-edged path, forms the approach to the tiled court and is raised three steps from the lawn. Beds for flowering bulbs and annual plants, shrubbery, and trees are placed symmetrically throughout the entire development, giving the necessary sense of balance.
The English Garden

A rough brick wall about the boundary line makes the background for a quaint and lovely effect. The narrow brick path, leading through a wicket gate, gives immediately upon a grass circle, grass edged and crowned by a huge tree. Curved white benches command each vista. A wide grass path leads on past the sun-dial at the intersection of the cross paths, to the wall fountain and bird bath, flanked by wooden benches.

On each side are trellis seats, half hidden in the shrubbery and massed about by herbaceous perennials. Two rose gardens of tree-shaped varieties enclosed by low box hedges border each side of the center grass walk. Narrow paths, running from the tree circle past colorful flower beds, terminate in white stone statues framed in dense green. Against the brick wall shrubs and trailing vines are set in profusion.
A tea house stands upon a slight eminence, commanding the garden, and rough flat stone steps lead up to it from the sunken lily pool that is fringed with iris and circled about by large stepping stones. A rainbow bridge spans the pool. Around the pool the banks are thickly set with evergreen and flowering shrubs. A rock garden, guarded by a mushroom stone lantern, is on one side of the approach to the tea house. Steps, lantern flanked, lead out of the sunken garden up to a straight, iris-bordered path of flat stones terminating in a Japanese gate stained brown.

Out of each side of the main path lead stepping stones, one merging into split logs laid step fashion up a slight miniature hill; the other curves out towards the side of the garden, and is lost in the trees and shrubbery. Across the pond is a bell house in which are suspended three horse shoes that tinkles musically as the breeze sways them to and fro.
"It sounds a bit grandiose at first, the suggestion of mural paintings for the private house. One associates them with libraries, hotel lobbies, churches and the glorified railway station," yet a glimpse of this room in the residence of Robert L. Stevens, Esq., at Bernardsville, New Jersey, shows the plan to be feasible enough.

**Houses Without Pictures**

Possible Reasons for the Unpictured Panel Wall — The Use of Murals for the Private Residence — The Architect as Picture Hanger

ROLLIN LYNDE HARTT

SHE was a lady — "a regular limousine lady," as a friend of mine would say — and she had an authoritative air of speaking for the "right people" when she lifted her silver-mounted lorgnette, and remarked, in a dutiful tone, "Pictures have gone out. I wouldn't have one in my house."

Fortunately, I had met this doctrine before. Mr. E. V. Lucas, in a recent book of his, makes an architect warn his client against pictures as a "foreign substance" injected into the design to its degradation and utter ruin. So it was English, the onslaught on pictures. Because English, it was aristocratic. It went with the lorgnette. However, I felt a distinct shock, which renewed itself next day when I got out a portfolio of American photographs and found dozens and scores of pictureless interiors all in fine houses erected within the last year or two.

The uprising against pictures is not only extensive; it is growing. Architects at once numerous and distinguished are treating walls in panelled wood and panelled plaster so that picture-hanging becomes a physical impossibility. Away with the exquisite Corots, the dreamy Whistlers, the Sargents, Pactons, the Dabos. The "right people"—with lorgnettes—consent to keep architecture unpolluted by "foreign substances."

Now, it is easy to poke fun at the "right people," especially when they assume a dutiful tone and an air of authority and look at you through silver-mounted lorgnettes and yet it is a question whether in this case they are not as right as they are "right." Others, without lorgnettes, have followed their example, deliberately and on principle and out of respect for highly honorable traditions. The Greeks never hung pictures on walls, nor did the lords of Roman villas at Pompeii. Medieval abbeys, monasteries and castles had their frescoes, perhaps, and perhaps their sumptuous Gobelin tapestries, but were guiltless of framed pictures. The custom now pretty nearly universal is hardly more than four or five centuries old—a novelty, as these things go, and still on trial.

The Case of Jones

It is easy, moreover, to poke fun at the architects. They certainly invite it when they talk as if their creations were so masterly that the presence of a Rembrandt or a Turner would be a sacrilege. But let us see if in reality it is so sure to be an affair of Rembrandts and Turners. Mr. Roderick Titherington Jones, for example, has risen.
from head bookkeeper to be President of the Inter-Planetary, or some such illustrious concern, and at last erects the palace that his name has done for thirty years. Just between friends, the pictures Mr. Jones has been purchasing are not Rembrandts and Turners. Still between friends the Joneses have scrimped. Hence the palace. Saving up for it, as they did, how could they make the Joneses feel poor. It will be an age before they can afford pictures worthy of it. Besides, they belong to that happy class of people who say, "Bank on it," in fact. T hat is why illustrations in our magazines so seldom illustrate. The artist has Jones in mind. After selling his sketch to a magazine he must sell it to a calendar, and then to an advertiser, and finally, along will come Jones and buy the original in some emporium of art treasures on the Board Walk at Atlantic City. It is an attractive enough sketch—for a calendar or an "a.d."—but, in Jones's need, it is regrettably "one on Jones."

True, there are talented Joneses—by name Frick, Morgan, etc.—who collect real masterpieces. But a part of our palace builders have neither the means nor the taste. It is better, at any rate, to refuse outright, perhaps, though their palaces are built to stay and very possibly their grand-children will possess a genius for sound connoisseurship and be sorry that the walls forbid pictures. But, even supposing that Mr. Jones knows good pictures, in art, and will purchase the best, an architect still shudders when he thinks of Mrs. Jones, for it is under her direction that faithful 'Awkins will hang them. Up they go, helter-skelter, at odd heights, all shapes and sizes, no two frames alike, a whole forest of fearful disorder. The less harmoniously arranged they are, the more they delight Mrs. Jones. Walls the architect designed with infinite care for proportion suffer outrageous violence, wan-ton and limitless desecration, a change that makes him bang his head and cry in his misery, "Oh, what's the use!"

It is futile to reason with Mrs. Jones. You can't say, "Now, my dear madam, you wouldn't think of paying Paquin to cut your gown and then trim it yourself." Neither can you say, "If you are so crazy about stringing up pictures, why not hang them by the worm has turned. Architects have long endured tortures at their clients' hands. They have seen a magnificent commercial building desecrated with monstrously and hideous wireless plants or with frightful gold-lettered signs. They have seen stately mansions made comic with frivolous paint. They have seen "additions" ruin a house once exquisite. There was no help for all that. But here there is, and the worm has turned. Down with pictures! An enraged worm, however, may at times go to rather unfortunate extremes, and when a well-dressed man or woman enters and sees framed picture has its unlovely traits, once you see with unprejudiced eyes. The wire is not beautiful. The crinkly reflections on glass are not beautiful. The mat, if it has consistency. The drastic measure that banishes pictures, as the worm has done for the wall. It allows rugs of Mrs. Jones's choosing on the floor and in such places as the stairway or the grand salon. It allows stately mansions and stately mansions and stately mansions and the grand saloon of a liner. It is "pure design"—elegant, refined, impersonal, unexpressive. One sadly misses the pictures and wishes them back.

Meanwhile, one notes a curious insensibility. The drastic measure that banishes pictures still furnishes picture-hanging be comes a vice as impossible as rabbit-fighting.

**IS THE FRAMED PICTURE UGLY?**

Heroic treatment, doubtless, yet is it not an advance, esthetically? Consider. The framed picture has its unlovely traits, once you see with unprejudiced eyes. The wire is not beautiful. The crinkly reflections on glass are not beautiful. The mat, if it has consistency. The drastic measure that banishes pictures still furnishes picture-hanging becomes a vice as impossible as rabbit-fighting.

**THE WORM TURNS**

Architects have long endured tortures at their clients' hands. They have seen a magnificent commercial building desecrated with monstrously and hideous wireless plants or with frightful gold-lettered signs. They have seen stately mansions made comic with frivolous paint. They have seen "additions" ruin a house once exquisite. There was no help for all that. But here there is, and the worm has turned. Down with pictures! An enraged worm, however, may at times go to rather unfortunate extremes, and when a well-dressed man or woman enters and sees framed picture has its unlovely traits, once you see with unprejudiced eyes. The wire is not beautiful. The crinkly reflections on glass are not beautiful. The mat, if it has
An American-made bench built along the lines of an old English garden seat. It is painted white, light green or dark green. 4' 6" long, $17.25; 5', $18.50; 5' 6", $22.

At the end of a garden walk or by a pool this curved seat could be placed. White, light green or dark green are the colors. Two sizes: 8' long, $55; 10' long, $65.

A rose arbor trellis seat of excellent lines, white, light or dark green. 8' wide, seats 4' long; $75. Other sizes to order.

GARDEN BENCHES
Which may be purchased through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York City.

This bench would fit in almost any garden. White, light or dark green; 4' 6" long, $14; 5' long, $16.

Equally serviceable for porch or lawn. White, light green or dark green. Table 2' x 2' 8", $16; 3' x 3', $20; chair 24" wide, $14.

In a formal garden a bench of this type is best. The supports are terra cotta and the top limestone; 18" x 60", 20½" high, $45.

The ingenious gardener can make his own seat out of concrete. This type requires a very simple mould. Tiles are let into the top slab.

Colored tiles and concrete have been successfully combined in this curved seat. It could serve as a terminal bench or by a pool side.
ROSE GARDENING FOR RESULTS

Common-Sense Facts Which Will Enable You to Select, Plant and Care for Your Bushes Both Wisely and Well

GRACE TABOR

EFORE, until you have grown them, will you truly appreciate roses—no matter how much you may think you love them to distraction! And never, until you have grown them, will you really know anything about them, though you may read and listen to the talk of wiseacres and devote yourself so faithfully to the theories of rose culture. For the rose is at one and the same time the simplest and the most tricky thing in the world to grow—or tricky planting, to those unfamiliar with her peculiarities.

To get at the root of the rose's seemingly vicious behavior, it is necessary to go back in the history of the species, to the ancestors of garden roses as we know them today. For it is to their ancestry that roses owe certain ineradicable traits, tendencies and characteristics that make them do these things.

The roses of our gardens are divided into general classes, which are again divided and subdivided by rose specialists in most complicated fashion. To these subdivisions no one pays the slightest attention, however, unless he has arrived at the distinction of being a near-specialist himself.

TWO CLASSES OF ROSES

The two general classes, however, you must know, and these may be called by the layman's terms June roses and all-summer roses; or summer roses, and summer-and-autumn-flowering roses; or in the rosarian's language, hybrid perpetuals and hybrid teas, etc. "A rose," you know, "by any other name—" So call them what you choose, but note one thing and let it never be forgotten: "hybrid perpetual" is a misnomer if you take it literally for what it seems to mean, for it is synonymous with "June rose" or "summer-flowering rose" and not with "all-summer rose" or "summer-and-autumn-flowering rose." As a matter of fact, the term is not a misnomer, for it does not refer to the bloom at all, but to the character of the plant—"perpetual," that is, hardy; not killed by winter; not tender. Hence, not in need of protection. Hybrid perpetual roses are a mixed or hybrid breed whose ancestors are mostly hardy, as distinguished from hybrid teas, whose ancestors are, in part at least, very tender and from an almost tropical clime.

The tea rose, so named from its characteristic odor of tea, comes curiously enough from the land of that fragrant herb, China. It is at home only in warm sections, and by nature blooms continuously, as so many tropical or semi-tropical plants do. Seizing upon this characteristic as promising, under proper manipulation, hybridizers of the western world began working with it.
as soon as it was introduced to them, aiming to produce a hardy and continuous blooming species.

They have succeeded— and they have not. No rose of tea ancestry has yet been produced, to my knowledge, that is hardy in the fullest sense of the word. Yet hybrid tea roses generally are hardly enough not to be a difficult problem to the grower, even in the north; and they bloom and bloom and bloom, literally until frost nips them in the bud. So, though every rose garden must be a difficult problem to the grower, even in the north; and they bloom and bloom and bloom, literally until frost nips them in the bud. So, though every rose garden must be difficult, there are several that show a step or two in the direction of the ideal dreamed about by hybridizers will never rest! The Rugosa rose, from Japan, is regarded hopefully, and is already the most desired of all roses. It invariably fails. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.

The Tenderer Teas

The still tenderer tea roses themselves are lovely, but unless one has an extensive rose garden they are not, to my mind, worth the extra winter care which they must have, particularly since so many quite as lovely H. T.'s are available. Sometimes they come through and sometimes they don't, yet you may have done exactly the same thing with them both times and every time.

Undoubtedly the time will come when such a rose as the enthusiast dreams of will actually exist, for until it does hybridizers will never rest! The Rugosa rose, from Japan, is regarded hopefully, and is already the parent or grandparent of great-grandparent, as the case may be. Of some very promising varieties that show a step or two in the direction of the ideal dreamed about and longed for. Probably no country in the world has a climate as trying to the bush suffer greatly, from the esthetic point of view, the reason of the continual pruning necessary to produce fine and abundant blooms. However, the character of the bush is not particularly graceful or attractive, even if it were not pruned so rigorously; distinctly it is not a picturesque addition to a planting. So, whether you have ten or ten thousand plants, plant them in a rose garden by themselves.

This garden may take any form dictated by fancy or the surroundings, but the unit of which it is composed are limited by the nature and needs of the plants in one direction at least. They must be kept down a width which makes it possible to rest every bit of the surface of the bed, and course every bush, without stepping off the walk along which the bed lies. Nothing should induce or compel the gardener to step foot on the surface of the bed itself.

As tea roses and hybrid teas need on 20” between them, this means that the best unless they are in the garden is devoted exclusively to them. Above all things the garden rose is grown for flower, and the appearance of the bush suffers greatly, from which a rose belongs and ignorance, therefore, of just what may be expected of that variety, there is another pitfall waiting for the unwarly, in the shape of greenhouse varieties listed as outdoor roses by growers who are either ignorant or unscrupulous. The well-known and greatly beloved "American Beauty," for example, is distinctly a greenhouse or hothouse variety, notwithstanding the fact that it is an H. P. rose. Listed by some growers among their line of this class, without a warning to this effect, it is almost sure to be selected by the grower in rose gardening as one of the most desired of all roses. It invariably falls. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.

Where to Plant

It is seldom that anyone undertakes to grow garden roses anywhere but in a rose garden now, I think; yet, lest some be tempted to plant them amongst shrubbery or other flowers, it is well perhaps to say something in warning against this. There are two reasons why it should not be done. One is that roses are an imperious set and will not tolerate close relations with other things; and the other is, they never appear at their best unless they are in the proper surroundings—name a garden devoted exclusively to them. Above all things the garden rose is grown for flower, and the appearance of the bush suffers greatly, from which a rose belongs and ignorance, therefore, of just what may be expected of that variety, there is another pitfall waiting for the unwarly, in the shape of greenhouse varieties listed as outdoor roses by growers who are either ignorant or unscrupulous. The well-known and greatly beloved "American Beauty," for example, is distinctly a greenhouse or hothouse variety, notwithstanding the fact that it is an H. P. rose. Listed by some growers among their line of this class, without a warning to this effect, it is almost sure to be selected by the grower in rose gardening as one of the most desired of all roses. It invariably falls. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.
A five-foot shelf of hoppers, the racing pigeons of today

THE FUN IN RAISING FANCY PIGEONS

Riding a Cosmopolitan Hobby That Appeals to Young and Old, Rich and Poor—Pouters, Tumblers, and Other Kinds with Fantastic Feathers and Distinctive Traits

E. I. FARRINGTON

Photographs by J. M. Rutlcr and Others

The fantail, in white or darker colors, is always a popular breed among amateur fanciers

A pair of carriers. These are not the birds used in carrying messages—that service is performed by homers

A good pouter is tall and slender, trim looking and with an almost military bearing

Frills are small, compact birds, beautifully colored and dainty and neat in appearance

A jacobin wears a feather boa the year 'round, almost hiding its eyes

Up but ten minutes earlier. Wealthy breeders spend thousands of dollars for pigeon houses, but just as good birds can be raised in a back yard loft, and a start can be made for a few dollars, although the fancier with plenty of money may be willing to pay a hundred or two for a single specimen that suits his eye. It isn't necessary to change one's clothing when going into a well kept pigeon loft, and there is no prettier sight to the man who loves the beautiful in feathers than a choice collection of high bred pigeons.

The fantail, in white or darker colors, is always a popular breed among amateur fanciers

There are several good reasons for the popularity of pigeon breeds as a pastime. Only a little work involved in the care of a few birds. The busy commuter can do it all and not miss his train if he will get

There is more to the pigeon fancy, though, than merely keeping pigeons. Of course, there is pleasure in watching and taking the birds, but the real fascination lies in breeding them so as to obtain certain desired results in markings or shape. There are old sayings among pigeon breeders: "Once a fancier, always a fancier." It is true that the hobby is one which any men ride a long time.

As to Varieties

When it comes to choosing the kind of pigeons to keep, the amateur fancier is likely to be perplexed, for the number of classes and varieties seems almost endless. He is wise, though, if he will select a breed that is pretty well known and whose traits are firmly fixed. Probably fantails are the greatest favorites among beginners, for they are among the handsomest of all pigeons, hardy, intelligent and easy to handle. Yet to breed prize winners requires all the art of the most experienced fancier, so that while fantails are good pigeons for the amateur, they are by no means strictly amateur's birds. White fantails are most often seen, but there are blacks, reds, yellows, blues and saddlebacks as well, all very proud looking little birds as they strut about on tiptoe, almost toppling over backwards.

Pouters, too, are always interesting, especially when they inflate their crops until their heads seem perched on the top of a great ball. A good pouter is tall and slender, with its flight feathers held close to its body and its legs set well back, giving it such a trim appearance and military bearing that one feels like addressing it as "Colonel." Pigmy pouters are simply pocket editions of their larger cousins and come in the same variety of colors, including white, red, yellow and yellow.

Although carrier pigeons can hardly be called good looking, even by their most ardent admirers, they are widely bred and competition at the shows is always keen. In spite of its misleading name, this is not the pigeon which is used for carrying messages, as most people suppose it to be. The bird actually employed for this purpose is the homer, which is a wholly different sort of pigeon, with strong wings and a broad chest, but no unusual markings to attract the un-
SCREENS FOR THE PORCH OR FOR THAT SUMMER HOME

Contrasting with the white enamel frame is a cretonne covering of Chinese design in dark blue, red and black on white ground, $15.

The woodwork is white enamel, the covering sateen to match color scheme in room, $11.75. With mahogany frame for the same price.

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service, House & Garden, 460 Fourth Avenue, New York City.
THE LATE GARDEN AND ITS USEFULNESS

Crops That Will Make the Garden One Hundred Per Cent Efficient Until the Fall Frost—Eleventh Hour Vegetables

ADOLPH KRUHM

The mission of the late garden is distinctly two-fold. In the first place it prevents the ground from becoming a mass of weeds, thus reducing the chances for next year’s weed crops. Secondly, it increases the productive capacity of the garden as a whole by nearly one-third.

About July 1st, take stock of the various rows in your garden and size up their future possibilities. Wherever a row has almost lost the bulk of its crop, clear it without regrets, to make room for late crops. This applies particularly to rows of peas, lettuce, spring radishes and other early vegetables.

In this manner, you will soon find quite a number of rows available for such late crops as beets, carrots, celery, winter radishes, turnips and rutabagas. Parsnip and salsify do not deserve to be considered here, since both require a long growing season.

Crop Rotation

In planning for subsequent plantings in the home garden, it pays to keep in mind the common principles of crop rotation. Each crop extracts certain elements from the soil. The soil then requires either a whole season’s rest or a heavy application of the right kind of fertilizer to make up the deficiency caused by the first crop. Since constant utilization of the ground is advocated, it cannot get the needed rest, and since elements in fertilizer require some time to become available as plant food, the thing to do is to see that the crops in a row are changed. Plant your winter radishes in spent lettuce rows. Celery plants may be set in early bean rows as late as August first. Beets will do well where onions and radishes grew. See to it that turnips and rutabagas do not follow radishes. Both belong to the same plant family botanically, and if the radishes attract maggots, these are sure to attack the turnips.

Unless your soil is very stiff, hard and dry, it will not be necessary to dig it for these late crops. If the garden has received constant cultivation since spring, the soil will be in nearly ideal, mellow condition for all root crops. Just clear the rows of all weeds, hoe them thoroughly both ways, rake and then make the furrow to receive the seeds. Since, as a general rule, all soils are rather dry on the surface during July and August, all seeds should be sown deeper during the summer than in the spring. If you sowed seeds 1/2” deep in April, sow them 1” deep in July, and so on.

As a rule I do not advocate watering the garden with a hose, but if a shower is missing about the time that you complete your sowing for late crops, give the garden a good soaking. Do not sprinkle the surface today and a little more of it tomorrow, but see that the moisture soaks in several inches. As soon as the surface dries off sufficiently, so that you can walk on the ground, get busy with either hand or wheel-hoe. Break the crust, create a dust mulch and thus preserve the moisture underneath.

Late Root Crops

While the leading variety of beets, for winter use, is Long Smooth Blood, this sort is not practical for sowing in the late garden, since it requires from 85 to 100 days to reach good size.
Either Detroit Dark Red or Eclipse will make splendid crops of smooth roots, averaging 3” to 4” in diameter, between July 15th and middle of October, when the roots should be pulled, and tops cut off. Store the roots in a frost-proof cellar, in a box with sand or dry soil.

Light frosts, that are apt to occur toward the end of September, will not injure the roots, which take advantage of every warm, sunny day to increase in size and firmness. To be successful with beets for fall crops, it is imperative that the soil should be pressed in firm contact with the seeds, while quick germination should be encouraged by timely watering. Constant cultivation and judicious thinning of the rows should be employed to hasten the development of the roots which, in sweet quality, will often surpass the spring grown product.

In our garden three sorts of carrots are planted in preference to all the rest. Scarlet Horn, Chantenay and Danvers mature in the order mentioned, and while Danvers is the latest, we have frequently harvested fine 6” roots, 1 1/2” in diameter at the crown, by the middle of October from seeds sown July 20. Danvers is the best keeper, and for this reason we plant Chantenay and Scarlet Horn for use during the fall months.

INVITING GARDEN ENTRANCES

Two in California
Two in New Jersey

Photographs by
Chas. Alma Byers and George C. Duy Rogers

The entrance to one garden in California has been fashioned after a Japanese pattern. The rough slab gate and the open trellis roof are both unusual. Lamps hung either side light the way and extend their invitation through the darkness.

Scarlet Horn is usually ready in September; Chantenay perfects handsome 5” roots in 65 to 75 days from date of planting, so that no gap need occur in the supply of carrots. With Danvers as a sort for winter use you may enjoy carrots from early in September until the following spring from plantings made as late as July. Of course there is a special sort of carrot for winter use, called Long Orange. But, as in the case of Long Smooth Blood Beet, it requires a long season in which to grow to good size, and it is rather coarse, with a blanched yellow heart, as compared with Danvers.

(Continued on page 66)
FLOWERS FOR THE SEASIDE GARDEN

A List of the Varieties Best Suited to Stand the Sea Air and Winds and Produce Effects for a Short Time

ELIZABETH LEONARD STRANG

Generally speaking, the seaside garden is a garden of short season. That is, it is needed for only about four months, during the presence of its owner from early in June to perhaps the end of September. The early spring and late fall flowers need not be considered, and so it comes about that we can plan for larger masses of each kind of bloom than are possible in the full-time garden with its wider variety.

Considered from the landscape viewpoint, we instinctively feel that the broad, simple lines obtaining at the shore should be met with breadth of treatment in the planting arrangement. In this way each individual garden, while contributing to the harmony of the landscape, will in itself be a miniature of the whole. As distinct from the more intimate city back yard, here we do not stoop over a 2 x 4 bed to admire a pansy, but prefer masses of dominating color. Larkspur of an ocean blue, pink, creamy white, pale yellow, orange, and cobalt blue—these are fitting. As echoes or shadows of the foregoing, choose some of grey green, old rose and lavender blue. Such tints will harmonize better than the hot, screaming masses of scarlet salvia, nasturtiums or cerise petunias, the mixture of which humbles the grand opera effect to the level of opera bouffé.

It may safely be asserted that unless they are actually exposed to the sea or rocks, all perennials of average ease of cultivation will succeed in the seashore garden. The moisture and mildness usually present in the atmosphere near the ocean are conducive to luxuriant growth, so that if shelter and good soil are provided the plants are almost certain to thrive.

Meeting Seaside Conditions

On the other hand, to meet the opposite conditions—that is, poor soil and exposure—certain plants have been found especially suitable. These we may divide roughly into three periods of bloom: late spring or early summer, midsummer, and fall.

For the first period, the following are excellent for the reason that they come into bloom in May and sometimes last well into June: Phlox subulata will carpet the ground with brilliant sheets of white and pink, as will hardy candytuft (Iberis sempervirens) with its glistening white masses, and dwarf Sedum acre. Other plants of a diminutive type that appear at the same time are the sea thrift (Armeria maritima), with slender stemmed pink blossoms; grass pinks, arabis and cerastium, all grey foliage; Iceland poppies, yellow, orange and white; and dark green mats of creeping thyme.

In especially difficult situations the moneywort (Lysimachia nummularia) may be relied upon to cover the ground with its creeping stems and little yellow bells, but it must not be planted where it may become a pest. All of the above-mentioned plants are small and better adapted to a rocky bank than to the flower garden proper; though, used as edgings to the beds of the latter, they will start the season daintily.

We may now divide the midsummer group of plants into two classes: those that look better in a wild garden or planted informally along the edges of the shrubbery, and the distinctly gardenesque flowers. Both groups are peculiarly adapted to seashore conditions.

For grouping informally we must choose a few kinds that will be effective enough (Continued on page 68)
THE RESIDENCE OF HUGO BALLIN, ESQ., AT SAUGATUCK, CONN.

The entrance was built without plan or elevation, the owner supervising the job. Native labor was used in all the work. Thus, it was the local blacksmith who made the iron rail shown in the arch. The trees about the place contributed the rafters.
At the south end of the studio is a balcony 28' x 8'. It serves as a writing room and hall between bedrooms. The baluster is a built-in bookcase.

The studio is a large room—40' x 28' with walls 19' high. A window 15' x 20' lights it. The walls are sand finished and the woodwork opaque stain.

The vestibule walls are soft brown, the plaster laid directly on hollow tile. The marble floor is from an old dismantled house.

Hollow tile was used—6,500 of them put in place by three masons and seven helpers in twenty-seven working days. The whole was then covered with cement. There is one chimney to serve the four flues.

The house contains five bedrooms, three baths, dining-room, kitchen, pantry, laundry, workroom, studio, dining-porch and flat roof. The last feature is well used as a sleeping porch.

The dining-room walls are blue, the curtains broad yellow and blue stripes, the table blue with gold decorations, the console broad blue and its brackets gold; floor dark blue with yellow rug.
THE SELF-SUSTAINING AQUARIUM

Ornamental Fish, Water and Aquatic Plants Co-Exist Harmoniously in the Balance: Glass Tank—A Natural and Little Known Life Transplanted to Your Dining-Room Window

ELSIE TARR SMITH

When you mention aquariums to the average person, one of two pictures will probably flash before his mental vision. The first, and the more usual, is that of a globular, bare glass bowl containing one large, domineering goldfish and another smaller, dispirited one which drift in circumscribed circles and twitch their eyes spasmodically at a black-and-white cat crouched on the middle of a Persian rug. The second is of a wall lined with great tanks through whose glass sides angel-fish, cods and mud-puppies indifferently regard the scarcely less human appearing crowd on the far side of the protecting brass guard rail. If you persist and begin to enlarge upon the pleasures of aquarium keeping, your listener is apt to put you down as a scientist or merely a person lacking in a sense of the fineness of things.

All this, I say, is true of the average case. The exceptions, the people who know the possibilities of a real "balanced" aquarium, will meet your enthusiastic remarks about fifty per cent. more than half way.

What "Balance" Signifies

A balanced aquarium is one in which the plant life "balances" that of the fish, so that both exist and thrive indefinitely in a perfectly natural state. Fish inhale oxygen like all other forms of animal life and exhale carbonic acid gas. Plants inhale this gas, the carbon of which they turn into vegetable tissue while they purify the oxygen of which they turn into carbonic acid gas. Plants and fish thus act as scavengers, you have a little system so complete in itself that it will require very little attention merely an occasional addition of water to make up for that lost by evaporation, the feeding of the animal life, and once in a while the cleaning of the glass walls.

The best aquariums are those made of a good strong iron frame with plate glass sides fastened with waterproof cement, the whole framework being secured to a slate or marble bottom. As no part of the metal touches the water, there is absolutely no danger from rust, and barring accidents they are practically indestructible. The all-glass aquarium is very pretty to look at, but it possesses the disadvantage of being liable to break through expansion or contraction with sudden changes of temperature, and of course the slightest crack will completely destroy its usefulness.

The ordinary fish globe is almost useless for aquaria purposes, the water surface exposed to the air being too small to allow a proper supply of oxygen to be absorbed from the atmosphere. Constant changing of the water is therefore necessary, with consequent bad results to even the most hardy fish, and certain death to the more delicate varieties.

The Best Location

The placing of the aquarium is a most important matter. It should have plenty of light, and a position close to a window is therefore most suitable. Avoid a southern exposure, as too much sun will overheat the water, exhaust the oxygen, and result in the loss of valuable specimens. If, however, a southern window is the only one available, some means can readily be devised to intercept the excessive heat.

Placing the aquarium outdoors during the summer months will be found to result in no possible benefit to the fish. On the contrary, it favors the growth of algae to such an extent that the water turns green and unsightly and must be changed.

The soil in which the plants are grown must be filled in to a depth sufficient to provide a firm anchorage. About 3" is deep enough for all practical purposes.

Most of the aquatic plants suitable for aquarium purposes thrive well in pure gravel, and this will be found the most satisfactory material for general use. The ordinary bird gravel can be employed, but it should be topped with a layer of a much coarser kind, as this will keep the fish from uprooting the plants. Sea shells should never be used, as they are composed of lime which is injurious to the health of the fish.

Unless the aquarium is of a very large size, it is best to avoid all rock work or pottery ornaments; they are too artificial in appearance and out of harmony with the other contents. In any case, use them with caution.

In making selection from the numerous different aquatic plants that are available, be careful to select those that have been found to be the best oxygen makers, for plants differ greatly in this respect.

Photograph by Dr. K. Rade

The balanced aquarium should stand near a window where it will get light without too direct rays of the sun.

This bowl aquarium of green and white Japanese ware, 22" in diameter, may be had complete with fish and plant for $25

Another type with green rim, flowers painted on the side 10" x 10" on a 22" white enamel wood stand, $25

This one is 16" across, with a height of 10". The stand is 22" high. Natural color, $15; stained, $16.50 complete.
through the glass walls he will see the small silver-like beads on the plants which are globules of pure oxygen.

SELECTING THE FISH

The selection of fish for the aquarium must be largely a matter of individual taste, as there are some hundreds of suitable varieties, ranging from the common pond fish, such as perch, dace and shiner, to the gorgeous hued Paradise fish and the marvelous developments of artificial breeding, the Comet-tail, the Celestial-telescope and the Japanese Fringe-tail goldfish.

It is, however, a good plan for beginners to confine themselves to the plants which are globules of pure oxygen.

In contrast to the variegated yellowish white and jet black of her mate, the female Gambusia is of a modest olive green color, and watch it hatch out into little wriggling tadpoles, just head and tail, pass from that into the more fish-like state, until finally the perfect frog develops.

Some other Accessories

Water news and other small amphibians can also be kept with advantage, and despite a popular belief to the contrary, will live in perfect peace and harmony with their fellow captives. Their reptile-like forms give them a strange fascination for most people, and whether resting lazily on the vegetation that floats on the surface, or lurking in strangely contorted attitudes on the gravelly bottom, they are always among the first of the inmates to attract attention.

The tadpole in the aquarium affords an opportunity to study at close range the wonderful process of frog development from perfect fish to lung breathing animal, and no study can be more instructive and entertaining. It is possible to take the spawn as it is found in the ponds and watch it hatch out into little wriggling tadpoles, just head and tail, pass from that into the more fish-like state, until finally the perfect frog develops.

Care must be taken to avoid any overcrowding with its consequent danger to the fish, due to lack of sufficient oxygen. It will occasionally happen, especially before the plants have firmly rooted, that the oxygen in the aquarium will become somewhat exhausted, a condition which will be indicated at once by the fish constantly coming to the surface and trying to breathe the overhead atmosphere. This may be relieved by opening the window and letting some fresh air blow over the surface, and then adding a few cupfuls of fresh water, pouring it from a height of about a foot or so. This will aerate the water enough to relieve conditions, which may be the result of not airing the room enough.

A few fresh-water snails will be found useful, as they feed on the algae, of which every aquarium tends to produce much more than is desirable. There are two or three suitable varieties of these interesting molluscs, all of which thrive well, and even increase, in the aquarium.

SELECTING THE FISH

The selection of fish for the aquarium must be largely a matter of individual taste, as there are some hundreds of suitable varieties, ranging from the common pond fish, such as perch, dace and shiner, to the gorgeous hued Paradise fish and the marvelous developments of artificial breeding, the Comet-tail, the Celestial-telescope and the Japanese Fringe-tail goldfish.

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Among the good aquarium plants is Fanwort (Cabomba aquatica), common arrowhead (Sagittaria natans), and Cabomba densa are five of the very best and most ornamental plants for the aquarium. They are all rapid growers, and it is therefore advisable not to plant too densely in the beginning. From three to six stalky stems should be fastened together with a strip of tinfoil and the whole tied closely to a small stone or piece of crockery and planted in the gravel. Ample room must be given for development, and it is best done by putting some small vessel from which the water flows gently over the edge, or lurking in strangely contorted attitudes on the gravelly bottom, they are always among the first of the inmates to attract attention.

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CONCRETE and cement stucco houses have come to stay. They represent the latest phase in the evolution of domestic architecture both in point of structure and general exterior aspect. They will unquestionably constitute an increasingly important and permanent element to be considered in the future because of the strength, durability and economy of cement as a building material. But concrete and cement stucco houses have a serious limitation so far as their appearance is concerned. An unredeemed concrete or cement stucco wall surface, unless managed with more than exceptional adroitness by the architect, is ugly and repulsive. There is no denying the uncompromising fact. We may as well honestly admit it.

CONCRETE AND STUCCO REMEDIES

The majority of cement stucco houses are either of frame construction with the stucco coating applied over expanded metal lath nailed to rough siding, or else of hollow tile plastered over with stucco. The concrete house, on the other hand, has walls of solid concrete, poured in a fluid state into board moulds which are removed when the mixture has set. A house built of concrete blocks, previously prepared, laid in the manner of brick or stone, is also to be reckoned as a concrete house.

Ordinarily speaking, the surface of a cement stucco or concrete house lacks the emphasis and contrast of color and shadow and therefore, lacks interest. It is usually harsh and crude. Possible remedies may best be considered under the heads of texture, contrast and relief by projection and shadow.

The surface of a concrete wall may be scratched while “green” and covered with a finishing coat of cement stucco floated smooth elsewhere, when dry, it may be either rough or dressed down to approximate smoothness by bush hammering, which will leave the aggregate plainly exposed to view. True roughening does, it is true, create some welcome variety from the monotonous commercial appearance of bridge piers or railway retaining walls, but the “skinning” of concrete is open to the objection that the “pores” of the wall are bare to the action of the weather and the penetration of moisture.

Another way of varying the texture is to float the final stucco coat with a rough board, instead of with a smooth float, drawing the strokes in a long arc. Then again, the float may sometimes be pulled straight away from the thick mixed stucco and
The attempt sometimes made to improve color by mixing various pigments with the cement, though at times it may be attended with fairly satisfactory results, can hardly be considered as a generally advisable or desirable thing to do. The addition of coloring matter sometimes weakens the concrete and there is almost always difficulty in getting uniformity of hue. Moreover, the range of tones to be gained in this way is limited and difficult to control in successive admixtures of pigment. It thus becomes advisable to consider a coating which, however, ought to be non-corroding and hard-drying. The residuum of oil in a lead and oil paint after drying is acted upon by the alkali in the cement and forms a soapy mixture that never gets hard. Various washes and cold water paints are highly absorbent of moisture and after wet weather streaks and discolored patches appear. Then, too, a glue or casein binder in such paint is soon disintegrated by the action of alkali in the cement and the color flakes and washes off. Despite the chemical deterioration, the effect of many such washes will last a fairly long time and, on a house of ordinary size, it is not a difficult matter nor prohibitively expensive to renew the wash when desirable.

If whitewash is used, the government Lighthouse Mixture will be found highly satisfactory. There are some special stucco washes that have been compounded which fulfill all the desiderata, producing a permanent color and excluding dampness. The objection is sometimes seriously made that it is not quite honest to color concrete or cement stucco artificially. It may be answered that such application of color involves no more sham than does the dyeing of raw silk to get a required hue. In some

(Continued on page 70)
### JUNE, 1916

**Morning Star:** Jupiter  
**Evening Star:** Venus

#### Wednesday

<table>
<thead>
<tr>
<th>1. Ascension Day. Sun rises 4:32; Sun sets 7:24. Hedges require frequent attention. The taller they are clipped the more perfect they become, whether they are evergreen or deciduous.</th>
<th>2. The most important work now in the garden and around the grounds is spraying for insects and diseases. All sorts of pests are easily controlled if steps are taken in time.</th>
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<tbody>
<tr>
<td>3. King George V born, 1865. Bedding out of all kinds should be immediately finished, and tender plants may be set out now. Look over the beds and replace any voids.</td>
<td>4. Sunday after Ascension. All newly set out plants, all transplanted trees and shrubs must be watered with sufficient moisture at the roots. Early morning or late evening is the best time for watering.</td>
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<td>5. Don't neglect successive sowings of the crops that require it, like beans, lettuce, beets, carrots, corn, cucumbers and late cabbages, cauliflower, Brussels sprouts, kale and celery.</td>
<td>6. A few plants of the English forcing type of cucumber in a coldframe with a few branches of peach for the vines to run on, will produce qualities of those long, high quality cucumbers.</td>
</tr>
<tr>
<td>7. The rose bug is one pest that doesn't succumb to poison. It is a borer, and the only way to save your flowers is to pick the bugs off, dropping them into a bucket containing a little kerosene.</td>
<td>8. Intelligent thinning of fruit will produce surprising results. You get practically the same bulk, but of a much better quality; thin apples, pears, peaches, grapes, plums, etc.</td>
</tr>
<tr>
<td>9. Charles Dickens died, 1870. All vegetable plants that require it should be tied up, such as tomatoes and lima beans. Those that require cutting are beans, corn, etc.</td>
<td>10. Keep the cultivator working in your garden. Cultivate the farm crop as frequently as possible and use the scuffle-hoe in the flower garden; you must keep down the weed growth.</td>
</tr>
<tr>
<td>11. Pentecost. Whit Sunday. If the weather is at all cool and the manure is advisable on the cane fruits. These plants have surface roots, and can't stand drought.</td>
<td>12. Keep a sharp look-out in the orchard for fire blight; remove any infected branches at once, and take out any peach trees infected with yellow or currulo, else it will spread.</td>
</tr>
<tr>
<td>13. Make a practice of pruning all the early flowering shrubs, immediately after flowering. Among these are spiraea, deutzia, Lilac exochorda, weigela, tamarix, and a number of others.</td>
<td>14. Flag Day. Stop cutting asparagus just a month of the peat are bearing well; it is an asparagus bed to continue cutting until late in the season.</td>
</tr>
<tr>
<td>15. Ember Day. You will find your cut flowers will keep much better if you gather them in early morning and late evening and plunge them in cold water in a dark room.</td>
<td>16. Full Moon. Remove all seed pods from rhododendrons and other flowering evergreens of this type. These are often left and never suffer for water; use leaf mold or rotted sod for top dressing.</td>
</tr>
<tr>
<td>17. Battle of Bunker Hill, 1775. Late sowings of fall vegetables such as celery, cabbage, etc., should be made in beds when they can be partially shaded and &quot;damped down.&quot;</td>
<td>18. Battle of Waterloo, 1815. Trinity Sunday. Lettuce runs to seed very quickly in summer. To avoid this, keep the plants well watered, plenty of food in the soil, and shade with cheesecloth frames.</td>
</tr>
<tr>
<td>19. Alabama sunk, 1864. Keep all the dead flowers removed from the peonies, etc. They not only look unsightly, but are a needless drain on the plant's vitality.</td>
<td>20. Queen Victoria crowned, 1837. Tall plants like dahlias, hollyhocks, radish, beans, lettuce, turnips and radishes should be placed them out-of-doors for the year's supply of flowers for the greenhouse, as next year's supply of flowers depends on them. Keep pinched back and never cultivated, and spray frequently with Bordeaux mixture.</td>
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I wondered at the bounteous hours.
The slow result of winter's showers;
You scarce could see the grass for flowers.

TENNYSON.
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**Mist in Maye and heat in June,**  
**Makes the harvest right soon.**

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The highest peak in the world is 6,100 feet above the lowest point in the sea bottom. On a 6 foot globe this would equal 1-10 inch.
DISTILLING FLOWER PERFUME

It is really a very easy matter to capture the delightful fragrance of flowers. Many people like to try the following plan which will always give good results with any sweet-scented blossoms. Almost the only thing which it will be needful to purchase will be a glass funnel with the narrow end drawn out to a very fine point. Such an article could be procured from any chemist’s store. It should be borne in mind that for the purpose there must be no opening at all in the lower portion of the funnel, this being simply pointed, as can be noticed from an examination of the accompanying photograph. We shall now require a little stand to keep the funnel upright. This can be made in any way which seems convenient; the one in the picture was formed with some wooden uprights, and looped wire between the two pieces of wood. A small amount of ice will now be needed. This should be broken into small fragments and it must be sufficient to fill the funnel entirely. Underneath the funnel must be stand a receptacle of some kind which should be absolutely clean. Now bring the flowers, which should have been freshly gathered, and stand them near to the apparatus. It is best to carry out this plan in a still room where there is no serious draught. The blossoms should be fairly close to the ice-filled funnel, and when they are in position a small amount of salt is sprinkled on the ice. In this way a freezing mixture is produced. After an interval it will be noticed that a drop forms on the pointed end of the funnel and this is succeeded by others. Of course, the moisture of the atmosphere condenses on the glass the volatile essence of the flowers is distilled.

The result of deep planting. Both plants were set at the same time, the upper shallow, the lower 5” deep.

The funnel must be drawn to a point. There should be no opening at the top. A stand for it can be easily constructed.

Place the freshly picked flowers close to the funnel, which is packed with crushed ice and salt. While the moisture is condensing on the glass the volatile essence of the flowers is distilled.

THE large roots are the conveyers and the fine tender rootlets that are so small they can hardly be seen in the soil are the actual food takers. It will readily be seen that if for any reason the main roots are cramped or remain huddled in a restricted zone, these delicate feeding roots must obtain but limited nourishment and naturally be fewer in number than where the main roots can extend themselves.

As the season advances, the disadvantage to the plant and to the gardener in weakness and meager yield will be apparent.

Aside from the depth of soil preparation, a moderate instead of a copious water supply in early spring and regular cultivation from the beginning of growth, as inducements to expansive rooting, much can be done by deep setting. Of the funnel being supported with a loop of wire between the two pieces of wood.

The accompanying illustration shows two tomato plants which, when set May 12th, were of the same size and vigor. The lower one in the illustration was set down 5” into the ground so that earth covered the stem, between the crosses and the smooth part of the stem as shown. Just the top was exposed.

The upper one had its root system merely covered to the line of previous growth. By May 28th, the plant that was set deeply had developed roots upon the buried stem and this is succeeded by others. Of course, the moisture of the atmosphere condenses on the extreme cold surface of the outside of the funnel, and this is responsible for the process of condensation going forward the volatile essence, which is given out by the flowers, is combining with the moisture and the result is that a highly perfumed liquid is accumulating in the receptacle. This naturally exactly resembles the perfume of the flower, and is the nearest approach to the real scent which could be secured. Indeed, many people who have captured scent in this way declare that they prefer it to that which they can buy in the shops. Of course, all this manufactured perfume is skillfully combined, and hardly any of it can be called a pure essence. The perfume captured in the manner described will not keep indefinitely unless it is mixed with about an equal amount of spirits of wine. It may then be bottled up and used in the usual manner, being quite satisfactory in every way.

S. Leonard Basfin.
The decorations make this orange-tinted willow set especially attractive for the porch. The cushions are of printed linen with yellow background and design in orange and blue to match the furniture. Table, $14; chair, $55.25; settee, $44.

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the House & Garden Shopping Service, House & Garden, 440 Fourth Avenue, New York.

For the summer house comes an old ivory wicker set decorated with black enamel and stripes of blue, yellow and rose. Arm chair, $24; desk, $22.25; chair, $15; table, $15.50; bookcase, $37.50. Cushions not included. On the table is a "Piper's Whistle Dog" of black enamel wood, $3.50, and on the desk a "Curly Cat" candlestick, 11½" high, $2, complete with hand-painted black and white candle.

This porch hammock can be transformed into a divan by folding windshield and ends under mattress and dropping the concealed legs. In green, white and khaki. Mattress, windshield, etc., of canvas. Steel frame, 28" x 72", $6.50.

Garden basket and tools, trimmed and lined with black leatherette. Tools enamelled in yellow and black decoration, scissors with silk tassel. $5 complete.

The feature of this bedroom set lies in the fact that it comes in so many different finishes. It may be had in white, ivory, cream or grey enamel, natural birch and birch with mahogany finish. The set lends itself to decoration. Bed, either full size or twin, $24 each; chiffonier, $27; dressing table, $24; dresser, $24. This moderate price makes it especially desirable for the summer home.
A new electric fan. Will work with any current. Ivory enamel finish with hand painting on the four blades, $15

A genuinely decorative flower pot—white pottery with varicolored flowers and gold bands 6" wide at top. 7½" high, $3.50

A suction electric lamp, decorated to match the room color scheme, $5

Cushion of pink rep, black and white cretonne medallion, bright center, $1.50

Queen Anne secretary of solid mahogany, 24" by 76", back shelves adjustable. Antique finish, polished or dull, $35

The taffeta ruffles and hoop skirt form an electric light shade. China head, $13.50

A red suite consisting of settee, which may be had enameled for $18, stain finish. $16.50; arm chair, enameled, $10.50; stain, $9.35; round top table, 28" wide and 29" high, enameled, $7.50; stain, $6.75. Cretonne cushions may be had in almost any pattern. The little glass flower or fruit basket is priced at $1, 7" size. Lamp, $6.75.
WITH most of the things to be done this month, a few days' difference in planting will be no serious disadvantage; but a few days' neglect of weeding or hoeing weeds in the rows will prove a very serious thing indeed. It not only quickly increases the amount of work to be done, but injures the crop.

WEEDS AND OTHER PESTS

Two methods of attack should be used. Go over the whole garden with the wheel-hoe frequently enough to keep the centers of all rows clean. This work can be done very quickly and will leave you the best conditions for conquering weeds in the rows. In going over the latter, be thorough, no matter how long it takes. Stir every square inch of soil, no matter whether a weed is visible or not—hundreds may be sprouting just below the surface. Small weeds will die in a few hours after they are pulled out and hoed up. After they begin to form a root system, however, in rainy weather, they will quickly root again even if left on the surface of the soil, and become much more difficult to get rid of.

Attend to thinning the plants so that those which remain will have plenty of room to develop. No overcrowded plant will give satisfactory results. Thin with a ruthless hand: the latter, be thorough, no matter how long it takes. Stir every square inch of soil, no matter whether a weed is visible or not—hundreds may be sprouting just below the surface. Small weeds will die in a few hours after they are pulled out and hoed up. After they begin to form a root system, however, in rainy weather, they will quickly root again even if left on the surface of the soil, and become much more difficult to get rid of.

JUNE PLANTING

In planting flowers, there is little to do this month, except where circumstances may make it necessary to put in a late garden, as is sometimes the case with broccoli, cabbage, lettuce, and radishes. Many of the plants from which results are most quickly obtained are described in the article on Quick Action Plants in the May issue. Bedding plants which will give immediate results from late plantings are geraniums, begonias, coleus, salvia, snapdragons, salvia, heliotropes, ageratum, and sweet alyssum. These things may be obtained at very favorable prices after the Decoration Day rush is over. Tuberous rooted begonias, caladiums and similar extra tender plants may be set out now except in the northern States where there is usually danger of frost until after the first of June.

In the vegetable garden there are two classes of crops that require to be planted during this month: succession crops to give a continuous supply, and things to be started now for fall and winter. Among the former are corn, peas, beans, lettuce, spinach and beets. If you are using only one variety of corn, plant twice during June to keep up a succession of ears to be used when the quality is at its best, or plant two or three varieties which ripen in periods.

During this month, plenty of the garden pests may be expected to put in an appearance. The safest, easiest, and most effective remedy for them is always to be found in measures of prevention. Get in a complete stock of the insecticides and fungicides which you will need. The investment will require but a few dollars, and such things as you may not need to use will keep, if necessary, until another season.

SUMMER MULCHING

One line of garden work which is often neglected or overlooked altogether is the summer mulch. With many crops and under many circumstances, the mulch must have taken the place of the regular mulch for convenience sake; by the end of June there are plenty of other places where leaf mold or decayed leaves, straw, hay, or any manure, grass clippings or the remains of the winter mulch which may have been set aside for this special purpose, the ground between or around plants the row, produces remarkable results by its efficiency in saving moisture. With proper mulching this mulch will be several times as effective as it would be if placed on the surface in the ordinary way, especially about newly planted trees and shrubs.

The properly cared for garden shows an absence of weeds and a clear ground surface, thoroughly cultivated to conserve moisture.
THE DECORATIVE VALUE OF WROUGHT IRON WORK AND TILE

AGNES FOSTER

Many admiring and covetous glances have we given the pieces of wrought iron work in the museums here and road, or in Spanish towns where every window has its beautiful iron grille, or Italy where well-hood and lanterns boast its bits of intricate wrought iron work, or Spain in France where the balustrades of churches are fit copy in design for generations of builders. At last this wrought iron has come into its own again, not only at the hands of the architect, who has appreciated but used the medium sparingly, but through that new befit of true service, the decorator. In a hundred ways, each appropriate and of real decorative value, the decorator has worked wrought iron into her scenes for porches and gardens, for living-rooms and halls.

What could be more appropriate as lighting fixtures than torch brackets of Tudor rose in the entrance hallway? Or in oak paneled living-rooms, side fixtures of oak leaves, virile and ld in design? Supplanting side fixtures by torches may be served on either side of the chimney breast or at the foot of the stairs. Each treatment does not require a large or elaborate room or furnishings. Although wrought iron unpainted looks at on oak or walnut, it looks all, when finished in dull colors, against the painted wall surface. To lighten and date spots of interest of the iron may be gilded a rich, warm gold. The reddish cast of the iron itself carries along this color tone.

The best iron work is not heavy and crude; it is of the most intricate and delicate design. There is a subtle fascination in the branches of iron flowers twined, as gracefully as Nature does it herself, around simple, straight, heavy uprights, or in French window that the silhouette may be given full value, a wrought iron aquarium stand may well be placed. The iron is moulded into graceful curves. Another equally attractive piece is a plant stand. The top holds a painted tin basin in which are pots of ivy. A painted wire basket, whose handle forms a comfortable perch for a gay porcelain bird, can be overgrown with a tangle of ivy vines. The wrought iron work below is carried out in the graceful twists and convolutions of the vine itself. A similar stand holds a copper basin for plants.

For a side wall a fish stand with copper basin can be placed on the porch. Although it would require a large hallway to suit a tile fountain of this size indoors, it is equally appropriate for the porch wall or as a garden terminal. (Continued on page 70)

By the use of tile inserts and tile figures the fireplace in this nursery has been given genuine interest.

Made in America after a Spanish pattern, a wall bracket of wrought iron with a basin midway for vino, $50.

The glazed tile radiator grille has distinctly decorative possibilities.

Used as an aquarium stand or for flowers, this type of wrought iron workmanship is coming into vogue, $25.

Painted tin with wire handles forms the upper part. It comes separate and, not including the porcelain bird, sells for $6. The wrought iron stand costs $30.

The address is 440 Fourth Avenue, New York City.

There are often times when you are undecided about a color scheme, or the suitability of a piece of furniture. In such cases you want advice. Why not write to HOUSE & GARDEN for it?

The address is 440 Fourth Avenue, New York City.
**Cozy Homes**

**AR**E you one of the thousands who dream about a cozy little home, which you are going to build?

Have you pet ideas you would like to see worked out by some architect as if especially for you? In the

**Small House Number** perhaps you'll find all this.

In this superb issue you will learn, not only about the building and arrangements of small houses, bungalows and cottages, but something about every side of homemaking. You may read in simple, understandable language the practical ways to make your home cosier, more convenient, more comfortable and practical.

You need this July number. You will find it an excellent example of what is offered each forthcoming month.

A small investment of $3 for a yearly subscription (twelve exceptional numbers) may save you $300, or even $3,000 or more.

Because of HOUSE & GARDEN's many valuable suggestions on building, which are practical; on gardening, which please, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

**Special Introductory Offer**

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of $1. Let your subscription start with July—the Small House (Bungalow) Number. It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier and quicker.

**At Your Service**

T**HE man who dreams about a happy little house of his own has a busy mind. He wants to get every available bit of information on the subject, so that he may study and learn exactly what to specify. He finds out how to make his house the pride of the neighborhood.

The advertisements in this magazine will tell you much about practical home-making. In addition to helping you secure quickly specific information, especially suited to your needs, we have devised a real "Information Service."

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Without expense you can secure information on any of the subjects indicated in the coupon below or others that you may select.

This information costs you nothing, yet it may save you hundreds of dollars.

Check the subjects that interest you and we will answer them. We will answer as many questions on the subject as you choose to ask, and will answer them quickly. We will answer the questions relating to all phases of building, remodeling, repairing, gardening, decorating, furnishing or refinishing—in fact, everything pertaining to the subject of the home and its surroundings and their care.

Our only consideration is that you are sincere in your desire for information—that you will advise us whether the services required, your wants and meets all your requirements.

**Send the Coupon**

You may enclose the coupon below in an envelope, or paste it on a postal card. If you prefer, you may write a letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars, time and energy, perhaps even small.

Send the Coupon Today
Catalog of Dutch Bulbs at war time prices

Send for your copy to-day

DON'T plan your garden—don't buy a single thing until you have seen this catalog!

Mail the coupon below or send a postal. Look over the catalog—page after page of imported bulbs (Hyacinths, Tulips, Narcissus, etc.)—the very flowers you want, at prices lower than you have ever before been able to obtain. Learn how you can have, this season, the very garden you have always wanted.

European demand curtailed—prices drop

Heretofore, Holland Bulbs have been eagerly bought up in European markets. This year, the market for bulbs in Europe is materially curtailed. The demand is 50% less, and the Dutch growers are looking to the American market to take their bulbs. The prices have naturally dropped lower than heretofore. For years we have ordered bulbs from the Dutch growers. We visit Holland frequently and know them personally. Our connections with them are so close that it is possible for us to get even lower prices than you can secure elsewhere. In our catalog, we explain how we have arranged with them so that the bulbs are packed by them and forwarded to you as soon as they reach this country. This means that bulbs ordered from this catalog now cost you about half what the same high grade bulbs would otherwise cost you.

Direct from specialists

Our connections abroad make it possible for us to buy bulbs from the best specialist of that variety. Every bulb shown in the catalog you get direct from growers who send a live study of the flowers they grow; thus you are assured bulbs of the first quality.

Special prices good only until July 1

Order now—pay when delivered

To take advantage of the very low prices offered in this catalog we must have your order not later than July 1st, as we import bulbs on order only. They need not be paid for until after delivery, nor taken if not of satisfactory quality. References required from new customers.

Send for our Special Order catalog. Make your plans now. See how little it will cost to have just the garden you have always wanted.

Don't delay—order now while "war-time prices" prevail. Fill out the coupon or send a postal for the catalog now. Mail it today.

ELLIOTT NURSERY CO., 339 Fourth Ave., PITTSBURG, PA.

Special Offers Which This Book Contains

<table>
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<tr>
<th>Item</th>
<th>Per 100</th>
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<tr>
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<td>$2.90</td>
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<td>Fine Bedding Hyacinths</td>
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<td>Second named Hyacinths</td>
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<td>Fine Mixed Single Tulips</td>
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<td>Extra fine Mixed Double Tulips</td>
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<td>Fine Mixed Darwin Tulips</td>
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<td>Fine Named Crocus</td>
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<td>Spanish Iris, Solei­ did Mixture</td>
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Paper: White Narcissus for Christmas flowering 1.49 6.50
Prices for hundreds of varieties and for smaller quantities are shown in this catalog.

It is the most comprehensive bulb catalog published.

Free—write for it now.

ELLIOTT NURSERY CO., 339 Fourth Ave., PITTSBURG, PA.
**Do You Know Why You Need a GOOD Refrigerator?**

**Refrigeration Means the Exclusion of Heat**

**Not the Imprisonment of Cold**

There is no such thing as "Cold." What we describe as cold is really a reduction in the amount of heat. Ice is placed in a refrigerator because in ice there are only 32 degrees of heat.

There is a natural tendency everywhere toward equalization of temperatures between neighboring objects and the air surrounding them. This process of equalization is carried on, in a properly constructed refrigerator, by circulation of the air.

Air coming in contact with the ice gives off heat, and is therefore reduced in temperature. Air of low temperature, being heavier than air of higher temperatures, falls to the bottom of the refrigerator, drawing the warmer air from the top and bringing it in turn into contact with the ice.

As the air drops from the ice chamber it passes over food which is of a higher temperature than itself. It takes heat from, and reduces the temperature of the food, its own temperature necessarily rising. With this rise in temperature the air again becomes lighter and ascends to the top of the food chamber.

Thus the air is always circulating, and as it circulates it not only "chills" the food, but carries off and deposits on the ice all objectionable odors. These odors are absorbed by the wet surface of the ice and pass out of the drainpipe in the water as the ice melts. The ice also takes the dampness from the air which passes over it.

The result is a dry, sweet-smelling food chamber.

In a good refrigerator—one so constructed that it prevents, as far as possible, the transmission of heat from the outside through its walls and doors—the process of reduction in temperature is carried to a point much more closely approaching the temperature of the ice than is the case in an inferior refrigerator.

This means the elimination of danger that the food will spoil, and a saving in ice bills.

**Lewis & Conger refrigerators are good refrigerators properly constructed**

There is a size, shape and capacity for every requirement. Catalogs will be sent by mail if desired—or a visit to this store will enable us to assist you in the selection of the proper refrigerator for your home.

---

**The Mission of the Water Garden**

(Continued from page 21)

Deep pink, intense crimson, rose lilies, pale yellow and bright yellow. The varieties also vary considerably in size, so that they may be selected in accordance with smaller pools. Of the tender water lilies, some open during the day and others at night. The Nymphs should have from 1' to 3' of water, and 1' to 2' of soil. They do best where the water is not constantly changing. All should have full sunlight.

Of the other plants, only a few can be mentioned here. The Egyptian "paper plant" (Cyperus papyrus) grows about 7' high, somewhat resembling a small palm; it is effective and satisfactory. The "water poppy" (Limoscharis Humboldtii), "water hyacinth" (Eichhornia) and "petticoat feather" (Myriophyllum) are three of the standards which will be wanted in most collections.

**Building the Pool**

The details of construction, except in extended systems, are simple. The site should be carefully staked out and excavated to a depth of 2' or 3'. If the soil is fairly heavy and the water supply generous, a bottom or lining sufficiently tight can be made by puddling it with clay, 4' to 6' deep, which is pounded firm and smooth. If sand and gravel are available, a concrete lining can be put in with very little labor. A fairly rich mixture should be used. A neat edge may be finished off first in the rough, flush to the ground level. Then lay a row of bricks, placed flat and side by side, with the outer ends spread a little so as to allow them to follow the curve around the margin but about 1' back from the edge. These can then be covered about 1' thick with the finishing mixture, producing a neat, uniform coping about 10" wide and 3' high, in keeping with a small or medium-sized pool.

The soil may be obtained from any pond or bog where black muck is to be found; supporting abundant vegetation. In less rich places, it can be a compost of rotted cow manure and heavy soil, a third or so of the latter. On concrete bottoms the soil is generally placed in large wooden frames, 1' to 2', deep, to hold it in position; or concrete retaining walls may be constructed at the same time the floor is laid.

**From Three Gardeners' Notebooks**

(Continued from page 47)

I had no peat, but I repotted my azalea, filling the pot about one-third full of dry sphagnum moss, such as is used by florists in packing plants. Above this I used some potting soil mixed with garden mold. The plant was placed on a stand in a location where it was shaded the greater part of the day. It was well watered during the summer, the earth never being allowed to become dry. In a short time new growth began to appear; every twig showed healthy little green leaves.

In the fall the bush made a fine appearance with its new dark green leaves. It was left in the pot all winter and was going to form. When it came time to take the plant into the house, it with others was placed in a large pot where there was a Southern exposure with splendid sunshine, but where no artificial heat could be supplied. In this environment the bush continued to flourish and soon buds began to appear. After a while the room began to get pretty cold at nights, but I was assured that azaleas would stand a considerable degree of cold, and the sunshine was so fine that I disliked to make a change until really obliged to do so, for buds were developing, though rather slowly. So I covered the plants with papers at night and left them in this room several weeks. One night the mercury fell to 34°. I thought that was running almost too great a risk for some of my plants, so removed the primroses, begonias and asparagus violets to a warmer room, but still left the azalea where it would have the sunshine during the day, at night carrying it out into the hall where the temperature was a little higher. After a little it was not convenient to do this, so the azalea was carried into my room where it would have light. In a few weeks it was in full bloom.

Florence Beckwith.
For Porch or Pergola

Will the columns you use be as beautiful ten or twenty years from now as they are today—or will they split, check, rot and warp as all wood columns are bound to do?

UNION

METAL COLUMNS

"The Ones That Last a Lifetime"

are positive protection against all such troubles. The shafts are galvanized open hearth steel formed in correct proportions. They are made in ten classical designs and in all sizes up to 36 inches in diameter and 32 feet in length.

Ask for Column Book No. 26.

THE UNION METAL MFG. CO., Canton, O.

Manufacturers of Lighting Standards and Architectural Building Columns.
The Working Collie

(Continued from page 21)

results are often won. In one instance in my experience a female collie showed such aptitude for cattle driving that she won her way to exceptional feats in cutting out her own from other stock, and later, on unfamiliar ground, bringing in strange cattle that had become wild. Again, a collie may show great preference for trick work. Such dogs are taught best at nightfall, when perceptions and sense of smell seem keener. It is highly significant to note the growing appreciation of the thoroughbred. Where formerly the suggestion of registration or pedigree was scoffed at, the comment, "A dog is only a dog," now one frequently hears the rejoinder: "My collie has made good. I want her registered, that I may prove a thoroughbred is worth more than an unknowncur or a mongrel."

To complete the comfort of a country home, what will give more actual pleasure to all members of the household than a well-trained, trustworthypup? I have heard, its faithful playmate rushes to its aid at once. If a single chicken or sheep be missing, it grows restless and is soon vanished by these sturdy guardians, and when at night permission is granted to take a look round, the house is found in order. No prouder dog than he who lies across the threshold, with assurance of security, is to be found, for alert for the least sign of danger without. To have assisted in the education of such an animal one may truly proud in saying: "I own a dog who is a gentleman."

Protecting Chickens from Animals

To raise young chickens to maturity is not enough merely to give them proper food and housing; they must also be protected from predatory animals. During the period which is really the age of greatest danger. This comprises the weeks when they occupy the colony house, after having outgrown the brooder but before they are old enough to be placed in the permanent quarters reserved for them in the laying house, where they will later go to roost and be, consequently, out of danger from their animal enemies. The only satisfactory thing to do is to keep the animals out of the chicken house by making it proof against them. This may be done in several ways, either by the construction of new houses or through changes made in old ones.

The Animal-Proof House

A chicken house made entirely of concrete over wire laths, with a thick floor, is absolutely safe and durable. The objections are the expense, as compared to other types of houses, and dampness, though the latter may be largely overcome by the use of parapets at some of the windows instead of all glass. A cheaper house that is also immune rat-proof is built with the walls above ground, set on posts each one of which has an inverted tin pan placed on its top, before the frame is put on. A house like this has the additional advantage of providing a dry scratching room in rainy weather in the space beneath the floor. If 1" mesh chicken wire is stretched all around the outside, its lower edge nailed to the frame, a trench 1' deep which is then filled in to the ground level, and the upper edge nailed to the weather-boarding the house will be practically safe from rats, etc. Boards placed on the west, north, and east sides of the house, the short edges being nailed at the other side of the foundation sill and end wall. The remaining half of the space was treated in the same way, and a piece of the wire was nailed over the sill and nailed on the outside. The windows were closed and secured. A board 2' deep enough to cover the wire well, was put over the floor and scratching box placed over that.

Since then not a chicken has been lost by animals, nor have the hens scratched up the wire, which is an objection to this form of rat-proofing, when it was first suggested to me. In time the wire will rust down, but it is so cheap and have to be relaid, but even so, it is the cheapest way of safeguarding the chickens.

MARY R. CRANNON
Practical Education

Do you know that there are reliable schools where you get a thorough knowledge of horticulture, forestry, interior decoration, designing, etc.? Such subjects are fascinating and enjoyable. Their study gives you a wider appreciation of life and the expenses laid thereupon reasonable. Write the Educational Register of House & Garden, stating subject in which you are interested, the preference as to location, the approximate amount you wish to spend, and complete information, descriptions of courses, costs, etc., will be sent you.

DREER'S WATER LILIES

The largest and finest collection in America, embracing the best Hardy and Tender varieties of Nymphaeas, including Day- and Night-blooming kinds, also Victoria Regia, the Royal Water Lily in several sizes. Nelumbiums, in strong pot-plants (or dormant until June 15).

These are fully described in Dreer's Garden Book for 1916, together with cultural instructions on the growing of Water Lilies. The best Catalogue published, containing 288 pages, five color and five duotone plates, hundreds of photographic reproductions, and offers the best of everything in Seeds, Plants, Bulbs, etc.

Mail free if you mention this publication.

We offer free to our patrons the advice of our experts in devising plans for ponds and selecting varieties.

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A Distinct Snowtime Advantage of U-Bar Greenhouses

In the winter when the days are short and gray days are many, it is vital that every possible bit of sunshine and light reach your plants. Snow lying on the roof completely shuts out the light. Your plants stand still; buds refuse to bloom. U-Bar Greenhouse roofs are self-snow-cleaners.

There is nothing for the snow to stick to or back up against, so it slides off practically as fast as it falls.

Look at the photograph of this U-Bar house taken up in snow-bound Canada. See the snow heaped up on the Bungalow roof and yet the greenhouse is as free as on a summer's day.

This is but one of the many U-Bar Greenhouse superior points. They are all told briefly and pointedly in our catalog. Send for it. Or send for us.

Or both.

U-BAR GREENHOUSES
PIERSON U-BAR CO
ONE MADISON AVE. NEW YORK

Are You Going To Hose Hold Again This Summer

Or Take Your Leisure While The Skinner System Does Your Watering?

This glorious June evening; what a shame for you to spend them hose holding. What an aggravation to see your neighbor walking around stylishly and enjoying his leisure, while his Skinner System does all his gardening for him. All he has to do is to turn on the water; then turn the water wherever he wants it to go; and go into leisure joy吸毒.

You can't wear white "ducks" and hose hold. No, no! You can all be contentedly and see your garden dry up; once all that labor, all that pleasure you have had in it, go practically naught.

When, however, you find out that for as little as $13.75 you can have a complete 50-foot Portable Skinner Line equipment for overhead watering, then you will admit it sounds interesting.

$13.75 buys a completely equipped Portable Line in 50 feet long that will water 2500 square feet or a space 25 feet on each side. 100-foot line, $20.25. Lines can be furnished in any length, made to fit your garden.

It is easy to put up. In a day you can take it down and stow it in its box. If you send our men, they will have it ready to use the same day.

If you want further particulars send for Portable Line Bulletin.

The Skinner Irrigation Company
231 Water Street
Troy, Ohio

B. HAMMOND TRACY
Box 17, WENHAI, MARS.

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With Full Illustrated Booklet

Cedar Acres

Gladioli

MOTT FOUNTAINS

The quiet, refreshing coolness of some spot made more beautiful by a Mott Fountain, gives distinction to any country place.

All Mott Fountains can now be equipped with self-supporting Motor Pumps. No expensive piping or water waste. Write for information.

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Any of these are gladly sent on request.

Address Ornamental Department

THE J. L. MOTT IRON WORKS, Fifth Avenue and 17th St., New York

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Mott Fountains

Are You Going To Hose Hold Again All This Summer

Or Take Your Leisure While

The Skinner System Does Your Watering?

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231 Water Street
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Are You Going To Hose Hold Again All This Summer

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The Skinner System Does Your Watering?

The Skinner Irrigation Company
231 Water Street
Troy, Ohio

Are You Going To Hose Hold Again All This Summer

Or Take Your Leisure While

The Skinner System Does Your Watering?
The Renaissance of the Breeder Tulips

The outcome of my efforts to find new colors to make your garden "the garden of personality." The rich browns, bronzes and purples, or the superb combinations of these shades in one flower, have rapidly made the Breeders the most desired of all Tulips.

The Blue Book of Bulbs

contains the most complete list of Breeder Tulips in the world. Some of them are so scarce that it will not be possible to furnish them unless you tell me before June 24 to reserve bulbs for you. Write me for a copy of my Blue Book.

CHESTER JAY HUNT

MAY FAIR

Department K

Little Falls, New Jersey

Bull Dog

Garden Hose

Lasts Longest

D id you ever use a garden hose 15 years? Here is a man who did—Read his letter—

Boston, Mass., August 12, 1915.

Gentlemen—

"Some 15 years ago, when I started housekeeping, I bought a 50-foot length of "Bull Dog" hose. Last year I discarded it and bought another hose which was recommended to me by a salesman in a local store and which I have now had about a year. This new hose has given out in several places, so that it is practically worthless and I need a new one.

"I should like very much to get another length of "Bull Dog." Can you fix me up by sending me a 50-foot length?"

(Name on Request)

Garden hose seldom wears out—it usually dies and falls to pieces. "Bull Dog" hose lasts longest because there is plenty of live rubber in it.

"Bull Dog" 7-Ply

Garden Hose

Made ¾ in. with ¾ in. connections—18c a foot—in 25 and 50 ft. lengths

If a popular price hose is desired, our Good Luck brand at 10c a ft. is your best selection. It is the popular-priced expression of the "Bull Dog" standard. There is no better hose at the price.

Y our hose will serve you best when equipped with a "Bos­ton" Spray Nozzle. It is easy to use, cannot get out of order and gives you a shower, spray or mist. 50c at your dealer's.

Our practical booklet, "How to Make Your Garden Grow," is full of helpful suggestions. Send 4c to Dept. H.

Boston Woven Hose & Rubber Company

The World's Largest Manufacturers of Garden Hose

Cambridge, Mass.

(Continued from page 60)

Roses come from the growers usually partly pruned, but still more wood needs cutting away after you have planted them. Some argue the point, but the proof is in the garden, and no garden that I have ever seen or known has shown better results with the "own root" varieties long since established, Rosarians, indeed, are coming to see that they are superior to those on their own roots, and are much better and more lasting than those about us. Some argue the point, but the proof is in the garden, and no garden that I have ever seen or known has shown better results with the "own root" varieties long since established, Rosarians, indeed, are coming to see that they are superior to those on their own roots, and are much better and more lasting than those about us.

PLANTING AND PRUNING

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A “Deadly Parallel”

It is interesting to see this list of prominent authors and artists who are making Collier’s—and to read opposite them the opinions of readers on their work.

**AUTHORS**

A. Conan Doyle  
Booth Tarkington  
Rupert Hughes  
Arthur Ruhl  
Frederick Palmer  
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“These days Collier’s seems better than ever. To me it is many magazines in one.”

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It means some forethought but no more money—to specify Yale locks and hardware—and to get Yale.

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INDESTRUCTIBLE ENCLOSURES for POULTRY

Let us give you a figure on an indestructible poultry run, made to meet your particular requirements.

The steel posts and frame work, as well as the wire, will be entirely rust-proofed by galvanizing. The netting will be of a special weave, so that even the smallest chick can't get out, and no marrand'ing animal can get in. Repair expense will be negligible.

You can have the wire mesh top or not, just as you choose.

We also make attractive and indestructible tennis enclosures of the same sturdy materials.

Write for our fence catalog. Or better still, let us send a representative.

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100 CHURCH STREET
NEW YORK CITY

House & Garden

Rose Gardening for Results
(Continued from page 58)

Climbing roses belong generally to two groups—the Multiflora and the Wichuraiana hybrids. The former are those subject to leaf troubles and about 3 apart and let their brand of fungous diseases, therefore they are the ones to be avoided. Select climbers of the Wichuraiana group always. Reliable growers and dealers always tell in their lists to which group a variety belongs.

The best rose for shrubbery is the Raguza and its hybrids. Massed just plants 1 apart when using it thus, as you would mass any shrubs, a group of these is a lovely sight in bloom or out, for the foliage is deep red and thick and rich and never troubled by any sort of blight or insect. I do not prune these at all, but set the intermingling as they grow. They quickly form a wonderful and practically impervious hedge. Our own wild rose, Rosa blanda, also makes a lovely thickget, and is one of the most desirable plants available for grown in rough places. Set out your plants 1 apart when using it thus, and every three years to encourage luxuriant and stocky growth.

A List of Dependable Varieties

HYBRID PERPETUALS BLOOMING ONCE IN JUNE

White

Frau Karl Druschki. A lovely rose, but unfortunately not fragrant.

Margaret Dickson. Creamy white.

Pink

Paul Neyton. The largest rose grown; fragrant; blooms on and off all summer, though main flowering period is late June.

Mrs. John Laing. Very fragrant; blooms all summer; very fine.

Madame Gabriel Luizet. Large; fragrant; a profuse bloomer.

Red and Crimson


Ulrich Brunner. Fragrant; large; cherry red; very fine.


Prince Camille de Rohan. Extremely dark, intense color; almost the darkest red rose.

HYBRID TEAS BLOOMING ALL SUMMER

White

Bessie Brown. Very fragrant; free flowering; creamy white.

Kaiserin Augusta Victoria. Magnolia-like fragrance; creamy white; very fine.

White Killarney. Fragrant; like its well-known pink twin.

Pink

La France. Very fragrant; exquisitely delicate color; very fine.

Killarney Queen. Brighter color than Killarney; lovely bud; very fine.

Viscountess Folkestone. Like a peony; creamy pink; fragrant; fine.

Chateau de Clos Vougeot. Extremely dark, intense color; almost the darkest red rose.

HYBRID TEAS, BLOOMING ALL YEAR

White

Gen. McArthur. Very fragrant; large, full, brilliant; a wonderful rose—my own favorite.

Grunn an Teplitz. Fragrant; brilliant; cannot fail! Prune only moderately.

Laurent Carli. Very large and fragrant; fine.

Chateau de Clos Vougeot. Very fragrant; red, shading almost to black.

Yellow

Duchess of Wellington. Killarney type; fragrant; changes to copper.

Marquis de Sinety. Granny gold, ochre and scarlet combined; large; fragrant.

Prince de Bulgarie. Apricot-flesh; fine.

Madame Ravary. Orange yellow, fine.

CLIMBING ROSES

Climbing American Beauty. Not an "American Beauty" at all, but a fine rose; blooms June; pink, full, perfect flower; Wichuraiana class.

Dorothy Perkins. Shell pink; fragrant; hardly; Wichuraiana hybrid; very fine.

Excelsa. Comparatively new and the perfect substitute for Climbing Rambler; exactly like it in color but a Wichuraiana hybrid instead of a Multiflora—hence of excellent foliage.

Gardenia. A yellow rambler; Wichuraiana hybrid.

White Dorothy. Pure white, otherwise identical with Dorothy Perkins.
BEAUTIFY YOUR LAWN OR GARDEN

The Dayton Sprinkler will keep your lawn or garden as gentle as the summer rain—it is good for plants and grass and not in the water bill. It evens out the rain and helps of sprinkling by hose and does the work better. Nozzle can be adjusted to any size stream. Send for circular about THE DAYTON SPRINKLER.

It sprinkles either a complete or half circle and waters completely of the ground from the machine to a diameter of eighty feet. The Dayton Sprinkler is used on thousands of the most beautiful lawns and gardens in America. Very inexpensive. It will operate on any pressure from 13 pounds up. We will gladly send you further particulars.

DAYTON IRRIGATION COMPANY
DAYTON, OHIO

Light and Power
For Summer Home and Country Place

Delco Light is a complete Electric Plant—Gas Engine and Dynamo for generating current combined in one compact efficient unit.

So simple that anyone can operate it—Starts on turning of a switch—Stops automatically when batteries are full.

Will furnish 40 to 50 lights for house, barn and grounds—and will also provide power for small machines, such as churn, cream separator, pump, washing machine, etc.

Price, complete with batteries, ready to run $250

Write for Illustrated Folder

Manufactured and guaranteed by the same company that has made Delco Cranking, Lighting and Ignition Equipment for automobiles—the standard of the world.

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Do You Want a Dog?

There is no companion and protector like a faithful and good-tempered dog.

Glance through "The Dog Show" in this number. The very dog you wish may be there. If not, write us, stating your preference as to breed, the approximate amount you wish to pay and we will put you in touch with just the dog you desire. We recommend trustworthy animals of many breeds.

The Dog Show, House & Garden
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Rain When and Where You Want It

by installing Cornell Systems of Irrigation. Cornell Overhead and Underground Systems equipped with patent Rain Cloud Nozzles provide thorough, scientific, economical and effective irrigation where and when it is wanted and do away with the inefficient and troublesome garden hose.

Cornell Systems are inexpensive and economical in operation and represent a distinct saving in water consumption and cost of labor by reason of even distribution and simplicity of control, the turning of a valve being the only operation. They can be installed at any time without injury to lawns or gardens.

Our services include a survey of your property, together with plans and estimates covering the complete installation of our systems—also water supply and pumping plants.

Write today for illustrated booklet

W. G. CORNELL CO.
UNION SQUARE, NEW YORK

Portable Lawn Sprinkler equipped with Rain Cloud Nozzles
P.O. B., N. Y.
European Enamels  
(Continued from page 36)

The Romans in Italy knew nothing of such things, Labarte and his colleagues had it that this passage refers to Gallo-Roman work though such is rarely to be met with, while others claim it refer- ence to the work of British craft- men, perhaps under influence of the Romans. Probably enamelling was known to the Celts and to the Britons independent of Roman oc- cupation. Certainly the Scoto-Celtic and the Britannio-Celtic tendency in enamelling has little in common with that of the ancient civilized world of Greece, Rome or of Egypt. It is just possible the ingenious Celts in- vented champévri.

Byzantine Work

With the rise of the Eastern Em- pire in the 4th Century A.D. with its capital at Byzantium, came in that style of art known to us as the Byzantine, just as the North Italians produced the Lombardic style and Western Europe the Gothic. Byzan- tine enamel was always cloisonné, rigid and conventional in design, but with the rise of the East, Byzantine ecclesiastical art was bar- rier of new invention.

With the waning of the Empire in the Byzantine enamel- lers declined, and that of the Italians and the West Europeans blossomed forth untrammeled by stiff conven- tion. Lombardic architecture and Gothic carving had helped to pave the way for the broader art of the Middle Ages which no longer con- fined itself to cloisonné, but began to put forth champévri enamels of great beauty likewise. Indeed, in Gothic times Western craftsmen rarely made use of cloisonné except for personal ornaments and jewelry. The famous Lindauer Enamels exhibit upon its covers superb examples of early en- amelling.

(Continued on page 64)
Wilson Products Co., 3 Greene Ave., Brooklyn, N. Y.

NEWELL & GORDINIER

ASHLAND PUMP AND HAY TOOL WORKS

MYERS CCXI GEAR PUMPS have replaced the antique water lifters of olden days

Write for our catalog and learn the easy way of pumping water.

F. E. MYERS & BRO., No. 350 Orange St., ASHLAND, OHIO

ASHLAND PUMP AND HAY TOOL WORKS

TAG DAY IN THE GARDEN

500 GARDEN LABELS

This is, without a doubt, the most unique and useful gift for the amateur gardener.

The assortment is complete from the Big 18-Inch Label for marking seed or bulb rows, to the little 3/8-Inch copper-wire marking labels for marking trees and shrubs.

With this assortment of Labels, you can't forget:

1. With your order of any sized Stained Shingles, you can order a free trial assortment of 100 labels, which will show you the great advantage of Wilson's "COG" Gear Pumps.

2. Write for free circular

NEWELL & GORDINIER

TROY, N. Y.

A Bird Bath

on your lawn or among your flowers will attract the birds and add to the charm of your garden. The bath illustrated is a new design affording a broad, shallow bathing area which can be enjoyed by fledglings quite as much as by older birds since it is but 4½ inches from the ground.


Send for catalogue illustrating all types of Pompeian Stone garden furniture. Special facilities for designing in marble.

THE ERKINS STUDIOS, 225 Lexington Avenue, NEW YORK

You'll need to shingle only once in a life time

If you are building new, remodeling or reshingling, you can be sure of 100% shingle satisfaction—that is an attractive, artistic appearance and true economy in first and upkeep cost—by specifying the "CREO-DIPT" brand.

They are all selected cedar shingles, preserved by a special process against dry rot, decay, worms and weather; and permanently stained in any desired color. Will last a generation and save repairs and repainting.

Write for Book of "CREO-DIPT" Homes and sample of Colors on Wood.

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Factory in Chicago for West

Make Sure of Your Bulbs This Year

Under present conditions it will be very unusual to deliver your order for Tulips, Hyacinths, Narcissus and other bulbs, until late in the season. First of all, there may be considerable demand in getting bulbs from Europe caused by the lower foreign prices. Expect delivery of bulbs, with the possible exception of early order for Tulips, Hyacinths, etc., after July 1. If you are in doubt as to the time of delivery of your order, please contact your nurseryman. Your order should be received by July 1. If you should receive your order later than July 1, we are not responsible for its condition.

Special Discount on Early Orders

On orders for Dutch Bulbs that reach me on or before July 1, I will allow 10 per cent discount from my regular prices. Under no circumstances will I allow the discount on orders received after July 1.

Send Today for My Bulb List

My list has several new varieties of Tulips and Narcissus that will make very effective and pleasing additions to your flower gardens. Write today for your copy.

BERTRAND H. FARR

WYOMISSING NURSERIES CO.

106 Garfield Ave., Wyomissing, Penna.

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GIVES THE CERAMIC THE ESSENTIAL TOUCH

The Sun-baked, that old Friend of the Past, will find a congenial Refuge in your Garden. Some favorite Spots can be adorned by the twirling of Birds splashing in the Stream—Flower Pots and Boxes—Vases, Benches, Canopy Colonnades—Herons and other interesting Pieces will recall the Charm of the Old World Gardens

Our Catalogue of Garden Pottery, which will be sent upon request, offers many Suggestions.
**Burpee’s Seeds Grow**

Send for Burpee’s Annual, the Leading American Seed Catalog. A book of 182 pages, fully illustrated. It is mailed free.

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Active cold air circulation—Sanitary linings. Send for catalogue.

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**McCray Refrigerators**

Active cold air circulation—Sanitary linings. Send for catalogue.

McCray Refrigerator Company
616 Lake Street
Kendallville, Ind.

**Enamels**

(Continued from page 62)

**The Window Box With the Color Scheme**

(Continued from page 15)

bit of yellow tuberous rooted begonias. The yellow of these last is always soft and lovely. By associating the begonia with the green leaves would blend well with such a collection.

A variety of the funtatas, with white and green striped leaves, is very pretty in a window-box. One attractive box had a row of green and white vincas extending its full length, backed by a row of frangipani with a row of the umbrella palms. None of these has blooms that amount to much, but they are handsome things, and inexpensive, and last through the summer.

Any number of arrangements of coleus may be made. A simple box of yellow nasturtiums with the deep red of some coleus is exceedingly pleasing.

**PLANTING AND CARE**

There must be sufficient space to allow new root growth, and the leaves that are to come must have breathing space also. We must think of this when we set out the plants.

In transplanting these plants, dig a hole in the earth the size of the pot the plant is in; tip the potted plant on its side and gently jar the pot until the earth is loosened, when the whole plant will slide from the pot. Place it in the hole prepared for it, and gently and firmly press the earth around it. By this means all the little ends of the roots remain unbroken, and it is at the ends of the roots that the little root-moths are found through which all the nourishment for the plant must pass. Further, the leaves of the coleus are given to carry the food down to the ends of the roots which are toward the inside of the pot, and are kept there once in a while, and see what condition the earth in the bottom of the box is in.

One of the fees to a successful window-box in large cities is the fine display of blossoms on the leaves, either filling their respiratory system, as it were. In smaller towns, where a separate show, this is of less importance. The old saying that plants breathe through the leaves, is a measure, true, but are too much kept clean in order to preserve the plant’s health. Spray the plants after they come down, and the rest of the cooling night breezes, and the rays of the morning sun will act like a magic tonic.
Come with us—

Come and trail Mary Pickford's raggedy little shoes through her film plays of "ragged little girls and tattered boys" until she steps into her own little slim silver slippers and dons her own gorgeous raiment.

That's what we have done and you are hidden to come along if real enjoyment means anything to you.

To follow us on our visit to Mary Pickford you will have to enter through the June—Theatre—Magazine doorway. Once in you will never regret it.

The Theatre is one of the few magazines that is devoted to one subject and knows that subject thoroughly.

The Theatre's subject is the stage—and The Theatre enjoys an enviable friendship with all of the great actors and actresses that heretofore you have only known across the footlights.

By reading The Theatre you can know them just as intimately as The Theatre does.

Because it is full of their photographs—
their life stories—their plays. Even their gowns and costumes, both personal and stage, are here in detail, and the stage can always boast of the most cleverly dressed women in the world.

The Theatre Magazine

As a trial offer we will be glad to send you The Theatre Magazine for four months for $1, beginning with the June issue, if you will sign and address the coupon at the side. The bill will reach you with the first copy, or you can send us your check for $1 if you prefer.
The Fun in Raising Fancy Pigeons
(Continued from page 33)

initiated. They are favorites with fanciers, for they are especially intel-
ligent, and the racing and showing are common events.

It is not unusual for a bird of this variety to travel 500 miles or more, returning directly to its home loft after being released in a
distant town. In a big competitive flight, all the birds may be liber-
ted simultaneously, all of them mounting at once into the air and speeding
away from each other as they appear to get their bearings.

Some Fancy Breeds

Jacobins make a strong appeal to many fanciers and are always in-
teresting to watch, especially from the standpoint of their sports
and work to do. They are char-
acterized by curious recurved feathers, especially on the head and neck,
making what is termed a hood but which really resembles a crest.
The eyes of a good specimen are almost hidden by this, and no member of the pigeon
family presents a more curious ap-
pearance.

Oriental frills, owls and turbins are small, compact and beautifully col-
cored, and there are several others
in this class, all very pretty and dainty and neat. Perhaps the novice
will do well to wait until he has a little experience before taking them up, but they are bred in large num-
bers. Most amusing are the fancy
pigeons those in the class which
includes tumblers and rollers, for
they are the athletes of the pigeon
world and their performances are highly entertaining.

There are parlor tumb-
liers which do their performing
close to the ground, but the high-

flying tumblers soar a long distance into the air and then turn one some-
what similar to a few years, which
is sometimes called on its flight,
and again dropping toward the
ground. Indeed, it sometimes hap-
pens that a bird loses its perspective and keeps on somersaulting until it
strikes the ground and is killed.

It is not for their acrobatic per-
formances, however, that tumbler
birds are praised by true fanciers, but for the perfection of their markings.
The tumblers are very popular in this
country and still more so across the
water, especially in England, where
great numbers were bred before the
outbreak of war.

The war has interfered with the exporta-
tion of all kinds of pigeons, for,
as homers have been used for ages past
in transmitting military secrets...the
parents, which swallow the food
after hatching and are fed by
the parents, which swallow the food
of birds, so that they may be pre-
paring for a new pair of eggs in one
nest while still feeding the young in the other. The mother pigeon sits
on the egg all night, but her mate
takes her place about nine o'clock in the morning and sits until three or four
hours in the afternoon. Toward the
evening, however, the young pi-
gons, or squabs, are perfectly help-
less when hatched and are fed by the
parents, which swallow the food
and regurgitate it into the throats of
the hungry youngsters. When from
four to six of the baby pigeons are ready
to leave the home nest.

Diet and Rearing

When, cracked corn, Kafr corn
and Canada peas are the principal
articles of diet for pigeons. Fresh
water must never be lacking and
there should also be a pan for hard
water. A bath a day is of great bene
fit in summer, but two a week in win-
ter are sufficient. Cracked oyster
meal is sometimes given, or squabs, are perfectly help-
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to leave the home nest.
**ORDER DUTCH BULBS NOW**

Until July 25th

We take advance orders for the VERY CREAM of Darwin, Borealis, and Rembrant.

**TULIPS and best NARCISSEI**

Let us send you our Special List of these and also our Autumn Catalogue.

FRANKEN BROTHERS

Grand Ave., Deerfield, Illinois

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Stewart-Carey Glass Company

Indianapolis
The Late Garden and Its Usefulness  
(Continued from page 66)

grown, stored and prepared. Seeds of either Black Spanish, White Chinese, or Scarlet China may be sown as close to July 1st as space becomes available. Scarlet China is the earlier, and when forcing handsome roots, 5" long by 4" in diameter by the end of September from seeds sown the middle of July. They should be used quickly since they get pithy soon after they are overgrown, which happens about two weeks after they reach full size.

White Chinese prolongs the season, since it requires from full six to the middle of October and may be left in the ground until there is danger of frost. Freezing, light frosts, we improve its quality. Black Spanish is the latest, hardest and the best keeper. Last fall, which was unusually favorable for New York State, we pulled our Black Spanish radishes from the November New York winter storage.

To get a quality equal to that of the fall radishes out of the fall-fallen product during the winter, remove the skin of the root. Slice them thinly and sprinkle with salt. Let them stand for half an hour, pour off the juice and serve with salt.

Turnips and rutabagas are, perhaps, the most popular of all root crops, but solid heads from end of September to November 10th from seeds sown July 20th, and light frosts, did not injure the heads perceptibly. When which occurred throughout October, did not injure the heads perceptibly. Spanish and kale, both sown near the end of July, provided fine greens until a few weeks before Thanksgiving. Prolific Extra Early and Thomas Laxton peas will be well filled pods by September 10th from seeds sown early in July. Tenderstem lettuce is favored for fall use, and be solided in the same way.

While many other varieties may be mentioned which would be suitable for exposed situations and poor soil, not all of them would be as effective as those included in the above list. In the moist (but not salt) corner might be rose mallows (Hibiscus moscheutos); blue Lobelia syrphoides; creamy white Spirea pinnifolia, or the pink Spirea palama elegans; dark red Ageratum holdenianum and tall blue monkshood.

For More Formal Use

The list of plants especially adapted to the seaside flower garden proper, beginning where the spring plants left off, are: German iris in a great variety of colors; the soft mass of Gaillardia striata, and the corny variety G. paniculata; several varieties of coreopsis, including C. rosea, C. lanceolata, with tiny flowers; and C. verticillata with yellow blossoms rising above a dark feathery mass of green, and the corny C. sphaerocephala, a yellow summer flower is the Oenothera Morenoensis or Missouri primrose, with enormous yellow blossoms rising on long stems above a low plant. It has a serious drawback, however, in that the blossoms last but a day, and Chrysanthemum sp. Corneris turbinata var. Youngii is also a good yellow with smaller blossoms.

Achillea tomentosa, a yellow daisy-like flower with ferny foliage; pure white achillea Pearl, and massy yellow achillea Golden Toilet, and tall blue monkshood.

Flowers for the Seaside Garden  
(Continued from page 39)

to be really valuable. Blooming immediately after the late spring plants and those that have already bloomed, masses of flowers thrive exceedingly well in a porous sandy soil. Of these we should mention the California hybrids, creamy white and pink; Aquilegia caerulea in tones of blue; and the lemon yellow Oenothera Missourica, which blooms a little later than the others. The common wild blue lupines are good, as are yellow mullins, and the common fern-like, golden-budded tansy. The Black-eyed Susan (Rudbeckia hirta) wild carrot or Queen Anne’s Lace; the vivid orange butterfly weed (Asclepias tuberosa), which itself can be effectively used to cover an entire field; and the despised chrysanthemum, a sprawling plant with yellow flowers—all are wonderfully showy for this part of the season.

Less wild but useful in masses against shrubs are the erect purplish-pink spikes of blazing star (Liatris spicata) and the tall white plume poppy (Bocconia cordata). Helianthus violaceus, which has a delicate pink center lasting from June until September. Nor must we omit the sturdy white daisy (Chrysanthemum X boltii), excellent as a cut flower, useful for the same purpose in August. These plants will give a variety of effective bloom throughout the summer. The informal planting may be extended into the fall by the addition of goldenrod and wild asters. The best members of the desirled sunflower family—Helianthus annuus, Helianthus helianthus, and Helianthus amarulus—though rather coarse for the garden, are very effective if shown on the edges of shrubbery, and, placed at the porch, add a decorative touch to the house Border line, also be massed in the same way. They are suitable for the garden as well, but require a great deal of room.
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The Decorative Value of Wrought Iron Work and Tile (Continued from page 51)

flats against the wall and tapers toward top and bottom. Some wrought iron tiles in warm browns and blues make a really excellent flooring for a living-room, which has often been used successfully in hallways. Rugs look well on it. It has a surface of varied color, and it is not slippery. Unquestionably it is a good medium for first floor rooms, especially the country house.

Tiles are always attractive when set in a fireplace. If it is brick, they blend with the surface and give a chance for the repeat of color in a room. Inserted in cement, the same is true. If one is artistic enough, she can design her own tiles and have them fired and glazed. She can actually create her own hearthstone.

For outdoor porch furniture an interesting treatment is to build in a little niche with tile. In the niche is a flower bed of a jar of flowers, which add their spots of color.

A novel and practical use of tile is to set them over a wall recessed into a wood or iron radiator box; it allows the heat to circulate through the tile and adds a decorative element to the room. Made in glazes to tone in with the woodwork or the color scheme of the room.

Camouflaging Concrete and Stucco Ugliness (Continued from page 45)

places conditions imperatively demand a light or white wash. One important factor of the cheerful and tidy appearance of New England villages, no matter how heavily shaded, is the prevalence of clean white paint.

One of the simplest ways of securing the interest of contrasting color is to use brick door and window trimmings, used instead of the bare herringbone embellishment. If bands or string courses of brick are used, and the lines of various shades of red and brown, the relief of line and shadow is secured in addition to contrast of color. By an ingenious placing of bricks, and sometimes by using bricks with clipped corners, a rich, full appearance is secured, and the reveal of doorways.

On the outside of a concrete house, interest of color and pattern to any desired extent may be gained by embedding tile in the mortar coat, by employing some of the many available forms of glazed or unglazed terra-cotta or even by introducing simple patterns of mosaic. The needs of the individual case must determine the amount of these decorations used.

In concrete and stucco we have a molded architecture but perhaps not so much chance to mold the possibilities than does any other building material. How the relief of projection and shadow will add to the building's pliability, color, and pattern from the use of stucco, and how the relief of projection and shadow may be gained by the use of brick, has already been noted.

The object of the architect is to give the site its best form. The window and door trims molded in a monolithic mass along with the fabric of the walls is a very practical one of cost. It is possible, however, to vary the treatment of these molded separately, especially string courses and cornices, which may be made in sections of different length and put in place to be incorporated with the walls as the work progresses. The same can be done with molded panels and decorations for overdoor embellishment.

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