The Last Word in Food Preservation

SEEGER REFRIGERATOR COMPANY

224 Arcade Street, Saint Paul, Minnesota

BRANCHES

399 Madison Avenue, New York
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REPRESENTATIVES IN ALL PRINCIPAL CITIES
The Hoover lifts the rug from the floor, like this—flutters it upon a cushion of air, gently "beats" out its embedded grit, and so prolongs its life.

Although your reception hall rug receives harsh traffic, it will brightly welcome callers for years longer if you clean it with The Hoover. The Hoover beats out the destructive street grit that becomes embedded. It sweeps straight the heel-crushed nap and picks up the stubborn, clinging litter. It suctions up the color-dimming surface dirt. Only The Hoover does all of these essential things. And it is the largest selling electric cleaner in the world.

The Hoover
It Beats—as it Sweeps—as it Cleans

The Hoover Suction Sweeper Company
The oldest makers of electric cleaners
North Canton, Ohio Hamilton, Canada
Permanent Planting of Darwin, Breeder and May Flowering Tulips in Front of Shrubbery. Such Plantings will Last for

Write To-day for Your Catalogue of Dutch Bulbs

Mail the coupon below or send a postal. I look over the catalogue—page after page of imported bulbs—the very flowers you want. Hyacinths, Tulips, Narcissi, Crocus, g, for a small outlay of time and money, an abundance of flowers in the house from December until Easter, and in the garden from earliest spring until the middle of May.

ORDER YOUR SUPPLY AT ONCE

Advices from big growers in Holland indicate great scarcity of bulbs this coming season and enough cannot be grown to meet the demand. To insure getting your supply send us your order at once. Until July 1st not later our present low prices for the choicest varieties of bulbs grown by specialists in Holland will hold good.

Our orders are selected and packed in Holland, and are shipped to our customers immediately upon their arrival in the best possible condition.

There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest colors and the widest variety.

No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the output of bulbs has been greatly reduced.

ORDER NOW—PAY WHEN DELIVERED

To take advantage of the very low prices offered in this catalogue we must have your order not later than July 1st, but it is much safer to order before June 1st as we import bulbs to order only. They need not be paid for until after delivery, nor taken if not of satisfactory quality.

Fill out the coupon or send a postal for catalogue to-day.

SPECIAL PRICES

If Ordered Before July 1st

<table>
<thead>
<tr>
<th>Bulb Type</th>
<th>Dressed Bulbs</th>
<th>Exclusively</th>
<th>First Sized</th>
<th>Second Sized</th>
<th>Miniature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition Hyacinths</td>
<td>Dressed Bulbs</td>
<td>$2.50</td>
<td>$17.50</td>
<td>$17.50</td>
<td>$17.50</td>
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<tr>
<td>Grande Blanche</td>
<td>Blush White</td>
<td>$2.50</td>
<td>$17.50</td>
<td>$17.50</td>
<td>$17.50</td>
</tr>
<tr>
<td>La Victoire</td>
<td>Brilliant Red</td>
<td>$2.50</td>
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<td>Rosea Maxima</td>
<td>Delicate Blush</td>
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<td>$17.50</td>
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<tr>
<td>Enchantress</td>
<td>Light Blue</td>
<td>$2.50</td>
<td>$17.50</td>
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<tr>
<td>Charles Dickens</td>
<td>Porcelain Lilac</td>
<td>$3.00</td>
<td>$20.00</td>
<td>$20.00</td>
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</tr>
<tr>
<td>Daylight</td>
<td>Best Yellow</td>
<td>$2.75</td>
<td>$18.00</td>
<td>$18.00</td>
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<tr>
<td>First sized Hyacinths in all varieties</td>
<td>$2.25</td>
<td>$16.00</td>
<td>$16.00</td>
<td>$16.00</td>
<td></td>
</tr>
<tr>
<td>Second sized Hyacinths in all best varieties</td>
<td>$1.75</td>
<td>$11.00</td>
<td>$11.00</td>
<td>$11.00</td>
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</tr>
<tr>
<td>Miniature Hyacinths in separate colors</td>
<td>$85</td>
<td>$6.00</td>
<td>$6.00</td>
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Tulips

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<tr>
<th>Variety</th>
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<th>Price</th>
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<tbody>
<tr>
<td>Chrysolora</td>
<td>Yellow</td>
<td>$0.75</td>
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<tr>
<td>Belle Alliance</td>
<td>Scarlet</td>
<td>$0.75</td>
</tr>
<tr>
<td>La-Reine</td>
<td>Rose White</td>
<td>$0.75</td>
</tr>
<tr>
<td>Keizerkroon</td>
<td>Red &amp; Yellow</td>
<td>$0.75</td>
</tr>
<tr>
<td>Rose Griselin</td>
<td>Beautiful Pick</td>
<td>$0.75</td>
</tr>
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Narcissi or Daffodils

<table>
<thead>
<tr>
<th>Variety</th>
<th>Size</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Paper White</td>
<td>For early blooming</td>
<td>$0.80</td>
</tr>
<tr>
<td>Golden Spur</td>
<td>Rich Yellow</td>
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</tr>
<tr>
<td>Emperor</td>
<td>Monster Bulbs</td>
<td>$1.15</td>
</tr>
<tr>
<td>Empress</td>
<td>White &amp; Yellow</td>
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<tr>
<td>Von Sion</td>
<td>Double Yellow</td>
<td>$0.75</td>
</tr>
<tr>
<td>Poeticus Ornatus White</td>
<td>$0.60</td>
<td></td>
</tr>
<tr>
<td>Sulphur Phoenix Yellow &amp; White</td>
<td>$0.85</td>
<td></td>
</tr>
</tbody>
</table>

ELLIOTT NURSERY

321 FOURTH AVE., PITTSBURGH, PA.

Read What These People Say:

Admiralship of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us unusual pleasure. Numbers of my friends have asked me to order them. Each daffodil is the size of a ninepenny. Many bulbs have four flowers, and not one has failed to produce two."—H. S., Utica, N.Y.

Beyond expectations! "I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectations. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. G. A., Kansas City, Mo.

Nothing short of wonderful! "I have in my front window, as the advertisement of all the passersby, the finest group of tulips ever seen in this city. With their gorgeous colors, odd shapes and exquisite shades of color, they are nothing short of wonderful."—J. A. B., Port-

More than delighted! "The bulbs I ordered from you are now in bloom in all their glory. They are the wonder of all who see them. They are more than delighted with them, and shall send another order."—M. J. B., Clinton, N. Y.
The Ideal Hose
For Your Lawn

Working on your lawn, you will feel a special satisfaction in such a capable aid as Goodyear Wingfoot Hose.

Firm, smooth, light, easily-handled and quick-drying, Goodyear Wingfoot Hose is exactly suited to your demands.

Against the commonest menace to the life of lawn hose — bursts due to kinking — Goodyear Wingfoot Hose is secure, because it is non-kinking by nature. Pull a length of it out of a coil and see for yourself.

Further, Goodyear Wingfoot Hose is especially resistive to abrasion, and this is an important factor in its notably longer life, for lawn hose gets fairly rough usage in contact with house corners, curbs and walks.

Goodyear Wingfoot Hose is unusually durable because, like all Goodyear products, it is exactly designed to its purpose and carefully built with the uniform quality that protects our good name.

Goodyear Wingfoot Hose is obtainable in whatever lengths you may require. Good hardware dealers in your town can supply you with it.

The Goodyear Tire & Rubber Company
Offices Throughout the World
Prepare NOW for next winter's heating comfort

The satisfaction to be derived from a steam or hot water heating system depends largely upon the valves. In the dwelling that is being planned good heating can be practically assured and trouble fore­stalled if Jenkins "Diamond Marked" Radiator Valves are specified.

The light weight valve commonly used, designed merely for the low pressures in home heating, does not carry the reserve strength and weight to stand the strains that sooner or later it must bear. Leakage and the inability to open the valve easily or shut it tightly are some of the troubles developed by light valves.

Jenkins Radiator Valves contain more metal and are much heavier in construction than others. They are designed for the maximum service and are not affected by the strains, but permanently remain satisfactory under every condition of service. They do not leak, are easily opened or closed and completely control the passage of steam or water.

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Chicago
Washington
St. Louis
London
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is the home where Johnson's Prepared Wax is used upon furniture, woodwork, floors and linoleum. It rejuvenates the finish and gives an air of immaculate cleanliness.

Johnson's Prepared Wax is the ideal furniture polish but it does more than merely polish—it protects with a satin-smooth, transparent coating. It does not show finger prints—dust and lint cannot cling to it.

JOHNSON'S
Paste - Liquid - Powdered
PREPARED WAX

Johnson's Prepared Wax saves much of the time spent in mopping and cleaning. It preserves the color and finish of linoleum and makes daily cleaning unnecessary. Its frequent use will more than double the life of all finishes.

Johnson's Prepared Wax comes in three convenient forms—a form for every use:

Johnson's Paste Wax—for polishing floors of all kinds—wood, linoleum, tile, marble, etc.

Johnson's Liquid Wax—for polishing furniture, woodwork and automobiles.

Johnson's Powdered Wax—immediately gives any floor a perfect dancing surface.

S. C. JOHNSON & SON, Racine, Wis., U. S. A.
"The Wood Finishing Authorities"
A Better Window for Your Home

BETTER because it gives the full opening for the breeze yet does not interfere with shades, blinds or hangings.

BETTER because the full length screens are tight and flat and slip up into their storage space at a touch and as easily come down again: ready any time you wish them: gone when you don't want to look through wire.

BETTER because so easily washed. See the girl washing both sides of both sash and standing on the floor to do it.

BETTER because better made; better finished: shipped complete - frame, sash, screens, weather strip, fitted, glazed, nothing to improve: gives satisfaction for years and years.

BETTER because - well if you live in a house you want Lunken Windows for lots and lots of reasons our new catalog gives. What is your address, please?

Can you wash both sides of your windows from inside the house? This girl is doing it. The other sash is up in the head pocket where she'll shove this one too when she's finished - and she'll be through in a third the time the old style windows took.

The Lunken Window Co.

Main Offices and Works: 4016 Cherry Street
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TRUE BEAUTY is never superficial. It is always the outward expression of inherent worth. The Premier, therefore, like the best examples of plastic art, is beautiful, because it is the simple, coherent embodiment in steel of a fundamentally beautiful conception.

In the presence of the Premier, no jutting details compel individual attention, and thereby detract from the singleness of impression—you merely and solely drink in the beauty of the car as a whole.
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Use Metal Lath to Prevent Plaster from Cracking

YOU will never be bothered with your ceilings "falling down" if your architect specifies Metal Lath. For no matter in what direction a crack may start to form there will be a strand of steel lying across its path to check the tendency. Furthermore the use of KNOBURN will prevent the unsightly streaks which so greatly mar many rooms.

Kno-Burn METAL LATH

Makcs Every Wall and Ceiling A Fire Stop

THE small diamond shaped steel meshes of KNOBURN Lath grip and hold the plaster tight so that should a fire start, the structural timbers of the house will be protected by a barrier of plaster and steel. For this reason authorities recommend that the "danger points" of every house—the bearing partitions and inside of exterior frame walls, ceilings over heating plant, stair wells, and chimney breasts be always given the protection of Metal Lath.

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STUCCO homes are so comfortable, so easy to heat, and they can be made so permanent by the use of Metal Lath.

If you are planning to build and desire to get the utmost in value and satisfaction out of your investment, send for our free BUILDERS' BOOK—TODAY.

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Makers of Nemco Expanded Metal Products

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UNUSUAL servant conditions which effect every section of the country have led to the rapidly increasing use of the Simplex Ironer.

The Simplex is already doing the ironing successfully in 250,000 households. It eliminates all the problems of Ironing Day—does the work quickly, perfectly, economically—saves fuel, help and laundry bills—saves health and strength!

The wonderful automatic feed-board that makes it possible to sit down and iron at the Simplex is protected by Simplex patents.

The Simplex is the pioneer household ironing machine—and the acknowledged leader in its field. It is the choice of discriminating purchasers.

Operated by electricity—heated by gas, electricity or gasoline. For house, apartment or farm home use. We will be glad to send you our illustrated booklet—"Clean Linen in Abundance."

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Pacific Coast Office: 431 Sutter Street, San Francisco
Factories at Algonquin, III.

We also make Ironing machines and Laundry equipment for laundries, hotels, institutions and factories

It is a mark of intelligent housekeeping to possess a SIMPLEX IRONER
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REIBER BIRD HOMES are the only bird homes which reproduce the exact conditions required by Nature for the healthy, happy life of birds and for the successful hatching and raising of their young. The scientific inner construction of these homes is the result of the life study of EDWIN H. REIBER, the original "Bird Man."

REIBER BIRD HOMES are so entirely different from other so-called bird houses that the United States and Canadian Governments have recognized their superiority and granted them protecting patents. Many notable Estates, Gardens, Cemeteries and Parks throughout the United States have been converted into Bird Sanctuaries through the efforts of EDWIN H. REIBER and his corps of able assistants.

Our SERVICE DEPARTMENT is always glad to give information on birds and to render personal service in planning a Bird Sanctuary.


REIBER BIRD RESERVE, WEST WEBSTER, N. Y.

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Use SALAIRACINE

New root and soil treatment for insects and borers and all garden pests.

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Peter Henderson & Co., New York City,

Also sold by seedsmen throughout the country.

Booklets, prices and other information furnished upon request.

MAC GREGOR SALAIRACINE CO.
52 Pleasant St., Stamford, Conn. Phone Stamford 1949

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The Japanese Cypress

ARE you intimately acquainted with the Retinosporas or Japanese Cypressess? We can introduce you to twenty-eight charming members of this evergreen family—among them the Plumosa, or plume-like, with feathery foliage of a fascinating dark green hue; the Golden, of a bright golden color—a favorite form for hedges; the Thread-branched, with long threadlike branches; the Obtusa, called Tree of the Sun by the Japanese, with shell-like leaves of a rich dark green shade, like boxwood—the nearest to the famed Italian cypress never missing from a Maxfield Parrish landscape.

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Moons Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.
Beautify Your Garden!

Spring with all its beautiful tracery of young foliage and delicate tints and odors is here. Now is the ideal time to visit our nursery and make selections from our extensive variety of well grown plants and trees to beautify your garden.

Evergreens—Trees—Shrubs
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Beautifully illustrated catalogue on request

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Rutherford New Jersey

Trustworthy Trees & Plants

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Let us work out your fencing problems.

AMERICAN FENCE CONSTRUCTION CO.
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The beautiful lawns surrounding the Capitol at Washington depend for their freshness upon

Cornell
Systems of Irrigation

Your own beautiful lawns and gardens, on which you have expended so much money, time and labor, should not be left to the mercy of the scorching dry spells of summer. You can afford them the same simple and efficient protection given the lawns at Washington.

With the underground lawn sprays—set into the ground, out of the way of lawn mowers and out of sight—the beauty of your lawn will be assured.

With the Overhead System for your garden, your vegetables and flowers will get exactly the proper amount of moisture for best cultural results. For with the adjustable feature of the Cornell Sprinkler you can get any degree of moisture from a fine mist to an April shower.

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Engineers and Contractors for PLUMBING, HEATING, LIGHTING
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The Blue Book of Bulbs
A vast store of information to those who appreciate Tulips, Hyacinths, Narcissi and Crocuses. Practically all varieties of any worth are in bloom at Mayfair and full information concerning their color, shape and time of bloom is furnished in THE BLUE BOOK OF BULBS.

In addition, many lists for pleasing combinations are furnished; cultural directions are given far more space than they occupy in any other catalogue. The careful, detailed descriptions are extremely accurate.

If you have, or ever intend to have "Dutch Bulbs" in your garden, you should not be without this book. From it you may learn much, no matter how extensive your present knowledge may be. Copies are sent free upon request to Department K.

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Little Falls, New Jersey

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"Gem" Lawn Sprinkler and Stand

Simply set up stand, attach sprinkler to nozzle of hose, turn on the water and leave it. It will spray your lawn automatically, while you sit on the porch and smoke your pipe in peace.

Clamp holding hose may be adjusted at any angle. No need for force, or any extra tools to adjust either stand or nozzle.

A time and energy saver for busy people. Price $1.


Please send me, postpaid, one "Gem Lawn Sprinkler" Attachment and Stand for same. I enclose $1 herewith.

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The Anchor Post Iron Works designs, builds and erects all types of ornamental and electrically welded Iron Railings and Gates, as well as Woven Wire Lawns and Chain-link Unclimbable Fences.

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YOU don't have to bank fires if you have a

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It will tell you about new places to see, what to see there, and the best season to see it.

It will advise you about routes—rail, steamship, airplane, pack-train, stage, motor, pedestrian, or canoe.

It will inform you about hotels, camps, ranches, the service they offer and prices charged.

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When you come to Atlantic City stop at the Ambassador.

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EXCEPTIONAL service, at the Waldorf-Astoria is enhanced by a finesse that is apparent in every part of the hotel—an unobtrusive refinement that is gratifying.

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Fifth Avenue 55th and 54th Streets, New York.
L.M. Boomer, President

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Those days are gone wherein the world looked somewhat askance at the dweller in a cottage. No longer are the number of one's rooms or the length of one's servant retinue reckoned as infallible indications of one's standing in the community. On the contrary, attention is being directed with increasing interest and respect to the small house. We are coming to realize that "he who builds himself a great mansion takes unto himself a master."

Several causes operate to create this attitude on the part of the house building and owning public. The super-inflated cost of construction is one, the scarcity of servants is another, the renting difficulties which confront city dwellers and urge them toward moderate sized suburban homes is a third. But underlying them all is a growing appreciation of the real satisfaction, the genuineness and simplicity, of the small house and what it stands for. This is a fundamental reason, a soundly based and enduring one. Its growth is an encouraging sign in days of uncertainty and unrest.

We give a lot of thought to these things here in the HOUSE & GARDEN office; if we did not, we would be failing in our duty of keeping editorial fingers on the pulse of our readers. We feel its beat strongly—letters innumerable, voluntary responses to articles which we publish, inquiries coming in every mail about the problems of home building, all are significant indications. They more than bear out our decision to devote twelve pages of the July number especially to small houses and their surroundings.

First, there are photographs and floor plans of four different types, each suited to some particular set of conditions. The landscape treatment of small properties is covered in another article, and then come five pages in which the interior of the house is considered from floor covering to ceiling paint. Thus the dwelling and its immediate surroundings are discussed, and as a logical rounding out of the subject you will find designs of varied fences which show how the whole property may be enclosed with taste as well as practicality. This is not all, of course, the manifold other things which are of vital interest to HOUSE & GARDEN's readers come in for their share of attention. Water gardens, there are, and dogs, and dressing room fitments, and vacation specialties, to mention a few specifically. But we started out to make the July issue a real small house number, and we've done our best to succeed.

Four small houses are in the July number. One of them, of which this is an entrance detail, is stone and stucco.
A POOL FOR EVERY GARDEN

Midsummer, and the voices of water sound most refreshingly in a garden—trickle and splash through the long hot day and into the warm dusk. Every garden should have some water. If no brook is available, build a pool. It will hold water lilies. Goldfish can dart in its dim shallows. Birds will come there to bathe and sun themselves on its rim. All day long it will mirror the sky and at night catch the sparkle of stars. Even a little pool will do this, a little pool such as the one on the place of Ormsby M. Mitchell at Rye, N. Y. The architect was Mott Schmidt. Mrs. Ellen Shipman, landscape architect
STATUARY IN THE SMALL GARDEN

The Setting Must Be Right and the Statue Must Be Harmonious With Its Setting—American Statues for American Gardens

HAROLD A. CAPARN

By the small garden usually is meant land up to two acres or thereabouts, so planned and decorated as to give one an instant sense of home. Within this area sculpture is rare, for several reasons. The first of these is probably tradition. Our American "yard" outside of the necessary roads, walks and outbuildings, usually consists of a lawn with trees and bushes. Once in a while one finds a box-edged formal garden with a summerhouse, pergola or sundial. Statuary is rarely found, now that the plaster lion and cast-iron stag have gone out of fashion.

It is to be regretted that sculpture is either too expensive for ordinary use, or too cheap. A piece of really worth-while original sculpture costs a good round sum, and although the owner of a small place can often afford it, he thinks it too pretentious for his uses, unduly costly, out of scale, in fact. Spent on the house or its contents, such an outlay might seem a small matter; but anything more than the conventional lawn and cheap shrubbery seems to the average commuter a useless extravagance. He would rather buy a new automobile or hire an additional maid. It is just a question of the point of view.

Less Expensive Pieces

As for the other kinds of sculpture, there is plenty to be had at low cost. And it is of good quality, so far as the design is concerned. But anything in plaster looks more or less tawdry, especially if it is a classical Venus or Mercury.

An unusual sundial by Paul Manskip stands along the wall in the garden of Edwin O. Holter's farm at Mt. Kisco, N. Y. A mixed planting of shrubs and perennials surrounds it, with an evergreen background—all together an excellent setting.
A piece of statuary will humanize a pool. It can be piped for a fountain. Its setting in this garden is peculiarly happy, with the broad brick rim of the pool and the dark planting for a background. Marian C. Coffin, landscape architect.

Sculpture is perhaps the most really popular of all the arts in this country. Witness the ubiquitous stone or bronze politician, the soldier of the Civil War or the Rogers groups of a generation ago. For all these things people have been willing to pay and to point to them with pride because they represented familiar personalities or ideas. So it was in the days of Praxiteles. His work was popular because everybody understood his subjects. They were household words, like the madonnas of the Renaissance.

If sculpture is to be really acclimated here, it must be indigenous, of a kind that the average citizen can understand. It must be made to look at home in the average American place. It must be treated, not as an outstanding object of art dominating everything in sight, but as symbolizing the spirit of the place, of the flowers and foliage, an integral part of the picture. Such statuary will not be too conspicuous, and is more likely to be of bronze or lead than of marble. It will be more difficult to set, especially where the composition is

In an attractive little grape arbor on the Edwin O. Holler farm at Mt. Kisco, N. Y., is a bronze statuette, "Baby With Duck," by Frances Grimes. The position gives value to the statue and makes a pleasing "eye trap."

On either side the path winged figures emerge from the shrubbery. The green bank becomes alive, once these statues are seen. The glimpse is on the farm of Edwin O. Holler.
In the garden of Thomas Hunt at Tivoli, N. Y., a dryad stands under the shadow of old trees by the pathside. The thatched summer house and stone path contribute to its garden setting. Lord & Hewitt, architects; Vitale, Brinkerhoff & Geiffert, landscape architects.

One can see how intensely alive a garden will become when, looking up from the pool, the view is suddenly animated by this lad with his water jars. It is in the garden of Francis E. Drury, Cleveland, Ohio. Vitale, Brinkerhoff & Geiffert, landscape architects.

entirely informal, if there are no places contrived for sculpture to fill. Statuary in such surroundings is apt to look as though it had strayed in by mistake or had been casually dropped, as it does in most of our parks.

The important fact underlying this problem of finding the right statue for the right place, whether in an architectural garden or a commuter's yard, is that the setting ought to be designed as well as the statue. It is not sufficient to give thought to the sculpture; it is necessary to give serious thought to the place where it is to go. If there is no fit and proper place for it, no niche in which it will naturally belong, no scene of inevitable fitness, one must be made. The statue should seem as much at home as a dryad stepping out of the tree in which she lived, or the spirit of the cave or of the waterfall.

Just how this is to be done, no one can prescribe, for no two sets of conditions are just alike. No rules can be formulated, and general principles tend to be vague so that the designer can but rely on that second sight which is called instinct or inspiration. This comes, first, from native wit, then from the study of a large number of instances, plus a certain amount of artistic sense. It is hoped that the pictures may give an idea of the varied nature of this subject, and suggest solutions for other problems of a similar kind.

When the question of putting statuary in a small place arises, the first consideration should be, not "Is it good sculpture in itself, that I happen to like for its own sake?" but, "Is it the kind that harmonizes with

(Continued on page 88)
The house stands close to the road that runs through the hundred-acre stretch of farmland comprising the property. It is an old place—just approaching its centennial—a white clapboard farmhouse that successive generations have enlarged and the present owner has modernized and restored. Apart from these necessary changes and the adding of green blinds, the old house stands intact, with its old stone wall and steps and walks.

Giant Norway spruces surround the house and the wild country-side behind gives it protection and a sturdy background. A brook runs under the lawn and across the road, emptying into a trout pond nearby. These beauties and facilities make it an enjoyable place in mid-summer. Here are gently sloping lawns, the cool shadows of great trees, the soothing colors of the countryside and the restfulness that is part of age-old surroundings.

The recessed doorway was left exactly as found, with its two narrow lights, its wooden-floored porch and its stone steps leading down to the path. A luxuriant honeysuckle vine clammers up one side, making the air savory and spreading its greenery against the white walls. Red cottage chairs give a touch of contrasting color.
In the interiors the Colonial spirit was carried out faithfully. The walls of the living room are putty color, the windows hung with a gay chintz. Rag rugs are used. The wood-box is an old cradle which, with the spinning wheel, was found in the attic.

CEDAR BROOK FARM
THE COUNTRY PLACE of LEWIS COLT ALBRO
at WEBOTUCK, N. Y.

The two-paneled, white doors with their old hand-made hardware, the low wainscot, the neutral walls and rag rugs create a simple and quiet setting for the old English gate-leg table and its accompanying set of Windsor chairs. Mr. Albro was the architect.
THE man whose interests are confined to the city has no conception over a greater area, but they are none the less vital and active and necessary to the enjoyment of many people.

The garden is a vast cosmos. Not until one actually has a garden, actually works in it and catches the aroma of interest that gardening imparts can he understand the energy of this great world lying outside cities. Going from city life to country pleasures is as radical a change as if he stepped from the earth to Mars. Things dear to him in cities are annihilated in the country. The people speak a different tongue. They have different enthusiasms. The measures of enjoyment are more generous. The heart is set on other things. In the city one strives to drink the cup of Life, in the country to keep it filled.

I STEPPED into a vast cosmos the other day when I opened the new edition of The American Rose Annual. In America there are 1,700 garden- ing enthusiasts who specialize on roses—work with them the way philatelists work over stamp collecting. Seventeen hundred out of our great population may seem a mere handful, but these few are devoted and untiring in their interest for roses, and they have produced some remarkable work in the past twenty-one years of the society's career.

The society co-operates with several institutions in maintaining rose-test gardens at Washington, Cornell University, Hartford, Connecticut, and Portland, Oregon. New roses are judged and classified. Prizes are awarded for rose progress. The society is working to establish a public rose garden in every city park, to expand its membership so that roses will be appreciated and loved in more gardens, and to increase the honors it can bestow on those who create new worthy roses.

Each year the society publishes an annual, which contains a record of the yearly rose thought and progress. A veritable treasure of information, this substantial little book, with its articles by famous rose growers, its lists of American roses and its advice for rose-growers. To come from the city a feverish day and turn the pages of this book is like having a gate to a new world opened before you. It is the cosmos of the rose, the vast area of one flower! It is filled with great wisdom and constant romance.

But the world of the rose is only one of the many parts of the vast cosmos lying outside cities. And each world has its society of devoted enthusiasts. If you care for iris, there is the Iris Society; if you prefer orchids, you can join up with the orchid enthusiasts; if sweet peas are your favorite flower, you will find a Sweet Pea Society; if you love dahlias there is the active Dahlia Society which, by the way, is going to give a dahlia show in New York this fall—an entire show to a single flower!

The list of these societies is long and varied. It runs the gamut from lordly trees to lovely flowers. You may have your choice.

And it is good to make a choice. Flower enthusiasts should be banded together, just as book-lovers have their club, to further the interests of their special hobby. Specialization will bring practical results. Even with he understands the commercial field, one can turn his efforts into a proposition that pays in satisfaction and real enjoyment.

At present these societies are working apart. It is to be hoped that they will eventually be amalgamated into one great body—form an American counterpart of the Royal Horticultural Society, with subdivisions devoted to single flowers. United action by such a society would bring better and quicker results in gardening development.

Meantime, if one does not care to join a single flower society, there are the garden clubs, affiliated with a central association, with offices near New York, and the small, unattached, local bodies that profit by regular meetings and the sharing of garden experience.

EVERY real gardener ought to belong to either one or the other kind of society—or both. If there is no garden society in your town, start one. Keep in mind the mutual benefit, the community's welfare and the general big profit of gardening. The possibilities of such a club are incalculable.

Consider just one activity that such a club can push forward—spraying. Each spring sees the usual scramble for the solitary individual in the locality who sprays trees. Often he is not available, and spraying is neglected.

A tree plagued with disease as dangerous a point of infection as a family with smallpox. We quarantine the family, but the tree is permitted to scatter its disease over half the countryside.

The garden club can co-operate with the town authorities in purchasing a power sprayer, with which the work will be done in short order. Strict rules should be made for spraying each spring. The town authorities should insist that all infected trees be sprayed and all trees that are apt to become infected.

The day will come when country communities will consider a spraying machine as necessary as a fire engine, when these two pieces of equipment for the town's safety will be housed side by side.

The growth of these clubs and single flower societies is an indication of the increasing interest in gardening. It is America's answer to the charge that we are a dollar-grabbing people. It is also a promise of our future. The activities of these societies are impelled by a great philosophy. Behind the rose and the iris and the dahlia stands a vast array of incontrovertible facts, facts that make life more pleasant, more abundant, more vital.

The man with a well-plantèd garden literally has the world at his feet. In the length of his pathside border he touches the farther reaches of the five continents and the innumerable isles. Roses from China, tulips from Holland, geraniums from the heart of Africa, dahlias from Mexico, iris from Siberia, wistaria from Japan. He travels far who has a garden.

He is also in league with great forces—the wind, the rain, the sun, which can be both his friend and his foe. He watches the constant struggle between the tender growing things and their enemy pests. He sees a new creation each spring and witnesses the ruby holocaust of Autumn. He knows that the seed must go into the ground and die, before it can be resurrected again into blossom. He is schooled in patience and has learned to labor a long time for the benefits of harvest.

But most of all, his wisdom lies in the fact that he chooses real things to work with and live among. Business built up on paper, fictitious commercial values, flimsy governments bolstered by hectic propaganda, preachers who have forgotten the Word and crude notoriety, the blight of social decadence, the fad, the crooked thinking, the malacre and sinister influence of alcohol must go. The man in the garden flees. His constant prayer is to be delivered from them.

The rose that he propagates, the iris that he brings to the world of the rose is only one of the many parts of the vast cosmos lying outside cities. A garden is a vast cosmos. Not until one actually has a garden, actually works in it and catches the aroma of interest that gardening imparts can he understand the energy of this great world lying outside cities.
For the good of his body and the cleansing of his soul every man should go into a beautiful garden at least once each year. He should let its beauties seep through his pores, its scents soothe his nerves and its vistas re-focus his vision. Let him sit still in such a garden for an afternoon, and he will come back clear of eye, laughing, contented, at peace with himself and the world. Such a garden is this, which is at Ashbery, Mass., the home of Mrs. J. P. Lyons. Here are lawns patterned with the shadows of great trees; here are paths winding between masses of colorful blooms; here is a white-balustered terrace under the shade of friendly trees. Here also is a Presence greater than man.
"My dream is of a Library in a Garden!" wrote Sievriek in his "Praise of Gardens".

"In the very center of the garden away from the house or cottage, but united to it by a pleached alley or pergola of vines or roses, an octagonal book-tower like Montaigne's rises upon arches forming an arbor of scented shade. Between the book-shelves, windows at every angle, as in Pliny's Villa library, opening upon a broad gallery supported by pillars of 'faire carpenter's work,' around which cluster flowering creepers, follow the course of the sun in its play upon the landscape. Last stage of all a glass dome gives gaze upon the stars by night, and clouds by day."

I think if ever I should come to have my ideal Garden of Books, I would carry thither those precious volumes by old writers on the subject of what Francis Bacon was wont to call "the purest of human pleasures" and "the greatest refreshment to the spirits of man." The accquisitive instinct so sadly lacking in many, hapily finds in me a disciple convinced that collecting is a godly pursuit without which the world would be a dismal wilderness of unexperienced joys, and that there surely is no nobler hobby than that of collecting old-time garden books.

EDEN'S GARDEN

Ip I do not know who, in the Realm of Gardening, was the first Court Historian; the writer of the Book of Genesis, I presume. "And the Lord God planted a garden eastward, in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food." Sir Hugh Platt's two-part duodecimo, The Garden of Eden, printed 1653-1660, is a good beginning for one's enlightenment. Would that my own copy bought for a shilling, had survived the vicissitudes of a tidal wave that I might quote therefrom for your delectation. I have not even good Master W. Coles's "Adam in Eden, or Nature's Paradise" which shed lustre on the publishing world of 1657, nor yet Adam Speed's "Adam out of Eden; or, An Abstract of Certain Excellent Experiments Touching the Advancement of Husbandry" which saw light in London in 1659. Perhaps it would prove disappointing, for Adam out of Eden would never have been as interesting as Adam in, and Adam Speed's volume may, for aught I know, have nothing whatsoever to do with Eden, may have been taken up entirely with the commonplace of cabbages.

But in the second part of Sir William Temple's Miscellanea one finds "Upon the Gardens of Epicurus; or, Of Gardening in the Year 1685". Hazlitt (and I agree with him) considers this the best summary of gardening among the ancients which we have, therefore the subject from Eden-time is conveniently bridged over. Those various rustic scriptores—Virgil, Hesiod, Varro and the rest—must not be neglected by the collector. A magnificent opportunity in itself to accumulate a glorious shelf of classics linking their destinies with gardening! Blessed be the Eclogues and the Georgics of Virgil. (Blessed be their translators, too!)

"Tityrus, thou where thou liest under the covert of spreading beech, brooded on thy slim pipe over the Muse of the woodland. We leave our native borders and pleasure fields; we fly our native land, while thou, Tityrus, at ease in the shade teachest the woods to echo fair Amaryllis." Thus Virgil's Meliboeus begins to woo our interest.

"What makes the cornfields glad; beneath what star it befits to upturn the ground, Maecenas, and clasp the vine to her elm; the tending of oxen and the charge of the Portraits of Heinrich Kuhl-Mueller and Albrecht Heurich, two noted 16th Century botanists which were taken from a 15th Century herbicultural work.
keeper of a flock; and all the skill of thriftily; of this will I begin to sing." Thus Virgil begins his Georgics.

In Old Italian Gardens, Vernon Lee writes, "I should be curious to know something of early Italian gardens long ago; long before the magnificence of Roman Caesars had reappeared, with their rapacity and pride, in the cardinals and princes of the 16th and 17th Centuries. I imagine those beginnings to have been humble; the garden of the early middle ages to have been a thing more for utility than pleasure, and not at all for ornamentation. For the garden of the castle is necessarily small; and the plot of ground between the inner and outer rows of walls, where corn and hay might be grown for the horses, is not likely to be given up exclusively to her ladyship's lilies and gilly flowers; salads and roots must grow there, and onions and leeks, for it is not always convenient to get vegetables from the villages below, particularly when there are enemies or disbanded pillaging mercenaries about; hence, also, there will be fewer roses than vines, pears, or apples, spaliered against the castle wall."

Medieval Traditions

Petrus de Crescentiis of Bologna, a writer of the medieval period did much to inform us of the gardening tradition of his time. Lucky is the collector who comes across a copy of his Ruralia Commoda, printed in Florence in 1471. He writes, "I should be curious to know something of early Italian gardens long ago; long before the magnificence of Roman Caesars had reappeared, with their rapacity and pride, in the cardinals and princes of the 16th and 17th Centuries. I imagine those beginnings to have been humble; the garden of the early middle ages to have been a thing more for utility than pleasure, and not at all for ornamentation. For the garden of the castle is necessarily small; and the plot of ground between the inner and outer rows of walls, where corn and hay might be grown for the horses, is not likely to be given up exclusively to her ladyship's lilies and gilly flowers; salads and roots must grow there, and onions and leeks, for it is not always convenient to get vegetables from the villages below, particularly when there are enemies or disbanded pillaging mercenaries about; hence, also, there will be fewer roses than vines, pears, or apples, spaliered against the castle wall."

Remberti, a noted Dutch botanist, as pictured in a rare 15th Century work on horticulture

But these six years have not been idle ones, notwithstanding. Their passing has reminded me of the delectable Garden Calendars of older days, and so I have not forgotten to add John Evelyn's Kalendarium Hortense in the first edition of 1664 to my collection. I hope to complete the ten issues that follow it down to 1664.

There are other garden books dear to the collector's heart, The Compleat Gardener: or, Directions for Cultivating and Right-ordering of Fruit-Gardens and Kitchen-Gardens, a folio printed in London, 1693, of which work an abridgment by George London and Henry Wise appeared in 1699; also Sylvae, his famous discourse on forestry issued in 1644, and his translation of The French Gardener, the first edition of which appeared in 1658, a third in 1675. The preface to this book has this from Evelyn: "I advertize the reader, that what I have couched in four sections at the end of this volume, under the name of Appendix, is but a part of the third Treatise in the Original; there remaining three Chapters more concerning preserving of fruits with sugar, which I have heretofore expressly omitted, because it is a mystery that I am assured by a lady (who is a person of quality, and curious in that art) there is nothing extraordinary amongst them, but what the fair sex do infinitely exceeds, whenever they pleasure to divertise themselves in that sweet enjoyment." Thus was the English jumpot preserved against the onslaught of French recipes.

Gardening Calendars

Although Evelyn's Kalendarium Hortense has been held to be the first garden calendar in English, we must not overlook the fact that Francis Bacon's essay, Of Gardening, anticipated Evelyn's idea somewhat. "I do hold it in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which several things of beauty may be then in season," says he on leading the reader from month to month.

With John Worlidge's Systema Horticulturae (1677) appeared the first sys- (Continued on page 68)
From the rear garden the simplicity of the architecture can be seen at a glance. The walls are stucco, the roof shingle. There is sufficient irregularity to the plan to prevent monotony in the façade.

The oblong bay window projected from one corner has casement windows on three sides, giving ample light to the drawing room below and a chamber above. Between this and the ell at the other end runs a glass roof porch.

A long, well-lighted gallery traverses the north side of the ground floor, giving access to all the living rooms—the drawing room, library and the dining room. From this the stairs run up in the service wing at one end.

The drawing room, which commands a garden view through the bay window, is furnished simply, harmonizing with the architecture of the house. It is livable without striving for any special decorative effects.
A HOUSE FOR A LONG PLOT

This English Country Home of Moderate Size Solves Some of the Problems Confronting Builders Today

H. D. EBERLEIN

LONGFIELD, on the Madingley Road, near Cambridge, is an especially happy example of recent British domestic architecture in its application to the house of moderate size. As a moderate sized house of simple character, its practical value to prospective house builders is obvious. The full merits of the treatment can best be appreciated if we first note the nature of the problem confronting the architect, Harry Redfern.

The name Longfield exactly denotes the character of the plot for which the house was designed. The site is literally a long field whose end touches the Madingley Road and thence stretches away southward, a field whose extreme width is scarcely greater than the length of the house built within it. Besides the limitations of length and the narrowness of the land, it was necessary to place the house so that it would be shielded from the dust of the highway, have the maximum of sunny exposure, and gardens laid out to advantage.

The approach was planned by a lane running along one side of the grounds while all the rest of the width of the land, extending lengthwise from the road to the house, is given over to the kitchen garden. This arrangement terminates in a small forecourt in front of the north or entrance side of the house. The house extends across almost the full width of the land; it becomes a dividing line and a protecting barrier completely screening the flower garden on the south.

Architectural Style

In style the house closely follows the trend of local tradition. Its prototypes are to be found by the score throughout the neighborhood, some of them dating from the 15th Century. Longfield, therefore, represents a modern development of long-established native tradition and precedent, but a development in which have been incorporated such modifications and additions as suit it to present-day needs and to the particular requirements of the occupants and the conditions of the site. In that very fact lies its claim to the possession of the safest architectural originality.

The materials were brick, stucco, and the red tiles for the roof. It remained only to formulate the plan and to create an agreeable composition.

The Plan

From the house door a long, well-lighted gallery traverses the north side of the ground floor giving access to all the living rooms—the drawing room, the library and the dining room—all of which have a southern exposure and look out upon the flower garden. From this gallery the staircase ascends in an ell in the eastern or service wing, and, on the floor above, the same long gallery arrangement is repeated so that all of the bedrooms have a southern exposure with the single exception of a small bedroom in the western wing overlooking the forecourt. By having one range of kitchen windows looking out upon the forecourt the kitchen lights serve to illuminate the forecourt at night so that other lighting arrangements are unnecessary.

The piazza extending part way across the south front of the house at first sight appears to be merely a pergola or arbor. There is, however, a glass roof with just sufficient slope to shed the water and this, while yielding protection in rainy weather, does not prevent the entrance of light to the rooms below.

The texture of the walls is rough, a result secured by pulling the floats away from the wet stucco, thus sucking out portions of the surface. The four lower courses of bricks in the base are painted black, a device that prevents unsightly discoloration by spatterings from the eaves and also imparts a certain pleasant emphasis. Everything is simple and direct.

Along one side of the forecourt is the kitchen garden. An old wooden gate breaks the hedge. The paths are bordered by lavender.
A Garden in Two Parts

At the Home of Mr. E. W. Sparks, Upper Montclair, N. J.—The Solution of a Problem Which Confronts Many Gardeners

G. T. Huntington

It was an interesting problem in landscape design, that abrupt slope which fell away from the living porch of the house. A continuous planting was precluded by its very nature—contrast, a series of effects, as it were, was essential, and this no customary treatment would afford. So out of the very difficulties of the situation came the solution, a garden of different levels.

The general scheme is simple. From the porch steps one comes out upon a small lawn framed on either side by old hemlock trees, which leads to the first garden with its oblong grass plot and double tier of surrounding borders. The two paths which cut through the flower ranks join at the broad stairway that connects, via a dividing wall, with the larger garden below. There the flower borders are framed in on one side by a long grape arbor and on the other by a hemlock hedge with arbored ends. The whole plan is terminated by a semi-circular pergola at the end with a great curve of shrubbery behind it.

Planting Details

In the detail of the planting, as in the general design, the upper garden serves admirably as an introduction to the lower. The spring effect, above, is of yellow flowers—daffodils, Spanish iris and azaleas with a groundwork of pachysandra and a background of laurel. Harmonizing with this, and yet differing somewhat as befits its separate position, the lower garden at this season is in the soft shades of Darwin tulips, white, soft lavenders and pinks, with Phlox divaricata used as edgings. As the spring advances these are succeeded by yellow and blue flowers with many white ones intermingled.

Summer and early autumn find the beds of the upper garden quiet with lavender and purple verbenas that make a ground cover for abelias and luxuriant bands of heliotrope in front of buddleias, while the second level, below the wall, is rich and gay with pink, salmon buff, yellow and orange flowers such as snapdragons, annual phlox, calendulas, gladioli and zinnias intermixed in great profusion with the perennial plants. All of the flowers in the upper garden are planted in single effects for contrast with the mixed herbaceous borders below them, and their simple colors make a lovely foreground for the richer intermingled tones as one looks down through the two levels.

The Wall Treatment

The wall which divides the two parts of the garden is plain, save for the wide-bonded brick coping along its top and the abutments of the steps. It is planted, however, with various kinds of vines and climbing plants, including wisteria, Silver Moon roses, buddleia and evonymus. These are arranged at the top of the wall, so that they may trail freely over it as they develop. Already they are making a worth-while display, and before long will practically cover its surface.

Looking down the garden one cannot but think of it as a great floral carpet spread in front of the pergola. At the far end, in the shelter’s curve, lies a little pool bordered with forget-me-nots. Evonymus radicans trails over the coping and droops to the surface where small-leaved water-lilies are growing. One comes upon it with a sense of delightful surprise, for it is hidden by the flower beds until one actually reaches it.

The garden in its entirety is an admirable example of studied planting in a situation which would not respond to ordinary treatment. It is the work of Frederic C. Hoth, landscape architect, and Elsa Rehman, associate.
The value of stone garden furniture lies in the fact that its color is a contrast to the greenery about it and it gives an architectural formality to the garden ensemble. An illustration of this is the garden of Robert Appleton at East Hampton, L I.

Delicate carving enriches the rim and pedestal of this table. It stands 32" high, 34" wide, and the base is 18" wide. $60

An unusual bird bath, designed by Gladys Pelt Carpenter, is a lily pool with a child sitting on the edge, one toe pointing toward a frog.

A sensible, sturdy garden bench is found in this design with the flat slab and carved supports. It is 60" long, 21" wide and stands 17" high. $21

Set in foliage at the end of a garden path is the ideal place for this stone seat. It is 64" long, 20" wide and 36" high. $308

STONE FURNITURE FOR THE GARDEN
The trail of the highboy is a path of natural, logical evolution. You pick it up with the old oaken chest—the chest with a lid, to keep things in. Then some genius discovered the fact that if the lid were nailed down and drawers were let into the side of the chest, linen and other things, placed on top, did not have to be removed every time it was necessary to open the chest. Thus came the chest with drawers.

The Chest of Drawers
By the same simple, utilitarian logic the chest of drawers was developed from the chest with drawers. It was merely a matter of convenience. It was discovered that if the chest were raised a bit from the floor, one did not need to stoop so far to get at the bottom drawer. It was also discovered that the capacity of the chest was limited only by the number of drawers, and that three would hold more than two. So they made the thing taller and added more drawers. Gradually it began to look less like the old lidded chest. Thus, in the 17th Century was evolved the chest of drawers. The first ones, indeed, appeared as early as 1600, though the old-style chest with drawers continued in use for the better part of a century. The chest of drawers was a very simple affair at first—merely a cabinet of two, three, or four drawers raised a little from the ground on four straight, short legs. But even these slight changes made a much less cumbersome and more distinguished piece of furniture of it. For the most part these early chests were plain, though some were paneled and ornamented with Tudor carving and molding.

As the 17th Century advanced, the chest of drawers became more common and more important. We begin to note expressions of the Jacobean style in the lines and ornamentation. There became apparent an effort to treat this piece with some respect, and even though it ranked below the magnificent dining-room cupboards of the period, it was made rather more ornamental than formerly. About the middle of the century turned wooden handles were used on the drawers, or simple iron drops or pulls. About 1665 brass drops and escutcheons or key-plates came into vogue.

Judging the Age
It is by means of such details that the age of a piece may be determined with a fair degree of accuracy, though drawer handles are never to be taken as final evidence, since they are so easily transferable. Legs are a safer guide, and on
A more ornate Georgian highboy, of about 1760, shows the downward tendency of the drawers, the shorter cabriole legs and the ball-and-claw feet.

A splendid example of early Georgian highboy is of veneered walnut, with the broken-arch pediment and gilded, inset shell decorations at top and bottom.

These chests of drawers and highboys we find the typical legs characteristic of the Jacobean, William and Mary, Queen Anne, early Georgian, and later Georgian periods.

By 1675 greater variations began to appear. The wider drawers were often divided into two panels, and moldings, in geometrical patterns, were used more lavishly. These chests were supported, for the most part, on short bracket or turned legs, sometimes little more than ball feet. Occasionally we find an evident intention to lighten the effect and a few of the later Jacobean pieces were raised on turned or spiral legs with low stretchers. Up to this time no one had thought to make the top and bottom of the chest anything but straight and severely plain.

Such old pieces are rare, but it is comparatively easy to recognize the spiral legs and turning peculiar to the Jacobean period. One chest of drawers of about 1765 is divided about half way between the floor and the top by a horizontal molding or plinth. Above this are three wide drawers and one below. All are divided into two panels of molding so that at first glance there seem to be eight instead of four drawers. The whole piece is made of oak; it is fitted with drop handles and has four spiral legs with stretchers.

A third form of William and Mary design is found in this American-made walnut veneer example of about 1760. The six legs have given place to four slender ones with ball turning, ball feet, shaped stretcher and scalloped apron.

As it became more and more common to raise the chest of drawers on longer legs or a higher frame, it assumed greater importance in the household. This sort of development was going on during the period of the Restoration. There was a gradual drifting away from the styles of the Jacobean period into those of William and Mary. Oak was the wood most generally used up to 1700, when walnut became more common, though walnut chests of drawers were made as early as 1675. Often the top drawer alone was divided into two panels. Brass drops became general, being quite small and either slender or pear-shaped. The escutcheons were smaller than those made in the 18th Century.

As it became more and more evident that low drawers were inconvenient, the chest of drawers was raised higher until it rested on a sort of table. This table or frame was furnished with drawers, usually smaller ones. Thus we know the highboy came into being, though it was never called by that name.

This was the latter part of the 17th Century and the beginning of the 18th—the William and Mary period—and the ornamental features of these early highboys were in the William and Mary style. They were built of oak, walnut, and

(Continued on page 70)
Standing on the terrace before the house one catches this glimpse of the garden and its setting.

ONE should not come upon a formal garden too suddenly. The way to it should be a gradual progress from the house. This axiom is beautifully illustrated in the garden at the home of Dr. J. Henry Lancashire at Manchester, Mass.

From the grass terrace before the house—a terrace worked out by a stone wall and accentuated with pottery jars—one passes by slow degrees along grass walks down to the lower level of the garden. Here are formal beds brilliant with color the season through. The main axis terminates in a semi-circular lily pool held in a stone curbing.

At this point the ways divide. On each side stone steps lead to a pergola so heavily bowered in vines that one does not at first suspect it of being a pergola. This forms the exedra or termination of the garden.

Behind rises a rock-ribbed hillside heavily forested. The garden, then, is like a jewel of many colors in a setting of woods, its formal lines and varied colors contrasting with the rugged character of the immediate surroundings.

The GARDEN of the HOME of DR. J. HENRY LANCASHIRE

MANCHESTER, MASS.

MRS. WM. A. HUTCHESON, Landscape Architect

From the lily pool one can look up the grass paths between the orderly beds to the house.
A perspective view shows the design of the beds, the pool and pergola covered with vines.

On either side of the pergola steps are large clipped bay trees. The border planting under the wall includes bright poppies and stately lilies, primroses and Solomon’s Seal, peonies and iris, with spireas and tall roses against the wall and climbing roses above.

The formality of the garden is accounted for by pyramidal box specimens placed at regular intervals along the edge of the middle path and the box by which the beds are bordered. In the beds are all the well-loved perennials—delphinium and digitalis, Campanula, iris, daisies, snapdragons, peonies, poppies, feverfew, heliotrope. Phlox, that splendid color contribution to any garden, has been judiciously and effectively used in various shades of pink and white.

This is a walled garden, the forest at the upper side being cut off by a high retaining wall covered with vines and apple trees on espaliers. Beneath the walls are hollyhocks, small roses, iris and buddleia. The lower wall of the garden is not so high because—and this is the surprise!—the slope below it stretches down to the sea.

Bisecting the garden are two paths, at the end of which are pretty garden ornaments—bird baths and satyrs looking out from a bower of roses, an old stone well-head, and benches set in shady, secluded corners among fine plantings of rhododendrons and grapevines.

The sea beyond, the rock-ribbed hills behind: inside these walls, comfortable formality, soft grass paths, touches of statuary, a lily pool mirroring the sky and color from early spring to the first frost of autumn.
Gothic Statuary As Decorations
Between Gothic Art and the American Character Is a Relationship That Makes It At Home In Our Houses

Peyton Boswell

Gothic art, in spite of the fact that it was produced before the New World was discovered, is perfectly at home in America. Despite the chronological hiatus, there is something in Gothic art that conforms with the American character—or, at least, conforms with what we tell ourselves is the American character. Simplicity and austerity are two of its most evident characteristics, and we have become accustomed to regard these two things as elements in the founding of the nation. That which is "stern and rockbound," that which is hardy and determined and fundamental, finds its complement in Gothic art. Therefore it is perfectly logical that it should establish a cult on this side. Just as the lines of the Gothic cathedral have found their way into the steel and stone office buildings of our cities, creating effects that are graceful and lofty and inspiring, so has Gothic sculpture found appreciation in the decoration of American homes.

The thing that is recognized as the American spirit had its inception in England as a reaction against the frivolities, luxuries and licentiousness that came into full flower in the early years of the Stuarts. It arose in austere wrath and possessed the nation. It inspired the hearts of Cromwell's soldiers, and became recognized on the mainland of Europe as a thing of iron as well as a thing of unsparing and fanatical probity. It went back to the simplicity of early Biblical times for its inspiration, to the patriarchs of the ancient Hebrews rather than to the mildness and gentleness of (Continued on page 88)

A companion piece to the Madonna is this St. John, the work of the French Gothic period and attributed to the same carver. Its patina is especially fine.

The French Gothic Madonna to the right is an example of 15th Century carving in walnut. It is attributed to Georges de la Gonnelte.Courtesy of Gimpel & Wildenstein

Dating from the 15th Century is this polychromed stone statue of St. Peter. Courtesy of the Demotte Galleries

St. Madeleine, a 15th Century figure from the church in Troyes.Demotte

The Virgin, with child figures, a 16th Century piece in wood. Demotte
STUDIES in STAIRWAYS
Simple or Elaborate, the Stairs Play a Necessary Role in Decoration

Black and white marble and iron painted polychrome have been successfully used in this hall of the A.K. Wampole residence in Baltimore. The niche with its fountains and the console shelf are interesting features. Mott Schmidt, architect

(Most below) Old Venetian irons fastened to the stair wall and connected with cords and tassels serve to enrich this narrow stairway in a New England home and lift it from its commonplace atmosphere. Lee Porter, decorator

The Wampole stairs shown above curve upward gracefully. There is a pleasing sweep to the rails and the decorative iron spindles are colorful and unusual

Taken from an old home, these richly carved banisters have been placed in the home of Mr. Arthur Little, at Wenham, Mass. Little & Brown, architects

Where the hallway is large and plays the role of a reception room, the stairs can be wide and should be given ample approach. W. Stanwood Phillips, architect
THREE GARDEN HOUSES
Designed by Jack Munley Ross

The Rustic Summer House
Select a shady spot in some hillside orchard for the rustic summer house. Build a platform of rough boards, and fence it in with a railing of rough-cut timber. At one side make a square, peak-roofed shelter or lean-to out of slabs and rough posts. On festive occasions lanterns can be strung about this platform.

The Colonial Gazabo
The gazabo is an old-fashioned garden adornment. It usually marked, as shown on the plan, the crossing of the garden axes. Formal beds, bordered with box, were on all sides. Here stood the octagonal building with lattice walls and open doorways and a curved roof capped by a weathervane. A gazabo adds dignity to the garden scheme.

The English Tea House
An English tea house—or perhaps some would choose to call it Italian—is built against the garden wall. A roof of slate, with wide, projecting eaves; a colonnade facade with arched openings, and in the shadows a long bench. Cedars in pots stand on either side. A bird basin marks the middle arch, and a pool is in front.

A ROSE GARDEN IN A CIRCLE

A Round Design Which Offers a Pleasant Change from the Conventional Square or Oblong
Plan and Displays the Roses to the Best Advantage

LILIAN C. ALDERSON

ROSES in June! Alluring and enticing prospect, tempting one to reckless buying and lavish planting.

Roses are free blooming and perennial plants with the most accommodating habits, but they do manifest certain very definite preferences and peculiarities. They love lime and thrive best in open, sunny spaces; they are subject to mildew on damp, warm days, yet they rejoice in moisture and cool, cloudy weather and grow to perfection in northern temperate climates. But—and here comes the rub—if we want to have real blossoms and plenty of them, not just the roseate dream of the cataloguer's fancy, we must make up our minds as to where we are going to put the bushes and prepare the bed long before it is time to plant.

The Garden Site

The true lover of roses chooses a site for his garden which is sheltered from wind but far enough from large trees or shrubs to prevent these from robbing the soil of food or moisture. The ideal rose garden should be well drained and perfectly level to prevent any danger of water lying in any part of it. Roses are said to be partial to clay soil, but the clay must not be too heavy. It should be lightened with sufficient sand and humus and rendered fertile by the addition of a small proportion of lime and plenty of rotted manure.

A healthy rose bush has roots from 1' to 18" long at the time of planting; therefore it stands to reason that the soil should be loose and friable for at least 2' deep in the beds. It pays to dig deeply, and where the subsoil is not of a gravelly nature to put in artificial drainage of loose stones and rubble below the 2' of fertile soil. If one can get the garden planned and the beds dug the autumn before planting, the spring work will be much easier.

Because bush roses are in themselves prim and as it were self-conscious in their uprightness, there is every reason to choose a design that will help to modify their austerity. A rose garden set in grass is green from April until frost; a pool before it reflects the blue sky and passing clouds and dimples with each wind that stirs. Edgings of bulbs or spring flowers lessen the long period of waiting and carpet dull stretches of bare earth with the exquisite freshness of spring.

Roses need individual care and treatment, and for this reason do best when grown apart from other perennials. If our outdoor house is large enough to be made up of separate rooms, then the place for roses is away from the main flower garden in a spot chosen as a setting for their loneliness.

The garden illustrated in the plan is set against a mass of shadowy foliage separated from the background of trees by a rustic fence covered with climbing roses. The approach from the house is by a flight of stone steps set into the rocky hillside. The effect is that of a sunken garden and the banks outside the garden near the house are covered with a mass of American Pillar and White Memorial roses. The garden was graded and the rustic work finished in the late autumn when the beds were planted with dormant roses and edged with sod. Seeding followed in early spring and the photographs were taken in June before the paths had been laid or the pool set in the center.

The Design

The design is circular with three openings, a welcome relief from the conventional square garden. There are eight varieties of roses each in a separate bed, all hybrid teas, alternately yellow and pink. Jonkheer Mock is repeated on either side of the entrance walk, then Duchess of Wellington, Lady Ashton, Mrs. A. R. Waddell, Killarney, Betty, Lady Ashton and Harry Kirk. The archways and rustic seats are planted with Newport Fairy and the fence with Dr. Van Fleet and Silver Moon. A border of Gruss an Teplitz runs just inside the climbers to keep the garden gay throughout the season when the hybrid teas and climbers are past their best.

The broad grass walks add to the size of the garden, while the warm brick paths lend a sense of cosiness and intimate feeling.

A circular rose garden such as this displays the plants to the best advantage. One can view them from all sides, and their importance is enhanced by their not being unduly crowded together. The amount of green turf within the garden serves desirable ends as setting as well as for convenience.

Variations in the surrounding boundary of the garden can often be made. Instead of the rustic fence a clipped evergreen hedge might be used, with a broad path to separate it from the rose beds. In some cases flowering shrubs would be preferable to the evergreens, as they are decidedly less formal. In the event of any tree or shrubbery planting, however, care must be taken to have them far enough from the beds so that their roots will not invade the roses' own feeding grounds.

An effective variation from the conventional rectangular rose garden is this circular one surrounded by a rustic fence. A central pool has been added since the photograph was taken.
CANNAS TO BRIGHTEN THE GARDEN

The Proper Uses of a Splendid Plant Which Has Not Been Generally Appreciated
Because Its Possibilities Were Neglected

J. HORACE McFARLAND

"CANNAS!" you say with eyebrows slightly lifted, "Those raw red and yellow things, in great coarse beds? Not for my garden!"

But wait; are you sure as to the raw color? And why have coarse beds? I don't enjoy crude colors, and I detest the lawn anomalies that are called beds. Yet I greatly admire and like to use the modern cannas as brighteners of the garden, planting them in sunlit borders where they will be good to look at intimately, and will serve all through the summer and until frost to add piquancy to the color effect and richness to the foliage display.

The modern canna is about as much like the natural form of the old Canna indica as a crisp Stayman's Winesap is like the bitter little crab-apple which is said to have tempted Mother Eve. That "Indian Shot", as we boys knew it for its round black seeds, had a flower but little broader than a pencil, and about as long, which was red or yellow. Indeed, when I first came to know them, cannas were grown as foliage plants, to which the late and scantily produced flowers were but incidental.

The cannas of today, called "orchid-flowered" or "lily-cannas", are a mixture of breeds and species that no botanist will attempt to follow or separate. Their foliage is better than ever, but is now only the support of the flowers, which are broad and long, handsome, and produced most abundantly. Nor are the colors any longer crude in the better varieties. There are scarlets that are glowing but soft and pure; there are hues of crimson that are anything but "noisy"; there are lovely shades of salmon and soft pink; there are yellows not offensive, and then there are the yellow and red combinations without which I can be entirely contented, and which I do not need to buy.

And now, too, there are the nearly pure white cannas, altogether beautiful. The departure from clear white is toward cream or primrose, and there are usually faint pink dots on the broad petals, not in the least objectionable. Snow Queen is as white as most flowers and some snow not quite new, and it is a very satisfactory plant.

These cannas bloom in an irregular terminal panicle or raceme, and the same cluster will open its (Continued on page 78)
The salon in the New York residence of Mrs. Joseph Dilworth has yellow gauze glass curtains and dark, green-blue taffeta draperies, a settee in orange brocade and a chair in plum, orange and yellow chintz. Against blue paneled walls stands an old walnut secretary with a yellow chintz covered chair beside it. A needlework bench is in front of the hearth and a chair in green-blue silk. Mrs. Emott Buel, decorator.
A scenic paper in delicate grays and greens covers the wall of the entrance to the New York apartment of Mrs. William Thaw, 3rd. The woodwork is painted a soft green glazed in blue. Furniture is dusty green with blue lines. The curtains of the French door are rough cera casement cloth trimmed with a heavy cotton fringe to match. J. C. Demarest & Co., Inc., decorators.

In the children's room interesting curtains are of checked yellow and cream cretonne with a flower design in rose and blue bound with blue gauze and crossed, greenish-blue gauze under-curtains.

The bedroom walls are orchid color. A sofa and armchair are in orchid and rose chintz. The same chintz has been used for over-curtains and valance. The furniture is soft Italian green.
Interesting treatment has been given the bed in the Thaw apartment. The low canopy is a blocked Toile de Jouy in orchid, rose, blue and green, and the cover is orchid and rose striped taffeta. Two small painted floor lamps have shades of rose colored chiffon. Copenhagen blue chiffon is used to curtain the French doors.

One who is so fortunate as to possess an old Italian chest can make it serve for buffet in the dining room. The top of this chest is enriched with bits of old pottery and a pair of tall, dull gold candlesticks. The leaded windows are curtained with old green damask elaborately fringed. Walker & Gillette, architects.
ON a hilltop in a pine forest of the North Shore in New England stands this dignified summer residence of Francis L. Higginson, Jr. Its Georgian architecture is a remarkable contrast with the woods about it.

The house is of red brick, above a white stone basement. The walls are surmounted by a white balustrade and ornamental urns. On the entrance side long windows open on iron balconies. Midway is the entrance door with its white carved pilasters and pediment.

The walls of the dining room are covered with an old scenic paper, "The Zones". The furniture is Chippendale. Woodwork is white and hangings violet.

At one side wings are extended, terminating in double porches—paved porches below and screened sleeping porches above, with a railing around the top. Between these a range of five arched French doors, in the loggia, open on a turfed terrace above which is an awning. A hall and loggia, library, music, dining and reception rooms occupy the major part of the lower floor. The library is paneled in oak and has hangings of rose figured linen.
The house crowns a hilltop in a pine forest—a hill that dips down to a lake. It is built of red brick with a white stone basement and trim. At the side two wings extend to double porches, with an awninged terrace between. This balanced grouping gives deep-shadowed, paved porches below and screened sleeping porches above. The arched doors between open on the loggia. A white balustrade with carved urns extends around the roof. The blinds are green.

A Colonial design of carved pilasters, surmounted by a slightly projecting pediment, pronounces the front entrance. Over the paneled door is a fanlight. Windows on either side open on iron balconies. The red brick walls make a setting for this beautiful doorway.

So many city houses have been built in the Georgian style that we do not associate that type with a country place. Yet the very contrast of its dignified lines with the natural woodland surroundings pronounces the beauty of its design.
Historical evidence shows that cats have associated with man for nearly 3,000 years—perhaps even longer. Yet rare, indeed, is the person who can truthfully say that he really understands them, knows all the twists and turns of their strange nature. They are at once demonstrative and inscrutable, affectionate and reserved, simple and complex in their reactions. No one who knows cats can accuse them of any lack of intelligence and genuine mental emotions.

No motion picture star ever registered emotions more subtly or more clearly than do these relatives of the old Egyptians' pets. Surprise, anger, interest, fear, contentment, desire, indifference, trust—there is no end to the list of feelings which cats exhibit by their actions and expressions. One investigator has gone so far as to assert that they have a definite language of their own, with a vocabulary of 500 words and somewhat resembling Chinese.
One can almost believe that cats of high degree appreciate their decorative qualities. Often they will voluntarily assume artistic poses in the most effective situations imaginable; one famous pussy selects the polished top of a tall bookcase, in the center of which he crouches motionless like a furry idol.

SOME CATS OF HIGH DEGREE

It is said that the Egyptians along the Nile used to shave their eyebrows as a token of grief when the household pussy died. So greatly did they reverence their cats that about 1500 B.C. they dedicated a temple at Benti-Hasset to Pash, the goddess of all the felines.

A cat possesses to a remarkable degree the power of withdrawing into its own self-sufficient personality. What thoughts are hidden behind those wonderfully clear, unavailing eyes? One feels that there is something sphinx-like about it all, something tinged with the occultism of the Orient.

STUDIES OF FACE AND FORM

Modern Persian and Angora cats sometimes command fabulously high prices. One remarkable specimen was sold in England for a sum equivalent to $17,500. Many "catteries" have been established to meet the demand for well-bred, pedigreed stock, and official cat shows are often held.
DOORYARD GARDENING

A Form of Planting Which Enhances the Hospitality of the House Without Making It Unduly Familiar—What to Use and How to Arrange It

ROBERT STELL

THERE is something peculiarly intimate about a dooryard—the very word suggests a little zone between the inside of the house and the outer world into which the passerby, pausing in his walk, may look and see marks of the owner's personality. Yet the true dooryard is never vulgarly familiar; merely does it avoid repelling by any undue formality, reserving a certain privacy the while it stretches forth an inviting hand.

In such a place there must be neither too much planting, lest the door be hidden or made aloof, nor too little, with its attendant probability of bare and inhospitable coldness. A balance between these two extremes should be sought, which will be in keeping with the size and character of the house, its proximity to the public highway, and other similar conditions affecting each individual case.

The simplest, and many times the most gratifying dooryard garden is that which lies before the entrance of the small house of cottage or farmhouse inspiration. Here is an opportunity to use those old-fashioned flowers which were so closely associated with the thre-holds of our Puritan ancestors—grass pinks, candytuft, thrift, wallflowers, stocks, pansies and Johnny-jump-ups are a few of them. Here, too, can often be used climbing roses, sweet-scented honeysuckle, wistaria, akebia or grape vines for the porch pillars or trellis; tall hollyhocks beside the doorway; amelopopis for the foundation and walls of the house itself. Where the grounds are small, border planting is the best for the flowers—narrow beds flanking the entrance walk, along the side property lines, and close to the house foundation in cases where shrubbery is not used. Often window ledge boxes will add much to the charm of the dooryard; geraniums and petunias give them the needed touch of brilliant color, and vincas, nasturtiums and tradescantia will supply the drooping grace of greenery necessary to complete the picture.

Bulbs and Shrubs

Spring blooming bulbs are especially adapted to planting in the dooryard, but be sure not to use them in the formal massed beds which characterized one happily obsolete period in our landscape gardening development. Crocuses, snowdrops, scillas and grape hyacinths—these can be scattered along the edges of the borders and in odd sunny nooks here and there, with old-fashioned daffodils and poet narcissus where taller growing things are desired.

Shrubbery there should be in even the small dooryard, just enough to relieve any suggestion of starkness in the background, and to furnish that feeling of permanence which only woody plants can give. Mock orange, snowberry and Rose of Sharon are all good sorts which are in keeping with such informal settings, and, of course, the always desirable spirea should have a place. Close to the edges of the shrubbery planting, or in other shady spots, lilies-of-the-valley will make a charming ground-cover and be a source of exquisite dainty flowers. Boxwood, of course, either as specimen bushes or in low edgings for the walks, can well be used where the winter climate is not too severe for it.

All this has to do with dooryards where the entire space except the walks is in soil and
Why restrict the grape to the garden proper? It can be a wholly delightful dooryard vine when properly grown on a supporting trellis over the informal entrance.

more or less susceptible to planting. There remain to be considered those which are paved as illustrated in several of the photographs on these pages.

The problem here is quite different, and so must be its solution. Regular beds should be provided for the flowers, and for the sake of contrast with the paving these may be wider than those already suggested. Baby rambler roses are excellent for use in these beds, as are also the dwarf varieties of nasturtium. Fancy shapes in the outline of the planting are to be avoided; in general, the form of the individual stones in the paving can be followed.

Where the paving stones are irregular in size or shape, an attractive plan which is being followed more and more is to plant low-growing, hardy flowers in the resultant cracks between them. The list of plants suitable for this use is too large to be given here in its entirety, but the following kinds will give enough variety for any except extensive plantings.

White rock cress (Arabis albida); rock madwort (Alyssum saxatile compactum), with masses of yellow blossoms in April and May; saxifrage pink (Tunica saxifraga), pinkish blossomed through the summer months; rose moss (Portulaca grandiflora); rock speedwell (Veronica rupestris); and moss pink (Phlox subulata). All these do best where there is abundant sun, although most will succeed except where really heavy shade prevails. Where the shadows are dense, better results will be had with ferns.

The English cottage type of house is peculiarly adapted to the hospitable, inviting touch of climbing vines. Akebia and Virginia creeper are here, with hydrangeas and geraniums by the windows.
GROUPS FOR THE MANTEL SHELF

In an old-fashioned room the atmosphere can be established by a group consisting of an old portrait, a pair of glass candlesticks, crystal pendant vases and a Waterford fruit comporte. Courtesy of Darnley, Inc.

Delft tiles face the fireplace opening, the mantel breast has architectural paneling, and on the shelf itself are old vases and clock. From the home of Col. H. L. Camp, Middletown, Conn. Le Roy F. Ward, architect.

Another mantel shelf in the home of Col. Camp holds part of a collection of lustre pictures, scenic plates and a toby jug. The clock is an old design. Candle sconces are on either side.

A simple mantel grouping can be made with a pair of purple Venetian glass bowls, Chinese pottery birds and a mauve bowl in the middle. Chinese embroidery serves for background. Darnley, Inc.
SAVING TIME ON TUESDAYS

Ironing Done by Machinery Is Simple and Pleasant—The New Inventions

Save Time and Tuesday Nerves

ETHEL R. PEYSER

A GREAT fuss has been made about setting the clock ahead one hour to save time and daylight, but little attention has been given the problem of saving four hours every ironing day by means of electricity and the ironing machine. A good machine, unlike the mangle which only folds and is not heated, should be able to iron at the rate of seven or eight feet per minute. In this way the ordinary ironing can be done four times as quickly as by the old method.

Roughly, the ordinary laundry takes about half a day—one hour for eight pieces for the average family of five, including all things from table linen to handkerchiefs. By hand this is about four and a half to five hours. This costs about $30 to $100 a year or $500 to $1,000 for ten years' supply of laundered possessions.

The fuel consumed for the average ironing with coal or electricity costs about $15.60 per year. With a good machine, ironing by electricity or gas will come to about one and a half cents, or a total of three cents for ironing and heating, which is a saving of twenty-seven cents a week or $14.04 yearly. In ten years a saving of $140. This is apart from the benefit to health and strength.

There is one on the market with a bench attached on which the worker can sit down to her work. As the feed is so arranged that the material turns under, because of the adjustable delivery board, one doesn’t have to rise at all, and the saving of strength and comfort is beyond calculation.

An ordinary table cloth on an ironing machine takes about three or four minutes. With a good electric iron it takes about twenty-five to thirty. Besides this, the cloth is ironed evenly and the pattern, if it be embroidered, is evenly brought out. Initials come out in beautiful relief, and buttons on garments do not break because of the deeply padded felt rolls which are covered with an especially-made muslin.

As an ironing machine has proven a practical, money-saving proposition, what is the best way to purchase one? First, we should have a good idea as to the breadth on the average of one’s sheets and table cloths, not forgetting that it is wise to have a machine wide enough to carry two table napkins at once. This saves time, saves the over-impression of the felt in one spot and also uses up the whole length of heat along the roll.

In large households, where the work is unusually heavy, often taking more than one day, a machine about 48" or 56" is used for 2½-3 yards of linen. These rolls should be padded, the heavier the better, to take care of heavily embroidered initials.

Many persons think that an
Among the styles of motor-driven, electrically-heated ironing machines is this type, which is operated by a foot pedal. Courtesy of Wallace B. Hart

A skirt ironing table is set on a metal base and equipped with a single electric iron mounted on a swinging bracket. Courtesy of the Domestic Laundry Equipment Corporation.

For the valet's room comes this table equipped with two irons and cupboards for brushes, cleansing fluids, etc. Courtesy of the Domestic Corp.

When through with an electrical iron, not only detach the plug but also turn off the current at the socket. Courtesy of the Edison Co.

The folding skirt ironing table is mounted on a bracket that permits it to be swung up and out of the way. When in use a locking arrangement holds it firm. Courtesy of the Domestic Laundry Equipment Corp.

Ironing machine is a mangle, limited to ironing only the coarser flat work such as sheets, towels, etc. It is, however, not a mangle but an ironer and will iron practically everything except the fancy shirt waists and more elaborate dresses. It will iron, to the entire satisfaction of the most fastidious, kitchen aprons, nightgowns, pajamas, underwear, children's play clothes, hosiery, men's negligee and silk shirts, and iron, better than an expert laundress can do by hand, tablecloths, napkins and centerpieces, doilies, dress scarfs, blankets, sheets, bedspreads, pillow cases, towels and handkerchiefs. It is a great help to curtains, as they will hang perfectly after ironing. Trousers may also be pressed in such a machine.

The ironing machines on the market all claim certain "best points". One that has a movable shoe (the heated part under which the garment is passed) is good because one can remove starchy accumulations and clean it easily. Some say that the stationary shoe is best because the ironing cannot help being done evenly. You will have to pick your machine. (Continued on page 84)
Modern landscape gardening has come to concern itself more and more with the immediate setting of the house, emphasizing the truth that home sentiment as well as beauty is augmented by the protective and friendly element of closely planted and clustering vines, shrubs and flowers. Bare unpinnings, blank walls and austere piazzas are frowned upon, and horticultural beauty called to our assistance in completing and extending architectural effects.

**Vines to Use**

The vines which are used for this purpose are many and beautiful. For foundations, plaster and stone work, nothing is more satisfactory than *Ampelopsis Veitchii*, of a tender and beautiful green during spring and summer and gloriously crimsoned in the fall. *Clematis*, a less ambitious climber, is also most satisfactory, especially for foundation covering; it lacks the gorgeous autumnal hues of the ampelopsis, but has the advantage of being evergreen. The English ivy, in localities where it can winter safely, is another good vine; and few things are better than the old-fashioned woodbine. Hall's honeysuckle, delightfully fragrant; clematis, both *paniculata*, and the wild variety; wisteria; trumpet creeper; and Dutchman's pipe, for places where deep shade is required, are other favorites. Climbing roses, of course, are the queens of all, and may be grown where space and conditions allow.

Among the best annual vines—invaluable while perennials are getting started—are *Cobaea scandens*, with its effective dark purple flowers, lovely foliage and elaborate tendrils. I am also faithful to the old-fashioned morning glory (the Japanese variety is enchanting), and can never refrain from planting a screen of it at one end of our breakfast porch; its many-hued, ethereal bells are enchanting in the early morning light. We also use running nasturtiums freely among our perennial vines to afford variety and color.

A good example of a well-filled window box presenting sufficient variety of plant color and form. Vincas and pink petunias are freely used.

A few specific suggestions for these close-to-the-house beds are: a gorgeous mass of marigolds in some hot, sunny corner; a bulb bed, with a background of vines, to be filled in later with annuals; and a row of rosy-flowered cosmos (always get the "summer" variety) for a piazza edge.

Window and Porch Boxes

Window and piazza boxes must be carefully planned with reference to size, soil, etc. It goes without saying that their color (green is usually the best) and that of the flowers planted in them should harmonize with the tones of the house exterior and the porch furnishings. Do not plan too small a box, lest evaporation be too rapid—5" to 10" wide and deep is the minimum. Put a layer of some (Continued on page 66)
A W H O L E volume could be written on the nuances of drinking tea.

There is the contentment of tea in mid-winter, when one sits before a blazing fire and keeps the pot warm on the hob. There is the tea social, given in stately fashion, when many come, wearing their Sunday clothes, very stiff and formal, and one juggles tea dishes and tries to enjoy it. There is tea in the Russian manner, served from a samovar, drunk out of glasses, and accompanied by night-long conversation. There is tea on shipboard—that strong, black tea made by stewards who go down to the deep and served precariously when the long roll of the sea permits. There is also tea in a garden.

Next to having a garden, is the joy of having tea in a garden.

The ideal spot is the shadowy corner of an arbor looking out over close-cropped lawns and up the canyon of a path between towering blossoms. Here is quiet and the faint perfume of flowers. A bird calls. Bees hum expectantly over open blooms. The activities of Nature go on silently, insistently. . . . Then through this peace comes the tinkle of cup against saucer, and the melody of voices.

The setting must be right for the perfect tea in a garden. The mood must be right, too. But much of the mood depends upon the setting, and much of the setting upon the way the tea is served and the accessories that make it possible for the hostess to offer her guests the quiet pleasures of this al fresco hospitality. It is a matter of linen and glass, china and (Continued on page 82)
SMALL ACCESSORIES for the COUNTRY HOUSE PORCH

The Hanging Bowl for Flowers, The Bird Cage, The Fish Bowl
Add Amusing Interest

For icy or summer flowers comes this little old rose pottery bowl provided with black cords. It is 6½" in diameter, and may be had for $8.50.

This graceful jade green pottery hanging basket is suspended by old-gold silk cords. The bowl is 11½" in diameter and 10" deep. $15.50

A porch can be anything you like to make it. Much of its charm will depend upon small accessories that give color and amusing interest to the more commonplace groups of wicker and reed.

A fish bowl is always welcome. The wrought iron stand, 4' high, is $25. Bowls vary in price. This opalescent bowl is $27.50.

This gilded cage should suit the most fastidious bird, even though it costs only $8.75. Glass sides and the sliding tray are conveniences.

For ivy or summer flowers comes this little old rose pottery bowl provided with black cords. It is 6½" in diameter, and may be had for $8.50.

For icy or summer flowers comes this little old rose pottery bowl provided with black cords. It is 6½" in diameter, and may be had for $8.50.

The yellow bamboo cage below has a black lacquer base and yellow pottery seed bowls. 17" long, 11" wide and 16" high. $25.

Slender chains support this yellow pottery bowl filled with Venetian glass fruits. Holder. $1.50. Bowl, $15. Fruits, $2.50 each.
**THE GARDENER'S CALENDAR**

### June

**SUNDAY**
- Willyon whites, asparagus greens.
- Keep the edges of the garden clean. Slightly gardening breeds contempt.

**MONDAY**
- Lime mixed with tobacco dust will help to check destructive grubs.

**TUESDAY**
- 1. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
- 2. Keep the edges of the garden clean. Slightly gardening breeds contempt.

**WEDNESDAY**
- 3. Do not neglect over-wintering 
  - Do not neglect over-wintering  
  - Do not neglect over-wintering
  grasses. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
- 2. Keep the edges of the garden clean. Slightly gardening breeds contempt.

**THURSDAY**
- 4. Atop the vegetables are the best 
  - Atop the vegetables are the best

**FRIDAY**
- 5. Do not neglect over-wintering raw materials. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
- 2. Keep the edges of the garden clean. Slightly gardening breeds contempt.

**SATURDAY**
- 6. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
- 2. Keep the edges of the garden clean. Slightly gardening breeds contempt.

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**THE GARDENER'S CALENDAR**

**June**

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### June

- **Sundays**
  - Willyon whites, asparagus greens.
- **Mondays**
  - Lime mixed with tobacco dust will help to check destructive grubs.
- **Tuesdays**
  - Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
  - Keep the edges of the garden clean. Slightly gardening breeds contempt.
- **Wednesdays**
  - Do not neglect over-wintering grasses. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
  - Do not neglect over-wintering raw materials. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
- **Thursdays**
  - Do not neglect over-wintering raw materials. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
  - Keep the edges of the garden clean. Slightly gardening breeds contempt.
- **Fridays**
  - Do not neglect over-wintering raw materials. Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
  - Keep the edges of the garden clean. Slightly gardening breeds contempt.
- **Saturdays**
  - Keep the corn hilled. Lima beans should be tied to the poles to give the plants proper start.
Pleasure at the steering wheel

The driver of an Owen Magnetic sits at ease at the steering wheel, controlling a thousand speeds with the touch of a finger. The unfettered freedom of motion is supremely exhilarating. Mechanics are utterly forgotten—your hands never leave the steering wheel.

Passengers share equally in this driving ease and riding comfort. Long trips are possible without weariness. The pleasure of touring never wanes.

The Owen Magnetic offers the choice of five extremely elegant bodies—Limousine, Coupe, Touring Sedan, Touring Car, Sports Phaeton.

OWEN MAGNETIC MOTOR CAR CORPORATION, WILKES-BARRE, PENNSYLVANIA
A device that ends Casement Window troubles

Architects are agreed that outswung casement windows are an artistic triumph. But—

Well, a graphic illustration of the old troubles is to have all your casement windows a simple and sturdy piece of hardware by which you control the sash with an ornamental little handle on the inside. The sash is locked in any position simply by turning the handle down. Merely raise the handle and you can swing the sash as easily as you would a door. The screen and draperies are not disturbed.

Get them at your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.

Monarch Metal Products Co.
5000 Penrose Street
St. Louis, U. S. A.

Mfrs. also of Monarch Metal Weather Strip

Window Boxes and Veranda Vines

Continued from page 61

sort of drainage at the bottom and make the earth rich. Garden loam and that from the bottom of the compost heap, mixed with one-fourth to one-third of any bulk of well rotted cow or sheep manure and a little sand, will be right. If the box is to stand on a porch railing, rest it on thin cleats to avoid rotting the wood; or set it outside, on brackets. Keep well watered, especially after the plants fill in and begin to bloom. If possible, water occasionally with a little weak liquid manure during the latter part of the summer.

Plant Combinations

Free blooming geraniums of the right color for your house, and the trailing vines, make one of the prettiest combinations, although not unique. Keep the vincas from year to year, to save expense; they are very pretty in the house, if you have room, or you can make arrangements with some greenhouse to keep them over the winter for you. Geraniums had better be newly purchased each year, as it takes the old ones, which have to be cut back, so long to present a good spring appearance. Free-growing and blooming tender annual vines, like nasturtiums, are charming if their color is harmonious with the house.

We used to grow old-fashioned Madeira vine in our boxes and vases, housing the bulbs from year to year, as well as a charming, very rapidly growing delicate vine with feathery yellow blossoms, called German ivy. Wandering Jew is a rapid grower which is perennially useful. The ivy geranium combines the beauty of both geraniums and vines, and is one of the best plants to use in the summer and window boxes. With all of these it is best to give some thought to original selection and effective combinations, and not try to crowd too many varieties promiscuously; be sure to plant the vines very liberally, as this makes for grace and beauty.

Petunias are lovely for veranda boxes, especially the pink sorts. Rosy Dawn is an excellent variety. Here, as in most close-to-the-house planting, be sure to use white flowers freely, as they harmonize with anything.

Veranda Box Combinations

A few effective veranda box combinations would be: vinca or German ivy, Rosy Dawn petunias, ageratum and feverfew or sweet alyssum; violets above, Gloire de Chatelaine or Vernon begonia, blue lobelia, double white petunia; nasturtiums, a few vincas to help avoid later shabbiness, lemon verbena at ends and middle, and white feverfew or double rose for color. The ivy geraniums, filled in with sweet alyssum or candytuft.

Other Plants

Other plants suitable for these gardenette are cigar plant, fuchsias, heliotrope (if there is plenty of sun), and sweet scented geraniums for greens. Often the common annuals may be introduced with good effect; select those having a fairly long blooming season, such as Phlox Drummondii; stocks, snapdragon, and verbena, especially in pink and white. Pansies are pretty for early in the season, and they may be lifted out later and their places filled with other things.

If your boxes must occupy a shady place, you may use vinca, Wandering Jew and English ivy for vines; and the "Dusty Miller", ferns, palms and many foliage plants, including the begonias mentioned above and the tuberous-rooted varieties. Lobelias and pinnacles may be set for color, to bloom as long as possible; the former will last a long time.

A graceful and useful addition to your box will be two or three white grown plants of parsley, which you may clip for culinary purposes. If you are a city dweller, add also a root of chives.

Take the best of care of the dwellers in your window boxes. Keep them well watered, and fertilize the soil after the season has advanced. Even one drying up will do irreparable damage. Keep an old kitchen fork in the box and "scratch around" frequently, loosening the hard soil. Remove all blossoms and leaves, both for present appearance and to assist continuous bloom. Use a watering pot if possible, to keep the leaves and flowers free from dust.

Winter Arrangements

When frosts come and the summer story of the boxes has passed, pull out the roots and re-fill with tiny pines, junipers and cedars, with running evergreens for vines. There are nursery concerns which make a specialty of growing these little trees and shipping them in excellent condition, so that when you receive them they are ready for planting. Even if sprigs or branches are used instead of the rooted little trees, the boxes will supply attractive greenery for a long time.
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You may order from this page with the assurance that you will have by mail the same courteous attention you would receive in person at the shop.
Collecting Old-Time Garden Books
(Continued from page 35)

The Scots Gardener (1683) seems to be very systematic after all! John Reid's garden manual, which is not so
systematic as John Allen's (1725) and John Gerard's (1597) Garden of All Sorts of Pleasurc Flowers, Which Our English Air Will Permit to be Nursed Up, by
John Parkinson, Apothecary of London", a folio of 1629 (a later edition is dated 1656), is representative of the
early English works on gardening. This
same author's A Theatre of Plants (1640) is a treasure in old-time garden
literature not to be overlooked.

Those ancient garden tomes were often quite richly illustrated, many of them
exquisitely. To have a copy of Crispin
de Passe's Hortus Floridus (Utrecht, 1615) or his Book of Beasts, Birds, Flowers, Fruits, etc., would be to court
covetousness! Again, the title page en-
graved for old garden books by William
Marshall are a joy in themselves.

The old printed Herbals, French, Italian, Dutch and English will tempt
the collector, but none of them so much as John Gerard's The Herbal, or Gen-
eral History of Plants, a folio of 1597;
and (as edited by Thomas Johnson) in editions dated 1633 and 1636, although
it was preceded by The Great Herbal of 1536, The Little Herbal of 1525 and
others.

Only a fortnight ago I heard of a copy of Francis Bacon's Sylva Sylvarum, al-
most at a to-be-given-away price, but alas! when I hastened to present myself
as a buyer some other garden-lover had
been before me. Why, I ask myself,
did I wait until after luncheon to seek
it out! One must take no risks when
it comes to acquiring a "find"!

One cannot expect, of course, to find
at every turn such rarities as the fa-
rarities as the famous Herbaries, illustrated with numer-
ous woodcuts of plants, printed at Pas-
sau by Johann Petrie in 1485. Even
the 1550 asked by an English books-
seller in war-time for it, is reasonable
enough for a fine copy.

Early American garden literature has
many items of collectors' interest. There
is Tollier's Almanac for South Carolina,
1728, containing a "Gardener's Kalen-
dar" and following it came many such
Almanac items. Robert Squibb's Gar-
dener's Kalendar (Charleston, S. C,
1787) was probably the first regular
American gardening book. Of course,
the most at a to-be-given-away price, but
the American edition of Marsh-
shall's Introduction to the Knowledge
and Practice of Gardening (Boston, 1790), was the second horticultural
work printed in America, while The
American Gardener (Washington) by
John Gardiner and David Hepburn
was the second indigenous one. Roland
Green's Treatise on the Cultivation of
Flowers (Boston, 1828) was the first
American book wholly devoted to
flowers and it was not until 1839 that
a monograph on single flowers was
printed in America—Edward Sayres'
Treatise on the Cultivation of the
Dahlias and Cactusses (Boston).

But this is not to be a bibliography,
read reader—I leave that as a task for
another. This little pep into the realm
of old-time garden lore is merely in-
tended to give you a glimpse of the
fascination exercised by the garden
books of Yesterday. You may seek in
Aphorism Bolanicae by Gus-
tav Hermann Kehr, Tihingen, 1633, the
Treatise on Breadfruit by Nascher, 1758,
or books by Lorenz Wenceslas Kerck-
hoven, Claus Kjoeping, Edouard Louis
Morrier, Jacques du Vivier because the
startling announcement has been made
that these names, with five others,
appearing gravely in a biographical work
which had been accepted unchallenged
until recently, were pure figments of the
imagination, that such botanists had
never lived and had never written the
works accredited to them! Rainbows
for chasing indeed!

But we shall not miss the fictitious
books by Lorenz Wenceslas Kerck-
hoven, Claus Kjoeping, Edouard Louis
Morrier, Jacques du Vivier because the
startling announcement has been made
that these names, with five others,
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for chasing indeed!
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walnut veneer, the last named being sometimes very handsome.

In the earlier William and Mary highboys or chests of drawers we find these features: the top is still a straight cor-
nice of heavy molding. Part way up a plinth divides the chest proper from the table part. Above this are three or four wide drawers, sometimes plain, some-
times ornamented with light or heavy moldings in paneled and geometrical forms, each drawer front being often divided into two parts in this way. Deep handles continue and sometimes the key-plates are pierced. Beneath the plinth, in the table part, is a single wide drawer. Below this hangs a skirt or apron, cut up in the form of arches. The legs are typical of the period. There are usually six of them—four in front and two in back, showing the distinctive bell or inverted cup detail in the turning and with ball feet. Just above the feet are flat stretchers, cut out in scalloped or revolved curves.

Leg Variations

About 1700 we find the legs becoming somewhat more slender and the general effect lighter. The variations are be-
coming more numerous. As a rule, the top cornice is lighter, usually an ogee molding. A similar molding, reversed, forms the separating plinth. The top drawer has, in many cases, become two or three smaller drawers. Below the plinth there are now nearly always three drawers in place of one. They are in one tier, side by side, but the two outer ones are deeper than the middle one.

After 1700 the bell turning often gave place to a graceful trumpet form. Sometimes as many as five or six small drawers appeared in the table part, the top remaining about the same. Other forms of drawer pulls began to appear in place of the dew-drops. These high-
boys were often made of pine or white-
wood, with the drawer fronts veneered in figured walnut.

Let us examine the William and Mary examples in this collection. The first shows the molding cornice and plinth, the scalloped apron, the typical bell turnied legs, ball feet and scalloped un-
der-bracing. All the drawers are single, including the lower one, but each is divided into two panels in geometrical molding designs reminiscent of the Jac-
obean. The second is plainer and lighter in effect, with two drawers at the top and three below the plinth. In the third we have the walnut veneer and a new form of drawer pull. The six legs have given place to four slen-
derer ones with turning, tending to the trumpet form, with crossed curved stretch-
ters.

The Lowboy

The top part had now become so high that it was sometimes found inconve-
nient, so the dressing table or lowboy came into vogue during this William and Mary period. The style is very sim-
ilar to that of the lower part of the highboy. The earliest ones had six and then four legs, with the bell turning, ball feet, and shaped stretch-
ers; the scalloped apron, and one drawer fol-
lowed by two or three. So similar is the lowboy to the table part that it is hard, both in this and in the succeeding periods, that these high-
boy parts are sometimes palmed off on the unsuspecting as lowboys. But there is this difference: the height is different,
and in the case of William and Mary examples, having six legs, those strong underbraces are usually parts of highboys, while those with four legs and spine are surely lowboys.

Lockwood is very clear on this point. He says: "The chest of drawers proper usually has four drawers, graduating in size from 7" to 4" in width; the section above the fourth drawer is commonly divided into five drawers (he is now referring to the later period); a deep one, ornamented with the rising sun, being found here on that side of the equally divided into small drawers. The table part has a drawer running all the way across the top, and under this three or four deep drawers, the center one also hav-
ing the rising sun. The large majority of lowboys offered for sale are the low-
er or table part of the highboys, and can be distinguished from the dressing table proper by their height and the more substantial make of the legs. The genuine lowboy seldom measures less than 34" in height; the highboy table aver-
sages about 38".

The term highboy, derived from the French "hautbois", seems to have come in with the cabriole leg after 1710, though seldom used in the inventories of that day. However, the name has become so common and popular with us that it seems proper to use it. The cabriole leg was an introduction of the Queen Anne period, but the cabriole highboy more properly belongs to the early Georgian period. This leg was long, slender, moderately curved and terminated in the round Dutch foot. There were now four legs in place of six. At first the stretchers were removed, a modified form, but soon disap-
peared altogether. Until about 1750 the top underformed like a highboy, the bottom cornice and plinth. A double-
arched top is sometimes seen, but was evidently not common. In the inventories, in drawer pulls and escutcheons were used and acorn drops appeared on the aprons. Carving began to be more elaborately de-
ployed, including fluted pilasters and the fan or sunburst. The lowboy fol-
lowed the same style.

Walnut, pine, maple, and cherry were the woods commonly used, often with walnut veneering and sometimes jap-
panned. The fashion of japanning was at its height about 1710.

Queen Anne Examples

Let us glance now at these Queen Anne examples. The highboy shows the typical cabriole legs and Dutch feet with the square tops. This is a ja-
panned piece and shows a modified form, but soon disappeared altogether. Until about 1750 the top underformed like a highboy, the bottom cornice and plinth. A double-
arched top is sometimes seen, but was evidently not common. In the inventories, in drawer pulls and escutcheons were used and acorn drops appeared on the aprons. Carving began to be more elaborately de-
ployed, including fluted pilasters and the fan or sunburst. The lowboy fol-
lowed the same style.

Somewhere between 1720 and 1730 the final touch of elegance was given to the highboy in the scroll, broken arch, or bonnet top, though flat tops con-
tinued to be made until about 1750. Flame-shaped finishes were added and nearly always there was the sunburst carving between the two lower and the two upper drawers. An excellent ex-
ample of this style is shown here. We find the four large drawers and two small ones in the upper part, the bottom top and flame finials, the sunburst carv-
ing, the acorn drops and cabriole legs, After 1740 or thereabouts, the high-
boy began to be built a little lower on its legs. The cabriole leg was more sharply bowed, and the claw and ball-and-claw foot superseded the round Dutch foot. Mahogany had become the fashionable wood. An increased ornamentation is to be observed in the example we have of this type.

Chippendale Influence

After 1750, with the growth of the Chippendale influence, mahogany became more marked and the carving became more various. About this time, too, we begin to find the chests of drawers—highboys with drawers reaching almost to the floor—com-
modation, but somewhat cumbersome.
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On the Trail of the Highboy

(Continued from page 70)

pieces, though often beautiful. Being so heavy and massive, they were made in two parts. There were three or four wide drawers in the lower part and usually five, slightly narrower, above. They stood on ogee bracket feet or dwarfed cabotale legs with hall-and-claw feet. They were made of mahogany and usually had the ornamental bonnet tops and finials, brass escutcheons, moldings, carvings, and sometimes fretted decorations. Both Chipendale and Heppelwhite designed chests-on-chests of this sort.

A variation of this style which appeared between 1750 and 1775 was the block front. This form, probably of American origin, reached its highest development in Rhode Island. It was extremely decorative and is highly prized by American collectors. The block front is more commonly found on desks and secretaries, but was occasionally used on highboys and chests-on-chests.

By 1775 in England the highboy and chest-on-chest had become so tall and massive that they went out of popular favor. They continued popular here for ten or fifteen years longer, when we adopted the lower chests of drawers ofSheraton, Heppelwhite, and Sheraton, which were later followed by the bureau.

A G A R D E N in a B A C K Y A R D

ELSA REHMANN

This is ever so small a garden, yet see how much has been made of it. An oval pool is set in an oval flower bed. Then there is a narrow grass border edged with box. Next is an oval path of broken stones. And all this is set inside a border full of flowers with cedars and flowering shrubs and vines as its frame.

Think of having flowers all the time in such a tiny garden! In the little bed around the pool, for instance, purple hyacinths come out early in the spring. A little later there are lilac and purple tulips. All through the summer there is heliotrope in an all-over pattern and then late in the fall yellow chrysanthemums are set out in full bloom. The outer border begins its bloom even earlier with lilac and purple crocuses all around the edge of the path. A little later golden tuft and lilac creeping phlox spread their bloom over the stones, while daffodils come out like a rich band of golden bloom, with a few forsythia bushes, their leafless pendant branches full of golden bells, to repeat the springlike color in the background.

The little edging plants are in full bloom when the tulips raise up their yellow, lilac, bronze and purple cups. Gradually the scene changes. Phlox and golden tuft fade, the tulip cups fall, and in their place columbines in pale yellow, lilac-blue and purple. And there is a new edging plant, lilac-blue nepeta, to weave its delightful bloom into the gray of its foliage. At about this time, too, lilacs and wisterias are in flower and a few Harrison's yellow roses.

Gradually the scene changes. Phlox and golden tuft fade, the tulip cups fall, and in their place columbines in pale yellow, lilac-blue and purple. And there is a new edging plant, lilac-blue nepeta, to weave its delightful bloom into the gray of its foliage. At about this time, too, lilacs and wisterias are in flower and a few Harrison's yellow roses.

This little backyard garden is planned to bloom in spring, early summer and fall, for in midsummer the house is closed. It was designed by Marian C. Coffin for Mrs. Otto Wittmann, Jersey City, N.J.
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-is attained by this exquisitely wrought console and mirror, combining practicability with spaciousness of build and distinction of design.

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A Row of House & Garden Books
(Continued from page 74)

Decoration advice published in the magazine during the past five years.

Among the other new architectural volumes on House & Garden bookshelf are three from England—a new and enlarged edition of Lawrence Weaver's valuable work on cottages, called "The Country Life Book of Cottages"; a second series of the same author's "Small Country Houses of Today"; a fourth and enlarged edition of Miss Jekyll's "Colour Schemes for The Flower Garden"; and a sixth and enlarged edition of Gordon Allen's popular handbook, "The Cheap Cottage and Small Houses—A Manual of Economical Building." Although written for and about English houses and gardens, each of these volumes contains excellent suggestions and valuable designs that can be adapted to American sites. Excellent illustrations and plans are shown in each.

First of the garden books this year, one we little expect to be surpassed, is "Old New England Doorways," by Frank Cousins and Phil M. Riley, each type of house is explained and pictured—the gable and peaked-roof house of the earliest days, the lean-to house, the gambrel-roof, the square, three-story wood and brick houses. In addition, the architectural detail is explained and pictured at length—doorways and porches, windows and window frames, interior wood finish, halls and stairways, and mantels and chimney pieces. The last two chapters consider the old public buildings of Salem and the new architecture which has sprung up in place of that which was destroyed in the fire of 1914. Fortunately these new buildings have followed the original precedents of the local historic designs.

The book is pleasantly written, full of instruction and historic fact, ample for the student of architectural design and invaluable to those who consider the building of a Colonial house: One hundred and twenty-seven halftone plates illustrate the book. It is a valuable addition to the literature of Colonial architecture.

"Old New England Doorways" by Albert G. Robinson, in a specialized study of one of the important architectural details for which New England is justly famous. The old carpenter-architect believed that the doorway made the house, and upon its design and construction he expended much affection, time and energy. Consequently the doors of Salem, Hasty, Billerica, Deerfield, Winfield, New Haven, Guilford, Middletown and other Massachusetts and Connecticut towns remain for future generations the ideal in measurement and detail. The first part of the book contains a charming appreciation of Colonial doors in general; the second part is a large collection showing several score doorways taken close up and showing details that the lover of the Colonial, the architect and the layman who plans to build will find invaluable.


(Continued on page 78)
AN ATTRACTIVELY PRICED CANDLE SCONCE
OF FLEMISH ORIGIN, USED EXTENSIVELY
IN GEORGIAN HOMES, IS OFFERED BY

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ANTIQUES

QUEEN ANNE TABLE DESK IN BURL WALNUT
SHELL CARVING ON KNEES
HAND-ETCHED BRASS HANDLES

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Designed by the pioneer builders of highest-class, made-to-order residence ranges, will solve the problems peculiar to the home it must serve. Armco rust-resisting iron is used wherever possible, and, combined with the sturdiest type of construction, insures long life. Deane's French Range is the result of well over half a century of experience and is noted for quick firing, even heat distribution, minimum fuel consumption and uniformly satisfactory results under all conditions. It is made to burn any kind or combination of fuels desired. Because it is built better, it naturally costs more than an ordinary range.

The range illustrated is six feet long. The coal-burning section has one fire chamber equipped with Universal revolving grate, two large ovens with platform-drop doors and large surface cooking space. The gas section has three surface burners and oven. There is an electric broiler at the left end of the plate shelf and an electric roll-oven at the right, both capable of many other uses than their names imply. A mitred-corner French hood seven feet long draws cooking vapors through the ventilator into the flue.

Ask your architect to specify Deane's French Range and send for "The Heart of the Home," our portfolio of built-to-order residence ranges.

CANNAS TO BRIGHTEN THE GARDEN

 Flowers successively for many days. The only fault is that these panicles become ragged as the flowers fade but do not drop off—a fault which Antoine Wintzer, the canna wizard who has scored the latest advances in this flower, is endeavoring to breed out of it. I have found it no great bother to spend ten minutes a day picking off the blooms which have done their attractive duty, meanwhile keenly enjoying the "close-up" of these striking subjects.

The development of the canna as a bloom producer has not been at the expense of its distinct and effective foliage. Indeed, the appearance of tropical richness has been increased by the breeding and crossing to which the family has been subjected. The bright and lovely green foliage which is normal may have been varied in some varieties which show almost wholly a deep purplish foliage. To this foliage variation is added an almost equal variation in ultimate height, which in some sorts is less than 3', while others tower toward 6' in their stately showiness. It is the right use of these height and foliage differences as well as the arrangement of the flower color-effects which makes canna very useful in a garden.

The ease of this culture is so promptly effective, I think. Setting out in rich soil the young plants received in late May or early June, or planting in a little earlier the dormant roots, flowers will open in a few weeks, and these same plants will be incredibly effective until a positive frost nips them. In my latitude, fully four months of effective use can be relied upon.

I have made evident my dislike of the formal beds in which canna have been used to make a garden splash, not infrequently with an extra detriment in the way of an edging of coleus or some similar foliage, dear to the old-fashioned florist's ideals. There are locations in parks, in some great lawns, that may be proper for these beds—without the coleus, of course,—but I have seldom seen them. For one such place, a score will appear where canna do their best garden duty in a border, preferably with a tree or deep foliage background. Planted in front of evergreens, they are particularly effective.

The canna can be grown in a dozen plants of the lovely scarlet President canna in an oblong clump where the evening sun strikes the edge of a wood-bordered lawn, and there will be nearly the same thrill of pleasure one experiences with the bright display of the wild cardinal flower is encountered at the line of the deep forest, far and away in October.

Or, let a few plants of Snow Queen canna, which mounts only to about 4', take an open sunny spot in a hedge border, and the result will be entirely pleasing. The leaf-greens of the canna are quite different from the average mature summer foliage hues, and they take the light to much advantage. A little study of heights and colors, a border center, or a corner, may be given to for a really dwarf canna, not over 2' in height. The devoted Mr. Wintzer, who has worked with canna for fully twenty years, sometimes manages two generations in a single year, in his development efforts.

Just a few words about canna culture may be in place. They are strong feeders, and need rich, friable, moist soil. Mr. Wintzer has worked with canna for fully twenty years, sometimes manages two generations in a single year, in his development efforts.

Cannas to Brighten the Garden

(Continued from page 48)

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Cannas to Brighten the Garden

(Continued from page 48)
The "WHITE HOUSE" Line

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Manufactured in a Unit System.  
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Also special work from individual plans or own drawings  
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AND ASSOCIATES OF THE  
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Invite the readers of this magazine to visit Wyoming in early June to view the **Peonies and Irises**  

which will then be in the height of their glory.

June 3d to 7th are usually the best dates. However, the blooming season may vary slightly, therefore intending visitors should write to us the last week in May for information. We will then advise you of the most favorable date, and can make arrangements to meet you at the station in Reading, Pennsylvania.

If you cannot come, write us for a copy of the Seventh Edition of Farr's Hardy Plant Specialties, now in process, and which I hope to have completed the early part of June. This book describes my wonderful collection of Peonies and Irises, as well as other favorite perennials, shrubs and evergreens.

My special catalogue of Dutch Bulbs will be ready about the first of June and will be sent on request.

**BERTRAND H. FARR**  
Wyoming Nurseries Company  
106 GARFIELD AVENUE, WYOMISSING, PENNA.

The annual meeting and exhibition of the American Peony Society will be held in the Hotel Berkshire, Reading, Penna., during the first few days of June. Write for the definite date.

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AMERICA'S housekeepers may well be proud of their profession; for housekeeping (domestic science) is the greatest of all industries. In the United States alone it employs 20,000,000 women and billions of dollars capital. Upon its management and operation depends the success of every other business in the land—national prosperity or national poverty.

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Poilu fought on hit "vin-ordinaire," The Tommy on his tea. But the Doughboy had to have his cigarette. What he wanted was smoke, and the round "canteen" cigarettes gave him plenty of it. Captain X, upon his return from "over there," suggested that we make his favorite cigarette—PALL MALL—round in shape.

Read the story of Captain X.

PALL MALL
FAMOUS CIGARETTES
Rounds

A loosely-rolled cigarette, that does not have to be tapped, squeezed or loosened—with a free and easy draught. A cigarette made from the famous PALL MALL blend of 42 Turkish Tobaccos.

20 PALL MALL rounds (plain ends) in the new foil package...50c

"THEY ARE GOOD TASTE"

PALL MALL (regular), plain or cork, in boxes of 10, 50, 100, as usual

The Art of Tea In a Garden
(Continued from page 62)

silver! Its success depends upon such ordinary things as convenient tea tables! Whether it be a solitary tea—cups slugged between the pages of a book—or tea with a group of friends, or even the more elaborate lawn teas so popular in England, the first requisite is a good tea table. The larger the company, the larger the table or number of tables. Tea around a table is a pleasure, but to sit stillly on a garden bench and balance cup and saucer and plate on your knees is an abomination. Consequently, the hostess should have a sufficiently large table at which to place her guests, or plenty of small tables. It should be light, easily moved around, and, in its texture, have an outdoor air.

The iron table shown on page 62 appears convenient, so does the little painted table on that same page. The latter is quite convenient. The legs fold under when you press the lever at each end. It comes in mahogany or painted, and is 29" long and 12" high. It can be set beside the garden chairs for a tête-a-tête tea. Its price, $27, makes it quite attractive.

Another convenience is the white enameled willow ice tea stand. The middle compartment is for cracked ice or ice cream. The rim holds twelve glasses, two jugs and a sandwich plate. This stand is only 28" high—a convenient size. Handles at either side make the maid's work easy, and it can be carried from the house, fully equipped, without any trouble. Complete, with twelve glasses, glass spoons and two jugs, this stand is priced at $60. The stand alone comes at $35. The willow tea cart reduces serving to a minimum of trouble. It has a removable glass trap top 18" long by 27" wide. The cart itself stands at 28" high. It is priced at $32.75. The muffin stand beside it contains four removable plates.

One of the unusual iced tea sets being shown this spring is of crackle ware glass. It consists of six glasses, a jug, glass straws and a wicker tray which has a cretonne bottom covered with glass. It sells for $14 complete.

An iced tea set of crackle ware glass consists of six glasses, jug and wicker tray. $14

It is 38" high and comes for $12.75. These two pieces almost furnish the tea house. At a slightly increased cost they can be painted any color or shade to harmonize with the other garden furniture.

A four tea table, shown at the bottom of this page, has an unusual but convenient shape. It measures 28" high, 23" long and 16" wide. The price is $50. Handles on the ends make it easy carrying.

Of the china to use for tea in a garden come innumerable patterns. One should choose her china according to the guests and the occasion. Cups of the picturesque Breton ware are often available. There are also colorful sets in Italian peasant design, crude in form and decoration but pleasant to the eye and entirely suitable for outdoor tea. Or again one may prefer a plain type.

The set shown on page 62 is Limoges and comes from France. It is available in either delicate blue or green and is decorated with a fine gold line. There are twenty-one pieces in the set. The price, $35, is attractive.

Tea drinkers fall into two classes—those who prefer it hot and those who prefer it iced. Iced tea is an American drink and is a product of that school of American gastronomes which has taught the world the subtle values of heat degrees in serving dishes. Foreigners, the English especially, may choose to stick by hot tea on hot days, but Americans find peculiar pleasure in taking their tea cold, and they have created some interesting sets in which to serve this drink.

One of the unusual iced tea sets being shown this spring is of crackle glass ware. It consists of six glasses, a jug, glass straws and a wicker tray which has a cretonne bottom covered with glass. It sells for $14 complete.
The Coldest Spots Are Warmest With Kelsey Health Heat

JUST naturally, where windows are, there are the coldest spots.

It's why most radiators are mostly put right in the way under windows.

The Kelsey without any radiators will heat every part of the room equally.

You can sit by your windows on snowy, blowy days, with perfect comfort.

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None of that putting your feet on a hassock or foot stool.

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able in a Kelsey Health Heated house, you will not feel the heat.

You won't feel it, because it is a fresh air heat that heats with freshly heated fresh air.

Fresh air that is circulated to every part of the room and every room in the house.

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Shows 24 attractive homes from cozy Bungalows to 8-room Colonials—all of the latest type of fire-resistant construction. Fine illustrations, floor plans, cost estimates. Working drawings available. Secure this book postpaid from the Secretary-Manager, or from the manufacturer in your locality who stamps his brick with the trademark below, which is your guarantee of quality.

This National Educational Campaign is conducted by The Common Brick Industry of America. Address, The Secretary-Manager, 1103 Building Bldg., Cleveland, Ohio.

Greater Beauty "CREO-DIPT
Stained Shingles

For a home exterior of infinite beauty and practicality, specify "Creo-Dipt" Stained Shingles which merit deepest approval also for their true first-cost and upkeep economy.

Each shingle is stained separately, uniformly and permanently one of 30 beautiful shades of red, brown, green, grey. Bundled ready to lay. Proof against dry-rot and weather.

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For Beauty with Economy build with Common Brick

The Common Brick mansion house of a 2360 acre estate. Undoubtedly the first house in America to which silver was brought as a wedding present.
Wherever there is grass to cut!  
The Ideal does the work better and at less cost

Large, well kept grounds that have flower beds to care for, shrubbery to trim, grass to cut and sod to roll require constant attention. Keeping the grass cut and sod rolled is the hardest part of the job; and when the work is done with hand mowers and rollers it is the most costly part of the job.

As a consequence hand mowers are rapidly being discarded for power machines. And Ideal Power Mowers are rapidly being discarded for hand mowers. As a consequence hand mowers are rapidly being discarded for power machines. And Ideal Power Mowers are rapidly being discarded for hand mowers.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Power Lawn Mower with great success. The Ideal does the work better and at less cost.

Advantages of the Ideal

The Ideal is a power mower and roller and in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds, and shrubbery.

When running over walks, driveways, pavements, and the operator simply lifts the cutting mower from the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, and more weight if required and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple construction. No clutches or complicated parts to wear and get out of order. The motor is built in our own shop and designed especially for the work.

The Ideal Power Lawn Mower Company

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IDEAL POWER LAWN MOWER

Does the work of five hand mowers

Photograph shows Mr. R. E. Olds, the originator of the Ideal Power Lawn Mower, testing out one of the late models with riding trailer. This outfit with trailer makes the simplest, most practical and lowest priced riding power mower ever placed on the market.

Saving Time on Tuesdays

(Continued from page 60)

In another machine the manufacturers use their patented gas burner of drilled holes and their air mixer as a talking point to afford a gas saving. Another claim that oiling is necessary only every six months.

The feed board is a requisite part which must be perfect. Lowering the feed board removes the roll from contact with the ironing surface in some machines. This is the same principle as putting the hand iron on the rest. At the same time the motion of the roll is automatically stopped, so that the goods can be withdrawn at any time. It also enables one to lay a folded piece or a number of them on and over the roll, and it insures a straight start at all times. On single or double thicknesses of goods the feedboard need not be lowered, as these will start in readiness. This patented feature means safety to the operator and safety to the goods being ironed. The feedboard is the flat piece of board running the length of the machine over which the linens passes.

Some machines are advertised as having all gears enclosed and protected. This, of course, makes operation safer. The swinging arms are generally provided for hanging linen on, are a convenient addition.

Good Points

In some cases the gas burner and the electric heat are divided in the center so that the burner can be used on warm work without scorching the unused part of the roll.

The machines should be so made that they are comparatively easy to clean.

Levers are not quite as good as the automatic, adjustable feedboard, which insures ease of control. It is worked by raising and lowering. This brings the roll in contact with the ironing surface, the same principle as a hand iron is brought to and from its rest.

The action also stops and starts the rotation of the roller. In other words, it is automatic and there is no possibility of the operator becoming confused at a critical moment. There are no levers to pull or switches to turn; the control is instinctive and always under the hands of the operator for instant use. Moreover, she can lay her work over the roll while idle, in suring a straight edge and start the work again at her convenience.

Ironing on these machines is done on the same principle as with a flat iron, only instead of passing the iron over the goods, the goods are moved against a stationary iron.

Power and Fuel

Gas, gasoline and electricity are the fuels used to heat the machines. Electricity and hand-power turn them.

Motors come from 1/4 to 1/2 horsepower, depending on the size of the machine. When buying one, be sure to tell the agent whether you have Alternating Current (A. C.) or Direct Current (D. C.) and what voltage you have.

Motors are generally supplied 110, 220 volts D. C., and 110 volts A. C. (We are not considering here the belt driven larger sizes.) About 3/4 of a pint of gasoline is used on the smaller size machine. Sometimes the amount increases to 1 1/2 pints; from about 17 to 33 cubic feet of gas. In the case of electricity as fuel for high heat, 2.5 to 4 kilowatts are used. For medium 17 to 4. For low 85 to 2.

The current driving the machine is from 180 to 320 watts per hour.

Size

The household models come 46", 42", 39", 37", 32", and 29" actual ironing widths. The 46" and 42" seem to be popular with many manufacturers. The former is for 25" yards or 90" wide 22" small linen, and the latter for 25" yards or 81" wide or 20" small linen. The 37" for 2-yard-wide linen. Sizes 32" takes up actually about 42" x 26" of floor space, the 37"-"47" x 26", the 46"-"58" x 25", etc. There is one ironing machine on the market that is separate from its base so that it can be set up in an apartment on the top of a radiator or on a 14" shelf. This answers the wants of the "flat dweller."

It is an interesting fact that one agent in New York is shipping 1000 ironing machines daily, many of which go to Boston. This is due to the low rate of electricity that prevails in that city. And here's a point—even in some vicinities where the rate is low, where two lines only supply a whole state with electricity, it is not advisable to use electricity for machines. One must have a good current, even service, etc., to make it worthwhile.

How to Operate

One lights the burners on these machines as one lights the gas, turns the electric switch and ironing. It is quite

(Continued on page 66)
WHO’S THIS?

Less time, trouble and effort required to hang clothes on a genuine Hill Clothes Dryer. Clothes dry safely and quickly, too, because there’s no sagging lines on the

HILL CHAMPION CLOTHES DRYER

100 to 150 feet drying space, strung on revolving arms that bring every inch within easy reach from one position. No tugging heavy basket—no trudging through damp grass—no dirty, sooty lines. Top folds up like an umbrella, pole lifts out and entire dryer may be stored in garage. Lasts a lifetime with proper home. Lasts a lifetime with proper care. Write for Folder "D" today.

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But are they with you?

Event an inviting Dodson home now that will attract them to your grounds and keep them with you all summer.

DODSON Bird Houses

win the birds

Because they are scientifically built—constructed of sturdy material by a bird lover who lives in a bird sanctuary surrounded by songbirds. A Dodson home offers protection and comfort that attracts birds like a magnet.

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Our songbirds are a charming economy—they will protect trees and shrubs and will cheer you with their song. Mr. Dodson will personally supervise the placing of each house.

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Dodson Sparrow Trap guaranteed to rid your grounds of those quarrelsome pests. Price $1.00.

Saving Time on Tuesdays

(Continued from page 84)

Some form of power sprayer is the best means of controlling insect pests on a large scale.

Some of them are made to stay in the garage and may be set to do their work without care or attention up to 15 lbs. Most have but one heat, but some have three heats. A traveler will be pleased with the adjustable 3 lb. iron which has a voltage adjustment making it practical with 220 or 110 voltage.

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Did you get out last summer's savings only to find that they won't do, and that you don't know just where to get new ones? And the old porch shade—have you noticed how dingy and worn it's looking? And yet you haven't seen any of the new ones that look good enough to buy?

Have you a willow chair to be stained—and don't know where to send it? Or some new lighting fixtures to buy—and all of the stock designs impossible? Then why not write to

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The Information Service deals intelligently with hundreds of summer problems every month. The annoying little questions of house management that perplex house executives at the beginning of summer are answered quickly and capably by our staff experts.

Check the item you wish to know about on the coupon. Or if your personal problem doesn't appear there, write a letter to us. You will receive a surprising lot of information that has been collected for your use.

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I have checked below the subjects I'm interested in. Please send me names of dealers who sell these articles and arrange for me to receive their illustrated booklets and catalogues.

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June, 1920

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This man is the trained representative of the Milwaukee Air Power Pump Co. He lives and works in your own county. His work was to increase the value of this farm, and increase farm profits. He did it by installing what you see in the above illustration, fresh water direct from the well and cistern to the farmhouse, barn, watering trough, dairy and lawn, no storage tanks or rude water. And he put electric light in all the buildings. He installed a flushing closet, put hot and cold running water in the farmer's kitchen and bathroom, fresh drinking water direct from the well to the house, water in the barn for the cows, electric light in all buildings.

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Three slices of Basy Bread a day——

Reduces your weight in a natural way

What One Woman Says

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Sept. 16, 1919

My husband and I were told by our doctor to reduce our weight, and a friend wrote me a letter about Basy Bread. We have been eating it ever since, and I have lost seventeen undesired pounds, and enjoyed the bread immensely. Shall miss it. In a word, results! Slowly yours,

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Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared. By simply eating three slices of Basy Bread a day, millions of people have regained their normal weight. No dieting. No medicine. No irksome exercises.

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The "F" Light Plant may also be obtained in larger sizes—65, 100, 200 lights.

Fairbanks Morse & Co.
MANUFACTURERS
NEW YORK CHICAGO SAN FRANCISCO

Statuary in the Small Garden

(Continued from page 29)

their surroundings? Is there any kind of sympathy, obvious or subtle, between the sculptor's thought and the lives and loves and aspirations of those who live with it, or is it as remote from them as the Group of the Laocoon? Or to put the same idea in a different way, "Was the sculptor thinking of an American yard with trees, bushes, grass and flowers, or was he trying merely to express in human shape his sense of beauty, or strength or speed? Was he trying to personify some abstract idea, or to make a figure which would emphasize and vivify the lines of some building?"

It is fortunate that many sculptors are now at work in the spirit of the ancients in so far as they are trying to express the sentiment of their times, the ideas with which they are most familiar. As a consequence, instead of making fauns or Minervas, they are modeling modern men, women and children with such poetic atmosphere as they are able to give them. Many fountains, sundials and other garden objects are designed with the human motive by artists honestly trying to find the true and harmonious note. We have Yankee boys, girls, children, dogs, bier rabbits, frogs, birds, toadstools and so on in sculpture. It looks as though in time our industrious garden sculptors would build us up a mythology of their own invention.

This human touch is the best hope we have for the popularizing of sculpture in gardens. Things that used to be human in the days of Greece and Rome, figures of classical tradition, are so identified in the average mind with compositions of costly and ambitious character, that it is difficult or impossible to acclimate them in the unpretentious yards of an immense democracy.

In time, this very democracy will develop an art of its own. Just now we must imagine and create statuary that will be as proper and indigenous to our landscape as an Aphrodite rising out of a pool is a fitting complement to a shaded garden in Rome.

Gothic Statuary as Decorations

(Continued from page 44)

Christianity. But it went to such extremes that the English people arose against it, overthrew it, and, in reaction, reverted in worse degree to the frivolities and vices of the Stuarts, so that, after the fall of Cromwell, England was plunged under Charles II into an era of excesses that left a blight on English history and on English literature.

During this reaction the Puritan, with his dolorous face and his austere mind, became the most hated thing in the realm. So unpleasant did the nation make it for him, that he sought refuge on the bleak coast of New England. The iron that entered his soul became dear to him, one of the elemental things of which he was proud. Its reflex has permeated American life and American development generally for more than three centuries and has become a part of the American tradition.

Now Gothic art was an expression of the simplicity and the austerity of the Middle Ages, harking back to the times which the Puritan wished to see restored. The parallel reaches down through the ages and makes the Gothic feeling instinctively understood in America.

But there is a vast deal more to Gothic art than there is simply in the applicability of its spirit to the American character. It has just about lived down the two great calumnies with which its reputation was blighted in the 19th Century—one a calumny of friendship, the other a calumny of dislike. The first libel came from the fact that the Romanticists (or Decadents, if you like) claimed Medieval art as something of their very own, and thereby gave it an undeserved reputation for being sickly, plaintive and effeminate. The second came from the contention of its enemies, that it was stiff, formal and unreal—a view that is the direct opposite of the truth.

Two things have combined to set Gothic style aright in the world—the growth of art appreciation in general, which has enabled people to discern that which is truly beautiful and simple and expressive from that which is theatrical and ornate, and the way in which its architectural beauty has been utilized.
June, 1920

No. 409

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Conde Nast, Publisher.

The Vogue Publishing Corporation, 111 West 44th St., New York, N. Y.

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Gothic Statuary as Decorations

(Continued from page 88)

ized by modern steel constructionists, who have found in it something ready made for their needs, something as logical as if it had been designed especially for the building materials of the 20th Century.

Not only this, but there is a powerful sentimental reason why there is more interest just now in things Gothic than there ever has been since Renaissance art took its place in the 15th and 16th Centuries. It reached its full flower in Northern France, right in the theatre of the titanic conflict between the Kaiser and civilization, where it bore the brunt of combat and became a sort of symbol of suffering humanity, thus endearing itself to the hearts that stood steadfast against the powers of destruction.

Though mutilated by shot and shell it emerged with new glory and new significance, its pure beauty expressing more to mankind than ever it had before.

What Gothic Art Is

Gothic art is an expression of aspiration. Its coming was coeval with the awakening of Europe from its long sleep of the Dark Ages. It is the art expression of this awakening and of humanity's new freedom and its upward march for enlightenment and liberty. The analogy between the archaic art of old Greece, that preceded the Greek classic period, and the Gothic art of the 13th and 14th Centuries, that preceded the glories of the Renaissance, is complete, because there is much physical and there crystallized into the style known as Gothic.

The Gothic sculptors took their models from life. They threw off the shackles of formalism. Instead of abstract designs and stilted figures that had been passed down from one generation of craftsmen to another throughout the whole period of Early Christian or Romanesque art, the creative geniuses of the revival took their motives from the objects about them. Trees, plants, fruits, animals and, above all, the human form itself, were once more utilized, just as they had been utilized in the awakening of Greek art (about 500 B. C.), when the Hellenes threw off the long sleep of their own Dark Ages, that period of stupor that followed a great Pre-Historic Barbaric invasion.

The coming was coeval with the awakening of Europe from its long sleep of the Dark Ages. It is the art expression of this awakening and of humanity's new freedom and its upward march for enlightenment and liberty. The analogy between the archaic art of old Greece, that preceded the Greek classic period, and the Gothic art of the 13th and 14th Centuries, that preceded the glories of the Renaissance, is complete, because there is much physical and as well as historical resemblance. There was a certain stiffness, to be sure, but it was life and freedom personified as compared with the art that preceded it. Romanesque art was not human, there was no smile in it. Byzantine saints (Continued on page 92)
V-BAR
The Greenhouse of Quality

We do not like to say that the V-Bar Greenhouse is the most successful greenhouse made—it sounds boastful—but so many of our clients tell us so that we are beginning to believe it.

It certainly is our purpose to build the V-Bar Greenhouse as carefully, intelligently and skillfully as experience and good craftsmanship dictate, and with an eye to the highest efficiency and the lowest cost of operation and maintenance.

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H G S E & G A R D E N

Gothic Statuary as Decorations

(Continued from page 90)

never smiled, they always suffered. But with the coming of Gothic art, the face of the Virgin lit up with a gentle and be­

nign look of happiness. Just as in the year 450 B.C. the first smile appeared on the face of a Grecian statue, and this

smile led to the glorious civilization of

Phidas and Scopas, just so the smile of the first Gothic saint was the forerunner of the
dead of realism and of the aesthetic appeal.

And just as there is a purity and a poignancy of feeling in any art before it has reached the stage of academic

sophistication, so there is a pristine ap­

peal in Gothic art which endears it to

those who have an appreciation for such fundamental elements in art.

The American Vogue

So it is that, both for sentimental and

esthetic reasons, aside from its kinship with the American character, Gothic art is

a general share of pop­

ularity in the art awakening of the coun­

try.

Its first great protagonist in this
country was George Grey Barnard, the sculptor, whose work brought over from France

first fine specimens which he installed in the museum he built on Fort Wash­

ington avenue, in the upper part of

Manhattan, which he called “The Clois­

ters.” Previous to the propaganda which

Mr. Barnard started, Gothic art was al­

most unknown in this country, except

in books. But now fine specimens adorn

many homes, there are commercial art galleries that specialize in it, and many

picture galleries where the visitor will

see Gothic effigies occupying corners for decorative purposes, to give atmosphere

and a note of relief to exhibition rooms. And just as admirable specimens of

Greek and Roman art, preserved

through the ages, can be had at lower

prices than the works of such moderns

as Rodin and Barye, desirable pieces of

Gothic art are within the reach of col­

lectors and furnishers of homes.

As Decoration

From the very nature of Gothic art, simplicity must be the keynote of its use as home decoration. To place

Gothic statuary in surroundings as com­

plex and luxurious as those of a Louis

XVI room would be as bad as putting a statue of Silenus in a church. The statue­would be lost for the furniture

and the furniture would be worse for the statue. Gothic art will not mix with any sort of highly amplified decoration. It
does not conform with fine detail, nor with any other art whose motiva­

tion mixed.

An instance of this is the conflict be­

tween the Chippendale idea, with its

complexity of motive taken from the

ancient Chinese, and anything having the Gothic feeling. Not only is the con­

tradiction structural and basic, but it is

historical as well, because Chippendale decoration belongs to that era of Eng­

lish development when Britons discarded the simplicity of their old art in favor of the new which came when they ad­

mitted the luxurious influence of the outside world, particularly of the orient.

Gothic art was developed in a world of

wood and stone, put to solid and practical purposes. Strong walls make its best background, and this gives it a natural setting, and the next best is wood in its natural colors, or darkened by the patina of age.

Old English panelled interiors, or the

modern reproduction of them, make Gothic art feel perfectly at home. These

interiors belong to the Gothic period of

England, before the advent of Chippen­
dale, Inigo Jones and Grinling Gibbons. They antedate the Stuart and belong to the era of solid oak in wall and door and table and chair. They are contem­

orary with the Old French and English and its Gothic characters. A medieval
effigy placed in such surroundings, even though it came originated in southern

France, from Spain or from Southern­

ern Germany, not only looks as if it be­
longed there, but enhances the feeling of the times.

Another logical setting for Gothic art is the Louis XIV room, one of whose

features is austerity, and which still re­
tains some of the splendid massiveness of older times, before the vantages and frivalities of the succeeding two reigns banished the ideal.

Some of the newer American houses, that have been constructed since the re­

vival of interest in the Gothic, have pro­

vided surroundings especially planned for its display. These sometimes take the form of a cloister, a room that has been construc­
plopped high up, from which the light enters through original Gothic tracery and mass­

windows, brought from Europe. The illusion is one of quaintness and charm.

These rooms are sometimes perfect replicas of the private chapels that

existed in the castles of the Middle Ages. On the walls are placed primitive p­

tainings, dating back to the 15th and 16th Centuries, in the corners are stone or wooden effigies of saints, and on the floor is a carved prayer stall, or per­

haps a pulpit. Such a room provides a retreat for its owner that is full of spir­

itual appeal.

Another splendidly constructed setting that has been used is the Gothic pas­
sageway, vaulted overhead, in the man­

ner of a cloister. The illusion here is

likewise perfect. It carries one all the

way back to the Middle Ages.

A Gothic Legend

There is one little peculiarity pos­

essed by most Gothic statues whose ori­

gin it is very interesting to trace. The figures of saints, carved in ivory, were

very popular in the early days of the

Gothic style, in the 12th and 13th Centu­

uries. Being carved from the tasks of elephants, the sculptor, in turning them into effigies bearing his work, faced with the problem of the curve of the task. They hit, perforce, upon the expedient of making the figures curve forward in the middle, giving a bowed outward appearance to the trunk. This peculiarity, which could not be avoided if full length figures were to be pro­
duced, became established as a manner­

ism, or stylistic form, and when sculp­
tors carved larger figures out of wood or stone, the public, used to this curve, simply had to have it. This provides a pertinent commentary on the natural con­

servation of the human body. It never wants nothing unusual, but demands to see today exactly what it saw yester­

day. This natural conservatism asserts itself every time creative artists pro­
duce a change. The innovators are al­

ways abused until the people become sufficiently used to the new expression to see its beauty.

Gothic art has its appeal to us both as Americans and as lovers of the beau­
tiful. Its popularity seems likely to be­

come so great that history will remember itself, and before many years Europe will find it has lost much priceless trea­

ure, gone the way of its “old masters.”
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