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Autumn Millinery  Sept. 1
Posthaste from Vogue’s Paris editors are coming sketches of the smartest Paris model hats for this number. Everything new in line and color will be shown.

Forecast of Autumn Fashions  Sept. 15
The earliest and most authentic forecast of the Autumn mode, presenting quantities of model gowns specially designed for the Paris Openings and shown in America for the first time by Vogue.

Paris Openings  Oct. 1
The complete story of the Paris Openings and a full showing of the successful creations of each couturier, which taken collectively determine the mode.

Smart Fashions for Limited Incomes  Oct. 15
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Winter Fashions  Nov. 1
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Vanity Number  Nov. 15
The last word of the season on all those graceful little touches that make the smart woman smart—where to get them and how to use them.

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

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THROUGHOUT THIS WAR

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No one recognizes more clearly than Vanity Fair the seriousness of our country's present crisis. No magazine wants more to do its bit.

But Vanity Fair also recognizes that now, more than ever, there is need for something that the English call "the cheero spirit." The English humourous periodicals have proved that it is possible to cover the war, even in its grimmest aspects, and yet minister greatly to the entertainment of a nation which has sorely needed it.

They have maintained their character. Punch, The By-stander, The Sketch, and their like are read with delight in the trenches—and with horror in Berlin.

In Every Issue of Vanity Fair

Vanity Fair will, of course, publish serious articles on serious phases of the war.

It will also treat as they deserve those incidents of war time life calling for humorous appreciation or caustic comment. It will keep on publishing news on everything entertaining and amusing in civilian life. It will be a sort of headquarters for the officers, the men in khaki—and Vanity Fair will begin coming at once. A bill for $1 will be sent you in due course.
Motor Kit for Late Summer Trips
in this issue of

House & Garden

For Motor and Camp

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

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

Country House Conveniences

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

Such things, for instance, as a great carved bronze bell which travels about with you from piazza to lawn to loggia, and gives forth a deep-toned mellow note when you want more muffins. Or two smart new decanters, a quaint sprigged breakfast set, lawn to loggia, and gives forth a tleep-toned mellow note when you want more muffins.

House & Garden will buy—

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

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

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

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

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

Four Autumn Numbers of

House & Garden

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

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

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

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

We know from experience that these autumn numbers are in especial demand. To make sure of receiving all of them, reserve them at your usual news-stand now.
August, 1917

House & Garden

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August, 1917

Fall Furnishing

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

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

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

If you entertain doubts about employing a decorator, her work is explained in this issue by one who knows. With this number the reader will receive a larger number of pages devoted to her interests—which, by the bye, will show you that despite the war, business is better than ever.

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

FALL FURNISHING

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

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

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

BETTY A. THORNLEY

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

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

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

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

The Dominion has already

School gardens comprise an appreciable proportion of the acreage devoted to patriotic patches. New York has approximately 1,150 acres under the war plough; Boston, 1,500; Chicago, 8,000; and the school children in Philadelphia are cultivating about 80 acres. Parks and vacant lots are used
The private schools are not far behind the public. At Rosemary School in Greenwich, Conn., each girl is responsible for twenty-five hills of potatoes. The gardening classes are under the instruction of Ernest Thompson Seton who supplied 500,000 of the most cold-bloodedly efficient soldiers that the Allied forces can boast to say nothing of millions of money and shiploads of shells. But what the fighters need more than pence or projectiles is that for which Canada has put up the greatest grain port in the world—Fort William and Port Arthur with their combined elevator capacity of 43,000,000 bushels. Number One Hard Wheat is, in the last analysis, the shot that will wing the Prussian Eagle.

Patriotism, Production and Thrift

January, 1915, say the Dominion Government launch its advertising campaign for "Patriotism and Production," and despite the thousands of men who had exchanged a seat on the tractor for a stand at attention, 16% more of the billiard table prairie was put under cultivation, the sun shone according to the best Canadian traditions, the showers came in on the chorus, and the result was a joint Thanksgiving Service held by the Baltic Exchange and the National Foodstuffs Association in the little old church of St. Andrew Under shaft in London, England. There never had been such a harvest nor, incidentally, such profit to the farmer for his $2 wheat.

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

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

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

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

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

Gardening O. H. M. S.

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

The Dominion Government now has seventeen distinct advertising campaigns in (Continued on page 60)
LILIES—THE PERFECT FLOWER
The Varieties To Put In Your Garden Today
Their Cultivation and Landscaping Possibilities
F. F. ROCKWELL

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

At any rate, the flower gardens or grounds that are planted without some of the hardy lilies cannot be perfectly satisfactory. They have a graceful stateliness which is equal to no other flower. Their queenly dignity never lacks naturalness, and they are free from any appearance of artificiality. Even the most recent and splendid additions to the list, such as the Regal lily, and the Sargent lily, investigation shows that we owe the most recent and splendid additions to lilies cannot be perfectly satisfactory. They are often planted in a bed by themselves! As though there had been a social revolution in the flower bed that among the ordinary flowers they look more votes than any other flower, for they are for the most part very different. While they may be classified by color or height or season of bloom, perhaps the clearest presentation may be made by considering them in a few main groups, based for the most part on geographical origin.

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

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

The Chinese lilies have come into prominence recently through the fine work of Mr. E. H. Wilson, of the Arnold Arboretum. Most important of the new additions
con-Vallacei, as early as June; orange scarlet, 2' high, bearing its yellow orange flowers and its early season of bloom; the coral lily, some 2' high: one of the most brilliant scarlets of all, color, about

Donna lily (L. Candidum) Fortunei; and also a double-flowering and Splendidens, pretty, but lacking the airy grace of the

Another native is Superbum, the scarlet lilies by the armful in the wake of the ruthless mowers. There is a crimson form, C. rubrum, just as hardy and satisfactory. Another native is Superbun, the scarlet "Turk's Cap" of our woods and meadows; pretty, but lacking the airly grace of the others just named. It grows to about 3' in height, blooming in July and August.

Space is lacking to describe in detail the standard varieties, such as the tiger lily, of which there are many forms, such as Aureum, spectosum, Henry, Batemanii and Kramerii. If they have not been delivered by cold weather, cover the bed with a mulching of leaves or straw deep enough to keep it from freezing, and you will have no trouble in plowing when they finally do come in. It is well to request on your order that bulbs of the Madonna lily be shipped as early as possible, in a separate shipment if necessary, as it is very important to get this variety into the ground as soon as it can be had.

Preventing Freezing

If your garden contains no lilies this year, or if those you have are badly placed or unsuccessful, anticipate your spring work by drawing up a plan for next year's garden and locate the lilies on it. This will assure you some measure of success next year. With the bulbs ordered from reliable houses, with the ground prepared for their reception, you need only plant as directed here and await the beauty to come next summer.
The small house should not be simply a replica of a large house. It must depend on simplicity and compactness both for its exterior success and its interior livableness. In this case a cottage type of the simplest lines has been developed. A slight irregularity in fenestration together with the brick trim of the entrance makes an interesting front facade. The proportions are graceful and the details refined. Shingle has been used to clothe the timber frame and the roof. The wide overhang of the eaves and the exposed modillions give a variety of shadows. The exterior is painted white, the shutters dull green and the roof shingles are stained dark gray.

THE RESIDENCE OF E. R. WILLIAMS, Esq.
AT PASADENA, CALIFORNIA
REGINALD D. JOHNSON, Architect

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

The exterior view gives the impression that the second floor is merely a large attic, but on the contrary it contains three bright, cheerful and well-ventilated bedrooms, a sleeping porch, a sewing room, bathroom and large trunk room. The windows of these are in the gables and at the back of the house, to the east.
It is not uncommon on English estates for the children to have a garden all to themselves, where they can play undisturbed and safely, and where their destructive proclivities can do little damage. At Madresfield Court, Worcestershire, the seat of the Earl of Beauchamp, is a stretch of lawn fenced in with plaited wattles and hedge, devoted to the children alone. One wonders if these children have to keep in order the flower border inside the fence. American children would.

IN AN ALLY’S GARDENS
Views from Five English Estates
Photographs by H. N. KING

From gardens across the sea we Americans can learn many a little touch that will enrich us. Here at Madresfield Court, for example, is a treatment of stepping stones quite different from anything one sees in the States. The stones are high, set in the stream and not bridged. They carry the path over two brooklets and up past fern banks and try to the open expanse of a terrace beyond.
In the grand old days when men measured time by noon marks and sundials, their ingenuity set up machines of great complexity in the garden. One of them marks the crossing of the garden axes at Wildercombe in Kent, the estate of Lady Hillyngdon.

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

Not an aeroplane view but a child's garden! It is at Wilton House, Wilts, the estate of the Earl of Pembroke. The size of the garden can be guessed by the fact that the roller is no larger than a tin of condensed milk.
DID you ever go toad-hunting? This is the season for it. You may not think it a high ambition, but for me there enters a touch uplifted in it as in prowling among the dead images of the Vatican, and there are days in life when it means more than all the art of the Uffizi. The best somnolent ever written needs mending when compared with the song of a hop-toad. A toad is always singing the green life of the world, the amplitude of light. This doesn't keep him awake the whole year round, but no inspired soul could ever claim the distinction of such enduring pleasure. Still, when you think of it, who can say that he hasn't some underground ballads of his own, concerning which we have no knowledge? I have never discovered that the toad grows any handsomer year by year, but it's the tendency of the most of us to want a little. I have sometimes thought a frog in his white choker and apple-green trousers was a little prettier than a toad, that he spoke with a wiser tongue, had better lungs, and greater poetic powers; but he is not of such reflective turn of mind as is the toad. Then, one can get near enough to a toad to obtain some spiritual refreshment; I have not always found it so among men.

THERE is always something about a toad that suggests shrewdness and good sense. In the first place, he minds his own business. Like myself he is a creature of the earth, possessed of personality, an absolute believer in the resurrection—a day by day reappearing, as fresh and sure as spring appears, a continuous sequence of hopes, dreams and aspirations, growing out of the creative breath and light of things, redeeming us from evil, winning us toward good. My friend, the toad, may not understand all this (neither do I), but he seems to have that same confidence in life that I have, accepts his blessings complacently, as a matter of course, and believes in being at peace with the world. The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scurrilously neat, with obvious precautions against the intrusion of strangers or the possibility of forgotten ones; in the first place he has a clarified sight to the utmost importance in the evolution of nature hidden away somewhere in a toad's anatomy. A toad may have a clarified sight deeper than any human vision; he may understand the mysterious suggestions of nature much better than I. He certainly has the gravitas of a philosopher, and fine manners, though he may have but a limited knowledge of Greek history. Who knows that he is not the reincarnation of some genius who has gone out and left his empty chamber with us? You might think this a rather crude experience, a dubious fate; it may be a step far nearer divinity than ever before. Look about you next election day and see if this appears an impossibility. There may be such a surprise in store for our very selves. The idea is not of my invention; it is only an echo, and probably a mis-conception, though I sometimes seem to have a dim remembrance of having passed through a hopping stage, somewhere in my past existence; it may be but the harbingers, the re-echoings of unusual absorption after my grandfather had used an only-birch on me. (He always made me go to the woods and cut these instruments of torture myself, and I recall too that I slipped my knife into them here and there so they would break easily.)

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

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

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

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

"Oh," I said, "you old hump-backed pet. I suppose you think that when she sets on an egg it takes ten chances to one there's going to be a gratifying of her inclinations later. She's just as sure as if 'success' were written all over that egg in red chalk. That hen had these garden-talks on many previous occasions.

TOAD is really a sociable creature, once you gain his confidence. He is a great believer in being at peace with the world.

THE physiognomy of a toad's soul is something we know but little about. It may be a quadrangle or a cube, but I would not dare say there are not some dormant possibilities, some psychic emotion, a definite law of the utmost importance in the evolution of nature hidden away somewhere in a toad's anatomy. The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scurrilously neat, with obvious precautions against the intrusion of strangers or the possibility of forgotten ones. The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scurrilously neat, with obvious precautions against the intrusion of strangers or the possibility of forgotten ones. The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scurrilously neat, with obvious precautions against the intrusion of strangers or the possibility of forgotten ones. The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. So it is. my little friend is always leaving some lovely impression with me of the simplicity of life, and its tremendous possibilities; the delight of rising early, and the symbolic import of kindness. He looks me straight in the eye, does not appear anxious to attract attention or shine in society, but instead finds companionship in alluring avenues of thought, and is always preaching respectability, "greatness is not," and making the most of what many folks would consider his humble environment.

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

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

VIGNETTE OF TWILIGHT

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

HARRY KEMP.
Never before have we had such need of gardens. In this hour when the mind is torn with rumors of shell-shattered trenches and numbed with the statistics of suffering incomprehensible, it is well to seek in the garden the peace of green growing things. There is balm in the kindly shade of trees, rest in the silent mirroring of a lake and ennoblement in the faint high crest of iris—the flower of France. Such a glimpse can be caught in the garden of Mortan Nicholls, Esq., at Greenwich, Connecticut.
At first thought it would appear both ambitious and somewhat footless—this hobby of collecting consoles. But that depends on how you consider collecting in general; on whether you realize that you may make a collection of purely practical objects or of curios with uncertain decorative value. For both of these are prized by the collector.

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

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

The Origin of Console

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

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

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

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

A Universal Design

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

The console and the console table are by no means confined to the furniture makers of France, Great Britain and America. We
find both forms in early 18th Century Italian furniture, and in Spain, Austria, Germany and Russia one also comes across types of consoles that, dependent as they nearly always are on French models, still exhibit occasional variations in design that link them to the art traditions characteristic of the land of their manufacture.

18th Century Types

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

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

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

The Influence of Adam

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

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

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

The position for the console is directly against the wall beneath a tall mirror or tapestry. The placing of this Louis XVI console is after the accepted fashion.
A CURIOUS color, yellow; one that provokes great enthusiasm or great condemnation. Poets have made it synonymous with melancholy, envy and jealousy. Modern slang has made it expressive of all that is despicable in journalism. Always it has been applied, in the vernacular, to the coward and craven-spirited.

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

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

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

THE YELLOW GARDEN OF CHEER

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

By the same law that puts blue flowers in cool, shadowy places, yellow flowers should go where the sunlight falls brightest all day long, where they will vie with its golden light and reflect it back and intensify it a thousandfold. A yellow garden is a sun garden preeminently—a pool for sunlight storage. That blue garden is a reservoir for the infinite reaches of the blue and wind-swept heavens.

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

The difficulty of choosing the plants for a yellow scheme of coloring lies in the embarrassment of riches. One scarcely knows how to omit so many that

are excellent, yet must be omitted if too great variety is not to result. What shall be retained, for example, among the daisy-shaped flowers? There is the leopard's bane (Doronicum), the sneezewort (Helium), the hardy sunflowers (Helianthus), the rudbeckia or cone-flower, and the anemone. All are good and choice is difficult.

THE ESSENTIAL FLOWERS

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

So strongly vertical in effect are the holohocks that they should be used with judgment. As accent points to break up the horizontal masses of other flowers they serve an important end of an oriole to the furry, low creeping caterpillar? And is it not the hue of ripening grain, and of more flowers—the common, abundant flowers—than anyone can name?

A small variety is Hemerocallis "gold dust," somewhat the same in color but with the backs of the flowers deepened into a bronze. This blooms at the same time. It is not as fragrant, however, as the old lemon lily (Hemerocallis citrina), which blooms about 1½ high, with lemon-colored flowers which blossom in June and July. This is the fily of very old gardens, where great clumps of the plant have lived honorably through generations. Another that flowers about the same time is Hemerocallis aurantiaca, orange in color, 3' to 4' high, and fragrant. Last of all to bloom is Hemerocallis Thumbergii, with flowers the color of the wild buttercup, and stems 4' high. This blooms through July.

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

OTHER GOOD SPECIES

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

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

**Some Spike-Flowered Sorts**

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

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

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

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

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

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

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

**Principles of Arrangement**

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

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

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

**Planting a Deep Border**

In a border that is deep enough, the autumn flowering chrysanthemums might be ranged next before the lilies, and then the columbines before these, with Iceland poppies in front. This arrangement is safe by reason of its simplicity, whereas it takes no small degree of skill to plant a border in general mixture without having it patchy in appearance. (Continued on page 54)

COTTAGES, CABINS and CAMPS

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

An interesting mountain camp is built of 3" planking laid in cement to simulate logs. These are oiled and stained a rich brown, the shingled roof is painted a soft green and the trim white. The living room and dining room have fine woodwork flooring stained olive green, and tinted plaster walls. The kitchen is finished in white enamel. The approximate cost was $500. H. H. Whiteley, architect.
The plan and the exterior of the Colonial house have already been described in the previous articles. It remains to complete the discussion by touching upon the architectural features which are characteristic of the Colonial interior.

One of the first points to notice on entering the door of a Colonial house is the low-ness of the ceilings. Our forefathers were influenced in this respect by the practical need of small areas to heat, and also by the simplicity and unpretentiousness of the low
ceiling, which lends such a livable quality to their interiors. Here is a bone of contention for the modern Colonial architect and his client. The latter complains of a "shut-in" feeling, and invariably demands a high ceiling. He imagines he prefers lofty, overpowering rooms at the expense of the domestic quality of the lower type. This point has an important bearing on the general success of both interior and exterior.

WALLS, STAIRS AND HALL.

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

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

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

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

CONSISTENT INTERIOR SIMPLICITY

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

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

From our analysis of Colonial architecture, it may appear that, in order to be faithful to the style, one's house must be fixed in all its arrangement and detail, (Continued on page 58)
If it has been grown in a pot, *cyperus* must be gradually inured to submersion.

A small rectangular piece of glass is edged with putty to form a "mud corner." When arranging the soil after planting, see that it slopes toward the mud corner.

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

**THE WATER GARDEN IN THE HOUSE**

Photographed by Dr. E. Bade

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

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

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

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

After four weeks at a bright window, a goldfish will give an added touch of life.
Choosing, Placing and Planting the Outdoor Box for Summer and Winter Effects—Fresh Leaves and Flowers for the Dog Days

ROBERT S. LEMMON

As an average working basis, let the box be 12" wide and at least 6" deep. Less depth than that means insufficient earth, with a blue-green window box against a red brick wall would curdle milk on the coldest winter day, but the latter must invariably be subservient to the former. Thus the window or veranda box must conform to certain well fixed rules of construction which are essential to the success of its contents.

An August, 1917

WINDOW BOXES THE SEASONS THROUGH

Certain wise man once characterized architecture as “frozen music.” Let us not quarrel with him, however much above the freezing point may be the lines of our cozy English cottage or how far removed from music may seem those of the Italo-Georgian chalet in which our Neighbor, on the North insists upon abiding. Rather let us accept the phrase as it stands and, that its selection as a text may be justified, lay emphasis on the adjective rather than the noun. For of a truth much of our best architecture is exteriorly cold. It needs warming up, enlivening, that it may picture a home rather than a house. Flowering shrubs around the foundation, climbing roses or vines about the veranda, or—how the secret is coming out—window boxes filled with growing plants. It is not all of fishing to fish, nor does window gardening begin and end with the mere placing of some kind of receptacle filled with a hit-or-miss collection of plants.

CHOOSING A BOX

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

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

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

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

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

SELECTION OF PLANTS

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

Full sunlight, as in a southern or southwestern exposure, calls for strong, sun-loving plants like geraniums, coleus, double petunias, Paris daisies and achyranthes. For a more pretentious display, small palms may be used, or a combination of cacti, dracenas and aspidistras. All of these are comparatively tall-growing, and should go at the center and rear of the box.

Good, lower-growing things for the front are golden feverfew, sweet alyssum, white-leaved cineraria and lobelia. For vines to droop down over the front there is a choice of nasturtiums, German ivy, tradescantia or variegated red vincas.

Boxes in shady, northern exposure will do best with such ferns as Pteris and Neophrolepis. Sometimes the harder adianthus can be used here. Rex begonias should
of which the ordinarily planted box is to a large extent incapable. It is perhaps superfluous, but I cannot refrain from a word of warning about summer watering. Especially when exposed to full sun, the soil in window boxes will dry out in a surprisingly short time, and you know what a continuation of such a condition is bound to mean. See to it, then, that the plants never suffer from a lack of soil moisture. Do your watering in the evening preferably, do it thoroughly, and do it often enough to keep everything in thriving condition.

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

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

IN THE CITY

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

PLANTING AND CARE

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

A second plan, which has many advantages, is not to remove the plants at all from the pots in which they were grown, but simply set the pots in the boxes and fill in around and beneath them with soil. In this way individual plants can be readily shifted or removed entirely, changes made from winter to spring or summer plantings, or different combinations tried to give a variety...
August, 1917

FOR THE HOME
BESIDE THE CAMP
FIRE

These camping conveniences can be purchased through the Home & Garden Shipping Service, 13 West 41st Street, New York City

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

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

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

The camper will find that some sort of wardrobe is necessary. The one to the left is khaki cretonne rubber lined with khaki cretonne lining to withstand the rains. It is made on a wire frame. Size, 4' 6" high, 8" deep, 18" wide. Cost, $2.50

A Pullman bag of gypsy cretonne rubber lined will hold enough toilet articles for the camping trip. Can be carried on the arm, 11%" x 10". $1

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

Concentrated convenience is supplied by this fireless cooker. It is covered with black enameled duck and equipped with space for three bottles at one side, two sandwich boxes on other, two aluminum pans and a tray section with service for six. 29½" x 14" high. $29.74

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

Wrist watch with unbreakable glass and radium dial; silver case and Waltham movement. The strap is woven moisture-proof, khaki-colored material. Price, $21 complete.
A ROW OF NEW HOUSE AND GARDEN BOOKS

Eight New Viewpoints on Some Familiar Subjects

Principally Concerning the Art of Gardening

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

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

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

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

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

THE Rural Science Series has come to stand for much in the bibliography of garden and farm, and additions to it are invariably valuable. The two latest volumes in the set, "Bush Fruits," by S. Thomas, Jr. (Lippincott; Garden Edition, $2), appeared first in 1914, and in each succeeding year revisions have been carried out to keep pace with the latest developments in the art, the present volume being the fourth edition. The newest varieties are included, illustrated in excellent color plates. Lists of the best sorts, with a description of each, admirably supplement the general information on planting, culture and other matters of a more practical nature.

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

I F the rose is the Queen of Flowers, the sweet pea is a truly royal princess worthy of her train," says J. J. Taubenhouse in "The Culture and Diseases of the Sweet Pea" (E. P. Dutton; $1.50). Considering their popularity, sweet peas have hitherto received scant attention in horticultural books. Here, however, is the complete story, from the early history of the species to the latest discovery in cultural methods. Today more than 1,200 varieties are recognized. The book is well illustrated, and written in language that is never too technical. The chapters devoted to plant pathology are especially interesting.
A study of the pediment of this Germantown hood shows what character it gives the entrance. Other photographs are found on pages 44 and 45. C. E. Schermerhorn, architect.

Whitman

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

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

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

A few suggestions packable through the House & Garden's Shopping Service, which is at 19 West 44th Street, New York City.

A screw top carton for vulcanizing repair stock of tubes and shoes. In ½ lb., 1 lb., and 3 lb. rolls, $1.45, $3.00, $11.40 respectively. Also a monoscope—receiver and test rod—for locating leaks. $1.25.

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

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

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

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

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

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

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

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

In themselves books are almost sufficient decoration for any room. Their exposed bindings lend a variety of color and line that requires fairly simple surroundings. Study the focal points of the room below—the fireplace with its mirror-overmantel, and the shelves on either side sharing the interest of the room. Everything is subsidiary to them. The walls and woodwork are simplicity itself and the furniture is designed to give the maximum of comfort to the reader.
This view and the one directly below are opposite ends of one bedroom. Visualize the soft color scheme—the draperies are of blue and gold striped taffeta; the dressing table is draped with the same material; the mirror has an antique silver finish; the furniture is antiqued mahogany with decorated panels touched with blue; the upholstered chair and seat pads are blue and gold metal cloth, and the hardware and fixtures are antique oxidized silver.

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

Continuing the color scheme of the bedroom shown above, we find the bedsprads of tan satin trimmed with silk fringe, the rug of beige in one tone, and the woodwork tan, harmonizing with the bedsprads. Leeds, Inc., were the decorators of the room.
The decorator sees the room as a picture with a background, a composition and a scheme of coloring. The background in the living room is a neutral tone in molding panels. Part of the composition are a coffee table in mauve enamel and green striping and a chair upholstered in green and tan. A day bed of the same coloring is covered with a mauve and green linen; pillows give color spots. Pictures on cords add accent to the walls. Leeds, Inc., decorators.

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

The color scheme of the bedroom is an interesting study: curtains, mauve and rose striped taffeta; walls, deep ivory; slipper chair in the same; rug, beige; bed platform of violet velvet; canopy and bedspread of mauve taffeta. Leeds, Inc., decorators.
The RESIDENCE of
F. W. YATES, Esq.
PLAINFIELD, N. J.
MARSH & GETTE, Architects

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

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

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

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

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

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

The furniture of the 18th Century is wholly different in its genius. It is primarily urbane and richly wrought rather than strong in line or impressive from the dignity of vigorous conception, and in the plenitude of its decoration, it sometimes even falls into a saccharine redundance. It is, in the main, essentially pliable and feminine in character, in quite the same way as much...
of the contemporary furniture of France is feminine in character because it is peculiarly suitable for the boudoir and drawing room, spheres of pre-eminently feminine influence.

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

LINE AND DECORATION

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

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

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

BORROWED STYLES

Nevertheless, the Italian craftsmen managed to impart to their local interpretations of borrowed styles a national turn which gave their work a distinct individuality, always unmistakable and often pleasing, so that the so-called Italian Louis Quinze, Italian Louis Seize and other Italian manifestations of current stylistic influence, if not to be accounted really great, were full of interest and of unquestionable decorative value. As to the great variety of contours, it is well for the reader bent upon systematic investigation to remember that analogies in form between Italian furniture and contemporary types in France and England are sufficiently close to enable anyone with a fair knowledge of French and English mobiliary developments to classify Italian pieces chronologically and to understand their affinities and concomitant decorative phenomena. Whatever we find in French and English furniture—Queene Anne forms, evidences of the "Chinese taste,"
In the shaped front, knee hole and cabriole legs of this Italian walnut veneer writing table is found Louis Quinze influence. C. 1760. Courtesy of Wanamaker

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

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

ITALIAN METHODS

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

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

THE CHARACTERISTIC CONSOLE

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

(Continued on page 54)
THE late garden, which is designed and planted to furnish a supply of vegetables for fall and winter, is not unlike the spring garden in some respects. Both are usually planted under conditions quite unfavorable for the germination of the seeds and early growth of the plants, but have more favorable conditions awaiting them, normally, in the course of their development.

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

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

The first and best activity that the energetic gardener can engage upon in this connection is the use of that old standby for making the garden hustle—nitrate of soda. This is for all crops which were transplanted last month, such as cabbage, cauliflower, brussels sprouts, celery and leeks. It will pay to give at least one light application—a handful being sufficient for a number of plants, or 1/10 to 1/4 of row.

**SPECIAL STIMULATION**

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

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

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

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

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

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

Remember that you use arsenate of lead or some other stomach poison for eating insects, such as the potato bug; nicotine extract or some other contact insecticide for sucking insects, such as plant lice; and Bordeaux mixture for blight, rust and rot. These can all be used together, as an all-purpose spray—only the nicotine should not be used until the enemy it is effective against is actually present; while the arsenate of lead and the Bordeaux mixture should be applied in advance to keep new growth covered and ready for any surprise attack in advance.
One of the mistakes which the beginning gardener almost always makes, and which thousands of war gardeners who have planted a plot for the first time this year will make, is to stop planting long before there is any real necessity for it.

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

If early varieties are used, beans will be ready to use in six or eight weeks from planting; beets in seven to eight; carrots in eight to nine; sweet corn in eight to ten; cress in four to five; cucumber in eight to ten; kohlrabi in eight to ten; lettuce in six to eight; mustard in four to five; peas in eight to ten; radish in four to five; spinach in eight to nine; squash, seven to eight; Swiss chard, six to eight; turnip, eight to ten; and cucumbers, it will take quite a severe frost to put these things out of business for the season. Even the tenderer things will often survive the first light frost or two with a slight blackening of the leaves, so that they can enjoy the one week to three weeks of fine weather we usually get after the first “snap.” Therefore, if you are not likely to have a frost in your section until the middle of October, there are still some ten weeks of growing weather left, and if you plant immediately and use early varieties, quite an assortment can help swell the total returns from your war plot.

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

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

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

GAINING A YEAR ON FLOWERS

So far in these articles, though they have had to do for the most part with plants in general, the individual crops discussed have been annuals, mostly vegetables. We have all been, and are still, more from their richness, and must continue to play in “making the world safe for democracy.”

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

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

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

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

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

NATURE’S SOWING

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

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

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

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

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

After sowing, cover very lightly with your prepared soil, and press down gently. Then over the soil place some loose pieces of sphagnum moss, if you have it (obtainable at any florist’s) or some pieces of newspaper, which may be dampened first. Over the cold frame or above the bed, stretch a piece of muslin or two or three thicknesses of mosquito netting. The moss or newspaper should be removed entirely just as soon as the first little seedlings begin to peep through, which will be from five or six days to two weeks or so, according to varieties and conditions. The cloth shading can be left on longer, however, to protect from glazing sun and from heavy rains. It should be removed at the first sign of the plants “drawing up” and looking spindling.
Built during the Post-Colonial period, the house originally possessed a sturdy character. In the dark days of the Mid-Victorian era, it was renovated but not entirely raised. From this though it was lifted by the recent restorations which made it a perfect composition again.

The before and after views show the exterior changes.

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

COLLINGWOOD FARM
The Residence of E. B. MALONE, Esq., near Taylorsville, Pa.
C. E. SCHERMERHORN, Architect

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

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

**THE GARDENER'S KALENDAR**

**Eighth Month**

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

Cane fruits should be tied up and old fruits wound cut away.

**SUNDAY**

**MONDAY**

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

This Kalendar of the gardener's labor is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south, the length of days and average temperature of from five to seven days later or earlier in the year. Members that for available for the whole year. Membered that for undertaking all his gardener's labors is aimed as a reminder.

**TUESDAY**

**WEDNESDAY**

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

**THURSDAY**

**FRIDAY**

**SATURDAY**

England declared war on Austria, 1914.

Emperor Francis Joseph born, 1830.

Emperor Ferdinand died, 1911.

1. Early celery in a well-enriched trench, water it at once after setting out late celery in a well-enriched trench, water it at once.

2. Don't neglect cultivation at this time. You must get rid of the weeds. Don't let the gardeners water your strawberries. It is also a good practice to top-dressing with manure of soda.

3. Prepare soil. Plant strawberry plants. If taken timely, no more plants will need it.

4. Spinach, turnips, cauliflower and lettuce can now be sown. In case of an early frost, do not plant them.

5. Evergreens can be sheared. The dates of various flowerings must be noted in order to stimulate root action and hasten them along.

6. Water the drifts to hasten germination.

7. Some flowers, such as scilla, fritillaria, tulips, and hyacinths, both Dutch and Roman, should be kept well watered. When watering, do the job thoroughly.

8. Lettuce like a light covered frame; will get good returns.

9. Keep the flower seedlings now and water them thoroughly. These should be set out. It is best to make a bed about six inches wide which can be easily protected from frost winds, with a light covered framework.

10. Sow lettuce now. With a good soil, lettuce will yield plenty of roots. Frequent sprays with hyacinth dust or other fungicide will prevent this. Cut out and destroy parts affected.

11. Don't neglect to cultivate this time. You must get rid of the weeds. Don't let the gardeners water your strawberries. It is also a good practice to top-dressing with manure of soda.

12. Hot days and hot evenings are unfavorable to cross the flowers for the fruit next season if the stalks removed from the fruiting wood is dry.

13. Carnations should now be planted in the greenhouse. Use good soil, the rooting medium, and a thorough watering. Then it is necessary to cross the flowers for the fruit next season if the stalks removed from the fruiting wood is dry.

14. Don't neglect to cultivate this time. You must get rid of the weeds. Don't let the gardeners water your strawberries. It is also a good practice to top-dressing with manure of soda.

15. Keep the flower seedlings now and water them thoroughly. These should be set out. It is best to make a bed about six inches wide which can be easily protected from frost winds, with a light covered framework.

16. If you want good mushrooms you must keep the vines sprayed with hyacinth dust or other fungicide will prevent this. Cut out and destroy parts affected.

17. Usually at this season of the year we have hot, dry weather. All late summer should be kept watered. When doing this, make the ground thoroughly and keep the seedlings well watered and fertilized immediately afterward.

18. If you want good mushrooms you must keep the vines sprayed with hyacinth dust or other fungicide will prevent this. Cut out and destroy parts affected.

19. Summer flower seedlings now and water them thoroughly. These should be kept watered. When watering, do the job thoroughly.

20. Harvest is about to be completed on various crops. The dates of various flowerings must be noted in order to stimulate root action and hasten them along.

21. Keep the flower seedlings now and water them thoroughly. These should be set out. It is best to make a bed about six inches wide which can be easily protected from frost winds, with a light covered framework.

22. The gardener who fails to do his share of the work is a serious responsibility. A single season's failure can be disastrous. It is necessary to cross the flowers for the fruit next season if the stalks removed from the fruiting wood is dry.

23. Late strawberries, such as achimine, yellow daffodil, and Border strain, may now be dug out and dried off to afford them the proper winter rest. Water should be withheld until the bulb is properly ripened.

24. It is time again to think of planting increases, such as allium, trillium, rhododendron, geranium, petunias, and hyacinths, snowdrops, and other plants which are ripening can now be sown. Onions will be on hand at the proper time for Christmas.

25. Summer flower seedlings now and water them thoroughly. These should be kept watered. When watering, do the job thoroughly.

26. Hedges have almost completed their growth and should be trimmed. This will be the final clipping, which applies also to all kinds of formal evergreens.

27. Keep the flower seedlings now and water them thoroughly. These should be set out. It is best to make a bed about six inches wide which can be easily protected from frost winds, with a light covered framework.

28. The gardener who fails to do his share of the work is a serious responsibility. A single season's failure can be disastrous. It is necessary to cross the flowers for the fruit next season if the stalks removed from the fruiting wood is dry.

29. Roses will now be growing rapidly preparatory to their fall flowering. Rose hedges and thorough watering. These should be kept watered. When watering, do the job thoroughly.

30. There is nothing which will add character to your garden, and which is more showy than bulbs like narcissus, tulips, Spanish bougainvillea, and hyacinths, both Dutch and Roman. Order these now.

31. Any changes contemplated in the painted flower gardens or shrubbery borders should be interested in flowers.

32. Keep the flower seedlings now and water them thoroughly. These should be set out. It is best to make a bed about six inches wide which can be easily protected from frost winds, with a light covered framework.

33. The gardener who fails to do his share of the work is a serious responsibility. A single season's failure can be disastrous. It is necessary to cross the flowers for the fruit next season if the stalks removed from the fruiting wood is dry.
ARRANGING ARTISTIC FLOWER COMBINATIONS
The Time, The Place and The Flower
NANCY D. DUNLEA

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

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

Why it is essential to consider the background may readily be seen. A room in yellow would obviously offend if decorated with red roses, while the same red roses might add just the necessary warmth and distinction to a Colonial room in gray. The amount of light, both in the room and directly upon the flowers, should have similar consideration. For instance, a dark room with dark wall paper and few or no flowers necessary to fill a hall will require a different arrangement than a bright room.

In combining flowers, there are several advantages; convenience of flowers that ordinarily would hardly decorate a room alone, and the fact that they may be combined with more attainable flowers or shrubs; wild flowers may be used with cultivated ones; and striking color effects may be gained.

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

POTS AND PLANTS FOR THE INDOOR GARDEN

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

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

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

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

INSPECTING THE ROOTS

It is entirely possible to inspect the roots of any plant without in the least injuring it. Place the left hand over the top of the pot, with the fingers on either side of the plant, invert the pot and tap it lightly against the edge of the bed or stand. This will free the earth, which will drop out into the hand. If the root growth is insufficient, the plant should be returned to the pot and left to make further growth; in the meantime you should make such changes in treatment as may seem necessary for its improvement. If, however, the plant shows that it is ready for more room, a pot a size larger should be used. This will be more economical of the earth than shifting, as the roots can be cut off in the new pot a size larger than in the old pot it should first be thoroughly cleansed and scalded. All diseased or dead roots should be removed when repotting plants.

(Continued on page 58)
**SEEN IN THE SHOPS**

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

**The cocktail shaker** comes in Sheffield plate 9½" high. Quart size, $7.50; 3 pints, $9.00. The glasses, 5¼" high, have sterling silver rims, $27.50 a dozen.

**Fruit or salad set** of bowl and twelve plates in Copenhagen china with plum, pear or cherry design in two tones of green and natural fruit colors. $15.50 a set.

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

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

**There is a fine old-fashioned air about these decanters**, reproductions of an old design. With or without handles. 11½" high. $18.75 a pair.

**Among the breakfast sets** is one of English porcelain in cream with an old Leeds pattern in brown, green and red. Eleven pieces. $9.00.
Sewing table painted dull finish gray-green with flower decorations. Box in center is divided into compartments 2" deep. Top 28" high. Any color to order. $25

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

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

The set below is of white porcelain with a large floral design in red, blue and green. Can be had in 100 piece set. $39.04. Tea pot, $1.69; sugar, $1.19; creamer, 84; tea cups, $6.48 a dozen

An old English design in china with fish scale decorations in blue, and floral patterns in blues, greens and reds. Coffee cups, $3.75 a dozen; tea, $8.00; dinner plates, $8.50

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

Crystal glass with conventional border design. Clear or small goblets, $4.75 a dozen; goblets, $5.25 a dozen; finger bowls, $6.75 a dozen; the plates, $9.00 a dozen
The small orange-buff and chocolate butterfly, so abundant in the summer fields, is the Silver-bordered Fritillary. It ranges from Nova Scotia to Alaska and south to the Carolinas.

Cabbage butterflies are only too familiar to gardeners, and their larvae do incalculable damage. But for all that they are beautiful. A European species, it first appeared here in 1868.

BUTTERFLIES
YOU MAY MEET
ON A SUMMER DAY

Six Abundant Kinds
Whose Colors Enliven Roadside and Country Byway
Photographed By Dr. E. BADE

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

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

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

Large, showy in its dress of green, orange and bluish black, the Spicebush Swallow-tail always attracts attention. Allied species are found in the West Indies and South America.
ADAM and Eve knew the taste of honey. It doesn't say so in the Bible—at least I don't think it says so—but I know that it must be true because that first garden was perfect; and no garden would be perfect without the amber spoils of the honey gatherers.

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

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

**Buying the Bees and Hives**

I wanted honey on my biscuits, and so I became a beekeeper. I could buy honey, of course, but that would not do. I wanted my own particular product and I proceeded to get it. First of all I had to have bees, and the easiest, though perhaps not the best, way to get a start was to buy a few colonies from a local beekeeper. We made several trips into the country in search of bees that could be bought at a reasonable price and finally found an interesting old chap who would part with a few colonies.

We examined his bees carefully, and found that while they were housed in the most primitive sort of makeshift hive—such as the old fashioned box hives—set in a hollow log with an axe. He was not skilled in the art of bee handling. As soon as the bees found that they were being assailed their instinct teaches them to save as much of the honey store as possible, and each and every one of them falls to and gets a load of honey. A bee with his honey pouch loaded to the guards has very seldom been known to be handled.

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

After several trips the beekeeper did not consider that transferring was such a formidable job as I had supposed, and since that initial job as I had supposed, and since that initial taking I rophets used to drift out into the desert and give me the advantage of his experience.

**Log Transferred to a New Hive**

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

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

**The Busy Season**

These bees that I bought in old box hives proved to be good workers, and they made the most of the early spring. The bees are on the wing at this time, so that by the first of June they had built up fine strong colonies. The good beekeeper manages to have his hives in good working condition at this time. A weak colony will not be able to spare enough bees to bring in any more than enough honey, while a strong colony will positively pride itself on its ability to feed the young. If a weak colony often has a great many young bees to feed and not many old bees, then all the honey will be used quickly for the purposes of the nectarary.

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

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

When a swarm issues from a hive it simply means that a majority of the members of the hive have moved to some new location. This is a natural method of increasing colonies. When the swarm takes place, a good many of the best workers in the colony and thereby weaken the working force to such a point that no surplus of honey is liable to be stored. It follows that if you want honey you must use some method to prevent the bees from swarming. You can’t teach them not to leave you; really you must first think of ways and means to keep them from leaving you. If you give them the more vigorously they seem to implying a sort of a nerve reaction in the hive.

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

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

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

Strange enough the bees do not seem to resent such shaking, but generally crawl back into the hive quite contentedly.

By removing queen cells, clipping the queen’s wings and givingplace to the bees as quickly as possible any surplus honey you will go a long way toward preventing swarms—and preventing swarms usually means means saving the queen.

**Beehive Mechanics**

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

When one super is fairly well filled it should be lifted and an empty one inserted below it. The bees will then go ahead about their work, and they will remove the bottom board and the whole place with honey if the clover holds out.

Each super holds about two dozen of the little honey boxes, or frames, that are sold, and when they amount to about a pound of honey. Sometimes a single strong colony will fill eight or more supers in the course of a single season.

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

This comb foundation is not new and when it was first used some people had an idea that it was made of paraffin and was an attempt to swindle the consumer. As a matter of fact it would not be practical to use paraffin for this purpose, and there is no doubt that all comb foundation that is made today is the purest of pure beeswax. The staple plants of the United States is limited to the period when the white clover and basswood are in bloom. These two plants are our greatest honey yielders, although in some sections a surplus is seen and the clover predominates the idea; and in some seasons the goldenrods and asters and other fall flowers produce an abundance of honey. Some of the winter stores are natural and usually strong in flavor. It might go all right with the locusts, but on hot days the flavor is not good.

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

(Continued on page 54)
How do you kill weeds?

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Breaking Into Beekeeping

(Continued from page 23)

Such a border should always have a continuity of bloom in the form of an edging extending its entire length, and there are two flowers which I have seen everywhere and as yet seem to lend themselves well to this purpose. One is the dwarf iris (Iris pandura erecta) which bears yellow flowers in the spring and hence provides only an edging of its short sword-like leaves during the greater part of the time.

The other is an annual (S nastrietia procumbens pl. pl.) which resembles the cone flowers or rudbeckia. on a small scale. This grows about 6" in height and is of such easy culture that it makes a particularly desirable edging plant. I would advise starting the seeds indoors, in order to have plants of considerable size that will soon begin to bloom when the outdoor season arrives. Otherwise, the border would be without an edging, save as the growing green of the seedlings provided it with one, until

The Twelve Best Flowers for a Garden of Gold

(Continued from page 23)

ward splayed legs and feet, were gorgeous not only with ornamental mounts but also with an opulent display of the frieze and variegated veneer. Oftentimes the veneer was so laid that the convergent diagonals of the ground formed a highly effective pattern. Or, it may be, that several woods of contrasting hue were cut into small diamonds and laid over the extent of a drawer front or a panel.

Then, again, console cabinets of this same type sometimes had drawer fronts and panels enriched with bone

Eighteenth Century Italian Wall Furniture

(Continued from page 41)

The idea in protecting the roof and leaving the sides more or less exposed is to prevent the condensation of moisture where it would drip down on the cluster of bees. If any moisture condensed in the hive, the bees would be killed on the sides where it will do no harm. It is well, however, to place the hive so that it will slope slightly from the back to the front, and the front should be placed to the south. Thus any moisture that may run down the walls will be evaporated at the entrance to the hive.

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

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

The Twelve Best Flowers for a Garden of Gold

(Continued from page 23)

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The Twelve Best Flowers for a Garden of Gold

(Continued from page 23)
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Eighteenth Century Italian Wall Furniture

(Continued from page 54)

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

Writing Furniture

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

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

Another type of writing furniture was the low secretary with slant tops and occasionally with shaped corners. This type of piece was made in England. At the beginning of the 18th Century the English secretary was a rectangular headboard and lower rectangular footboard is indicative of a type of piece dated by the maker and giving the name of the person to whom it was dedicated. An example of this is shown in the illustration of the Secretary dated by the maker and containing an inscription of dedication to the personage for whom it was made. Another form of cupboard was the low secretary with slant top when seen in other pieces of a corner of like form. The large double bedstead with rectangular console cabinets or chests for the feminine toilet were in a style of decoration to correspond exactly with the dressing stand.

The Wood Used

The instances cited by no means exhaust the varieties of the 18th Century Italian furniture used, but they are sufficient to indicate to the reader the general trend of style and enable him to recognize, without difficulty, the dominant characteristics when seen in other pieces of a corresponding date. The wood used in the early and in the middle part of the century was walnut, and, from the latter part of the century onward, mahogany in conjunction with walnut, which was never so fully superceded as in England. In addition to walnut and mahogany other woods were also employed and for purposes of veneer, inlay and marquetry, the assortment of woods was quite as full as those used in England at the present time so much painted Italian furniture of the Venetian type is to be seen to-day. The fancy the 18th Century was altogether a polychrome decoration period in Italy. It is, therefore, necessary to remind the reader that, while polychrome decoration enjoyed tremendous vogue, the 18th Century cabinet-makers were in no wise blind to the many fascinating possibilities of other materials. (Continued on page 58)
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Inside and Out the Colonial House

(Continued from page 27)

Eighteenth Century Italian Wall Furniture

(Continued from page 56)

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

Whether we reproach 18th Century Italian furniture with that melancholy decadence or whether we frankly admire it, we are bound to admit that it is deeply interesting; it is much to be learned from it, and this it affords a resource that we may utilize with profit for the enrichment of the furnishings of our own age.

Pots and Plants for the Indoor Garden

(Continued from page 47)

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

The MEANING of Soil.

Many gardeners have rather hazy ideas of what is meant by the word "soil," lump, leaf mold, etc. Land is loam, the difference in soils consisting in the proportion of sand, loam, or clay they contain. A loam which contains much sand is what is known as a sandy, warm soil. Leaf mold is the fine, black soil found above the roots of trees, in hollows in the woods and wherever vegetable matter has lain undisturbed for a long time. Technically it is vegetable matter decayed without the presence of water, while muck, on the other hand, is vegetable matter decayed under the action of water, as the sediment in the bottom of ponds and ditches. The earth of bogs and marshes is the fine, black soil found above the roots of the grass and is one of the most valuable of soils for all garden purposes. In digging this earth which is raised in squares and the earth shoveled off just below the crowns of the grass, roots and all being used. Or the sod may be cut and piled in heaps, grass and all, and left to decay.

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"The Plough is Our Hope"  
(Continued from page 12)

The War Garden Record of Nine American Cities  
(These figures are compiled from information supplied by the leading newspapers of the cities."

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

Chicago has 200,000 home and vacant lot gardens, the result of a remarkable campaign conducted by the Board of Trade. Eight thousand acres were plowed, 51 teams plowing every day and 24 tractors plowing day and night. One hundred and twenty thousand people called at the Bureau to arrange garden meetings, 25,000 purchased seed at wholesale from the Bureau, 360,000 pieces of instructive garden literature were distributed.

Cleveland reports that approximately 900 acres are being devoted to war gardens.thousands of families in Cleveland and territory surrounding the city are being cultivated by Cleveland people who normally do not garden.

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

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

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

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

New York City has approximately 1,150 acres under the war plough. In Manhattan alone there are 960 of patriotic gardens. The Department of Parks has each year encouraged much of the seed for these gardens either of free charge or at cost.

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

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THE PLough IS Our Hope
(Continued from page 60)

the tomatoes at the crack of dawn. Vege- table raising and canning com- petitions in increasing numbers are slated for this fall, and in addition to sock-knitting, braid-making and overseas box dispatching, will make Mrs. Agricola-in-Canada, a transplanted Italian, a busy woman. City women in such organizations as the Daughters of the Empire, the Na- tional Council and the Women's Emergency Corps, are also at it curtailing the use of meat and eggs.

When it comes to citing the men’s activities of the big cities, the re- porter's pen is a-plenty. The Toronto Board of Trade has organized a War Production Club whereby it is putting 5,000 business and professional men to work on the land for three week terms this summer. Having ascertained that on the farm, a man can make an average of but one man to every 100 acres, the Club mailed let- ters to 10,000 farmers asking their needs, and to all employers of labor in Toronto inviting their coopera- tion to the extent of giving a three weeks’ vacation instead of the cus- tomary fortnight to men who are away on a farm. All the high school principals of the province were then invited to luncheon so that the three-week gap in the schedule of workers might be filled from the ranks of the senior students. The clergymen of Toronto promised their assistance, both in giving the Empire message, and in arousing the country people of various denominations to be kindly affected to the city brother when he comes home. Banks pres- ident and general managers were also as ready as the Daughters of the Empire were spurred to re- newed activities in their backyard war propaganda, and the board of farmers of Toronto were organized "to bring the producer and the con- sumer together." So with this wave the city hums like a dynamo and generates a current that is revitalizing the whole area of community life.

Raising Their Bits

Small Canadian towns like London, Ontario, with its 50,000 patriotic citizens is also retiring as busy as a beehive in the trenches of a Garden Club, with community gar- dens ploughed by the city and a community store on the pedestal on which the produce of big and little plots, public and private, may be dis- posed of for the benefit of all con- cerned. Sections of the community gardens are taken up by all kinds of people and groups of people. One mother-faced little dearness has a club of fifteen factory girls, who have each preemipted an 8’ x 10’ hardwood- chief-sized garden. One evening they go out as cast, with their dinner in paper boxes and join hands with the French aviatrix, the British U-boat pilot, the American munition maker and that hero of Vipers and St. Julian, the cheer- souled Canadian Tommy, in the world push against Hades Incarnate.

The women own a nearly a plot of larger size, all hilled up with potatoes. They form a committee, is a matronly childless married lady who has lived all her quiet later years in a small flat and is never seen a potato be- fore unless it came out of a paper bag. The second is a widow who would have for her living, the circulation manager of a magazine.

Not far away is another garden, much larger, where the workers are a bit awkward but they certainly do get results. They’re all late-of- Franconia-boche-distracters and they’re a bit too much to be fed into the war machine a second time. They are quite capable of drumming along ploughshares during convalescence, under the leadership of the pretty matron whose husband is still abroad.

NATIONAL SERVICE

Everywhere manufacturers are urging their employees gardenward. One ex-serviceman who is a Westender promised all the seed potatoes his workmen would plant, and to, the first day he helped them, and the initial applicant demanded four bags! Doubtless the employer’s checkbook and the supervisor’s nudging voice will get results. They’re all late-of- Franconia-boche-distracters and they’re a bit too much to be fed into the war machine a second time. They are quite capable of drumming along ploughshares during convalescence, under the leadership of the pretty matron whose husband is still abroad.

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