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June, 1918

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T H E S M A L L H O U S E N U M B E R

On first thought one might say that good small houses were as common as Fords, or, to put it more precisely, as easy to find as Fords. But they are not, because the small house is a problem in itself, not merely the miniature of a good large house. Yet, in this July issue, which you will want to preserve for future reference, there has been assembled an unusual collection of good small houses. They include brick and stucco and shingle. Their designs are mainly Colonial and English. In addition there is a little bungalow especially designed for the readers of House & Garden. The architectural subjects further discussed are the details which make or mar a house exterior, and the use of whitewash for outside walls.

Since this is to be a complete small house number, the ways and means of small house decoration are amply discussed. The most important contribution on this subject is a series of specifications for the furnishing of a good living room. The bare room has been visualized and furnished in complete detail—rugs, hangings, furniture and accessories. One of these rooms will cost $400, another $600, the third $750. The specifications are complete and the sketches show the finished rooms. The practical value of this article is obvious. In addition, to mention only the headliners, is an article on the lighting fixtures to choose for the small house, and another on Chinese wall papers, which are so popular today. For the collector comes an unusual article on netsuke and one on Lowestoft china.

These subjects are only a few picked at random from a long schedule of topics that will be packed into the pages of the July number. An issue especially rich in illustrations and readily adapted suggestions, it should not be missed by the prospective builder or the decorator.

As for the garden, there will be some more ways of preserving the wartime fruits and vegetables. The war gardener, too, ought to know just when to harvest his crops in order to secure the highest table quality, and the July issue will tell him all about this. Next, Mrs. Strang has written another of her flower color articles and illustrated it with a detailed planting plan.

One of the details that “make” a house is the entrance porch. Others are shown in July
THE MEANING of the DOORYARD

What the dooryard means to you depends on when you come to it. In winter you hasten through it, anxious to gain the entrance and the cheer of the open fire behind that door. In summer you come to it as a place to rest in—drag back from the hot city and up the path. There, in the shadow of the hospitable door, a comfortable chair awaits. Surely the dooryard is a necessary part of summer living. This view is from the residence of Sidney Welles, Esq., at Chestnut Hill, Mass., of which Little & Russell were the architects.
A SCORE of BEST ROSES—and A FEW OVER

Not Every Foot of Earth Need Be Given Over to Wartime Vegetable Crops—Let Roses Have a Place, for the Mental as well as the Physical Forces Must Be Nourished

GRACE TABOR

SOMETIMES I wonder if it is the Queen of Flowers—wonder whether we would choose the rose above all others if some emissary of Nature were to bring us word that only one flower would be produced, henceforth and forevermore. Not that it greatly matters, perhaps, whether it actually is or not. Millions of roses will be grown, and millions of people will love the rose beyond all other flowers; and so there will never be a dearth of roses in the world, which is the main thing!

There is a dearth of roses, however, in many gardens—even in some rose gardens. And this is a wrong thing. No garden should be lacking in them; and rose gardens should be stocked in them from June to snow-flying time. This is an exacting demand, without a doubt. Not that roses from June to frost are an impossibility, by any means; on the contrary, it is simply a matter of careful planning, just as so many other garden features are.

It can never be said too often or too emphatically that the roses to rely on are in the class distinguished as Hybrid Teas; and I would advise the beginner in roses to learn the class of every rose as he learns its name, so that he will never be mistaken as to class. Every season brings new and wonderful hybrids, and in the flush of enthusiasm one is likely to overlook this very important question of classification.

As a matter of fact, the rose has so long been a subject of ingenious hybridization that it is practically impossible today to assign many of the different kinds to definite parentage. The great and commoner class known as Hybrid Perpetuals is made up of roses of mixed parentage, but practically all of the hardy or "perpetual" type—that is, the type that is like any other shrub and requires no special protection in winter, but lives and grows perpetually. The "perpetual", in other words, has to do with the reliability of the plant rather than its habit of bloom. All Hybrid Perpetuals may be set down as hardy and therefore not in need of protection in our country.

At the opposite extreme is the Tea rose—or tea scented rose—which is as invariably not hardy, excepting in the South or in California. Between the two stand the Hybrid Teas, many of which are hardy enough not to need protection in the latitude of New York, being the offspring of the hardy Hybrid Perpetuals and the Teas, and having been developed toward hardness as far as possible. These are the three principal groups with which the rose grower should familiarize himself. Of course there are many other kinds; and of these many not infrequently enter into the production of a rose that is finally classified as a Hybrid Tea or a Hybrid.

Sunburst is a superb Hybrid Tea. The color is a rich cadmium yellow with orange yellow in the center.

Rose Lind is a splendid pink, beautifully formed. Although comparatively new, it is already popular.
of July and the 30th of August, without any
definite large supply of roses—which is where
two other classes come in, the Bengal and the
Polyantha. The latter are clustered masses
of small flowers, usually, and the bushes are
not large in most of the varieties. Hence they
should be massed in beds of just the one kind,
rather than interspersed with plants of the
other groups. Both bloom "on and off" all the
season through.

The number of plants of each class which
a rose garden shall have must of course be
determined by the size of the garden; but a
fair proportion, according to the generosity of
bloom, is two Hybrid Teas, one Bengal, one
Polyantha, and one Tea to each Hybrid Per­
petual; or five Hybrid Teas to one Hybrid
Perpetual—this providing, of course, that you
are willing to give the care which the need
for protection demands. It is not, after all,
an arduous matter; and as practically all roses
are better for being mulched with leaves, even
though they are hardy, it need not be con­
sidered anything more than the routine work.

Personal preferences in roses are as per-
sonal as preferences generally, and sometimes
as unaccountable. So it is a risky matter to
say that this or that variety is the best; people
ought never to say more than that it is the
best for them. But, for the guidance of those
who know nothing about roses, it is perhaps
allowable to emphasize the beauties of one's
own favorites, even at the risk of leaving out
certain roses that are highly regarded by
rosarians, and generally popular.

Some Good Hybrid Perpetuals

Of the Hybrid Perpetuals there are Baron
de Bunstetten, General Jacqueminot and
Prince Camille de Rohan among the deep and
velvety reds—the most fragrant roses are gen­
erally found in the reds—and it is hard to
choose between them. Prince de Rohan is
supposed to be the darkest rose in existence
(Continued on page 48)
The vines on this page show the opposite ends of the living room. A fireplace is at each end. The furniture is old English oak, Dutch and American Colonial, all antique. The hangings are blue.

A SEASHORE HOUSE at
SOUTH DARTMOUTH, MASS.

HARRY B. RUSSELL, Architect
Photographs by Buckley

Walls in the living room are painted the yellow of fresh butter. Dado and doors are gray. Upholstery chintz has a black ground with gay flowers and fruit. Beams are hand-hewn and stained a deep brown.
WILL YOU HELP KEEP IT THERE?

Out of every vortex life presents is raised up some one thing that is decent and abiding.

Out of the distraction of casual and careless living comes the strong desire for a home in which to shelter a new generation and to shield us from the world.

Out of the madstream of many men, says the woman of the world, comes at last the one man whom to love and lie with means life and all that the years can hold.

Out of the miasmic welter of commercial chicanery and falsehood rises a clean, abiding business ideal—a man's character becomes his bond and decent, human relationship is extended to the lowliest worker in the greatest organization.

Out of the thunder and chaos and agony, out of the terrible straining and ruthless waste and bloody sweat of battle come, like flashes of light across a darkened storm-swept sky, the valiant deeds of men to whom death was the least of the sacrifices they could make for an honorable and just cause.

Out of the hell of this war, out from the Titanic waste of life, out from the looting, the raping, the murder, the drunken lust for innocent blood, out from the reeking pit of selfish national desires, out from the black night of broken promises and the annihilation of things beautiful and true and just comes a vision of great mercy, of abiding tenderness, of eternal hope. Shining through the night, with mystic glow, is the vision of the Red Cross.

On several occasions during the past year the Government has appealed to us for money. In three Liberty Loan drives it has asked us to lend our money. It now comes to us with an appeal for the Red Cross. We are not asked to lend, but to give. It is not an appeal to the brains of America, it is an appeal to the heart. No one is asking for interest which will accrue to us cannot be calculated in figures and the benefit derived cannot be laid away in a bank. There is no bank big enough to hold them; there are no figures which can represent the activity of the money you give to the Red Cross.

We loaned our money in order to get the American boys out of the trenches and over the top. It was necessary. No one questions the necessity for your gifts will be pictured in terms of what is going on over there in Picardy and Flanders. Thinking people, and such a reader of this magazine, will be able to see beyond this immediate appeal. You will see the vision of the Red Cross as it rises out of the vortex of our troubled life. You will recognize in it a great agency for the eventual regeneration of the world, as every movement for national and universal benefit must of necessity be. And you will give and give to the uttermost, because were we Americans to fail in our support of such a movement we would be failing in support of every other thing decent and abiding which has been entrusted to us. Every real thing in life exacts from us the same measure of belief and confidence—the home, children, churches, charities. They are part of our life and life is robbed of one of its richest elements when we fail in our trusteeship of even the least of them.

The vision of the Red Cross has been raised up for the eyes of the world to behold. Will you help keep it there?

BY THE WOOD

How still the day is, and the air how bright!
A thrush sings and is silent in the wood;
The hill side sleeps dizzy with heat and light;
A rhythmic murmur fills the quietude;
A woodpecker prolongs his leisure flight,
Rising and falling on the solitude.

O youths to come shall drink air warm and bright,
Shall hear the bird cry in the sunny wood,
All my Young England fell to-day in fight;
That bird, that wood, was ransomed by our blood!

I pray you when the drum rolls let your mood
Be worthy of our deaths and your delight.

Robert Nichols.

From "Asker and Endurance"
Courtesy of Frederick A. Stokes Co.
THINGS THAT MATTER IN SUMMER

The only things that matter in summer are shaded bowers, the cool rustle of tall trees, the music of water splashing in a garden fountain, the scent of myriad flowers, the drowsy hum of bees. Perhaps after that a book on a shaded lawn, and tea. These things are found in actuality in the garden of William Asher Parsons, Esq., at Ardsley, New York. The architects were Smith & Ross; the landscape architect, Brinkerhoff.
KNOWING and COLLECTING DUTCH DELFT

A Survey of Its Characteristics and History Which Make It Valuable to the Lover of Keramics

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by courtesy of The Metropolitan Museum of Art

WHEN Horace Walpole's ceramic treasures at Strawberry Hill came by inheritance to Lord Waldegrave, they were sent to the auction room. It took twenty-seven days of long sessions for the auctioneers to dispose of them, notwithstanding the fact that there were eager bidders for every lot in his extensive collection. Of Walpole it was said:

“China's the passion of his soul
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy or break his rest.”

And how many others there are of us who succumb to this same passion! Pottery and porcelain have, I think, more devotees in the temples of antiques and curios than almost any other of the household gods. Clay feet we know them to have, but we display their shrines! Dutch Delft is one of the sorts of pottery that is especially dear to the gatherer of this keramic. Its popularity has brought it to uncommon, but if it is true that twenty years is, as statisticians say it is, the average time for a collection to rest before it comes upon the market again, we may take comfort in the fact that opportunities for picking up old Delft are not vanishing. We have only to lie in wait for them, to be courageous in competition and alert in interest.

No faience has crept more winningly into literature than this to which the quaint, quaint little city that lies between The Hague and Rotterdam has lent its name. Here William the Silent dwelt; here he met his traitors; here he met his traitor death. Here in the little church is the tomb of Admiral van Trompenburgh, who fell at the battle of Lowestoft in 1665.
Here, too, the Prince of Orange came to live. Knowles says, "With the advent of the Prince and the foreign missions, with their extensive retinue of servants, came increased wealth at the top of Delft's own commercial and industrial prosperity. It did more; it brought the cultivation of artistic feeling and luxury, and a number of distinguished men of foreign culture and tastes—rich, sumptuous money spending, arrayed in costly brocades, moving in elegant carriages; stables and magistrates from neighboring provinces and towns—all with a train of officialdom to their rank, with the strict precedence and etiquette, and the ceremonies of the times."

The requirements of the well-to-do households of Delft gave encouragement to the potter's art. "The Dutch were well acquainted with the enamelled and glazed pottery of Italy and of Spain, such maiolica were undoubtedly inspired experiment. With the importation of the Chinese blue- and-white porcelain—probably all that came to Europe at that early period passed first to Holland—the distinctive faience we know as old Dutch Delft came into making, but it assumed distinctive qualities immediately, differentiating it from either the porcelain of China or the white ground wares of Italy and Spain.

How to Know Delft

Someone once said to me, "I wish I could begin to collect real old Delft, but I am afraid it is so difficult to pass judgment on pieces that without an expert to turn to constantly I should find my cabinet full of spurious ware. Mr. Antique-man tells me it is very difficult to tell a piece of genuine old Delft, unless one has had 10 years of experience he has had with it." Happening to have a slight acquaintance with this Mr. Antique-man it was not difficult to understand why he chose to throw such mystery around the subject. Personally I think too many antiquemen lose more than they gain by so zealously guarding those trade secrets that are no secrets at all.

Once to know old Dutch Delft is never to forget it. The knowing it is not a difficult matter once it is explained and one has contact with a genuine piece as an object lesson.

In the first place, old Dutch Delft is a pottery, not a porcelain. Pottery is always opaque while porcelain is always translucent. Break a pottery object and it will be seen that it was formed of a baked clay base glazed or enamelled over with a substance that has given it a coating which does not seem to be incorporate in substance with the base. Break a porcelain object and you will discover that all the way through it appears of a translucent substance. Old Dutch Delft of the earliest sort was composed of a soft, friable, reddish clay base. Dutch Delft of the 16th and 17th Centuries had a body base of yellowish or pale brown color.

The Surface Texture

These bases instead of being glazed were coated with an enamel like slip. Tin entered into the composition of this coating and this tin-enamel gave it a surface which I would describe as densely opaque, with a metallic feel but without the metallic lustre, for instance, of the maiolica wares of Italy and of Spain. The surface of old Delft is absolutely different from the glazed surface of porcelain, of modern pottery. The modern Delft of to-day is not to be confused with the old Dutch Delft. (Continued on page 56.)
LIVABLE CITY BACKYARDS

Three Suggestions for Making Them Pleasant in the Hot Months

For those who are obliged to stay in town during the hot months the backyard can be made a pleasant outdoor living room. A lattice screen against the fence forms the background. On this can be trained vines. Extend a canvas awning out on supports to assure shade. A fountain with trickling water will add a cooling air. Turn a cement floor and some wicker chairs—and the spot is comfortably complete.

Paul Thompson

In such a small space as the average city backyard, planting must be simple. Divide the ground into little plots with brick walks, leaving the center for grass. Have a border planting of colorful flowers. A piece or two of garden pottery and some bay trees will complete the scheme.

Philadelphians have a pleasant custom of not fencing off backyards so that the gardens extend for an entire block. While this may not assure privacy, it furnishes a more pleasant outlook and affords a chance for real landscaping. In this case a pergola gate marks the entrance into each yard.
NEW and OLD FLOORS
Treatments That Give a Room Individuality

H. J. BURBANK

WHEN we speak of the floor of a house, we almost invariably think of a wooden floor, polished or unpolished. We are so accustomed to hardwood floors with rugs that we do not stop to think of several other treatments which have proved themselves to be both practical for everyday use and artistic in the home setting.

Restoring an Old Floor

In the restoration of an old farmhouse in the suburbs of Boston, the problem of the kind of a floor to be used presented itself. The old one, laid over a century ago, was rough, knot­ted and so badly worn that paint could not restore it. This entailed a new floor which, unless it be of wide boards, would be out of keeping with the period in which the house was built.

The problem was finally solved by laying a new floor of concrete over the old one. The work was done by a local Italian gardener at very little expense and was finished ready for use in less than a week.

The manner of treatment was very simple. A heavy wire lathing was first nailed securely on to the old floor. Over this was spread a coating of concrete 3" thick, such as was used for sidewalks. This dried readily and was then treated to a coat of oil, after which black paint was liberally put on and later finished with a coat of varnish. It is kept in good condition by occasionally adding a coat of floor varnish, the only attention that it really requires.

It was really astonishing to learn what a variety of flooring has been devised. Among them was a most attractive beech floor which was quite consistent with the woodwork of the same material and proved an excellent background for light blue rugs and antique furniture. It had the advantage of being light colored, wearing smooth with age, and possessing so many good qualities that I learned it was quite a favorite kind, often coming mottled and producing, when laid, a beautiful bird's eye effect in the graining. In addition to this it was inexpensive, did not twist, warp, or split—three things one has to strive after in flooring.

Tile and Marble

Going farther afield I learned how satisfactory the cork tile floor was and how well it wore. The advantage in using this kind over other tile floors is its being noiseless; then, too, it has a soft, velvety, shaded effect that is interesting. The best place for it is on the floor of living room or bedrooms in a country home, where a simple, direct atmosphere is desired.

Between the years 1835 and 1865, when the American Renaissance style of house was quite (Continued on page 58)
M y living room needs new curtains and over draperies and I want valances. And I am at a loss what kind to get. I will describe the room and perhaps you can help me.

The room is 14 by 23, has two double doors and two double windows and triple window. They are two feet from the floor, from window sill. The room has a fireplace and beam ceiling, and a medium lighted room. The walls are gray, plain picture rail, 18 inches from the ceiling, a wide one, and woodwork is all light oak. I do not like oak finished, but it is new and I must not change it.

Do lace figured curtains make a room look small? I have plain green over draperies and plain velour door draperies, shall I take the velour down for summer? I am going to take plain velour door draperies, shall I take the window sill. The room has a miss.

or four, and they are black, gray, old rose, and milk dyed a golden yellow. The windows there are the same size. The dining room has white woodwork, and blue walls, the electrifier is yellow, too. The whole effect is most pleasing.

In the living room, then, I have the problem of curtains, a rug (plain color preferred) the upholstery for a Chesterfield and chair, possibly two, there is also a chance for a little added color in the paint shades for the candle side lights. There are four in the room. From your store of color schemes what would you suggest?

In the sun room, the floor, walls, ceiling and window frames must be painted. We thought of using a willow swing on the order of the illustration shown on page 45 of the May, 1917, issue of HOUSE & GARDEN. Then also a gate leg table, painted, with the painted chairs so it might be painted an antique cream with blue and mauve flowers on a gray ground. It is very brilliant in color, and would be very appropriate in the room in which you describe.

We would suggest that you take down the velour door draperies for the summer and use this cretonne instead. The rag rugs which you have purchased would go very well with this suggestion, and we would also advise having slip covers made of the same cretonne. As to your dining room, we would suggest the same window treatment, as to glass curtains, rather than lace curtains, and we will be glad to send you samples, for your selection, if you so desire.

Valances are still being used, of course, but we would suggest yours to be made of cretonne rather than velvet.

We have just taken a large old-fashioned country house which is presenting several problems.

The living room is 15 by 20 feet. The woodwork is finished in ivory. Since the baseboard around the room is deep, 16 inches, and the window and door frames very heavy, the ivory is quite prominent in the room. There are window shelves, too, 11 inches deep out from the windows over the radiators. There are some open bookshelves on one side of an old-fashioned (oval opening) marble fireplace. There is a seat on the other side, both of which are finished in the ivory. The windows are large, 3 feet 4 inches by 5 feet 11 inches.

The color scheme is the problem here. I should like to use casement cloth at the windows and no shades or blinds, but I can’t seem to find anything that appeals to me here. In the dining room I have unbleached muslin dyed a golden yellow. The windows there are the same size. The dining room has white woodwork, and blue walls, the electrifier is yellow, too. The whole effect is most pleasing.

In the living room, then, I have the problem of curtains, a rug (plain color preferred) the upholstery for a Chesterfield and chair, possibly two, there is also a chance for a little added color in the parchment shades for the candle side lights. There are four in the room. From your store of color schemes what would you suggest?

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The house is placed on the highest elevation of a 300-acre estate and commands an extended view toward the south. The roof is of red tiles and the exterior walls of stone found on the premises. While the silhouette of the roof line is sufficiently broken and picturesque for a hilltop site, there is a balance in the disposition and proportion of the gable ends and the low cave lines that is restful.

The entrance is on the north side and leads to a broad tiled hall terminating in the south loggia. This loggia, as well as the principal windows of the living room and dining room, commands a beautiful view of the distant hills with a lake gleaming in the foreground.

An air of ruggedness is lent the house by the field stone walls which also give a point of contact with the setting. This in some parts is softened by half timber work. The house is so placed on the hillside that a natural sunken garden is obtained at either end. The dining room porch overlooks one of these gardens and the living room terrace the other. Each garden has a wooded background.

THE RESIDENCE of A.C. FRASER, Esq.
RIDGEFIELD, CONN.
GROSVENOR ATTERBURY and JOHN A. TOMPKINS,
Associated Architects
The background of this splendid 18th Century room is gray and gold glazed with a rich brown. A simple mantel was especially designed to receive the old Dutch painting. Jade flower groups compose the mantel decorations. The furniture is Queen Anne and William and Mary, the chairs being covered in Petit Point of the period.

In the dining room the walls are tinted an early Georgian blue-green; on this are placed Queen Anne mirror sconces. The sideboard is an original Adam. Above it hangs a 17th Century portrait by Kneller. Curtains and chair coverings are glazed chintz with orange background, a copy of an old English design of columns and fruits.
In the library there is an unusual use of original Venetian panels from which decorations are taken for the embellishment of the bookcase. The window is trellised, parts of wrought iron gates being used in the scheme. A lead garden figure stands in the middle of this wild bower. The decorations were by Emil Peffercorn.

Most of the furniture in the library is Italian, including a beautiful Venetian tray table under the window. Venetian porcelain appliques of the 18th Century are used for wall lights. Two old wrought iron candlesticks of imposing size add a touch of interest. A beautiful walnut Queen Anne secretary looks quite at home in this Italian setting.

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THE FLOWER GARDEN of LAVENDER, ORANGE, and GRAY

Wherein the Heat-Suggesting Yellows are Eliminated and Their Places Filled by Cooler Colors

That Tempt One to Forget the Oppressiveness of Summer

ELIZABETH LEONARD STRANG

In working out color effects for herbaceous planting, yellow calls for special treatment because of its various tones. The task, however, is one of elimination rather than assemblage. For instance, we confine bright yellows to early spring and late fall; in large quantities in the former seasons, and as mere splashes and accents in the latter. Suggestive of intense heat and therefore wearying to the eye, they are entirely impossible in midsummer.

One color scheme for yellow which was described in House & Garden for October, 1917, comprises tints of palest cream color and sulphur, strengthened and accented by maroon; a combination effectively illustrated in the blooms of certain gladioli. This triumvirate suggests a square or rectangular garden, designed to set off to best advantage the large, well-balanced masses of color.

A more graphic design and one that suggests long vistas with unexpected flashes of brilliant color is secured by such an orange-red as seen in the Oriental poppy, the royal purple of iris, and relieved by nebulous clouds of pale blue and gray forget-me-nots, sea lavender and gypsophila.

Such a garden is shown in the plan. From the simple grass terrace in front of the long French windows of the living room, we descend by a flight of broad fieldstone steps to the turf panel, thence by another series of similar steps to the rectangular garden below. The latter has narrow walks of irregular gray stone edged with creeping plants, and ornamented by a simple stone seat and sundial.

The entire design is enclosed by a high clipped hedge of Hippopha or sea buckthorn, an excellent hedge plant. Its leaves are a silver gray, its orange-colored fruit a fine contribution to autumn. On the whole it is a very desirable background for such a color scheme.

The ends of the long border are shut off by loose though graceful masses of rosemary-leaved willow, the silver gray of whose long, narrow leaves blends becomingly with the hedge. Behind the latter are some tall royal willows and bushes of lavender lilac, which make a frame for the weathered stone seat, and a delightful termination to the vista as viewed from the terrace.

The Seasonal Effects

Season by season the effects are as follows:

In early spring the grass terrace is bright with hundreds of deep purple and saffron crocus, lightened by scattered blue-lavender hyacinths. Simultaneously the stately crown imperial—of deepest orange color—with hyacinths of deep purple and light blue, make a climax around the sundial at the far end of the garden.

Somewhat later the long walk is gay with scattered groups of orange-colored early tulips, which rise above beds of gray and white arabis, blue forget-me-nots and lavender creeping phlox. Those varieties nearest to a pure orange are selected, which, though varying individually, make a harmonious effect in mass form.

In general the long border has more of the lighter colors; pale blue, lavender, gray and orange, reserving the deep contrasting purple and violet tones for a climax in the garden, where much more gray is used as a foil.

After the early tulips, the long walk is featured by silky Iceland poppies of an intense orange color, their slender stems nodding above the border plants which now show additional bloom from the lavender-blue wild phlox and the Greek valerian.

In the background are Oriental poppies of a deep orange scarlet, and the stately lavender-blue flowers and pale gray leaves of the Iris pallida. The early tulips along the edge are now being replaced in the picture by groups of late lavender tulips with a very few of orange-scarlet, old rose, dull yellow and buff.

The climax of gorgeous coloring is attained by the flame azaleas which frame the seat, accented by pots of standard purple wisterias at the ends. Other azaleas flank the entrances, while the center of the garden shows the violet and purple tones of German iris contrasted with orange wallflowers. More late tulips, with orange-colored ones predominating, outline the walks in scattered groups. In the border next the hedge are flaming torches of Oriental poppy and pale Iris pallida.

The gray-leaved plants which edge the walks are pale Arctic or Old Woman, for dense tufts of foliage on the corners; low-growing stellaria with starry white flowers; cerastium, a carpet of brilliant white coming after the late tulips are gone; and violet mallow, whose flowers of dull violet look well beneath the Oriental poppy, and many others, all with gray leaves and purple or white flowers.

Summer Colors

In late June long lines of vivid orange-red lilies enliven the border and are repeated in the garden, where their color is supplemented by great masses of orange butterfly weed. The latter linger well into July, and are accompanied by the effective lavender and deep purple blossoms of Japanese iris.

This brings us to the season of phloxes, which lasts from early July until September. The garden at the end is rendered intensely vivid by the deep metallic purple of the Blue Hill, with Crepis, a phlox of pale grayish lavender having a deep purple eye, and Eugene Danzannville, lilac shading to white at the edges. These are accentuated by stately blue spikes of sea holly and the gray heads of globe thistle.

The oval is outlined by purple spikes of the gladolious Baron Hulot, planted in May for bloom at this time, and by groups of tall orange-colored tiger lilies which spring up in the place of the crown imperials. Around the edge are more tiger lilies, and the tall gray foliage of the Salvia azurea, with its small flowers of pale blue. Here and there throughout the garden cloudy masses of sea lavender offer an appropriate contrast of form and texture.

In the border at this time are many soft masses of gypsophila, behind which nod ranks of tiger lilies, with lavender phlox for flat tones, and sea holly for accent.

In early September the garden displays its most striking effect of the year: tall tropical looking spikes of orange tritomias backed by the tall New England aster of royal purple. Large groups of these accent the ends, standing out against the silvery willows, while along the sides small-flowered asters of grayish lavender droop with a misty effect.

Near the rosemary willow are two other shrubs of special interest for fall; the tallied hibiscias, deep purple-lilac with a hint of orange in the center, set off by long gray-green leaves; and the chestnut tree (Vitis agricuastus), whose flowers lasting from July until September, and star-shaped aromatic leaves of gray. At the feet of these are the lavender blossoms of the autumn crocus, springing from the bare earth.
PLANTING LIST

SPRING
End of March to Early June
Orange
1. Crocus, Large Yellow: saffron color, brilliant orange; the earliest conspicuous yellow flower.
4. Early Tulips—April and early May.
   - hybrid: shallown orange-red, narrow edge of light yellow; lower part of petals.
   - Darwin: deep orange-purple, irregular border deep orange-yellow. Corms 3-4 cm. deep, yellow orange-red, double.
6. Mix-flowering tulips—late May.
   ■ Canting: orange-yellow, yellow base marked greenish black.
   ■ Orange King: glistening deep orange-red, shaded with maroon, cup-shaped, lavender color.
   ■ Cornflower: brilliant orange-purple with greenish yellow base, long narrow leaves.
   ■ Evening Gold: soft orange, shaded and mottled, base deep orange.
   *For the most part, see the descriptions.
7. Paperwhite narcissus, Italian poppy: deep orange only. End of May.
8. Anemone, celandine, great purple anemone: most brilliant orange-red flowering bulb. May.
   - Deep Purple, Lavender, and Pale Blue
10. Crocos, Three-cornered of Rupella: shining dark purple, extra large, two weeks earlier than any other crocus.
15. Muscari altaica victorica: early blue forget-me-not.
17. Iris germanica var. Erythraea, German iris: violet-purple, an early kind.
19. Iris pallida var. Dalmatica, German iris: clear deep lavender, very large, tall flower.
20. Dardena Tulips—last of May.
   - Early blue forget-me-not: lavender or white, sweet-scented.
   - Evening Gold: soft orange, shaded and mottled, base deep orange.
   *For the most part, see the descriptions.
22. Syringa vulgaris var. President Coursat, hybrid lilac: lavender, with white center.
   - Syringa vulgaris var. President Grey: blue lilac.
23. Grey Phlox and Lavender or White Phlox
   - Arbutus unedo, sea lavender: fine panicles of minute lavender-blue flowers, 2".
   - Solarii regia, royal willow: medium size tree, rich silvery foliage.
25. Shastrilis kelates, starwort: white flowers, small gray leaves, 6-18" tall. May.
26. Crocus flavus, early to summer: clear lilac, white flowers, 6" high.

May and June, coming after tulips are gone.

SUMMER
June through August
Orange
29. Lilium regale, Siberian needle lily: later than the above. Flowers drooping with recurved petals.
31. Lilium tigrinum var. Tulip, tiger lily: one improved variety of the old tiger lily. Tall, mid-July to September.
32. Tylooma Pfitzneri, same flower: rich orange-magenta, the best variety. August, lasting into September.
   - Deep Purple, Lavender, and Pale Blue
33. Iris kaempferi, Japanese iris: lavender and deep purple varieties only. Early July to August.
34. Gladstone, Naren Holit: violet-blue.
35. Phlox paniculata var. Cyprianea, white, suffused lavender, purple eye.
36. Phlox paniculata var. Emperor Bonaparte: like shadow white at the edges.
37. Phlox paniculata var. The Blue Hill: deep metallic royal purple. All pinnate leaves lost, from July 10 to September.
39. Eremurus retus, globe thistle: flowers more globular than above, foliage prickly, silvery white. Combine well with the lavender and purple phlox and late lilies.
   - Grey Phlox and Lavender: same flowers as above. Give a soft cloudy effect, August and September.
   - Deep Purple, Lavender, or White Flowers
40. Veronica, harrvicki, harrvicki: white woolly plant, 12" high, yellow flowers. June and July.
41. Artemisia schubertii, old woman: shrublike plant with finely divided aromatic gray foliage and inconspicuous flowers.
42. Stokesia laevis, woolly stokes: silvery-white foliage, soft and woolly, light purple flowers, 12-18" high. June and July.
43. Oenothera speciosa, baby's breath: dense clouds of minute white flowers in July and August.
44. Platycodon grandiflorus var. Grandiflora, Rocky Mountain sage: silvery gray foliage and flowers of azure blue in August.
45. Viola cornuta, stock's piper's cruse: shrub with grayish, star-shaped foliage and pale blue flowers of May to September.
46. Statice fimbriata, sea lavender: fine panicles of minute lavender-blue flowers 6" high, giving a soft cloudy effect. August and September.

AUTUMN
September until Frost
Orange
47. Hyacinth campanulata, sea hyacinth: yellowish flowers in May, foliage gray green. orange berries conspicuous in the fall.
48. Hardy chrysanthemum, var. Philip: September flowering, deep orange yellow. Purple and Lavender
50. Hardy aster var. grandiflorus, deep purple, tall, later than the above.
51. Baptisia var. variegata, hybrid lily: large tassels of deep purplish-flower colors, handsome from late May to September.
52. Calochilus candidus, autumn crocus: lavender flowers with no leaves at the time of blooming.
   - Grey
53. Aster cordifolius var. elegans: soft lavender flowers in August.
54. Aster cordifolius var. leucanthemum: pale lavender flowers in masses. Give a soft cloudy effect to set off the lavender and purple asters.

From the grass terrace in front of the French window, the design is by broad fiatstone steps to the turf panel, and thence by another series of similar steps to the rectangular garden below.
PERMANENT GARDEN FURNITURE

These may be purchased through the Shopping Service, HOUSE & GARDEN, 19 West 45th Street, New York City.

A pergola and summer house at one end of the garden serve the double purpose of creating a quiet nook as well as screening one's grounds from the passerby. Price on application.

As a suggestion for a seashore or lakeside garden comes this little shelter. Price on application.

One of the new, roomy garden seats has tiny bird houses at each side. It is solidly constructed of cypress. 8' high, 5' wide, $72.

An arched lattice of cypress, enamelled white, makes a delightful retreat, especially when covered with vines or rambling roses. 8' high, 4' wide. $90.

A pergola shelter by a tennis court makes a convenient and pleasant background for the garden. This style can be made to fit any spot. Prices on application.
without the ever-present considerations of soil conditions affect them more than many amateurs realize.

### Varieties and Qualities

It is not all of gardening to plant, any more than it is all of fishing to fish. The choice of varieties, the time of sowing, the stage at which the crop is harvested, all bear directly upon the success of the undertaking. Aside from the ever-present considerations of soil conditions, cultivation and weed and insect warfare, these three points are the most important to the final results. They are closely allied, and a short discussion of their relations to each other and to the scheme in general will be well worth while.

### THE WAR GARDEN for NEXT WINTER

G. T. HUNTINGTON

**Varied and Qualities**

It is not all of gardening to plant, any more than it is all of fishing to fish. The choice of varieties, the time of sowing, the stage at which the crop is harvested, all bear directly upon the success of the undertaking. Aside from the ever-present considerations of soil conditions, cultivation and weed and insect warfare, these three points are the most important to the final results. They are closely allied, and a short discussion of their relations to each other and to the scheme in general will be well worth while.

Early rather than standard or main-crop varieties may be chosen in many cases, for the simple reason that their quicker maturing makes it possible to use the ground for succession plantings and so get more out of it. Where certain sorts are especially recommended for late plantings, this rule should, of course, be modified. In a later section of this article definite suggestions for varieties are made under the different vegetable classes.

As to the time of sowing, keep in mind the cardinal principle that winter vegetables should be no more than well matured when they are stored away. There is a vast difference between maturity and full development, in both table and keeping qualities. It is senseless to plant so early that your root crops reach full size a couple of weeks before they can be stored, for when they come on the Christmas dinner table they will be tough and woody. In summer planting it is usually possible to calculate very closely the number of days a crop will occupy the ground, and this sort of planning should not be omitted. The planting dates which follow are based on average conditions in the latitude of New York. For every hundred miles north or south, about a week earlier or later, respectively, should be allowed.

### Beets

- **Crimson Globe** and **Detroit Dark Red** are good sorts for winter keeping. Plant the seed late in June, **½"** deep in light soil. One ounce of seed will be sufficient for **50'** of row. They mature in about **90 days**. Early varieties, to mature at the same time, may be planted later.

### Carrots

- **Danvers Half Long** where the soil is rich and deep. Sow late in June or early in July, as they mature in approximately **three months**. Half an ounce of seed to **50'** of row. With both carrots and beets, proper thinning is necessary in order that the roots may have sufficient room to attain good size and form.

### Parsnips

- **Improved Hollow Crown**. Plant early in June, in a deep, loose soil, using **½ oz.** of seed to every **50'**.

### Salsify

- **Sandwich Island** is a good sort. It should be planted not later than the first week in June. One ounce of seed will sow **50'** of row.

### Turnips

- **White Egg**, **White Model**, **White Globe**. Sow late in July. For **50'** of row, **½ oz.** of seed will be enough. Succession plantings may be made through August, in normal seasons.

### Above-ground Crops

#### Brussels Sprouts

- **Danish Prize**, **Dalkelth.** Sow early in June, in seed beds. When the plants are about **five weeks old**, transplant them to rows, **35 to every 50'**. If the soil is dry, use water in the bottoms of the holes, and firm the soil well after the plants are set. Shade for a few days with old berry baskets or regular protectors, if the sun is very hot. It is a good plan to pinch out the tops of the stalks when the "buttons" are formed.

#### Cabbage

- **Danish Ball Head** is a good sort for storing. Sow in seed bed early in June, and transplant like Brussels Sprouts. About **30 plants to 50'** will be enough.

#### Cauliflower

- **Nonpareil**, **Autumn Giant.** Sow in seed bed not later than June 1st. Transplant **35 plants to 50'**. The soil in the rows should be well enriched. Use plenty of water when the plants begin to head up.

#### Celery

- **Winter King.** It is best to buy plants started in the spring, for the winter crop. These may be set out during June, **100 plants to 50'**. The soil should be well enriched. About the middle of August begin to earth them up to blanch. Draw the earth up against the plants with a hoe, while holding the stems together to prevent any of the soil getting into the hearts. Continue this earthing at intervals until fall all but the top (Continued on page 60).
Lamps and Well Heads
from Sketches by Jack Manley Rosé

Wholesome direct treatment to accord with Dutch Colonial Architecture

Solid Stone and Wrought Iron — Spanish influence

An old Slip Lantern for informal lighting

Successfully Used with a Remodeled Farmhouse

Bracket Trip in wrought iron

Simple Iron post in Spanish influence

Wall Bracket of wrought iron — tudor style lantern

Formal Bracket Lamp in wrought iron

Spanish Influence Used — With a model of the house and lamp designs

Simple bronze post in Pompeian Greek for the less pretentious approach

Classical Well-Head beautifully interpreted and copied to adorn the modern garden

A graceful copy that is within the means of almost any garden center

To illuminate the entrance drive — A triple lamp on Classical base, Standard...
Distinction and comfort are found in the living room. The first is created by the selection of fine furniture pieces, the second by their grouping and arrangement. In this side of the room one sees a double use of consoles; one, a bombe commode with an old mirror over it, the other a gilt console with a Chinese painting above. The window curtains are a beautiful old French blue; cornice boards are in ivory and gold. Lace has been used for glass curtains on the doors.

In the drawing room, a glimpse of which is shown to the right, there is an old commode surmounted by a mirror bearing a painting in its upper panel. On either side the window is a console in dull gold with a mirror in lacquer and dull gold above.

The fireplace grouping in the living room is created by furniture, some of which is in needlework of dull rose, blue, beige and black. The large chair is upholstered in blue brocatelle to match the curtains. Set in a panel over the mantel is an antique flower picture flanked by marble statuettes of the seasons. The lamp shades have a black ground with Grecian figures in gray and old ivory. The secretaire against the farther wall is old lacquer. The walls are cream colored and paneled with molding.

ROOMS IN THE APARTMENT OF JOSEPH MEDILL PATTERSON, Esq. CHICAGO, ILL. MISS GHEEN, Decorator
We should have said it was the music room of M. and Mme. Efran Zimbalist, for it houses the rare combination of Alma Gluck, the singer, and Efran Zimbalist, the violinist. A large room, finished in simple Italian style.

At one end of the room are leaded windows which give abundant light for the two pianos. These windows correspond with a pair at the opposite end, as shown in the view above. The curtains are heavy, dark blue velour.

A large stone fireplace is on one side of the studio. Comfortable couches upholstered in blue velour flank it. The floor is dark and waxed, furnishing a good ground for the richly colored oriental rugs.

THE MUSIC ROOM
of ALMA GLUCK
IN NEW YORK CITY

GROSVENOR ATTERBURY, Architect
Topiary work is admirably adapted to garden boundaries, whether marking the individual paths and beds, or enclosing the whole area. Here arborvitae is used for the outer hedge and barberry for the walk borders.

SHEARED TREES AND HEDGES FOR THE FORMAL GROUNDS

A Centuries Old Practice Whose Examples Range from the Severely Plain Clipped Border to the Figures of Birds and Beasts and Ships

ROBERT S. LEMMON

SOMEWHERE about eighteen hundred years ago, Pliny the Younger owned a villa in Tuscany of which he was conceivably proud. Even in those long one days men wrote of houses and gardens, so it is not surprising that we should find among the letters which the author of the Epistulae wrote to his friends an interesting contribution to the literature of landscaping. The letter was to Apollinaris, and describes the gardens connected with this Tuscan country place:

"In front of the Portico," wrote Pliny, "is a sort of race, embellished with various figures, and bounded by a Box Hedge, from which a descend by an easy slope, crowned with the representations of divers animals in x, cut into numberless different figures, together with a plantation of shrubs prevent-

Privet is one of the favorite shrubs for shearing in this country. With care and time it can be clipped to a variety of forms, of which two of the simpler are shown here.

ed by the shears from running up too high; the whole is fenced by a wall, covered with Box rising in different ranges to the top. . . . Having passed through these winding alleys, you enter a straight walk, which breaks out into a variety of others divided off by Box Hedges. In one place you have a little meadow; in another the Box is cut into a thousand different forms; sometimes into letters expressing the name of the master; sometimes that of the artificer; whilst here and there little Obelisks rise intermixed alternately with Fruit Trees. . . ."

So there you have it—an eighteen-hundred-year-old precedent for sheared trees and hedges. Topiary work they call it now, but though the name has changed, it still retains its oddness, its formality and its well-nigh limit-

(Continued on page 52)
LET THE CHILDREN HELP

By Taking Over a Sector of the Garden Trenches and Doing Their Share in the Production and Distribution of the Food Crop

FLORENCE SPRING

At the present time, when calls upon both time and purse are constant and imperative, and the necessity of each and every one doing his full part toward the great end so ardently sought by us all is so seriously borne in upon us, it is wholly natural that the children as well as the grown-ups should feel the tremendous stimulation and want to help in every way they can. Can't I help?

"What can I do?" is the frequent question of those little men and women who should be ardently sought by us all is so seriously borne in upon us, it is wholly natural that the children as well as the grown-ups should feel the tremendous stimulation and want to help in every way they can. Can't I help?

The first money-maker of the season is rhubarb. Let the children double the slips. Sometimes it is not so easy, however, to obtain a necessary piece of equipment. If it seems inadvisable, the vegetable or fruit dealer will usually be glad to take the produce in quantity, however small. The country hotel often will give a standing order to the young merchants, and will be thankful to supply its guests with vegetables or berries as fresh as those which appear on the home table.

As this article is intended as a suggestion for the younger children to utilize the surplus of the home table, I shall not open up the larger vistas of the asparagus field, the early peas, or the attractive possibilities of small fruits and berries, for the older boys. Possibly, if interest is stimulated by small beginnings, another inducement may be added to the many others for the boys' remaining on the farm.

The strawberry bed is, however, one of our prize assets. It is always too productive for family use. The berries ripen thick and fast, and have a short season. Let the children take a few orders beforehand, to supply a box or two regularly to each of as many customers as desirably. Let the berries be freshly picked and generously measured, and good prices may be obtained. If the crop focuses at any special time, let everything go, and pick the berries closely, soliciting orders beforehand, with preserving time in view. The comparatively new "ever-bearing" strawberry is a splendid money-maker, ripening at least a week earlier than the standard varieties. If the first snow falls on not only ripe berries, but green ones and blossoms as well! Set two or three dozen plants, and at the end of two years you may go into the "ever-bearing" strawberry plant business, so prolific are the thick runners. There is always a splendid market for both the early fruit and that ripening in the fall, when it is greatly in demand for the home table as well as for gifts to invalids and friends. I cannot emphasize too strongly the financial advantages of novelties, or products that are easily marketable, and here again must be extended. Let the children cuttings and start them themselves. This will add greatly to their interest. Let the slips root easily and require little care. Transplant them the day after they are set in the permanent position in the rows. The fruit is larger and more perfect on these young plants and will be sure to sell well for jellies and preserves. The children should always try to get orders in advance for these special and also perishable crops, so that there may be none to be overlooked.

Plant long rows of early carrots and beets, and when large enough for use pull them, wash them, and tie them neatly in bunches with raffia. It is surprising how much better a price they bring when attractively bunched than when sold by measure. The French Forcing and the Danvers Half Long are the most satisfactory varieties of carrots, as are also the Yellow Plume beets, we have planted Crimson Globe and the Egyptian with great success. A very popular ware consists of bunches of soup vegetables. These sell readily both in the market and at the kitchen door. Each consists of a carrot or two, a couple of sprigs of parsley, a small turnip and a lettuce or kale to complete. If these bunches are sold late enough in the season, add a small tomato, the stem and a sprig of celery. As suggested above, have the vegetables for these small bunches washed very clean. These "specials" of carrots and beets, and especially the soup bunches, are so pretty and attractive that the almost sell themselves.

Lettuce is easily raised and very salable, and as it is almost impossible not to have a sufficient supply on hand, it may be a source of profit for the children. For the small home garden it is best transplanted from the seed bed in small squares, the plants being set about 9" apart. This when headed makes a compact green mass, easily cut and kept moist—a necessary article from the wilted plants only obtained from the market.

String beans are very prolific and usually come on with a bang. It is such an advantage to sell them close-picked, that they are surely one of the examples of eating your cake and having it too! Let the children help keep them small and tender. When arranging your wares for sale it is a good idea to have a plenty of parsley, which can be sold by the bunch, for use in cookery, and it will sell readily. Chives may also be planted and potted to sell in this way.

When tomato time comes, the surplus is easily marketable, and here again must be realized by being early in the field. This extra tomato crop is made more attractive by the fine selected fruit being offered with the salad bowl in view. A head of lettuce, a tiny bunch of chives and parsley, a couple of large tomatoes and two or three of the Yellow Plum cucumbers may be grouped and sold to more advantage for a salad than separately. Earliana, the delicious salad tomato and, as its name implies, one of the first to mature. Stone is one of the best late varieties. Cucumbers are also summer squash. The extra market likes to have a pot of parsley on the emblem to cookery, and it will sell readily. Chives may also be planted and potted to sell in this way.

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A Georgian interior has been created in this living room by using walls of natural walnut with hangings of crimson damask. A soft all-over design rug carries the same crimson note. The mantel is marble, heavily molded; on it are rare Ming figures. Queen Anne stands and sits on tapestry, an early English fire stool, an old Chippendale fire screen and an antique console and mirror complete this fireplace grouping.
At first glance there seems to be little in these stairs. On second thought one becomes aware of the Spanish seat, the rope rail and wrought iron rosettes, the painted glass lantern and the Spanish chair. By such details is distinction given an interior.

The points of contact in decoration are always their mating, for through them harmony is maintained. In this bedroom the same material is used for curtains and upholstery. Furniture is painted the tone of the fabric ground. J. A. Colby & Son, decorators.

In the bedroom shown below, which is in the residence of Mrs. Charles J. Barnes, Chicago, Ill., the spirit of Louis XVI is readily seen. The paneled walls are finished in soft ivory, the moldings being tinted soft rose. At the windows the hangings are embroidered rose taffeta. The baldicino over the bed is of rose damask with a lace edging. The furniture is imported Louis XVI in gray and ivory. N. J. Sinclair, decorator.
In the New York apartment of Clara Kimball Young is a music room that is distinctive for the restrained treatment of the wall. It is in the Adam manner with blue and white medallions and white swags used in the panels. John Hutaff, decorator.

There are two very interesting suggestions to be gotten from this stair view: one is the dignity of the woodwork, especially the carved over-door panel; the other is the accentuation of perpendicular lines by the clock and the tapestry panel.

An interesting group in the living room of the Mund apartment, of which other views are to be found on pages 24 and 25, is composed of a tapestry before which has been placed a gate-leg table with its accompanying Queen Anne chairs in petit point. The walls are gray and gold finished a rich brown. Mirror sconces have been effectively used. The whole room is in a soft key. The decorator was Emil Peffercorn.
HONEY WEATHER

Not Even the Bees' Harvest Is Independent of the Weather—Some of the Conditions which Affect the Honey Crop

BENJAMIN W. DOUGLASS

A frame of brood comb with the adult bees creeping over it. Every available brood cell should be occupied when the honey flow starts.

When the hive is opened the sections, supers, etc., should be removed carefully. Rough handling may result in injury to the bees or comb.

If I should say that frost or other adverse weather conditions had ruined the honey crop, my statement would at once produce a sheaf of editorial protests from Maine to Muncie. The public has grown accustomed to having the fruit crop killed every winter, but it would doubtless be a new idea to think of the honey crop being ruined in a similar way. Nevertheless the weather plays an extremely important part in the production of a crop of honey, and its influence on the yield may and often does date back to the previous year.

The season of 1917 was in many respects a most trying one for the bee keeper as it was for many other producers in agricultural lines.

White Clover Nectar

In the first place the great bulk of the honey crop of the eastern and central States is secured from the bloom of the white clover. White clover honey is the standard of excellence among bee keepers, and a failure of the honey crop can nearly always be traced to a failure of the white clover or to peculiar weather during the time when this plant was in bloom.

The bloom of the white clover secretes a tremendous amount of nectar (which is gathered by the bees and forms the basis from which honey is produced), but this nectar is formed only during warm weather. The nights in particular must be warm, for it is supposed that most of the nectar secreting process goes on during the night, as many plant functions are more active in the dark than in the light. During cool weather and particularly during cold nights, not much nectar is produced, and as a result the bees fall short of their expected harvest. That was the situation in many places last season, and bee keepers generally reported a very short crop of white clover honey. In spite of the fact that the clover bloomed heavily in most clover sections, it did not yield on account of the adverse weather.

White clover is a biennial; that is, it grows from the seed one year and blooms the next. If the season this year is such as to interfere with the establishment of plenty of strong plants, it is plain that the bloom next year will be short and as a result little honey will be produced. The fact of the matter is, however, that in most places 1917 was a very favorable year for the growth of the young white clover plants and so, granted warm weather this month, the honey should be abundant.

Basswood and Others

During the past season the basswood yielded heavily in some sections and not at all in others, and I have not yet found any one with a satisfactory explanation. It is probable, however, that in the sections of scant yield the result was produced by the same thing that caused the general shortage of white clover honey; namely, cool nights. Basswood is like other plants in that the nectar is secreted during the night—and only on warm nights. Also, basswood is like some of our fruit trees in that it does not bloom every year. It may bloom in one section this season and in another section next year, and for that reason is not a constant source of supply for the bees. In some sections of the North, where there is still a large number of basswood trees the yield of basswood honey amounts to practically nothing because of the cold, late springs.

Along the river banks from southern Indiana southward we find a trailing vine of the milkweed family which produces much honey in favorable years. In wet seasons, marked by successive floods, this plant is hindered in its growth and as a result that source of supply is cut off from the bees. In this we have only another effect of weather on the honey crop.

One of the last honey producing plants to bloom is the wild aster, and it is not often that unfavorable weather conditions will lessen...
The Colony in Winter

One other effect of weather on the honey crop has to do with the bees themselves. By this I mean the weakening of a colony by cold in the winter. Not infrequently a bee keeper will lose the advantage of a good "honey year" because he failed to protect his stock during the severe winter. He may have brought his colonies through the winter alive, but so weakened that they could not store a surplus. The bee keeper cannot change the weather, but he can do his best to offset unfavorable weather conditions—and if he does all that he can, he may produce a profitable crop while his neighbors lose money.

In order that a colony of bees shall store a surplus of honey it is essential that the colony be strong in numbers, and they must be strong at exactly the right time. Most bee keepers try to plan their work so that their colonies are at their maximum strength during the period of the heaviest honey flow in their particular section. In a white clover section the colonies must be "on a war footing" while the clover is yielding heavily—not a month before or a week later. There are many steps that lead up to the production of this full strength colony.

In the first place the colony must come through the winter in satisfactory shape, and one that it must be in good condition the previous fall. A colony of bees is in good condition for wintering if three conditions are fulfilled. First, it must be strong in numbers; second, it must have an abundant food supply; and third, it must be housed in a hive that will afford it sufficient protection from the weather.

The Hive on a Winter Footing

The first condition is the most difficult to define properly. It is hard to tell a beginner how to judge whether or not a colony is strong enough in numbers to withstand the winter. During the winter the bees in a hive will cluster, forming a solid ball. The outer individuals will in time become so stiff and cold from exposure that they can no longer move. Then some of the bees from inside the ball where it is still warm will crawl out and surround the cold ones, warming them up so that they may eventually take their turn in the outer layer. If the cluster is so small that the entire ball of bees becomes chilled and stiff to the center, then it follows that they will all freeze to death. Sometimes they seem to starve to death before they freeze. Often a small ball of bees will be found dead where it is still well supplied with honey. The cluster in such case became so cold and stiff that they could not move to where the honey was, although it was only a matter of inches. Consequently it was useless to provide the food unless the colony was large enough to protect itself from cold. Occasionally a large colony will starve to death from lack of food, but more often they die with food within reach just because the cluster is too small.

The third condition, that of a suitable hive, is an important one but probably not so important as it would seem. I have seen so many bees that had died in thoroughly good hives and so many that wintered perfectly in a soap box that I have been led to doubt my better judgment in the matter of hives. Theoretically there are certain conditions concerning a good hive for wintering which, if observed, will tend to success. The cluster of live bees is constantly giving off moisture. If this moisture ascend and strikes a cold roof it will condense and drip down on the colony, causing more damage than mere cold air. As a result of this we try to house our bees in such a way that this will not happen. By taking an old super box and placing it above the colony and filling it with straw, leaves or shavings, the roof will be kept warmer than the walls of the hive. Consequently the moisture will collect on the walls and run down to the floor where it will do no damage. For this reason alone I prefer the single walled hive, although in the North the double walled hive is more popular and I presume more of a necessity.

If the requirements of numbers, food and proper housing are all cared for, there is not much to fear in the matter of wintering, and there is not much danger that the weather will interfere greatly with your success. A very prolonged cold spell will sometimes cause the bees to imprison longer than it is advantageous, and unless their stores are of good quality they may develop a disease known as dysentery. There is sometimes, but not often, fatal to large numbers of bees in the late winter and early spring.

With the first warm weather of early spring the bees will be about, and the chances are that they will find the first skunk cabbage and the first pussy-willow even before the most ardent naturalist has discovered them.

Food for the Young Bees

From these first flowers the bees will gather pollen more than nectar, because they usually (at least they should if they belong to a good keeper) have a surplus of honey left from the previous fall. On honey alone, however, they cannot rear their young. They must have pollen—fresh pollen. As soon as the pollen supply comes the queen will begin to lay eggs, and by the time the fruit trees are in bloom there should be a large amount of brood in the hives. This is the time when the bee keeper must "look to his knitting," because it is the bees raised on the fruit bloom that must be dependent upon to gather the bulk of the honey crop from the white clover. Unless each colony has a good laying queen at this time and plenty of pollen in which the queen can lay, no crop of honey may be expected, even in a good year.

From this time on the bee keeper may do much to offset unfavorable weather conditions. If the bees do not secure plenty of stores from the fruit bloom, then the keeper must supply food on which the brood may be fed. If a large supply of honey has been gathered from the apple, as is sometimes the case, part of it must be removed in order that the bees may have room in which to raise more young. If the colony is "short handed" or weak in numbers, it should be combined with other weak colonies. One strong colony is at any time worth a dozen weak ones, if they are allowed to remain weak. If the bee keeper has managed well he will find that as a result of the honey flow from the fruit trees his colonies will contain a large number of vigorous young bees that will be just the right age for active work at the time when the white clover comes into bloom. By providing a tremendous force at this time a great deal may be done to overcome unfavorable weather.

One more point that must be looked after in the question of spring management is to (Continued on page 60)
In the reception room the upholstery and hangings are of old blue and rose striped damask. By the fireplace stands a walnut settee; an antique green painted Louis XVI chair is by the piano.

The hall is quite Italian in feeling. Against a background of cream walls has been set an old refectory table with tall candles and surmounted by a remarkable tapestry. Antique Italian chairs flank this table.

The living room curtains are red violet satin trimmed in blue green and red violet fringe. The couch is covered with blue green satin. The rug is gold and the furniture well selected pieces of old walnut.
Trays have come back again—not only for practical use but for decorations as well. They are not a new invention, for have they not been used for centuries? They take their place with old-time furniture, china and glass, bringing back memories of the past. Scarcely an old household along the coast that does not treasure one or more of them, brought over generations ago. Battered and worn with hard usage, they are being re-burnished and ornamented to renew their life among modern surroundings.

Trays, salvers, or waiters as they have been designated at different periods of their existence, were not all made of the same material, although we have come to think of them as homely iron or shabby lacquer, not realizing that many other materials were used. After wood came pulp and papier maché, followed by silver and Sheffield plate. There were iron trays, many of them decorated in fine inlay in centers and borders, particularly fine specimens of this work having come to us from Italy. Among the many antique trays, those that originated in the Orient are the most beautiful. They are generally done in lacquer with brilliant gold decorations and come in a nest of three:

The foundation of this tray is pulp. It is heavily lacquered and bears an Oriental scene in white.

An old iron tray with a medieval scene modernly executed by Robert S. Chase.

Another lacquered pulp tray has a country scene executed in mother-of-pearl—a favorite style.

The largest rarely exceeding $1.25 in length. Many of the best examples found in this country were made in China, finding their way to European countries through interchange of commerce. An example of this type is painted on iron with a black background and very brilliant coloring showing inserts of mother-of-pearl. Trays of this description are being used by interior decorators for overmantel decoration, and as pictures on the walls of the room.

These are typically Oriental in their character. The coloring is principally black and white with bright tones worked out in the border. Very few pulp trays are to be found. One of them, finished in lacquer, shows exquisite decoration worked out in artistic branches with hanging moss and finished with a landscape center. It has mother-of-pearl inserts, the center feature being a castellated scene in black and white.

Papier maché is also used for this purpose; trays of this kind being occasionally found. They are very old and rare. Plain in background, they usually show a small painting, as a central feature.

Early in the 18th Century, particularly in (Continued on page 54)
For the country house dining room, Trianon green painted, ivory panels flower decorated, or any color scheme. 5" table, $95; consoles, $45 each; chairs, $18 each; wire basket, $18.

(Left) It is of hand-wrought iron, this old Tuscian green lamp with parchment shade. Beautifully modeled flower embellishments. The lamp comes for $150, the shade for $50.

A collapsible wooden lantern, painted gray-green, silhouettes its design against the light within. It is priced at $6.50.

Indirect lighting on the porch is possible with this Japanese wicker lantern. Any color combination, iron chains. $11.

FOR SUMMER PORCH and DINING ROOM

An arm chair of Dutch origin, painted deep cream with landscapes in dull blues, greens and reds, $40.

Old Dutch and ladder backed, it has a rush seat and a different scene on each rung. One of a set of twelve, $25.

They may be ordered through House & Garden's Shopping Service, 10 West 44th Street, New York.
TO MAKE THE GARDEN A LOVESOME SPOT

These accessories deserve to be considered. Our Shopping Service, 19 West 44th Street, New York, will be glad to purchase them for you.

Delicacy and grace personified are in a small stone fountain that serves as an apt adjunct to the garden pool. 21" high. $41

Imagine a conical box bush in this cast stone urn. It is 27½" high, 21" wide at the top, 11½" at the bottom. $40

Wall fountain and satyrs form an interesting combination, especially when embowered in foliage. $160 complete

Easily moved about and therefore especially useful for garden or tennis court, is this 5' bench. Of cypress enameled white. $24

An old Italian design in Pompeian stone is this decorative basket of fruit. 11½" high, 12" wide, 5½" base. $15 each, $25 pair

For the end of the garden walk, a cast stone jar 36" high, 21" wide at top, 14" at base. It is priced at $50

Another cast stone garden jar. 20" high, 20" wide at top, 14" at bottom, $13.75; also one 17" by 12" by 12", $8.75

There is always need for good furniture for pergola, tea house or terrace. These pieces are of cypress, enamol painted. Merely a fresh coat of paint each year would keep it in condition. The settee is 8' long, $27; table, $10; arm chair, $11.
THE SMALL HALL-WAY in THE CITY APARTMENT

Some Suggestions for Its Dignified
Furnishing

The furnishings of this hallway are mellower by time, each piece being an antique; and its interest lies in the merit of each piece—the Flemish tapestry, the hutch, the mirror, the old Italian church lanterns and the grilled door. Emil Peffercorn, decorator

THE ROOF THAT IS MADE of SHINGLES

Materials and Methods of Laying That Contribute Toward Maximum Durability

ERNEST IRVING FRESESE

The most durable shingles are those made from cypress. Next in point of durability come the redwood shingle and then the cedar. For a satisfactory shingled roof, the chosen material should be one of these three.

Cypress has been called the "wood eternal" and, even though this description be not literally true, it is certainly a fact that this wood is possessed of a surprising durability. An instance is recorded where hand-split cypress shingles remained on the roof of a Virginia mansion for a hundred and four years without deterioration.

Redwood shingles, while perhaps not quite so durable as those of cypress, possess the remarkable and paradoxical characteristic of being somewhat fire-resistant. This property, together with their peculiar richness of color, renders them highly prized as a roofing material. Again, redwood shingles are especially durable in damp situations; they have therein been known to outlive even those of the best white cedars. The durability of the shingle is vastly increased by dipping the shingle in a preservative oil or stain previous to laying. Redwood, natural, will remain in serviceable condition for periods of twenty-five to fifty years: if dipped, the years of its life will be doubled. Red cedar, natural, will endure ordinary service for perhaps fifteen years: if dipped, it will last nearly twice that long. But note this: the shingles should be dipped not merely for a fractional part of their length but for their entire length. Moreover, they should be sound and well seasoned—free of knots and sap. Then, in applying them to the roof, heavily galvanized nails should be used. All of these matters contribute in due measure to the life of the roof covering.

The accompanying sketches indicate two methods of laying shingles. The construction shown in sketch No. 1 is the more economical of the two and, at the same time, the more conducive to the preservation of the shingles. It has, however, one disadvantage; it does not possess the property of insulation. Attic rooms, under this kind of a roof, ordinarily

(Continued on page 60)
The overhead system of irrigation will supply artificial rain whenever the garden needs it. It is worth many times the cost of installation.

**The War Garden Department**

On another page of this issue we print an article which tells of ways in which the children can do their bit in the campaign for food production and economical distribution. Their efforts and those of the grown-ups as well will surely little, however, without a knowledge of the fundamental requirements of vegetables. To touch upon those fundamentals is the purpose of this Department. If your individual problems are not discussed here, we shall be more than pleased to help you solve them, if possible. Simply state the case in a letter and mail it to the Information Service, House & Garden, 19 West 44th Street, New York City—Editor.

ROBERT STELL

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**Fruits and Vegetables which May Be Put Up During June**

<table>
<thead>
<tr>
<th>Fruits</th>
<th>Vegetables which May Be Put Up</th>
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<tr>
<td>Wild Greens</td>
<td>Radish seeds</td>
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<tr>
<td>Lamb’s Quarter</td>
<td>Asparagus</td>
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<tr>
<td>Dandelion greens</td>
<td>Beet tops</td>
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<td>Pepper grass</td>
<td>Mint</td>
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<td>Mustard</td>
<td>Swiss chard</td>
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<td>Milkweed sprouts</td>
<td>Spinach</td>
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<td>Garden Vegetables</td>
<td>Cabbage sprouts</td>
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<tr>
<td>Lettuce</td>
<td>Fruits</td>
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<td>Young onions</td>
<td>Strawberries</td>
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<tr>
<td>Radishes</td>
<td>Pineapples</td>
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**Preserving Vegetables and Fruit**

June sees, too, the real beginning of the canning season. So much is to be accomplished in laying up a supply of preserved vegetables and fruits for the non-productive season that it seems worth while to add here a few suggestions which can readily be supplemented by the more complete bulletins issued by the Government.

The open kettle method of preserving follows: Select fruit or vegetables that are not overripe. Sterilize all rubbers, jars, covers, spoons, etc. Use no rubbers that have been used before. Avoid the use of chipped jars or dented covers. Make a syrup of any desired flavor. Cook fruit in syrup until tender. Cool vegetables in slightly salted water. Adjust sterilized rubber to sterilized jar. Fill jar to overflowing with (Continued on page 58)
SUNDAY
1. Sun rise, dish now set, milk out, hay in, stables out of tender stock. Prairie plants should be finished up now. Let weeds come in the garden. Also, set out all summer flower bulbs now.

2. Hedges should be clipped and pruned now. The older you clip the better you will be able to do it. Of course, this will make it necessary to take away some leaves.

3. Balsam end of the row should be finished up now. Let weeds out of the garden. Also, set out all summer flower bulbs now.

4. Do not let the strawberry bed increase. The edge up the grass row and keep it. This will mean a better crop. They can then be stored away for the summer and rest at the usual time in fall for blossom bloom.

5. Keep the ground well cultivated and plowed. Water the ground when in bloom.

6. A mulch of cow manure outside the bed, and hay or straw should be applied to the beds. Do not be afraid to let the beds stand; they will run to sleep; but this can be accomplished by winds and rains. If you want the beds to stand, you must let the beds stand.

7. The ground should be ready for the row. Do not be afraid to let the beds stand; they will run to sleep; but this can be accomplished by winds and rains. If you want the beds to stand, you must let the beds stand.

8. Now is the time to edge up the grass borders of walks, driveways, etc.

Early in June a

now is the time to care for your onion bed; they need 8:14, 2.29. When tomatoes start growing rapidly, remove the suckers from the main stem, and add liquid manure to the soil. Make the plants grow large, and you will have a heavy crop.

9. Climbing roses require some attention now immediately after the dead bloom. Dead blooms should be promptly removed. The new, vigorous shoots should be supported; this will help the roses to bloom again.

10. Make a stock of all the necessary mixture and use it in the spraying tomato, potatoes, onions, and beans, and to prevent the plants from ending in the bean stage; this will help the tomatoes to bloom again.

11. Lettuce will run to seed during the hot weather, but this can be checked by planting some of the best varieties, such as the least, cheddar, or other varieties. This will help the tomatoes to bloom again.

12. Curc var. vegetables when their outside leaves begin to turn green. The greatest need of a garden is having vegetables, and this is the time to sow them. Lettuce should be sown now. If you can not use them, others can.

13. Pumpkin trees affected with brown spot and mildew should be removed. Some plants affect by mildew, and they should be cut down and burned. The remaining leaves will be sufficient to prevent their spread.

14. Cut the flowers from the sweet pea bed. The flowers are not yet ready to be picked, but they can be used for food. Lettuce should be sown now. If you can not use them, others can.

15. Do not let the strawberry bed increase. The edge up the grass row and keep it. This will mean a better crop. They can then be stored away for the summer and rest at the usual time in fall for blossom bloom.

16. Keep the ground well cultivated and plowed. Water the ground when in bloom.

17. Keep the garden bed, blocks, and borders to shape. Do not be afraid to let the beds stand; they will run to sleep; but this can be accomplished by winds and rains. If you want the beds to stand, you must let the beds stand.

18. Don't neglect to cut the weeds out of the garden. Also, set out all summer flower bulbs now.

19. The garden bed, blocks, and borders to shape. Do not be afraid to let the beds stand; they will run to sleep; but this can be accomplished by winds and rains. If you want the beds to stand, you must let the beds stand.

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ANTIOQUES AND REPRODUCTIONS.
ITALIAN AND ENGLISH FURNITURE, DECORATIONS, RUGS, ART OBJECTS

W. & J. SLOANE
FIFTH AVE & 47th ST.
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THE constant dread of embarrassing situations is a peace destroying feature of your obso­lete, noisy toilet that rests upon the entire household. The sense of perfect privacy encouraged by the silent closet is therefore a relief, gratifying alike to your family and to their guests.

THE TRENTON POTTERIES COMPANY
Silent S—WEL-CLO Closet
operates so quietly that it cannot be heard, night or day, outside the bathroom. The mechanical action is so perfect as to be noiseless both in flushing and refilling. Its parts are durably built, well finished and artistically designed. The hard, impervious nature of the Vitraceous China used makes it practically indestructible; and the highly glazed, pure white surface is self-cleansing and non-corrosive.

Write for a copy of the TREN­TON book B8, "Bathrooms of Character." It will help you to beautify your home and to know quality in bath- or kitchen-ware when you see it.

The Trenton Potteries Company
Trenton, N. J., U. S. A.

A Score of Best Roses—and a Few Over
(Continued from page 12)

A good ever-blooming Tea is Sunset, of peach red beautifully shaded with orange and crimson.

Last but not least in the list of the very best H. P. roses comes Mrs. John Laing, the choicest of all, without a doubt, in that its lovely soft pink flowers are large, of great substance, most deliciously scented, and produced in abundance on long stiff stems practically all summer. Of all this class, it is the most nearly perpetual blooming.

Among the Hybrid Teas
Reversing the order when it comes to naming the Hybrid Teas, I am going to put the first choice at the head of the list. This is a red rose, introduced in 1905, an American production named for an American soldier—General Mc­Arthur. No fuss has ever been made about it, but it is steadily growing in popularity because of its superlative merits. It is not like an American Beauty, exactly, yet it bears comparison with that famous greenhouse rose almost as no other does, and if I could have but one rose bush, this would be the choice. Needless to say, its fragrance is entrancing.

A rose of exceptional late summer beauty is Betty, and although the flower is rather loose and open, the color and shape of its petals is most desirable. It is that rare shade of coppery gold overlaid with yellow which defies analy­sis. In addition to being a color and size of the best yellow rose of all is probably Harry Kirk. This, however, is a Tea rose, and therefore not to be consid­ered quite yet, while we are still think­ing of Hybrid Teas.

The one rose that it is supposed to be impossible to fail with is Gruss an­ Teplitz—redder than flame, velvety in texture, fragrant and forever in bloom as well as being absolutely hardy as far north as New York City. I do not like it as well as those mentioned first, but I would not like to be without it. It is too reliable to be spared.

Another wonderful yellow rose is the Duches of Wellington. Some, indeed, consider it the best of this color; but the very best yellow rose of all is prob­ably Harry Kirk. This, however, is a Tea rose, and therefore not to be consid­ered quite yet, while we are still think­ing of Hybrid Teas.

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Half a century since one of the first H. P.'s was introduced, yet there is nothing in the whole rose calendar today lovelier than this pale shell-pink La France, with its heavy, dense flow­ering and its particular fragrance. It is difficult to understand why such a rose as this is ever omitted. It has no faults whatsoever, unless it be a fault that its buds are so dense that wet weather

(Continued on page 50)
June, 1918

Scores of L. C. CHASE & Co., BOSTON
NEW YORK DETROIT CHICAGO SAN FRANCISCO
Leaders in Manufacturing Since 1847

Leaders in Munufacturing Since 1847

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The Charm of Reed Furniture
is emphasized by the unusual character and appropriateness of our distinctive creations

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Every tradition demands that the bridal gift be of only the choicest artifice and conception. Toiletware of Ivory Py-ra-lin is a worthy man-made successor to the barbaric ivory that lay in the elephant tusks of old.

The caste of Ivory Py-ra-lin insures that it be maid-in-waiting to every American gentlewoman. She really appreciates

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NEW YORK
The English Hob Grate is practical and economical in use and most
practically working a few inches wide. They will develop to very great size with a little
additional amount of soil; they are easily started and are able to meet the
usual standards. This rose is particularly lovely in the fall, though it blooms all summer with delightful per­
rance. Its fragrance is delicious.

Several Special Classes

Of the Tea roses, in addition to the
Harry Kirk already mentioned, an old
favorite that is still a prime favorite
is Marie Van Houtte. The general
color of this is a pale yellow, overlaid
with white, while the buds of the rose are frequently touched with a bright
pink or rose color.

One of the very finest roses for late
summer and fall bloom is unfortunately
one of the most tender; hence its de­
mands for winter protection are impera­
tive. Given such care as it should have, however, the William R. Smith will
reward you with such masses of peach­
pink flowers as will more than repay
the expenditure in its behalf, and it will keep on blooming until frost stops it.

Of the Bengal roses, Hermosa is per­
haps the most used at the present time.
It is an old-fashioned, little, bright pink,
double flower, blooming all the time.
Mass this in beds apart from the H.
P.'s, the H. T.'s and the Teas, and have
a good number of plants if you wish to
plant food that may be unavailable

An Extensive Collection of Interesting Designs

The English Hob Grate is practical and economical in use and most
attractive in appearance

Illustrations upon request

ARTHUR TODHUNTER
101 Park Ave.
New York

MAC BRIDE
Furniture Interior Decoration

A Score of Best Roses—and a Few Over

(Continued from page 48)

Making A Rose Garden

Put the rose garden where the first
summer of the day will not reach it; sun­
light from ten o'clock on is ample, and
actually better than sunlight all of the
day. Of course there should be no trees
near enough to take the nourishment from the soil, nor to form a shade that will

drives over the head. This is owing to its
Wichuraiana parentage, which is always
a desirable ancestry in a climbing rose.

Then there are the climbing Kaiserin
Augusta Victoria. Like its bush prototype in all particulars; and the latest
addition to the yellow rambler class, Aviation Brierlet. This, too, is a de­
centrand of the splendid Wichurianas, and shows the characteristic glossy, re­
sistant foliage.

A Score of Best Roses—and a Few Over

through June. Dorothy Perkins is too
well known to need more than a men­
sion; I doubt if it will ever be excelled
in a pink climber. Exceisa is not so
well known yet, though the fact that it
cannot be distinguished from a Crimson
Rambler makes it seem so. The out­
standing feature that sets it quite apart and above the Crimson Rambler is its
foliage, which is always beautiful and fresh and shining, and free from mildew
or other disease. This is owing to its
Wichurianas parentage, which is always
a desirable ancestry in a climbing rose.

Of the Bengal roses, Hermosa is per­
haps the most used at the present time.
It is an old-fashioned, little, bright pink,
double flower, blooming all the time.
Mass this in beds apart from the H.
P.'s, the H. T.'s and the Teas, and have
a good number of plants if you wish to
plant food that may be unavailable

An Extensive Collection of Interesting Designs

The English Hob Grate is practical and economical in use and most
attractive in appearance

Illustrations upon request

ARTHUR TODHUNTER
101 Park Ave.
New York

MAC BRIDE
Furniture Interior Decoration

A Score of Best Roses—and a Few Over

(Continued from page 48)

Making A Rose Garden

Put the rose garden where the first
summer of the day will not reach it; sun­
light from ten o'clock on is ample, and
actually better than sunlight all of the
day. Of course there should be no trees
near enough to take the nourishment from the soil, nor to form a shade that will

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Cornell Systems of Irrigation

assure lawns of richness and gardens productive of vegetables and flowers. You can have rain when you want it, where you want it, and how you want it.

Economy, simplicity and efficiency come with Cornell Overhead and Underground Irrigation Systems, with patented, adjustable Rain Cloud Nozzles. Installed any time—for any area. No injury to lawn or garden.

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Plumbing - Heating - Lighting

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Railway Exchange Bldg., Chicago, Ill.
744 Shawmut Ave., Boston, Mass.

Common Bldg., Kansas City, Mo.

205-14th St., N.W., Washington, D. C.

Murry Bldg., Baltimore, Md.

W. G. CORNELL COMPANY

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205-14th St., N.W., Washington, D. C.

Murry Bldg., Baltimore, Md.

Pennsylvania Quality Lawn Mowers

YOU want a good mower—a "Pennsylvania" Quality Lawn Mower—if you want to get anything like economical and efficient service.

It will always run easily, cut clean and be reliable. Day after day right through the season a man will mow more lawn and mow it cleaner.

This design, material and workmanship make it the choice for good economical service.

Ask the Gardener—he knows!

Hundreds of Golf Clubs, Parks and Cemeteries, the world over, have standardized on "Pennsylvania" Quality Lawn Mowers.

Sold by Hardware Dealers and Seedsmen

FREE—A booklet—"How to Care for the Lawn"—written by an authority, mailed on request.

Pennsylvania Lawn Mower Works

1633 N. Twenty-Third Street

Philadelphia, U. S. A.

This trade-mark is on the handles of


CREO-DIPT Thatch Roofs

Your home costing $1800 to $4000 need not be uninteresting. Commonplace material is just as expensive as "CREO-DIPT" Stained Shingles, for side walls and roofs.

With our 24" shingles for side walls, for example, shingling cost is less because of their greater covering capacity. You save the expense of laying—the expense of painting.

"CREO-DIPT" Stained Shingles on side walls cost less than good siding at present prices.

The economy of "CREO-DIPT" Stained Shingle roofs is well established. Any architect or builder who has used them can tell you why.

17 Sizes—10", 18", 24"—30 Shades

Send for Book of Homes and Color Samples on Wood. Ask about "CREO-DIPT" Thatch Roofs.

CREO-DIPT COMPANY, Inc.

1012 Oliver St.,

No. Tonawanda, N. Y.
Sheared Trees and Hedges for the Formal Grounds

(Continued from page 33)

privet sheared to two artificial shapes—the round or ball style, and the spiral. It is perhaps needless to say that these completed effects are not the result of one, or even two or three, clip­pings. It takes several years to develop such dense, well formed specimens, three or four shearings each year being far better than one. Not only does the cutting remove the branch tips in the des­ired spots; it also results in thickening the remaining growth. You simply se­lect the particular form desired for the specimen, hedge or edging, as the case may be, and then shear again and again with this definitely in mind.

A full list of trees and shrubs adapted to topiary work would be too long to give here, but the following kinds present a wide enough variety to cover the majority of requirements on the private place:

Acer campestre: Shrub of dense growth and dull green foliage, one of the maple family. Deciduous.

Berberis Thunbergii: Thunberg's bar­berry. Deciduous; red berries in autumn.

Buxus japonica: Japanese box. Ever­green.

Buxus sempervirens: Common box. Evergreen, hardly nearly as far north as Boston.

Carpinus Betulus: European horn­beam. Deciduous.

Cornus mas: Cornelian cherry. Decid­uous; scarlet berries.

Cotoneaster eucaryota: Hawthorn. Decid­uous; scarlet berries.

Eucalyptus radiata: Eucalyptus. Ever­green.

Thuja glabra: Inkyberry. Evergreen.


Pittosporum tobira: Pittosporum. Evergreen.

Tobira cathartica: Blackthorn. Evergreen.

Viburnum opulus var. mono: White­thorn. Deciduous.

Viburnum prunifolium: Black thorn, or staghorn. Deciduous.

Individual clipped specimens are best kept rather simple in form, as the more elaborate designs are harmonious only under conditions rarely found in America.
June, 1918

**ANCHOR POST FENCES & GATES**

An Anchor Post Fence of Chain Link Woven Steel is the one fence that the Owner, Architect and Landscape Gardener will all agree upon as best for the purpose of protecting lawns, gardens, country estates, etc.

It is a fence that is slighting, unobtrusive, and as nearly indestructible as quality materials, sturdy construction, and heavy galvanising can make any fence. Posts are firmly held in the ground by our patented drive stake anchors, assuring perfect alignment of the fence at all times and in all weather.

Our Catalog H-X and the experience of our 25 years of fence fabricating and erecting specialisation is at your command.

**ANCHOR POST IRON WORKS**

Builders of Iron and Wire Fences and Gates.

167 Broadway New York

BOSTON—21 Milk Street. PHILADELPHIA—First Estate Trust Building. HARTFORD—102 Main Street. CLEVELAND—Sunlight Bldg. ATLANTA—Empire Bldg.

---

**Mr. Farr Invites You to Visit Wyomissing**

The first week in June to see the riot of color produced by the many acres of Peonies and Irises, which are then in the height of their glory.

Every year a multitude of people come by train, or motor long distances, to see the glorious sight. A visitor from California declared that nothing in that land of flowers would equal the gorgeous display.

There is no more beautiful section for a motor trip. Bayard Taylor, after a world-wide journey, declared that he had seen no more beautiful sight than that from Mt. Penn near Wyomissing.

For several seasons Mr. Farr and his associates have given their entire time at this period to their visitors. As the season will vary somewhat, intending visitors should write the last week in May for information, we will then advise you of the most favorable date and arrangements will be made to meet you at the station.

If you are unable to get here don’t hesitate to write for any information you desire about Peonies, Irises, or other plants in your hardy garden. If you do not possess a copy of Farr’s Hardy Plant Specialties, send for it at once and it will be sent free of charge.

**BERTRAND H. FARR**

**WYOMISSING NURSERIES CO.**

106 Garfield Avenue Wyomissing, Penna.

---

**TOWNSEND’S TRIPLEX**

The Greatest Grass-Cutter on Earth Cuts a Swath 86 Inches Wide

Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916.

Send for catalog illustrating all types of Townsend Lawn Mowers.

**S. P. TOWNSEND & CO.,**

17 CENTRAL AVENUE ORANGE, N. J.
The Finest Willow Furniture in America

WHIP-O-WILL-O for porch and home, is constantly growing in favor. Made of genuine imported French Willow in graceful, comfortable designs.

- Fayette Chair, with cushion: $16.50
- Kenilworth Chaise Longue, complete: $29.50
- Nundorf Bird Cage: $12.25
- Lambert Plant Bowl, with liner: $3.50

Beautifully illustrated booklet (52 pages), free on request. Ask for Booklet A.

Trays of Yesterday and Today

(Continued from page 41)

England, japanned and decorated iron trays were substituted for the earlier wooden and pulp ones. The evolution shows us the progress that was made, not only in the material used, but in the decoration. This industry flourished in Pontypool, England, but gradually drifted to the large hardware center of Birmingham. The trays turned out in these places were not decorated to any great extent, although we find many beautiful ones that were designed toward the close of the 18th Century, at which time they were imported in large quantities into our country. These were probably decorated as a pastime by amateurs.

Picture what a large, heavily lacquered, gold and black tray, such as you would hardly dare to use today, would have looked like! A century ago in an English rose garden! Or a highly polished, elaborately ornamented silver tray that once held syllabus and mint julep in an old Southern home! If many of these inanimate pieces could speak, what romantic and amazing confessions they would relate! For where were important events and love affairs discussed more freely than over the tea table?

Within the last few years, some of these trays have been repainted in bright colors, designed to meet modern decorative schemes. One of them, a fine specimen, represents a hunting scene.

Another, equally interesting, shows a festival; this was worked out by a Boston artist, on one of the old iron trays, such as our grand dames used when giving tea parties in the early 19th Century.

There is a modern adaptation of the tray which renders it more useful, and that is fitting it to ornamental legs and a frame from which it can be lifted off when used for serving. These are generally iron trays that have been re-lacquered and painted, although some of them are the originals that came over from the Orient.

The old silver tray leads in value. It is certainly the handsomest, whether plain or decorated, and is usually an heirloom that has been handed down through many generations. There is a diversity of opinion as to whether silver or Sheffield plate are the more valuable. It is generally considered a mistake to have these trays re-silvered.

The wooden tray has also come back into favor, but it is different in shape and finished in white enamel, often very beautifully painted. These are made of rare woods, such as oak and walnut, supplemented by mahogany, which affords a variety of interest sufficient to kindle the inspiration of any artist who decorates them.

Of wood, mahogany holds the foremost rank, having a decorative value exclusively its own.
Get More Flowers this Season

The more light, air and moisture your vines have the better they will grow and produce blossoms and leaves. They get all they need if they have an

**TRELLIS**
on which to climb and spread their glory to the elements.
They are made of extra heavy, strong steel wires, held at every intersection by the Excelsior steel clamp, which is a patented feature. This gives them rigidity and strength to withstand heavy winds and sudden shocks.

Dip-galvanized AFTER making. This completely solder the whole trellis into one rigid fabric at the same time making it completely rust proof.

The arch at the entrance, porch-end trellis and fence shown here are all made in the same manner and of the same materials. They are truly economical necessities for the home grounds.

**Excelsior Rust Proof**

**Write Today for This Free Book**

Don't let summer's heat find you unprepared to protect your family against contaminated food. Free yourself from the exorbitant ice bills!

Read facts you should know about home refrigeration in this valuable 36-page book. Tells all about the famous

**MONROE SOLID PORCELAIN REFRIGERATOR**

with beautiful snow-white food compartments molded in one piece of genuine solid porcelain ware, ever an inch thick. Every corner rounded. No cracks or crevices to harbor dirt or germs. They are clean and stay clean. Exclusively built with air-tight walls. Preserves the food in clean, whipsome condition and never crinkled and ever on ice!

Not sold in Stores—Shipped Direct From Factory—Freight Prepaid—Monthly Payments if Desired

Don't delay. Write at once.

**MONROE REFRIGERATOR CO.**

46 Xenon St.

Lockland, Ohio

30 Days Home Trial

---

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

The Stanley Garage Door Holder

**The Stanley Garage Door Holder**

insures you against just such expensive accidents. It is an arm of steel which locks your garage door open, preventing it from slamming into and smashing your car.

The Stanley Holder operates automatically. Push your garage door open; the holder catches and locks it at a little more than a right angle. To unlock the holder and close the door you have only to pull on the chain. You can do this while standing inside your garage.

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

This holder is only one item of the Stanley Garage Hardware line which includes Garage Hinges, Bolts, Latches, and Pulls—all especially designed for garage use. In fact it is a line of complete hardware equipment for your garage.

Stanley Garage Hardware is carried in stock by the leading builders, hardware dealers everywhere. A booklet, full illustrating and describing the complete line, will be sent you on request. If you own or are planning to build a garage you will want this interesting booklet. Send for your copy today.

**THE STANLEY WORKS, New Britain, Conn., U.S.A.**

NEW YORK: 100 Lafayette Street

CHICAGO: 73 East Lake Street

Manufacturers of Wrought Bronze and Wrought Steel Hinges and Butts of all kinds, including Stanley Ball Bearing Butts. Also Pulleys, Breechings, Chain Hangers, Parshun Hinges and Fasteners; Screen Window and Rigid Trimmings; Furniture Hardware; Twininsk Live Stepping, and Child, Bast and Guard Rails.

Stanley Garage Hardware is Adaptable for Factory and Mill Use

---

Fence Wire

EXCELSIOR STEEL CLAMP

The arch at the entrance, porch-end trellis and fence shown here are all made of the Excelsior steel clamp, which is a patented feature. This gives them rigidity and strength to withstand heavy winds and sudden shocks.

Dip-galvanized AFTER making. This completely solder the whole trellis into one rigid fabric at the same time making it completely rust proof.

---

You Can Always Tell

the houses that have been stained with Cabot's Creosote Stains

You can get Cabot's stains all over the country. Send for sample wood samples and name of nearest agent.


24 W. Kinzie St., Chicago

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You Can Always Tell

the houses that have been stained with Cabot's Creosote Stains

The colors are soft and rich and durable that all other exterior stains look cheap and tawdry in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, preserves the wood better, and are infinitely more attractive. The genuine creosote wood-preserving stains. Every gallon guaranteed. Sulphur trioxide in comparison. They go farther, last longer, pres...
One of the Delightful Things About the

Kelsey Health Heat

is That You Feel its Comfort Without Feeling its Heat

Take a cold snaply day in winter. Outside, it is 5 below. Inside 72. Coming in from that low outside tem­

perature to one 67 degrees higher, you would of course expect to feel its heat fairly crowding around you.

And you do with most heats.

But you don't with the Kelsey.

Don't, because it is exactly the same oxygen filled fresh air as is outdoors. It only differs in degrees. Not in quality.

You do feel its welcome comfort. But you don't feel its heat.

Neither do you become "noddly" when you sit down to read. Nor do your nostrils become dry. Or the furniture dry out and pull apart.

Just why all this we say is so, is told briefly in a booklet called "Some Saving Sense on Heating." Send for it.

W. E. still find some people who are under the impression that we make and sell McHughwellow only. We wish to call your attention to our splendid display of importcd wall papers and old English chintzes, special order Furniture and Hand-woven Rugs in large and small sizes.

JOSEPH P. MCBUGH & SON

The House of the Unusual

9 WEST 42nd STREET, NEW YORK

Kelsey Greenhouses

Lend distinction to your gar­

den by their graceful stately lines, yet are always so constructed that they furnish ideal conditions for the propagation of plant life. Literature and estimates on request.

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429 King's Road, North Tonawanda, N. Y.

All the Sunlight All Day Houses

Branch Offices:

New York, 475 Broadway, 11th Floor

Philadelphia, Market 610th, 15th and Market Sts.

Typical 16th Century tile

Typical 18th Century tile

Knowing and Collecting Dutch Delft

(Continued from page 19)

The Dutch ware made to-day which passes with the old name is a glazed ware and not like the old enamelled ware. In modern so-called Delft one can see through the glaze. As I have said, old Delft now presents a com­

pletely opaque surface.

Just here I should say that in some of the later sorts of old Dutch Delft a glaze was added to the enamelled sur­

face, but as the enamelled coating is not metallic it will readily recognize it be­

neath the glaze. As the clay base of old Dutch Delft was so soft and friable the surface of a piece was entirely coated with the tin-enamel. While not metallic in the sense of having a metallic lustre like the maiolica of Deruta or of Gubbio, light glinted across the surface of a piece of old Delft reveals a tinfoil shimm. While the surface will prove smooth to the touch, it will not feel glossy as with a glazed ware.

So friable is old Delft that it is prone to chip at the edges, there revealing the brown body base of the under clay. A drop of strong acid dropped on the body clay thus exposed will effervesce, since there is carbonate of lime in the under­

stratum of old Delft. This body clay is so soft that it is easily cut with a knife. This can be said of the English Lam­

beth Delft, which English ware, though inspired by the old Dutch Delft and con­

temporary with much of it, was of a much harder body base, denser and more glossy than the Dutch clay. The enamel lay much more closely and evenly to the body base of old Dutch Delft than it did with the English Delft.

Dutch Delft rarely crazed in the kiln; English Delft often did so and in consequence its enamelled surface came to be glazed to prevent this.

Then one often finds the colors of the decoration of old Dutch Delft to have run, but neither under nor over the enamel surface,—into the enamel. This is because the colors were not fired on the Dutch Delft while the enamel was still wet and fixed in during the superposition and fixing of the surface coating during the firing of the piece in the kiln. With such pieces of English Delft as show the col­

ors of their decoration to have run, it will be seen distinctly that these colors have run upon the enamel of the surface and not into or with it.

Finally the color of the clay body base of the Lambeth delft of England is buff.

While Nature has given us a sense of blue skies, scientists will pafs us to yesteryear that she has been overly sparing with this color in flowers and in bird-life. The Chinese had long placed blue as the first of the five colors nominated in their popular traditions. To blue they gave the symbolising rich, varied. They asso­

ciated it with the East, for instance, and again with wood. It was natural that it should have been a favorite color for the Chinese keramic artist. The palace chins of some of the early emperors reserved the privilege of blue decoration, a blue, as an old Chinese writer tells us, as "seen through a glimpse in the clouds after rain." It was not until the 16th Century that the Chinese obtained cobalt. This blue made speedy headway as against the grey blues that, until then, had alone been produced by the Chinese. Named the color "Moslem Blue."

The Blue-and-White porcelain of China appears to have made a direct appeal to the Dutch potters. Blue was the earliest color used by them in their Delft decoration, and it was natural that the green, yellow, brown and red of the Polychrome delft pieces that we know.

English Copies

We do know how popular the Dutch Blue-and-White became. Every year quantities of it found their way to Eng­

land. Much of it was sold there at the Dutch Fair held annually in Yarmouth. King Charles II. soon came to feel the effect on local potteries of the extended importation of Dutch delft into England and in consequence issued a proclamation against this commerce, declaring the use of Dutch delft in England as "to the great discouragement of so useful a manufacture so lale found out" at home, presumably by potters of Lambeth who naturally would not be slow in attempting to imitate the Dutch ware so flourishingly in vogue. Probably Dutch potters had come over to work in the English ateliers. In the British Museum are inter­

esting examples of English delft, a par­

ticularly interesting set of plates of a blue and white color, so that when the six are ar­

ranged in proper or­

der they form a little five-line verse.
For Potato Bugs
And Blight use
SULFOCIDE
and
CAL-ARSENATE
—a new combination which bids
fair to replace the old Lime Bulb-
Phosphates of Lead and Bur-
deadus—Lead mixtures, in both
orchards and gardens.
It is more powerful and much less
expensive. 1 gallon and 4½ lbs.
makes 150 gallons of spray.
Send for circular.
B. G. PRATT CO., Mfg. Chemists
50 Church St., Dept. 2, New York

Select Your Plants
In Full Bloom
here at the Nursery, and if you like, take them away in your automobile.
Through our digging and shipping meth-
ods it is now possible to successfully
transplant, even in full bloom, beautiful
flowering shrubs like Rhododendrons,
etc. When digging plants we leave a
large ball of earth around the roots. We
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is smooth, bears staunchly without being re-treated. No expen-
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The owner solved the problem by first spattering the floor black and white marble floors were very popular, especially in the older sections of the country where marbles were most in use.

Canning (A glass toped jar is best for preservation of food. Seal immediately, of water, and bring water to a boil. Cover for 1 hour. Remove cover, let steam escape, remove jars and screw down tops. Next day loosen covers, set jars back into boiler and reheat process. Repeat again the third day. All spores are killed by the fractional sterilization; and any fruit vegetable or meat will keep when put up by this process.

Sprays for Canning

Stir the sugar into the water. Use hot water to dissolve the sugar.

This Syrup: 1 cup sugar to 2 cups water for peaches, apples and other sweet fruits.

Medium: 1 cup sugar to 1 cup water for cherries, plums, peaches, etc.

Medium thick: 3 cups sugar to 2 cups water for sour fruits such as gooseberries, cranberries, and for fruits like apricots, cherries and plums.

Thick: 2 cups sugar to 1 cup water for preserves and jams.

Combination Jams, Marmalades and Conserves

Rhubarb and strawberry, Rhubarb and pineapple. Strawberry and pineapple. Strawberry and apple.

Turn all left-over fruit syrups into sugar or bit of syrup to be used in sauces for puddings. If allowed to ferment, any left-over fruit juice will make good vinegar.

New and Old Floors

(Continued from page 21)

the vogue in this country, black and white marble floors were very popular. Some of them were very elaborate, one in particular, an original from an old Italian palace shows marbles arranged in geometrical patterns with numerous allegorical figures. All of these were quite consistent with the style of the house as they represented the sort of floor, that were in houses of this period in which our architects worked on their inspiration.

Few of the decorators at that time had the knack of making this sort of house look livable or homelike, which accounts for the style of architecture given over to the "cosy" or homelike Queen Anne. Thus did this style of floor go out of use.

With the swing of the pendulum back to the straight lines and more dignified rooms, black and white and yellow squared floors are again being put into our houses. There are two other ways, by which the same general effect can be obtained, and both of these are less expensive. One of them is to space off the wood floor into squares and paint directly on it in imitation of the marble. This was recently done in a chic millinery shop in Boston and it proved not only unusual but very effective. The only objection, however, was that if the boards of the floor are narrow or the floor is poorly laid, this sort of work is apt to prove unsatisfactory.

But the showing of lines of floor boards and irregularity of surface can be remedied. First cover the floor with a good grade of linoleum, preferably the battleshop variety, and you are ready then to paint the black and white squares on the smooth surface.

While dealing with marble it is well to mention that there are other methods of treatment. A marbled floor, that is, one painted to look like variegated marble, is more practical for general use than a square or plain color or of two colors, because it does not disfigure easily, an advantage the practical housekeeper wants. Some people who despise sham or imitation claim that this sort of floor is obnoxious. They do not realize that this marbelization of wood and even plaster is no new idea. It was carried out by the Italians in their 16th Century villas and palaces, even in the country where marbles were more abundant and the labor of marble workers a mere pittance.

Of course a floor of this kind might seem too grand for the simple farmhouse type of architecture, the kind that came into existence one to two centuries ago.

There is a remedy for this: use the spatter floor. One of these, most interesting in character, is found in the Thomas Aldrich house at Portsmouth, New Hampshire. To-day, however, this floor treatment does not seem to be generally known or understood by the present generation, although they were very common in old New England houses built in early 1800.

The spatter floor is merely the term applied to a sort of painted wooden floor, a speckled floor, resembling brilliant granite. The general tone may be either dark, medium, or light, according to the color scheme of the room and the paint used. In a recently renovated farm house where a dark floor was necessary to bring out the right treatment, an absolutely black floor was not desired. The owners solved the problem by first painting it black, then using the small spatters red, then yellow and then gray. The effect was dark, but it had the advantage of not showing every footprint and particle of dust. Spatter painting is done by dipping the brush into the paint and then licking it against a stick held in the hand. How few of us think of birch for an inside floor? Yet it is excellent, being practical, warm and quite inexpensive. It shows a wonderfully rich amber color with even shades that are brought easily to the surface and take on a clear polish. Birch can be laid in straight rows or herring bone pattern.
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If you are planning a home or intend to remodel your bath—see the KOHLER line.

If you intend to remodel your bath—see the KOHLER line.
Honey Weather
(Continued from page 39)

see that when the honey flow starts on the white clover, bees do not have too much space in the brood chamber of the hive. It is well to arrange so that at this time every available cell in the brood comb is occupied by a young larva. As long as the cell is being used to rear brood it cannot be used to store honey, and as a result the bees are forced to carry their plunder "upstairs" and store it in the supers for that purpose. In some cases, bee keepers remove several of the brood combs and store them in brood frames with solid wooden spacers. In this way the size of the brood chamber is contracted and the bees are forced to store to the old frames.

This, however, will have a tendency to provoke swarming—which suggests something. The bee keeper must do all that he can to prevent his bees from swarming if he desires to secure the most honey even in a good season. One of the principal ways to prevent such trouble is to remove the queen cells as fast as they are formed. Every frame of brood should be removed and examined not to be swarming. Every week and if a queen cell is found it should be removed.

The bees as a rule will not swarm unless a new queen is introduced into the old hive. In this case, the bees insist upon swarming this way, and if the result of swarming is a loss to the bee keeper, the loss is a great one. A few bees will always return to the old hive and these will rear the brood that was left and in time will build up a new colony. The bee keeper may prefer to use the frames of the old hive to replace borrowed frames of other bee keepers.

In any event, there will be no loss. The bees would tend to become of the same temperature as the outside air. In winter, interior heat would escape. In summer, cooler air would enter. Hence, when climatic conditions do not call for an insulated roof, this construction would be a great disfigure but commendable as well.

In adopting this method of laying shingles, three conditions must be satisfied if the very best results are desired:

First, the nailing strips should not be more than 1/4" in thickness. This assures a rigid nailing of the shingles and precludes the possibility of the nailing nails penetrating the strips. The nailing strips should be laid a distance on centers exactly equal to either one-third or one-quarter the total length of a shingle. This precaution assures a solid bearing of the shingle at an exact multiple of their length. In other words, a 16" or 12-1/2," spanning, depending upon the steepness of the roof. All of these points are clearly illustrated in detail at "6" in sketch No. 2.

The construction depicted in sketch No. 2 possesses the one advantage that the former lacks: it affords insulation against exterior heat or cold. Heavy building paper or felt, amply lapped, is laid upon a solid backing of boards. Upon this the shingles are nailed. In this case, the strips need be only 1", or even less, in thickness, for the shingle nails can here be driven through them and into the boarding without the air spaces.

The air spaces, created by the inter­vention of the strips between the sin­gles and boarding, must admit of a free circulation of air underneath the shingles; otherwise, their evident purpose of preserving the shingles against sweating, and consequent decay, would result in keeping the bee to a position relatively high in the hive. It is well to arrange so that the swarm will have at least two brood combs to work. The numbers have not been diminished, they are contented and industrious, and the bee keeper is just that much ahead. A few bees will always return to the old hive and these will rear the brood that was left and in time will build up a new colony. The bee keeper may prefer to use the frames of the old hive to replace borrowed frames of other bee keepers. In any event, there will be no loss.

The Warm Garden for Next Winter
(Continued from page 28)

the restful solid colors of Klearflax Linen Rugs contribute this simplicity, cheer, warmth, or restfulness, richness, or to your bedrooms as they coolness — according to color—to every room in the house. Their charm of the Klearflax colors linen's softness and charm. And the rugs are linen with all of their lightness and charm. For bathrooms, hospitals, and general sanitary uses, we recommend the bee keepers remove several of the brood combs and store them in brood frames with solid wooden spacers. In this way the size of the brood chamber is contracted and the bees are forced to store to the old frames.

This, however, will have a tendency to provoke swarming—which suggests something. The bee keeper must do all that he can to prevent his bees from swarming if he desires to secure the most honey even in a good season. One of the principal ways to prevent such trouble is to remove the queen cells as fast as they are formed. Every frame of brood should be removed and examined not to be swarming. Every week and if a queen cell is found it should be removed.

The bees as a rule will not swarm unless a new queen is introduced into the old hive. In this case, the bees insist upon swarming this way, and if the result of swarming is a loss to the bee keeper, the loss is a great one. A few bees will always return to the old hive and these will rear the brood that was left and in time will build up a new colony. The bee keeper may prefer to use the frames of the old hive to replace borrowed frames of other bee keepers. In any event, there will be no loss.

The Warm Garden for Next Winter
(Continued from page 28)

The War Garden for Next Winter
(Continued from page 29)

The War Garden for Next Winter
(Continued from page 29)

The War Garden for Next Winter
(Continued from page 29)

by so doing, many years will be highly commendable to adopt both of the above described methods of ventilation, thus assuring a continuous circulation of air under and between the shingles. By so doing, many years will have been added to the serviceable life of a shingled roof.

Prevent Waste of Perishable Food

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