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In selecting the material a great number of tastes and pocketbooks and localities had to be considered. For example, the lead article is on Transplanting Architecture and shows how a house that comes originally from Kent can be adapted to an American suburb. In the Group of Three Houses is shown the work of Julius Gregory, three moderate priced houses in stucco. Frank Forster also contributes a country house—a little rough plaster house with a thatch shingle roof. An architectural detail that could be improved are rain water-heads and in this issue many types are shown.

Going inside the house—and one must plan his house inside as well as out—we find some remarkable English interiors, both in the Portfolio and in the group from Lady Sackville’s London home. There are screens displayed, too, and a fine selection of mirrors from the shops.

To complete the necessary trio we must touch on the garden. There are many kinds in this number and it is difficult to say which is more lovely and inspiring. Here a garden at San Marino holds the secret of Italy within its walls. Further on is an English topiary garden only thirty years old, a remarkable achievement in so short a time. The American magnolia is discussed and so is the garden axis, a necessary feature in any landscaping scheme. The Gardener’s Calendar will be continued throughout the year, with its monthly reminders.

This leaves us only a few lines to advise the reader about some of the other features—the splendid article on the framing of pictures, the instructive facts about filtering water for the home, and the collector’s corner of crown derby.
THE BACKGROUNDS FOR FURNITURE

Each kind of furniture would seem to require its own kind of background and in seeking the proper environment one must understand the nature of furniture and the types of wall finishes. Any of the late 18th Century designs—Adam, Heppelwhite or the French periods—require a background of either painted panels or a flat painted wall. The sturdier types such as Jacobean, early Italian, Spanish and French, demand a more robust wall—either paneling of English oak or the rough finish of a plaster surface. In this hall group there is an obvious relation and harmony established between the rough wall and the sturdiness of the small cupboard, which is in the early Stuart style.

E. J. Kohn was the architect of the house.
January, 1921

ANTIOQUES AND ANTIQUING

The Purchaser of Furniture Has to Watch His Step in the Maze of Real Antiques, Fake Antiques, Reproductions and Old-Looking Pieces

RICHARD F. BACH
of The Metropolitan Museum of Art

The 20th Century is impatient with some of Nature's slow processes. We have speeded up in a score of ways and for as many purposes, and now we have devoted ourselves to speeding up decay for the eternal glory of art! But Nature will not be hastened, so we simulate the effects of age and the process of dissolution.

To accomplish our ends we have recourse to fire and water, chemistry and physics, and sometimes to a blunt hammer, sharp axe and a solid pair of hob-nail boots. All of this in addition to a casual small lye with a quick penknife and a host of holes made by well-trained worms to prove our case.

There are on the market antiques real and fake. There are also on the market reproductions of antiques sold as such (in some cases). And finally there are to be had excellent pieces, beautifully damaged and worn down to order, which are not antiques, or fakes, or reproductions. These are simply "old-looking" pieces which are necessary, first and chiefly, to satisfy Rolls-Royce ambitions backed up by Ford pocket books, and second, to complete the effect of an antique atmosphere so often affected in current interior decoration.

And the question is, is it right or wrong to endure these near-antiques? Why should they not frankly say, "we are not antiques, we are not fakes, we are not hiding or masquerading; we are simply possible elements in an interior scheme in which the appearance of age is a necessary or desirable characteristic."

No one objects to antiques, "real" antiques. I wish the term were relegated to limbo; one can never mention the word without being assailed with the question: "Is that an 'old' antique or a reproduction?" This question tells the whole story. People don't know what an antique is or should be. At any rate how old should an antique be before it achieves the halo which enhances its commercial value tenfold? As it is, the word is used to tell the truth about a given piece and at the same time it is used as a generic name for a type of article which may be a "real" antique or a reproduction or actually a fraud sold for the real thing. It has become a trade name; witness the quip of the trade

Faithfully reproducing an old model, this red lacquer desk decorated with Chinese motifs, has been artificially aged. It is an old-looking piece and its creators present it as such—not an antique but a reproduction. Courtesy of W. & J. Sloane

Wainscot chair reproducing lines and feeling of an original. Exhibited by Kensington Manufacturing Co.

Compare this late 17th Century American oak wainscot chair with the modern one opposite.
which is now current that “they are making the antiques better these days!” It is well known that certain kinds of old table tops from abroad used to be sadly warped after a few months in this country; but in recent times these tops have been built so as to resist our temperature changes—but they still are just as old.

Assuming that all dealers are models of veracity—for we must begin somewhere—we may also assume that all articles sold as antiques are honestly old pieces, truthfully the work of a time antedating our own.

Reproductions

Next come the reproductions. These are copies of authentic old pieces; or put it in trade parlance, they are “authentic copies of antiques”. Have we come to a question of sheer morality? If the reproduction is branded on both quarters with the sign of its copyism, the gods of design be raised! Then only do we know it for what it is. We do not object to reproductions as such, but we must be honest all round. It will be of no avail for the maker honestly to set out to copy an old piece, and for the dealer to sell the article honestly for a copy, if the customer takes it home and parades it as a “real antique”. The failure of one link destroys the chain. Unfortunately there are numbers of dishonest makers, dishonest dealers and dishonest customers; so we shall regularly have a brisk trade in fakes, reproductions made, sold or bought for the real thing.

And in the third place come the pieces of simulated age. These are not “real” antiques; nor are they reproductions of old pieces. They are objects made perhaps according to an entirely new design but along old lines. They are conceived by an expert familiar with the history of style and they are finished off by other experts familiar with the effects wrought by time, wear and decay upon materials, col-

Old-looking pieces are manufactured to be used in a decorative scheme where antiques are not available. This Jacobean oak chest, for example, can be used as a dining room piece. It is a faithful reproduction, artificially aged, and is frankly what it is intended to be. Courtesy of W. & J. Sloane

The refectory table shown below is an old-looking piece—even the stretchers are worn and the legs show signs of hard usage. By the Kensington Mfg. Co.

An exact copy of an old French chaise longue, this piece can be classed among the reproductions. It shows no artificial aging. The design was merely copied. By Miss Green, decorator.
ors and texture. In the latter territory these pieces emulate the reproductions. A skillful turn of the chisel, a calculated application of acid, a nice bit of carelessness in moving, a deft kick with an iron-shod heel, a happy turn of the gimlet and the effect of several centuries of time has been achieved. In fact we have here a mode of erasing centuries; decades are disposed of, ages annihilated at the workman's touch that values may be inflated to the bursting point.

“Old Looking” Pieces

But what use have such pieces since they are not old and do not duplicate old pieces? It is here that the demand appears for “old looking” pieces to suit a given place and style and to match an antique atmosphere pictured in advance. An old piece may be too expensive. In fact it may not be obtainable in a form or of a color or size to fit the purpose in mind, so a new old piece is designed for this definite objective. It is the same procedure as that used by the theatrical producer.

Shall we say this is an error of conscience? It surely is not practicing a fraud as long as all hands tell the truth as to the age and provenience of the piece. It all begins and ends in honesty, on the part of maker, seller and purchaser.

There is a place for antiques, for reproductions and for new pieces which simulate age—but there is no place for frauds, for fake antiques, any more than there is for paper-soled shoes in the army, coal in the Samoan islands or prohibition officers on the blissful isle of Bimini.

The small cabinet shown below is an example of Italian work of the 16th Century. Courtesy of the Metropolitan Museum of Art

In certain rooms it is necessary to have an outstanding piece of furniture of rich color yet of aged appearance. In such a scheme could be used this English chinoiserie desk, in the Queen Anne style, with the lacquer mirror above it. It is an old-looking piece and offered as a reproduction. Courtesy of W. & J. Sloane

From this English 17th Century table could be made either faithful reproductions or an adaptation of the design, as in the modern piece shown opposite

The chaise longue Miss Gheen copied was a Louis XV design in gilded wood with blue satin upholstery. It was enough to have copied the contour; the piece is sufficiently beautiful in its lines.
Pale green walls and a rose rug set the color background of the living room. The furniture is of maple and pine, with plain rose glazed chintz slip covers on the upholstered pieces. The white painted fireplace surrounds, the china cupboard with its old pink lusterware and the hooked rugs, all unite in building up the Colonial feeling.

The floor in one of the low ceilinged bedrooms is painted gray, with a rug of a different tone of the same color. Rose organza curtains bound with rick-rack carry out the color scheme of the rose and green flowered wall-paper. The furniture is walnut, the four-poster being an especially good Colonial example.

Beside a quaint sideboard in the dining room stands a screen of colored prints mounted on a yellow ground. Not only are the pictures delightful in themselves, but they are so arranged that the screen as a whole harmonizes with the lines of the white paneled wall. Wax fruit under a glass dome and old crystal candlesticks help to complete a grouping that is thoroughly in keeping with the spirit of the house.

THE INTERIOR of
"THE HOMESTEAD"
at
SOUTHAMPTON, L. I.
From the hall at the right of the picture one enters the living room with its black floor and hooked rugs, original old fireplace, framed prints and maple furniture. Dotted swiss and gay chintz are used for the two sets of curtains, the latter material also covering the black and gold Duncan Phyfe chaise longue.

Above the yellow floor and blue rug of the dining room are white paneled walls made cheery with flowered chintz over-curtains and mirrored lighting fixtures. The decorations throughout the house were planned and executed by Mrs. Sabin and are admirably in keeping with a house built, as "The Homestead" was, in 1764.

All of the rugs on the second floor are gray. In the bedroom, a bit of which is shown here, the floor is green and the walls papered with a gray, rose and green design showing little Colonial scenes in vertical lines with flowers intervening. Pink organdy curtains bound with rick-rack are at the windows and the same material is used on the little dressing table. The furniture is painted.

THE RESTORED FARMHOUSE

of

MRS. CHAS. H. SABIN
SOME people have a deplorable habit of troubling the serene spheres of art with questions of morality that belong to an entirely different world. By persuading a whole generation that Gothic was in some way more moral than Palladian architecture, Ruskin was responsible for the building of countless mid-Victorian houses, with arched doors, stained glass windows and meaningless little turrets stuck on the roof.

The high moral tone is still with us, still affects what should be purely esthetic judgments. In London gentlemen wax nobly indignant about the dome of St. Paul's, asserting that it is a piece of bad art, because it is a false dome, not constructed according to the improved antique method. In New York there are even some pious souls who look askance upon the new generation of office buildings and think there is something immoral in adapting cathedral Gothic to commercial structures.

And so on and so on.

By hand, on the ground that manual labor, unassisted by machine, is more beautiful than machine labor. Forgery is a criminal offence; service imitation is degrading to the imitator; modern craftsmen should work in modern designs, if they would save their souls.

THE case for the reproduction and imitation of old models is perfectly straightforward, and has nothing to do with these ethical considerations. Certain objects of antique art are of such exquisite beauty that we would like to possess them. Their rarity, however, makes it impossible for anyone but the very rich to buy them. Are we, then, to be totally deprived of these objects of beauty just because we happen to be only moderately affluent? Certainly not.

If we cannot afford the antique with its exaggerated scarcity value, we can afford the modern copy or reproduction. In fact, consideration of the cost of production gives us the pleasure we derive from the original, that is all that is required. The reproduction is justified by our own esthetic satisfaction.

What we require of copies and imitations is that they shall be faithful. Too often the imitation is little more than a travesty of the original. How often one sees recognizable imitations of old styles in silverware, for example, that are no more than caricatures of the original. A change of curve, an extra adornment—and the old beauty and grace are no more.

The satisfactory reproduction is the closest possible copy, made as far as possible by the same processes as the original. Such a copy will be almost as satisfying as the original and will possess this advantage over it, that it may be used, while the original is only to be looked at.

A piece of silver locked up in a case is a melancholy object, barren of usefulness. Silver should be used, handled, seen at every meal. Its beauty is essentially an intimate, everyday beauty. Reproduction allows one to take that beauty out of the glass case and bring it into regular use.

Or consider that vast range of furniture from which period reproductions are made. In the article with which this issue of HOUSE & GARDEN opens, Mr. Bach explains the various classifications of antiques and antiques and antiques and antiques to the invention of the most horrible forms of modern improvements on well-established, old designs.

The finest makers of furniture today make no effort to insult the intelligentsia of their patrons; they are content to reproduce old lines, sometimes use old wood, and still say frankly that the piece is new.

WHAT we must all fight against—maker, dealer and consumer alike—are the modern touches. Take an obvious case. The name "Colonial" is promiscuously applied to everything in mahogany or maloglanized mahogany.

Not that Grand Rapids and Jamestown are not making excellent reproductions of genuine Colonial pieces, but there is an appalling amount of sham, alleged "Colonial" furniture being sold to unsuspecting Americans every day.

Imitators have altered the original style with such ruthlessness that what was elegant, graceful and well-proportioned in the original, has become utterly monstrous. Dimensions are altered in such a way that the original proportions are ruined, ornaments are senselessly misplaced. The copy is still vaguely "Colonial," but Colonial with a difference—what a difference!

If you are not acquainted with Colonial line and detail in furniture, look it up before you buy; and when you come to buy guarantee yourself an honest treatment by patronizing reputable dealers.

INTO this problem of reproductions comes another question. What makes an antique?

Mere age and the fact that a master hand created the original design are not sufficient warrant to guarantee beauty and justify reproduction.

The master designers of old nodded at times just as much as some of our furniture designers do today. There are designs in Chippendale's "The Gentleman and Cabinet-Maker's Directory" that, had they been executed, would have detracted from Chippendale's reputation appreciated.

To every age and to every man of great artistic achievement are attributed objects of art that are esthetically questionable. They were bad art then, they would be bad art today.

When we reproduce the art of the past, let us at least treat the past intelligently and reproduce only that which is good.

THE best advice one can give those who seek the reproduction of antiques is to avoid the declining stages of any art period. In these one finds either decadence or the dissolution of those fine elements that gave the periods and its products character, and claim to listen to when reproductions are made, let us either faithfully reproduce the old designs that were good, or else reproduce in modern designs the spirit of a fine era.

It almost always follows that when we find a revival which is at all worth considering, it has chosen the finest designs of the past or crystallized in modern designs the very best technique and spirit of the ancient period. This is as applicable to furniture as it is to porcelain, as true of silver as it is to tables and chairs.
DUTCH COLONIAL FOR LIVING

Dutch Colonial has a simplicity that recommends it for living. It makes a solid-looking house without being stupid and its details have a directness that lifts it above the banal. One of the most authentic modern examples of that style is found in "Squirrel House," the home of Richard A. Bach, at Fieldston, N. Y. The stone is laid in a wide bond, giving added color to the façade. The over-hanging eaves contribute the relief ofshadow. Stucco faces the library wing and, in characteristic fashion, some of the windows have brick heads. The shutters are batten, the roof of hand-split cypress shingles and the Colonial hardware is hand-wrought in excellent designs. Dwight James Baum is the architect of the house.
The Chinese influence was very much in evidence in 18th Century English furniture. An example of that epoch is found in the red lacquer cabinet.

A rare example of marqueterie work is this English cabinet of the William and Mary period.

The cabinet below is Chinese, inlaid with ivory and dates from the 17th-18th Centuries.

An unusual form of Italian cabinet is found in this example of 18th Century workmanship. It is of walnut and is richly carved in figures and architectural designs.

A fascinating little cabinet is this Italian design of the late 17th Century with inlay decorations.

The Japanese are master-hands at cabinet-making. This example in lacquer dates from about 1650.

Corner commode-cabinets are seen in their natural environment in this interior portrait by Walter Gay of a room in his Paris home. A volume of Walter Gay's interiors has recently been published. Courtesy of Gimpel & Wildenstein.
THE PRINCELY CABINET

Since the Sixteenth Century It Has Always Found a Place in the Home—
Some Enthusiasts Even Collect Cabinets

GARDNER TEALL

An anonymous old-time author who appears to have devoted much thought to things beautiful, and to have taken note of the furniture of his day, has this to say of cabinets: "And then there be those pieces of perfection, so wrought in skill that men can marvel as anyone have crafte to perform them, those veritable princly objects, the cabinets which now must adorn every gentleman's mansion."

Surely an enthusiasm for these "pieces of perfection", these "veritable princly objects" will be shared by all lovers of antiques and curios, especially since the cabinet has come to remain a one of the nicest of the attractively furnished house.

Defining the Cabinet

Our dictionaries define the word cabinet as an article of furniture containing compartments of drawers, shelves, pigeon-holes and niches, sometimes all of these. We are told that the word is diminutive of cabin as used to designate a hut or shelter. It is so used in the Stratioces of Leonard Digges (1579) where we read "The Lance Knights encamp always in the field very strongly, two or three to a Cabbonet". Florio, the Italian, also uses the word cabinetto, from which the early French derived their word caiianette which was, in time, to become cabinet. Long before any piece of furniture bore this name the term cabinet was applied to a small room, a closet or a private room for consultation or study. Dryden, for instance, says "You begin in the cabinet what you afterwards practiced in the camp". Executive councils also came to be known as cabinets.

Although the bed, the chair, the table and the chest may trace their ancestry to remote ages, it was not until about the beginning of the 16th Century that the cabinet had its origin. True it is that cabinets were evolved from the cupboard idea, with inclosing doors as a characteristic feature, doors which did not come to be glazed until the 18th Century.

With the advent of the Italian Renaissance the cabinet-cupboard began to detach itself more or less from its place in the wainscoting where, through the Gothic period, it had maintained its connections. Thereafter it assumed an artistic entity, and the proper artistic form of this article of furniture became established.

Renaissance Changes

The Renaissance cabinets dispensed with the foliated and pierced ornament of Gothic design and left to the medieval period the miniature buttress, gargoyle, bracket canopy, finial and the Gothic figures inspired by contemporary medieval sculpture. Furniture designers of the Renaissance turned to classical design, following Renaissance architects in their researches, adaptations and originalizations. The cornice, column, pilaster, pendant, pediment, moulding, festoon, etc., came to take the place of the Gothic architectural elements on which the furniture-makers of the Middle Ages had based their design. No longer did the cabinet look like the façade of a Gothic cathedral. Grace took the place of rigidity and cold formality gave way to the more intimate ornament of the period. Fine carving in Renaissance cabinets was also enriched by inlays of rare woods, metal, tortoise-shell, mother-of-pearl, ivory, lapis-lazuli, crystal and other semi-precious stones (even by the insetting of engraved gems such as Roman intaglios and cameos), and sometimes painted panels enhanced the whole.

The earliest Renaissance cabinets were probably those oblong boxes, sometimes fitted with their own stands, but usually intended to be placed on any table. Such (Continued on page 72)
The leg is an important factor in judging the period of furniture. On this page five English periods are shown, to be followed in a later issue by two more English and three French. The group here is Sheraton, dating from 1780 to 1806. Reading from left to right, we have a Sheraton combination of Adam and Louis XVI; another adaptation of the same; the leg of an American-made Sheraton chair; the most individual of Sheraton legs and, finally, the tapering square leg of Chippendale inspiration.

The William and Mary era is dated from 1688 to 1702. The types here are: an early form of cabriole leg, a late William and Mary design showing the collared effect; the leg of an arm chair, straight and turned; an octagonal leg with contemporary flat stretcher and ornament, and the fourth is a straight leg with the Spanish scrolled foot much used in groupings of chairs for settees.

Throughout the Queen Anne and early Georgian period the cabriole leg persists. The first example shows that type with the much-used claw foot and cockle shell knee decoration. The next is early Queen Anne with side molding decorations. The third shows strong Dutch influence, being an American rush-bottom chair of the period. And the fourth is typically Queen Anne, using the club foot.

Chippendale had many influences. Thus the first example is a cabriole leg clutching a claw foot and with acanthus leaf carving on the knee. The second displays Gothic influence. The third shows Chinese influence. And the fourth has the pierced and fretted stretcher often used with straight legs carved in the Chinese manner. The Chippendale dates are 1740-1760.

The earliest of English periods is Jacobean, 1603-1660. The first two examples are oak of 1660 and 1680 respectively. Then a late Jacobean walnut chair, showing a carved stretcher and a side view of the leg with the Flemish scroll in profile. The last is late Carolean, the end of the Jacobean period, marking the transition, in walnut, to the cabriole leg.
This 17th Century fireplace in the Villa Coletta at Florence is remarkable for the spirited design of flying cherubs, for the graceful and crisply carved arabesques and for the carved firedogs. The grayish-brown pietra serena is patined by centuries of smoke and rubbing.

A design, unusual and vigorous in its ensemble and also in the simpler and bolder details of decoration, is found in the 17th Century Baroque fireplace in the Villa Sassetti at Florence. It is of gray sandstone modeled in noble proportions and with a heavy stone hearth.

In the Villa Bombicci near Florence, said to have been designed by Michael Angelo, is a remarkable Baroque 17th Century fireplace. It consists of vari-colored marbles. Instead of a mantel, the space contains a mirror panel. Painted doors close the fireplace in summer.

In the Villa Lazzar-Pisani near Stà in the Veneto, has a surround of yellow figured marble. There is a polychrome design in tiles inside the fireplace and the decoration above is in polychrome stucco relief decorations, forming a frame for the mirror and paneled painting.

The smooth-grained gray and brownish sandstone quarried at Fiesole is known as pietra serena. It is used here for the fireplace in the salon of the Villa Sassetti, dating from the early 16th Century. Apart from its pleasing design, the fireplace is interesting because of the old red velvet used for smoke valance.

This massive fireplace, in the great hall of the Villa Bombicci, is wrought in pietra serena. The boldly conceived flanking scrolls springing from griffin feet are noteworthy.

This rococo fireplace, in the dining room of the Villa Lazzar-Pisani near Stà in the Veneto, has a surround of yellow figured marble. There is a polychrome design in tiles inside the fireplace and the decoration above is in polychrome stucco relief decorations, forming a frame for the mirror and paneled painting.
The frosty mornings of early fall soon gray the fields of gorgeous purple and gold, gray the deep green line of woods edging the hill; and here and there, popping into sudden splendor, thore the brilliant notes of flame that burn and glow against their subtly central background. Overnight the oak in the pasture turns to a dusky crimson, a flaming sentinel on the path to the dun woods beyond; the Virginia creeper on the old plaster house audaciously flings a scarlet arm to late October; the dogwood twinkle with bright vermilion berries; the hedges glow with scarlet-hearted bittersweet; and the blue-brown of quiescent trees the red roof of a distant home sings out with unexpected brilliance that spells pure luxurious warmth of color and makes glad the heart of man.

These joyful touches set in dull places are what you should require of the color red. Used thus it gives a lift to the imagination, a tonic to the weary mind, a cheer that cries, "How good is man's life, the mere living." . . . as one is spurred to the fine thought, the finer doing that a properly invigorating setting can truly provide.

The Misused Red

However this may be, on the other hand, red is really a maligned color in our houses. Instead of being handled with care as the fire in its heart would warrant, it is lathered over with anything by those hardy folk who supposedly are fond of it. In one room flaming red walls may stretch in splendid expanses to jar already ragged nerves, chairs burn with it, carpets glow hotly under the feet, curtains smolder in smothering lengths at the windows and doors, until all the possible strength and beauty of red is lost in the awesome conflagration. Yet for years this has been the approved method of handling this color, and many houses still boast their red rooms.

But think again how restrainedly Nature exploits her scarlet brush: bright apples peeping out of thick-set boughs, flowering leaves blown in swirls before the wind, here and there glowing red trees shining out in the golden valley, and against the blue distance and the golden haze of sky here a red tree glowing, there a scarlet blush of wood. And whenever she splashes the flame red tone right lavishly, over the whole face of a wooded cliff breathing the river, over the dense thickness of a vine-clad porch, over the west in the burning glow of the sunset, it quickly fades into a memory, an invigorating thought that also cheers.

When I meditate upon the suitability of red there are certain objects that I naturally think of first as being gloriously clothed in this color: books in rows on shelves warmly catching the glint of the sun on their backs of scarlet and gold, bright red books mixing in ones and twos and threes among their more somber fellows, or in groups on table or desk, dusky magenta books in sets in the bookcase, all these may warm the haughty room to friendliness. And flowers: dahlias, huge orange-red tawny ones, dark blurrily garnet ones with pointed cactus petals that throw quaint Japanesy shadows on the wall, stiff little zinnias, no two alike, blending their many

In a library there is, of course, the red of bookbindings. To this can be added red velour curtains and a high-back chair upholstered in red and fawn stripe damask; red in lampshades,—not that rich crimson, but a more subtle rose red, slightly lighter and grayish, that suits so marvelously into so many color schemes. This tone can be easily found in silk, with fringe to match, and in making the shade the silk should be self lined. Rose red may also be used decoratively with other colors in the popular black or ecru vellum shades, and in the vellum shield shades for candles and sconces.

Then I meditate upon the suitability of red boxes: a gorgeous affair of red lacquer in which mine host may keep his cigars; another middle-sized one for midnight's beads, from which we always hope she will let her peacock string escape and trail as now; tiny round lacquered boxes,—all of that delightful Chinese red, with figures in black and gold. And the suitability of red bowls and vases,—the lacquered ones in that same nice orange red, or the Japanese kochi in its own inimitable bright light red lined with lemon. I think with joy of the proper sort of a red picture in the spot where it is needed, a Velasquez or a Rembrandt, where the sun or the fire will bring out the warmth of the subtle tones of crimson; or a bit of startlingly brilliant handmade illumination in scarlet and gold framed in Chinese lacquer or gilded wood.

Chinese Red

Many rooms may welcome this same Chinese red lacquer in a piece or two of small furniture: a teacart, a tiny table, a straight chair. Some rooms, such as a breakfast or sun room,
might even hazard all the furniture, if gracefully slight in design, in this red lacquer, which is singularly dull in shadow, if all the draperies and the other things gathered into the room were low in key and restrained in color. Furniture that is painted black, a dull grayed color, or even ivory, may have all inside parts painted this same queer Chinese red at times with fine effect . . . the interior of a corner cupboard, of a flap-lid desk, of the drawers of a chest.

Red may combine with other colors in forming motifs used on decorated painted furniture. It may peep out from the Venetian blind; it may be used in its most flaming tones for patched bands or flowers on a pillow; it may show in the small rug, in the decorated screen, in kochi-red dishes used in the dining room, in wool embroidery enhancing a variety of things, and in tassels hanging from their corners. Upholstery may be striped with red, and the occasional chair may be upholstered in plain red; in certain rooms a dark red velvet curtain may be hung, if the effect is not in the slightest degree Victorian.

The Tones of Red

It must be understood that the term red embraces many tones besides that rich crimson or scarlet we usually think of when red is named, and some of the off tones are the more decorative: the copper-reds, the orange-reds, the rust-reds, henna, Chinese red, cerise, magenta, red-salmonberry, rose red, American beauty, and cherry-rose. All these are less war-like, more romantic than the blood-red plusses, hall lights and carpets of yesteryear, and their newer popularity is achieved undoubtedly by the fact that they blend harmoniously with a combination of other colors, —blue, dull yellow, gray green, black, leaf brown and cream. The days are past when the all-red room is more than a bare possibility in the light of the success found in combining red properly and effectively in a full and rich color scheme. And, moderately speaking, red knows no season — with the same equanimity notes of the new red sing warmly and brilliantly in unison with the glowing coals on the hearth when the north winds do blow, and coolly flap in crisp red and white checks at breakfast room windows under the gently stirring summer breeze.

These notes may be used by those who feel the need of them and the decorative tonic they yield, but, of course, only when the surrounding color scheme is suitably developed. Intelligently choice should be exercised as to which of the red objects one selects — there should not be over many, as the judicious use of this color gives more pleasure than its over-doing. Also it should be exploited chiefly in more weightily furnished downstairs rooms.

Red in a Dining Room

In the dining room shown in the circular drawing, the interior of the ivory cupboard is Chinese red, and a narrow band of this same color is run below the top molding of the ivory wainscoting. The richly toned putty-colored furniture is decorated with a wide line of the red, and the chairs are of Chinese red lacquer. In the china cupboard there are some pieces of pewter, some iridescent gold-colored glassware, and the dishes are in brown and ecru porcelain, livened by a piece or so of peacock blue pottery and a bit of red kochi. The rug is tan and black; the pewter candlesticks on the buffet are topped by red shields; the bowl on the dining table is dull blue, on the serving table the bowl is Indian red.

In the other two drawings there are shown respectively the sort of high-backed chair that

(Continued on page 58)
LACES AND NETS

They may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York

The newest fabrics show an even mesh on which the pattern is distinct without being obtrusive. 42" wide, $3.50 a yd.

Oriental in feeling is the design of this pattern which features a picturesque bird. 42" wide, $3.50 a yd., ivory or écru

A well-defined design on a cobweb-like surface. 45" wide, $3 a yd., white, ivory, écru

Unusual and distinctive is this fine, striped net which comes 48" wide in cream or white. It makes charming curtains and may be had for $2.10 a yd.

The delicate vine and prim urns in this pattern might have been designed by Adam. 42" wide, $2.15 a yd., white, ivory or écru

Unusual and distinctive is this fine, striped net which comes 48" wide in cream or white. It makes charming curtains and may be had for $2.10 a yd.

(Right) A heavy, durable mesh that would be excellent dyed to match a color in a room. 38" wide, $1.45 a yd., white, ivory or écru

A well-balanced design that has the transparency of lace. It would be effective in a Colonial interior. It comes 42" wide in ivory or écru and is $3.50 a yd.

This pattern is well suited to a formal window treatment and would be effective trimmed with self-toned fringe. It comes 42" wide, $3.50 a yd. Ivory or écru

The daintiness of this dotted net will appeal to many. It is fine in quality, 48" wide and comes in white or cream. $3 a yd.

A well-balanced design that has the transparency of lace. It would be effective in a Colonial interior. It comes 42" wide in ivory or écru and is $3.50 a yd.
OFTEN I wonder whether names of places and of things speak to others as they do to me. Meaningless or poor names seem almost an affront, while beautiful or significant names start trains of thought leading in singularly pleasant directions. The names of Pullman cars are a curious study. Who named them? Why are so many of these names foolish, almost to the point of imbecility—almost as if letters had been shaken together in a box and drawn at random to constitute a word.

But there are exceptions, and one is the name of a car in which I lately traveled in Indiana, with Pullman on its doors. "Middlebush," said I on seeing it. "Here is something to think of"—landscape planting flashed into the mind on sight. The bush which may connect the taller and the lower shrubs in some planting small or large; the bush which might bloom in mid-season.

The Middlebush of our Michigan spring is undoubtedly the lilac or syringa. Early shrubs have lost their blossoms; the shadbush, the wild plum, Spirea arguta, forsythias are long since green again after their white and gold of earliest spring; and yet the great tribe of the mock oranges, Philadelphus, is still to hang its whitening wreaths, still to breathe out upon the airs of evening that unmatched fragrance. Hydrangea arborescens will follow these; then mid-June, and the procession of most of the familiar flowering shrubs is over.

Species and Varieties

Let us, translating Middlebush into lilac, consider one of the most fascinating of all subjects, the lilac in some of its species and varieties. I bring to this a mind over-enthusiastic perhaps, for in the modest way I am collecting. The first blooming of my young trees occurred last spring. The trees themselves were set out two years ago this last autumn, and last spring all but four or five of sixty varieties showed some flowers, while many of the little three-foot things were in themselves bouquets of loveliest color.

There is for me only one way in which adequately to set down my impressions of a particular flower or plant; that is with that flower or plant before me. In May I rarely walk about even our small place without the pencil and the memoranum block; and the notes which follow were made in the very presence of the lovely things themselves. If these comments seem extravagant, the excuse is the overwhelming beauty of the flowers, and that excite-

At Highland Park, Rochester, are lilac plantings whose variety of flower form and color gives one a new conception of the decorative possibilities of these shrubs. A carefully selected list would develop into a delightful and unusual shrubbery border.
MODERNIST DECORATION IN PARIS
What Some of It Is Like and What Elements of It American Homes Can Adapt for Everyday Living

It is the easiest thing in the world to poke fun at the modernist movement in decoration. You can say that the colors are like the nightmares of a man in delirium tremens and the contours like the figures in a Goldberg cartoon. Or, in a more sober mood, you can claim that interiors done in the modernist style would be difficult to live with. Or you can say that they do not fit our type of life here in America.

Each of these criticisms contains an element of truth. But first we have to understand what the modernist decorators of Paris are trying to do. This will necessitate a quick visit to such shops as Marline, M.a.m, and Jourdain. There are others, but we are choosing only the least extreme.

Entering Martine, which is Paul Poiret's essay in decoration on the Faubourg Rue St. Honore, you step from the ordinary busy street to an atmosphere that is a combination of Morocco, Negroid African and Eastern Europe. Poiret is quite frank in giving credit to Morocco, for much of his inspiration. A bank of pillows and cushions in all possible hues and shapes takes the place of an ordinary furniture group. Its colors intrigue the eye, they blend and astonish. They are reminiscent of the Thousand and One Nights. One wonders how far removed is such a downy bank from the atrocious Turkish corners of a previous generation! In explaining his passion for cushions and stools, Poiret gives the cost of a chair as the excuse; chairs are expensive to make, cushions are relatively cheap. Besides, cushions and stools afford spots of color that are necessary to working out his schemes.

There are countless other things to see in Martine—brilliant colored silks and linens, fascinating folding seats, painted corner stands for flowers and a vast array of unusual little boxes and knick-knacks that we now class under the head of bibelots. There are some interesting screens, too; one is illustrated here—a lattice of green up which clamber morning glories; a chipped shrub stands in the background. It is quite natural and honest and direct. You can visualize that screen in a great many kinds of rooms.

But having seen the gold bathroom and the lace beds and the bank of pillows and the floor lights made of crystal to simulate a fountain, you come back naturally to the bibelots. In these the Parisian excels; they are fascinating in their colors and designs and workmanship. The other expressions of modernism will be forgotten, these remain.

Then going down the Faubourg Rue St. Honore to the Boulevard de la Madeleine you come eventually to Jourdain. Here is quite a different atmosphere. Here you see the more usual sets of furniture developed with a strange mathematical precision. They are studies in geometry—in the use of straight lines and the elimination of the curves that once characterized French furniture. Visualize glorious Mission furniture beautifully made and executed in silvery pear wood and ebony. Here is an oval dining table with a pear wood top around which runs a wide band of ebony. The chairs and sideboard are in the same style. The precision of the
shapes is forgotten; your interest centers in the wood, in the remarkable effects that can be gotten with unusual woods naturally finished.

This phase of modern Parisian decoration does not offer so many alluring bibelots, though it has created unusual fabrics handled in an unusual way. A curtain, for example, made of blue and white braid tacked at one inch intervals along a pole top and bottom and stretched the full length of the window. A valance covers the top. Ample light comes in between the braid strips.

The Shop of Mam

Leave Jourdain and go down the Avenue de l'Opera to Mam. The exterior of the shop is imposing. You linger for a moment in a reception room, then are led by a winding stairs down to crypts in the cellar under the pavement. The darkness is broken by concealed lights in jars, behind shades of gold and silver cloth and above the cornice; it is a subdued glow, warm in spots and shot with color. There is no natural light. Here again are the padded stools that Poiret affects. The walls are draped. A great amount of gold cloth is used and brilliant colored objets d'art to catch and reflect light. You wonder how these rooms would look in sunlight.

By no means do Martine, Jourdain and Mam represent all the varieties of modern decoration in Paris, but they suffice to answer our questions. Can such rooms be lived with? Do they fit in with our type of life here in America?

They can, if you are that kind of person, but that kind of person is not so numerous here as on the Continent. American life hasn't attained the subtleties and variations that are found in European capitals. We are a direct people and it is not so long since our forebears took the axe in hand and cut the clearing in the wilderness. Except in the rarest spots we cannot call American life effete; we are not accustomed to the cushioned banks and we prefer chairs. Also, we like sunlight.

True, we curtain our windows and even over-curtain them, but in the majority of homes the owner wants all the light she can get; certainly, the men of the family want it. Now the strong colors used in modernist decoration do not seem compatible with a flood of sunlight. In dim light they are harmonious, they blend into a richness that is very pleasing to the eye, but it would be difficult to visualize them, or ourselves living with them, seven sunny days in the week.

The Lesson for America

On the other hand, Americans can well learn a lesson from these strong colorings. Our interiors are too tame. We are afraid of brilliant colors. Used judiciously in small spots, such as a lamp or cushion or the covering of an occasional chair, they key up the tone of a room.

Except in rare instances it would not seem to be advisable to use this modernist decoration in American homes. It does not express our type of civilization and it would only be a pose of which we would quickly tire. What we can do is to adapt some of its elements, just as we pick and choose from the past to create our good interiors today.

The bibelots of Martine, and the occasional chairs in a vivid color—these would enliven an American room and give it added interest. Our furniture designers might also learn the value of unusual woods, such as Jourdain uses. We have such an abundance of mahogany, oak and walnut. Why not silvery sycamore or the sheen of the pear? Why not the boldness of a panel in ebony? As for lighting, such as can be seen in Mam, that is a subject we have only begun to touch upon.

The question of modernist decoration in America, then, seems to resolve itself to this: not can we use it, but how much of it can we adapt to our way of living?
Pillow cover, cream colored leather, orange embroidery and fringe. $12

Oriental in coloring and gorgeous in design and texture is this silk pillow, 21" square. $40

This brilliantly colored bird of paradise is on a black velvet pillow, 25" x 17". $15

Pillows for all occasions

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

This pillow with the interesting tassels is covered in hand-blocked linen in shades of mauve and purple, 22" x 28". $40

From Paris comes the design of this attractive three-cornered pillow. The soft satin has a brown background which throws in relief the mass of brilliant colors. A tassel completes it, 32" x 16". $25. This material in various colors comes from $10 a yard, up

On the left is an old gold taffeta pillow with blue cording, 18" x 22". $23.50. It also comes in apricot and blue. The middle is black taffeta corded, with silk pastel shaded flowers in the center. $10.50. The other is old rose taffeta with bunch of silk flowers. $27

Cut wool embroidery on linen, best quality down pillow, 23" x 11". $25

Toasted leather pillow covers from Morocco come in a great variety of lovely colors for $10
Two things are required of a reception room's furnishing: formal elegance with which to meet the stranger and hospitable comfort to extend the friend. And it is possible to combine these two, as has been done in the New York residence of Mrs. George W. Hill. The dominant color tone is a deep, rich plum—high pile rugs of plum and hanging and coverings of a lighter shade used with soft blue. These form a pleasant contrast for the paneled walls of antique ivory. The large pieces of furniture are in French walnut and decorated with panels of floral design. The smaller pieces, painted antique ivory have similar enrichments. The large space effect of paneling is repeated in the portrait. Barton, Price & Wilson, decorators.
Behind the four illustrations shown here lies an interesting story of remodeling. The structure was originally a stable with ceilings 12' high. A discerning architect saw its possibilities as a house, lowered the ceiling to 8' and created an unusual series of rooms. One large room serves for both living and dining purposes. This is a view of the living room end. Walls are sheathed with broad boards of southern pine, with early Colonial beading at the joints. It is stained and waxed to an uneven brown tone.

The hall has been paneled in a simple design of whitewood. It is painted blue and the moldings picked out with red. On the ceiling are crude, conventional flowers in red, yellow and blue. The surfaces are glazed, giving a dark antique effect. The floor is laid with large slabs of blue stone 3' to 4' square. The curtains at the windows are dark red silk. Lanterns and brackets are New England antiques. The house is the home of Philip Richardson of the firm of Richardson, Barott & Richardson, architects.
The dining room is in an ell of the living room and the same floor and sheathing walls are carried through. Window curtains are dark blue arras cloth hanging on wrought iron rods and fixtures. All the hardware is wrought iron. The ceiling for the living room end is rough plaster toned down to an old yellow, with the heavy beams exposed. Over the dining room end there are small cross-beams between large girders and a wooden board ceiling. The simplest sort of furniture has been used and accords perfectly.

Looking through the hall door into the living room one can see that the individuality of each room is expressed in its type of wall finish, while a sense of unity is given the whole bottom floor by the stone flagging. The date over the door is painted in yellow, the year of the alteration. Thus from a stable a very unusual house was created. It is an example of what can be done to help solve the house shortage where the owner has the vision to see the possibilities of remodeling an old house, even an old stable.
CANOPIED BEDS OF TODAY
The Canopy Lends Importance to the Bed Itself and Where Space Is Limited Makes the Day-Bed a Thing of Decoration and Beauty

HANNA TACHAU

In very early times only the essentials in furniture and furnishings found a place in the home, the perils of them oft precluding all but those pieces which could be easily moved when it became necessary to beat a hasty retreat. Chests of all sizes and varieties were found to be of great utility, and beds were usually but a framework of wood, made gorgeous with splendid hangings that could be quickly packed and carried away.

During the 14th and 15th Centuries, however, bedrooms became chambers de parade, where visitors were received and entertained and where much of the business of life was discussed and transacted. Upon these chambers, the decorators lavished their greatest skill and made them resplendent with the finest stuffs and fabrics. The great bed, raised on a dais, dominated the room, and it was hung with finely wrought tapestries and damasks and velvets, not only to accentuate its splendor and importance, but also to shield the sleeper from draughts and cold, penetrating through doors and windows.

Lighter Materials

We in America, however, are fortunately not averse to fresh air nor are we susceptible to draughts, and our ideas of hygiene differ materially from those of our ancestors. And so we must plan our bedrooms to fulfill our own needs and comfort and with a recognition of what will be most suitable to achieve this result. Already early in the 18th Century, when the one huge apartment was divided into the smaller boudoir and bedroom, the heavy hangings of brocades and velvets were replaced by the lighter fabrics of cotton and linen, and we can find no more delightful materials today than these simple cretonnes and chintzes printed from old blocks that are not only charming in their decorative possibilities but which accord with all our modern ideas of hygiene.

If properly planned and if the material is of good quality, hangings and slip covers can be washed without affecting their color or shape. The vacuum cleaner is a dust-consuming device that also makes possible the use of the more fragile taffetas and silks which can be dry-cleaned when they become soiled.

The use of the canopied bed then, dates back to very early times, and our modern adaptations of it must be handled with discretion. There must be some real reason back of its use besides the mere whim or fancy of a woman who is furnishing her home without any definite notion of what she is doing. She may fall in love upon a Louis XVI bed in a shop and again in love with its dainty hangings, but whether it has any real relation either in style, suitability or color to the scheme of her house is often quite beyond the scope of her comprehension and decision.

A formal French bedroom is very delightful in the proper place and surroundings, but when such a room is entirely unsuited to the house and to the mode of life of the people who are to live in it, it would be both foolish and pretentious to insist upon it. On the other hand, very interesting rooms have been built around one precious possession.

Suitable Surroundings

One woman I know fell heir to a lovely old peasant bed, with slender posts that supported a simple canopy. Naturally, this bed was the piece de resistance around which the rest of the furniture was gathered and which furnished the inspiration for the general scheme.

I do not mean by this that some one period must be strictly adhered to, for no one but a connoisseur could hope to accomplish this successfully, but all of us can learn to recognize the beauty of simple proportion, the value of simplicity and suitability and to escape the terrible mistake of making of our rooms a nightmare of promiscuous horrors which masquerade under the elastic term of "period furniture".

I know another woman of good taste and ample means who decided to redecorate her bedroom. She eliminated all her old furniture except a fine old French consul of which she was very fond. Then began her hunt for a bed suitable to the size of the room and to the exacting demands of this lovely old piece. A number of really old beds were seen and found wanting. They were either too large or to elaborate or too decrepit to serve her purpose. They were not in scale with the room or were not quite in harmony with the other objects. Finally, she decided to have built this day-bed which resembled the old French "so or alcove" bed so long in vogue, and this day-bed was placed sideways against the uninterrupted space of a long wall. This wall, however, presented another perplexing decorative problem; it was very difficult to achieve an interesting arrangement for the rest of the furniture and pictures. She finally solved the question by utilizing a simple draped canopy over it, which became the central motif to which the other objects were grouped. The use of a canopy is a legitimate one, for its value lies not only as a piece of pure decor...
tion, but in this case, it became the abundant factor in attaining harmony in the general composition of the room.

Colonial Draped Beds

Canopied beds have also come to us from old Colonial homes inherited from our forefathers. Those early settlers loved the luxury of a great bed, with its linen sheets and soft mattresses and coverings and its canopy of lovely old chintz. We, too, prize them highly, but this state­ly old furniture requires a spacious setting. How a great old post bed is capable of engulfing a little room of modern size! Our present-day fur­niture makers, realizing the beauty and simplicity of these ancient types, are building modern beds with similar lines but more delicate propor­tions, which can be adapted to new conditions and to new sanitary con­ceptions. Although they may not be as beautiful as the originals, they are not antagonistic to the chests of drawers or the distinctive high-boys with which they have to associate so intimately. When decorated with a simple valance made of the same material as the other hangings in the room, they are very charming and not unhygienic.

Our Colonial canopied beds were evolved from the earlier Chippendale designs. This great craftsman included among his drawings dome beds, canopy, couch sofas and numerous other types of beds, many of which were heavily carved. Later, Hepplewhite introduced a much lighter framework and a more diverse style in hangings. He utilized almost every stuff the loom produced, from sheer dimities and printed cottons to the more elegant silks and satins and even velvets for formal apart­ments.

We are still utilizing or adapting the ideas of the well-known designers of France and England because our life, so restless and ever­changing, has brought no fresh or permanent inspiration in its wake, and until we realize that the development of art in all its phases is an integral part of life, and not a thing remote from everyday existence, we will not succeed in creating an individuality of our own.

The hangings of the beds illustrated here have been used for pure decoration, for helping the composition of the room, or for introducing a needed note of color in a too sombre environ­ment. A long narrow room will compose bet­ter if the bed is placed sideways along the wall.

The Four-Poster's Canopy

An interesting arrangement of this sort has been accomplished with a four-poster bed having a canopy and hangings of chintz lined with taff­eta. The bed itself is painted cream standing against a deeper cream wall, and the curtains and bedsprea are of cretonne that shows an en­chanting design of old blue and rose flowers scattered upon a cream ground. The full inner curtains that hang flat against the wall, the ruffled trimming, and the long ob­long pillows weighted with heavy tassels are all of old blue taffeta. How much distinction the little lighting fixtures on either side of the

(Continued on page 58)
In remodeling their old brownstone front houses, New Yorkers are carrying the rehabilitation all the way through and creating quite interesting environments for their furniture. In this front drawing room the walls are soft green, a charming background for old English furniture. Glazed chintz is used for curtains and some of the coverings. A few of the pieces are in needlepoint.

INSIDE A REMODELED BROWNSTONE

THE HOME OF MRS. JOHN MAGEE
NEW YORK CITY

From England were brought the panels of this library. They are a rich, deep green decorated with a design of a deeper shade and set into yellow woodwork, which is finished with a heavy glaze. These colors form an interesting atmosphere not alone for the furniture, but also for the owner's rarely beautiful collection of jades and Chinese porcelains.
In the characteristic manner of the reconstructed brownstone house, the dining room opens on the back garden. Here Queen Anne chairs upholstered in yellow damask are used with a fine William and Mary table. Waterford glass adds to the enrichment of the room.

Another view of the drawing room shows old Dutch flower panels flanking the fireplace. The over-mantel mirror is a Scudemore with an old painted glass frame and brilliant red figures on a gold ground. Several pieces of old red lacquer repeat this color note.
The trees and shrubs were all retained and utilized to the best advantage. Uneven flags were laid about a central pool and fountain, making an Italian effect. The flower pots are buff color and the water spouts are painted blue. These colors will weather in time to a mellow tone.

The houses are not all remodeled in the same style, and therein lies the charm of this garden. The house below, for example, has Venetian twisted columns, buff in color; another has an arched cloister, a third has a colonnaded portico on the roof.

What is known as the Turtle Bay District of New York lies between East 46th and 49th Streets and between 2nd and 3rd Avenues. The neighborhood has recently been experiencing a revival of interest as a residential area and many of the brownstone houses along those streets are being reconstructed into modern residences. In this particular spot twenty houses were remodeled and the backyards formed into a garden 200' long by 100' wide. The walls of the houses are tinted salmon pink and their shutters are bluish green.

A BIT OF OLD ITALY IN THE HEART OF NEW YORK

A Garden in the Turtle Bay District

Reconstructed by
EDWARD C. DEAN and
W. LAWRENCE BOTTOMLEY
Associated Architects.
THE LATEST LAUNDRY LIFTS

With the Newer Washing Machines, Dryers and Powders,
Blue Monday Loses Some of Its Terrors

ETHEL R. PEYSER

Probably nothing is
counted of more value
today than time savers.
Give a friend the gift of
time and the bond will be
unbreakable. Combined
with the gift of time is the
gift of ease, and with the
two—time and ease—you
have given a priceless
thing and have created
"Paradise now". So it
has come to pass that in
the laundry there are vari­
ous and sundry things giv­
able to a friend which will
lighten and brighten the
operations of home man­
agement.

Up until late years, wo­
men, not convicts, have
been "time servers"; but
long before the vote was
women's there was mighty
revolt and women decided
it became them better to be
time savers and not time
servers.

For this reason all
manufacturers in gallant
fashion have rushed to fill
the needs of women in
their homes, and from
soaps to ironing machines
have they labored and not
in vain.

For example, in ancient
days, if it rained on Mon­
day or was Monday hu­
mid (very blue Monday in
fact) the work either had
to be given up because
drying was an impossible
feat, or the whole house­
hold work had to be dislo­
cated by the transference
of wash day to a more
sunny occasion, to a day
when drying was not a
theory but an inevitable
outdoor accomplishment.

No longer need we say
"if at first you can't suc­
ceed," dry, dry again, for
the heated air dryer has
come for the laundry of
the private home as well
as for the apartment cel­
lar, and drying has be­
come an indoor sport rath­
er than an outdoor hazard.

These dryers are merely
cabinets made of galvan­
ized metal of from two to
ten compartments from
46" to 53" wide and about
5' high. The compart­
ments pull out as easily as
a watch stem and each
drying rack has six drying
rods 66" long or a total of
about 33' of rack. Each

In the heated air dryer is found a solution for ques­
tionable Monday weather. It is feasible for the private
house. Electricity, gas or kerosene supplies the heat
and fresh air is constantly circulated so that the clothes
are thoroughly ventilated. The feature of the type
shown here is the overhead track on which the clothes
racks slide easily and smoothly. Simple dryers with
only two racks can be purchased for the small laundry
and any stove used in the laundry can be connected
up with the dryer to supply the necessary heat.
A simple dryer is found in this slatted rack attached to the ceiling by cords and pulleys. This saves steps to the yard and obviates the usual bother with clothes-pins and unnecessary handling.

All the racks must be within the reach of the average woman, to avoid stretching. The heating burner must be simple and easily reached so that you can tell at a glance how much heat you have turned on. There must be ample screening so that should a garment fall it cannot possibly get scorched.

The finish of these dryers must be smooth, without protuberances which could in any case tear the garments to be dried.

Dryers are best heated with gas, electricity or kerosene. Care must be given to get the best kerosene burner as they are troublesome when not perfection.

The ironing board must be simple and easily reached so that you can tell at a glance how much heat you have turned on. There must be ample screening so that should a garment fall it cannot possibly get scorched.

Dryers are best heated with gas, electricity or kerosene. Care must be given to get the best kerosene burner as they are troublesome when not perfection.

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Dryers are best heated with gas, electricity or kerosene. Care must be given to get the best kerosene burner as they are troublesome when not perfection.
WHERE can the summer clothes be stored in winter and the furs and woolens be kept during the summer months? Since efficiency is becoming the household slogan of today, system in everything pertaining to house arrangement is of prime importance.

While the service portion with its many mechanical devices has been developed to a high degree, the clothes closets of the house have oftentimes been choked with today's and yesterday's and maybe tomorrow's wardrobes. Certainly where cost does not prohibit a storage wardrobe should be incorporated in the plans for the new house. In the old house one might fit out very inexpensively a small room to take care of last and next season's rocks and hats, surplus comfortables and blankets and even a tiny safe tucked away behind a secret panel for the keeping of jewels.

A systemized arrangement of the cabinets which will provide separate compartments for the storing of linen and cotton clothes, for wooden clothes, for sport wear and for furs will prove advantageous. The exclusion of moths can be more easily managed if the furs and woolens are isolated in cedar-lined cabinets and closed behind weather-stripped doors. A splendid and less costly substitution for cedar, however, as a protection against dust and insects, can be made by completely covering the interior of the cabinets with tar paper and gluing the overlapping joints. Any of the composition boards now on the market may form the door panels, thus bringing the cost of the storage cabinets extremely low.

The cabinet containing the sport clothes should be placed against an exterior wall where provision can be made for the circulation of fresh air by means of small, screen-covered ventilators.

The accompanying illustration will give some idea of the possibilities of equipping a small room for the storage of clothes. The space above the cabinets is reserved for hats and handboxes—what a great amount of space is required for the housing of one's millinery! And under the window and between the clothes presses is a spacious cedar-lined box for blankets and woolen bedding. The lid is hinged to swing up and the paneled back of the seat conceals the jewel safe which is anchored into the wall behind. An electric button hidden in an obscure inner corner of the wardrobe will release the catch of the sliding panel.

A troublesome item in the arrangement of the storage wardrobe is that of shoes and the position they should occupy. Oftentimes an additional shoe strip is placed at the bottom of each compartment to accommodate them, but wherever possible it is best to provide some space apart and at a height sufficient to eliminate stooping. Here they are allotted three compartments in the series of shelves and drawers at the end of the room, and the flaps, which correspond in appearance with the drawers below, form additional shelf space when open and render the shoes especially accessible.

The four moderately deep drawers beneath are reserved for lingerie, undergarments and embroideries. The subdivision of one drawer into smaller compartments will facilitate the storing of gaiters, mittens and mufflers, and provides space for winter storage of moth balls.
Peach Blossom is a new color among sweet peas, and is described as a pale amaranth pink deepening around the edges of the standard and wings. It grows vigorously and bears large flowers on long, strong stems. A true self color. Courtesy of Burpee.

Coppersmith is a dahlia midway between the peony-flowered and duplex in type, excellent for cutting and general decorative work. It is light copper or bronze colored with a suffusion of salmon-yellow; the reverse of the petals is reddish bronze. It is of only medium height, but its flowers are so profusely borne as almost to smother the plant. Courtesy of Burpee.

Another of the sweet pea novelties for 1921 is Flamingo, a sort with very large, well-swarved flowers. The standards of the blossoms are light orange suffused with bright salmon, and the wings a delicate shade of orange-pink. Burpee.

At the left is a spray of Abelia grandiflora, one of the hardiest and most free-flowering of this worthy family of shrubs. Its flowers are nearly 1" long, white delicately flushed with pink, and are produced quite continuously from June to November. Courtesy of Wm. H. Moon Co.

The cactus-flowered zinnia below is a new departure from the usual forms of this well-known flower. As will be noted, the petals are quilled and radiate in such a way that the blossom looks not unlike a cactus dahlia. The colors range from orange, pink, yellow and rose to scarlet and crimson. On well grown plants the flowers average 4" to 5" in diameter. Burpee.

The named varieties of dahlias are so many that one almost despairs of keeping up with them. Few garden flowers are more deservedly popular and few have better repaid the efforts devoted to their improvement and multiplication by expert growers. Here is one of the splendid newer sorts—Venus, a delicate shade of salmon pink. Courtesy of John Scheepers, Inc.
TUCKED away in the mass of new flower and nurserymen's catalogs which will soon reach the hands of garden lovers the country over are hundreds of exceptionally desirable things which one is likely to overlook. Obviously it is impossible to mention more than a small percentage of them here, but perhaps the list which follows will serve to stimulate gardeners, both old and new, to study their catalogs with greater care and discernment.

Among the sweet peas, the W. Atlee Burpee Co. is featuring several early flowering novelties for 1921: "Glitter"s", the first, is well named, for it bloomers and scintillates with a fire-like sheen radiating over the flowers. The standards of its blossoms are bright, fiery orange, while the wings are a deeper shade of the same color. The flowers are large, of good texture, and last well when cut. They are produced usually in clusters of four, so placed that they take up well when bunched. Vigorous growth, abundant foliage of good color, and profuse bloom are valued characteristics.

"Flamingo" is described as a combination of light orange, salmon and orange-pink, blending into general effect of light, right orange. The orange, with its suffusion of salmon, is on the broad, waved standards, and the orange-pink colors the wings. Exceptionally large blossoms, usually in threes and fours; long stems; rapid growth and flowers which recommend an inclusion in every sweet pea planting.

"Lemon Beauty" is a variety which tones in well with other sorts of cerise or silver shades, enhancing their beauty. As its name indicates, it is of a soft imrose or pale lemon color, its standards and wings being amber tinted, sometimes lightly veined with rose-pink. It is a strong grower, bearing intense flowers grouped usually in threes and fours on long stems.

"Peach Blossom" stands out as a new color in sweet peas—pale amaranth pink, deepening somewhat around the edges of the standards and wings. It is a true self, and its color deepens with age. Like the others, it is a free-flowering sort with stems of great length.

**Dahlias and Zinnia**

Among the other 1921 flower novelties from Burpee are two dahlias and a zinnia.

The first of the dahlias is "Coppersmith," in type midway between the peony-flowered and duplex forms. It is a pleasing shade of light copper or bronze, with a glistening suffusion of salmon-yellow. The reverse side of the petals is reddish-bronze, and the tones of the whole flower are intensified under artificial light. Coppersmith is a sturdy, upright growing dahlia of medium height, blooming early and continuously. At their best the plants are almost smothered in flowers, which are borne entirely above the foliage on stiff stems. The other new dahlia is of the peony-flowered type and has been named "Fordhook Maroon." It should appeal especially to those who like rich, deep colors, for it is a wonderful maroon shaded with mahogany. The flowers are of great size, averaging 7" in diameter even when the plant is not disbudded. It is strong and upright in habit.

The new cactus-flowered zinnia will be welcomed by every lover of these ever-popular flowers. Its petals are veined and straight, radiating from the center of the flower in a way strongly suggestive of a fine-petaled cactus dahlia. The backs of the petals are of a distinctive color, and as they curve to form the tube they give the flower a particularly pleasing bi-colored appearance. The flowers, which are borne abundantly, average 4" to 5" in diameter and range through shades of yellow, orange, pink and rose to scarlet and crimson. In addition to its value as a garden feature, this zinnia is excellent for cutting, for its blossoms last well in water.

Among the 1921 offerings of the Wing Seed Co. are several new varieties of *Iris Germanica*. Especially outstanding among these are: "Virginia Moore", a splendid yellow bearded self form of the same color as the yellow day-lily and growing 30" high; "Clementis", shaped like *Iris Koemphleri* with segments reflexed horizontally, light, clear violet, 24" to 30" high; "Dorak", a *polilla* seedling with soft blue-violet standards and purple-violet falls; "Stamboel", 36" tall, light blue standards and rich violet-blue falls; "Junonia", 4' to 5' high, enormous flowers with drooping, violet-purple falls and soft blue standards; "Isola", light blue standards and violet-blue falls; "Sarpedon", large and bold flowered, with very broad and oblong falls; and "Mikado", 30" to 36" high, heliotrope with orange beard.

Not new, but nevertheless deserving to be better known, are the two small trees and the spray of shrub blossoms from the Wm. H. Moon Co., which are shown on these pages.

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**SOME PLANTS THAT SHOULD BE BETTER KNOWN**

Flowers, Shrubs and Trees Which Are Offered as New This Year, or Which Have not Become as Popular as They Deserve

"Peach Blossom" stands out as a new color in sweet peas—pale amaranth pink, deepening somewhat around the edges of the standards and wings. It is a true self, and its color deepens with age. Like the others, it is a free-flowering sort with stems of great length.

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FLOWERS THAT NEVER GREW
The Beauty of Modern Artificial Flowers Adds Much to Present Day Decoration
MARGARET McELROY

IMITATION may be the sincerest flattery but it's doubtful in the case of reproducing in parchment, glass, metal, bead, shell, feather and jade, the form and color of a living flower. All the attributes are there, to be sure; the various parts copied to a nicety and in some cases the very perfume is included. But it all has rather the effect of a moving picture—quite perfect—only the heart of the mystery lacking.

However, these flowers have a decided value in the decorative scheme of things, quite apart from being mere objects of curiosity, as they at first seem. They are vastly superior to the ordinary artificial flowers made of cloth, that are meant to be very real and never fool anybody. Their popularity lies in the fact that they do not claim to be more than they are,—beautifully wrought objects of various materials that by their color and form provide a spot of interest as well as beauty, wherever they are placed. In other words it's a question of sincerity winning out over a perfect imitation.

These flowers cannot be used at random. The surroundings must be as carefully chosen as the flowers themselves. In a cottage room hung with gay chintz and flooded with sunlight we should not dream of introducing bead or feather flowers when the whole atmosphere of the room demands fresh blossoms culled from nearby fields. But in an interior reminiscent of Louis Seize, nothing could be more charming or appropriate than a spray of graceful glass flowers, their exquisite coloring and fragility admirably suiting the delicacy of that period. So in a room that shows Chinese influence, a spray of jade flowers or a branching tree, beautifully carved, not only accentuates the character of the room but is a lovely and appropriate accessory quite apart from its value. The Chinese were especially happy in their use of jade. They truly loved it not only for the beauty and value but because it was a symbol of virtue and a household was especially blessed that could boast a piece of it. There is an unspeakable loveliness about a cluster of jade blossoms arranged only by a Chinese expert knows how.

In a charming living room that I know of, the flowers have been used to immense advantage. In this room the walls are a delicate blue-green, the carpet black and in the heavy chintz hangings have been gathered all the colors of springtime. At the windows are pale gold gauze curtains and some of the furniture is covered in the chintz, the rest in a blue, mauve and gold striped satin. But it is toward the fireplace that we naturally look and linger. Here is a mantelpiece of simple, classic design surmounted at either end by a little alabaster urn filled with the same flowers that are in the chintz. The yellow of primroses with the deeper tone of black-eyed Susans; blue, mauve...
In a black bowl, these delicate glass flowers are wonderfully decorative. Courtesy of John Wanamaker

a little pink—all blend with the apple green leaves, making these tin flowers, so prim and assured, a charming permanent decoration that harmonizes with and intensifies the colors in the chintz.

So again, in decoration, it is simply a question of revival. About 3000 B.C., we find the Egyptians using imitations of natural flowers for ornament. These were made of painted linen and shavings of stained horn and probably made gay many a room on the banks of the Nile. Other countries took up the same idea, the Romans using silver and gold in the manufacture of their artificial flowers, the Chinese, rice paper, and in South America the plumage of highly colored birds was utilized. In the 16th Century, Venice became the center of a great glass bead making industry and now our loveliest bead flowers come from Italy. The French learned the art of flower making from the Italians and soon became expert. Today France sends us the marvelously wrought blossoms of shell and many of the beautiful and fragile glass flowers are made in Paris. These seem to me quite the most decorative of all, the delicacy and transparency of the material giving them an elusive loveliness.

Shell has been used most effectively in the making of artificial flowers. These realistic looking roses are the palest pink, delicately shaded. Chamberlin Dodd, decorator

Quite as unusual are the flowers made of feathers, be they deep purple pansies, delicately-hued sweet peas or the gorgeous orange toned lilies pictured here. There is a softness about these flowers found in none of the others and set in a breeze they have an immense advantage over the prim stiffness of the glass or shell ones. Then there are the ever-effective painted tin flowers and quite charming is the tin box to mix with them, according admirably with the general aim of stiff formality. Another form of artificial flower that is new and sure to become popular is made of lacquered parchment. This gives a stiff, shiny surface and admits of the use of quite wonderful colors. A few mahogany colored chrysanthemums in a black jar against a neutral wall will transform any dull corner.

So these flowers, which depend for their beauty on the materials and the sheer artistry shown in their manufacture, have a quite definite place. They are the last cry in the artificial and it is a case of truly painting the lily, but used with discretion and in the proper environment they add a certain note of distinction that otherwise might be lacking.

For a permanent decoration, immensely effective are these branching pink and white blossoms made of shell. Courtesy of John Wanamaker

Glass flowers in various colors and shapes have a decorative value quite apart from being mere objects of curiosity. By courtesy of John Wanamaker

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A GARDEN'S THIRD DIMENSION—THE RETAINING WALL

Adding a Feeling of Stability and Repose to the Garden Built Upon a Slope—A Plan to Distinguish Different Levels

RICHARD H. PRATT, Landscape Architect

That garden builder is fortunate whose site lies upon some slope, however gentle, where he may have an opportunity to play, ingeniously perhaps, with one of the most fascinating elements of garden architecture. His garden need not be composed of a single surface, depending for its chief charm upon the arrangement of the beds and borders and the color and mood of the bloom and foliage, but will have a diversity of levels; here and there a step or two or three up or down, and walls separating and supporting the higher portions from the lower. For the straight line of even a low retaining wall will bring into the garden a feeling of stability and repose and will create an atmosphere of surprise and adventure as one ascends or descends from one height to another.

The low retaining wall rightfully replaces the turf bank as the means of forming the break between two different elevations and, in saving the space that would otherwise be a continual annoyance, it becomes at once an integral and important part of the garden. It provides on its vertical surface another flower border upon which to arrange not only the most interesting of the Alpines and rock loving plants, but a great many of the most charming perennials as well. It gives to the garden an air, a withdrawal of having been not simply placed upon but rather built into its site. And we find William Robinson, the dean of English garden editors, discovering these several advantages years ago when he quotes from his diary in “Gravetye Manor”: “Did away with the sloping border round the flower garden at the N. and W. sides and built strong dry walls of our own sandstone. Each stone was laid on a line of alpine and rock plants with the merest pinch of soil or sand under the plant. These retaining walls round the garden will enable us to have level borders instead of the sloping ones which starved in dry seasons, and will be in other ways a gain.”

Wall Materials

As the retaining wall in the garden may function both as a support for the higher level and as a flower border, great care and thought must be given to the choosing of its materials and to its construction. Let us consider then the materials of which it may be built.

Stone comes first as the one that is generally the least expensive, the most adaptable and the best in appearance. Of this material the definite that stone is the best, and the round or hopelessly irregular the worst, for this reason: that the natural structure of rock is one of relatively thin, level courses and it is the reproduction of this in building—long, horizontal, seldom broken lines—that gives the best effect; the effect, for example, that we get with brick. A wall with the stones laid too much at random lacks any feeling of repose, and one in which the stones are allowed to tilt off of level is just as restless. Stone, with its variance in size and shape, produces naturally throughout the wall fairly wide joints and here and there a niche, all suitable homes for plants that can thrive in such crevices. Its varying colors, too, give it a texture not to be attained in any other material.

Brick is the next choice and would be employed where the proper sort of stone is not available and where the architectural style of a house, closely related to the garden, demands its use. In the latter case and where there is a good local stone at hand, a combination can be made that will carry the relation of style and material through into the garden and yet allow the use of stone in the walls proper. There copping, quoins and treads of brick will make a lovely effect and will give, at the same time, the desired result. A disadvantage that brick has which does not occur in stone is that it may not be laid so securely without the aid of mortar; and a dry wall, with joints of loam, is not only the least expensive but the best for the growing of wall plants.

Of the other materials there remain stuccoed hollow tile and concrete. Without intending any disparagement of either of these, both of which can be handled very attractively indeed, it is evident from their very nature that they do not afford a surface sufficiently broken to admit of any planting upon plants growing below or overhanging from above. Their use is the exception rather than the general rule and as a higher boundary wall than as a low retaining one.

Construction and Durability

The retaining wall's construction, both with regard to its stability and its utility, is of the greatest importance. The effects of frosts and of washouts must be carefully guarded against, lest its first season find it bulging out of shape or a heap of ruins. If the wall is laid dry with joints of earth instead of mortar it must have a batter, or lean, toward the upper level of at least 2" in each foot of height. It will not stand long otherwise with any pressure behind it.

There is no special need for a foundation carried below grade, or rather below the front line, as the dry wall is fairly flexible and can give and take to a certain extent. Instead extraordinary care must be taken to ram firmly the earth behind each brick or stone as it is laid into place so that there will be no tempting cavity for the reception of water and a resultant loose pocket in the wall. The bottom of the wall must rest, of course, upon solid ground even though, to do this, it is necessary to carry it quite a distance below grade. The actual construction of the wall should be by someone skilled in the craft, but it would not be wise to leave all to this or that mason or bricklayer who does not generally feel the final effect with any too much assurance.

The foundation of the wall with mortared joints must be carried down below frost line as pressure on such a rigid wall is apt to crack the joint (Continued on page 54)
With this issue House & Garden starts a new department. The Little Portfolio is devoted to good interiors; this new group of pages will show three houses each number. They will be small houses mainly, with an occasional larger one. If possible, the pages will be devoted to the work of one architect at a time. The group this issue shows three moderate priced houses by Dwight James Baum, the first being a small suburban home with a Dutch roof.

The upstairs rooms have plenty of head space for the windows. Four chambers occupy the corners, with a hall and stairs and a bath down the middle. Each bedroom has an alcove and cross ventilation and light.

A simple disposition of rooms is found downstairs—a central, house-depth hall, with a living room and porch on one side and dining room, service and kitchen on the other. The porches on both ends are paved.
The residence of Charles Evans at Riverdale-on-Hudson is a Pennsylvania Dutch Colonial design, executed in stone laid with wide bonds and an upper story and roof of shingle. The roof is of shingles laid in double courses and in three different colors, giving a variety and rough effect that is harmonious with the forested setting of the house. Downstairs the shutters are white and upstairs green.

The terminal units of the house are occupied by a garage on one end and a sun-room on the other. A hall runs through the center, giving a long living room on one side, and on the other the dining room and service.

Four chambers, two maid's rooms, three baths and generous closet space are found on the second floor under the broad eaves. The two halls and stairs make for greater privacy.
A combination of Georgian and New England Colonial has been used in the home of John W. Griffin, at Fieldston, New York City. It is executed in brick and the roof is slate of varied sizes and colors. Cream white paint has been used on the exterior woodwork. To lend a touch of contrast, wrought iron is employed on the balcony over the entrance and at the lower windows. As in the case of the other two houses in this group, Dwight James Baum was the architect.

To the balanced main body of the house has been added a long addition which affords space for the comfortable living of a large family. This gives a variety of spacious rooms, each excellently lighted and ventilated.

The main body of the house consists of the hall, living room and dining room with a paved piazza at each end. Behind, the kitchen and pantry, with a study to one side, laundry, servants' hall and servants' rooms.

There is dignity in the Georgian type of architecture. The formal, balanced grouping of windows, the accenting of the entrance with a portico, the color of the brick, the cleanness of the white woodwork—these are important factors in the design of a house that merits distinction.
**During the dormant winter season is the time to use strong sprays**

2. Make a bi-weekly garden spray of lime to use strong winter season is the tree one of the

3. Do not delay in finishing with lime to use strong winter season is the tree one of the

4. Nitrate of soda is one of the best plants. Involved this will not

5. In case of hail, rush to pile lots on the vegetable. Inoculation of

6. In case of injury from the farmhouses to intensify growth and

7. Nitrate of soda is one of the best plants. Involved this will not

8. Have you ever observed the advantages of using nitrate of soda? Absorb this when it

9. The garden furniture should be painted white or stored for long

10. All hardy, rhubarb, and nuts such as barley, oats, and

11. This is the bildest time to plant a small greenhouse within

12. Why not put in some of the most

13. The soil on top of the garden should be kept in the garden

14. The green

15. What is going to happen to the cherry blossom. They are

16. During the dormant season the tree is one of the

17. Rose and vase should be kept in the garden

18. Do not allow the greenhouse leaves to fall

19. The soil on top of the garden should be kept in the garden

20. Rhubarb may be planted in the garden

21. Trees are bush, gold

22. Pea brush, beans, etc., should be kept in the garden

23. Feed growing

24. Destroy all caterpillar, ants, and other enemies. The

25. Preparation should be made to plant all

26. One of the finest and

27. All edged

28. Now is the time to start

29. Why not order

30. The winter

This Calendar of the gardener's labors is aimed as a reminder for all his tasks in season. It is fitted to the

The New York Horticultural Society exhibition contained striking vegetable groupings. The first-prize winner is shown here. It included all the well-known crops

**The Gardener's Calendar**

**First Month**

**Sunday**

- Pinks, forsythia, and lilacs, etc., are bush, gold

- Store root crops—parsnips, carrots, radishes, etc., in a trench

**Monday**

- Pruning is the fern the garden bed is in

- Given are, of course, for an average

- All hardy, rhubarb, and nuts such as barley, oats, and

- Rhubarb may be planted in the garden

**Tuesday**

- Make a bi-weekly garden spray of lime to use strong winter season is the

- During the dormant season the tree is one of the

- The garden furniture should be painted white or stored for long

- All hardy, rhubarb, and nuts such as barley, oats, and

- During the dormant season the tree is one of the

**Wednesday**

- Store root crops—parsnips, carrots, radishes, etc., in a trench

- Pruning is the fern the garden bed is in

- Given are, of course, for an average

- All hardy, rhubarb, and nuts such as barley, oats, and

- During the dormant season the tree is one of the

**Thursday**

- During the dormant season the tree is one of the

- The garden furniture should be painted white or stored for long

- All hardy, rhubarb, and nuts such as barley, oats, and

- During the dormant season the tree is one of the

**Friday**

- Pruning is the fern the garden bed is in

- Given are, of course, for an average

- All hardy, rhubarb, and nuts such as barley, oats, and

- During the dormant season the tree is one of the

**Saturday**

- Disbudding the
greenhouse carnations results in larger flowers

- The outdoor trench protected with leaves keeps endive

- The first of the year is not too early to start making hot

- The brown ticks, much enhanced by the storm in play, shortly borders coming

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- This Calendar of the gardener's labors is aimed as a reminder for all his tasks in season. It is fitted to the

- The New York Horticultural Society exhibition contained striking vegetable groupings. The first-prize winner is shown here. It included all the well-known crops

Another of the prize chrysanthemums plant, a yellow, was trained in mushroom shape. Both plants were exhibited by Alice Delamar, of Glen Cove, L. I.
THE EXTERIOR OF YOUR HOUSE AND GARDEN is an interpretation of your taste to all beholders, but the interior furnishing of your rooms interprets your personality to your most intimate friends. Danersk Furniture will give to these rooms an original and individual appeal.

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and weaken the whole wall. This sort of wall need only have a batter of 1" in each foot, as its support is in itself and not partly in the bank behind it, as is the case with the dry wall. Its joints being watertight, water draining in behind it will not be readily carried off and, in winter especially, will do great damage unless we have provided for a suitable means of drainage. This will take the form of a filling of cinders rammed in behind the wall as it is created from the bottom of the foundation to within a few inches of the top. This filling need not be more than 6" thick. An open tile drain running along the bottom of these cinders will carry off the excess water at all times and relieve the mind of direful consequences.

The thickness of a dry wall depends upon the amount of lean it has toward the higher level which it supports. With a considerable batter it may be quite thin, as it rests somewhat upon the earth behind it; the width of a stone, say 12", would be sufficient. A mortared wall should never be less than 15" at the bottom and 12" at the top and above these dimensions its width should never be less than one-third its height. The stones should be laid at right angles to the slope of the wall so that its exposed surface may be smooth and resemble a steep flight of steps. It is unsafe to follow too closely in every case such rules and observations and arbitrarily set down, but rather to use them as a guide and adjust them to each particular situation.

In thus attempting to exploit the important features of the garden, I have roughly outlined its materials and construction—and this with an occasional reference to some of the more important features of the garden builder for himself and his garden. It is for him to shape his garden buildings and animal and vegetable products of his garden. It is for him to shape his garden buildings and animal and vegetable products of his garden according to the site, the climate, the character of the soil, the level and grade of the land, the amount of space to be occupied, the character of the adjacent landscape, and the wants and interests of those who will use it. In this, the builder of the garden must be a master of its proportions, a master of its materials and techniques, a master of its form and space. He must be a master of its beauty and its utility. He must be a master of its beauty and its utility. He must be a master of its beauty and its utility. He must be a master of its beauty and its utility. He must be a master of its beauty and its utility.

The Latest Laundry Lifts
(Continued from page 41)

for something that they can make to give to Mother, Auntie or Grandma.

Since writing the last laundry article for Horace & Garden a new washing machine has appeared, a new type of washer. Up until today we had (1) the Dolly type, the kind where a little tripod-like stool moved up and down among the clothes; (2) the cylinder in which the clothes are put and which revolves in the drum of water; (3) the oscillating, where the whole drum oscillates and the clothes are washed by the motion of its oscillations; (4) the vacuum, where the clothes are cleaned by vacuum cups (which look like large tin cooking funnels) working up and down, cleaning by means of suction.

The latest type is the alternating. Here the drum rotates, and is divided into two compartments by a perforated plate. The clothing to be washed is divided equally between the two compartments, and the mechanical action of the machine produces alternately the action of the cylinder, oscillating and the vacuum method.

Soaps and Powders
With the best washing machines you get the best results if you do not use good soaps or cleaning powders.

There is a very good powder on the market which not only cleans the clothes well, and leaves no greasy residue, but is really not a soap at all. It combines rapidly with water, and does not make any foam. White soaps are bad results, if wherever it were possible to use a low soap combines unhappily with relics of the motor whirl which make a line suds and cleans very rapidly.

For the most part today, yel loo soaps and white soaps as cleaners on a par but are not as good for laundry purposes, since the resin in the low soap combines unhappily with relics of the motor whirl which make a line suds and cleans very rapidly.

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The Laundry Chute

Much time could be saved in laundry if wherever it was possible to build into the chute could be built into which clothes can be thrown and go directly to laundry where is situated a small cabinet to receive them. If stuffing the dumb waiter is obvious also carrying the clothes in down the lift or just using the clothes hamper in dressing room bathroom.

Another delightful new thing on market is the starch which does not give to Mother, Auntie or Grandma. With the best washing machines you get the best results if you do not use good soaps or cleaning powders.

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Stutz has not changed with each whim of fashion—it's distinguished lines are stabilized

STUTZ MOTOR CAR CO. OF AMERICA, INC., Indianapolis, U.S.A.
The Latest Laundry Lifts

(Continued from page 54)

do want it to look as a starched bit of linen does. In the same way as starch this composition permits the lingerie to stand up longer under use.

The foregoing is just a group of ideas in concrete form to add to the comfort of laundry days. They can be passed on to friends as ideas, even ideals, or as practical, concrete gifts. All three or any would be acceptable to the thinking housekeeper who want 10 things done better than a man can do one thing well. So all aids in the home are worth not only considering but investigating with eye and ear well as heart and soul.

The drawings shown in this article as illustrations supplied by the Scientific Dryer Co., the O. K. Dryer Co., and the Poland Laundry Equipment Co.

The Newer Lilacs

(Continued from page 20)

Here I mention only three, but there are many others; and the collecting and comparing of such subjects is well worth the effort of many years of a gardener's life. It happens that my lilacs are placed only 4 apart in the rows when they stand; I am in that painful condition of mind of wishing I could in some way keep them back for such rounds of bloom, such fascinating little flower-covered shrubs, which can hardly be in any other genus.

Border Possibilities

I remember a suggestive sentence of Professor Sargent's, "The person who first arranges a fine border of the newer shrubs with regard to color and succession of bloom, will have done a great thing for horticulture in America." How simple this would be in lilacs, if one only lived near the great Arboretum, or that annoyingly fine collection at Highland Park in Rochester shown here, and could watch their leafy, flower progress through the months, make notes, have a trial ground of one's own sufficiently large, and, most important of all, start the work when young.

So strong is habit, especially habit of mind, that seeing these lilacs of our own, many in bloom at once, set out without regard to anything but the few feet of space allotted to each, it was impossible not to think of them as sometime or somewhere properly planted; planted with a view to contrast of color, to contrast of form, to harmony in hue, and, especially to see them blooming above other spring flowers, whose beauty should only accentuate their own.

The pinkish group in these lilacs, for those who prefer this color, are Presidents Bryan, Montaigne, Frau Antoine Buchner (Buchner in Ridgway is "pale rose purple"); a group of deepest rose, Diderot, Jarry-Desloges; Gillette, Emile Gentil and Caruela superba, two tulips stand out beyond others as the ones for the place—Bleu Celeste and Ewbank. I have held behind the lilacs in blue and know where I speak. Late my solitaries—Perfection or Royal Blue—white lilacs, Perfection or Royal Blue—white lilacs, Meritania virginica is perfection grown below Syringa pubescens, or grey lilacs beneath the lovely clusters of Diderot. Tulip Bleu Celeste and again the get-me-not. President Fair is a heavenly lilac, should have as neighbors tulip Fairy Queen; and for a place unsurpassed let the gardener place below Jarry-Desloges that early Iris Grandiflora, Storm King, or Phlox Drummondii, with loose groups of Tulipa retia, if possible the large form of Tulipa offered by one or two dealers in very tall sort of palest yellow. Again below Syringa pubescens, iris Mrs. Al Gray and a floor of forget-me-nots is unsurpassed in arrangement the mere contemplation which should cause any winter to pass quickly. Cavour seems to call for some lavender Darwin tulips near. These are very fine contemporary. Try the amaryllis flowers, I beg of you; and remember that splendid sentence about bearing in mind that splendid sentence Miss Jekyll's lately written, "There is no finality in gardening".

Lilacs in America

When we think of and plan a eventually see some of these spring flowers which really can be better done in America than elsewhere. Photographs of Miss Jekyll's Nut Way with daffodils and primroses with daffodils and primroses tell us that the discouragement but encouragement. Photographs of her spring garden will serve only to show that beauty is not the possession of England alone. flower specialists tell us that America is the excellence the climate for the lilac, experienced Dutchman once said to Europe could show no such spring splendor as is to be seen in Mr. Havemeyer's Long Island gardens of lilacs May; and so far as is known, there is not but two enemies of the lilac in this country—water and the frost. Old records have been seen to droop and fail even die in the Middle West in over-wet spring; but this type of season is the exception with us. Many of our winters have been too persistent; I walk through my lilac rows and the sight of the stout green buds, hearty and cheery in the snows of Winter or the snows of Winter, is the best possible of Winter's end and a to come.

Turning now to an even more fascinating side of the lilac, its use with other flowers, there is a field which is people more explored. One becomes desperate here for fresh adjectives. There are many others. The collecting and comparing of such subjects is well worth the effort of many years of a gardener's life. It happens that my lilacs are placed only 4 apart in the rows when they stand; I am in that painful condition of mind of wishing I could in some way keep them back for such rounds of bloom, such fascinating little flower-covered shrubs, which can hardly be in any other genus.

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Canopied Beds of Today
(Continued from page 37)

To this putty-color painted bed has been given a canopy and
spread of turquoise with rose trimmings. The walls are pale
green. Miss Swift, decorator

bed give to the general composition of the wall!!
Generally, the head and foot board of a bed are alike if the bed is placed
sideways against the wall, but when it is placed with its head to the wall or
stands in a corner, they are of unequal height. This idea is exemplified in the
dainty room shown here, which is so essentially feminine in feeling. The bed
and the rest of the furniture are painted putty color with a line of blue running
all around, decorated with a little conventional pattern of flowers in blue, rose
and lavender with touches of green in the pillow. The curtains and hangings
of turquoise blue are outlined by a tiny band of rose. The plain walls are
painted a cool green.

In small apartments or where space is
limited, a bedroom must often do duty
as writing and reading room, too, or as
an informal sitting room where one can
receive one's friends. With this idea in
view, the day-bed pictured on page 37
was utilized. It looks like a roomy
couch, but possesses all the comforts
that a most luxurious mattress affords.
The bedspread, valance and cushions are
covered with a glazed chintz that is so
practical because it sheds dust easily,
and a well-covered pattern was chosen
with deep tones of blue and rose
upon an ecru ground. A high-backed
chair of the winged variety is also cov-
ered with this same material and several
chair cushions. The drapery of the
bed is of solid blue damask that harmonizes with the chintz. The walls are
painted ecru. Blue is the dominating
color, for the furniture is painted this
soft tone relieved by narrow lines of
ecru. The formal arrangement of the
many pillows is interesting because it
accords well with this particular type
of canopy. The canopy is designed to
break the expanse of wall and give
warmth to this neutral surface.

After the bed, perhaps more comfort
is derived from the little bedside table
than any other piece of furniture. But
it must be furnished with a good read-
ing lamp and one's favorite volumes
and placed properly as this one is with
the light falling at just the right angle
over the left shoulder. Who does not
love to read in bed? Is there anything
more restful or luxurious?

This room above all others reveals
the personality of its occupant, for it
is here that we may judge of her tem-
perature, tastes and habits. In the
bedroom one gathers around her those
intimate and well-loved things. But
which one must beware of over-crowding?
And above all else keep in mind the
rule of suitability, which should guide
one safely into restful repose.

Using the Note of Red
(Continued from page 27)

may be upholstered in red and fawn
striped damask, an effective way to
space your scarlet books through your
shelves . . . the darkest notes here sig-
nifying red, and the sort of a red
velour curtain one might hang should
one desire. A suggestion for other col-
ors or spots would be a brown velvet pil-
low with flaming red tassels, a flame
red lampshade topped by a biscuit-col-
ored shade, chairs that may be up-
holstered in brown with an orange-
red fringe, or entirely in rose red, and
curtains that might be of dull gold
cloth embroidered in flame red and
black, or brown curtains done in black,
blue, gold and flame.

The notes of red in either drawing
are entirely sufficient, eked out by a
separate book group or so, to supply
one big room with cheer, though, of
course, they have been grouped in the
drawing more closely than they would
be in an actual room.
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This is the first record extant of the silver of the Spanish Conquistadores of Mexico. There was a great quantity of it we know, for there is much that is still being unearthed. The wealth of historical color and romance brought to light by the study of this old plate is fascinating and delightful, and the collection of remaining specimens has not only proven an absorbing hobby to the owners of the beautiful examples illustrated here, but has preserved priceless historical treasures and invaluable additions to the silversmith's art.

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These beautiful implements, hand hammered of purest blue lighted silver, shining with the inimitably soft lustre of centuries of use, are products of a day when table ware was made to last. Every Spanish Don brought with him to the new world a complete silver service, including plates, drinking goblets, tankards, and even shaving boxes and wash basins; all of which we packed on mule back as the Conquistadores advanced from place to place. The weight must have been very great as the silver is all massive, especially the coffee cups alone weighing round. De Vargas will describes silver hips as follows: "Twelve silver porringer which weigh twelve ounces sealed with my coat of arms, the one-fifth part taken (the exact meaning of this last is not certain)." And again: "One large silver fountain, engraved one-fifth part taken, and weight twenty-three marks."

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Quantities of this silver have been stowed, melted down by the hund

(Continued on page 62)
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Silver of the Conquistadores
(Continued from page 67)

"Many of the beakers also came from this family.

The President is Mrs. Howard McGor- kale, has seventy men and women in- cluded in its membership, eligibility depending on owning a garden and working it. The object of the Club is "To stimulate the knowledge and love of gardening, to beautify home grounds, to aid in protection of native trees, plants and birds, and to encourage civic planting." Meetings are held weekly from March to July, and bi-monthly from September to October. Field meets are often arranged on members' estates, sometimes of thou- sands of acres, in suitable season for subjects of lectures. Among these meet- ings was a trip to "Airdrie", the home of Mr. and Mrs. W. E. Sims, to see the planting of 5,000 bulbs, and a rock garden with all the native wild flowers and naturalized planting of thousands of bulbs. Another was at Mr. Kenneth Alexander's, with its gar- den in a fluffy, beautiful flower.

Silver of the Conquistadores
(Continued from page 67)

The Flat Silver

The large fork and spoon are par- ticularly interesting. They were used for serving, of course, but were also employed in cooking. Silver knives were not known. The men used hunt- ing knives, and dishes were so prepared that cutting was rarely necessary; soap, ground meat balls and stews be- ing served in a beautiful manner. An "old timer" told the writer that he had seen a large fork, similar to that photographed, which incidentally weighs more than a pound, used to spear a roasted young lamb. Fork and spoon were generally placed on the plate in the Spanish colonial way, laying the table.

The marks on the silver would furnish invaluable proofs to silver experts. The mark of the maker, the name of the owner, sometimes his crest, the names of the subsequent owners, hall marks, the silver was plentiful in the new world and Spanish silversmiths could easily supply the lack of sufficient table ware. These latter examples are as a rule not elaborately executed, not perhaps as beautiful in workmanship as those made in Spain. Although several small and charming pieces which were secured in Mexico may have originated there, an uncer- tainty which stimulates much romance surrounds the entire collection.

Never before has it been written or photographed, except on one occasion when pictures were taken of the collection, and laid out their own garden in colonial style, using old box borders and producing a perfect effect of the state's nameake.

Notes of the Garden Clubs

The Garden Club of Lexington, Kentucky, founded 1916, whose President is Mrs. Howard McGor- kale, has seventy men and women in- cluded in its membership, eligibility depending on owning a garden and working it. The object of the Club is "To stimulate the knowledge and love of gardening, to beautify home grounds, to aid in protection of native trees, plants and birds, and to encourage civic planting." Meetings are held weekly from March to July, and bi-monthly from September to October. Field meets are often arranged on members' estates, sometimes of thou- sands of acres, in suitable season for subjects of lectures. Among these meet- ings was a trip to "Airdrie", the home of Mr. and Mrs. W. E. Sims, to see the planting of 5,000 bulbs, and a rock garden with all the native wild flowers and naturalized planting of thousands of bulbs. Another was at Mr. Kenneth Alexander's, with its gar- den in a natural amphitheatre sur- rounded by giant trees and shrubbery, where a noted Danish lecturer talked on landscape gardening; and still an- other at Mr. and Mrs. Lebbeus's 'Hinata' where there is a Japanese garden. Mrs. W. L. Carter, one of the organizers and a former president of the club, has a garden 65' x 72', in the city which is constantly in bloom. In it are roses, 150 varieties of herb, 15 peonies, 5,000 bulbs, and all the world's rock and perennial fires and annuals.

Some members have grown compre- hensive lists of different families of perennials, specializing in delphiniums, hardy chrysanthemums, dahlias, etc., and varieties of annuals such as zinnias, snapdragons, and marigolds are grown in groups. Mrs. Carter has cross-fea- tured coreopsis and gaillardia, resulting in a fluffy, beautiful flower.

In 1920 the program of each club me- eting was arranged by three different members, as a surprise to the club. The May 2nd meeting at Bell Place, the home of Mrs. Arthur Cary's family for (Continued on page 68)
Electric Light and Running Water FROM ONE PLANT

Before you install a water and light plant in your country home—know Kewanee Systems. One simple, compact Kewanee plant will supply you with all modern conveniences for a lifetime. Kewanee systems are Real Private Utility Plants, built by expert engineers with nearly a quarter of a century's experience. More than 150 sizes and models insure your getting a plant that fits. Thousands of beautiful estates, isolated country homes, country clubs, public institutions, schools, etc., etc., have Kewanee light, water and sewage disposal systems. Learn about these high grade, dependable plants. Send for the Kewanee Booklet—Free to home owners.

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build safety into your home—safeguard from fire and explosive fuel, paint, repair and insurance bills for all time. A Natco home is easily insured, and insures bills for all aggressive fuel, paint, repair and insurance. Keith's—$4.50.

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GRACEFUL lines, quaint and artistic fittings, have been the aim of CASSIDY artisans in developing fixtures of exquisite design and workmanship, at reasonable prices.

A rare exhibition of chandeliers, wall brackets, floor lamps, and andirons on display in our galleries.

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NEW YORK

$60.00

Sconce $45.00

Flower Bowl $25.00

VICK'S

GARDEN & FLORAL GUIDE

for 1921

It's F.R.E.E. a WORTH WHILE BOOK WRITE TODAY

For vegetable growers and all lovers of flowers. Lists the old standbys, tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the oldest catalog seed and largest growers of Flowers in America. For 72 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 50 acres.

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This book, the best we have issued, is absolutely free. Send for your copy today before you forget. A postcard is sufficient.

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PLAN YOUR FUTURE HOME NOW

SEND FOR STILLWELL BUILDING BOOKS WITH ECONOMY PLANS

of New California Styles. Suitable for Any Climate. Famous for Comfort and Beauty.

"Representative Cal. Homes"

51 plans—6 to 10 rooms—$1

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Send $2.50 for all three above books and get the book of "Representative Cal. Homes" FREE, with the order.

Extra—43 "Little Bungalows" 3 to 6 Rooms—50c

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COMFORT

THERE is a world of comfort in getting up on cold winter mornings in rooms pleasantly warm, for certainly no one likes to break the best of man's sleeping habits. "Minneapolis Heat-Regulator" is a part of your heating plant. This automatic device takes over entire control of the heating plant. It maintains an even temperature during the day, automatically shutting down the fire at night. In the morning long before the rising hour, it again opens the drafts and when you get up the rooms are comfortably warm.

Warmth for everyone without the slightest thought or attention is actually possible if you will make "Minneapolis Heat-Regulator" a part of your heating plant. This automatic device takes over entire control of the heating plant. It maintains an even temperature during the day, automatically shutting down the fire at night. In the morning long before the rising hour, it again opens the drafts and when you get up the rooms are comfortably warm.

It does all of this with much less fuel than formerly used — a saving that pays for a "Minneapolis" in two or three seasons.

Used with any heating plant burning coal, gas or oil — easily installed and lasts a lifetime.

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Write for booklet

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Minneapolis
A Better Bathroom at a Moderate Cost

YOU would say that this bathroom was better than the average? It is, yet it costs no more. The Mott light-weight tub revolutionized the manufacture of solid porcelain baths. There is nothing better, though it is not expensive.

The Villard lavatory is moderate in price yet it is a marvel of the Potters' art in vitreous china. The Silentum toilet is all the name implies, and it has an unusually large bowl and water area. While this is not an expensive bathroom, it has a certain style and refinement characteristic of Mott.

For almost a century the name of Mott has stood for the best in plumbing equipment. It is your guarantee now for quality and dependability.

Send for our latest Bathroom Book. It is just off the press and gives many valuable suggestions in the selection of plumbing equipment for the home in addition to various designs and color schemes in tile, especially prepared by our Tile Department. Write today. Address Department A.

Notes of the Garden Clubs (Continued from page 56)

nearly a hundred years, was addressed by Professor de Waepeneer, who spoke on the importance of school gardens. Miss Rose and Miss Smith of the Department of Music, Hamilton College, played the piano and violin. Carnations, Japanese peach blossoms, lilacs, tulips, narcissus and English cowslips were shown. At the close of the meeting the flowers were auctioned off.

Professors from the University of Kentucky have addressed the Club on chemistry of soils, landscape gardening, horticultural topics and practical gardening. The Club membership dues are $1.00, the treasury receiving aid from the sale of surplus flowers from members' gardens, sold every Saturday morning from 9 to 11. The receipts amounted to $500. The profits are used for the public benefit by buying lovely flowers at low prices.

During the war the Club distributed 20,000 tomato and 40,000 cabbage plants, thousands of packets of the hundreds of seedlings, bulbs, hardy plants, shrubs and roses to the city school community gardens, orphan's homes, etc. In addition, the grounds of the Blue Grass Tuberculosis Sanitarium were planted with trees and shrubs, money was sent to rest rooms of four schools for delinquent children, and other charitable work was carried on by the club. Also twelve sets of garden tools were sent to the women of devastated France.

A most important plan was to plant trees along the Dixie Highway from Lexington to the county line at Fayette.

THE Garden Club of Easthampton, Long Island, Mrs. William A. Lockwood, President, was founded in 1914. To become one of the fifty members, the qualifications necessary are, "Personal interest in horticulture and summer residence at Easthampton".

There were meetings every two weeks from June to October, members reading original papers or hearing lectures by professionals on such subjects as bees, roses, tulips, growing flowers for exhibition, color, flower arrangement, mistakes in hundreds of getting back to peace, or stories of the flowers, the last by H. G. Faulkner. A yearly bulletin is printed giving highlights of meetings, subjects of lectures and lists for entries for exhibitions. Flowers are shown at each meeting, and prizes are awarded.

In war time there were no paid speakers, and the annual flower show was given for the benefit of the Red Cross. Among the members of the Club are Mrs. John E. Berwind, Mrs. Donoho, whose iris was painted by Childe Hassam in the "Water Garden" and Mrs. Robert C. Hill, of the Bulletin of the Garden Club of America, who designed her own wall garden on the grounds of Mrs. William Thaw. Mrs. William Thaw, Mrs. Jennings, a former president, it is planned that the past season was the most important plan the past season was the International Garden Convention, the dinner being the International Garden Convention, the dinner being at Mrs. Hailman's studio, Easthampton, Mrs. Jennings, President, was organized in 1911, and is comprised of 113 men and women, about two-thirds of whom serve the Club in some way. There are numerous committees, including one on flower show visiting. Also a librarian, and a list of members to whom books may be loaned.

Lantern slides, postcard size, are to be made for an evening meeting in the spring. Meetings are held monthly at homes of members, refreshments being served. Field days are arranged on specific subjects, the Brooklyn Botanic Garden and the New York Botanic Garden, and bulbs, shrubs and trees, etc. Mr. William Currie is the authority on roses.

The program for 1920 began with Mr. E. William Thaw, President, was organized in 1914. The members meet during the flowering season, and monthly in winter, exhibiting flowers and plants and other assistance were offered prizes to children winning the best vegetable seeds, models of framing, a competitive showing of flower arrangement, etc. The club is in touch with the Horticultural and New York Horticultural Societies, and the American Horticultural Society. Mrs. Jennings has specialized extensively in tulips and other bulbs, and Mrs. L. H. Hitchcock in rock gardening. Some of the members write for publication and talk to other garden clubs. The program for 1920 included a trip for work, taking up in order list the best vegetable seeds, models of framing, competitive showing of flower arrangement, etc.

The Club aids in sending a girl to Germany. The program for 1920 included a trip for work, taking up in order list the best vegetable seeds, models of framing, competitive showing of flower arrangement, etc.

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The Garden Club of Twenty, Pennsylvania, incorporated in 1914, and comprising 131 men and women. Mrs. Henry Rea, President, included among the members, whose initiation was $15, dues $10, and for the first time in the history of Nature, Mrs. Jennings has specialized extensively in tulips and other bulbs, and Mrs. L. H. Hitchcock in rock gardening. Some of the members write for publication and talk to other garden clubs. The program for 1920 included a trip for work, taking up in order list the best vegetable seeds, models of framing, competitive showing of flower arrangement, etc.

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The Garden Club of Allegheny County, Pennsylvania, founded in 1914, and comprising 131 men and women. Mrs. Henry Rea, President, included among the members, whose initiation was $15, dues $10, and for the first time in the history of Nature, Mrs. Jennings has specialized extensively in tulips and other bulbs, and Mrs. L. H. Hitchcock in rock gardening. Some of the members write for publication and talk to other garden clubs. The program for 1920 included a trip for work, taking up in order list the best vegetable seeds, models of framing, competitive showing of flower arrangement, etc.

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The program for 1920 included a trip for work, taking up in order list the best vegetable seeds, models of framing, competitive showing of flower arrangement, etc.
Trees and shrubs, distinctive in quality and large size which will produce an immediate effect.

To complete the setting of house and garden, have you seen ANDORRA?

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<tbody>
<tr>
<td>American Arbor Vitae</td>
<td>8 ft</td>
<td>$8.00</td>
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<tr>
<td>Blue Virginia Cedar</td>
<td>10 ft</td>
<td>$15.00</td>
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<tr>
<td>Canadian Hemlock</td>
<td>7 ft</td>
<td>$9.00</td>
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<tr>
<td>Colorado Bluebonnet</td>
<td>8 ft</td>
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<tr>
<td>Norway Maple</td>
<td>2 ft</td>
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<td>Carolina Poplar</td>
<td>3 ft</td>
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<td>Lombardy Parlor</td>
<td>4 ft</td>
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All Harrison's Evergreens are dug with root balls and sold in burlaps without extra charge. They reach you in prime condition.

Order direct from this advertisement. Write today for Free Planting Guide and complete list of nursery stock.

Harrisons' Nurseries
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“Largest Growers of Fruit Trees in the World”

SYRACUSE RED RASPBERRIES

Largest and in every way the best raspberry grown today. Plants are northern grown, very hardy, ever-bearing and abundant producer. The fruit is twice as large as ordinary raspberries, bright red and very sweet. Illustration shows actual size of SYRACUSE Red Raspberries grown on finer bushes than you receive when you order from Green's Nursery Co.

Our trees are True To Name. Best varieties of apple, pear, peach, cherry, nut and shade trees; strawberry vines, gooseberry, blackberry, raspberry and currant bushes, shrubs, vines, roses and ornamentals.

Over 40 years of growing better plants. Buy direct and save money. Send for our free catalogue today.

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Are the hardest, easiest growing, fresh blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a lifetime experience and the most select list in America. Every desirable rose now cultivated in America is included in our immense stock— and the prices are right.

Our Rose Book for 1921

"ROSES OF NEW CASTLE"

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Rare shrubs, new plants, and variations of old favorites have to pass difficult competitive examinations before they're admitted to my collection.

That's why my catalogue contains such exceptional varieties; inferior sorts can't pass.

To be there, they must be good.

Farr's Hardy Plant Specialties

(seventh edition) the gardener's companion, is too costly to send to everyone but a copy will be mailed on receipt of $1 which may be deducted from your first $10 order for Farr's Perennials.

BERTRAND H. FARR
Wyoming Nurseries Co.
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Hardware Should be Dignified and Secure

WHEN building a home hardware seems such a small item that one is prone to give it little consideration, whereas it should be given considerable thought. So choose wisely. Decide on Sargent Hardware.

Sargent Hardware possesses a charm that will reflect credit to your taste, and lend dignity and refinement to your home. At the same time its built-in quality and smoothness of operation will always prove an economy in the end.

Your architect will find in Sargent Hardware just the pattern to harmonize with the architectural style of the building.

We have prepared a book showing the many tasteful patterns created by the Sargent designers. Send for one and go over it with your architect.

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Hardware Manufacturers
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Sargent Day and Night Latch

In your present home, store or office, you need the extra security given by Sargent Day and Night Latches. They should be on the front door, cellar door, back door, and on out buildings. Made extra strong and sturdy to resist entrance of the lawless.
A Well-Known Trade Mark and What It Means

The "Wear-Ever" trade mark appears on the bottom of all genuine "Wear-Ever" aluminum cooking utensils. It is to your interest to look for it—to insist upon getting utensils that bear it—because aluminum utensils are not all the same. Time and again the metal used in making "Wear-Ever" Aluminum Cooking Utensils is passed through gigantic rolling mills and huge stamping machines under tons and tons of pressure.

That is why "Wear-Ever" metal is so hard, dense and serviceable—much more so than metal of the same thickness which has not been subjected to equal pressure.

Replace utensils that wear out with utensils that "Wear-Ever!"

Write for booklet "The "Wear-Ever" Kitchen." Address Dept. 36

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In Canada: Northern Aluminum Company Ltd., Toronto.

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STEEL DRESSERS—WHITE ENAMELED
Manufactured in a Unit System
Photographs of installations of other WHITE HOUSE Units sent on request.

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REDUCE
Easily... Naturally

Three Slices of Basy Bread a day, help reduce your weight in a natural way.

Doctors' Essential Foods Co. Orange, N. J.
Dear Sirs:
Lost thirty-five pounds. Am enrolling class for you to improve me in my health.

Mrs. W. A. S.

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REGISTERED TRADE MARK

GIVES ENDURING CHARM

GRACEFUL Pottery Forms delight the eye and will add pleasing spots of interest to your garden.

Our collection includes Bird Baths, Sun Dials, Gazing Globes and Benches as well as Flower Pots, Vases and Boxes, strong and durable pieces that will enhance the beauty of your flowers and plants.

Catalogue will be sent upon request.

GALLOWAY TERRA COTTA CO.
3218 WALNUT ST. PHILADELPHIA

The New Vogue in Decorating Colonial Rooms

The one problem of the Colonial room has been its proper decoration, the lack of a fabric essentially Colonial in spirit—yet in keeping with the modern decorative trend.

Many decorators believe the ideal solution of this problem is found in the use of Sampler Lace.

SAMPLER Lace, an exquisite filet net showing quaint "sampler" figures and mottoes, carries that much desired homespun look.

Not only for window curtains, but as lamp shades, table covers and as doilies on dressing tables Sampler is the ideal lace.

One clever decorator made a lamp shade of orange colored silk and covered it with Sampler Lace, dyed black. The result was a lamp shade of unusual distinction.

Try it! You will be charmed with the novelty of the design and delighted with the durability of Sampler Lace.

Quaker Lace Company
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Booklet, "Concerning Window Draping" by Grace R. Wilmot, on request.
ALL the little touches that lend finesse to the small home function are furnished by Louis Sherry at moderate charges. When next you entertain chez vous obtain an estimate from Sherry's.

Butlers, Cooks, Special Dishes, Part or Entire Menu, Table Favors.

5th Avenue at 58th Street, New York
Charles Richard Wilson, Manager

The Princely Cabinet

(Continued from page 23)

The Princely Cabinet

(Continued from page 23)

(cabinet-making) was this 18th Century English design inset with Wedgwood Jasperware medallions.

French Patronage

Louis XIII encouraged the importation of Italian cabinets, and both the King and the Queen-Mother, Marie de Medici, had Florentine cabinet-makers working in France. In an inventory of the effects of Cardinal Mazarin we read of an ebony cabinet with molding on the sides, unornamented outside, the front divided into three arcades, niches, in four of which were tiny figures bearing silver bouquets. The doors were ornamented with eight lace-lantern columns, silver columns, and the top of the cabinet ornamented with cornucopias, agates and jaspers set in silver. Over the arcades jasper masks and twelve jasper "roses" were set "mix 6 six oval cornalines". The rest of the cabinet was "ornamented with silver set into the ebony in cartouches and leaf-work". In another of the Cardinal's cabinets Apollo and The Muses were represented, while Dominico Cussi made one for his patron of the arts inlaid with mother-of-pearl.
A Planet Jr. means a well-kept garden

Cared for with a Planet Jr., your vegetable or nursery garden not only yields better but also looks better. The same treatment brings quick growth and good appearance. A Planet Jr., by keeping down the weeds, strengthens the plants and gives a neat, even look to the rows, by turning and breaking up the soil, it gives to the roots a proper balance of air, sunlight and moisture, as the same time leaving that soft, crumbled surface which makes well-kept soil almost as beautiful as lawn. The healthy growth of the plants is in itself a pleasing and inspiring sight.

You Can't Make a Mistake on any one of these four assortments of Gladiolus. I doubt if any dealer in the United States can surpass these four assortments.

Special Offer No. 1
24 Bulbs for $1.00 postpaid. (Catalog price $1.38)
1. America, lavender-pink
2. Trumpet, dark red
3. Hallie, salmon-pink

Special Offer No. 2
16 Bulbs for $1.00 postpaid. (Catalog price $1.28)
1. Ranger, yellow buff
2. Black Jack, deep maroon
3. Chief Okleesh, emerald green
4. Chief Peter, wine-red
5. Master Wesley, dark violet
6. Summer, mauve blue

Special Offer No. 3
10 Bulbs for $1.00 postpaid. (Catalog price $1.29)
1. Fasst, crimson
2. Prized Pink, pale pink
3. Golden, deep wine color
4. Intently, bright red
5. Old Glory, crimson yellow
6. Missouri, wine yellow
7. Willshire, deep pink
8. Prince of Wales, salmon color
9. Heike, cream white
10. Manhattan, mahogany brown

Special Offer No. 4
50 Bulbs for $1.00 postpaid

Make Your Garden a Pleasure and its Success a Certainty

Many thousands of gardeners both amateur and professional have been helped to success by the practical knowledge contained in DREER'S GARDEN BOOK.

DREER'S experience of 83 years in the selection and cultivation of what is best to grow will be found in convenient form in this large and complete book of Vegetables and Flowers.

Plan now your garden for this year and let DREER'S GARDEN BOOK help you in the making of your plans.

A copy of this book will be sent you if you mention this publication. Write today.

HENRY A. DREER
THE PRINCELY CABINET

This last was one of two of the Car-
dian's cabinets known as Cabinets de
la Paix by reason of their having been
ornamented with figures representing
France. They stood some 8' high, were
5' 5" wide and 19" deep,—princely cabi-
nets, indeed.

DUTCH WORK

The ébénistes and the marqueteurs of
the first half of the 17th Century, espe-
cially the Dutch cabinet-makers, pro-
duced a quantity of massive furniture
and the lines of the cabinet followed
the trend of contemporary taste, the
key-note of which was sounded by such
designers as Paul Vrienten de Vries
Crispin de Pasie, Serlie and others.

In Germany the cabinet assumed a
monumental cumbrousness. One made
for Philip II, Duke of Pomerania, be-
tween 1611 and 1617, designed by Philip
Hemphofer of Augsburg and made in
the shop of Baunagarten in the same
city required some twenty-five workmen
in its production. This cabinet is now
in Berlin.

The English have always given much
attention to the adornment of their
homes. What could not be found in
England was bought abroad. In the
Verney Memoirs, for instance, we find
Sir Ralph Verney recording how "My
lady lady desires an Ebony Cabinet
and for Dore or none, she leaves it to
me and I cannot meet with an Ebony
Cabinet of that kind. I have had choice
tortoise shell, garnished out with very
thin silver of the black Iraun, which I like
much better". As early as 1650 an
English inventory lists "a fayre large
standing cabinet, covered with crimson
velvet with the King's arms crowned".

Dutch marquetry furniture was in
the ascendency early in the 15th Century
and many marquetry cabinets were im-
ported by the English during the re-
ignation of William and Mary. From Queen
Anne onward the cabinet in Eng-
lish furniture followed the styles of its
French counterpart. Chippendale's hand-
ing cabinets and standing cabinets in
the Chinese style are especially in-
esting. French cabinet-makers were
generally more restrained and reticent.
softer, revered and protected by the
warden of St. Paul's; etc., etc., and authoritative book
reviews on Wells' "History", etc.

Published quarterly—$3.00 a year.

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For the enclosed three dollars please send me THE YALE
REVIEW for one year and in addition the January number
FREE according to your offer.

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Rosa Notes from the Department of Agriculture

THERE are right and wrong ways
to cut roses. The choice of the
time and manner of the work
seriously injures the blossoms
producing properties of the plants.
This applies particularly, of course,
to rose plants which are devoted
especially for cut-flower production. Such roses
will be largely of the perpetual bloom-
ing type.

When a rose is cut from such plants—
tea roses or other perpetual bloomers—
only the eyes of the current season's growth of that branch should be left on the plant. This should give the plant time to make sufficient new
buds to continue and sustain rose
blossoms produced in the future season.

If the spring pruning has not been suffi-
ciently pruned, the latter may seriously injure the blos-
mom-producing properties of the plants.

The use of low growing or trailing
tea roses for this purpose could result in making a good hedge if severely and fre-
quently pruned, but most roses are neither sufficiently compact nor su-
ciently branched to make a really good
hedge. The Rugosa rose makes a hard and
some summer barrier, but it is too
branched that even in summer it does
not have the hedgelike appearance. It may be that
some of the untried rose species
will be valuable for this purpose.

Hedges need to be closely grown
in order to make good hedges. It is
probably best done twice a year in
spring and again at flowering time, prun-
ing severely line, outline and compactness.

Most so-called rose hedges are rows
of cut-flower roses, usually pruned
with care and little or no thought given.

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in order to make good hedges. It is
probably best done twice a year in
spring and again at flowering time, prun-
ing severely line, outline and compactness.

Most so-called rose hedges are rows
of cut-flower roses, usually pruned
with care and little or no thought given.
DIRECTORY of DECORATION & FINE ARTS

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French, Italian and English Furniture, Antiques, Paintings, Decorations, Objects of Art.

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ANTIQUES

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**Roses and Garden Notes**

(Continued from page 74)

way for a lower cover. This variety grows to a height of only 15”. The Wichuriana, already mentioned as a climbing rose, is a trailing rose when given an opportunity and makes a beautiful almost evergreen ground cover with small, glossy, dark-green leaves. It is useful for banks, the sides of steps, or for hanging over rock cliffs or retaining walls. When permitted to trail it mats closely and roots at every joint. Some training, but little pruning is needed when it is used in this way.

A tree rose is a bush rose grafted onto more above the ground on a long, straight stalk of a brier, Rugosa, or other strong-stemmed rose. These bushes are not very satisfactory in the United States, because the stocks now available do not seem able to stand the hot sun and hot drying winds of the climate of most of this country. In western Oregon and western Washington they are popular, but their appropriate use is only in connection with a formal design, either in special gardens or near buildings.

**Pruning**

The quality of the blossoms produced as cut-flower roses can be controlled largely by pruning. For the production of individual blossoms of greatest perfection, as well as to secure a succession of bloom, severe pruning must be practiced. When a large number of blooms of small size is the aim, the pruning is less severe. Where the greatest amount of bloom is desired, without regard to the size or quality of the individual flowers, the least pruning is done.

If dormant roses have been set out in the fall, one-half the wood will have been removed. In the spring these stems should be cut back more, leaving only two or three stems with four or five eyes on each. This will leave them 6 inches or less in length. When dormant roses are planted in the spring they should be pruned at the time of planting, leaving four or five eyes on a stem, as above recommended. In regions where there is no danger of injury from frost or dry winds the final pruning, as described for spring, may be made in the fall. After the first year pruning should be done as soon as freezing weather is over. In regions where roses never suffer from cold frost or wind the pruning may be done in the fall. All weak wood and crossing branches should be removed every year. For the maximum growth of blossoms on hybrid perpetuals, the remaining shoots should be shortened to four or five eyes. For the greatest mass of bloom only one-third to one-half the length of the shoots should be cut away.

In regions where cold sometimes injure roses, teas, and their hybrids should be trimmed later than the other classes, or about the time growth starts. They should be trimmed in the same manner as the hybrid perpetuals, China, Bengal, and most roses should be treated the same as the teas and hybrid teas, except that it is not desirable to cut them quite so closely. Bourbon roses should have only half the length of the shoots removed. Summer pruning is desirable.

**Special Pruning**

A special type of pruning should be practiced in fall in sections where winter protection is necessary. Under such circumstances it is desirable to cut back the top in the fall to within 30 inches of the ground to allow of more easily covering the bushes. This should be followed in the spring by the regular pruning. The long stems left in the fall pruning help hold the winter mulch from blowing away and from packing too tightly. They are also long enough to allow considerable winter killing and yet have sufficient eyes left to insure ample growth for the next season’s bloom.

**Time of Planting**

In deciding the time to plant cut-flower roses, the gardener must take into consideration the kind of rose, its location, and, to a certain extent, the season. The roses may be obtained either as dormant or potted plants. The dormant plants are to be used for the planter in the fall in those sections where the temperature does not fall below 10° F. by placing the winter winds are not exceptionally drying, and where the soil has been so prepared that it does not freeze badly. In other places spring planting with potted plants is best. If budded or grafted roses are used they must be planted deeper than own-rooted roses would be, because of the liability of shoots starting from the stock below them. The point of union between the stock and scion should be planted 3 inches under the ground. By planting in the spring the scion will have an opportunity to form roots from the part of the stock above the partially own-rooted. Planting the scion so deeply discourages the formation of new shoots from it. If it appears that it must be removed at once.

Potted plants, as opposed to the dormant sort, should be set in the ground after the maples come to leaf, not over two weeks before the soil begins to come into leaf. With potted roses the root pruning is necessary, as any pruning required should have been done the time of potting. When the roots are small and suited to the size of the pot, the bulbs of earth are planted at the top of an inch or so below the surface. The soil is compacted around the bulb without breaking it. The young roses are watered in the same way as the dormant plants.

Field grown plants, especially larger sizes, usually have long roots which are doubled up when placed in the pot. In planting these, the gardeners are advised to cut them quite so closely. Bengal, and most roses should be set out in the fall. For hybrid perpetuals and potted roses root pruning is necessary, as any pruning required should have been done the time of potting. When the roots are small and suited to the size of the pot, the balls of earth are planted at the top of an inch or so below the surface. The soil is compacted around the ball without breaking it. The young roses are watered in the same way as the dormant plants.

**Spacing Roses**

Hybrid perpetual roses should be from 2 to 3 feet apart, depending on the vigor of growth and the length of the roots. When the greatest mass of bloom is wanted the vigorous ones had better be 3 feet apart. When planted in the South they should be slightly farther apart, but because most of them bloom only once during the season, or at most only in the spring and fall, the question of the placing of kinds neglected there in favor of kinds more desirable for the region.

Tea roses should be planted from 30 inches apart, depending on the vigor of growth and proposed treatment. The hybrid tea roses have a great range of character of growth even in the same kinds displayed in the same distance for planting on their respective needs. The planting distance for hybrid tea roses is from 20 inches to 2 feet, being greater in the warmer regions where they are planted because of the abundance of winter and least where they are retarded in growth by early winters or dry summers.

The China and Bourbon roses should be planted about as far apart as hybrid perpetuals.

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Varieties

There are a multitude of varieties of roses of different sizes available for use in a cut-flower garden, so that even the rose gardener should be able to find some to please him. The principal groups of these are: Hybrid perpetuals, tea, hybrid teas, Bengal, Bourbons and Chinas.

The hybrid perpetuals are the hardies of the cut-flower roses and are the only ones to be relied upon in the colder parts of the country and in the rural districts of the dry-land region. They usually bloom only in the early summer, but sometimes a second one if thoroughly pruned, especially if given a mulch in the fall and check the dry weather. In the warmer sections, with plenty of moisture, the hybrid teas are more desirable. They are treated, the latter bloom from spring until cold weather. They will succeed in the southern portions of the dry-land region. If they can be irrigated, but are not adapted to the sections of that region where irrigation is not available.

Tea roses are far more tender than hybrid teas. Although some of them are weak growers, they are most attractive. They succeed well in the South, Atlantic and Gulf States and on the Pacific Coast. These and the hybrid teas provide the most satisfactory roses in the regions where they succeed.

The China or Bengali rose is one of the forms from which a great many of the garden roses have been developed. It is rather more satisfactory than these varieties are now offered by nurseries.

The Bourbon rose is best known through the variety Souvenir de la Malmaison, which is hardiness compares favorably with the hybrid teas. There are many other varieties.

The selection of varieties is best made after consultation with near-by growers or nurseriesmen who are very familiar with local conditions. The larger rose-growing firms are also in a position to make reasonably safe suggestions for any region if given full information as to location, exposure, kind of soil, and other local factors.

Soil, Drainage and Fertilizer

Cut-flower roses thrive in a well-drained soil that is not too dry and is well supplied with organic matter. The hybrid perpetuals succeed best in clay loam or in a soil with a clay content, but they do fairly well in gravel soils. Many of the tea and their hybrids succeed in very light sandy soils if well supplied with organic matter and water, although the ideal soil is a loamy one. A well-enriched and one reasonably constant in its supply to the plant with moisture is the chief requirement. On the other hand, the plants will not grow when water stands above their roots.

In clayey soils or wherever water is liable to stand, it is desirable to provide a well-drained bed. This is done by excavating to a three-foot depth, placing a 12-inch layer of stones, 1 foot or more wide, or a tarp should be laid on the bottom, covering these with inches, and then refilling the bed well-drained soil. The layer of drainage sand should be connected with a proper outlet for carrying off surplus water. A drain of 1 square foot of stones, 1 foot or more wide, or a tarp should lead to some drain, or to an opening on lower level. A surplus water pipe should be carried away immediately. In well-drained soil such special precaution is not necessary. Sometimes the layer of stones without the outlet drain will be sufficient.
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