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Of late years there has been a multitude of new varieties of Lilacs grown, and some of them have very great beauty; but, unfortunately, almost all the stock offered, both in this country and Europe, has been budded on privet and is practically worthless, for Lilacs grown in this way are certain to die in a few years. Nurserymen bud Lilacs on privet because they can produce a large stock quickly and inexpensively; but one Lilac on its own roots is worth a score of budded plants.

Twenty years ago we bought all the available stock of choice named Lilacs on their own roots in Europe, and since then we have been both growing and buying until we have a very large and fine stock. On account of their starting into growth so early in spring, Lilacs should be ordered early.

Price, except where noted, $1.25 each, $12 per doz.

Alba Grandiflora. Large spikes of pure white flowers.
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Frau Bertha Damman. One of the very best whites, immense panicles.
Lamartine. Large panicles of mauve-rose flowers; very early. 75 cents.
Leon Simon. Double, compact panicles; bluish-crimson.
Lemoinei flore pleno. Double; carmine-violet. $1.
Le Gaulois. Double; dark red.
Madame Lemoine. Superb; double; white.
Marie Legraze. Large panicles of white flowers. The best white lilac. 75 cents.

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There are three things we have been trying to create and maintain in House & Garden. The first is an atmosphere of good taste which is livable. The second is the practical suggestion on how this can be gotten. The third is to arrange this material in such a manner that every time a page is turned you find something different. In other words, the reader's interest is maintained from start to finish—from frontispiece to Gardener's Calendar. The pages do not lose in interest as they approach the back of the magazine.

Take this April issue, for example. It is about Interior Decoration. A mighty big subject, but we've managed to assemble many of the numberless interests that it creates. If you want to know what the current and most up-to-date tendency in decoration is, an article gives you a resume of the work being done. Another article discusses painted shades—a revival of a quaint custom—and another takes up the use of Portuguese prints for wall decorations. The amateur decorator has a whole page of don'ts, a description of how to treat a stairs landing, a page of nursery furniture and one of upholstery fabrics, papers for the hall and a little layout of suitable bedside lamps.

In this issue is continued the series on three-year decoration for young married couples. The dining room is created by Mrs. Gerrit Smith. Gardner Teall writes on Intarsia and, of course, there is the Little Portfolio.

With April also comes the awakened gardening interest. The Greek garden of Samuel Untermyer—perhaps the most remarkable garden of its kind in America—is shown here. There is an article on planning the grounds of a small place and one on starting the vegetable garden. As a fill up come directions for making a suburban rose garden and pictures of a small flower garden which was created in a single year.

The prospective house builder will find inspiration in the Italian house that spreads across two pages and the English home by Lewis Colt Albro. How to make a stone fireplace is another topic. There are others, but these few suffice to show the diversity of inspirational and practical material in this April issue. The pages flick and flash with live interest like figures on a movie screen. It is an issue not to miss.
You can't blame men for worshipping the sun. Such a human old god he is! He moves across the paved terrace and warms the slates. He lifts up the heads of geraniums standing primly in a row beneath the window. His fingers feel out the crannies of the rough wall and emblazon the window panes. As his call casements fling open, and men and women and little children come out to sit at breakfast in the sun-washed alcove that overlooks the garden. Now you can, if you see nothing more in it, call this the rear terrace of Mr. George Marshall Allen's house at Convent, N. J. And you can say that Charles I. Berg, who designed it, has created a fine bit of architecture, that the texture of the wall is extraordinary, etc., etc. But it's more than just architecture—and the sunlight makes it so.
EVEry year just about this time some poet or essayist or other writer-person delivers himself of an ecstasy on spring—spring as a sort of glorified fairy in diaphanous draperies who comes tip-toeing down the hill to touch the flowers and trees and make them leap into blossom.

Very pretty picture!

But the gardener, who really knows and loves flowers and trees and all the green, growing things, has quite a different conception of spring. Nothing diaphanous, nothing fairy-like; in fact, to him spring isn't a person at all, it is a movement—a mighty urging upward. It isn't coaxed from above, but moved from below. The growing things break upward through the crust of chill earth the way a man gets out of bed on a cold morning—gradually, reluctantly, cover by cover, a toe at a time, not because someone has waked him, but because he has accumulated the necessary freshness of sleep and is ready to go forth and do the day's work. Having stored energy through a winter's sleep, the growing things rise up to go out their work. And they urge upward and upward until that work is finished, when winter brings them rest again.

Until a man appreciates this upward urge he can never gather the full fruit of enjoyment at a garden yields. For a garden is not only a place to look at, it is a place to look into. And the way to look from a garden is upward. More—a garden is not alone a place to work in; it is a place to work from. And the way to work in a garden is to look up. These are hard sayings, so we shall explain them.

Here is magic about soil that is astonishing. The smell of loam on the earth, the very breath of its aroma seems to clear away the false fumes of life we acquire in the everyday business of living. Perhaps this is because the earth is so much a part of us and we of it—we come from the earth and to the earth we eventually return. Touching it is like going back to the little old home where life is simple and kindly. It cleanses us of our popin-jay egoism, rids us of futile materialism, acts as a sort of spiritual cathartic.

It is ludicrous to be cynical in the presence of a lusty oak breaking into leaf. It is futile to be decadent with loam on your hands. And imagine pretending to be fashionable or elegant or superbly intellectual or absurdly radical as you guide a plow! These things simply won't work. They don't belong. The realm of Nature is a different world, where such affairs are of no consequence. Therefore, if you would understand Nature, you must learn her tongue, and before you learn it you must clear away your false notions, forget the jargon of cities and books and salons.

It is a commonplace that men who live daily with Nature—farmers and sailors and such—have a quaint way of speaking. They use fantastically simple images and are gifted with a native brand of poetry that sounds like some passages of the Bible read. There is a rhythm to their tongue that other men simply can't acquire.

Nature has a rhythm all her own, a rhythm so entirely different from the concatenation of cities that a man has to be purged of his pride before he can understand it. He has to acknowledge that there is another world besides the little circle in which he moves. He has to come to terms with his being. Once he acknowledges this he is given a glimpse of that world and hears the echo of its songs. It is this echo that makes the speech of farmers so strange.

In the eternal dominion of Nature there is a great movement constantly circulating upward, as the lark circles upward, and those who come close to her are swept along with it. A man soon learns this when he starts working in a garden. He can't resist its cleansing. He can't resist the tug of its other-worldly urging and the up-rushing of its hidden energy from the deep silences of the earth. Consequently, the longer he works in that garden, the more is he compelled to work the way Nature works—upward.

Now there are many fair things to look upon in this old world—the smile that greets your home-coming of nights, the mist wraiths about tall buildings in the dusk, the pure colors of a medieval lacquer—and of these one very fair is a garden. In the springtime there is the strangely fragile lush grass and the golden loveliness of mornings that make you feel as though you are in at the beginning of a new world. In summer come the siesta hours when heat vapors float over the earth like levitation, and the poppy bows her head in the...
garden close until the cool rains of evening raise it again. Then in autumn, the flame of tree and bush, and Nature is mightily con­raise it again. Then in autumn, the flame of
he never raises his eyes, much there is he
majestically sorrowful in her suttee. These
things, I say, are fair to look
upon.

And looking up he has beheld the face of a new
world.

In the huge mosaic of the countryside it m;i-

Not all gardeners understand Nature be-

hailing things to do. And they have them-

Not all gardeners understand Nature be-

N

DURING the past three years great num-
bers of the American people have been
bored to garden. The stern necessity of war
made it incumbent upon them to raise their
own vegetables. This year that necessity is
somewhat mitigated. And in removing the
stern purpose from gardening there is oppor-
tunity for other objects to be attained. Is it
conceivable that these three years of initiation
shall not have made many a confirmed gar-
dener out of an amateur? Is it not possible to
hope that they will now garden because of the
unalloyed joy it brings and the cleansing con-
tact with another world? Can we not also
trust that they will grow flowers with the same
enthusiasm as they have grown vegetables?

It is a fairly safe wager that those who have
learned to work in their gardens, who have
been enabled by looking at them, will
now turn to them as a means whereby they
can look up. For the great reward of garden-
ing is that we are gathered along in Nature's
upward swirl and carried above the ordinary
things of everyday life.

The gardener should be able to take more
from his plot than a crop of flowers and
freckles, succulent vegetables and hard mus-
cles. If that is all he expects, he will get even
less than his expectation. Nature is a jealous
goddess and she demands that appreciation go
with culture. The heart must work with the
hoe. Aspirations must exude with good, hon-
est sweat. There must always be that vision
of blue sky above and tawny fields on the hilltop.

These are things that set a man to dream-
ing, and he is big or small, vital or inconse-
quential, comprehending or dullard according
to the measure of his dreams. He is also a
successful gardener according to the measure
of his dreams. Nature requires sympathy, an
understanding of her ways.
WHEN TO USE A CHINA CABINET

During the past few years the vogue in china cabinets dropped perceptibly. In fact, they went completely out and it is difficult to say when they will return to favor. But when can you use a china cabinet?

The answer is simple—when you have a cabinet of such beauty and of such historic lines as those shown here. Such pieces of furniture are always in good taste and can be used either in the dining room to hold the best china and glass ware or in the living room to house some precious collection. They justify display because of their intrinsic merit.

Three of them are of old Spanish design with characteristic shaped top and elaborately decorated with intarsia in flower designs; the fourth is William and Mary, a double-top cabinet with unusual wooden partitions for the panes.

A good antique—when it is antique enough—can defy any of the vagaries of passing custom.

A cabinet in the Chinese manner, inlaid with gold, is used to hold ancestral china. From the collection of Mrs. Dudley L. Pickman at Beverly Farms, Massachusetts.

An example of 16th Century work is found in this Spanish cabinet—a rare piece of mahogany with inlaid boxwood. From the collection of Amos A. Lawrence, Esq., Boston.

Another example of 17th Century Spanish work is this cabinet with cupboard below. It holds a Chinese collection from the residence of E. Atwood, Esq., of Boston.

The lines of this cabinet pronounce it William and Mary. It has a chaste but solid dignity. A glass collection is preserved in it. It is from the Amos A. Lawrence collection.
Give the children an attic room to themselves. Fit it up as study, bedroom or nursery. Use plenty of wicker and hook rugs. Storage closets can be placed in the jog at the end. F. Patterson Smith was the architect, and Brett, Gray & Hartwell the decorators.

The attic shown above and below is a boys' room. The study corner is at this end, the sleeping part at the other. Open beams, white walls and simple sturdy furnishings make a boys' paradise. It is their own furniture, not the cast-off pieces from downstairs.

In one alcove, by a window, is a little sewing corner where mother can come for a moment's peace or to superintend the youngsters' hours of study.

In another alcove, the boys have a fireplace of their own where they can bring their gang of small friends without disturbing the downstairs rooms.
ONE loves to dream of the old attic that occupied the entire upper story of great-grandfather's weather-beaten old home. It was a dark, fearsome place, fascinating to childhood. Who has not crept slowly up the creaking stairs to prowl among the brass nailed hair trunks? Even today the fragrance of sweet lavender seemingly greets us as we recall the lifting of the lid.

Modern Space Demands

Today that is all gone. The mystery that lurked under the shadowy caves is dispelled. For with modern conservation, the old-fashioned attic has been replaced by practical experiments that fit into present use in our homes. Additional space is an absolute necessity, not only with a growing family, but in suburban homes, where week-end parties mean additional room for the guests.

Storage room, as in the olden days, is also a necessity, for there are trunks and out of season clothing to be housed, but this difficulty has been met through the designing of dust roof closets close under the roof.

The gabled roof house is best adaptable for this usage, as the projections have been broken sufficiently to provide interesting spaces to work out odd ideas. This would be impossible in architecture that has a strong Southern feeling, the low spreading roof line furnishing no inspiration for the working out of livable attic space.

The house need not necessarily be English in style, but must have a well pitched roof, for ample ventilation is a necessity, and this can only be satisfactorily worked out through windows or ventilators so planned that they add to rather than detract from the charm of the exterior of the house.

We have only to go back to the Middle Ages to realize that even in those days ample space was developed in the upper stories; particularly is it true in Gothic and early Renaissance architecture which is found not only in France, but in Germany and the Netherlands. The fact that the steep roofs of that period allowed for rooms to be designed for a variety of purposes, has been taken advantage of by the architects of today, who have made a careful study of every type.

The Attic Temperature

It has been claimed that the great objection to utilizing the space in the upper story for living purposes, is (Continued on page 60).
A MUSEUM THAT EARNs ITs KEEP

We used to think of a museum as a tomb of the past. There were ample reasons why we held to this opinion. Museums were depositories of old, rare, and beautiful works of art where the discerning or the desirous foregathered, whenever the spirit moved them, to behold and enthuse. That was about all.

This is the significant work this wearis-legend has been scarped together with kings and untaxed incomes and all the other non-essential and enthusiasm. That was about all.

During the past three years, they have at their command the entire field of industrial art designed for all ages, and their only limitation is that they shall properly express, in terms of their own materials the design and purposes of the pieces which they themselves are producing.

The work of the museum in facilitating the study of designers is manifold. One method, for example, is the sale of photographs.

"To meet these requirements on the part of the modern manufacturer and designing world, the Metropolitan Museum maintains a large and efficient force of assistants and an extensive system of study room, lantern slide and photograph collections, lending collections, and other physical means of assistance. There are a number of docents and museum instructors familiar with every detail of the galleries and their contents and there is a specially trained associate whose province it is to assist in bringing together the seeker and his objective, to act as a sort of liaison officer between the museum and the world of art and trade. This member of the staff is a person qualified to assist manufacturers and designers from the standpoint of their own requirements. He makes it his business to visit shops and workrooms, he is familiar with the processes of manufacture and keeps abreast of the market, so that he shall be able to visualize trade values and thus help manufacturers toward their own objectives."

In these endeavors lies the promise of a great result.

BEHIND all this activity lies the significant transformation of past beauty into a great aspiration. Our manufacturers are learning that their factory is not merely a business venture, but a "work bench of national taste." Every chair or light fixture or yard of goods is a factor in the great mosaic of national culture fostered by the industrial arts.

The Metropolitan Museum of Art is the place where the industry has to have recourse once again to the "rule of good taste" in its report, "maintains that the "Made in America' on an object of furniture or furnishings is inadequate unless it comnotes designed by a skilled American-trained craftsman."

Here is the irrefutable answer to those who would arouse the American people's lack of good taste. Here is an answer to those who look upon museums as tombs. F. laudable standard of activity is being set by this museum that must be copied—if the American people dare to justify their existence —by every other museum in the country.

No longer are the people to be satisfied with "good enough" wares in their homes. That old fallacy of maintaining a low level in order to give the people what they want is beautifully exploded. Give them the best, and they will buy, for the average man's tastes are very much above the average. Teach him to live surrounded by beautiful objects and he enters into a new life. Teach him to go to his museums and the things that were dead will live.

HEARTSIDE

So many things to love in that small house of ours,
The sunlight swept across the breakfast-board,
The brass bowls blooming with their nodding sheaves of flowers,
The genial fireplace where stout logs have roared;
There is a little window looking to the East,
Where stars peeped in on us through twilight hour:
The mottled plates we kept against the sordid feast,
Shining from their shelves in bright arrays:
The wide, soft rug—fair-colored as some en fabled mead.
Shining from their shrines in bright arrays;
That old fallacy of maintaining a low level in order to give the people what they want is beautifully exploded. Give them the best, and they will buy, for the average man's tastes are very much above the average. Teach him to live surrounded by beautiful objects and he enters into a new life. Teach him to go to his museums and the things that were dead will live.
WHITe AS A COLOR FOR HOUSES

Not only because it is just as durable as other colors, but because it is more pleasing and more useful, white is the best for country houses. It accentuates the house in the landscape. It reflects the sunlight so that its shadows are all the more shadowy. It forms a perfect background for vines and shrubs and adjacent trees to silhouette against. And it imparts a clean, fresh air so desirable for the home. If you doubt it, study this portico of the F. P. King residence at Tarrytown, N. Y. Aymar Embury II, architect.
CAPO DI MONTE PORCELAIN

A Ware That Came Out of Naples for the Delectation of the Discerning Collector

GARDNER TEALL

SHOULD you chance upon Lady Blessington’s “Idler in Italy”—few there are, nowadays who bother to look into these old-fashioned travel books of the early 19th Century—you will find there this note of that remarkable lady’s visit to the Palace of Portici, built by Charles III of Naples in 1738, on the highroad to Salerno, some five miles beyond the gates of the Neapolitan metropolis:

The Salon in Portici

“One of the salons at Portici peculiarly attracted our attention. The ceiling and walls were covered with panels of the most beautiful china of the ancient and celebrated manufactory of Capo di Monte, of which specimens are now become rare. The panels have landscapes and groups finely painted and are bordered with wreaths of flowers of the size of nature of the richest and most varied dyes, in alto relievo, among which birds of the gayest plumage, squirrels, and monkeys, all of china, are mingled. The chandeliers and frames of the mirrors are also of porcelain, and the effect is singularly beautiful. The floor was formerly covered in a similar style to the panels on the walls, but the King when obliged to fly from Naples intended, it is said, to remove the decoration from this chamber, and had only detached those of the floor when he was compelled to depart.”

Revolution and alto relievo, tempests in teapots, bull in china shops, squirrels and monkeys in porcelain—what a picture the Countess of Blessington’s description presents for the imagination to work upon! I do not for the moment recall whether the indefatigable and disconcerting Tauchnitz was responsible for reviving in yellow-jacket the “Idler in Italy” or whether a copy of the old book in its first, and perhaps only edition, was the one which fell into my hands one rainy day when walking abroad in Naples seemed too much like assuming the skilfulness of Neptune and torrents washed down the hillside strada of the Parco Margherita just below my window.

A Porcelain of Naples

I am not a capricious person but the paragraph I have just quoted suddenly revived an early interest in the old porcelain of Naples, that which bears the name of Capo di Monte. Years before when a small boy, someone had given me a little cup bearing under the mark of the capital letter N with crown above. The nefarious fraud which accompanied this gift was the solemn assurance on the part of the giver—that she was another boy’s Sunday-school teacher—that the N stood for Napoleon and the Crown for Emperor. Indeed, I was shamelessly assured that the great Napoleon himself had drunk from this cup himself (lethe nectar he was not designated), perhaps even the Empress Josephine and, later, Maria Luisa had done likewise. I was even led to believe that the King of Rome had, in his younger days, been fed from this very cup. Alas! a terrible thing happened. After only a week’s possession of so holy a relic, a knowing or appeared and bluntly dissipated the romance.

“It is Capo di Monte, a very decent bit, but Napoleon had nothing to do with it, your man, and whoever told you that yarn is as stupid as those who stuff children with fairy stories.” That was all I hated the Knowing One from that moment for I loved and understood fairy stories. For the Other Boy’s Sunday School Teacher naturally lost regard. It was not, I argue that she didn’t know it was Capo di Monte but that she should have pretended she knew it was the Emperor Napoleon’s!
Nevertheless, I think, for many years at least, my opinion of the O. B.'s S. S. T. was much higher than that which I held for the Knowing One who had so broken my dream. And why, since he shattered the Napoleon myth, did he not reseat Capo di Monte with an investiture of the interest and romance that surrounded it? Why didn't he take the trouble to tell me about the squirrels and monkeys in porcelain, the King in flight and all the rest of it? Why couldn't he have been as interesting as Lady Blessington? Or why could he not have told me that the "N" stood for Naples, the Crown above it indicating the royal manufactory, and that this mark was that of the ware of the later period, as the mark FRF with Crown above had signified Fabbrica Reale di Ferdinandoe (King Ferdinand IV) on pieces of the second period of the Capo di Monte porcelain fabricated in the Kingdom of Naples?

I suppose the Knowing One went his way firmly believing he had set me on the right path. That I had been brought up to try to be polite alone saved him from immediate disillusion. How ungrateful we often really are for imagined benefits conferred!

The Porcelain Factory

I shall thank Lady Blessington for starting me off the next day, which was a glorious one of sunshine and violets—that is the real Naples—to visit the places connected with the old porcelain manufactory and to ferret out collections that I might study them and so be brought back to a state of grace which would incline my heart to harbor a prayer for the Knowing One that his forgiveness might be found in what I might myself discover.

Down the Strada Nuova di Capodimonte I drove, as I had often driven before, but this day with a new interest. The south branch of the street at the Tonto brought me to the entrance gate of the park of Capodimonte. Getting out, a walk of several minutes brought me to the Palace, begun by Charles III in 1738 but not finished until 1839 in the reign of Ferdinand II. Here in the Museum is an extensive and most interesting collection of Capo di Monte porcelain, supplemented by a collection of imitations of later period. Here, just below the Palace a soft porcelain manufactory was established in 1742, by Charles III, who, as Duke of Parma had exchanged his coronet for the crown of the Two Sicilies. In 1738 he married a Saxon princess, but although the Prince of Ottaiarn, Charles's ambassador to Vienna, secretly treated for porcelain workers to be sent to Naples, I do not think the designs of Capo di Monte suggest as much German art-influence as some writers have credited them with showing. Charles was a collector of the porcelains of Saxony, the secrets of the making of which were being jealously guarded by Böttger, and he himself had determined to attempt porcelain within his new kingdom. So interested did he become in the venture that tradition insists he himself learned the potter’s art and amused himself in this way in the royal manufactory.

Early Period Wares

In the early period white shell wares were produced, and the best pieces have a warmth of tone akin to the Fukien porcelains. Early pieces also imitated oriental wares and were marked with a Star of eight points, and a little later with varieties of a Fleur-de-lis. These were the pieces of what is designated by authorities on such matters as the First Period of Capo di Monte porcelain and they have a particular interest and charm.

Giovanni Caselli who was Charles’s Director of the Capo di Monte Works in 1743 had twenty years before, served under Francesco Farnese as “Primo disegnatore di camei e pietre incise e primo ritrattista di miniature” and as “Guardaroba segreto della Duchessa” (Continued on page 68)
Walk down any country road and you will pass dozens of houses that offer possibilities for remodeling into permanent homes or summer residences. The artist visualized what this house would be like when completed. Compare it with the photograph below. The changes have given it a substantial appearance and a semblance of better architecture.

A REMODELED HOME of the PAST

What Could Be Done to a Roadside House to Make It a Country Home

Sketches by J. M. ROSE

In selecting a house for remodeling there are several points that must first be determined. First, is it in a condition that justifies remodeling? Second, how much of it requires changing? The first point is readily determined by going over the house carefully with your architect. The second is governed by family requirements and the amount you want to spend.

An example of the possibilities in an old house is shown here. The artist selected an old house by the roadside and rebuilt it to fit the all-year requirements of a small family.

As it stood, the house was ugly and had little charm, yet the main building is good and dignified in a simple, homely way. This would make a modern home of no mean proportions, an all-year-round home possessed of comfort and even luxury.

By cutting off the objectionable little lean-to, and extending the roof lines of the addition, a very well-balanced house plan can be evolved. The introduction of dormers, the creation of terraces, a sleeping porch, a sun room and the installation of three bathrooms with a slight rearranging of partitions, make it livable and presentable.

Cream paint and emerald green trim will enhance its charm, but the house is all too flagrantly exposed to the public view. It needs lavish planting to make the most of what is there; but the ground is level and slopes graciously, there are a few good trees and there is every indication of a soil well adapted to luxuriant growth. This embellishment is an essential part of the reconstruction.
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As improved, the house has a sun room added, a wide dormer breaks the roof and the entrance is turned and given a new hood. The addition is carried out beyond the chimney line and a Palladian window inserted.

At one end has been added a sun porch that can be glased in for all-year use. Doors from the living and dining rooms give access and there are rear steps to the garden. The two windows light bedrooms.

A living room lighted on two sides and with a fireplace occupies a corner of the first floor. The dining room is behind this, facing the garden. In the wing is a breakfast alcove, kitchen and maid's room.

Among the interesting factors in this reconstructed house are the differing floor levels which add quaint atmosphere to the rooms.

Upstairs two bedrooms are provided in the main part of the house with a bath and hall. The wing is taken up by an owner's suite of bedroom, bath and sleeping porch. All rooms have plenty of light and ventilation.

CROSS SECTION SHOWING DIFFERENT FLOOR LEVELS
The curious flowers of the Jack-in-the-pulpit are succeeded in September by balls of brilliant scarlet berries, fit spotlights for the deep woods in which they gleam.

Among the early spring perennials is the squirrel-corn, a plant of the rich, open woods. When the site is right it is an exquisite addition to the wild garden.

Delicacy of form and color amid harsh surroundings—a wild larkspur

Open woods and prairies are the natural home of the shooting-star.

Two splendid perennials for the wild garden are the trillium and anemone.
THE TRUE WILD GARDEN

A Successful Garden of Wild Flowers Is Not a Garden at All, but Rather a Stage of Nature's Setting—A Few of the Principles Which Underlie Its Creation

ROBERT S. LEMMON
Photographs by J. H. Field

IT cannot be made by man and alone, the real wild garden. As the artist fails to transmit through brush and oils the strange magic of the moonbeam, or the sunlight's full gaiety and warmth, so the flower gardener fails to reconstruct the indefinable charm of wild flowers in any setting which savors of the artificial. You can have the most perfectly designed, artfully planted and immaculately maintained rock garden in the world, and if it seems made it will never have the appeal of even a single cluster of he buttercups catching the blue of the late March sky among sun-warmed hillside boulders.

Discouraging? By no means. A true wild garden is impossible except when Nature alone has made it? No, no that. My contention is merely that you and Nature must work together if your garden of wildlings is to be a complete success; that Nature's cues must always be followed; that while you may choose many of the actors, and plan the rough setting of the stage, the details and fine touches which spell perfection must be in her hands alone.

Why Flowers Appeal

If we stop to consider why any given flower appeals to us, we shall usually find that it does so first because of one of two qualities: delicacy and beauty, and some peculiarly striking appearance or habit. Often these are combined, as in the yellow arbutus, the purple fringed orchid, clinging lone and sentinel-like in the dark woods, the carpet of squirrel-corn spread across the floor of winter-worn leaves. The evening primrose, too, is a remarkable example of such combination. The ethereal beauty and fragrance of its blossoms is added their habit of opening at dusk, when the gloom masks them. The contrast, too, is a remarkable example of such combination. The contrast between plant and setting is often more or less than the contrast between plant and surroundings.

Look for a moment at the photograph of the skupor on the opposite page. How effective the contrast between those expectantly poised little blossoms and the harsh barrenness of the pond about them! Or take the trilliums, if the single anemone below them—both of uncurling petal and the harsh barrenness of the pond about them. Or take the trilliums, if the single anemone below them—both of matched whiteness and youth, springing in the very base of an age-old tree. And violets, too, delicately fragrant and fragile in the lee of their guardian boulder—is no contrast one of their chief charms? Shooting-star and squirrel-corn, rock fern and columbine, saxifrage and mountain pink—these and many other wild plants demonstrate clearly in their natural haunts the power of contrast. Remove them to delicate surroundings, to the marked evidences of artificiality, and they lose charm immeasurably.

And then there is the appeal of color contrast—scarlet lobelias against the dark banks of the woodland stream; blues spangling the green of the meadow; the white saucers of sanguinaria on brown March hillsides. It has been said that Nature's colors never clash, however that may be, there is no doubt that she continually achieves marvelous combinations of complementary tones.

In the actual making of the wild garden you should keep these principles in mind and apply them as the occasion warrants. Whatever the site, flowers should be chosen which would naturally grow there—forced effects always look forced. Not only would the unnatural plant appear out of place, but it would refuse to thrive in nine cases out of ten. Fitness is the thing; almost any wild flower, vine, shrub or tree will succeed if properly transplanted to the right environment.

Too frequently those who would have such a garden of native plants create for it an air of cultivation, of having been planted. This can be done only at the expense of much of the very charm which is being sought. While the surroundings chosen must sometimes of necessity be created, yet if the chief features are copied from some actual situation which you have seen in your country rambles, they will in time take on the appearance of having always been there—will become in their entirety a perfect representation of Nature's landscaping. To attain this result you must start right, studying carefully the possibilities of the situation, laying the foundations only after the conception as a whole is well in mind, and then, when the planning is complete, letting the garden grow into a wild thing without interference from you.

Study Before You Start

Go out into the woods and fields and marshlands when the first alder catkins reden the brookside; when the coral and gold caps of the columbine dot the rock ledges; when in the damp aisles among the trees the orange lilies are blooming and the great pink heads of the mallows make gay the August meadows; when the cardinal flower flames along the stream banks and the early wild asters are opening; when the autumn's full glory of leaf and stem and grass blade is at its height along the fence rows. Go out at these times and to these places, and if you see instead of merely look you will learn many things which cannot be taught in magazines or books. You will learn how to vary the setting supplements the flower, and how Nature alone perfects the picture.

Thus should it be in your own wild garden. To make the right start and then let Nature be the head gardener—these are your aims. It is by such roads that you will come to success.
A PATIO GARDEN in BOSTON

Somehow, you don't expect a tropical patio garden in Boston. It comes as a pleasant surprise. The pink-brick walls and red flooring, the cement stairs leading to the gallery, the little fountain set low in the floor, the great wrought iron lantern swung from the ceiling, the trailing vines and young palm groves, the Far East rattan furniture—all combine to make a room of rare beauty. Harry B. Russell, architect.
There is intriguing architectural detail on this side of the patio. The stairs climb up past great steps that spill their trailing vines. The little casement window and the angel suggest an Arabian Nights’ romance. And the doorway and balcony are exquisite.

Along the opposite side runs a gallery with its vine-swept rim. Here too a little angel floats complacently against the white wall. From this view one can appreciate the unusual beauty of the wrought iron lantern. The color of the cement is rose gray.

An iron grill gate closes the entrance to the upper floor, its silhouette standing out against the rose gray cement stairs and pink walls. High up in a cage hang a pair of love birds—a quaint little touch in a romantic garden.
THE THIRD YEAR LIVING ROOM
How the Bride and the Beginning Housewife Can Build Up a Room of Permanent Furnishings in the Best Taste

AGNES FOSTER WRIGHT

The vagueness of a bride is only equalled by the charm of that vagueness.
Could anything be less romantic than a matter of fact, common-sense, know-what-she-wants bride?
I find the average bride, when she commences to furnish her new home, first buys something pretty, then buys something else pretty, then buys something "awfully cute"—and with these as a foundation begins to furnish. The first purchase is a lamp and shade, the second a sofa cushion and the third an "awfully cute" desk set. It's such an ungrateful task to jerk her down to earth by formulated furnishing and statements of cost. However—

Taking an average size room and average size windows I plan to furnish it, so that in three years we have a real handsome, adequate living room. It will arrive at that state through careful, deliberate purchasing. In the end it is complete, although additions may be made, as one's family and means grow.
The first year the initial outlay is considerable. The essentials are in every case of first class quality; for instance, the couch is of down and hair, but we economize by covering it in black Parma sateen, which is a heavy twilled variety of upholsterer's sateen excellent and adequate for the purpose, costing $1.80 a yard and taking 8 yards in all.
The second year the expenditure is comparatively small, first because we are just getting over the expense of the first year and also because of the possible advent of a baby. The third year we finish the furnishing by the permanent hangings and covering and carpet.
From then on, it is a matter of non-essential additions.
We presuppose the room to have a fireplace, two French doors and sash windows. The walls are a light buff color.

For a rug we buy sixteen yards of excellent quality taupe carpeting at a yard and have the stripes sewed into a 9' x 12' rug. That gives a nice foundation, and in the third year, when we buy a chenille rug, this carpeting can be remade into bedroom rugs, or runners.
The curtains are made of a small glazed imported chintz, peacock design in blue and mulberry on a black background, and the color shows splendidly with the light coming through the
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sign. They need not be lined. They are bound with the best quality taffeta to withstand sun wear: curtains should never be bound in a cheap quality of any material. While not essential, little taffeta tie-backs would add to the smartness of the curtains. The chintz costs $1.90 and it needs eight yards, since there are no hems, for the two windows, and three-quarters of a yard of 50" taffeta costs $4.50. Making and fixtures cost $10, but this is an item which the bride should strike off as she should make them herself. She can also make the beige scrim curtains, two yards long, for the French doors for which she should pay about 32 cents a yard, costing $2.56 and for under curtains costing $3.

On the 6' Parma sateen covered couch put two chintz pillows to match the curtains with a ¾" binding of the taffeta left from the curtains. These two will cost complete $11. At the end of the couch put an Italian walnut table at $18.50 with a rose lamp and parchment shade which should cost $17.50. This completes the sofa group on one side of the fireplace.

Opposite it goes a 6' long narrow oak or walnut table costing $95, the center of which could be used as a desk, with a black glass desk set, costing $8. A straight Italian chair in walnut and antique gold to use by the table as a desk chair costs $22.50, and is heavy and firm, suitable for a man. On the table put magazines and books and a large jar of shiny laurel leaves, which add an awfully nice note to a room. At the end of the table put a large comfortable wicker chair, enameled

In the second year the couch and table change position. The additions are a desk and desk chair, an upholstered wing-chair, and an over-mantel painting—the one extravagance of the year—to give rich color to the walls. The "Polly" chair is sent upstairs where, with a chaise longue, it will help complete the furnishings of a bedroom. The cost this year is $341.50
black, with seat and back cushion in the glazed chintz. This costs complete $25. It is comfortable and while not elegant is adequate and later will be useful on the porch or upstairs. Between the lamp and chair place a wrought iron adjustable standing lamp in black and dull gold with a parchment shade. This will throw a light for the person who reads in the chair or writes at the table desk, and costs complete $31.50.

In the right hand corner between the window and the hall door a low coffee or tea table in walnut and gold is placed beside a low "Polly with a Past" chair, upholstered in Parma sateen piped in blue sateen, costing $30 for the chair and taking 1 1/3 yards of the Parma sateen to cover. The cost of the revolving drop leaf table is $18.50. This makes a nice group for sewing and can easily be moved up by the couch in serving coffee or tea.

On the mantel are two flat Italian vases for $16, which, with the addition of a bowl of flowers in the center, make a sufficient over-mantel ornamentation. I have not mentioned the fixtures for the fireplace as one person likes a coal basket, another a hob grate and another andirons.

Thus we have the room complete for the first year, adding, of course, the personal touches of flowers, baskets, pictures, books and magazines. Book-cases should be built-in.

**The Second Year**

The second year we change the position of the couch and sofa, as the desk and table do not look well near one another, and we add a high-backed upholstered chair in mulberry striped velvet to repeat the color in the chintz. The chair costs $60 and the upholstery $6.75 and it takes four yards. The little "Polly" chair goes up into one of the bedrooms with recovering, it matches a chaise lounge.

We add at the window a real desk and desk chair this second year. These are in walnut with interesting hand-carving on the back. The desk costs $78 and the chair $32 and nothing could be nicer than these as in addition to our furnishing we keep in mind to purchase only the best thing and second rate. The wrought iron lamp is moved over by the desk and we replace it by an Italian pottery lamp on the table with shade of striking design, complete $25. On the table we put a list and hand-made lace scarf at $5 as the desk set has been removed.

And now, for the one extravagance of the year we add an over-mantel painting of flowers toned mulberry and blue green to harmonize with the color scheme. This is copied from an old muse.

(Continued on page 82)
A faithful reproduction of a Chinese antique rug of the Kien Lung period has a ground color of imperial yellow with beautiful design in dark, light blue, peach bloom and ivory. Rugs such as this may be had in any shape, size or color effect, at prices ranging from $35 a sq. yard up, according to quality.

Carpets and Rugs

These may be purchased through the House & Garden Shopping Service, 19 West 40th Street, New York City.

An Axminster carpeting with a Chinese design in blue and fawn on gold, 50 a yard; the border is priced at $5.35 a yard.

Center Self-striped carpeting in taupe, tête de morte and deep purple, 3/4 of a yard wide, $6.50 a yard.

Wilton carpeting in Chinese design of gold on black ground, black on crimson, or black on green, 3/4 yard wide at $6.50 a yard.

A bedroom rug comes in all wool check, rose and cream, blue and cream and black and cream, $5.60 a sq. yard.
THE HUMORISTS and LANDSCAPISTS of JAPANESE PAINTING
What Matahei, Korin, Sosen, Yeisen and Buncho Accomplished
W. G. BLAIKIE MURDOCH

A Flower Study, by Matsusura Keibun. Early 19th Century

THE Japanese portraitists and hieratic artists mostly painted on silk, but the historians, the humorists and the landscapists generally worked on a thin, transparent paper, so absorbent that, be the brush pressed the least thing too heavily, the paint will at once spread in many undesired directions. Nor can work of this sort be altered by washing, or scraping, as with Western media, which difficulty proved grandly bracing to the Japanese, just as a difficult metre stimulates a poet's ingenuity. "Why, this is not drawing but inspiration," said Constable, on first seeing Blake's sketches; and owing in some degree to that very difficulty in the means whereby they were fashioned, the best Japanese landscapes seem the inspirations themselves; a straightforward reincarnation of what the artists felt.

The genius of these men was for capturing the enchanted aspect which things present to eyes stirred momentarily by emotion: their art is great because rich in that mystery whose lack, as observed before, is frequently salient in the hieratic paintings. And, indeed, it is a lack of this sort, a want of aloofness, which is the most frequent weakness in all Japanese art other than landscape, the genre in particular being too often only a prodigy of skill in realism, a marvel of decorative ability.

The Patronage of Hideyoshi
It speaks eloquently for the dynamite-like nature of strong personality that such a wealth of fine painting should have been done in the time of the Ashikayas. Because, despite their own love of art, their rule was really the antithesis of conducive to artistic achievement. Nearly each of them was singularly incapable of keeping the country free from fierce civil wars, and it was this chaos which gave Hideyoshi his chance, at the close of the 16th Century, enabling him to take the helm into his hands. In sharp contradistinction to most autocrats, he had a keen taste for art; and, when his fortunes were nearing their apogee, he marked the promise of a poor young artist, Sanraku, whom he asked one Yeitoku to take into his studio as a pupil, Hideyoshi himself paying the requisite fees. Afterwards, when he built his palace of Mono Yama at Kyoto, Sanraku was the man chiefly asked for decorations there, his outstanding exploit being some mural paintings of hunting scenes, splendidly vitalised. And so great was the fame won by these works that, when Hideyoshi was dead, and all who had served him were regarded as traitors, Sanraku was pardoned.

Art and the New Rulers
Under the Tokugawas, Japan commenced to experience a welcome tranquility, among the results being that, whereas hitherto there had been few buyers of secular art save the nobility, for these alone had enough money, there was now a quick increase of wealth with the trading classes, followed by much art patronage on their part. Hence there came into vogue the painting of pictures on screens, as too on the sliding doors hiding cupboards, or forming partitions between rooms, the usual medium for work of both
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these kinds being a hard paper, which lent itself to minute draughtsmanship.

And since many of the new art-patrons, in eagerness to flaunt their wealth, desired houses characterized by gorgeousness, it became customary to paint the backgrounds of the screens completely with gold.

Yusho

It is one of the prime glories of Japanese artists, that, employing this mode which in endless hands would have yielded only the randilouquent, they almost invariably achieved instead the grand, flowers being the theme with which they were most successful on the glowing poussoir. A glance at some of them will repay.

A prince among men thus engaged was Yusho, who had worked along with Sanraku Yeltoku's studio; while the early years of the 17th century witnessed the painting of similarly delicate landscapes by Kano Koi, those pupils included Tanyu, famous alike as animal-painter, landscapist, and poet. He is one of the comparatively few Japanese artists of whom there is an authentic portrait, that being in the Imperial University, okio; and showing an anxious, nervous, emotional person, it hints too at an exceptionally able disposition.

Sesshu thought to improve his skill by going to China, and, in many Japanese artists subsequent to his time, there is seen still that old tendency to look admiringly to the Middle Kingdom as a guide in technique. Tanyu however virtually the last Japanese true might inclining thus. Just after

A portrait of Mahashiki No Tenno, painted on silk by an unknown artist

his day, there was a marked increase in the output of historical pictures, a brilliant adept in such being Mitsuki, who, in the ardor of his admiration for his remote predecessor, Tosa Mitsunobu, claimed to be that master's lineal descendant.

Matahei

But by far the greatest Japanese painter of the mid-1600's was Matahei, keenly alive to the charm of his country's characteristic domestic utensils, and drawing these things with a loving precision, often, in his studies of ordinary people, merely eating or drinking, reading, writing or playing games in their homes.

None of his contemporaries, before him, had made an art comparable with his from matter of this sort. And it can hardly be doubted that, in showing thus how lofty a beauty might be evolved from humble domesticities, he was a vast incentive to the far-famed woodcut men, who, starting work very soon after his time, called their prints "Pictures of the floating world", that is, the scenes of the passing hour. Their style of workmanship, in many cases, is literally an echo of his, Matahei's screens always reflecting, nevertheless, a fine deliberateness, largely foreign to his imitators.

Moronobu and Korin

Of the painters studying with him, much the best was Moronobu, who had begun life as a designer in an embroidery shop, and with whom a favorite topic was the Sumida river, with its motley pageant of boats;

(Continued on page 66)

A portrait of the poet Ariwara No Narihara, by Iwasa Matahei

These two hakemono studies of monkeys by Mori Sosen show both the realism and humor of that Japanese artist. Sosen lived until 1821
Some Reasons for Taking Them Up in a Serious Way and Granting Them the Attention They Deserve in the Well Balanced Garden of Utility

G. T. HUNTINGTON

In the planning of even a modest kitchen garden the desirability of the small fruits—currants, raspberries, blackberries, etc.—is often overlooked. The thoughts of beginners especially are prone to center on vegetables, to the exclusion of the berries, which, while of perhaps less nourishing value, are nevertheless highly important articles of diet.

The requirements of these cane and bush fruits are not exacting. Any fairly sunny, well drained soil which will produce a good general vegetable crop will be suitable. Such necessary care as spraying, pruning, mulching, etc., is easily given and amounts to little enough compared with that which the regular vegetable garden demands. As for the fruit itself, it will be of better quality and much less expensive than you can buy in market. Finally, it is possible on almost every place to find room for a few plants of small fruits along the edges of the paths, boundary fences or in some out-of-the-way corner which could not well be utilized for anything else. So, on the whole, the pro arguments far outweigh the con.

Laying Plans

As soon in the spring as the ground is dry enough to crumble is the time to plant. The stock should be ordered, therefore, at once; but before deciding what to get you should look the ground over carefully and decide exactly how much space will be available. In doing this the following planting distances should be kept in mind.

Raspberries ought to be planted 3' or 4' apart in the row; blackberries and dewberries, 5'; currants, 4'; gooseberries, 5'. If only a single row is to be planted, perhaps along a fence or at the edge of the garden, these figures will suffice. If, however, you decide upon two or more parallel rows, you must allow an average distance of 6' between the rows, to allow room for you to move about comfortably while attending to the cultivation, picking, etc.

Deciding what sorts to plant is naturally governed largely by personal preference for certain kinds of fruit. The space may therefore be allotted as best suits you, and until that is done the selection of varieties of the different things may be postponed.

All of the good nurseries supply varieties of small fruits in great numbers. It would be out of the question to set down here anything like a comprehensive list of these, but you will not go far wrong if you make your choice from among the following:

Raspberries: The King (extra early); Cuthbert; Columbian; Reliance; St. Regis; Everbearing; Cardinal; Palmer (black); Golden Queen (yellow).

Blackberries: Mercereau (early); Early Harvest; Early King; Snyder.

Currants: Perfection; Fay's Prolific; Lee's Prolific (black); White Grape.

Dewberries: Premo (early); Lucette; Dewberries ripen somewhat earlier than raspberries, but in other respects are quite similar to them.

Gooseberries: Industry (English variety well suited to our climate); Huntington's Seedling; Downing; Golden Prolific.

Planting and Pruning

A liberal amount of well rotted manure dug into the soil where the plants are to go will prove a paying investment for higher quality fruit. For blackberries and raspberries, too, you must provide stakes, a trellis or some other support for their long, slender canes, but the gooseberries and currants need nothing of this sort.

When setting out the raspberries and blackberries, cut off the shoots close to the ground, leaving only one or two "eyes" (Continued on page 42).
GARDENS to be successful must be started at the proper time. All other garden essentials may be perfect, but if you fail to sow the seed when you should, you are certain to fail.

Many of our best vegetables require the early start provided by the greenhouse or hotbed, or as a substitute the more troublesome but none the less productive method of starting the garden in the dwelling. Those fortunate enough to have a greenhouse usually have someone qualified to sow their seeds, but thousands of our home gardens where hotbed and dwelling are used for this purpose have no specially trained talent and it is to this class of readers that the present article is addressed.

How to Sow Seeds

When starting seeds in the greenhouse or dwelling, boxes, seed pans, old tin cans or any receptacle with right sides to retain the soil may be used. The bottoms must have some openings to allow the water to pass through, as the soil should retain only that moisture which its physical makeup will allow it to hold. Where proper drainage is not provided “damping off” is certain to collect its toll of seedlings. This is caused by a small parasitical growth which breeds in soils that are overwatered or poorly ventilated.

The openings in the seed pans or “flats,” as they are often called, should be covered with about 1/3 of coarse cinders or like substance, and to protect this from filling with soil it is necessary to be covered with moss, hay or other rough material. Just a thin layer is all that is needed to prevent the soil from clogging up the drainage. The seed box can be filled with soil, level with the top; when firmly this will come to the proper distance from the rim to allow for watering.

Loose, sluggish soils do not drain properly, so firm the soil well in the flat.” Then make the real bed for the seed by sifting on the surface about 1/2" of topsoil. The surface of this should be made level with a seed tamp or any smooth faced tool. In sowing, tear one corner from the seed packet and holding most flat scatter the seed thinly on the surface by shaking it gently. A little practice will soon make anyone perfect in his method, which is preferred to sowing in drills because it equalizes the spacing of the seedlings.

How deep must you sow the seeds? The general rule is twice their diameter—but don’t get a scale rule and a magnifying glass and start to measure the thickness of lettuce seed! A little judgment is sometimes worth a great deal of exactness. After sowing press the seeds to the surface or they will move constantly during the covering, making it most impossible to cover them evenly. The covering is done by sifting on the surface a light layer of soil. The pan can then be placed in a light window and well watered (in the greenhouse shading is practiced but is not necessary in the home).

Young plants do not need abundance of nourishment. The soil for seedling purposes must be light in texture to assure drainage, poor in fertility to produce a hardened growth, but adhesive enough so that it will adhere to the roots when transplanting. A good mixture can be made up by using equal parts of good surly top soil well chopped or forced through a coarse screen, leaf mold either natural or prepared, and clean sharp sand. Do not under any circumstances add manure or other fertilizer to the seedling compost.

Subsequent Handling

When the young plants have started to develop their first character leaf they must be transplanted. If this is not attended to at the proper time the young plants will become soft and of little value. Boxes should be prepared as suggested for seed sowing, though it is advisable to give the plants some nourishment. Well rotted cow or stable manure is preferred for this purpose; it should be run through a screen and about 10% added to the compost. The boxes or pans should be filled level and then tamped with the fingers.

The seedlings can be lifted for transplanting by laying beneath them with any flat instrument such as a table knife. Do not have the seed pan dry for this operation or the roots will be broken. To plant, make openings in the prepared boxes with a sharpened lead pencil or knitting needle; the opening can be made any size desired by twisting the pencil in a circle. Drop the roots of the seedling into the opening, setting the plant just a trifle deeper than it was in the seed bed. The soil can be pressed into contact with the roots by making another opening directly alongside the one used for planting. The box should be watered immediately to settle the earth around the roots and can then be placed in the window, shading for a few hours during the middle of the day until the young plants are established. It is also advisable to stir the surface of the soil with a sharpened stick to prevent it souring and to admit air to the soil.

Building and Starting a Hotbed

A portable frame of some kind is a very necessary piece of garden furniture. There are few periods in the entire year when such a frame is not only useful but quite necessary, its first use being for the starting of the garden seeds. For this service the frame is converted into a hotbed, as follows: Excavate the earth to a depth of 2' and not less than 1' outside the lines of the frame. This hole can be filled (Continued on page 78)
Staging a successful garden show demands study, care and plenty of hard work. Crowding of exhibits should always be avoided, and a logical and artistic arrangement is essential. In this case an excellent and consistent feature was the school children’s exhibit of bird houses.

PLANNING A SUCCESSFUL GARDEN SHOW

How One Garden Club Worked Out the Problem and Carried It Through—Suggestions and Definite Rules Which Are Based on Practical Experience

OLIVE HYDE FOSTER

The widespread interest in war gardens last year stimulated the growing of new and rare varieties of both flowers and vegetables even by people who never before had attempted gardening. Many became enthused, despite the excessive heat, to the point of steady and prolonged effort to excel, and neighbors vied with each other in producing the finest specimens possible. Naturally, then, garden shows enjoyed a fresh impetus, and wherever given were well patronized, resulting in increased interest in growing and the determination to make next year’s product even better and finer. Consequently we may expect to find the garden show more popular the coming season than ever before.

Launching the Idea

As the first step in the cooking of a hare is the catching of that animal, so the first work towards a garden show is the growing of the products to be exhibited. This necessitates planning the event months in advance, that people interested can inform themselves and prepare to show the very best they can raise. Those with recognized executive ability looked after engaging the hall, advertising the affair, ordering display tables, arranging for outside exhibits of a suitable nature, and soliciting refreshments for the “Tea-garden”, which was to be improvised on the stage. (Garden shows, like all other entertainments, involve considerable outlay of money, and we were determined to make ours at least pay for itself.) Those having the technical knowledge—and they are always few—planned the class form book under the supervision of Mrs. Elsie Tarr Smith and the club botanist devoted days to compiling a booklet that would provide for the offering of the smallest amateur grower as well as the one with the skilled gardener and a big estate under her command. Entry tags also had to be improvised on the stage. Garden show awards.

Rules

The competitions of the Club are open to all Club members.

Plants, flowers, fruits and vegetables must have been grown by the exhibitor. Exceptions—the smallest amateur grower as well as the one with the skilled gardener and a big estate under her command. Entry tags also had to be improvised on the stage. Garden show awards.

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Of these two bedrooms, which are in the residence of James Howe, Esq., at St. Louis, the top one has a background of cream walls. The rug is old blue and the chair and chaise longue in the same shade. Furniture is ivory. Curtains of flowered linen bound with blue taffeta and cream net against the glass.

The master's bedroom has gray painted furniture with rose and blue flower decorations. The walls are cream panels. A dark rose rug repeats the color of the day bed upholstery. The pillow is gold taffeta with ruffles of blue, rose and gold. Curtains are gray taffeta with rose and blue binding. Warfield Shop, decorators.
The music room in the Boston residence, other views of which are on pages 32 and 33, is furnished with Italian antiques and upholstery in light green damask. The ceiling is rough gray plaster and open beams, the walls salmon brick.

In the living hall of the same residence antique furniture, wrought iron and tapestries have been effectively placed. The refectory table is covered with dull green brocade and bears tall silver candlesticks. A church lamp, wired for modern use, hangs above.
There is great beauty in rough plaster for a room, especially when combined with open beams, a stone mantel, terra cotta inserts and serving as a background for oak furniture. From the G. W. Davison residence, Greenwich, Ct. A. L. Harmon, architect.

A combination of lacquer furniture and walls covered in a gay design of flowers and birds makes an interesting bedroom in the residence of Joseph Thomas at Middleburg, Virginia. A point of particular interest is the set-in bookcases at each side of the bed recess.
THE BEDROOM for MIDDLE AGE

Its Color Schemes and Furniture

ETHEL DAVIS SEAL

We hear so much about how to furnish the airy, fairy bedroom for the fluffy young thing; we deeply concern ourselves with the bride's boudoir and her proverbial fondness for pink. But who gives a thought to the vagaries of the middle-aged?

Mother's room is taken for granted like history, and what does it matter if Aunt Susan's bedroom provides a somewhat incongruous setting for her moss rose cheeks and gowns of gray?

But all this depends upon the point of view. Though there is always a certain interest in helping the young—for it is true that a very young girl desires possessions; she is charmed with her newly found place in the sun; that anything can exist solely for her, even a room, fills her with joy; and the first vague glimmer of some day having a home of her own is crystallized in planning the color, the curtains and the carpet of her own room at home.

Still, the young girl has a universal personality: she fits with surprising ease into many settings, and if her choice falls in with rose or with green, she will look back at herself with equal enthusiasm from her mirror.

The young bride, too, has not so very much to gain or lose in the handling of her room. Usually, if clever, she strives for a setting that will interpret her as she wishes to be in her husband's eyes. But here we find more a defining of her desires than what she has yet grown to be. No matter how completely furnished, the room is still in the making.

What the 40's Want

But the room of the woman of middle age, ah! here is the problem! The woman who has known life, fought battles, carried away scars, who has grown into fullness of character, learned the depth of beauty, and that which abides. . . . Can you see a woman like this content with bare mahogany and blue, or in the midst of a room done in yellow? Rather consider how full of personality and charm her room could be if developed. Such softness of background, the mellowed restfulness

For hangings is suggested a cretonne of peacock, buff and mulberry or peacock, black and old rose, 31", $2.50 a yard; for upholstery, striped linen of the same colors, $1.25.

The furniture for a middle-aged bedroom might consist of such a suite as this—five pieces, which include bed, night stand, chest of drawers and dressing mirror, $218. It comes in brown, blue, gray and ivory. The upholstered chair is a special shape at $42; the linen shaped covering would be extra, requiring about five yards of 31" striped material.
March, 1919

THE KITCHEN CABINET—"THE MIXING CENTER"

Eliminating Steps and Extra Work, the Cabinet Reduces Kitchen Activities to a Reasonable Pleasure

EVA NAGEL WOLF

As the housekeeper becomes wiser the kitchen grows smaller, until there is room only for the necessary equipment. Contrast the old-fashioned kitchen with the culinary department of the modern home. Not a utensil in sight, yet witness the dispatch with which a meal can be prepared—not an unnecessary step or motion!

To effect such a result the various "centers" must be grouped so that there is little space intervening. The "mixing center" must be in close proximity to the "cooking center" and the "cleaning center" but step away.

By the "mixing center" is meant the place where all the necessary utensils and non-perishable foods are assembled for preparation before cooking or serving. Such a place is the kitchen cabinet.

Cabinet Advantages

Whereas heretofore the cook was obliged to mill around the kitchen, she now remains in one spot. In mixing a cake, for instance, she hits the oven, collects on a tray the butter, eggs and milk from the refrigerator, carries it to the cabinet and does not move from her spot until the cake is ready for the oven.

About twenty-five years ago the first kitchen cabinet was made. Many improvements have been added, of course, but the purpose is the same. No kitchen can pretend to be modern without a cabinet.

To install a cabinet in an old-fashioned kitchen is the first step towards modernizing it. The amount of space conserved and the number of steps eliminated, in housing in one place the numerous things necessary to prepare the inevitable three meals a day, is sufficient excuse for any housewife to order one immediately.

In selecting a kitchen cabinet one should not make the mistake of purchasing one too small. It is better to measure the available room in your kitchen and order one to fill that space. Remember it is to be the sanitary and dustproof home of all non-perishable foods and all necessary utensils. If expense is no object select a white enameled steel cabinet; it is a joy to look at and will add distinction to your kitchen.

However, the oak cabinets, white enameled inside, steam and water-proof finished outside are counterparts of the de luxe white ones. An aluminum or porcelain table, as one prefers, divides the cabinet into two portions. The table can be extended 16", and a stool is added.

The Division of Space

The space above the table is divided into two portions; the lower part contains bins for flour and sugar. The tilting flour bin is provided with a patent sifter which differs in the various models. Invariably the sugar bin is made of glass. The intervening space is filled with glass jars containing tea, coffee, spices, measuring cups and bowls, according to the size of the doors of the cabinet to the right slide back in the fashion of a roll-top desk. Pot shelves and extra working board slide out. Accommodation is afforded for extra dishes and preserves. Courtesy of the Hoosier Manufacturing Co.

Bins for flour and sugar, shelves for bottles and spices, sliding trays for pots with racks for the lids and a sliding work shelf and disappearing door are among the advantages of this type. Courtesy of the McDougall Co.

The unit cabinet in white enamel steel offers the advantages of being absolutely rat and vermin proof. It can be added to and the enamel is indestructible. Courtesy of Janes & Kirtland.

The doors of the cabinet to the right slide back in the fashion of a roll-top desk. Pot shelves and extra working board slide out. Accommodation is afforded for extra dishes and preserves. Courtesy of the Hoosier Manufacturing Co.
the cabinet. The method of opening the doors of this particular portion of the cabinet differs in each model. The intelligent housekeeper realizes immediately that when the doors are opened, there will be more working space added to the table area, so it is necessary to get rid of the doors when the cabinet is to be used as a mixing center. Consequently there are doors on hinges that swing back, doors that roll back like the old-fashioned roll-top desk, and doors that lift up and disappear by being shoved back out of sight; selection lies with the individual.

In the topmost section, and it will be remembered that all articles are within arm's reach, there is ample space for the non-perishable foods. The doors to this section, which usually swing back, are provided with racks for order pad and pencil, cook books, bill file, etc.

Below the Table

Under the table two-thirds of the space is reserved for pots and pans; their respective lids are kept in a rack on the door. In large models directly over this space is a drawer for linen and under it a chopping board that pulls out. Three drawers of different size occupy the remaining third of the space below the table. The top drawer is for small utensils, the second for pastry flour and meal, and the third is provided with a metal top is reserved for bread and cake.

In the latest models it is planned to equip the table with an electric motor which provides power for all the devices that are operated by hand, such as the egg beater, cream whipper, and food chopper.

Keeping the Cabinet Clean

The cabinet is easy to keep clean. It should be taken apart, wiped with a damp cloth, sunned and aired at least once a week. After the special place for each article has been decided upon it should be kept there.

When articles of the non-perishable variety are ordered in large quantities only a small portion should be kept in the cabinet; the remainder should be stored in the pantry. The pantry also makes a splendid place in which to keep preserves and glass jars for extra quantities of foods.

When space is found at one or both sides of the cabinet, units of metal or wood to match the cabinet can be added for keeping dust proof other articles necessary in the kitchen. The broom closet unit is especially recommended. In it can be kept from sight brushes, brooms, the vacuum cleaner, etc.

HERALDRY AS A DECORATIVE ACCESSORY

How and Where to Use It

H. K. PIKE

TWO facts in connection with the decorative use of heraldry should be kept in mind:

First, that heraldry is distinctly decorative and offers many legitimate possibilities of application which may contribute to the enrichment and charm of our homes.

Second, that it is not undemocratic and inappropriate in a republic, because, to a certain extent, it has had explicit governmental recognition in the United States by act of Congress and is continually employed in its public capacity by the officials of both the Federal Government and by the governments of the several states and cities.

Washington and the other fathers of our country displayed their armorial bearings on silver, bookplates, coach doors, and in diver" other ways, as had always previously been their wont, and they saw no impropriety in so doing. This fact, together with the governmental recognition and use of official corporate heraldry, just referred to, should dispose of any hesitation on the part of individuals using heraldic devices. Of course, good taste will forbid the employment of heraldry in an ostentatious manner or the display of personal arms by those not entitled to bear them. In the absence of official prescription for the bearing of arms by individuals or families, the use of blazonry will naturally be guided by traditional custom.

There are two elements, based on its very nature, that in the past have (Continued on page 72)
The most useful of the vegetable gardener's implements is the wheel-hoe. The single type, with attachments for covering, hilling, cultivating and making drills, is priced at $10.50.

A sprayer is essential to insect and disease control. This one operates by compressed air. $12 with brass tank and $8 galvanized. Reel with 100' of garden line, $3.25 complete. Pruning shears, 65 cents to $1.25.

Rakes there must be, of course. The large one with wooden teeth and steel bow is 75 cents. The regular steel type costs from 75 cents to $1. The narrow steel one is 50 cents. The scuffle-hoe, an excellent weeding tool, is priced at $4 to $1.50.

THE BIG TWELVE IN GARDEN TOOLS

The implements shown on this page are the really necessary ones which will help you to garden success. The prices given are merely approximate, as manufacturing conditions are changing so rapidly that costs fluctuate almost from day to day. Inquiries should be addressed to the House & Garden Shopping Service, 19 West 44th St., N. Y. City.
The possibilities of stretches of well-kept green turf within the confines of the border are too seldom realized. Variety of color and form in the surrounding flowers furnishes contrast with the simplicity of the sward and its dignified fountain.

THE RAINBOW GARDEN BORDER

The Right Flowers to Plant in the Perennial Border to Insure Continuous Bloom Throughout the Spring, Summer and Autumn

FRANCES E. REHFELD

The most beautiful effects achieved in all gardening are the most naturalistic effects. It is impossible to create anything more beautiful than nature's rainbow, so why not try a rainbow garden border? It is undoubtedly the most beautiful setting for the rest of the garden. The formal garden may be surrounded by a neutral, naturalistic frame such as this in a very effective manner. If one follows the laws of harmony presented by the rainbow, if one chooses the flowers whose different shades of color blend insensibly into each other according to the law of harmony, one may be rewarded by a garden of most wonderful color.

The success of the garden will depend entirely upon the care taken in selecting the proper flowers and their respective varieties to be planted; and, of course, what is most important of all and should be unnecessary advice except to amateurs, the individual attention given to the border preparation, planting, and cultivation.

A few practical suggestions, however, concerning border planting and preparation will not be amiss.

1. Mark out the intended area for the new section. The border described here is 12' wide.
2. Make use of an existing background if possible. A wall or natural shrubbery may be used for this purpose. The color of the background to the border must be green.
3. Trench at least 2'. Put in decayed manure liberally, and in heavy soil, add sand.
4. The back row of plants or flowers should be planted 3' from the outside of the 12' border. The tallest plants should be placed at the back, and the shorter flowers toward the front. The distance between the different groups is 6'. Restricted room means a restricted amount of plants.
5. Plant deep, mass for effect, and cultivate all summer.
6. Divide the width of the border into approximately four spaces. The heavy growing plants in the back row will require 6' each. The lighter growing plants in the next row will require 3' each. The plants in front of them will require 3' each, planted in clumps of five. The plants in the front row require 18", planted in clumps of three.

Concerning Color Combination

One may use the plan of the rainbow garden described on the opposite page, or what is much more interesting, design one's own garden from the lists of reliable material for a perennial garden border given at the end of this article.

A few remarks concerning the importance of correct combination of color will be of great help to those who plan to design their own gardens. Without these principles in mind success can hardly be won.

Green is the predominating color of nature. We must have green for the groundwork of all our arrangements. If bright colors predominate, they will oppress, but if they are associated with a delicate green setting, they will cheer and satisfy the eye and mind. The key to the arrangement of flowers so far as color is concerned, consists in arranging plants so as to produce harmony, form and color in both foliage and flowers, as in flower garden groups, beds, belts, ribbon borders, and even in conservatory arrangement.

Black and white for all practical purposes whether in painting or floriculture or landscape gardening, may be considered colors.

The simplest arrangement is a combination of primary and secondary colors, yet to have the combinations perfectly harmonious requires great skill in their arrangement. Nothing less brilliant than flower beds in which only colors to be seen are blue and white; nothing more gaudy than a garden stocked with a profusion of yellow and little else.

(Continued on page 58)
KEY TO BORDER PLAN

The border plan here described has been successfully carried out. The planting key is therefore given, so that in case one wishes a thoroughly reliable arrangement in one's garden border rather than an individual experiment, the garden here described may be followed.

HEDGE
I. Paeonia tenuifolia—Himalayan pink.
II. Buddleja alternifolia—Buddleia.
III. Spiraea salicifolia—Flame celle.
IV. Daphne mezereum—Tiny-leaved mezereum.
V. Delphinium grandiflorum—Crimson bearded.
VI. Delphinium nuttallianum—Lavender bearded.
VII. Delphinium aitiria—Stiff leaved.
VIII. Delphinium elatum—Woolly leaved.

SHRUBS
1. Alchemilla mollis—Lady's mantle.
2. Berberis vulgaris—Golden barberry.
7. Berberis distans—Tall barberry.
17. Berberis stenophylla—Stumpy barberry.

PERENNIAL BORDER OF FLOWERS

ARBORES AT THE FOUR ENTRANCES
1. White Dorothy Perkins rose.
2. Crimson Drapet rose.
3. Tussilago farfara.
4. Hackwood rose.

PERENNIAL BORDER OF FLOWERS

FUNKY
2. Bartsia perennis—English daisy.
3. Pink sedum—Pink sedum.
5. Epilobium angustifolium—Steeple heart.
7. Dianthus barbatus—Sweet William.
10. Dianthus barbatus—Sweet William.
11. Dianthus parviflorus—Fenugreek.
15. Pilosella officinarum—La Voune—Pilosella.
17. Physostegia virginiana (var. Elizabeth Campbell)—Pilosella.

23. Allion rose—Hollyhock.

ROSE
26. Parthenocissus albidus var.—Peony.
27. Plukenetia albidus var.—Peony.
28. Littled spathulanus var.—Japanese rose.
32. Polyanthus var. —Climbing rose.
33. Hesperis matronalis—Climbing rose.
34. Spiraea japonica—Japanese spirea.

CRIMSON
36. Alchemilla mollis—Lady's mantle.
37. Alchemilla mollis—Lady's mantle.
38. Alchemilla mollis—Lady's mantle.
40. Alchemilla mollis—Lady's mantle.
41. Alchemilla mollis—Lady's mantle.
42. Alchemilla mollis—Lady's mantle.
43. Alchemilla mollis—Lady's mantle.
44. Alchemilla mollis—Lady's mantle.
45. Alchemilla mollis—Lady's mantle.
46. Alchemilla mollis—Lady's mantle.
47. Alchemilla mollis—Lady's mantle.

ORANGE AND ORANGE SCARLET
48. Alchemilla mollis—Lady's mantle.
49. Alchemilla mollis—Lady's mantle.
50. Alchemilla mollis—Lady's mantle.
51. Alchemilla mollis—Lady's mantle.
52. Alchemilla mollis—Lady's mantle.
53. Alchemilla mollis—Lady's mantle.
54. Alchemilla mollis—Lady's mantle.
55. Alchemilla mollis—Lady's mantle.
56. Alchemilla mollis—Lady's mantle.
57. Alchemilla mollis—Lady's mantle.
58. Alchemilla mollis—Lady's mantle.

YELLOW
59. Helianthus sp.—Flower of the sun.
60. Delphinium belladonna—Belladonna.
62. Veronica hederifolia—Creeping rue.
63. Potentilla fruticosa—Five-finger.
64. Thalictrum aquilegifolium—Globe flower.

WHITE
65. Lilium candidum—Madonna lily.
66. Lilium regale—Regal lily.
67. Lilium regale—Regal lily.
68. Lilium regale—Regal lily.
69. Lilium regale—Regal lily.
70. Lilium regale—Regal lily.
71. Lilium regale—Regal lily.
72. Lilium regale—Regal lily.
73. Lilium regale—Regal lily.
74. Lilium regale—Regal lily.
75. Lilium regale—Regal lily.

LAVENDER AND VIOLET
76. Alchemilla mollis—Lady's mantle.
77. Alchemilla mollis—Lady's mantle.
78. Alchemilla mollis—Lady's mantle.
79. Alchemilla mollis—Lady's mantle.
80. Alchemilla mollis—Lady's mantle.
81. Alchemilla mollis—Lady's mantle.
82. Alchemilla mollis—Lady's mantle.
83. Alchemilla mollis—Lady's mantle.
84. Alchemilla mollis—Lady's mantle.
85. Alchemilla mollis—Lady's mantle.
86. Alchemilla mollis—Lady's mantle.

THE space within the enclosure of the rainbow garden border may be variously treated. This area as shown on the plan measures 66' by 125', and may be laid out in rectangular beds of annuals with rectangular grass walks between and a rectangular pool in the center. If conditions are favorable, another excellent and much simpler plan would be to let all the space with the exception of a central pool or bird bath be of close clipped turf, in contrast to the varied forms and colors in the border. A suggestion of the effect which would thus be obtained is given in the photograph on the opposite page. Formality and simplicity both must be kept if the full possibilities of the situation are to be realized. These two plans are merely suggestive and are susceptible to many variations. Whatever scheme is adopted, however, be sure that it is in keeping with the border plantings.
# House & Garden's Gardening Guide for 1919

## A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning

Address individual gardening problems to The Information Service, House & Garden, 10 West 45th Street, New York City.

## Shrubs for Every Purpose

<table>
<thead>
<tr>
<th>SHRB</th>
<th>COMMON NAME</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buddleia</td>
<td>Butterfly bush</td>
<td>6'-8'</td>
<td>Pink, blue, violet</td>
<td>July to frost</td>
<td>A new flowering shrub, but one of the best; sunny position and fairly rich soil.</td>
</tr>
<tr>
<td>Calycanthus Floridus</td>
<td>Sweet pepper bush</td>
<td>4'-5'</td>
<td>White</td>
<td>July-Aug.</td>
<td>Flowers are delightfully fragrant.</td>
</tr>
<tr>
<td>Clethra</td>
<td>Sweet pepper bush</td>
<td>4'-6'</td>
<td>White, pink</td>
<td>June-July</td>
<td>One of the best of the smaller shrubs.</td>
</tr>
<tr>
<td>Deciduous</td>
<td>Fructus</td>
<td>3'-5'</td>
<td>Yellow</td>
<td>April-June</td>
<td>Very free flowering, most attractive massing with other shrubs; charming flowers.</td>
</tr>
<tr>
<td>Forsythia</td>
<td>Golden bells</td>
<td>2'-4'</td>
<td>White, pink, yellow, red</td>
<td>June-July</td>
<td>Good for cutting; best effect.</td>
</tr>
<tr>
<td>Lorsera tatarica</td>
<td>Tartarian honeysuckle</td>
<td>4'-6'</td>
<td>White, pink</td>
<td>June-July</td>
<td>Best when hung on fences.</td>
</tr>
<tr>
<td>Philadelphus</td>
<td>Mock-orange</td>
<td>6'-20'</td>
<td>White</td>
<td>June-Oct.</td>
<td>Largely grown for their honey before the leaves appear.</td>
</tr>
<tr>
<td>Prunus</td>
<td>Flowering plum</td>
<td>8'-10'</td>
<td>Red</td>
<td>April-May</td>
<td>Most striking when clipped; strong grower; fine blossoming.</td>
</tr>
<tr>
<td>Ribes</td>
<td>Flowering currant</td>
<td>4'-6'</td>
<td>Yellow</td>
<td>May-June</td>
<td>Profuse bloomers, a valued and favorite shrub.</td>
</tr>
<tr>
<td>Sorbus</td>
<td>Bholean wreath</td>
<td>12'-14'</td>
<td>Lilac</td>
<td>June-Aug.</td>
<td>Flowers before leaves appear; very attractive.</td>
</tr>
<tr>
<td>Viburnum</td>
<td>Snowball</td>
<td>3'-6'</td>
<td>Red, white, pink</td>
<td>June-July</td>
<td>Very distinctive; flowers in feathery clusters.</td>
</tr>
<tr>
<td>Vitis</td>
<td>Choke tree</td>
<td>6'-8'</td>
<td>White</td>
<td>July-Aug.</td>
<td>Very attractive in shape and very striking; foliage highly colored in autumn.</td>
</tr>
<tr>
<td>Dicrilla</td>
<td>Wild gooseberry</td>
<td>18'-24'</td>
<td>Green</td>
<td>July-Aug.</td>
<td>Very distinctive; flowers in feathery clusters.</td>
</tr>
</tbody>
</table>

## For Masses and Borders

- **Buddleia** - Butterflies will visit this plant throughout the summer. It is best in the south and west, but can be grown in the north if given a sunny position and plenty of water. Good for cutting; one of the best small shrubs. A new flowering shrub, but one of the best; sunny position and fairly rich soil.
- **Calycanthus Floridus** - Sweet pepper bush. Delightfully fragrant, it is best when clipped and hung on fences. Good for cutting; best effect. One of the best of the smaller shrubs.
- **Clethra** - Sweet pepper bush. Very free flowering, most attractive massing with other shrubs; charming flowers. Best when hung on fences.
- **Deciduous Fructus** - Fructus. June to frost. A new flowering shrub, but one of the best; sunny position and fairly rich soil.
- **Forsythia** - Golden bells. July to frost. Flowers are delightfully fragrant.
- **Lorsera tatarica** - Tartarian honeysuckle. June to frost. Best when hung on fences.
- **Philadelphus** - Mock-orange. June to frost. Largely grown for their honey before the leaves appear.
- **Prunus** - Flowering plum. Red. June to frost. Good for cutting; best effect. Very free flowering, most attractive massing with other shrubs; charming flowers.
- **Sorbus** - Bholean wreath. Lilac. June to frost. Flowers before leaves appear; very attractive.

## For Individual Specimens

- **Akebia** - Akebia. August. Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine.
- **Aralia spinosa** - Angelica tree. 10'-12'. White. August. Flowers before leaves appear; very attractive.
- **Berberis** - Berberis. August. Very distinctive; and attractive in appearance; flowers resemble fragrant orange flowers.
- **Buxus** - Boxwood. 4'. White. August. Not symmetrical in shape but very striking; foliage highly colored in autumn.
- **Cornus alba** - Dogwood. 15'-20'. Pink. August. Very distinctive; flowers in feathery clusters.
- **Rhus cotinus** - Smoke tree. 12'. August. Very attractive; many different forms; long lived. Colored fruits.

## For Hedges and Screens

- **Althaea rosea** - Rose of Sharon. 8'-12'. Rose, white. August. Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine.
- **Berberis** - Berberis. August. Very distinctive; and attractive in appearance; flowers resemble fragrant orange flowers.
- **Catalpa** - Catalpa. August. Very distinctive; and attractive in appearance; flowers resemble fragrant orange flowers.
- **Hydrangea paniculata** - Hydrangea paniculata. 6'-10'. White to rose. August. Very distinctive; flowers in feathery clusters.
- **Pawlet** - Privet. To 8'. August. Bright scarlet. Early May.
- **Pyrus** - North wind quince. 5'-6'. White. August. White to rose. Early May.
- **Sorbus** - Snowbell. 8'-10'. White. August. White, pink, lilac. Early May.
- **Syringa** - Lilac. 15'-20'. August. Bright scarlet. Early May.

## Vines

<table>
<thead>
<tr>
<th>VINE</th>
<th>COMMON NAME</th>
<th>FLOWERS</th>
<th>SEASON OF BLOOM</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actinidia</td>
<td>Silver vine</td>
<td>Whithis with purple centers; A. Chinesis, yellow</td>
<td>August to October</td>
<td>Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after fruiting.</td>
</tr>
<tr>
<td>Akebia</td>
<td>Akebia</td>
<td>Violet flowers; crimson center in spring</td>
<td>August</td>
<td>Good where dune shade is not required; very graceful in habit.</td>
</tr>
<tr>
<td>Ampelopsis</td>
<td>Boston ivy</td>
<td>Foliage highly colored in fall</td>
<td>August</td>
<td>Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. Most suitable for covering rough stone work, tall stump, porch trellises, etc.</td>
</tr>
<tr>
<td>Bignonia</td>
<td>Trumpet vine</td>
<td>Very large trumpet shaped; red or orange</td>
<td>August</td>
<td>Unique and attractive foliage.</td>
</tr>
<tr>
<td>Clematis</td>
<td>Virgin's Bower</td>
<td>Fragrant pure white flowers in August and September</td>
<td>August</td>
<td>Extremely hardy and robust; most satisfactory late flowering vine.</td>
</tr>
</tbody>
</table>
| Erythrina | Crimson glory | Foliage, green or green and white | August | Flowers followed by feathery silver seed pods. Very beautiful.
| Homaloxys | Orange glory | Red, yellow and white; very fragrant | August | Extremely hardy; good in place of English ivy in cold sections. Evergreen.
| Wisteria | Wisteria | Purple or white; immense pendant panicles | August | Old favorites; one of the smallest for porches and trellising columns. Summer position; rarely very long lasting. |

## Summer Flowering Bulbs

<table>
<thead>
<tr>
<th>FLOWER</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anemone</td>
<td>15'-25'</td>
<td>White, crimson, pink, blue</td>
<td>July-Sept.</td>
<td>Plant in May in sheltered position, in groups, about 0'-6' across.</td>
</tr>
<tr>
<td>Begonia</td>
<td>12'-30'</td>
<td>Pink, yellow, red</td>
<td>June-July</td>
<td>Hardy. Plant in heat or in rich light soil in open. Water freely.</td>
</tr>
<tr>
<td>Calla</td>
<td>18'-24'</td>
<td>White, yellow, red, white</td>
<td>June-July</td>
<td>Plant suitable variation in rich warm soil. Plenty of water, store for winter in warm room.</td>
</tr>
<tr>
<td>Campanula</td>
<td>2'-6'</td>
<td>Pink, yellow, red, white</td>
<td>June-July</td>
<td>Plant in heat or outdoors after danger of frost, in deep, rich, soil, thin and dunce for bloom.</td>
</tr>
<tr>
<td>Caladium</td>
<td>2'-6'</td>
<td>White, pink, yellow, red, variegated</td>
<td>June-July</td>
<td>Saphire / Scarlet, variegated foliage. Large flowered form. Plant 3' to 4' each way; take up or protect.</td>
</tr>
<tr>
<td>Gladiolus</td>
<td>2'-5'</td>
<td>White, yellow, red, white</td>
<td>July to June</td>
<td>Very free flowering, best effect. Saphire / Scarlet, variegated foliage. Large flowered form. Plant 3' to 4' each way; take up or protect.</td>
</tr>
<tr>
<td>Eustoma</td>
<td>2'-4'</td>
<td>Red, yellow, scarlet</td>
<td>June-Oct.</td>
<td>Very free flowering, best effect. Saphire / Scarlet, variegated foliage. Large flowered form. Plant 3' to 4' each way; take up or protect.</td>
</tr>
<tr>
<td>Liriope</td>
<td>2'-3'</td>
<td>Blue, pink, yellow, scarlet</td>
<td>June-July</td>
<td>Very free flowering, best effect. Saphire / Scarlet, variegated foliage. Large flowered form. Plant 3' to 4' each way; take up or protect.</td>
</tr>
<tr>
<td>Tuberose</td>
<td>3'-4'</td>
<td>White, pink, yellow, scarlet</td>
<td>June-July</td>
<td>Very free flowering, best effect. Saphire / Scarlet, variegated foliage. Large flowered form. Plant 3' to 4' each way; take up or protect.</td>
</tr>
</tbody>
</table>

## House & Garden's Gardening Guide for 1919

Address individual gardening problems to The Information Service, House & Garden, 10 West 45th Street, New York City.
<table>
<thead>
<tr>
<th>FLOWER</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arcturus</strong></td>
<td>6&quot;-12&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Protect from aster beetle by hand picking and Paris green.</td>
</tr>
<tr>
<td><strong>Aster (PP)</strong></td>
<td>12&quot;-30&quot;</td>
<td>White, pink, red</td>
<td>July to Sept.</td>
<td>Very free and continuous flowering; bushy, compact growth; good for edging.</td>
</tr>
<tr>
<td><strong>Bells of Ireland</strong></td>
<td>10&quot;-15&quot;</td>
<td>White, pink, red</td>
<td>May to Sept.</td>
<td>Very graceful and artistic; good for backgrounds or masses against buildings, fences, evergreens. (P)</td>
</tr>
<tr>
<td><strong>Bouquet de Printemps (FPP)</strong></td>
<td>7&quot;-8&quot;</td>
<td>White, red, yellow</td>
<td>April-June</td>
<td>Colors rather crude but brilliant; good effect at a distance.</td>
</tr>
<tr>
<td><strong>Columbine</strong></td>
<td>10-12&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Flowers freely until frost; good soil, fragrant.</td>
</tr>
<tr>
<td><strong>Daisy (PP)</strong></td>
<td>12-24&quot;</td>
<td>White, yellow, orange</td>
<td>May to Sept.</td>
<td>Compactly mounded; select color with care, avoids mixtures.</td>
</tr>
<tr>
<td><strong>Diascia</strong></td>
<td>9-12&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Especially good for new or poor soil; for best flowers soil must be not too rich.</td>
</tr>
<tr>
<td><strong>Echinacea</strong></td>
<td>12-24&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Extremely showy; for the new plant just beginning to bloom. (P)</td>
</tr>
<tr>
<td><strong>Eryngium</strong></td>
<td>6-12&quot;</td>
<td>White, yellow, orange</td>
<td>June to Sept.</td>
<td>Use named varieties, or keep in soil-bed until first blooms open before transplanting. (S B)</td>
</tr>
<tr>
<td><strong>Freesia</strong></td>
<td>12-24&quot;</td>
<td>White, apricot, yellow</td>
<td>June to Sept.</td>
<td>Unusual, bright and harmonious; many named varieties.</td>
</tr>
<tr>
<td><strong>Foxglove</strong></td>
<td>9-12&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Unfrosted for brilliant massed effect; select variety for height wanted; pinch back for stock plants. (P)</td>
</tr>
<tr>
<td><strong>Gaillardia</strong></td>
<td>12&quot;-18&quot;</td>
<td>Yellow, red</td>
<td>April-July</td>
<td>Must be lowest, spreading, carrot growth, flowers to hard frost. (P or S B)</td>
</tr>
<tr>
<td><strong>Gentian</strong></td>
<td>12-18&quot;</td>
<td>Blue, white</td>
<td>June to Sept.</td>
<td>For Edges and Borders</td>
</tr>
<tr>
<td><strong>Glycine</strong></td>
<td>6'-10'</td>
<td>White, red</td>
<td>June to Sept.</td>
<td>Compact, upright growth; will not spread out over walk. (P or S)</td>
</tr>
<tr>
<td><strong>Heliotrope</strong></td>
<td>12-24&quot;</td>
<td>Blue and white</td>
<td>July to Sept.</td>
<td>Trailing or spreading; very graceful in habits. (P or S)</td>
</tr>
<tr>
<td><strong>Holland Re-Ex.</strong></td>
<td>6'8&quot;</td>
<td>White, pink, red</td>
<td>April-July</td>
<td>Neat, compact; chervy; wonderful number of little daisy-like flowers. (P)</td>
</tr>
<tr>
<td><strong>Iris</strong></td>
<td>10&quot;-12&quot;</td>
<td>Orange</td>
<td>April-July</td>
<td>Dwarf sorts in named varieties effective for narrow borders. (F or B E)</td>
</tr>
<tr>
<td><strong>Jacinth</strong></td>
<td>12-18&quot;</td>
<td>Blue, white</td>
<td>July to Sept.</td>
<td>Best blue edging plants, especially dainty.</td>
</tr>
<tr>
<td><strong>Larkspur</strong></td>
<td>6&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>For Shady Places</td>
</tr>
<tr>
<td><strong>Lavatera</strong></td>
<td>2'-4'</td>
<td>White, yellow, orange</td>
<td>June to Sept.</td>
<td>Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.</td>
</tr>
<tr>
<td><strong>Lysimachia</strong></td>
<td>10&quot;-12&quot;</td>
<td>White, red</td>
<td>June to Sept.</td>
<td>Graceful, open habit of growth, fine in combination with other things.</td>
</tr>
<tr>
<td><strong>Marygold</strong></td>
<td>12-18&quot;</td>
<td>Blue, red</td>
<td>July to Sept.</td>
<td>Winter over plants or started early in heat; avoid crowding. (P)</td>
</tr>
<tr>
<td><strong>Myosotis</strong></td>
<td>12-16&quot;</td>
<td>Blue, white</td>
<td>April-July</td>
<td>Germinate in garden for bloom; started in heat will bloom first season. (P)</td>
</tr>
<tr>
<td><strong>Petunia</strong></td>
<td>6&quot;</td>
<td>White, yellow, orange</td>
<td>May to Sept.</td>
<td>Easily grown old favorites; wintered over plants or started early in heat.</td>
</tr>
<tr>
<td><strong>Phlox</strong></td>
<td>12-16&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>See above; good for masses; some fine new varieties.</td>
</tr>
<tr>
<td><strong>Primula</strong></td>
<td>12-18&quot;</td>
<td>Blue, white, yellow</td>
<td>April-July</td>
<td>Succeeds in partial shade, but blooms more freely in sunshine.</td>
</tr>
<tr>
<td><strong>Poppies</strong></td>
<td>12-18&quot;</td>
<td>Blue, white</td>
<td>July to Sept.</td>
<td>Long season of bloom; one of the most satisfactory of all, start early. (S)</td>
</tr>
<tr>
<td><strong>Paeonia</strong></td>
<td>12&quot;-18&quot;</td>
<td>Yellow</td>
<td>July to Sept.</td>
<td>For Cutting</td>
</tr>
<tr>
<td><strong>Ranunculus</strong></td>
<td>12&quot;-18&quot;</td>
<td>Red</td>
<td>June to Sept.</td>
<td>Exceptionally gay, free flowering dwarf sorts for borders. (S)</td>
</tr>
<tr>
<td><strong>Redoute</strong></td>
<td>12-18&quot;</td>
<td>Red, yellow</td>
<td>June to Sept.</td>
<td>Trailing, especially fine for porch hanging baskets, etc.</td>
</tr>
<tr>
<td><strong>Rudbeckia</strong></td>
<td>12-18&quot;</td>
<td>Yellow</td>
<td>June to Aug.</td>
<td>For Fragrance (Cutting)</td>
</tr>
<tr>
<td><strong>Saxifrage</strong></td>
<td>12-18&quot;</td>
<td>Blue, white</td>
<td>April-July</td>
<td>Make second sowing; favorite old &quot;Sweat Sultan.&quot;</td>
</tr>
<tr>
<td><strong>Sedum</strong></td>
<td>12-18&quot;</td>
<td>Yellow</td>
<td>April-July</td>
<td>See above; select most fragrant sorts for rock. (S)</td>
</tr>
<tr>
<td><strong>Silene</strong></td>
<td>12-18&quot;</td>
<td>Pink</td>
<td>June to Aug.</td>
<td>Bloom early from seed; give good stand; selected colors. (S B)</td>
</tr>
<tr>
<td><strong>Tulips</strong></td>
<td>2'-4'</td>
<td>White, yellow, orange</td>
<td>April-July</td>
<td>White, yellow; once or for succession; cool, moist soil. (S B or S B B)</td>
</tr>
<tr>
<td><strong>Wallflower</strong></td>
<td>12-18&quot;</td>
<td>Yellow</td>
<td>April-July</td>
<td>Free blooming, one of the purest white. (S B B S or B)</td>
</tr>
<tr>
<td><strong>Zinnia</strong></td>
<td>12-16&quot;</td>
<td>Yellow</td>
<td>July to Sept.</td>
<td>Give rich soils, start indoors or in soil bed, transplant twice to select double flowers only. (P or S B)</td>
</tr>
<tr>
<td><strong>Zinnia (Flor. or Zinnia)</strong></td>
<td>6&quot;-9&quot;</td>
<td>Various</td>
<td>June to Sept.</td>
<td>Plant deep, avoid overcrowding water abundantly; keep old sorts picked. (P and S)</td>
</tr>
<tr>
<td><strong>Zizia</strong></td>
<td>6'-9'</td>
<td>White, yellow, orange</td>
<td>July to Sept.</td>
<td>Winter over or start early in heat to get flowers fine season. (P)</td>
</tr>
</tbody>
</table>

**NOTES:**
- "A" annual; "B" biennial; "P" perennial; "HP" and "HHP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- Annuals: flowers, maturing and are dead in a single season.
- Biennials: flowers and seeds, and die in the second season.
- Perennials: flowers open and seeds appear one year; some annuals many of them will be the first season.
- Annuals, biennials, or perennials are all very well massed, and may be planted or grown with the hardy, herbaceous, vegetables.
- Tendrils: annuals, biennials, or perennials require very good weather, and should be planted as early in the spring as possible.
- Half-hardy annuals and biennials can be grown outside in late spring, before the last frost of the winter without protection.

In the Directions: S—now seed in the open, where plants will bloom. A—now plants in acid bed or borders, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.
# VEGETABLES FOR A CONTINUOUS SUPPLY

<table>
<thead>
<tr>
<th>VEGETABLE AND TYPE</th>
<th>REPRESENTATIVE VARIETY</th>
<th>FIRST PLANTING</th>
<th>SUCCESSIVE PLANTINGS Days Apart</th>
<th>AMOUNT OR NUMBER FOR 50' ROW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bean, bush, Green Pod</td>
<td>Early Bonduel</td>
<td>April 15</td>
<td>2-3 to Aug 15</td>
<td>1 pt. 10&quot;x 4&quot;</td>
</tr>
<tr>
<td>Bean, bush, Wax</td>
<td>Rust Prood Golden Wax</td>
<td>April 20</td>
<td>10&quot;x 4&quot;</td>
<td>1 pt. 10&quot;x 4&quot;</td>
</tr>
<tr>
<td>Bean, bush, Lima</td>
<td>May 25</td>
<td>4-5 to Aug 15</td>
<td>4.5&quot;x 3&quot;</td>
<td>1 pt. 4.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Bean, pole</td>
<td>Early Eastern</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Bean, pole, Lima</td>
<td>Early Model</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Beans, main and winter</td>
<td>Early Scarlet</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Brussels Sprouts</td>
<td>(Cabbage, Early)</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Cabbage, early</td>
<td>(Cabbage, Late)</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Carrots, early</td>
<td>(Carrots, main and late)</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Carrots, main and early</td>
<td>(Carrots, spring and fall)</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Corn, main crop</td>
<td>(Cucumber, bitter, etc.)</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
</tr>
<tr>
<td>Cucumber, bitter pickling</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Eggplant</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Kale</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Lettuce, loose leaf for spring</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Lettuce, “Boston Head,” for spring and fall</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Lettuce, “Crisp Head,” for summer</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Melons, musk</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Melons, honeydew</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Melons, water</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Onions, “tart”</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Onions, globe</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Peas, large English</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Peas, French</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Peas, “Early” wrinkled</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Peas, “Wrinkled”, main crop</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Pepino, large fruited</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Pepino, small fruited</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Podded snap beans</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Potatoes</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Radish</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Radish, early and winter</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Raspberries</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Spinach</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Squash, summer</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Squash, winter</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Tomatoes, large crop</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Tomatoes, early</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Tomatoes, cherry</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Turpin, summer</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
</tr>
<tr>
<td>Turnips, winter</td>
<td>May 1</td>
<td>3-4 to Aug 15</td>
<td>3.5&quot;x 3&quot;</td>
<td></td>
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</tbody>
</table>

**NOTES ON VEGETABLES**

- *Plant sets of all kinds are often excellent—advice but note the least potent for the world's food. Ovations, preserved, dried, etc., are not always every possible variety. They ask no quarter, are none when some is gone.*

**DIRECTIONS**

- In dry soil available, cover first planting 1" deep.
- In dry soil available, cover first planting 1" deep.
- Plant with eye down, where possible, of several days' dry weather.
- Place poles before planting in rich hills; thin to best plants.
- Use row in slightly less rain; thin to best plants.
- First planting shallow, about 1 1/4 deep and extra thick.
- In dry soil available, winter use about three months before harvesting.
- Transplant at four to six weeks; same treatment as late cabbage; pit out tops of stalks when "bottoms" are formed.
- Set out well hardened off plants as soon as ground can be worked; fertilizer roots.
- Light applications of nitrate of soda beneficial; keep mature heads from splitting, pull enough to loosen roots in soil.
- Transplant from seed soon; June 1st; use water to loosen bed of soil and soil dry from rain.
- First planting extra thick only 1 3/4" deep; thin early.
- Select rich, deep soil to get smooth roots, or planting about 90 days before harvesting time.
- Grow with plenty of water; keep in ample supply to help ears sprout; plant two weeks before using.
- Cover soil in dry soil; cover only 1", deep; give protected sunny exposure if possible.
- Thin to 1 or 2 stalks in hill, plant 3" deep in dry weather, cultivate shallow.
- Enrich hills; thin to 3 or 4 plants; protect from striped beetles.
- Enrich hills; thin to 3 or 4 plants; protect from striped beetles.
- Transplant at six to ten days to hills, well staked, until black, hill up to black.
- Set seed when soil are set out and for succession plantings, thinning out early.
- Plant hills early; for fall plant again July 15 to August 15.
- Give plenty of water; use plenty of nitrate of soda; thin out as soon as possible.
- Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetles.
- Same as for musk melons; plant on tips of vine at 5' or 6'.
- Give water; rich soil, nitrate of soda during early growth; treat as corn; use pods while young.
- Mark out drift, insert up to neck; keep clean; top-dress with nitrate of soda; do not thin until well along.
- Start seed and transplant to rich soil; give plenty of water.
- Soak seed twenty-four hours; cover very lightly; thin out early.
- Cover first planting about 1 1/4 deep; now only a small quantity as wrinkled variety is better flavored.
- Dwarf varieties 22" x 22" make for planting in light soil, or on slightly raised drill 1 1/2 to 2 deep.
- Make later plantings in tilling, filling in gradually as vases grow; plant early varieties July 20 to August 10 for fall crop.
- Same as for egg-plants; use good strong pointed plants for both to get best bulbs.
- Top-dress with nitrate of soda during early growth.
- Select deep, level or trench furrows; plant to get smooth roots.
- For earliest results space four weeks in sunlight before planting.
- Plant in rich soil, in light, near edge of garden, or in train where vines can run along fence.
- Make frequent small sowings; work finer plants, root or wood ashes into rows, take out and destroy roots not used.
- Thin early; plant to finely prepared soil to get good, smooth, deep roots; root tips of young plants do not become hard until late, as they are better both in keeping and eating qualities.
- Excellent for storing; cut muscle similar to rutabaga; late planting makes best quality roots.
- Be careful to get seed thick enough, now in deep; fine soil to get smooth roots.
- Now in rich soil; thin to 1/2" apart; second thinning may be made for table; apply nitrate of soda.
- For bush 4' x 4', rich hills; thin to two or three plants; protect from container bugs.
- For bush 4' x 4', rich hills; thin to two or three plants; protect from container bugs.
- Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
- Grow in rich soil, in light, near edge of garden, or in train where vines can run along fence.
- Enrich hills; use plant support or stake; keep vines from crowding each other.
- Use peat moss or compost before setting out; cut fruit clusters if fruit not appear.
- Use peat moss or compost before setting out; cut fruit clusters if fruit not appear.
- Thin and thin out as soon as possible; 1/2" or in diameter.
- For winter use do not too early, three to two months before harvesting, according to variety.
IN THE VEGETABLE GARDEN

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Identification</th>
<th>When to Look For</th>
<th>Attacks</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aphids or &quot;plant louse&quot;</td>
<td>Small, green or black, soft-bodied flies about 1/16&quot; long, congregating in large numbers near plant stems</td>
<td>Through season, especially in late spring or early summer</td>
<td>Spray under side of leaves with strong kerosene emulsion, Bordeaux, arsenate of lead; hand picking into can or pail, early in spring</td>
<td>Spray Bordeaux spray and arsenate of lead; hand picking into can or pail, early in spring</td>
</tr>
<tr>
<td>Cucumber beetle</td>
<td>Yellow, green-striped beetle, 3/8&quot; long, white grubs 1/2&quot; long, white pupae</td>
<td>Throughout season</td>
<td>Spray with pyrethrin or nicotine, hand picking</td>
<td>Avoid spraying when foliage is wet; successive applications necessary.</td>
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<td>Thrips</td>
<td>Dark green heads, orange bodies, often seen &quot;tasting&quot; or &quot;browning&quot; foliage or fruits</td>
<td>Throughout season, especially late June to August</td>
<td>Spray with nicotine, kerosene or oil emulsion</td>
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<td>Potato tuberworm</td>
<td>Small, gray and white, 1/4&quot; long, side-striped beetle, 1/2&quot; long</td>
<td>Throughout season, especially late June to August</td>
<td>Spray with nicotine, kerosene or oil emulsion</td>
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<tr>
<td>White fly</td>
<td>Yellow, elongated, active fly</td>
<td>Throughout season</td>
<td>Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead</td>
<td>Avoid spraying when foliage is wet; successive applications necessary.</td>
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<tr>
<td>Squash bug</td>
<td>Brown, 1/2&quot; long, flattened, active insect</td>
<td>Throughout season</td>
<td>Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead</td>
<td>Avoid spraying when foliage is wet; successive applications necessary.</td>
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<td>Aphis</td>
<td>Smaller green aphid</td>
<td>Throughout season, especially late June to August</td>
<td>Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead</td>
<td>Avoid spraying when foliage is wet; successive applications necessary.</td>
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IN THE FLOWER GARDEN

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<td>Spray Bordeaux spray and arsenate of lead; hand picking into can or pail, early in spring</td>
</tr>
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<td>Cucumber beetle</td>
<td>Throughout season</td>
<td>Spray with pyrethrin or nicotine, hand picking</td>
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<td>Thrips</td>
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<td>Spray with nicotine, kerosene or oil emulsion</td>
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<td>Potato tuberworm</td>
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<td>Throughout season</td>
<td>Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead</td>
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<td>Aphis</td>
<td>Throughout season, especially late June to August</td>
<td>Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead</td>
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THE PESTS AS THEY APPEAR

IN THE VEGETABLE GARDEN

- Sluggish, fat, brown soil worm, 1/2" to 2" long with stripe along side; wound stems and roots | Poison bait before planting, and give plants protection with 4" paper bands 1" in soil; also hand pick |
- Contact spray, two or three applications at 10-day intervals, late May or early June | Poison bait before planting, and give plants protection with 4" paper bands 1" in soil; also hand pick |
- Aphids | Small, green or black, soft-bodied flies about 1/16" long, congregating in large numbers near plant stems | Spray under side of leaves with strong kerosene emulsion, Bordeaux, arsenate of lead; hand picking | Avoid spraying when foliage is wet; successive applications necessary. |
- Cucumber beetle | Yellow, green-striped beetle, 3/8" long, white grubs 1/2" long, white pupae | Throughout season, especially in late spring or early summer | Spray with pyrethrin or nicotine, hand picking | Avoid spraying when foliage is wet; successive applications necessary. |
- Thrips | Dark green heads, orange bodies, often seen "tasting" or "browning" foliage or fruits | Throughout season, especially late June to August | Spray with nicotine, kerosene or oil emulsion | Avoid spraying when foliage is wet; successive applications necessary. |
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- White fly | Yellow, elongated, active fly | Throughout season | Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead | Avoid spraying when foliage is wet; successive applications necessary. |
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IN THE FLOWER GARDEN

- Rose | Spray with nicotine, kerosene, oil emulsion, Bordeaux spray and arsenate of lead; hand picking | Spray with nicotine, kerosene, oil emulsion, Bordeaux spray and arsenate of lead; hand picking | Avoid spraying when foliage is wet; successive applications necessary. |
- Vine louse | Spray with nicotine, kerosene, oil emulsion, Bordeaux spray and arsenate of lead; hand picking | Spray with nicotine, kerosene, oil emulsion, Bordeaux spray and arsenate of lead; hand picking | Avoid spraying when foliage is wet; successive applications necessary. |
- Aphid | Spray under side of leaves with strong kerosene emulsion, Bordeaux, arsenate of lead; hand picking | Spray under side of leaves with strong kerosene emulsion, Bordeaux, arsenate of lead; hand picking | Avoid spraying when foliage is wet; successive applications necessary. |
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- Aphis | Throughout season, especially late June to August | Spray with nicotine, kerosene or oil emulsion, Bordeaux spray and arsenate of lead | Avoid spraying when foliage is wet; successive applications necessary. |
SUNDAY

11. March
12. Rhubarb may now be cut for forcing, and allowance should be made for frost protection. New shoots should be cut back to 6 inches above the ground to prevent injury from frost.

13. The manure mulch on the lawns should be raked up and carted away.

MONDAY

14. The manure mulch on the lawns should be raked up and carted away.

TUESDAY

15. Sowing of bulbs, dahlia, gladioli, and salvia, etc. may now be started.

WEDNESDAY

16. A light frost may now be expected, and it is advisable to mulch around the flower and vegetable plants to protect them from frost injury.

THURSDAY

17. The manure mulch on the lawns should be raked up and carted away.

FRIDAY

18. The manure mulch on the lawns should be raked up and carted away.

SATURDAY

19. The manure mulch on the lawns should be raked up and carted away.

SUNDAY

20. Manure may now be spread on the lawns, but care must be taken not to damage the roots of plants. A light dressing of superphosphate may also be applied to the lawns.

MONDAY

21. All trees in the fruit garden should now be pruned and the branches that are crossing or rubbing should be removed.

TUESDAY

22. The manure mulch on the lawns should be raked up and carted away.

WEDNESDAY

23. The manure mulch on the lawns should be raked up and carted away.

THURSDAY

24. The manure mulch on the lawns should be raked up and carted away.

FRIDAY

25. The manure mulch on the lawns should be raked up and carted away.

SATURDAY

26. Roses, straw, and other winter coverings should now be removed and the beds well limed and fertilized. The beds should be well mulched with good compost or well-rotted manure. The mulch should be well tamped down and the beds well raked and levelled.

SUNDAY

27. Matchsticks should be applied to the lawn to keep the grass from growing during the winter months.

MONDAY

28. Manure should now be spread on the lawns, but care must be taken not to damage the roots of plants. A light dressing of superphosphate may also be applied to the lawns.

TUESDAY

29. All trees in the fruit garden should now be pruned and the branches that are crossing or rubbing should be removed.

WEDNESDAY

30. All trees in the fruit garden should now be pruned and the branches that are crossing or rubbing should be removed.

THURSDAY

31. All trees in the fruit garden should now be pruned and the branches that are crossing or rubbing should be removed.
Early English Furniture
and Objects of Art
Antique Tapestries
Hand Wrought Reproductions
Decorations
Floor Coverings

Fac-Simile of XVII Century
English Dresser.

W. & J. Sloane
Fifth Ave & 47th St.
New York City
In order that a garden may be showy and attractive, the best principle in the employment of colors is never to use a compound color between the two primitive colors which compose it; for example, purple ought never to be employed between blue and red, and orange between yellow and red. Blue flowers should be placed near orange, violet next to yellow. Red or pink looks well when surrounded with a border of gray or white. Each primitive color should be contrasted with its complementary color, which will always be found to be a compound one. Care must be taken in placing very cold white flowers such as *Iberis sempervirens* (hardy candytuft), where flowers of this sort are best used as high lights in the garden, led up to by whites of a soft character. Frequently repetitions of white patches catch the eye unpleasantly. It will generally be found that one mass or a group of white flowers will be enough in any piece of border or garden arrangement that can be seen from any one point of view.

Blue requires rather special treatment, and it is best approached by definite contrasts of warm white and pale yellows. Silvery leaved plants are valuable as edgings. They bear the same relation to purple as the white colored foliage does to strong red flowers. Keep the lighter colors near the dwelling house, and the blitierer farther from the house.

The following colors appear in the spectrum in the degrees indicated: violet, 80°; indigo, 40°; blue, 60°; green, 120°; yellow, 45°; orange, 27°; red, 72°. Mark off your border into different divisions and arrange your colors according to the spectrum in the following succession.

Deep blue should be followed by light blue, and by pale yellow, white, pink, scarlet, bright yellow, pale yellow, white, lilac and lavender and violet. Give more space to the cooler shades of color, such as blue and yellow, and less space to the warm shades, red and orange.

A list of plant materials with respective heights and colors follows. Pick your flowers from this reliable and arrange to have a succession of bloom, so that your border will color from early spring to late fall.

### PLANT MATERIALS FOR THE WHITE BORDER

<table>
<thead>
<tr>
<th>Color</th>
<th>Plant Material</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td><em>Plumbago auriculata</em></td>
<td>4 ft.</td>
</tr>
<tr>
<td>White</td>
<td><em>Aquilegia vulgaris</em></td>
<td>3 ft.</td>
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<tr>
<td>White</td>
<td><em>Delphinium</em></td>
<td>3 ft.</td>
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<tr>
<td>White</td>
<td><em>Lupinus polyphyllus</em></td>
<td>2 ft.</td>
</tr>
<tr>
<td>White</td>
<td><em>Campanula</em></td>
<td>18 in.</td>
</tr>
<tr>
<td>White</td>
<td><em>Aconitum napellus</em></td>
<td>15 In.</td>
</tr>
<tr>
<td>White</td>
<td><em>Phlox divaricata</em></td>
<td>12 In.</td>
</tr>
<tr>
<td>White</td>
<td><em>Lychnis alpina</em></td>
<td>1 ft.</td>
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<tr>
<td>White</td>
<td><em>Paeonia lactiflora</em></td>
<td>1 ft.</td>
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<td>White</td>
<td><em>Delphinium</em></td>
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| White                  | *Iris germ
IRON AGE TOOLS take the back-breaking drudgery out of gardening—Bigger, Better Gardens result. Ten men working with old-fashioned tools would be required to do the work of one Iron Age.

Iron Age Tools enable you to step right out in your own yard and take from it a large part of your living cost. Fresh, delicious peas, tender corn, cucumbers, crisp lettuce, succulent golden wax beans, beautiful flowers—all from your own plants every day!

Iron Age Garden Tools are made in many styles. There are Hill and Drill Seeders that sow seed with remarkable accuracy either in hills or drills, furrowing, planting, covering, packing the soil and marking the next row in one operation. There are Single and Double Wheel Hoes that make furrows for such crops as potatoes; that ridge, cultivate, hoe and rake, keeping the soil in the well-mulched condition necessary for success.

Iron Age Tools, made by manufacturers of over 83 years' experience, are used by thousands of market gardeners, farmers and practical city-folks who want to garden farm-like—by women, boys and girls in home gardens, flower gardens, etc.

See your dealer and write to us for free copy of "Modern Gardening."

Bateman Mfg Company
Box 648, Grenloch, N. J.

8 Orémental Evergreens $5
2 ft. High. DELIVERED TO YOUR DOOR — FOR
(Reimbursement to accompany order)
Collection includes 2 Arborvitaes, 2 White Spruces, 2 Colorado Blue Spruces, 2 Pines—all 2 ft. tall trees suitable for general planting—of best quality, raised from seed at Little Tree Farms.

Problems? have faith in our trees. They are our best sales—this is with old customers,—the best evidence that our trees overcome the trouble. We have also learned that not only appreciably cooler in sun, but modern architecture has when they open outward, catching all of the winter, casement windows are most effective but warmer during the severe we weather, but modern architecture has overcome the difficulty by providing cross draughts and alleviating this trouble. We have also learned that not only appreciably cooler in sun, but modern architecture has when they open outward, catching all of the winter, casement windows are most effective but warmer during the severe we

20,000,000 Evergreen and Deciduous trees and shrubs of many varieties told about in "The Book of Little Tree Farms"

Illustrations Descriptions Prices

Tree Problems?

Little Tree Farms (Near Boston)
NURSERIES OF
American Forestry Company
Division K-1, 15 Beacon St., Boston, Mass.

The Rainbow Garden Border

(Continued from page 58)

PLANT MATERIALS FOR THE LAVENDER, PURPLE AND VIOLET BORDER

<table>
<thead>
<tr>
<th>PLANT MATERIALS FOR THE LAVENDER, PURPLE AND VIOLET BORDER</th>
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<tbody>
<tr>
<td><strong>Arborvitae</strong></td>
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<tr>
<td><em>Why We Are Making This Unusual Offer</em></td>
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<td><strong>Little Tree Farms</strong></td>
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<td><em>Kousa rose</em></td>
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<td><em>Lavatera trimestris</em></td>
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<tr>
<td><em>Salvia farinacea</em></td>
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<td><em>Salvia officinalis</em></td>
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<tr>
<td><em>Salvia splendens</em></td>
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<td><em>Salvia x ultra</em></td>
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<td><em>Sidalcea grandiflora</em></td>
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<td><em>Sidalcea rosacea</em></td>
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<td><em>Sidalcea, x multijuga</em></td>
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<td><strong>PLANT MATERIALS FOR THE RED BORDER</strong></td>
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<td><strong>Althea rose</strong></td>
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<tr>
<td><em>Lavatera trimestris</em></td>
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<tr>
<td><em>Salvia farinacea</em></td>
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<td><em>Salvia officinalis</em></td>
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<td><em>Salvia splendens</em></td>
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<td><em>Salvia x superba</em></td>
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<td><em>Salvia x ultra</em></td>
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<td><em>Salvia x watsoniana</em></td>
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<td><em>Sidalcea rosacea</em></td>
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<td><em>Sidalcea, x multijuga</em></td>
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Making the Attic Livable

(Continued from page 23)

it is impossible to keep this part of the house comfortable during warm weather, but modern architecture has overcome the difficulty by providing cross draughts and alleviating this trouble. We have also learned that not only appreciably cooler in sun, but modern architecture has when they open outward, catching all of the winter, casement windows are most effective but warmer during the severe we

While the staircase may seem a minor importance in a low pitched attic space in the large houses should be a main staircase (in addition to a back one), which should be well lighted, and given a good a
PEARS

PLUMS

LARGE BEARING AGE TREES

If you want fresh, juicy fruit and want it now, and in sufficient quantity to give it a place on the family bill of fare, plant some of these magnificent Bearing Age Fruit Trees which we are offering for the first time this season; trees which are really a horticultural achievement.

Each tree has been grown, cultivated and pruned for a specimen. All of the trees run from seven to nine feet in height; symmetrically branched, heavily rooted—trees that are of bearing age and save you years of waiting for pears of rich flavor and delicious, juicy plums.

The pictures at the side show a pear and a plum tree dug at random from our block of specimens. If you want Big Fruit Trees for immediate results, Order To-day.

PLUMS—Early
- Abundance (cherry red)
- Lombard (violet red)
- French Prune (dark purple)
- Yellow Gage (golden yellow)

PLUMS—Late
- Shrop. Damson (blue)
- Bradshaw (violet)
- Burbank (cherry red)
- Oct. Purple (purple)

PEARS—Summer
- Bartlett
- Clapp’s Favorite
- Wilder

PEARS—Autumn
- Duchess
- Shelden

PEARS—Winter
- Seckel
- Lincoln Coreless

PEARS—Autumn
- Anjou
- Kieffer

PRICES—$2 each; $20 per doz.; $125 per 100

The WORLD’S BEST Trees and Plants for YOUR garden described in our FREE Illustrated Catalog

GLEN BROS., Inc., Glenwood Nursery, 1802 Main St., Rochester, N. Y.

“GROWERS OF THE WORLD’S BEST”

About Fence

THERE are two ways to buy an iron or wire fence. One—send for a catalog, pick out the fence you want—write for prices and buy it.

The other—is to tell us your fence requirements, and then let us submit designs and make suggestions for the best solution of your particular problem. Frankly, this latter way is unquestionably the best way. The suggestions will be prompted by our years of experience. The designs will be adapted to your particular needs—not just a catalog fence. The recommended expenditure will be with due consideration to economy.

American Fence Construction Co.
100 Church Street New York City

Sturdy Trees are Natural Monuments

Certain trees seem to have been produced for memorials. Perhaps the most pronounced for such purposes is the Ginkgo (or Maidenhair tree). This lives a thousand years, is free from insects or disease, and is one of our rare and beautiful trees. Two sizes are recommended, 8 to 10 feet high at $4 each, 10 to 12 feet high at $7 each. Guaranteed to grow satisfactorily.

Plant a League of Nations’ Tree

“Memorial Trees” is the title of a new booklet just issued. A copy will be sent to you, with our compliments, on request. Also ask for our general catalogue “Home Landscapes” if you wish to get the highest beauty and use from your land.

HICKS’ NURSERIES Box H Westbury, N. Y.
Planning a Successful Garden Show (Continued from page 42)

With four entries two awards will be given; with five or more, three awards. Should there be insufficient entries to form a class, but an exhibit of great merit, the judges may award a first, second or third prize at their discretion. The awards shall be ribbons: blue for first, red for second, white for third, and yellow for exhibits worthy of recognition where no other prize has been awarded. A first prize will count five points, a second three, a third one, and the yellow two and a half. The Tri-color counts ten points, and will be given by the judges to the best exhibit in the whole show—one for flowers, one for fruit, and one for vegetables. There shall be three or more judges at all shows, and the committee shall endeavor to have at least one judge who is not a Club member. Each exhibit must conform with the rules in the class form book.

Exhibits must be of more than ordinary standard and good quality to be entitled to award. Exhibitors should comply with the rules or run the risk of having their exhibits disqualified. All vegetables and fruits must be grown and canned by the exhibitor.

Scale of Points

The scale of points in counting entries is also given, that each one might stand the judging, and was made out following the percentage system:

<table>
<thead>
<tr>
<th>Flowers</th>
<th>Foliage</th>
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<tbody>
<tr>
<td>Size of blossom</td>
<td>40%</td>
</tr>
<tr>
<td>Perfection of shape</td>
<td>40%</td>
</tr>
<tr>
<td>Stem</td>
<td>10%</td>
</tr>
<tr>
<td>Foliage</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>

(Continued on page 64)
Vegetable Seed Collection

Don't depend on the street huckster for your summer vegetables. Have them fresh and crisp from your own garden for every-day use, with some to save for winter. And America must save more food this year than ever before—we've promised Belgium, and France, and England, and the other allied countries, that they shall not suffer. So, our gardens must produce a large part of what the home folks need.

Forbes' Dollar Market Basket Collection

includes sorts the whole family will like, that grow readily, and yield freely. Send today for this collection.

One Packet Each of these Eighteen Varieties:

- Beans, King of Early; Wardwell's Wax; Fordhook Bush Lima.
- Beet, Detroit Dark Red; Early Wonder.
- Carrot, Coreless.
- Cucumber, Forbes' Prolific White Spine.
- Lettuce, Champion of All; Grand Rapids.
- Onion, Yellow Globe Danvers; Red Wetherfield.
- Parsley, Moss Curled.
- Radish, Scarlet Globe; Scarlet Turnip White-Tip.
- Spinach, Savoy-Leaved.
- Swiss Chard.
- Tomato, Matchless.
- Turnip, Purple-Top White Globe.

Sent Postpaid for One Dollar

Forbes' 1919 Catalogue—"Every Garden Requisite"—is full of help for the vegetable and flower grower—seeds, tools, insecticides. Write today for your FREE copy.

ALEXANDER FORBES & CO., Seedsmen
116 Mulberry Street, Newark, N. J.
Thibaut WALL PAPERS

New Wall Paper in your home means changed surroundings, fresh Inspiration for achievement in this Wonderful new era. Repaper your home!

Thibaut's lovely papers sound the note in Wall paper Style—they reflect the Spirit of the Dawning Future!

THIBAUT'S helpful book "MODERN WALL TREATMENTS" is free for the asking if you give your dealer's Name! Profusely illustrated. Will help wonderfully to solve your decorative problems. Send for edition "3-B." Write today for your copy. Address Department "M."

38 Madison Avenue at 32nd Street, New York

BROOKLYN
96-98 Flatbush & DeKalb Avenues

WASHINGTON HEIGHTS
141 Halsey St.

BRONX
483 Willis Ave.

Wall Paper Specialists

Richard & Thibaut Inc.

Planning a Successful Garden Show
(Continued from page 62)

Vegetables

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tr>
<td>General perfection</td>
<td>50%</td>
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<tr>
<td>Uniformity</td>
<td>25%</td>
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<tr>
<td>Flavor</td>
<td>20%</td>
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<tr>
<td>Color</td>
<td>10%</td>
</tr>
<tr>
<td>Moss</td>
<td>50%</td>
</tr>
<tr>
<td>Fruit</td>
<td>100%</td>
</tr>
<tr>
<td>Size</td>
<td>25%</td>
</tr>
<tr>
<td>Best vase of not more than six, not less than three</td>
<td>Named if possible</td>
</tr>
<tr>
<td>Best of not less than six</td>
<td>Named if possible</td>
</tr>
<tr>
<td>Most artistic arrangement</td>
<td>100%</td>
</tr>
<tr>
<td>Best of not less than six</td>
<td>Named if possible</td>
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The care taken to provide for the just judging of all exhibits is evidenced by the classification of roses alone:

ROSES

Class 1. White
Class 2. Pink
Class 3. Red
Class 4. Any other color than above
Class 5. Best specimen bloom
Class 6. Best collection of six or more specimen blooms.

Best vase of not more than six, not less than three | Named if possible |

Best of not less than six | Named if possible |

Class 7. White
Class 8. Yellow to bronze
Class 9. Pink
Class 10. Any color other than above
Class 11. Best specimen bloom
Class 12. Best collection of six or more specimen blooms.

Best vase of not more than six | Named if possible |

Best of not less than six | Named if possible |

Class 13. Yellow
Class 14. White
Class 15. Pink
Class 16. Red
Class 17. Best specimen bloom.

Best vase of not less than five, nor more than ten |

Class 18. White
Class 19. Pink
Class 20. Crimson
Class 21. Best specimen bloom
Class 22. Best collection of six or more specimen blooms.

Most artistically arranged baskets of from six to twelve sprays, none more than 15" long |

Class 23. Dorothy Perkins
Class 24. Crimson Rambler
Class 25. Any other climber.

Best vase of not less than six | Named if possible |

Best of not less than six | Named if possible |

Class 26. Best exhibition bunch.

Fruit

Class 27. Best exhibition bunch.

Miscellaneous

Class 28. Best collection five or more specimen blooms, distinct classes, named varieties
Class 29. Best specimen bloom, classed and named, not already mentioned
Class 30. Best exhibition bunch of any or all of the foregoing classes.

The following classifications attracted many exhibitors:

DECORATIVE AND ARTISTIC CLASSES

Class 31. Best basket of flowers from bulbs or splitting
Class 32. Best collection of iris, Japanese style
Class 33. Best table decoration of ox-eyed daisies and wood ferns
Class 34. Best table decoration of flowering shrubs
Class 35. Best table decoration suitable for June wedding
Class 36. Best arrangement of garden flowers, one variety, for decorative effects
Class 37. Best artistic arrangement of wild flowers
Class 38. Most artistic arrangement of vegetables from bulbl
Class 39. Most artistic arrangement of flowers from bulbs
Class 40. Most artistic arrangement of flowers and foliage one receptacle, confined to number of that color
Class 41. Best artistic arrangement of garden flowers for luncheon table
Class 42. Most artistic arrangement of flowers for porch decoration
Class 43. Most artistic window box

A club member offered a pair of silver cups for the best table decoration; a well-known nurseryman in a 85-year-old azalea for the best collection of irises, and a popular florist a Japanese flower painted bowl, filled with ferns, for the best perennial grown from seed. Members were required to furnish their own small tables for table decorations.

The vegetables for the September show were classed as follows:

All vegetables must be grown by exhibitor and arranged in containers before being sent to the Show.

Class 76. Best collection of vegetables
Class 77. Best head of lettuce
Class 78. Best Romaine lettuce
Class 79. Best quart lima beans
Class 80. Best quart green beans
Class 81. Best quart wax beans
Class 82. Best six radishes, one white
Class 83. Best three cucumbers, one variety
Class 84. Best three squash, one variety
Class 85. Best three ears sugar corn
Class 86. Best egg plant
Class 87. Best six green peppers
Class 88. Best six tomatoes, one variety
Class 89. Best exhibit vegetables ranged for effect
Class 90. Best basket of root vegetables, potatoes, carrots, parsnips and turnips
Class 91. Best basket tomatoes, corn
Class 92. Best four-quart basket of radishes

The fresh fruits and the canned fruits and vegetables were all classed just carefully.

Staging the Exhibits

The day before the show members of the different committees went to prepare for the reception and staging of the flowers. Display tables were placed in the main room and covered with green crepe paper, though not to the extent that there is no green grass was provided and proved so perishable that there was provided for future use. The stage was decorated with graceful green and flowering shrubs, and tables placed for serving of refreshments. A long luncheon table at the right was covered with all sorts of garden accessories—tools, garden mugs, bird sticks, garden and home books, bird's nest baskets, cuttings of flowers, baskets, metal-lined flower baskets, as well as garden smocks, aprons and hats. These goods were shown with the charming garden house at the base of the large wall, and of flowers from bulbs

(Continued from page 66)
"General Pershing" Watermelon
The Leader of Them All

In Naming This Wonderful New Watermelon We Could Find No Name That Would More Appropriately Suggest Its True Leadership Than to Name it After the Greatest General the World Has Ever Known, That True-Hearted, Red-Blooded, 100 Percent American, General Pershing.

"GENERAL PERSHING" WATERMELON is without question the finest Watermelon, taken from every standpoint, ever developed. The productiveness is wonderful, producing more fine, large delicious melons, under the same conditions, than any other melon. It is the best to stand dry weather. Produces no culls. The vines resist insects. It is a long melon, well filled out at both ends. The eating quality is unequalled. The sparkling red flesh is as sweet as honey, fairly melts in your mouth. The flavor is delicious, sweet and satisfying. "Red to the Rind". It is entirely free from hard centers and stringiness, yet the flesh is very firm and compact. Color of rind a bright Pea Green. Ripens much earlier than any other melon and will keep in good condition for a much longer time after picking. The rind will not sunburn and will keep in good condition for days in the sun after becoming ripe, while all dark rind melons will blister on top. It is the best home melon as well as the best shipper.

Pkt. 25c, 1 lb. 75c, 1/2 lb. $1.35, Pound $2.50 Postpaid

BOLGIANO'S SEED STORE
"Big Crop" Seeds for Over a Century.
DEPT. 105.
BALTIMORE, MD.

Planning to Build?

Then Get These Three Valuable Numbers FREE

The Architectural Record is an artistic monthly magazine illustrating the work of leading architects throughout the country. It is read by more architects than any other journal, and is also taken each year by hundreds of persons who find it helpful while they are planning to build.

From it you are sure to obtain valuable suggestions regarding attractive exteriors, convenient arrangement and appropriate furnishings.

In every issue houses of architectural merit are shown. In the business section are also described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

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The January, February and March issues of The Architectural Record—authoritative and professional—each containing 100 or more photographs, interior views and floor plans of recent successful buildings—will be included free, if you subscribe now to start with April, 1919.

You will thus receive 15 interesting and helpful numbers for $2—the regular yearly price.

THE ARCHITECTURAL RECORD, 119 West 40th Street, New York H. G. 3-19

Send free your January, February and March numbers and enter subscription for a full year beginning April, 1919, for which find $3 enclosed (add 50c for Canada, $1 for Foreign).

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Occupation

Address

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WOODMONT NURSERIES, INC.
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New Haven, Conn. (Near Yale Bowl)

BOX-BARBERRY
THE NEW HARDY EDGING
and DWARF HEDGE

"After seeing your charming new little border shrub BOX-BARBERRY, I ordered several thousand, as the foliage is light green, changing in autumn to dazzling red and yellow.

1 year, frame-grown $25.00 per 100
2 year, field-grown 30.00 per 100
3 year, field-grown 40.00 per 100

(50 at 100 rates, 250 at 1,000 rates.)

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THE ARCHITECTURAL RECORD, 119 West 40th Street, New York H. G. 3-19

Send free your January, February and March numbers and enter subscription for a full year beginning April, 1919, for which find $3 enclosed (add 50c for Canada, $1 for Foreign).

Name

Occupation

Address
Planning a Successful Garden Show

(Continued from page 64)

with pretty clear glass bud vases, bought at a bargain and sold at a low price with the blossoms they contained. Especially interesting was the sale-pre-sold over by "the little bee woman," who in addition to her attractive display of fancy china jars of strained honey, unique flower holders to be attached to the wall, and books on bees, showed also under glass a large hive of bees at work. Thus the variety of our exhibits proved one of the strong attractions.

The morning of the exhibition members began arriving early, as everything had to be staged by twelve o'clock (when the judges would begin their work) in order to get through before the opening of the doors to the public at two o'clock. Every exhibit had to be tagged at the entry desk outside, with class number and name, but without owner's name, and registered before being passed inside to be staged. The groupings there were most artistic, and as soon as the judges finished each particular exhibit, any attached awards, the committee seemed allowing fastened on cards showing name of exhibitor.

The jury consisted of the Club's qualified botanist, a local florist, a woman expert from a neighboring Club, As they had no means of knowing whose exhibits they were judging, course, even the most carping critic was bound to admit fairness.

Although the weather had been unfavorable, a surprisingly large crowd of flowers as well as vegetables shown. A big crowd filled the buildings both afternoon and evening and everyone was enthusiastic. Although the admission fee was only ten cents (kept to plan and carry through success without a hitch; but nobody the time or labor in view of the results that we had given our town its big flower and vegetable show, and encouraged people to try next time results even better and finer.

The Humorists and Landscapists of Japanese Painting

(Continued from page 39)

(Continued on page 68)
A Dahlia Offer of Which
I am Justly Proud

Five Famous Decorative Dahlias Postpaid
for $2

If you are a lover of flowers you will be delighted with these five wonderful Dahlias. Immense size, perfect habits, exquisite coloring, no better varieties are grown than these. They are guaranteed bulbs. Try them.

American Beauty
Hortulanus Fiet
Jeanne Charmet
Mina Burgle

If you will allow me to make my own selection, I will send you ten distinct, named varieties, all labelled and guaranteed, postpaid.

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Thorough cultivation is the basis of all crop-improvement, and the use of up-to-date garden tools is the most vital factor.

Planet Jr. tools represent the highest type of farm and garden implements. They are so constructed that the most thorough cultivation is possible, and because of their scientific construction they are easy to operate—they take the drudgery out of labor and give real pleasure in the care of a garden. Because of their practical design they are great savers of time—they enable you to cultivate in one-half to one-third the time required with ordinary tools.

Planet Jr. Garden Tools

No. 25 Planet Jr. Combined Hill and Drill Seeder, Double and Single Wheel Hoe Cultivator and Plow sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage, and enables you to cultivate it up to two acres a day all through the season. Straddles crops till 20 inches high, then works between them. A splendid combination for the family garden. The Wheel-Hoe attachments will be found invaluable throughout the cultivating season.

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DOUGLAS FIR

is a long-lived evergreen tree which will endure through many generations. Plant it this Spring.

Beech, Elm, Maple, Linden or Oak Trees would be suitable for avenues and shade.

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You'll see a sight never to be forgotten. It'll cause you to look upon Dahlias with different eyes ever after. My time is yours on visitors day, and we can't see all the flowers on one visit either. So

Let Catalogue Visit You

Now

It will afford you a chance to get posted on Dahlias, before planting time knocks at the door. You can't afford to do without some of my favorites in your 1919 garden. The joy they'll bring will repay manyfold their small cost and little labor of growing.

J. K. ALEXANDER—"The Dahlia King"

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Planet Jr. tools represent the highest type of farm and garden implements. They are so constructed that the most thorough cultivation is possible, and because of their scientific construction they are easy to operate—they take the drudgery out of labor and give real pleasure in the care of a garden. Because of their practical design they are great savers of time—they enable you to cultivate in one-half to one-third the time required with ordinary tools.

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Restfulness and dignity are secured by using soft-tinted, velvety walls as backgrounds for your furnishings. Bear in mind that the walls are the setting for the picture.

Select your tint with care. Neutral colors and shades used upon the walls enable the furniture, rugs and hangings to express their personality. And, the finished room gives a sense of restfulness and well being that should be the keynote of every home.

Walls become beautiful backgrounds when covered with Liquid Velvet. Liquid Velvet is a flat toned wall finish that is hard as enamel. It is made in numerous colors and tints to meet every need. Economical because of its great spread and covering quality. Durable and washable—insuring perfect cleanliness.

Let us send you our new Liquid Velvet book, with its many helpful suggestions—also the name of the nearest dealer from whom you can secure Liquid Velvet. Remember, our Service Department will aid you in solving your decorating problems.

The O'BRIEN VARNISH CO

507 Washington Avenue  South Bend, Indiana

Varnish Makers for Half a Century

The Humorists and Landscapists of Japanese Painting

(Continued from page 66)

The painter; Tachibana Setsugen, who also chiefly painted flowers; and Kaburaji Unan, whose best pictures are studies of cocks and hens. All these men, and quite a host of their generation, had grand technical dexterity, yet little more. They gave slight evidence of seeking to utter with the brush their own feelings, in their own way, being content to trade in the vision of their great predecessors; while shortly the beautiful landscapist, Nomura, showed an inclination to look to the Western schools as his exemplar.

Much has been said about the quick development of this bias with Japanese artists lately, much too much about the Westernizing of Japanese ways in general. But the extent of the change has been greatly exaggerated. Most of the Portraits, of which we have spoken, were simply devoted to the love of the foreigner for Japanese life; and the very idea of blending with the people, of retaining their own mode of life, is an illusion. The change in Japanese art is only simply to the lack of strong individualities, the new freedom having failed to create such, even as the old had failed to suppress them. Yet no denier of the blight is merely ephemeral, no denier of the reasons that have put Japan on a group of splendid masters, thus gaining a fresh significance and justice to the most poetic of Japanese ways in general. But the extent of the change has been greatly exaggerated. Most of the Portraits, of which we have spoken, were simply devoted to the love of the foreigner for Japanese life; and the very idea of blending with the people, of retaining their own mode of life, is an illusion. The change in Japanese art is only simply to the lack of strong individualities, the new freedom having failed to create such, even as the old had failed to suppress them. Yet no denier of the blight is merely ephemeral, no denier of the reasons that have put Japan on a group of splendid masters, thus gaining a fresh significance and justice to the most poetic of Japanese ways in general.

Capo Di Monte Porcelains

(Continued from page 27)

Capo Di Monte Porcelains

Under Ferdinand and the regency of his son, there were of Capo di Monte porcelain a great number of wares. These wares were of a darker shade than those of the earlier period. The English trade in Portugal was great, and the demand for Capo di Monte porcelain was considerable. The factory was established after the death of Charles II, and the works were transferred to Naples. The factory was continued after the death of Charles III in 1787. On the death of Ferdinand, who was the last of the Spanish rulers, the factory was transferred to Naples. The works were not continued after the death of Ferdinand, and the factory was closed.

The decline of Capo di Monte porcelain began with the accession of Charles III in 1787. The factory was established after the death of Charles II, and the works were transferred to Naples. The factory was continued after the death of Charles III in 1787. On the death of Ferdinand, who was the last of the Spanish rulers, the factory was transferred to Naples. The works were not continued after the death of Ferdinand, and the factory was closed.

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Summer-time Glory Bound Up in These Gladiolus Bulbs

Few other plants give the color effects that are shown in Gladiolus flowers—dainty pink, rich orange, brilliant scarlet, royal purple and lavender, are hints of what you may expect from these splendid collections of bulbs.

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42 Bulbs for $1 postpaid
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6 Brenchleyensis 6 Independence
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72 Bulbs for $2.75 postpaid
This includes all the varieties in collections Nos. 1, 2, 3, giving an unusually fine assortment.
I have a plan whereby you can get twenty-five bulbs for almost nothing. Ask me.
My "Glad" Catalogue describes all the varieties here named, and many others, send for it; or better still, order one or more collections for immediate or future delivery.

Jelle Roos, Box V, Milton, Mass.

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The most complete and helpful book of hardy PERENNIALS, SHRUBS, ROSES and TREES that I have ever issued.

Specialties for Early Spring Planting

New French Lilacs, Philadelphus and Deutzias. A complete collection of Lemoine’s new creations.

New Japanese and Asiatic Shrubs
new Cotoneasters, Enkianthus, Berberis, Flowering Cherries, Corylopsis, etc., for the border and rock garden.

Dwarf Evergreens
rare specimens for formal gardens, lawn groups and rock garden plantings.

Dwarf Evergreens
rare specimens for formal gardens, lawn groups and rock garden plantings.

Phloxes, Asters, Delphiniums, Chrysanthemums, etc., etc.

Peonies
the most complete collection of herbaceous and tree peonies in the world.

Irises
many novelties of my own raising (awarded the Panama-Pacific Gold Medal).

This book containing 112 pages of text, 30 full page illustrations (13 colored plates) is already in the hands of most well informed gardeners, but if you have not received it, or it has been mislaid, a copy will be sent to you promptly on request.

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A charming feature of Span-Umbrian Furniture is the soft, rich tone of the wood, as if mellowed by time. It blends readily with any decorative scheme. Furniture of dignity and refinement, liveable and homelike, with an air of comfort, for living room, bedroom, dining room or hall.

The history of this interesting furniture with illustrations of the various pieces and their uses is told in our booklet "The Story of Span-Umbrian Furniture." Send 25 cents for a copy.

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is sealed to every genuine Berkey & Gay production. It is the customer's protection when buying and his pride thereafter.

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44 Monroe Ave., Grand Rapids, Mich.

A new and comprehensive exhibit comprising thousands of pieces of room, bedroom, dining room or hall.

A Mulberry Room

One of the most successful middle-aged bedrooms I have seen had mulberry for the leading color note. Tucked way back in a becoming corner of its owner's mind was an indistinct area of lavender which proved a guiding star in the selection of just the right hangings. Against the cream yellow background of this printed linen loom vague spreading mulberry trees, with an occasional squat Jap boy absorbed in confectionery and details of each piece in its right environment—enriching the whole room was built,—all the tones, the shadows, the lights in the right place,—all these things are there to give the right value to her.

Seeing her standing in her room, you will admire her. Looking at herself in the mirror above her dresser, against the background of her room, she can become the possessor of charm and beauty in herself, and can make the most of it: it will become easy because she is in her right environment—a becoming room. And when she finds herself in other settings, other rooms, she will know that she has done well by the admiring glances of her friends. Against her own background she has made herself what she ought to be, and she will find that she remains that no matter where she goes.

The Bedroom for Middle Age

(Continued on page 46)

derived from dulled, grayed tones, accents of color in the hangings, the upholstery, the books, the reminiscence of flowers. A fire crackling on the hearth, a tea kettle capable of singing!

There is always an irony in endeavoring to grow older gracefully in an inconsequently youthful setting. Looking at herself in the mirror day after day against an inharmonious background is enough to take away any woman's self-concept. The wrong setting can make her hair look wavy and droop, her eyes fade, her skin gray. It can make her look fat or too thin.

But in a room that has grown by degrees, answering the claim of individuality, grown so gradually that not one thing in it has overshadowed the rest, so that the scheme seems to melt together in the moon, the wonderful sort of same wispy woman will be transformed, because she is the factor around which the whole room is built,—all the tones, the shadows, the lights in the right places,—all these things are there to give her the right value to her.

So much depends upon the light in a room, and these were particularly satisfactory. Hanging on a back of the overcurtains were soft orange crinkled silk curtains, for use at night, instead of electric bulbs, created a beeswax light by which to dress. The curtains were supported with substantial silk cord in front of the dressing, the muslin shade was rendered more effective by a scalloped flounce banding on a soft buff, and the lining of white, striped linen, and pipings of mulberry. The lining of thin white, striped linen shade was done across the bottom to break the glide of the electric bulbs, created a bee light, by which to dress. The curtains were supported with substantial silk cord in front of the dresser, the blackberry for the leading color note. Tucked back on a cream yellow background of this printed linen loom vague spreading mulberry trees, with an occasional squat Jap boy absorbed in confectionery and details of each piece in its right environment—enriching the whole room was built,—all the tones, the shadows, the lights in the right place,—all these things are there to give the right value to her.

The linings of white, stripes across the bottom to break the glide of the electric bulbs, created a beeswax light by which to dress. The curtains were supported with substantial silk cord in front of the dresser, the blackberry for the leading color note. Tucked back on a cream yellow background of this printed linen loom vague spreading mulberry trees, with an occasional squat Jap boy absorbed in confectionery and details of each piece in its right environment—enriching the whole room was built,—all the tones, the shadows, the lights in the right place,—all these things are there to give the right value to her.

The very old ivory tone of this suite is enhanced by the dulness of the finish, a truly wonderful one that will respond to honest soap and water, and is practically scar-proof. And there is a certain weighty precision in the pro-
Underground System
for Formal Gardens.

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New Ruffled Gladiolous

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nearly 300 varieties, all
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To frame a
vista, or util-
ize a cozy nook,
to screen a ser-
vice entrance or
to hide an un-
sightly view,
select

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are the most beautiful
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Are you planning to remodel your bathrooms or to build that new house now?

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Mott fixtures assure you full "satisfaction interest" on your investment. Good taste and refinement may be shown in the tiling of your bathrooms, as well as in the selection of tile for sun parlors, verandas, kitchens, pantries, etc.

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The Bedroom for Middle Age

(Continued from page 70)

trees, and some old rose and peacock; the same striped linen varied in color to old rose, and peacock and black would be just the thing this blue furniture would need, set up against walls of ivory. With a carpet of dark putty and dark curtains of dull gold, the lamp shades and pillows might repeat the rich old rose of the linen with great effect.

And for those who prefer the more conventional furniture of brown, there is that to be had also, in the same chromewald finish, with the same delightful possibility of a soap and water scrub. The antique finish has a great-grandfatherly flavor quite in demand these days, and the room could be developed on a line with the schemes used by ivory walls, a very gray carpet, peacock and mustard in the hangings, at least one helium lampshead, with the brilliant colors in the pillows, books, bowls, or urns.

But these rooms of character! one has been introduced to their lights, how araucary appear the red and blues of our childhood. The very new is growing richer and fuller. The very old has suffered. And this access of strong cannot help but be reflected in our desire to be surrounded by interplay of possessions of true dignity and beauty.

Heraldy as a Decorative Accessory

(Continued from page 48)

commended, and still do strongly commend, the decorative use of heraldry. First is the concentration and completeness of an heraldic device as an independent and detached design, its simplicity, its incise, cut-cut character, its emphatically conventionalized and symbolic motifs. This qualification fits it to serve either as a decorative climax, or by its concentration on a perfectly plain background. In the second place, it is decoratively attractive when the devices are duly blazoned in their proper colors because of the fresh, bold tones and vigorous contrasts of the tinctures, the likes of which we are often not courageous enough to employ otherwise.

The fixed architectural background of a room provides the most numerous opportunities for the effective utilization of heraldry. Here it may be successfully employed as a decoration in carved wood or stone, either with or without the addition of color; in glass, either with leading and monochrome painting, or with full colors; in cast iron items, such as firebacks, or in sun- dry wrought iron details which may be noted that when armorial bearings are to be painted on wood or plaster, the surface being either flat or of any other quality, the tinctures appear too virile to tone with the surround of the fixture they may be appreciably softened without materially changing them by using distemper colors.

Regarding heraldry in the windows of houses it is worth while to consider the purely secular use they have been introduced to in a set in a square of clear glass in leaded casements. Noting that when armorial bearings were to be painted on wood or plaster, the surface being either flat or of any other quality, the tinctures appear too virile to tone with the surround of the fixture they may be appreciably softened without materially changing them by using distemper colors.

Heraldry as a Decorative Accessory

(Continued from page 48)

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The modern way—the Majestic—prevents damage to the home and premises about the home, from the litter of stray coal and dust. Built into the foundation—or easily installed at small expense in place of any basement window—the Majestic Coal Chute is an investment as well as a convenience.

The Majestic—Enchances the value of and minimizes depreciation of your property. Made neat in appearance, it is strong and will last as long as the house itself.

In use—it catches the coal. Not in use the protected glass door serves a splendid light to the basement. Guaranteed burglar proof. It locks automatically. Can only be opened by pulling extended chain from the inside.

Write for Information.

Send today for catalog 12, and name of nearest dealer. Working drawings furnished free if desired.

THE MAJESTIC CO., 220 Erie Street HUNTINGTON, IND.

Monroe Saves Ice And Food And It's So Easy To Clean

How few women can say this of their refrigerator! And yet no part of the household equipment contributes more directly to the family health or saves so much unnecessary expense as the right kind of refrigerator.

The “MONROE” cuts ice bills ½ or more, stops food waste and protects the family health.

No other refrigerator is built like the famous MONROE® with its snowy-white, one-piece food compartments of inch-thick, genuine porcelain ware with full rounded corners. They are spotlessly clean and stay clean. No joints, cracks or crevices to harbor dirt or decaying food. Will give life-long service, and eliminate constant repair bills.

The MONROE SOLID PORCELAIN REFRIGERATOR

Because the “MONROE” demonstrates every refrigerator essential—immaculate cleanliness, maximum dryness, and minimum ice consumption, it is found in the finest and most particular homes all over the country.

Not Sold in Stores—Shipped Direct from Factory—Freight Prepaid—Monthly Payments if Desired.

Monroe Refrigerator Company
43 Wyoming Avenue Lockland, Ohio

Endorsed by

The utility, convenience, sanitary and economic advantages of a well-planned, well-equipped Kitchen and Pantry are now generally recognized.

We manufacture a variety of well-designed WHITE HOUSE units in various widths and heights, thus making it possible for the architect or owner to fill almost any space desired.

Blue prints and layouts furnished without charge.

JANES & KIRTLAND
133 West 44th Street, New York City
Do you remember the pride Father used to take in his Seth Thomas Clock—with what care he used to wind it every Sunday morning?

By reason of its intimacy in the accurate ordering of our lives, every fleeting tick of a Seth Thomas Clock seems to weave a web of sentiment that binds the whole family to it.

**Seth Thomas Clocks**

Over a hundred years ago in a quaint old New England town the first Seth Thomas Clocks were made. Since then four generations have put their name on an ever finer line of clocks as the accepted mark of quality.

Your jeweler can offer you a wide selection. There is a style, pattern and design to suit every taste—a model for every purpose.

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The charm of painted furniture is dependent upon its harmony with special schemes. Danersk Furniture is finished to order in the color scheme desired. Quaint cupboards, luxurious upholstered pieces, English dining sets of distinguished character. Many lovely bedroom designs with new colorings. A permanent record insures opportunity for future additions. Consultation and advice regarding interiors.

*Send plans of single rooms or entire house.*

**ERSKINE-DANFORTH CORPORATION**

SEND FOR VALUABLE BOOK "A-1" 2 West 47th Street, New York First Door West of Fifth Avenue—4th floor

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Window gardening of this sort is extremely simple. Clean pebble-water, bulbs and suitable containers for them—these are the essential.

**THE PEBBLE BULB GARDEN**

Photographs by William C. McCollom

The p...white m... is one best p... the p... gar...
How the \[ I \] Is Sold
By Its Friends

Isn't it a fact that you sometimes read our advertisements and accept them with a grain of salt? Haven't you felt some of their statements to be almost too good to be true? If, however, these very same facts were told you by a friend of yours, who as a Kelsey user also happens to be kindly towards us; isn't it so that you would take what he says, unreservedly? It happens that the most of our sales are made by just such friends. Here is one who, on January sixteenth, wrote us as follows:

"Send me your catalog. Although not very cold here in Philadelphia, am having great difficulty in warming a ten-room, brick house, protected on all sides.

"Formerly lived in Syracuse, where I was always able to heat a 12-room, frame house, exposed on all sides, using only 9 tons of coal.

"A friend of mine, owner of a 7-room house here, has the same difficulty I am now having in heating my home.

"It is for him I want your catalog."

We will gladly send you this man's name on request. Doubtless there are several Kelsey users right in your town, who will gladly tell you why they are so friendly to The Kelsey Heat. Send us your name and we will send you theirs. Our booklet "Silver Sense On Heating" you are welcome to.

NEW YORK
The Kelsey
WarA Air Generator
Kelsey Heating Co.
237 James Street, Syracuse, N.Y.

BOSTON
105 K P.O. Bldg.

DETROIT
Space 95K Builders Exch.

WHITE PINE

With distinctive qualities which make it the longest-lived and most satisfactory wood under exposure to the weather. White Pine stays where you put it without opening at the joints. Through all changes in temperature and weather it endures without warping, splitting or decaying. These facts are borne out in the many White Pine houses which have withstood the rigorous climate of New England since Colonial times.

"White Pine in Home Building"
In beautifully illustrated with old Colonial and modern houses, full of valuable information and suggestions on home-building, and gives a short, concise statement of the merits of White Pine, showing how to use it to advantage for it to prospective home-builders.

WHITE PINE BUREAU,
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Representing

A Bird Bath

The gracefully designed bird bath shown here, if placed on your lawn or among your flowers, will encourage birds to spend much of their time in your grounds and give new charm and interest. Made of frost-proof Pompeian stone. Diameter of bowl, 31 inches; height, 39 inches; base, 12 inches square. Price (F.O.B. N.Y.) $3000

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

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226 Lexington Avenue, NEW YORK CITY
Also MEANS A TOWN

Scarceiy four miles from Sheboygan, Wisconsin, U. S. A., stands the town of Kohler, home of the world-famed enameled plumbing ware that bears its name.

Here is an independent community imbued with the spirit of achievement, yet untrammeled by aught that tends to hinder fullest self-expression.

Through this spirit Kohler products have set and attained their enviable mark.

Thus Kohler has come to mean many things. Kohler is an idea. It also means a bathtub, a town, a kitchen sink, an institution, complete plumbing equipment for home or factory, a laundry tray, an ideal.

And it also means forty-five years' experience.

The discriminating architect and plumber know that this indeed is a line by which they can give highest expression to both your and their exacting ideals.

Let us send you with our compliments an interesting booklet describing Kohler products.

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Kohler Co., Kohler, Wisconsin
Shipping Point, Sheboygan, Wis.
AND TWELVE AMERICAN BRANCHES

The Draping of the Four-Poster

LEE PORTER

THE choice of material for draping a four-poster bed will depend upon what has been used in the room for hangings and furniture coverings, as well as the style of the bed itself.

This can be either plain goods or material like the curtains. If possible, it is better to choose figured goods, the exception being where the bedspread has been made of the same curtain fabric, in which case the head curtain should be plain.

Many of the early beds were decorated with curtains at the foot, as well as head, to protect the sleeper against drafts. When the dressing was white it gave the charm of cleanliness that is so dear to every New England housewife.

White curtains are often trimmed with knit fringe, the making of which was a favorite pastime in many a New England family, more especially when preparing the wedding outfit for one of the daughters. This was made not only in different patterns but widths that it might fit the various ways of draping the bed.

The bedstead with low posts is less frequently found. For this type can be made an arched canopy or tester, finished with a valance.

Many people would find any cloth over the top of the bed oppressive. To such as these it be suggested that a canopy of hand-made net finished with an open fringe may be used. Should the lace heading be objectionable it can easily be dispensed with, without spoiling the effect.

The bottom should be draped with a valance that extends from the side rails to the floor. These should match the counterpane or the long curtains in color. White can be used even if the curtains are colored.

The prevailing fashion in many of the earliest beds was to use hangings of chintz, which were very dainty and repeated in the valance.

There are many ways of this valance around the bottom of the four-poster. It must be remembered that our forefathers were unable to use rope-woven springs, but to use rope woven in and out of the frame, or a canvas which they sewed with stout rope. The fact of the valance to be fastened to the bed. Now with the common style of firmly placed and well-sprung box springs, the best method is that the flounce to a sheet, spreading over the spring and mattress. It is an easy matter to take this off, all that we may launder it.

Time was not so precious then, nor so varied in our grains of time as they are today. This is for the quantities of hand-runs and patch work quilts so fashionable.

Tufted quilts were all the rage. They chose for their different patterns, with the same colors. Within the last few years come very valuable, the best bringing as high as $35.00 according to size and amount worked out.
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ROSES are our speciality. Fifty years of experience with roses back the Conard guaranty of bloom and make it fact, not theory or chance. When you buy Conard roses you have the greatest possible insurance against disappointment. To know the satisfaction of having Conard roses, take advantage of this—

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Three strong Conard Rose Plants, each a Queen of its color:

Ophelia - exquisite blush
Glen Muirfield - intense red
Queen of its color: $2.00

Wild French Poppies

BUT now, your garden is one of the most popular in France, that you reduce the risk of color along the sides of and through the area. This will be a constant source of supply through the year.

The stake is of the hardest wood and nails and adjustable to any height. It is bent—"As the twig is bent,"—gives you a thousand fold with their beauty and song.

Bird houses should be erected now in order to be sure of success as they should be ready for the birds when they return.

DODSON BIRD HOUSES

8 Large Ruth Panion, named varieties, $1.00
12 Large Iris, named, all different, $2.00
10 Large Peonies, named Gladstonia, mixed, $1.00
50 Mixed Narcissus or 10 Fine Oakhy, $1.00

It's a Portable 4 h.p. Stationary Engine

Pulls Mower, Small Loads, Etc.
Entirely replaces the horse.

NEW BABY RAMBLER ROSE

BLOOMS all summer outside, all winter inside. Beautiful and hardy, 3 one-year-old plants, $1.00; 2 for $1.00. Also my new 1919 Catalogue of Seeds, Flowers and Bulbs. Mailed immediately on receipt of cash.

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JAMESTOWN, N. Y.

BLOOMS one of the finest collections of new and rare Peonies, Iris, Gladiolus, Lilies and hardy plants in the U. S. Each has a new American Seedling Plant, grown in our nursery. The plants are fine and will flower next year. Your order NOW—Don't Wait. Freo book on request. toll 111 how to attract the song birds around your yard. If you are not entirely satisfied, we will replace—part of our original and successful STAR ROSE SERVICE.

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THE architectural beauty, the charm and the attractiveness of a house depend more upon its doors than upon any other feature. Whatever your preference in architectural style—or your decorative scheme—you will find MORGAN DOORS to harmonize, both in design and finish.

And Morgan Doors are guaranteed to give perfect service. Their exclusive construction features overcome all door troubles.

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Starting the Garden

(Continued from page 41)

with the fresh manure and the sides of the frame banked up to remove the necessity of building any framework to hold the manure. The frame may be placed on top of the manure and filled with about 4" of earth, and when firmed and smoothed over it will be ready for sowing.

The one big factor when preparing hotbeds is the heating value of the manure. Only fresh horse manure should be used, and only that from animals that are grain fed; there is little heating value in the manure if the animals are feed on roots, hay and other soft feed. The manure for a hotbed should be well moistened when it is placed in the frame, and if well firmed by constant tramping during the filling it will hold its heat considerably longer. After the soil has been thoroughly warmed the seeds can be sown, either scattered in small beds divided by sticks or in separate rows. The frame should never be filled unless additional frames are available for the young plants when they require transplanting. When limited to one frame it is best to sow but a small piece, leaving the balance of the space for transplanting.

What to Sow Now

There is a strong tendency on the part of the great annual crop gardeners to start with too much enthusiasm. We must temper our enthusiasm with good judgment, else we shall be brought face to face with the fact that our possessions over the whole lot of March faith will not bear the rain fall at the psychological moment in July; figuring how easily one hundred tomato plants can be very good, but estimating on twenty-five perfect plants producing fruit than one hundred ordinary plants is better. This is not written to anyone, but merely to bring out the point that gardens are planned laughingly in March and far too seriously in July. Is it because we overlook something at the beginning, and when adversity comes to us we quit? Perhaps many of these promising spring plants have shot their bolt by mid-June.

(Continued on page 80)
**The “Right” Garden**

What’s a house—no matter how attractive—unless the Gardens amid which it is set are equally attractive and suitably planned? And do you know how much of the Garden beauty and effectiveness are due to—The Seed?

**Carters Tested Seeds**

These Seeds, the result of many years of selecting and testing, produce harmonious, beautiful, and healthy Gardens. Wherever Carter's Tested or Pedigreed Seeds are used, the Flower Garden presents healthy growth and beautiful color blending; the Vegetable Garden proves productive to the limit of every acre.

**CARTERS’ 1919 CATALOG**

“Garden and Lawn” Sent on Request

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**Child’s Giant Kochia**

Our 1919 novelty has taken its place everywhere as the greatest floral favor. It rivals the best Forms of Palm in decorative effects and is equally valuable for garden or pots, a pyramid of dense feathery green foliage all summer, in fall a dark chest red till Christmas. Easiest of all plants to grow anywhere. Pkt. 25c.

**MATCHLESS LETTUCE**

Novel, distinct and absolutely the tenderest and sweetest lettuce grown. Pkt. 10c.

**TWO-POUND TOMATO**

Largest, heaviest, richest, and most solid Tomato. A perfect marvel. Pkt. 10c.

**CHINESE WOOL FLOWERS**

The showiest new garden annual for bedding. Nothing like it. Pkt. 25c.

**SPECIAL OFFER**

For 25c we will send everything Kochia, Lettuce, Tomato, Woolflower, vegetable book and catalogue. Order now. Supply limited.

**BIG CATALOGUE FREE**

All flower and vegetable seeds, bulbs, plants, and berries. We grow the finest Gladioli, Dalias, Canna's, Roses, Peonies, Perpetuals, Shrubs, Yews, Beets, Beans, Broccoli, Cauliflower, Potatoes, Tomatoes, Seed Cures, Potatoes, etc. Write for full particulars.

**NEW SEED CATALOGUES FREE**

Available for 1919: Gardening and House Watching, 10c; Sewing and House Watching, 10c; The Gardener's Gift Book, 10c; A Catalogue of Seasonal Flowers, 10c.

**LEARN MORE ABOUT SEEDS, CROPS, AND GARDENS**

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176 Pages of Practical FREE

Seed experts, market gardeners, farmers have contributed to this great issue of our Seed Books. Full of helpful hints. Owing to paper scarcity, the edition limited. Write today.

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Regularly
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Any 3 for $3.50

CANE and BUSH FRUITS for the Kitchen Garden

(Continued from page 40)

d and I believe that one of the causes is planning a larger garden than you intend to care for. Twenty-five or thirty plants of tomatoes are all that any small home garden will require. Fifty seed should create such a number of plants, so why bother with a hundred? Concentrate on the twenty-five idea with the intention of having them provide for your needs. Pammers and egg-plant can be sown now. If you will allow for two perfect plants of each for every member of your household you will have a surplus crop for your lazy neighbors who have no garden. Early celery must also be sown now. Figure out how many heads of celery you can use between August and November, when the late crop will be ready for use, and raise that number of plants.

The advantage of early cabbage and cauliflower is also timely now. Cabage will split in the hot days of summer, so it is unsuitable for growing at any more than you can use up to and inclusive of July. The same applies to spring cauliflower. In the fall large plantings of these crops are advisable, as they keep well; but for spring use figure out your requirements and make your garden fit your needs. Lettuce, while appreciated in liberal quantities, must be sown frequently as it does not remain in perfect condition for a considerable time. With some crops of this kind that mature and quickly pass the useful stage the secret of success is small sowings at frequent intervals. About fifty plants started now and the same quantity three or four weeks hence will give liberal quantities for the average garden.

Onions are improved by early starting. The young plants are hardier and the same as other vegetable seedlings. The advantage gained by early sowing is the increased time, onions weighing a pound or more being very common as a result. Another distinct gain is that when they are planted out they are likely to be practically immune from attacks of the onion maggot.

Where the space is available there are other vegetables that can be started now advantageously. In every case, however, it simply means the starting of enough to afford us early vegetables until the outside sowings are ready, as there is no advantage other than their early maturity. Beets, carrots, kohlrabi and parsnips come under this heading.

Manure Values

The name manure is usually applied to any substance supplied to the soil to increase productiveness, or to improve the physical character of the ground and to stimulate growth in an indirect way. By direct contact with the roots of the plants, certain manures by virtue of their chemical makeup, make the gases they release when decomposed helpful to plant growth. These are termed bulk manures and consist of the droppings of various animals mixed with bed materials. They are unquestionably the best means of restoring such organic elements that growing plants take from the soil. Bulk manures vary in value, some being higher in food value than others. They are generally used in the same manner, simply regulating the quantity used, according to the quantity of manure used. According to their chemical analysis they range as follows: sheep, cow and horse. While the first and last kinds make an excellent food for seedlings, the middle kind is the poorest. Starch serving and various fish worth meals are used considerably at some locations. These manures may be powdered and stored for use on all kinds of crops. They are high in chemical content and require no feeding. They may be used in any quantities; if left unsold they will break the roots.

Leaf mold, garden refuse, garba for seedling vegetables, are among the very best soil builders, improve the character of the soil and are excellent food. They are rich in plant food as the bulk manures, and should not be used to the exclusion of other fertilizing mediums or the endanger the health and normal development of the plants.
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The one city convenience that
changes your country house into a
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CON- SER-TEX is not affected by the action of
the sun, wind, rain or snow. It is
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CAMPBELL "OSCILLATING" IRRIGATOR

For Lawn and Garden

CAMPBELL "OSCILLATING" IRRIGATOR

Attached to hose for ordinary garden pressure, it
can automatically and faultlessly irrigate an area as
wide as length of hose and up to 30 ft. long, on either
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wide as length of hose and up to 30 ft. long, on either
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from the snow-covered Wiscon-
sin farms to those who prize
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fane to the Jones homestead to
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And today Jones Dairy Farm
Sausage is the same as it was then—
a sausage made by a treasured New
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Ask your grocer or market man
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There is the pure, open-kettle
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The Jones Dairy Farm Pro-
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March, 1939

81
Wagner Flowers
are vigorous, certain, full blooming—they never disappoint you.

There is available an exceptional variety of hardy plants, roses and bedding plants that will bloom the same season they are planted. You need not wait two or three years for a beautiful yard.

Wagner stocks include every kind of bulb, root, shrub and evergreen that you are likely to need. These are nurtured with great care to assure unusual vigor and successful growth. Plant them according to Wagner directions and there will be no question of results.

Wagner Landscape Service
places at your disposal the experience and skill of creative gardeners—men who can suggest novel and delightful effects, who know how to get the most in beauty from the spaces available.

They will carry out ideas you already have if you prefer. They can tell you whether and to what extent your plans are practical, and suggest additions in keeping with the spirit of the scheme. They will help you take advantage of every special condition of soil, location and surroundings. They will see that your planting is done properly.

Wagner Park Nurseries
Box 31
SIDNEY, OHIO
Nurserymen - Florists - Landscape Gardeners

Wagner's New Free Catalog
No. 121
tells how, when and what to plant. You are sure of garden beauty when you follow the simple directions. Lists roses, bulbs, hardy perennials, shrubs, vines, evergreens, hedges and ornamental trees.

Every lover of flowers should have it. Write now.

The Third Year Living Room
(Continued from page 36)

Piece... The frame is of dull gold and the sunk molding of the blue green of a chintz, in the first year, that can be antiqued and made especially to fit in with the dimensions of the chimney breast. The frame is of unusual shape. The rooms have started now to be quite handsome and still we have spent very little, as the painting in a size to fit the mantel breast costs $145, and there are a variety of old masters which can be copied, if one does not care for the little bird on the tree branch.

The third year the couch is drawn up before the fireplace and gets its permanent covering of striped mulberry velvet, because while the sateen is still good, we want to have the room more elegant. On it are put two large taffeta cushions, one in sage green and one in reddish orange, a tone to heighten the mulberry, costing $16 a piece.

The new chair to be added matches the sofa but is covered in striped upholstery material in mulberry. It sets off the velvet of the sofa. The chair costs $60 and takes five yards of $5 material.

The sewed up carpeting is replaced by a thick rich chenille rug in a darker tone than the carpet as the room has become more rich and therefore needs the deeper color on the floor. The rug costs $144. The expense this year with the exception of the one chair and the sofa cushions goes into the rug, the hangings and the couch upholstery. The wicker chair goes with the curtains upstairs into a guest room, or if the curtains are worn out, the wicker chair goes out to the porch. Long table 2

The windows now are ready for their permanent treatment. For overcurtains we use a rich mulberry 50" damask at $9.75 a yard. The pattern is striking and the whole room is now keyed to mulberry, instead of blue green as we started. This is done by the selection of a chintz, in the first year, that contains two favorite colors. It takes eight yards for the curtains and one and a half yards for the valances, costing $35. For under curtains we will use a champagne silk gauze. It throws mellow light through the room tones in with the damask. It will be eight and two-thirds yards at $3 a yard.

The room as it now stands will convey the criticism of the most censorious law and the bride has “the proper background,” as we decorators say, for personality as a woman of society.

The following tables show the expenditures year by year for three years. Of course, this furnishing can extend over a much longer period. The columns are based on the current prices and the estimates are such as will be permanent, long-wearing and a constant source of satisfaction.

First Year

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carpet—16 yds.</td>
<td>$64.00</td>
</tr>
<tr>
<td>Chintz curtains—8 yds.</td>
<td>$1.50</td>
</tr>
<tr>
<td>Couch—$165 plus 10 yds.</td>
<td>$31.50</td>
</tr>
<tr>
<td>Wicker chair</td>
<td>$60.00</td>
</tr>
<tr>
<td>Couch table</td>
<td>$18.50</td>
</tr>
<tr>
<td>Desk set</td>
<td>$31.50</td>
</tr>
<tr>
<td>Wrought iron standing lamp</td>
<td>$18.50</td>
</tr>
<tr>
<td>Wrought iron standing shade</td>
<td>$3.00</td>
</tr>
</tbody>
</table>

(Continued on page 84)
New Moods—New Decoration

in the shopping pages of

HOUSE & GARDEN

Has Your House Celebrated?

VICTORY'S in the air, even in decoration. Have you seen the new victory chintzes, where the cock crows red white and blue boastfulness? House & Garden shows you just how to use these chintzes with just that amusing effectiveness that is the dominant note of the moment. The Greenwich Village prints are shown too—quite inexcusable and wholly delightful silk riots of carnival colour.

How About New Hall Paper?

SOMEHOW the hall is often neglected because it's so impersonal a part of one's domain. But House & Garden suggests all sorts of delightful papers for it, from emerald green fountains to grey cows and sheep on a ground as softly grey as themselves.

Ask Our Shoppers—They Know

But House & Garden doesn't stop with suggesting. At a mere request from you it goes to the exclusive shops on the Avenue, it consults experts with continental reputations, it hunts up queer little places where queer little people make charming oddments. All you have to do is to write the cheque—and tell the expressman where to put the parcel!

House & Garden

SHOPPING SERVICE

19 West 44th St.
New York City
Does the Work of Five Hand Mowers

Ideal Power Lawn Mowers are great labor savers. Any man with an ideal can easily cut as much grass as five hard-working men could with hand mowers. Moreover, as the ideal is designed with the roller as an integral part of the machine, the grass is rolled every time it is cut—this keeps the turf firm, smooth and in the finest possible condition.

Cuts Four to Five Acres a Day

The mower has 30-inch blades and with one man to guide it, cuts four to five acres of lawn a day, on an operating expense of about fifty cents for fuel and oil. The ideal is of extremely simple design with no complicated clutches nor gears. All the operator has to do is to guide the machine and the starting and stopping lever.

Uses Tractor Principle

The cutting blades operate by the traction of their side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blades directly by power from the engine.

Cuts Close to the Walls, Trees, Flower-beds, and Shrubs

With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung at the front in such a manner that it slides easily and is guided around corners, flower-beds, trees, etc., without difficulty. Photos at right show how the Ideal is quickly converted into a roller by using the small castor which we furnish.

Five Days Trial—Satisfaction Guaranteed

Write for particulars of our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

Ideal Power Mower Company

R. E. Olds, Chairman

483 Kalamazo Street, Lansing, Michigan


Ideal Power Lawn Mower Co.

The Ideal Power Lawn Mower we purchased last spring has proved to be a life-saver to us. Coming to it just in time when the grass was in need of thinning and a very bad job of it, the mower worked splendidly, as it worked up close to obstacles. The grass now stands in rows.

F. L. Howard, Sup.

The Third Year Living Room

(Continued from page 87)

"Polly with a Past" chair, $30.00 plus 1/2 yds. satine @ $1.80 32.40

Coffee table . . . 18.50

Over-mental vases . . . 10.00

Total . . . $524.16

Second Year

High-backed upholstered chair, $60.00, plus 4 yds. velvet @ $7.00 87.80

Desk, $78. plus chair, $32 110.00

Lamp and shade . . . 25.00

Total . . . 155.00

Over-mental painting . . . 115.00

Total . . . $442.50

Are These Your Problems?

Some of the answers which have been given by our Information Service to subscribers who had garden questions to ask.

Inquiry—Will you kindly give me some suggestions and advice in connection with the following points: What makes good soil conditions and as to varieties and planting of locusts?

We have found our Ideal Power Lawn Mowers on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

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The backyard is about 75'. The eastern side is not shaded. The north is open ground, the west side is a wooded hill. Across from us is a wooded hill with many fine old forest trees. The south is open ground with some morning glories and carrots planted. The house was built in 1910. The previous tenants and building stones are still in the yard. I have learned, however, that the soil conditions may have something to do with the matter. I want to do the work to the best advantage in order to have it successfully established the more quickly in my garden.

Will you also tell me something of the requirements of the rose acacia? Can I plant it any time this fall?

Answer—Botanically speaking, there is no reason which would account for the absence of blossoms on some of your locust trees, nor is there any peculiarity of form which would enable you to distinguish between the blossoms and the non-blossoms. It is possible, however, that soil conditions may have something to do with the matter.

The trees that blossom may have the proper food elements to make blossoms, and the others may lack them. Are all your trees growing close together, in exactly the same sort of soil? Especially if they are not, I would suggest that you experiment with bone meal. This is an excellent soil conditioner for the hill and around the non-blossoming individuals. Of course, locusts as a rule need very little soddling, but in this case the stimulant should be applied in the spring.

Another possible explanation is that the species of locust trees and the trees that have been attacked by borers to such an extent that their vitality has been seriously impaired. If this is the case, you would do better to suspect the trouble because of the presence of dead branches and the general debilitated appearance of the tree. I would suggest that you transplant the lack of blossoms to the common yellow locust—not the pink locust.

Locusts are usually propagated by seeds or budding, but I know of no record why the locust trees could not be transplanted with a fair certainty of success. The fall would be the best time to make the experiment. Take them carefully, with particular efforts not to injure the roots, and reset as you would other deciduous plants, being sure to mulch the roots through the first winter, to prevent alternate freezing and thawing. Dead leaves are a good fertilizer for this purpose.

The rose acacia calls for the same sort of treatment as the common locust, and, like it, is never at its best in sour soil. October would be the best time for transplanting any of this family.

Inquiry—We moved into a house in May and gave our old house a very good scrubbing. We now have a very nice lawn on the exterior. I have learned, however, that the soil beneath the grass was not good and that the soil beneath the surface was not good. I did succeed with some morning glories and carrots planted by the side of the garage but the gladiolus did fairly well on the south side. The soil has never been worked before and the heavy clay soil will not hold water. I would like to do the work to the best advantage in order to have it successfully established the more quickly in my garden.

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Bed Bath 36 inches high
$35 with plain shell
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Benchs, Fountains, etc.
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You will find your ideal of home furnishings
— that unusual combination of informal comfort
with the distinctive charm of good taste.
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SCRANTON, PA.

This rustic summer house of selected white cedar and concrete with cedar door will lend a fine air of distinction to your grounds and afford a pleasant place to entertain or to spend the quiet moments with book or pen.

The simplicity of design, excellence of workmanship and beauty of coloring make it equally delightful with stone and shingle houses, with informal gardens and the landscape.

Every piece of our Rustic Cedar Furniture receives our personal supervision.

Adaptable to lawn or porch. Special designs made to order.

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$8.75

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GLAZED CHINTZ
ANTIGUES

"HER PEIGNoir"
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Furniture
Hangings
Antiques
41 Park Ave. at 62nd St., New York
FLOWERING SHRUBS

Keep Your Garden In Bloom All Summer

The fullest loveliness of your garden, lawn or avenue is much dependent on your shrubs and trees. Don't choose those with ragged, insignificant flowers, or those that daze during the blooming season and then grow shabby and commonplace.

A succession of color throughout the season may be obtained at a reasonable cost by judiciously planting a proper selection of flowering shrubs.

Because many people find it hard to pick out the best selections, we offer the following suggestions.

PHILADELPHUS coronarius, Mock Orange; Sweet Spring. 2 feet. Well known and valuable for its sweet-scented white flowers in June.

DEUTZIA Pride of Rochester. Large flowering Deutzia. Double; petals family tinged with rose.

HYDRANGEA grandiflora, 5 feet. Bear ing immense pyramidal panicles of flowers from August to frost. Flowers lasting, at first white, changing to rose color at age.

CERCIS canadensis. Judas Tree. Profuse bloomer in spring and again changing to rose color at age.

HYDRANGEA grandiflora alba. Hills of snow. 4 feet. This new introduction bears large clusters of sterile flowers and of closer white flowers in midsummer.

PHILADELPHUS coronarius. Mock Orange; Sweet Spring. 2 feet. Well known and valuable for its sweet-scented white flowers in June.

Use the Auto-Spray No. 1 to Disinfect

AMERICAN NURSERY CO. FLUSHING, N.Y.

CERCIS canadensis. Judas Tree. Profuse bloomer in spring and again changing to rose color at age.

Bearing immense pyramidal panicles of flowers from August to frost. Flowers lasting, at first white, changing to rose color at age.

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The House of Quality and Moderate Prices

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Hardware,
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Can be seen by appointment

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OUR collection of Iris is one of the largest in America. It contains over five hundred varieties, many of them new, rare things obtainable from no other source in this country. The Iris gains in popularity as people realize its charm. For decorative effect in the garden, it is unsurpassed, while the individual flowers are of beautiful form, exquisite texture and of the widest range of color. There are dainty flowers of purest white, flowers tinted like the opal or the rainbow, gorgeous flowers of velvety purple and crimson, flowers of pearl and gold and bronze.

Notwithstanding its ethereal loveliness, the Iris is perfectly hardy and requires little care.

For $1.50 we will send you by express this collection of Bearded Iris. If wanted by mail, add postage for two lbs. Actual value $2.10.

Nue d’Orage, Smoky blue and violet
Mme. Cherchau, White bordered blue
Othello, Rich blue, velvety purple
Mme. Pacquitte, Bright rosy claret
Waldhalla, Lavender and wine red

Send for this collection today.

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It describes all our Iris, Gladioli, Paeonies, Camas, Hardy Plants, Dahlias and many other Plants and Bulbs. It also lists all kinds of flower, fruit and garden seeds and some new and rare species which we believe cannot be obtained from any other American Seedman.

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Corbin hardware for moderate-priced houses has the same artistic merit, the same excellence of finish and the same attention to detail as the most expensive. It makes the use of poor hardware inexcusable. Ask your hardware dealer or write for particulars.

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Mark Sullivan spends his time in London, in Paris, in Washington reporting for Collier's the significant developments of politics—world politics—as they change from day to day.

To read Mark Sullivan in Collier's—and his articles appear almost every week—is to keep in touch in a peculiarly intimate way with what the world is thinking and doing.

Besides Mr. Sullivan you will find the major events of the day chronicled for you in Collier's by James Hopper, Arthur Ruhl, Samuel Hopkins Adams, James B. Connolly, Henry Rood, Richard Washburn Child and others.

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Collier's every week has something for every mood.
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Is your own home the nicest, most exciting place you know? Do you feel the lilt in your feet—no matter how tired you are—when you catch sight of that one little low door that's so different from all other doors in the world?

If you don't—

Maybe it's because the rooms behind the door aren't keyed to fit your personality at all.

Your house, perhaps, is as austere as a Gregorian chant—and you're a born modernist with a thirst for mad colour. Maybe you've tried to get it, but without understanding the value of background, tone, harmony, contrast. Or else you've just left the whole problem to a decorator who does these little things by the square cheque.

You need a consulting expert on homemaking—in other words, you need House & Garden, the magazine of new ideas in building, decorating, furnishing, gardening, with plans and photographs and prices attached.

The Next 4 Issues of

House & Garden

RESERVE THEM AT YOUR NEWSDEALER'S NOW

Just to show yourself how versatile a magazine can be when it sets its mind to it, run your eye through this partial list of subjects that will go to make up the next four numbers. There are ever so many more, but—unless you give your newsdealer an order to reserve them for you, you'll never see them at all.

March—Spring Gardening

Positively everything you'll want for the garden, except the seeds. Planting tables of dependable minuteness; words of wisdom about every bug that ever upset a fond gardener's hopes; how to run a garden show; the mysteries of succession planting; wild flowers that don't mind being transplanted; garden implements; garden borders. Then, too, there's an article on how to remodel the small country house—on how to furnish on a moderate income—and, just to be different, a chat on "the middle aged bedroom."

April—Interior Decorating

Beginning with a general article on tendencies in decorating, you can go on to gather information on bedside lamps, painted shades, living room papers, stone fireplaces, stair landings, nursery furniture, and then, outdoors, there's the garage especially designed for the half-timbered house, there's that ideal rose garden, and a wee Italian house that would make itself at home in any language.

May—Spring Furnishing

Whether it's the summer house with traditions, or the summer camp that improves as it goes along, you'll find out how to dress it for its part in House & Garden. The new fabrics, chimneys and their construction, daybeds, flower baskets, kitchenettes, bedroom papers, how to arrange one's books—just a beginning of that contents page, we do assure you.

June—Garden Furnishing

Everything for the furnishing of the garden, from the fifty best climbing roses to the one predestined bit of outdoor statuary for that favorite nook of yours. Indoors, you'll find articles on sideboards, on how and when to use paint and varnish, on colour schemes evolvable from cretonne. Last of all, there is one of those charmingly intimate collectors' articles on the fascination of ivories.

ONCE MORE

But—we repeat it—there is always such a call for these four spring and summer numbers that you won't even see their charming covers unless you reserve them in advance.
GE, grandeur, majestic rugged beauty—this is the message breathed by the towering Sequoia. In the presence of these shaggy monarchs of by-gone centuries, one stands with bated breath, awed by a realization of the insignificance of man and his handiwork.

But there is more than the romantic appeal of California Redwood!

The natural beauty of the wood—the close-grained graining and the old-rose tint which prompts its name—recommend it to the home builder in search of charm and distinctiveness. The absence of pitch or resin makes it an ideal base for stains or enamel, and the soft (yet firm) texture makes it especially suitable for sand-blasting, hand-carving and other unusual treatments.

And the same enduring qualities—the same resistance to rot and fire—which enabled the Redwood to withstand the storms and the forest fires of untold centuries, fit California Redwood lumber for the most exacting requirements of exterior construction as well.

Let us tell you more of this wonder wood! Write for stained samples and free booklets—"California Redwood Homes," and "How to Finish Redwood."

Please mention the name of your architect or lumber dealer.

CALIFORNIA REDWOOD ASSOCIATION, 719 Exposition Building, San Francisco, Cal.

California Redwood

Resists rot and fire