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HOUSE & GARDEN
JULY, 1921

House & Garden is published monthly by Condé Nast & Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippine Islands, $1.00 a year in advance. Address all second class matter August 25, 1919, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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A FOREWORD ON AUGUST

It doesn't seem fair to write these forewords for future issues; it is too much like peeking at your presents before Christmas morning. Besides, the articles that may be glowingly described in these chill and rainy days of May may not be so interesting after all in the hot and sleeping afternoons of August. We can't help enthusing about this August number, however, because it is so full of editorial high spots.

One of the presents House & Garden received for becoming twenty-one in July was an extension of its editorial pages. Forty-four now, as against forty in January. That means a greater opportunity to show more interesting and helpful material. August takes advantage of this and it promises to be a really exceptional issue.

"Household Equipment" is a rather elastic phrase because it will include furniture in addition to the machinery for making the house more efficient. It will touch on varnish as well as smokeless fireplaces, discuss a bride's kitchen, show new designs for kitchen store rooms and exhibit a selection of unusual lighting fixtures. If one has an appetite for gardening, it will be tickled by the article on raising superb pansies, on the derivation of garden flowers and on the rôle played by games in landscaping—how to make a tennis court and a bowling green and a croquet green and such. For the amateur decorator there are pages of color schemes for dining rooms, an article on the use of color in decoration, the Little Portfolio of Good Interiors and the contribution on Colonial furniture. The pages of articles selected from shops will cover such varied fields as occasional chairs and bathroom accessories, in addition to the lighting fixtures. A variety of houses is shown in this number—two houses by Aymar Embury, II, in his most characteristic style. In all there will be nine houses shown in August. The ninth is a suggestion for a house to be built by degrees.

These are a few of the editorial facts of August. Combined, they make a pleasant, suggestive and practical issue that can be studied to advantage. That is the aim of every number of the magazine—to present the greatest possible aggregation of inspiring and applicable suggestions. August will keep up this high standard of illustrations and range of house and garden subjects that previous issues have set.

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THE GARDENER'S CALENDAR

Subscribers are notified that no change of address can be effected in less than one month.

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THE FIREPLACE SETS THE STANDARD

When you analyze why one room is more pleasing than another you find that very much depends upon its details. This is especially true of the fireplace, which is usually the focal point of the room. It sets the standard for the other details. Simple lines, delicate enrichment of mantel and hearth, a restful balance of white paneled walls—these details give this fireplace its charm, and the room its meritorious character.

It is in the residence of Miss Helen I. Driggs, Waterbury, Conn. Murphy & Dana, architects
The small house is the logical solution for the average man with the normal family and moderate income because it is the best sort of financial investment he can make. And since building is a dollar-and-cents problem that is the way he must finally look at it. The desire to have a home of his own, the desire for freedom from landlord and agent, the dream to build a place for himself and his family of which he can be proud—all of these ideals, beautiful and necessary in themselves, must eventually be crystallized in the mundane questions of “What kind of a house shall it be?” and “How much will it cost?” In the majority of instances these two will simmer down to one—“How much of a house can I get for my money?”

There was a time when the answer to this question meant poor plans and shoddy work. Today there is no excuse for either. Architects of standing have set themselves to solving the problem of the small house. Quantity production of good materials, standardized to facilitate erection, brings down the construction cost. When a man today asks “How much of a house can I get for my money?” he can rest assured that it can, if he takes the trouble to study his problem, be both a good house architecturally and a house convenient and pleasant to live in, with a certainty of its standing for many years under reasonable use. He will also find that it pays him to build because, in the end, it is cheaper to build than to pay rent, even counting the necessary charges against the house for interest on loan, interest on his equity, insurance, taxes and cost of upkeep.

Before he visualizes that house architecturally, he should understand this fact—that the architecture of a small house is a distinct and individual problem. The good small house is not merely the reproduction on a small scale of a good large house. The question of what sort of style it will be can very easily be settled by conferring with the architect. The layout of the rooms should be settled first. As one recent publication on the small house puts it, “Don’t make the mistake of choosing your plan from the ‘outside in’. Reverse the procedure. Select your plan from the ‘inside out’. Study the room arrangements, their sizes, location of stairs, windows, step and labor-saving devices. See that the plan is basically right to serve your needs. . . .

“Don’t be influenced too much by style. Good proportions and beauty in the placing of the structural features—the roof, chimney, doors, windows, porches, etc., will determine the style. . . . Because a house may look well from the outside is no indication of whether it is a good house architecturally. . . .

The Georgian type of house presents many opportunities for small designs in that it is simple and dignified, its details are pure and can be given proper value. The entrance to the residence of Edward P. Fischer at Englewood, N. J., is an example of Georgian simplicity applied to a small house. The rectangular lines of the door are relieved by the circular brick platform. Balance is obtained by the windows above it and the two on either side. Simple lattice and a string course marked in the brick façade complete the surrounding elements. Aymar Embury II was the architect.
The Italian style can be applied to the small house if the owner accepts simple plaster surfaces and a design unencumbered with attempts at elaborate decoration. The home of John Charles Thomas, Great Neck, L. I.

that it is the type of home that will provide you with satisfaction.”

The prospective home builder can choose between two methods—accepting a commonplace plan which offers nothing to individualize his home; or well-designed, professionally prepared plans that produce a house of architectural merit which will prove a constant asset and afford continued satisfaction. Free plans, plans thrown in by the carpenter or contractor, are always a bad investment. If the house is worth building at all, it justifies an initial investment for good plans.

Upon these plans will very much de-

pend the ultimate cost of the house. The majority of waste is not found in the construction of essentials, but in the cheap frills and unnecessary architectural details. Of course, personal taste will govern expenditures, but it is better to start with a simple small house as a foundation, use standardized materials and follow the adopted plans through without expensive changes, which always cost extra. Whether a contractor is given the job or day labor is employed, the labor should be figured to cost 50% of the sum total of the house. In most cases it is best to let a single contract covering all details and phases of the construction. This is likely to speed up the building and relieve you of worry over details.

Having visualized the sort of house you desire inside, the adaptation of the type of architecture follows in logical course. This, too, has many determining factors—the climate, exposure, sectional location of your property and the features of its site and the styles of houses in its immediate proximity. The notion that the bungalow solves all small house problems is a false one. The bungalow belongs naturally to warm and mild climates and to build it on an exposed New England hillside—except when it is to serve as a summer camp—is inadvisable.

Equally popular are the Dutch Colonial, Italian, Southern Colonial, Georgian, Spanish and English cottage types of houses, but each likewise was originally the architectural product of a certain type of climate and, generally, one can only adapt the general feeling and traditions of the style rather than the complete style in all its details. Each of these styles can be fitted, to a greater or less degree, to one-story and the story-and-a-half plans.

Moreover, the bungalow or one-story
The bungalow and the story-and-a-half house both present reasonable opportunities for designs of moderate size. The bungalow, however, cannot be used on every type of site. In this instance a story-and-a-half bungalow is placed on a flat site at Southern Pines, N. C. It is the residence of John E. Pushee. Aymar Embury II, architect.

House is not always the least expensive to build; they require extensive foundations, an expanse of roof and are often expensive to heat. The story-and-a-half house, as represented by some Dutch Colonial and English cottage designs, will give the same number of rooms as the bungalow, require less foundation and roof, and afford a greater opportunity to build a house of individuality. Large dormers and an increasing pitch to the roof in a story-and-a-half house create adequate sleeping quarters upstairs.

The man who builds a small house must be willing to sacrifice some of the features he would naturally have in a house of extensive size. An ample bathroom, a suitable kitchen and generous closets are essential, but where the family makes no pretensions at formal living—and who of us does nowadays?—it is often possible to eliminate the dining-room entirely. In its stead one can have a large living room and use one end for dining purposes, or else put in a “Pullman seat”. Certainly a “Pullman seat” dining alcove is not out of harmony in a small house where every inch of space must be made to count. It can serve for all three meals; in summer the family may eat out of doors in the garden or on the porch.

Thrift, in building the small house—or any house—means wise spending for essentials. In addition to using standardized stock materials, good plumbing, good fixtures, one should not put adequate heating plant and labor-saving devices in the luxury class, but consider them as the essential of essentials. Do not hesitate to spend money for them. If the house is of timber and paint is required, insist that the best possible paint is used. It will add to the life of the wood and give the house a desirable appearance of being constantly kept in condition.

The furnishing of the small house and the planting of its garden, both essential to its satisfactory completion, are problems that require more space than the limits of these notes permit. Build a good house first—a house good architecturally and good to live in. If you are capable of doing that you are also capable of furnishing the rooms in good taste and planting the grounds effectively.

Each of us has in his mind’s eye the kind of small house we will eventually build. The more we think of it, the more the dream changes. There comes a time when the house assumes the appalling proportions of a nightmare. In order to crystallize our ideas into something tangible we require suggestions. To give these suggestions is the purpose of such magazines as House & Garden’s Book of Houses. This magazine has always advised prospective builders to turn their prob-
By building the garage under the house, yard space and the erection of a separate structure are saved, as in the home of Henry G. Morse, architect, at Elizabeth, N. J.

The studio, being over the garage, has a raised floor level to provide space for the car beneath, thus also affording an interesting break from the hall.

Perhaps some readers have not found this such a simple matter as it looked. Architects apparently made no money from designing small houses. They were willing to criticize the jerry-built, jig-saw monstrosities that contractors and builders foisted upon the unsuspecting public, but they did very little to stop it because the methods of stopping it required an unproductive means of making a livelihood. That this condition has been recently remedied is a source of congratulation to both the architectural profession and to the vast body of men and women in this country who plan to build.

The last convention of the American Institute of Architects endorsed the Architects' Small House Service Bureau. A group of practicing architects in Minneapolis were stirred by the ideal of giving the American public plans, specifications and elevations of good small houses at reasonable cost. Hitherto the practice of

The large living room of the Dithridge house has brownish gray rough plaster walls with which the dark oak woodwork accords perfectly. An air of spaciousness is given by carrying the ceiling up into the peak. C. M. Hart, architect
Gray stone and rough finished stucco give to the house of J. D. Dilbridge, at Great Neck, L. I., an interesting mass and detail combined with dignified simplicity.

The door is of heavy paneled oak simply set in its frame, as befits the informal, rugged character of the entrance approach with its evergreens and rock plants.

Selling plans was not considered altogether ethical; with this recent sanction the work of the Architects' Small House Service Bureau becomes an authorized activity. Their designs, now available, constitute a great step forward in improving the architecture of the American small house.

Never before have there been so many opportunities for small and moderate priced houses of distinctive merit. With good plans and specifications now available the owner has merely to set the date for building. Here again he must consult his purse and watch the trend of prices. Many people are delaying the construction of their homes because they hope for falling prices in materials and labor. This caution is commendable; only don't delay too long. He who hesitates is lost. The old proverb is as applicable to building a home as it is to any serious step forward. The time to build is now. There is no surety of what reductions the future may or may not bring.

Gables are effective in giving an impression of height. Although this is but a one-story house, the manner in which the path and evergreen planting lead up into the main gable makes it seem larger as one approaches it.
WE BUY OURSELVES A BIRTHDAY CAKE

With this issue HOUSE & GARDEN attains the interesting age of twenty-one. It acquires a franchise, and can now vote against Prohibition, onyx lampstands and other forms of bad taste. It henceforth is responsible for its debts, excesses and mistakes. It can, without asking parental consent, marry. In fact, the number of things this lusty youth can do is only limited by its capacity for doing them. On such occasions one is tempted to speak glowingly on the available future. We would rather not. We are too busy laying plans for the development of the magazine in 1922 to talk about it. So, then, the irreparable past.

HOUSE & GARDEN was started by a group of Philadelphia architects who felt the need for showing to the public, in an attractive fashion, the best work in native and foreign domestic architecture and landscaping.

In those days, you will remember, this nation was beginning to lengthen her cords. The Spanish War was three years past and we had acquired overseas possessions that tore us away from the splendid isolation of previous years. Becoming a world power necessitated our taking interest in the rest of the world. One small but important phase of this foreign interest was the manner in which other peoples built and furnished their homes and made their gardens, and the way in which those styles could be adapted to this country. In some circles this interest had been long established; it required an organ of publicity to spread the ideas.

Beginning thus as a magazine of architectural interest mainly, HOUSE & GARDEN found a ready market among general readers and consequently took on more practical aspects. Subscribers seeing the beautiful houses and gardens shown on its pages naturally wanted to know how such houses could be built and such gardens made. Under a new management HOUSE & GARDEN developed from a magazine of strictly architectural appeal to a medium of more general interest in the protection of publicity to spread the ideas.

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In 1915 the magazine passed under the control of Mr. Conde Nast, who had already developed Vogue and created Vanity Fair. Vogue appealed to the desire of women to be dressed in good taste. Vanity Fair satisfied the desire of cultured people to keep in touch with the latest expressions of the arts. HOUSE & GARDEN was built to appeal to those who desired a home in the best taste. Certainly, the desire for a good home is as fundamental as the desire for food. These facts had been long accepted by publishers but none had devised a new way of presenting them. It was this new way that brought success to HOUSE & GARDEN.

There was an old game we played as children called “Follow the Leader.” The principle of this game, which is a principle of life itself, was applied to the magazine. HOUSE & GARDEN showed what the leaders were doing, created interest among these leaders and built up its circulation around them. Success came in logical order. The magazine was not edited down to a vast and assorted body of readers, but edited up to the intelligence of the most appreciative minds on these subjects. By practical and beautifully presented pages HOUSE & GARDEN showed how this best work, chosen by minds most keenly appreciative of it, could be adapted and applied to many types of homes. Under this regime HOUSE & GARDEN not alone exhibited the best taste in architecture, decorating and gardening but became a powerful factor in making interest in good taste widespread. The magazine attained a merited prestige. By showing authoritative work for many years it has today become the authority on such topics in America.

It is one thing to show a beautiful home and quite another to tell how that home can be created. It is easy to rhapsodize over a garden but not so easy to say precisely how that garden can be made. Without lowering its standard HOUSE & GARDEN has been able to present these practical aspects. Before we show a house, an interior, a garden or an accessory we find where one can buy it, or how it can be made or how much it costs. Thus the Information and Shopping Services of the magazine carry into detailed completion the work begun on the printed page.

There have been readers who complained that the houses and gardens shown in the magazine were miles above their purses. The accusation may be true, but the answer to it is also the secret of the magazine’s success. The best work is usually the most expensive, and it is best and most expensive because it has drawn on the best thought, ingenuity and time of its creators. Consequently it contains the greatest possible number of suggestions for one who wishes to adapt the general scheme to her own problem. Shoddy work, cheap work, work of poor conception has the minimum of help to offer the reader. The best work is always the most practical.

The World War and its consequences have produced a peculiar effect on Americans. Without losing one iota of our cosmopolitan spirit we are beginning to appreciate anew our own country, its institutions and resources. This finds expression even in such matters as furnishing the home and making the garden. Today there is a marked return to native American forms of architecture and decoration and to a wider appreciation of our native plants and shrubs. Other countries appreciate them; now we, too, must appreciate them. From the styles abroad and at home we must evolve an individuality as distinct and complete as any of the styles on the Continent. We have passed the time when we can blame our gauche taste on mere ignorance.

The country, as with HOUSE & GARDEN, has become twenty-one years old. Along these lines lies the available future of this magazine. Some time ago an English publisher protested against HOUSE & GARDEN.

“But it is too American.” “Sir,” we answered, “you could not more graciously compliment us.” However much material it may draw occasionally from other lands, HOUSE & GARDEN is always and will always be a magazine devoted to the enrichment of the American home, and through the American home the American nation. The strength of this country lies in the strength of its individual homes. Its standards can never be higher than the standards of its homes, or its sense of beauty, or its appreciation of the things that go to make a fuller life.

Appreciating this responsibility that the magazine has laid upon itself makes one feel rather solemn on this twenty-first birthday. The cake that we would buy must be very large. There are many to enjoy it. Ten times more readers see the pages of the magazine today than saw it seven years ago; its circulation is more than the total circulations of all the other magazines devoted to these same interests.

And yet, if it weren’t for these loyal readers we could not aspire to be Gargantuan a cake. Perhaps we would have no cake at all!

The one thing that bothers us at this moment is the icing. Shall we choose blonde or brunette, chocolate or vanilla? Personally, being a man, we prefer chocolate.
A GEORGIAN HOUSE OF A HUNDRED YEARS AGO

Throughout the South one finds innumerable stately residences that, for all the mutations of time and war, still keep their ancient dignity and simple charm. The McCormick Neal house at Covington, Georgia, is such a place. Century-old trees surround it. Its paths are edged with box. The formality of its setting is akin to the classical architecture of the house itself. Instinctively you know that the rooms have fine paneling and delicately carved mantels, and satinwood cabinets and fascinating landscape painted window shades.
COLLECTING EARLY AMERICAN CLOCKS

A Fascinating Hobby That Will
Also Help Furnish the House

GARDNER TEALL

It was inevitable that the American colonists should bring over to this country not only clocks of English make, but Dutch, French and German clocks as well.

Clocks were mentioned in the Massachusetts Bay Colony as early as 1628, and again in 1638. Henry Parks of Hartford lists a clock in his will of 1640, and John Davenport of New Haven is known to have had a clock in his possession at the time of his death, 1670, and we are told that at the death of Mistress E. Needham of Lynn, Massachusetts, in the year 1677, it was found that she had made mention in her will of a striking-clock, a watch and a "jarum that does not strike". It is probable these various clocks were table or shelf clocks.

The oldest clock in America is said to be one which originally belonged to Oliver Cromwell and which is now in the Philadelphia Public Library.

The austerity of the northern colonists probably encouraged only the simpler cased and dialled clocks and eschewed anything even so frivolous as the "pretty and solemn" piece of "clocke-worke" mentioned by Pepys. Certainly it would have frowned upon Queen Elizabeth's clock which was in the form of "an Ethiop riding upon a rhinoceros, with four attendants, who all make their obeisance when it strikes the hour".

With the growth of the colonies skilled artisans found encouragement to ply their trades in the new world and hither came clockmakers among others, placing early American clockmaking nearly if not quite on the level with its contemporary European competitors. These old clocks from their hands seem to have disappeared and even the names of the early clockmakers in America must be searched for in old town records and the like. Some of the pioneers of clockmaking in America whose names have come down to us were William Davis (1783), Everardus Bogardus (1698), James Batterson (1707), Benjamin Bagnall (1712), John Bell (1734), Augustine Neiser (1739), Odran Dupuy (1735), Ebenezer Parmilie (1740), Gawen Brown (1750), John Est (1758), Basil Francis (1766). These men and their fellow clockmakers were to initiate the industry which was, eventually, to drive from the market the hour-glasses such as we find advertised in the Boston Gazette of 1762.

The New England colonies were the most prolific in clock production, and after the War of Independence the State of Connecticut led all other States in the Union in the manufacture of timepieces.

Daniel Burnap (1780-1800), Eli Terry (1793-1813), Eli Terry, Jr., and other members of the Terry family, Silas Hoadley (1808), Seth Thomas (1809-1850) and Chauncey Jerome (1816-1860) stand forth as the most prominent of the early Connecticut clockmakers.

In Massachusetts the Willards — Benjamin (1716-1803), Simon (1753-1848), Aaron (1757-1844) and others of this famous family; the Mullikens — Samuel Mulliken (1720-1750) and others of the family; Daniel Balch (1734-1790), and his sons Daniel (1782-1818) and Thomas H. (1790-1818); the Bagnalls — Benjamin (1712-1740), and his son Benjamin...
Connecticut became a clock center early in its history. This example from that State is dated 1806.

This page from an early American Cyclopaedia illustrates the old-time theories of horology upon which the early clockmakers built their work:

(1740-1760); the Popes—Robert (1786) and Joseph (1788); Nathaniel Munroe (1777-1816) and David Munroe (1808) and Samuel Whiting (1808-1817) are the particular shining lights in early clockmaking in Massachusetts.

Of the Rhode Island clockmakers the most prominent were Serill Dodge (1788), Nehemiah Dodge (1794-1824); John Cairns (1784); Caleb Wheaton (1784-1827) and Calvin Wheaton (1791).

(Continued on page 72)
A MOST admirable servant of mine once
risked his life to reach a magnificent
Bornean orchid, and tried to poison me
an hour later when he thought I was going
to take the plant away from him. This
does not mean necessarily that we should look with
suspicion upon all gardeners and lovers of
flowers. It emphasizes, rather, the fact of the
universal and deep-rooted appreciation of the
glories of the vegetable kingdom. Long before
the fatal harvest time, I am certain that Eve
must have plucked a spray of apple blossoms
with perfect impunity.

A vast amount of bad poetry and a much
less quantity of excellent verse has been written
about flowers, much of which follows to the
letter Mark Twain’s injunction about Truth:
It must be admitted that the relations existing
between the honeysuckle and the bee are basely
practical and wholly selfish. A butterfly’s ad-
mission of a flower is no whit less than the
blossom’s conscious appreciation of its own
beauties. There are ants which spend most
of their life making gardens, knowing the uses
of fertilizers, mulching, planting seeds, exer-
cising patience, recognizing the time of ripe-
ness, and gathering the edible fruit. But this
is underground, and the ants are blind.

There is a bird, however—the Bower Bird
of Australia—which appears to take real de-
light in bright things, especially pebbles and
flowers for their own sake. Its little lean-to,
or bower of sticks, which has been built in
our own Zoological Park in New York City,
is fronted by a cleared space, which is usually
moisy. To this it brings its colorful treasures,
sometimes a score of bright star blossoms,
which are renewed when faded and replaced
by others. All this has, probably, something
to do with courtship, which should inspire
a sonnet.

FROM the first pre-Greek who crudely
scratched a lotus on his dish of clay,
down to the jolly Feckenham men,
the human race has given to flowers something
more than idle curiosity, something less than
mere earnest of fruit or berry.

At twelve thousand feet I have seen one of my
Tibetans with nothing but a few shreds of straw
between his bare feet and the snow, probe around
the south edge of melting drifts until he found
brilliant little primroses to stick behind his ears.
I have been ushered into the little-used, mu-
ch less inhabited, little-used, mutely
Dr. William Beebe

and seen a gay flower in each hollow eye socket,
the seat of honor of a Dyak communal house,
of colored petals swaying in the breeze, one
drops of water still glistened like dewdrops on
ers—so recently placed for m)- edification, that
seen fresh vases of homely, old-fashioned flow­
Tibetans with nothing but a few shreds of straw
I have been ushered into the little-used, mu-
more than idle curiosity, something less than
human race has given to flowers something
with courtship, which should insjnire
our own Zoological Park in New York City,
this has, probably, something
which are renewed when faded and replaced
sometimes a score of bright star blossoms,
mossy. To this it brings its colorful treasures,
early, is the thatched
benab of an Akawai Indian—which house is
roof, whose rooms are hammocks, whose
estate is the jungle. Degas can speak English,
and knows the use of my 28-gauge double
barrel well enough to bring us a constant sup-
ply of delicious bushmeat—pecoagy, deer,
monkey, bush turkeys and agoutis. But
Grandmother has no language but her native
Akawai. She is a good friend of mine, and
we hold long conversations, neither of us both-
ering with the letter, but only the spirit of
communication. She is a tiny person, bowed
and wrinkled as only an old Indian .squaw
can be, always jolly and chuckling to herself,
although Degas tells me that the world is
gradually darkening for her. And she vainly
begs me to clear the film which is slowly clos-
ing over her eyes. She labors in a true land-
scape garden—the small circle wreset with
cutlass and fire from the great jungle, and
kept free only by constant cutting of the vines
and lianas which creep out almost in a night,
like sinister octopus tentacles, to strangle the
strange upstarts and rejungle the bit of sunlit
glade.

Although to the eye a mass of tangled vege-
tation, an Indian’s garden may be resolved into
several phases—all utterly practical, with color
and flowers as mere by-products. First come
the provisions, for if Degas were not hunting
for me, and eating my rations, he would be
out with bow and blowpipe, or fish-hooks,
while the women worked all day in the cassava
field. It is his part to clear and burn the
forest, it is hers to grub up the rich mold,
to plant and to weed. Plots and beds are un-
known, for in every direction are fallen trees,
too large to burn or be chopped up, and great
sprawling roots. Between these, sprouts of
cassava and banana are stuck, and the yams
and melons which form the food of these primi-
tive people. Cassava is as vital to these In-
dians as the air they breathe. It is their wheat
and corn and rice, their soup and salad and
dessert, their ice and their wine, for besides
being their staple food, it provides caseareep
which preserves their meat, and piquarie which
brightens life for them occasionally, or dins
it if over-indulged in—which is equally true
of food, or companionship, or the oxygen in
the air we breathe.

BESIDES this cultivation, Grandmother
has a small group of plants which are
only indirectly concerned with food.
One is kunamir, whose leaves are pounded into
pulp, and used for poisoning the water of
jungle streams, with the surprising result that
the fish all leap out on the bank and can be
gathered as one picks up nuts. When I first
visited Grandmother’s garden, she had a few
pitiful little cotton plants from whose stunted
bolls she extracted every fibre and made a most
excellent thread. In fact, when she made some
bead sprons for me, she rejected my spool of
cotton and chose her own, twisted between
thumb and finger. I sent for seed of the big
Sea Island cotton, and her face almost un-
wrinkled with delight when she saw the
packets with seed larger than she had ever
known.

Far off in one corner I make certain I have
found beauty for beauty’s sake, a group of ex-
quise caladiums and amaryllis, beautiful
flowers and rich green leaves with spots and
slashes of white and crimson. But this is the
hunter’s garden, and Grandmother has no part
in it, perhaps is not even allowed to approach
it. It is the beemis garden—the clearing for
good luck in hunting. The similarity of the
leaves to the head or other parts of deer or
pecary or red-gilled fish, decide the most fa-
vorable choice, and the acrid, smarting juice of
the tuber rubbed into the skin, or the hooks
and arrows aimed, is considered sufficient to
produce the desired result. Long ago I dis-
covered that this demand for immediate physi-
cal sensation was a necessary corollary of
doctoring, so I always give two medicines—one
for its curative properties, and the other, bitter,
sour, acid or anything disagreeable, for arou-
ising and sustaining faith in my ability.

The Indian’s medicine plants, like his true
name, he keeps to himself, and although I feel
certain that Grandmother had somewhere a
tootheache bush, or pain leaves—yarns and
simples for various miseries—I could never
discover them. Half a dozen tall tobacco
plants brought from the far interior, eeked out
(Continued on page 64)
"The Age of Innocence," by Henry Caro-Delville, is a colorful canvas for an overmantel. It is placed above an Italian marble fireplace and surrounded by old miniatures and flower bouquets under glass. Fender and candleabra by Hunt Diederich

(Left) From various sources the Art Guild is assembling work which is grouped in its natural positions in the house. Here the delicate Louis XV mantel is in striking contrast with the more barbaric Russian panel by Nicolas Roerich.

Above the Mantel

Suggestions for Fireplace Decoration
Shown at the Art Guild Galleries

Above a mantel of the Directoire period and surrounded by furniture of the same era, this overmantel decoration by Paul Thevenas finds a sympathetic position. It is painted to represent a mirror and is especially suitable for a small room.
HOW SMALL MAY A GARDEN BE?

Some Suggestions for Small Plots and Slender purses Which Will Help Them Achieve Real Garden Charm

RICHARD H. PRATT, 2nd

It is becoming more and more a matter of concern, this necessity for fitting the garden within constantly contracting limits of both space and expense. On the one hand it is the outcome of a considerable growth of the garden urge among those of us whose not unsledder means prohibit any sort of extensive development, and on the other hand it is the result of the ever diminishing size of building plots among the newer suburban communities. For one reason or the other a garden seems often a dubious possibility. At least it is often wondered just how small a garden may be and still be a garden. It is, then, to arrive at some solution for such a situation and, perhaps, to reassure and encourage those who find themselves in a similar quandary that these few principles of small garden planning are set forth and these various abstract examples of diminutive gardens are shown.

The Detached Garden

Let us consider first a garden that is altogether independent of the house. Here it will not be necessary to look to comparative sizes of house and garden in order to ward off incongruities of scale and we can reduce the dimensions to extremes of smallness. Diagram A shows a perfectly square garden simply designed. A foot and a half has been allowed for an enclosure which is no more than enough if it is to be a hedge. The beds have been given a width of four feet so that plant groupings may still be arranged effectively. To reduce this dimension would be to make any perennial planting thin and wholly unsubstantial. The width of the paved path is three feet and on it two persons may walk together or pass. If it were smaller it would not only be uncomfortable but it would become out of scale with the rest of the garden. A pool may seem a tremendous waste of space in such a tiny garden, but the mere fact that it is an unusually small garden makes it all the more necessary that as much interest as possible be provided. The central space of the garden is large enough to give a decent perspective of the whole garden from the seat opposite the entrance path. Thus we have a garden measuring twenty feet in each direction that is complete in itself, and full of decorative possibilities with the planting, the paving and the water.

There are situations detached from the influence of the house that will require different treatment, a different shape and different materials according to the nature of the site; but all alike they will require the quality that will claim and hold the interest. This quality will be lost if, in trying to cut down the size to a minimum, valuable features are eliminated and beds and paths are reduced to insignificant proportions. A garden on a hillside may occupy very little space by running a path between a planted retaining wall on one side and a perennial border on the other. A seat at one end and a sun dial, a bird bath or a figure at the other will give it an air of completeness. A garden of this character need only be thirteen feet wide if we allow a foot and a half for the wall on the uphill side, four feet for a turf path, six feet for a slower border and another foot and a half for some sort of background for the planting on the lower side. Its length should not be less than thirty feet. Rock gardens and wild gardens cannot concern us in our attempt to find a limit of smallness, as their very definite informality allows them to merge into their surroundings in such a case that they may occupy a few square yards without giving to any great degree a feeling of compression.

Gardens Near the House

It is less simple to deal with gardens that are attached to the house. Here there are other elements to control the size of the layout in addition to the practical requirements of beds and paths. There is a comparative relationship in size between the house and the garden that, as a rule, must be maintained. It is called scale. If the garden is out of
scale with the house there is at once a lack of artistic balance in the effect. Now, as effects of scale must be sensed rather than measured, it is naturally more easy to feel any discrepancy when the garden and the house assume a more or less equal importance in the scheme than when the garden is somehow less prominent as we view the house. This can be accomplished in one of two ways: either by placing the garden at such a distance from the house or beyond such an intervening screen that the two cannot visibly be compared together, or by putting the garden so close to the house by tucking it within an angle, by setting it between two projecting wings, by making it a small, carefully designed terrace upon which the garden door may open or by making it a tiny dooryard garden, that it is virtually absorbed by the house and its scale lost sight of as a distinct mass. We have considered the garden detached and have seen that its extreme of smallness is one that will contain enough of the elements of garden architecture—beds, paths, water and ornament—and these of sufficient size to give it interest and effectiveness. When the garden is attached to the house its shape, its size and its arrangement must be adapted to the house so that its physical and artistic relation to it may be convincing. The limit of smallness, then, will depend upon the character, size and plan of the house.

**Formal or Informal**

In Diagrams C and D are shown two types, formal and informal, of large houses with very small gardens attached in such a way that their comparative smallness does not seem incongruous. In the informal scheme it is possible to have narrow beds and narrow spaces as the house does not demand the broad, simple treatment so necessary in the formal arrangement. Here, however, we must limit the smallness of the beds to four feet except along the house itself where it is generally more practicable to plant vines with a clump base, such as Evonymus radicans or vegeta. We must limit the narrowness of paths to the width of the door openings in order to keep the scale of the garden details at one with the scale of details of the house. In the formal scheme of Diagram D, where the house suggests spaciousness, a garden that was at all cut up with an intricate arrangement of beds and paths would be altogether out of character. The beds and the paved or turfed areas must be as large as the available space will permit. Here they are arranged in a perfectly simple panel form as dignified as the house of which the garden is an integral part, yet there is the feeling of a complete garden.

Unusually small gardens require an extraordinary amount of care in their planting. Gaps become much more obvious in narrow beds and an effort must be made to select for the plant groupings perennials, annuals and small shrubs that will retain their foliage for a large part of the time in order that the cessation of bloom will not result in an unsightly spot. The use of the dwarf forms of the broad leaved evergreens—azalea, rhododendrons myrsitifolium, punctatum and Wilsoniunium, Daphne cneorum, Japanese holly and the cotoneasters—among the herbaceous plants will help to keep the beds full and will not crowd out the smaller perennials. In small gardens similar to that shown in Diagram D it is best to keep the height of the plants fairly low so that the feeling of breadth may be maintained. For that reason a complete change of plants periodically through the blooming season is recommended; first the bulbs, then columbine, then one of the lower chrysanthemums, for example. It is rather more trouble but the effect of a simple, even mass is worth it in the end.

The choice of materials is just as important as the planting. The use of flagstone or brick in the paths and open spaces is generally preferable to turf because it presents a more interesting surface and is easier to keep in order. In a small garden, too, the area to be paved is apt to be so slight that the expense can never be great. If a pool is to be a part of the small garden the paving itself will form the best coping, for it will avoid the using of a raised coping and will add another note of simplicity to the treatment. Ornament must be used sparingly in order that it may be most effective.

The smallest garden should have at least one seat; it should have a bit of water either in a bird bath or in a pool. With these complements, with the interesting texture of a good paving material, with a neat and compact planting it will not suffer in comparison to its larger neighbors. If it is carefully planned its smallness will be its greatest asset.

**City Gardens**

The garden of minimum size is engaging more and more of the attention of city dwellers whose digging and planting activities must of necessity be restricted to the confines of their own backyards. Where a few years ago their only attempts at growing plants were represented by a pallid window box or an anemic fern or two, today are found arrangements of paths, beds and benches which do credit to the best professional pre­­cedents. Here is the very essence of garden smallness, for space is at a premium in the city backyard. Yet for all their lack of size they are true gardens, all the more appreciated, perhaps, because of the difficulties that were overcome in creating them.

There need be no hesitation on the part of those so situated about setting out to build such a garden. Plants and shrubs can be selected which we believe will survive almost any adverse condition the situation may present, provided that the soil in which they are put has been properly prepared in a physical as well as chemical sense. The expense need not be great—surely, it will prove insignificant in comparison with the pleasure which will accrue.

While much of the plant material must of necessity be purchased from professional growers, there are still many things which the garden maker can pick up for himself in his rambles about the country, especially if his trips are made via the almost universal motor car. Many of the deciduous wild shrubs are well adapted to careful transplanting in the autumn, provided they can be reset in suitable soil and light conditions, and there is a host of wild perennials that can perfectly well be moved into the garden. Evergreens, such as the cedars, spruces and pines, need particular care in transplanting. Their long, fibrous roots must be taken up with as little injury as possible.
The simplest of treatments changed this dark, uncomfortable Victorian parlor into a livable living room.

Modern fixtures, delightful antiques and sheer curtains gave the dark dining room new life.

Save one or two pieces, the furniture in this remade parlor is antique and fits its setting well.

\[\text{A PARLOR REMADE}\]

\[\text{In a Little House of Old Philadelphia}\]

There is a house indigenous to each city. In Philadelphia it is a brick front with white marble trimmings. The Philadelphian mind is much given to precedent, consequently the interiors of the houses are as uniform as the marble trimmings. The inside arrangement consists of a long hall from which the stairs rise, a large front room generally avoided but known as a "parlor" and back of this room the dining room. Variations of this plan have an open hall between these two rooms. The mere mention of the word "parlor" conjures up spectres of Victorian horrors—overdecoration, meaningless ornamentation, heavy, light-obstructing hangings, black walnut and ebony furniture of uninviting shape and much bric-à-brac and so-called handsome stuff. The weeding out of these rooms has in many cases been attended to by a younger generation without veneration for their parents' wedding presents. However, the ground or rather background needs real turning over.

Such a house with such a parlor room was the only reasonable offering "après la guerre". It had been modern in the other "bquo; the war" days. No structural changes were made in the interior unless built-in bookcases along one side and corner of the former parlor could be so classed. These shelves are the same height as the door frame, the molding of which is continued on them. The base of the shelves is a 2' 6" high cupboard which is divided into three compartments, one for overshoes and the others for china, since among the other evils of houses of the period is lack of closet room.

The New Color Schemes

The woodwork throughout was painted white. Large figured wall paper was replaced uniformly downstairs and in the halls by putty color, rough cast paper. The ceilings are cream white. A characteristic Victorian cornice in the living room is painted to match the wall paper. The floors are covered with plain ground chocolate colored carpet and several hook rugs in which blue predominates. Sheer organdie window length curtains with inch-wide ruffles along the edge are placed at all the windows, with tie-backs of the same material edged on one side with the ruffle. The virtue of such curtains is that they launder beautifully without stretching and in a city house that is important if they are to be kept fresh. At the two front windows Venetian blinds painted putty color are hung inside the room with the curtains between them and the glass. In order to give as much light as possible no inside hangings are used and the color note of the room is secured at the windows by covering the tape on the blinds with a two-inch wide old-blue grosgrain ribbon with draw cords to match. In the dining room glazed chintz is used both for the window shade and the covering for the four-fold screen placed (Continued on page 64)
WHAT A LITTLE SHRUBBERY WILL DO

A Before-and-After Study for the New House

In February, 1918, under the title of "An Architectural Epigram", House & Garden published this residence, which is at Pelham, N. Y. The house had just been completed and consequently was treated as an unusual gesture in small house architecture. Since that time the shrubbery has been planted and allowed three years' growth. Whereas the house originally stood barren, it is now properly clothed and fits its site admirably. In fact, the shrubbery made the site

While planning to build the owner should always visualize his property as a completed whole and make his plans accordingly. The growth of shrubbery will be much slower than the actual time required for building the house and he may, if his purse permits, transplant large specimens to get immediate effects. Usually, however, he had better buy small shrubs, space them sufficiently and let Nature take her own good time in bringing a robust growth

One of the pleasant features of the house was the entrance gate, with its effective grill. The architect had adopted an English cottage style and planned to let the planting play the same role here that it does in English cottages. Both woodwork and plaster have taken on a desirable mellowness and afford a background for the barberry hedge along the path and the other planting massed around the foundations. Bloodgood Tuttle was the architect
LAMPS AND THEIR SHADES

A glass candlestick with a mirror base makes a charming dressing table lamp, 13" high, $15. Pleated silk shade edged with shaded ribbon, $10.50

A decorative black Chinese porcelain lamp has a black shade with a colored flower design. 21" over all, $45

A lamp of cream-colored Italian pottery, 14" high is $15. The 13" shade is French blue chiffon lined with pink silk and trimmed with pale gold picoted ribbon, $25

Unusual porcelain lamps come in pastel shades and various designs. 9" high, $10. The Chinese pagoda shades of Adam green corded silk finished with gold and green ribbon and lined are $24 each

Candle shields of sand colored silk bound with mulberry velvet. When lighted the design shows through. 7½" high, $5 each. Any color scheme

Which may be purchased through the House & Garden Shopping Service, 19 West 48th Street, New York City
The living-room in the residence of Elton S. Wayland at Waterbury, Conn., presents an interesting example of the Tudor style adapted to modern conditions and refinements. Instead of using oak, the walls are paneled in white mahogany which has been oiled and waxed, giving a soft gray tone. Dull red velour hangings add to this a richness of color.

To harmonize with the paneled Tudor background of the room old English furniture has been used, together with some pieces reproducing original designs of the period. A feature of the room is the organ, both pipes and console being placed in the room itself. Over the fireplace is a ship model executed by the owner. Taylor & Levi were the architects.
That early American furnishing is well adapted to present conditions is proved by the home of J. Watson Webb, Shelburne, Vt., where the atmosphere of old times has been created in a new house. The smoking-room walls are of wide pine boards stained brown and waxed.

As the living-room in the Webb house is quite large, the ceiling at the lower end is dropped and an open beam laid across, making a more intimate room and giving the farther fireplace an environment of its own. The walls are paneled and painted old ivory.
The dining-room, also of large proportions, is paneled in old ivory. Early American maple chairs, old pine cupboards and table, a mahogany low-boy, old china and glass, and silhouette fixtures preserve the atmosphere of Colonial times. Schmitt Brothers, decorators.

In the hall the furniture is of the English cottage type, which combines well with our early American furniture. The Welsh dresser contains a collection of pewter. Hooked rugs give color to the floors. Old glass bottles and toby jugs make this an unusual passage.
MAKING SMALL GARDENS IN TOWN
By Using a Formal Treatment the Back Yard Can Be Transformed Into a Delightful Spot
E. T. DIXON

The tiny rectangle of ground which is usually all that is allotted to a city house by way of garden is too often allowed to degenerate into a mere back yard, with a dingy grass plot, and, perhaps, two or three smoke-grimed ailanthus trees for its only decoration. And yet while its limitations must, of course, be recognized, within them quite charming results are possible.

The city gardener should not try to imitate the methods of his country cousin with acres at his disposal. Landscape gardening is not possible in town, and he who aims at the unconventional will only achieve untidiness. The form and surroundings of the garden, being artificial and conventional, demand a corresponding treatment.

City gardening has close analogies with the scenic art of the theatre, which is an art not only of presentation, but of concealment and illusion. High boundary walls in most cases have to be masked, the weight of surrounding buildings to be mitigated, and while square feet cannot be transformed into acres, much may be done by a cunning hand to create an effect of space that is unwarranted by the hard facts of the case.

To lower the walls, the best and most obvious plan is to raise the beds, an elevation of a foot or so making all the difference in the world. The edges of the bed should be supported by a dry wall of brick or stone, which, if small plants are grown in the earth-filled crevices, can be made ornamental as well as useful.

A trellis on the top of the walls, rising above the level of the eye, will serve as an effective screen to one's neighbors' bricks and mortar. Also, by making the boundary line less hard and definite, it will help to create the illusion of spaciousness. This effect is also assisted by covering the walls with ivy, which, however, needs careful tending in the early spring, or by masking them with a privet hedge, while corners may be softened by filling them with flowering shrubs.

The trellis may be compared with the "flies" of stage-craft; it enhances the length of the garden by means of lined openings.

A tiny pool for goldfish, with rock plants growing in the crevices of its rim, gives charm to this city garden. The decorative screen adds the desired privacy.

Often the front yard affords a bit of space for gardening. Here a dry wall can hold narrow flower beds about a flagged walk and little garden figure.
The sense of length is also increased by the careful use of ornaments, which should diminish in size as they reach the end of the garden, thus artificially accentuating the perspective. A statue or vase against the centre of the end wall may be very effective.

Where it is possible a pool of water, by reflecting the sky, will help to give light to the spot. In general, trees are not to be recommended, for they intercept the light and drain the soil of nourishment, while the drippings from their leaves and twigs are harmful to the plants at their feet. For paths gravel is, perhaps, the most used, but it is not the best. When new it is of a crude and garish color, and it requires a good deal of watering and rolling, besides having to be relaid every few years. Bricks are rather monotonous to the eye, and are easily broken by frost. The most satisfactory material is stone, for though a stone path is more expensive to put down than one of gravel or brick, it requires little subsequent attention, and improves in appearance by weathering. If so desired, small spaces may be left here and there between the stones for the planting of low, hardy flowers like moss pink and saxifrage.

The city garden should have a formal terminus. Here a little figure fountain is set in a niche of the back wall and flanked by white jars and wall seats.
The problem of furnishing the narrow city house is solved in the New York home of Mrs. William C. Langley. In the living room the walls are pure white—a space-giving color. Hangings are plain rose glazed chintz, with chairs in rose and white toile de Jouy.

The entrance hall is effectively tiled in black and white. The walls are a neutral tone paneled in wide space. Against these stand wrought iron candelabra and plant stands. An old Welsh dresser offers a contrasting note. Mrs. Emott Buel was the decorator.
In the dining room a pleasing set of painted furniture is used. Both walls and furniture are blue green. A green and black chintz curtains the windows. Further color notes are introduced by the old screen and the red bottles on the serving console.

IN A NARROW CITY HOUSE

An Effective Sense of Space Is Given by
Well-Chosen Furnishings

Pale green walls and woodwork give distinction to the drawing room. The furniture is upholstered in a pink and gold brocade. The glass curtains are of salmon pink gauze. Just enough furniture is used to give comfort and still afford an open space in this narrow room.

The child's room has a crisp, fresh note. The dressing table and bedspreads are of white Swiss with red dots. Hangings are pink and white English prints. A chair is in plain rose glazed chintz. The walls are white and the carpet gray.
FAMILIAR to nearly everyone as a showy and conspicuous shrub in the garden during July, August, September and October are the hydrangeas with their massive heads of white and pink flowers which later turn to bronze.

Hydrangeas are classified in two distinct groups. Under the first group are the hardy varieties, both single and double flowering, which grow in shrub and tree form. Some are native and found from Pennsylvania to Florida. They are generally planted along the edge of borders or in beds. The corymbs can be used for decorative purposes weeks after they have been cut. They grow best in rich, porous and somewhat moist soil and in partly shaded places, but they flower more profusely in full sun if they only have enough moisture. The pruning should be done in the early spring before the buds develop, leaving from two to four buds of the growth from the preceding year.

In the second group are the tender varieties, that is, the varieties which are not hardy north of Pennsylvania unless well protected and cared for, and these are usually grown in pots and tubs for indoor and outdoor use. In this group are a number of varieties that were originally introduced from China and Japan. Since then several hybrids have been introduced in colors of pure white and apple blossom to reddish carmine.

It is the Hydrangea Hortensis var. Otaka that is commonly used in this country in pots and tubs for outdoors. Whether grown in earthen or stone pots or tubs, they can be used effectively for several treatments, as for accentuating terminal features in gardens, on terraces, garden walks and steps, or at entrance doorways, at pools, water treatments, etc., where they form an essential part of the unit.

The size of the plants will depend upon the mass required. For a medium conservatory, 8" to 15" earthen or stone pots are generally used. For outdoor terraces and garden treatments, etc., a larger size is better, pots from 12" to 22" in diameter, and wooden tubs from one-quarter to one-half barrel size.

Where the tubs are to be used to conform with the design and be in keeping (Continued on page 66)
Instead of the commonplace style of bungalows, one might choose a design in the cottage style, with an irregular roof of shingles, stucco walls and little windows set up well under the eaves. The sweep of the roof lines gives the desirable low effect of house skyline.

A cross section of the living room end shows the fireplace and its flanking cupboards with bookshelves above. The ceiling can be finished as indicated or left open to the top.

The door to the left leads to the kitchen. The sleeping alcove is curtained off. Provision is made for two beds, with cupboards behind them and a dressing table below the windows.

A large living room gives an air of spaciousness to the plans. The kitchen is compact but has adequate facilities. Two windows afford the sleeping alcove desirable cross ventilation and light. Frank A. Parziale, architect.
The artists of the Renaissance knew the decorative value of marshalled trees with trunks austereley bare and spreading crowns. This effect, suggested by tapestries of the time of Francis I, has been carried out in an English garden by an alley of interwoven, carefully spaced cherry trees.

(Left) The pillars for a pergola may be of stone, brick, cement or timber. Brick piers covered with ivy, a flagged walk and a rustic lattice roof make this a pleasant garden cloister. The regularity of its lines is happily interrupted by the giant trunk of a tree which rises through the roof spaces.

In a tangled garden where high trees and shrubbery form an immediate background an interesting pergola can be made of untrimmed posts and a shaped timber lattice. Over this climbing roses may be trained. This type of pergola is set around the bird bath garden on the place of Mrs. Robert Stevens at Bernardsville, N. J.
A vine-clad pergola—and the open sea beyond. There is a picture of Greece that flashes back into the memory as one stands in such a garden. The Ionic columns sound a note of classicism. The garden is at Setauket, L.I., the home of W. de L. Dodge. The house also is built in the Greek manner.

GARDEN CLOISTERS

The Pergola Is an Important Factor in the Landscape Scheme

The brick loggia of this house is roofed with a vine-clad pergola. On sunny days the dappled shadows of the leaves make delightful silhouettes on the flat surfaces of pavement and pillars.

Among the functions of the pergola is to give a vista to the garden. This effect is found in the pergola on the place of Bertram Work at Oyster Bay, N.Y. Delano & Aldrich, architects.

Poured concrete pillars surmounted by a rustic timber roof is the style used for the pergola in the garden of H. H. Rogers at Southampton, L.I. The pavements and curbing are of brick.
THE very word "hall" has a sound of great height and dignity, and when one adds such a lofty word as "stars" the impression given is so far from the real hall I describe that I feel I must begin with an apology. For, certainly, there never was a hall less lofty, and the stars are not on the ceiling, but on the floor.

City architecture, like city life, makes for paradoxes, and I suppose the exigencies of rebuilding will ever result in strange and opposite effects. If space becomes more and more precious and we drop our front doors deeper and deeper underground we may achieve a new sort of house, where we burrow beneath the low ceiling of the entrance floor, and gradually ascend to lofty ceilings under the roof.

The particular house in which I had the great pleasure—after great despair—of remaking a hideous hall into a beautiful one, was of the French and Italian Empire furniture are combined—Italian chairs in dark green and gold, French chairs in old white and an Italian console finished in gilt and greenish blue.
The floor of the hall is of soft blackish gray terazzo. Brass stars and a narrow decorative band are set into it. The curtains are of white Chinese silk fringed with bright green and red.

so-called American basement type: that is, you enter on the level of the street. The house had a fairly agreeable façade, but when you once entered it you left hope behind, for you found yourself in a dark, subterranean looking hall with a too-low ceiling and a too-large staircase and absolutely nothing of interest to detract from the sandwich feeling. A miserable pavement of gray and white marble chip composition added to the restaurant effect, and the too-wide curving staircase started up with a grand sweep only to be cut in mid-flight by a totally bare and uninteresting ceiling. I hope I've made the hall as ugly as it seemed to me. Nothing ever seemed uglier.

Halls in city houses may be divided into two general classes: those in which guests are expected to linger, and those through which guests are expected to pass rapidly to more pleasant rooms. In country houses the hall may very easily become the favorite meeting place in the house, into which all the rest of the house leads. But this sort of living hall must have light and air and radiating avenues of approach, and the city house hall is usually a dim, dark place, through which one walks directly ahead as on a path, receiving a vague impression of positive or negative hospitality.

My purpose was to break this awkward space in such a manner as to divide the interest, to make the decoration compelling rather than incidental, and to divert the eye from the low ceiling to the floor.

It was impractical to make any serious structural change in the house, because these alterations were done during the war. So I tried to make use of such irregularities as were established, as for instance, the alcove beside the (Continued on page 72)
Where one has a wide living-room wall space to fill, a balanced group can be made, as above, of a couch in blue damask, flanked by small tables bearing powder blue lamps with shades of Chinese red and gold. Above this, on walls of blue green, hangs a flower painting with old Venetian mirrors on either side. "Au Quar­tiers", John Wanamaker, decorator.

Equally interesting is a balanced group in the New York home of Mrs. Douglas Robinson. Here the wall is gray and against this is placed a fine old, gold Japanese screen. The sofa is gold damask. On the tables are old Italian lamps with champagne colored gauze shades. The Italian Empire chairs are covered with terra cotta damask. Miss Gheen, decorator.

WHERE THE BALANCED GROUP IS EFFECTIVE

A Dignified Solution for the Wide Wall Space
The home of Dr. Robert H. Fowler, Oyster Bay, L. I., is a native type. It has wide, white shingled walls and a dark gray shingled roof. The rounded hood of the portico was copied from an old English design.

The library is placed back of the dining room—a secluded spot for study. There is a large living room and a generous kitchen. Five master chambers and two baths are on the second floor, with a servant’s room and bath.

THREE COUNTRY HOUSES

In Shingle, Brick and Stucco

Although new, the house has a quality of age. This is due to its architecture fitting the site so perfectly and to the fine respect given the existing trees. Edward S. Hewitt, architect.
Americans planning to build country houses often find in modern English architecture valuable suggestions for adapting to this environment. The residence of E. F. Cecil at Sunningdale, Surrey, has all the dignity and comfort of the early Georgian type on which it is based. Its simplicity and proportions are a pleasant contrast to the "quaintness" of most modern Surrey architecture.

The plan of the bedroom floor affords an opportunity to study the difference between British and American methods of placing rooms. Only two baths are provided for eight chambers. The house-length corridor and the compactness of the stairs are interesting features. An extension houses storerooms and servants' bedrooms. The length of the hall is broken by a glass door.

The entrance has a commendable purity of design. Its proportions are enhanced by the fact that there are no steps leading up to the door. Richardson & Gill were the architects.

On the ground floor the rooms are admirably proportioned. Many features, of course, are not applicable to the American home, but storage spaces in the service wing could well be adopted.
An adaptation of modern English architecture has been used in the home of F. A. Burlingame, Short Hills, N. J. It is of stucco over hollow tile, with wooden mullion windows.

The ground floor is dominated by a large living room. While moderate in size, the dining room is supplemented by a dining porch. The service is housed in the wine cellar.

An advantage of this style of house is that it affords space for a covered porch downstairs and a sleeping porch upstairs which do not project from the building. This second floor contains four master's rooms with attendant baths and four in the wing. Three master's rooms are on the third floor.

A brick terrace extends across the garden front, with steps leading down to the level of the lawns. The house is fortunate in having splendid old oaks around it. The slope of the land permitted a laundry in the cellar and a sunken drying yard concealed from view. Arthur C. Nash, architect.
The garden at Ken Klare has a rich forest background. It is planted in bays of box and evergreens that extend irregularly into the lawn, giving shelter and contrast to the flowers. —Emile Fardel, garden designer

A BLUE GARDEN BLOOMING IN JULY

Ken Klare, the Garden of Mrs. Clarence Kenyon, Jr. at Glen Cove, L. I., Is Rich

In Suggestions for Both Large and Small Places

ANTOINETTE PERRETT

I used to think that July was the garden's month off, coming as it does after the rush of June bloom and before the brilliance of the August phloxes, but there never was a greater mistake. And I felt it last summer, especially on the day when I was visiting Ken Klare at Glen Cove.

Ken Klare has what you would call a large garden with all the oneness and sense of intimacy of a small garden and all the freedom and sense of breathing space of a large one—an ideal combination. It is only two years old, but with its great bays of box bushes and Mugho pines, with its tall cedars and its surrounding of woody trees, it has an age-old look. It looks as though it had always been there. That's one of the magic things about so many of our beautiful gardens in this country. They don't look new like the rest of us. They have the charm that in European gardens you always feel comes from the stored-up memories of long and beautifully-spent past times.

I was alone at Ken Klare that day, and it is a lovely thing to be alone in a garden. You get into its spirit of peace and quiet and beauty as you never quite can if it simply forms a background to human intercourse. And at Ken Klare, on that warm and brilliant day, I was especially impressed by a sense of coolness and refreshment, for against the dark of box and pines and cedar there was not a gay medley of varied colors. No, it was all a lovely cool blue—nothing but blue flowers, tucked away in bays, and matted into the lawn, or serving as tall borders, or lying low about the lily pool—blue, nothing but blue.

When you walk about at Ken Klare you realize how many different kinds of flowers make up its blue scheme—ageratum, heliotrope, verbenas, cornflowers, blue sage, annual and perennial larkspurs, Veronica, bluebells, forget-me-nots. And the way they are planted! Sometimes they're all together, so that you feel as though you'd have to plant them all to simulate their charm. Then you'll find a bay of larkspur all by itself, and find it quite self-sufficient! It is this quality in the garden that makes it so valuable to write about, that makes it so rich in suggestions for everyone, for large gardens and for small gardens, for just a bit of a border here or there, for just a bit of bloom in some odd but much-loved little corner. Take the annual larkspurs, for instance, and it's well-nigh incredible what a tall host of fairy spikes a single packet of seeds will bring forth—and then often they will seed themselves for a second year. Last spring, for instance, I planted some larkspur seed out of doors that didn't do very well on account of the rain and the late season, but larkspurs that had seeded themselves the year before made up the luxurious bloom of my garden for me. I decided to plant my new larkspur seed always in fall after that, but when I spoke to the gardener at Ken Klare about it, he told me that sometimes they come up when planted in the fall and sometimes they don't.

"If it's a toss-up," said I, "I think I'll plant half in fall and half in spring so as to make sure of some of them."

I was starting to give a list of the blue flowers at Ken Klare, and, of course, I hardly got started. Supposing I tried again. Imagine, for instance, starting the list with verbenas and going right on, when verbenas are so rich in their suggestion of how varied and subtle the colors of a blue garden may be—verbenas that...
A spirited weathervane of hand-forged iron mounted on ball bearings is 38" long and 14" high. $75

The lantern above is especially adapted to a garden gateway. It is 21" high by 14½" wide. $40

WROUGHT IRON OUTDOORS

A lantern of hand wrought metal is fitted with antique glass panels. 14" high. $36 complete

A Colonial foot scraper of hand hammered iron finished in flat black is $8. It is 10" by 6½"

In center) For a gateway comes this effective lantern and span of graceful iron work. $150

This quaint foot scraper is 8½" high and 10" wide. It is hand wrought iron. Priced at $15

All the iron work of this effective well head is hand forged. The height is 85". $375
THE FACTS ABOUT ELECTRIC RANGES

These Simple Principles of Construction, Maintenance and Use Should Be Understood Before Purchasing

ETHEL R. PEYSER

The electric stove is the most dependent on geography of all our kitchen implements. Because it consumes a large amount of electricity, the rate of this as a fuel will decide whether or not we can use the electricity-consuming stove. This decision, in turn, is affected by the rate of electricity for cooking in every different locality in the country.

The vogue of the electric stove is due to the convenience and sureness with which the cooking is done, the control which may be exercised and the positiveness of results. Furthermore, the cleanliness, lack of odors and gases, and the easy installation and convenience of placing are other important reasons why the electric stove has come to stay, if electric companies cooperate with the stove companies to give a cooking rate.

Points About the Stoves

As with the gas and wood stove, the main principles must apply in picking them out, with but few additions and omissions. The electric stove is not bothered with its own deterioration by the combustion inside it of oils, woods, coals, cokes, etc., but has, of course, to be well wired, rust protected and insulated against mishap and fire. Accidents are contingent on anything that uses any fuel. With electric stoves it is unnecessary to have large or small storage systems, which makes electricity a convenient fuel for the small "rabbit hutches", in which the wealthiest and poorest are forced to live in these days of homelessness.

Then again, if we employ electricity, whether it is more costly or not, we don't have to put in so strenuous a flue system when building a house, but just a hood over the stove as a vent to carry off cooking odors and a special wiring system. We do away, too, with the draughts necessary for coal or wood types and all the contingent engineering niceties, which harass and wear us if they are not perfection.

The body of the stove should be built of non-rusting iron. Armco rust-resisting iron is often used in the best grades of stoves. It is free from impurities which invite corrosion and rust and has proved a valuable material out of which to make a good stove body. On some stoves the tops are made of gray iron castings which, with the black body and its polished iron trimmings, make a very stately and harmonious article without sacrificing anything of practical utility.

The top of any stove is the place upon which are placed the utensils for frying, boiling, etc. This is true whether the fuel be coal, gas, electricity or what-not. The top of the electric stove is no variant to this rule. It has the spots upon which to place the utensil and these spots are called the heating units. Heat, of course, is communicated in varying degrees between the units. These units are of cast or wrought iron. The tops of any electric stove must be of cast iron or some such non-warping rigid material which takes readily to cleaning. The heating element should be safe from molestations and the top of the stove must be smoothness itself to hold the utensils with perfect ease and steadiness. The units' wire connection must be enclosed to protect the heating element.

The surface units, too, must come off easily so that no extra tool is needed to pick them up.

Ovens and Broilers

There are two kinds of ovens used in the electric stove, from the point of view of heat retention. One of them does not retain the heat completely enough to call itself a fireless cooker oven yet does retain heat to a great de-
The distinguishing feature of the type shown above is the broiler set below the oven. The cleanliness and ease of operation are obvious. Estate Stove Co.

Strange as it may seem, the largest and most elaborate and the most expensive stoves are not made with the retention-heat method because, no doubt, the persons that can pay about $1000 or even $700 for a stove have chefs and don't really care whether they use more or less electricity.

For ordinary use, however, and for the large stove which costs today around $140 to $225, it is well to have the retained-heat oven, the oven so insulated as to keep in the heat and keep out the cold, so that one can cook easily by fireless and save much electricity.

The oven should be equipped with top and floor heating units. These should be controlled by a three-heat switch and so geared and wired as to be accessible. If one unit burns out the others will not.

In some stoves the heating unit in the top of the bake oven is controlled by the same switch which operates the units in the oven bottom and is of proper intensity to insure good results.

Often this same unit also serves the broiler. In other cases the broiler is supplied by an “on and off” switch alone and it is only made in conjunction with the broiler. In still other stoves the three-heat broiler with separate switch is employed.

The broiler must be heavily tinned to prevent rust and corrosion and it must have a removable drip pan. In one stove on the market, which has the broiler to the left on the top, the drip pan is fastened to the broiler so that when it is drawn out over the stove for any reason the drippings are caught by the pan and not spattered on the stove top beneath. This is a minor perfection but a very nice one.

Some range companies make a unit of a certain size, say “24” or “48”, and if you want a larger size you can simply say “I want two units”—or three, or what not. There are small stoves for yachts and kitchenettes; in fact, the electric stove is as adaptable as a telescope. Some have ovens above, some have ovens below, some have broilers above, some below. Some have everything above, some everything below.

One can have exactly what one wants as to price and style. Some stoves are also equipped with (Continued on page 68)
PUTTING THE GARDEN ON A BUDGET BASIS

Whatever the Size of Your Garden, It Will Cost Something, and Its Best Results

Follow a Calculated Distribution of Funds

ELLEN P. CUNNINGHAM

O most ardent gardeners, is not the budget a dreaded scarecrow, an unloved figure of dollars and cents, whose ugly arms wave away pleasure from the garden? Of course, for the richly gilded few a budget may not be needed, but it is indeed a minority who count no cost, chartering platform cars to bring old giants of box bushes great distances to their estates, or electing to have a ready-made garden laid out by the most expensive landscape architects and filled with everything ready to bloom. And yet, do not the majority of gardens suffer because, although their owners scrupulously calculate every penny of expenditure indoors, they will rush recklessly into garden planning and schemes of arrangement and color without thought of whether their appropriation will see the work through to completion?

The garden should be put on a cost basis before operations are started, for then there need be no enforced stoppage of work with its inevitable incomplete effects. Whatever assu­res the health of the garden and saves time in caring for it eliminates waste and releases funds for extras. First the actual requirements are surveyed—the needs of the soil, cost of necessary labor, required tools and machinery (especially those for saving time and labor), plants and shrubs for replacement purposes, new seed, etc. As to labor, an estimate of its cost may be based on a general statement that one man can care for so much land, although there can never be an accurate manual for this part of the budget, of universal application, as is the case with estimating the number of plants to a given number of feet. Local conditions must enter into the labor apportionment.

Tools are a subject for more study than is imagined by those who read merely garden books rather than the equipment lists found in the last pages of good seedsmen’s catalogs. Here again no universal sum can be set down, since individual conditions affect the number and variety of implements required. But that is no reason for the individual omitting a definite sum, in advance, which can be set aside for the tool equipment.

Insecticides and remedies for plant diseases should also be included in the apportionment of the budget, as replacing plant materials is costly. On the whole, does it not pay to begin at the back of a seed-dealer’s catalog, rather than with the novelties on the first pages? Assuming that each person knows how much money went into the budget, and having decided how much can be spent for seeds, bulbs and plants, the method of ordering is worth considering, as will be seen by a few hints. Compare prices in different catalogs, thus sometimes making quite a saving. Further, much is saved by ordering at hundred and thousand rates. Thus, order twenty-five instead of two dozen, perhaps paying less; and in the same way order two hundred and fifty in place of two hundred and twenty-five, as many dealers allow hundred and thousand rates for quarter amounts. Also, buy seed at ounce rates—not by several packets. Co-operative buying is another helpful way of securing a saving, when friends, or members of garden clubs, combine in securing large quantities.

FOR THE WINDOWS OF A DARK ROOM

Several Interesting Treatments Are Possible to Give Such a Room

Light and a Pleasant Prospect

ON the lower floor of many small city houses—and sometimes in suburban houses too—one finds a room that appears to be forgotten by the sun. The close proximity of other buildings or tall trees cuts off direct light and leaves the room in a perpetual gray tone for most of the day. Often, too, the windows of these rooms present anything but a pleasant prospect; one has no desire to look out from them. In curtaining such windows we must both increase the light and create a prospect, an illusion of pleasantness without instead of the drabness of the real facts.

The first is the function of the glass curtain. Made of shimmery golden silk gauze, it filters the light and tinctures it to a warmish glow that spreads over the room. This would be one choice of treatment for the dark, back-of-the-house pocket. A wide mesh net of coarse weave dyed to yellow or orange might be another treatment. For a third one might adopt a scheme used last year by Parisian decorators. Lengths of vari-colored tape are attached to a rod at the top and bottom of the window and stretched taut. The pieces of tape are set an inch apart. Their colors can be chosen from the color scheme of the room, following the principles which apply where regular curtains are employed.

From a London residence—and London is filled with these dark, back rooms—comes a suggestion that could readily be applied here. The window space is covered with a light net on which has been appliqued a cut-out design of a branching tree. In this treatment the light is not only filtered but a pleasant prospect created. To give the window finish, simple over-drapes are used, pulled well back so that none of the precious sunlight is cut off. Instead of the appliqued decoration, one might use wool and make a rough crewel work design of tree and flowers and vines. The foundation net will be stretched on a frame fitting into the window and, of course, no shades will be necessary, as the net accomplishes all the needs of privacy without excluding much light.

The roller shade of glazed chintz also offers a solution for such windows. The background of the chintz should be a light tint—orange or yellow or white—and the figures more pronounced in color. If the woodwork of the window possesses good architectural lines, there is no necessity for using over-drapes, but if one feels that over-drapes are necessary, use a fabric light in texture and translucent—a gauze, satin or silk. In this way surprising improvement may be wrought.
Two sunflowers, both equally wilted, were put in water. Of one the stem was cut and the other not. The result is obvious.

REVIVING THE WILTED FLOWER

Whether by White or Black Magic the Stem Cut Under Water Gives the Bloom New Life

JOHN L. REA

The distinction between white magic and black lies in the fact that the former was never invoked save for the attainment of wholly virtuous ends, while the latter was invariably called into play by the children of darkness solely for the purpose of committing mischief or worse. While we have pretty generally succeeded in relegating the black vanity to the realm of fiction, usually of the more lurid sort, many of us are still prone to run after charms of one sort or another. Sometimes, though not often, what mankind has taken to be the effect of magic has proven to be but the result of some purely scientific process. On the other hand, many a crude attempt at scientific manipulation has had, in reality, no more of reason to recommend it than the baldest charm of them all.

As I look back now it seems to me that our grandmothers were depending altogether more on the power of magic than any scientific truth when they used to add various things to the water in which cut flowers were to be placed to keep them from wilting. The very length of the list of supposedly efficacious substances rather strengthens the belief that science had little enough to do with the matter. They ranged all the way from salt to soap suds and included soda, ammonia, spirits of camphor and any number of other things. Though I have not undertaken any detailed experimentation to determine if any of these were really helpful, yet my early trials lead me to suppose they all work equally well, never having observed the least benefit to the flowers arising from their use.

Experiment has indeed shown that putting the cut stems into moderately hot water really did have some theory back of it. The hot water tends to quicken the cellular action of the stalks and to some extent may prove beneficial. But when the real remedy for drooping blooms is so near at hand and so simple, I wonder at the very elaborateness of these all but useless procedures.

The stems of a plant contain numerous veins or passage-ways, some or all of which convey nourishment in liquid form to the leaves and flowers above. When a stem is cut, it usually happens that a small amount of air forces its way into the severed ends of part or all of these tubes and there remains, as effective as any cork in preventing the passage of water where it should normally be drawn.

The air, however, seldom penetrates more than a fraction of an inch into the cut veins, even when they are exposed for some time. When the stem is finally placed in water the only necessity is to make sure the water will be able to enter the tubes. What could be more simple and obvious than to insert the ends of a pair of scissors or shears under the surface of the water and snip a half inch or so off the end of each stem? Here is science of the simplest sort writing magic again and (Continued on page 62)
The jar shown in the picture above is of the lovely, creamy-toned Bassano ware, so decorative against a darker background. The delicate, open-work design lends distinction. It is 10" high and may be had for $7.50.

(Lefr) A brilliant bird is the central feature in the design of this attractive 9" plate. The colors are soft yellow, green, tan, henna and blue with a blue rim. They are $10 a dozen. Other pieces may be had in this pattern.

Yield fruits in a blue-green bowl and blue-green handles decorate this attractive tea set. Tea pot $7, sugar $4.50, cream $2, plates $14 a doz., cups $20 a doz.


A breakfast set of English pottery is white with Royal blue handles and line decorations. On the covers is a graceful pink rose. It also comes with pink handles and line. $20, including tray.

Articles which may be purchased through the House & Garden Shopping Service, 39 West 44th Street, New York City.
In the picture above is shown some effective modern French faience, cream colored with a delicate flower design.

- Shell fruit dish $20, candlestick 10" high $12, urn 14" high including cover $40, six custard cups on tray $30, small vase 5½" high $8

The graceful jar in the picture at the left is equally effective in living room or dining room used for flowers and is especially attractive when filled with trailing ivy as shown here. It is Italian pottery and comes in cream color, gray-blue or green. 6" high $15

(Left) Cream colored Wedgwood with flower decoration and line in blue and mulberry. Breakfast plates $13 a doz. Tea cups $15 a doz.

(Right) Gay little tomatoes, green leaves and rim make this salad set distinctive. Bowl $7.50, plates $18 a dozen

Little else is needed in the way of color on a table set with fragile Venetian glass. Here the comports, candlesticks and fruit dishes are a delicate green.

On the table shown at the left the dolphin comports 8½" high are $12 each.
Candlesticks 7" high $7.50 each.
Fruit dish $8, colored glass fruit $2.50 apiece
July

THE GARDENER'S CALENDAR

**Seventh Month**

**SUNDAY**

Fine bone meal used as a top-dressing stimulates roses and perennials

**MONDAY**

String beans should be picked before they are mature and consequently tough

**TUESDAY**

If you have fruit trees it would be proper to look for sprays which may be needed. The fruit is almost ready to be picked. The sprays can be made with an atomizer. A good spray is needed at this time of year. Always wash the leaves and fruit before picking. Some workers use a solution of soap and water to wash the leaves and fruit before picking.

**WEDNESDAY**

Pole limas require supports but are more productive than the bush sorts

**THURSDAY**

You'll be a deal 'o the spers of early summer in a wild strawberry—slices, on' many summer, en' birds' single, an' little blueves wasserin' up the brook. As I tigger they'a lot 'o foncia ye' could take into your system which wouldn't do as much harm to your health as it would to the berry with their 'ather. Gosh a'mighty, but they was good!

**FRIDAY**

The rose garden exhibit of the Breck-Robinson Co. at the spring show of the chesnitt Horticultural Society and the American Rose Society, in Boston

**SATURDAY**

When watering it done should be done well—soak the ground

---

**HILLING POTATOES**

When hilling potatoes they still are small helps the growth of the tubers

---

**CALCULATE** I've et mighty near all the kinds 'o fruits an' things in this part of the country that a feller can eat, but they ain't one 'o 'em, tam or green' nor' less, that can hold a candle to a good, ripe, juicy, cow-apple. You just go and get some right now. Look around the hills and over the country, till you find the fruit and then you'll know what you much better mean.

---

**OLD DOC LEMMON**

Paper rolls tied around the celery plants, or the regular plant busters sold by the sildmen and garden supply houses, simplify blanking the stalks

Another effective exhibit at the Boston Show was that of John S. Ames, and included the routine of the old show: the flower show, the novelty, the growing of the old flowers in the new colors, and the general improvement of the year, both in the show and in the garden.
W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK

DOMESTIC RUGS
AND CARPETINGS

Being closely identified with the manufacture of most of our merchandise, the importance of durability and satisfaction in service influences our selection quite as much as the artistic merit of the article.

At no time have our stocks been more varied — more complete — more desirable.

A fabric suited to every need, practical as to quality, correct as to design and colorings, can be found in stock for immediate delivery.

We shall be pleased to furnish any information regarding your requirements that you may desire.
A Blue Garden Blooming in July

(Continued from page 52)

The House & Garden

For happier times outdoors

In summer "The Household Furnishings Store" supplements its indoor domestic wares with outdoor equipment—to help you enjoy happier times when you scramble off on picnics with rollicking children or skim the roads on long motorizing parties.

Prepare now for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.

Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 1. dinner plate, fork and spoon, date plates in two sizes; table cloth; will of once paper for sandwiches, and only costs $1.95.

Fresh tea or coffee wherever you go. A coffee press and stand are part of this portable lunch outfit. Also contains for preserves, wicker covered bottles and table stemmed. A complete equipment of fine quality, on durable wicker basket. $4.75.

In fact it has its own happy vagaries, and so you have only to plant the idea as at Ken Klare to see the kind of thing a garden loves to do. It grows a true blue garden, to be sure, and none but freshing and poignant, too!

At Hyde Park, London, that are always new to me—a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true blue? I couldn’t if they tried, except the violas at some in July, small and playful like Johnny-jumpers, and it’s rather refreshing to see them so late in the season. The blue funkias were among the unexpected early arrivals.

A garden grows, of course, out of the hearts of men, but, like the hearts of men, it’s not a rule-of-thumb affair. It producing results quite as startling as many credited to it.

From time to time during the past summer I experimented with various flowers to determine first-hand knowledge of the effect of this treatment I have described. Of a number of these experiments photographs were made, several of which are shown here.

One morning in early June, at seven o’clock the thirteenth of that month, to be just, I pulled a handful of daisies and buttercups and with malice aforethought laid them out to die on a rough house in the woodshed. They were soon entirely forgotten. Not until eleven o’clock the next, a few hours later, did I remember the hateful thing I had done. How limp and woebegone I found them after the long fast! I set about to see what might yet be done by way of resurrection.

I separated them into two parts and put the stems of each into a glass of water, as the picture shows. The stems of the buttercups were broken and bruised in so many places that I soon entirely forgotten. Not until eleven o’clock the next, a few hours later, did I remember the hateful thing I had done. How limp and woebegone I found them after the long fast! I set about to see what might yet be done by way of resurrection.

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Revising the Wilting Flower

(Continued from page 56)

After the stems of the flowers in the glass to the left had been cut under water, the camera was trained upon both and a time exposure was made, using a very small aperture and color screen. The exposure was of five minutes’ duration. The second picture was taken an hour and a half later. This second picture speaks for itself with stems properly cut are seen to be in perfect condition and as fresh as ever. Those with stems too cut have been very slowly recovering. I might add here that when returning to them at six o’clock I found the flowers freshing and poignant, too!

When I came to develop the first picture, I was rather alarmed at the blurred condition of the flowers in the glass to the left. The explanation, of course, is that during the five minutes’ exposure the flowers had actually freshen in the right glass. I then set about to see what might yet be done by way of resurrection.

I separated them into two parts and put the stems of each into a glass of water, as the picture shows. The stems of the buttercups were broken and bruised in so many places that I

Another day I was cutting peonies, a few in July, small and playful like Johnny-jumpers, and it’s rather refreshing to see them so late in the season. The blue funkias were among the unexpected early arrivals.

A garden grows, of course, out of the hearts of men, but, like the hearts of men, it’s not a rule-of-thumb affair. It growing upon a bloom that had somehow stolen its way in among the larkspurs; like a touch of genius in a painting? I pass it on to you—blue annual larkspur and claret gladiolus, and when the larkspurs are all many bellflowers to take their place!

Then there was a kind of pansey at Ken Klare—a pansy, I mean, that was new to me—a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true blue? I couldn’t if they tried, except the violas at Hyde Park, London, that are always so plainly violet! There is another kind of pansy some in July, small and playful like Johnny-jumpers, and it’s rather refreshing to see them so late in the season. The blue funkias were among the unexpected early arrivals.

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The sturdy fighting qualities of the Stutz car make a strong appeal to red-blooded Americans

STUTZ MOTOR CAR CO. OF AMERICA, INC., Indianapolis, U. S. A.
What Would Guests Think?

Back from the country club—appetites keen. An impromptu meal—a midnight raid on the kitchen sector. If guests should see the refrigerator, would they be favorably impressed—or otherwise?

Perhaps careless servants have found it too difficult to keep immaculate. A faint but tell-tale odor betrays the fact. Perhaps in-sulation against the outer air has been imperfect—the delicate savor of foods has been impaired.

No such contingencies are possible when the Jewett guards the food. It is no trouble to keep its solid porcelain walls unsullied. Its massive construction maintains its contents in cold, clean preservation always. Wherever gourmets gather, wherever food is looked upon as something more than sustenance, there you will find the Jewett preserving nature’s inimitable flavors. The Jewett is almost a standard fixture in notable mansions and really good hotels and clubs.

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JEWETT
SOLID PORCELAIN REFRIGERATORS

Reviving the Wilted Flower

(Continued from page 62)

it lay in the hot sun for a full hour. Then it was carried to the studio and placed in a dish of water. This was in the formoom. At three o’clock a photograph was made. So far as I could see there was no change had taken place in the petals since the flower had been picked up from the lawn and first photographed.

The stem was cut and two hours later the camera recorded the flower’s remarkable rejuvenation.

The rose is another flower which soon becomes limp unless considerably treated. Once it shows signs of wilt, merely putting the stem in water is of slight use. Watering may be checked, but there are seldom any signs of recovery. Given the simple first-aid treatment I have described, its beauty will be made from any stage of wilting short of actual breaking down of tissue.

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called cut. Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

The lead photograph is of two sunflowers, put in water in equally wilted condition. In each the obvious which stem was cut under water.

In the great majority of cases this treatment will save the plant. I have not, however, experimented with woody stemmed plants. I have been told that in the case of lilacs, putting the stems in hot water brings quicker results.

A Parlor Remade

(Continued from page 32)

The Gardens of the Jungle

(Continued from page 28)

Owing to some peculiarities of structure certain flowers have markedly fewer powers of recuperation. pansy is one which will often freshen up from an apparent hopeless condition. Cutting the stem while not necessary in this case would doubtless cause quicker reaction under the action of the water.

Other experiments were made. To limp tip of a stalk of delphinium bloomed straightened almost at once. Color, however, was not the same characteristic.

One day petunias and zinnias were the subject of experiments, which were allowed to wilt and then the limp stem was revolved to make them. While the zinnias, fuchsia, the other flowers were of course improved, while the zinnias fished, they seemed to do me too much of water. The flowers became so saturated with water that the falling from the petal form puddled on the table.

In many cases if flowers are wilted, placed in water in equally wilted condition. If wilted, put in water, and in a few hours, the flowers will often be revived. Flowers shipped by mail or express very often fail to arrive in good condition. A Wilting treatment is sometimes standing around for a day or two, or, to be thrown into the waste basket, will not revive. The same Wilting treatment will put them in perfection condition a week more.

A bouquet of flowers that has stood for a day or two in water will occasionally show symptoms of wilting; in many cases they will recover if given a Wilting treatment before being thrown away.

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A bouquet of flowers that has stood for a day or two in water will occasionally show symptoms of wilting; in many cases they will recover if given a Wilting treatment before being thrown away. The simple treatment I have described would work wonders in such a case.

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called cut. Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

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A Parlor Remade

(Continued from page 32)

in front of the kitchen door. Such a screen is necessary since the house has no pantry.

All the gas fixtures were removed. An old brass ship lantern electrically replaced the half fixture. In the dining room side wall, chopped up vintage gray parchment shades succeeded a hideous center gas chandelier. The living room has a double side wall. On the one side the lamps are being adequate for most occasions. The pair of silver three-light candelabra on the festive buffet gives the light just right. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

In such a neutral background almost any well-designed furniture would look attractive. In the room of the little house here pictured the furniture is all antique except two easy chairs, one up against the mantel and several corners. One of the lamps stands on a gate leg table placed between the easy chairs, the other one stands on a table in the center of the room. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

The Gardens of the Jungle

(Continued from page 28)

the occasional tints of cigarettes in which Degas indulged, and also the flame-colored little buck-peppers lightened up the shadows of the forms. I overpowered the nose with the scent of tobacco and the colors mixed; both fingers, made my nostril stand nothing, and for Degas, was the blood and attraction. The parlor has given way to a very inviting and attractive living room.

The Gardens of the Jungle

(Continued from page 28)

The rose is another flower which soon becomes limp unless considerably treated. Once it shows signs of wilt, merely putting the stem in water is of slight use. Watering may be checked, but there are seldom any signs of recovery. Given the simple first-aid treatment I have described, its beauty will be made from any stage of wilting short of actual breaking down of tissue.

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called cut. Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

The lead photograph is of two sunflowers, put in water in equally wilted condition. In each the obvious which stem was cut under water.

In the great majority of cases this treatment will save the plant. I have not, however, experimented with woody stemmed plants. I have been told that in the case of lilacs, putting the stems in hot water brings quicker results.

A Parlor Remade

(Continued from page 32)

in front of the kitchen door. Such a screen is necessary since the house has no pantry.

All the gas fixtures were removed. An old brass ship lantern electrically replaced the half fixture. In the dining room side wall, chopped up vintage gray parchment shades succeeded a hideous center gas chandelier. The living room has a double side wall. On the one side the lamps are being adequate for most occasions. The pair of silver three-light candelabra on the festive buffet gives the light just right. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

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There's a touch of tomorrow in all Cole does today.

Cole Aero-Eight
The Criterion of Motor Car Fashions
Greater Performance Efficiency

Cole Motor Car Company, Indianapolis, U.S.A.
Creators of Advanced Motor Cars
Wherever the Trail May Lead

—over the distant roads or the nearby city streets—safety, service, and distinctive appearance are yours with your car equipped with Vacuum Cup Cord Tires.

It is the upstanding quality, plus the guaranteed nonskid effectiveness of the Vacuum Cup Tread on wet, slippery pavements, that makes possible the ever-increasing popularity of Vacuum Cup Cord Tires on better-grade cars.

PENNSYLVANIA RUBBER COMPANY of AMERICA, Inc., Jeannette, Pa.

Direct Factory Branches and Service Agencies Throughout the United States and Canada

Export Department, Woolworth Building, New York City
Build with Indiana Limestone

There is no building material more suitable for beautiful residences than Indiana Limestone, for it is adaptable to the most artistic sculptural treatment or it can be charmingly carried out in an architectural design where simplicity and dignity are combined in the requirements.

The cost of homes built of Indiana Limestone is surprisingly moderate and the warm, mellow tone and velvety texture of this natural stone assure the owner of a structure that will become more beautiful with the years.

Midsummer Madness

NOTHING will bring it on quicker than slam-banging screen doors. Noisy screen doors get on your nerves. They take the rest and quiet out of life.

Give your nerves a treat this summer. Put Sargent Noiseless Screen Door Closers on your doors, and you will have the quietest, most restful summer you ever had in your life.

Sargent Screen Door Closers close screen doors swiftly, firmly and quietly. There's no rebound to put doors, locks and hinges out of commission. They are simple in construction and easily attached.

When you take your screen doors down put your Sargent Screen Door Closers on your storm doors or light inside doors! Use them all year 'round on the coat closet in the front hall, the downstairs lavatory door, the bathroom door, the pantry door, the kitchen door, the basement door and others, both at home and at the office.

If your hardware dealer doesn't have them write us.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street
New Haven, Conn.

Sargent Day and Night Latches

Insure the safety of your home by installing Sargent Day and Night Latches throughout. Linen closets, clothes closets, basement, attic and other doors should be protected as well as the front door.
How You Can Make Casements The Most Practical Windows of All

THINK of outswung casements with which you never have to disturb inside screens—windows with 100 per cent openings that leave all the space in a room available for decorations. You may have such windows in your home simply by the attachment of the right sort of hardware—Monarch Control Locks.

Note the illustration of how the Monarch Control-Lock is used. Merely raise the little handle, and you can swing a window to any position. To firmly lock the window, wide open, tightly closed or at any angle in between, just press the handle down.

Flowers, draperies and screens are never disturbed in the least. You enjoy the distinct beauty of outswung casements and find them the most practical windows of all.

The Monarch Control-Lock is as sturdy as a solid piece of steel and as ornamental as an artistic doorknob.

Monarch Metal Products Company
5000 Penrose Street
St. Louis, U. S. A.
Manufacturers also of Monarch Metal Weather strip.
A DECORATIVE GROUPING OF IMPORTED PIECES IN OUR SHOWROOMS

PERMANENT EXHIBITION
OF
ITALIAN, ENGLISH AND FRENCH
ANTIQUE FURNITURE
AND REPRODUCTIONS

INQUIRIES SOLICITED
THROUGH YOUR
DEALER OR DECORATOR

THE ORSENGO COMPANY, INC.
112 WEST 42ND STREET
NEW YORK CITY

IN partitioned privacy, cooled by drifting breezes, deep, refreshing sleep comes easily to the occupant of a Vudor Shaded Porch. All the joys of sleep in the open, yet fully closed against sight from the passers-by.

No other shades have Vudor advantages. Canvas drops are stuffy, heat conducting and they soil and become unsightly quickly, besides being hard to manage in spring and fall. Fragile bamboo screens neither shade nor protect from view.

Vudor Shades are self-hanging and ventilating—they are made of wood slats beautifully stained, are lasting and practical—they make any porch breezy, cool and comfortable—day or night.

Send for illustrations in colors and name of your local dealer.

Vudor

Genuine Reed Furniture
HIGHEST QUALITY
BUT NOT HIGHEST PRICED

We specialize in Reed Furniture of the better quality. The artistic creations we are constantly showing are designed exclusively for homes of refinement, clubs, and yachts.

CRETONNES, CHINTZES, UPHOLSTERY FABRICS
Interior Decorating

The REED SHOP, Inc.
581 FIFTH AVENUE, NEW YORK

*Suggestions in Reed Furniture* forwarded on receipt of 25c postage
and level it up, leaving a good inch below the top for water.

Framing consists of thinning out the weakly, overcrowded and unpruned growths. This can be done by cutting off these semi-pulpy and flexible texture. Where a terminal bud is weak, cut back to a stronger one. It is not necessary to guide or stake the individual panicles.

After the plants have been potted, set them close together, keeping them away from prevailing winds in a semi-sunny location for acclimation. Arrange for a canvas covering in case of frost. Separate the plants a few days before removing them to their summer quarters. As the plants mature larger pots or tubs may be required. Allow about 6 inches between the root system and the side of the tubs.

The accompanying photographs show the Hydrangea Hortensis var. Osaka planted in specially designed tubs. They were purchased and delivered to the plants from Eastern nurseries in 1909. The first year the twenty-two tubs averaged thirty-two blooms each; in 1911 they averaged ninety-five blooms and in 1913 some of the tubs when their blooms were numerous numbered 115 blooms.

The Facts About Electric Ranges

(Continued from page 55)

The Madera-Silent Closet combination shown above, is characteristic of the many refinements that prompt the selection of Thomas Maddock equipment wherever the utmost in sanitary protection is required.

Like all Maddock fixtures, this closet has many sanitary advantages that are the result of the development which began in 1873 when Thomas Maddock pioneered the industry.

It is silent—the sound of its action, cannot be heard beyond the bathroom walls. And, being made of glistening, pure white, almost unbreakable vitrified china, it is easy to keep clean and to keep sanitary.

Anyone interested in equipping an old or a new bathroom with fixtures that insure the maximum in health protection, should write for our booklet, "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

Maddock plumbing equipment is also in the plants of the Fisk Rubber Company, Chiltonia Falls, Mass., the Winchester Repeating Arms Company, New Haven, Conn., the Federal Rubber Company, Cincinnati, W. Va., and in many other well-known manufacturing plants in all parts of the country.

Remember the importance of the plumber in protecting the family's health.
The Pursuit of Happiness—How to Find It

Isn't it so that mostly we search for the things that are mostly right at hand.

We travel miles for the joys of an unending summer, when we could have it in our very yard by taking a few steps, if we had a greenhouse.

We could save the summer's flowers by bringing them inside. We could stretch out the joys of gardening all through the long winter months, making every day a glad day.

"Fantastical, imaginative" you say. But hold—is it? Send for booklet, entitled: "Three and One More Glass Gardens," and see if the real facts don't bear out our seeming flights.

Coldwell Lawn Mowers
"MAKE BEAUTIFUL LAWNS"

The work that Coldwell Motor Mowers do around shrubbery - and flower beds cannot be surpassed.

Fertilize Lawn and Garden the New Way
By the use of the FERTALL GUN and Ball Fertilizer

Illustration shows lines in gun. Water passing through dissolves balls, carrying fertilizer to grass, flowers, shrubbery, or vegetable garden.

The FERTALL GUN—$2.50
—A unique invention—made of polished brass, attached to the garden hose or sprinkler, forms a convenient handle. Need not be removed.

FERTALL BALLS
8 charges (48 balls), $1.00. One charge sufficient to fertilize, one time, 800 square feet.
FERTALL BALLS are sparkling, all-soluble, no-waste, odorless, stainless plant food that stimulates and revives grass or garden plants and flowers and discourages weeds.
FERTALL TABLETS for potted plants, box of 12, 10c. 3 boxes, 25c. 144 tablets, $1.00.

Combination Offer
FERTALL GUN and 8 charges (48 FERTALL BALLS) — sufficient for a season's feeding of a moderate size lawn.
By Parcel Post $3.50 Prepaid for.

MAIL ORDER COUPON HG
Fertall Co., Newark, N. J.

Enclosed is $3.50 for which send me your guaranteed Fertall Gun and 8 charges of Fertall Balls by mail, postpaid, with privilege of return within 30 days if not satisfactory.

Name...........................................
Street and Number..........................
City......................................... State........
The Facts About Electric Ranges
(Continued from page 68)

Edward Miller & Co.
Established 1844
Meriden, Conn.

68 and 70 Park Pl., New York
125 Pearl St., Boston

For a small family a three-heat stove, with fireless cooker, may be sufficient.
Westinghouse Electric Co.

The design of Orchard Farm, the English house on page 52 of the May issue, should have been credited to Mr. Andrew N. Prentice, architect.—
EDITOR.

guarantees, see that your wiring is adequate and that everything is well insulated with asbestos or something of equal value.

See to it that your oven doors close without slamming; that when they are open they won't bend if a weight is put on them. We have seen one stove stand the weight of a man jumping on the stove oven door when it was lowered. Many a good cake has been ruined by banging oven doors.

The switches should be conveniently placed and not off in some corner. The fuses should be back-side or back of range, as they are not particularly beautiful to gaze upon and one is apt to take them for switches when rushed. But few stoves now put the fuses in the front. The fuses should be so connected that if one blows out all do not.

There is a stove on the market at present that has a fireless cooking timing device, so that when the cook goes to bed, she can have her breakfast all cooked for her (if she has stocked the stove before retiring) at any time in the morning at which she had set the clock. This you may consider a trimming, but it is a nice bit of modern life's embroidery.

In most of the stoves the fireless cooking saves time and saves your food. Basting is unnecessary; you get what you pay for in weight of the roast and lose less than by any other process of cookery. In some stoves twelve or fifteen minutes of electricity are all that is needed; stored heat then does the work.

Dimensions and Care

The heights in stoves vary from a few inches (table ranges) to about 3'. Height to cooking top varies, too; the nearest it comes to 3' is the more comfortable, of course. The new stoves are being made with especial emphasis on the height of cooking surfaces.

The depth of stoves also varies, from the built-to-order stove which is 3'3" to the stock stoves which run even as narrow as 16", with but three top cooking or heating units instead of the average four.

As with all new devices, one must practice with the electric stove to get the best results. The first few weeks you may think you are using too much current. You will be, too, but you will learn better if you take the following into your mind:

1. Do not overheat your oven. Never let the temperature exceed the thermometer's tell-tale face.

2. Oil your oven occasionally as you would your typewriter or sewing-machine, for some "non-rusting" ovens go back on one.

3. Not only engines but cooks often sleep at the switch. But the cook mustn't. It would be wise to have a master switch in the kitchen connecting the range to the electric supply. In this case you can turn off the electricity and there will be no danger of leaving a burner turned on when not needed. The heating plate may crack if the current is turned on without anything cooking in a utensil on top of it.

4. Don't remove burners unless repair is necessary. Railing over of foods won't hurt the burners. Use nothing but a light non-metallic brush to rid the burners of spillings. If you use old utensils that have become rich in food deposits, thoroughly scour before using on the electric stove. The electric stove makes no deposit on utensils.

5. Turn down the burner when water boils. You have three heats; turn from high to low at boil. Your bills will come down 75%. Use as little water as possible, and by keeping the lids on you will cook by steam. Turn your switches to low at every chance you get. Ten or fifteen minutes before the food is cooked you can turn off current; there will be enough heat to cook with if your utensil is covered.

6. When cooking roasts, in about an hour, depending on the size of your roast, you can turn off all current on the top burner and cook on retained heat or on medium heat of bottom burner.

7. For safety in expense keep one burner on at Full. Start your cookery of each thing on Full and then shift to medium burners. This will save electric bills, as you won't have all your burners going full tilt at the same time.

8. Flat bottom utensils at least as large as the heating space are necessary to the economical use of the electric stove. Use as little water as possible, thereby cooking by steam and saving food. Shallow vessels take less heat and therefore less electricity.
About This
Radiator Enclosure

Now that enclosed porches are so indispensable, their heating becomes a necessity and with it comes the obtrusive radiator. Happily it's a simple matter to enclose them. This one has a home made frame combined with our metal grilles, the whole painted white to match the woodwork. For further enclosure suggestions and hints on how to construct them, send for our booklet; Radiator Enclosures.

Tuttle & Bailey Mfg Co.
2 West 45th St. New York

The Alberti

Appreciative study of a period motif is reflected in the design — skilled craftsmanship is evident in the cabinet work. The Alberti is a true example of Tobey-made furniture. We shall be pleased to send you our brochure.

The Tobey Furniture Company
Wabash Avenue
CHICAGO
Fifth Avenue
NEW YORK

Possibly the plans of your new home do not permit the installation of a fireplace in a desirable location on account of chimney draft. The expense of a special chimney flue and ash pit is not necessary for a Humphrey Radiantfire, so permits you to install your fireplace just where you want it and means a saving of $150.00 to $200.00 over the old way of fireplace installation.

The comforts of the Radiantfire can only be realized by an actual demonstration, which can be had at any showroom of our local representative.

Humphrey
Radiantfire

The Cassidy Co.
Designers and Makers of Lighting Fixtures
101 Park Avenue at Forty-Third Street
New York
Bathrooms of greater beauty and comfort—

A New Book

Here is a book that will give the home lover some idea of the remarkable possibilities for greater beauty and comfort in the modern bathroom.

It is practically a text book on a subject too often neglected—the selection of the right plumbing equipment for the home and the wonderful effects possible with the judicious use of tile.

It tells you how to secure that delightful thing—a well designed and attractive bathroom—and without extra cost.

Mott Plumbing has stood the test of time and has not been found wanting—it is not an experiment; the name itself is a guaranty of perfection.

All that is implied in that much abused and hackneyed word "sanitary" is embodied in Mott Plumbing—and more, there is an excellence of design and finish that is inseparable from the name.

Send for your copy now. Address Dept. A

The J. L. MOTT IRON WORKS, Trenton, N. J.

NEW YORK, FIFTH AVENUE AND SEVENTEENTH STREET

Collecting Early American Clocks

(Continued from page 27)

In Pennsylvania we find David Rittenhouse (1732-1777); Edward Duffield (1708-1828); Jockers the most important among that state's clockmakers.

Of course the collector of early American clocks will come upon hundreds whose makers are unknown. He will, too, find the shelf clocks far more common than other sorts, while the rare urviv will prove to be an American-made wagon-on-the-wall clock although hundreds of them must have been made prior to 1830.

It was in 1809 that Eli Terry, Seth Thomas and Silas Hoadley formed the company of Terry, Thomas & Hoadley and undertook the manufacture of wood clocks. In a year's time Terry sold out his interest and gave much attention to perfecting the mechanism of the wood clock, bringing out one which he conceived was the same instead of between front plate and dial. It revolutionized the wood clock. The clocks by Terry which were of this type were called Pillar Scroll-Top Case clocks and their selling price was then $15. In design there were two upright carved pillars at the front outside edges framing the sides of the clock and supporting a carved "scroll" cap. The year 1814 witnessed the superseding of the long-case clocks by the shelf clocks. In perfection of Mott's clock, Silas Terry, and the old type of brass clock also gave place to the newer mechanism of Terry's wood clocks. Chauncey Jerome set about the construction of a brass clock that would follow, in general, the plan of the perfected wood clocks, and in this he was successful. Thereforeforward (from 1840) the wooden works gave place to those of brass.

The love of old clocks is fascinating and there is much collectors may discover about early American clocks for themselves in connection with their collecting bawlings. Such volumes as "The Old Clock Book" by N. Hudson Moore (Frederick A. Stokes & Co., New York) are within reach of all and contain much detailed information.

"Mainly up to this point my plan had keep excellent time—at least, in their own fashion. Not long ago one came to the writer's way which seemed unexcepted, the strenuous until, picking up Charles Dickens' "Dombey and Son" his eyes fell upon a passage that of the clock's regulation—"Wal's—

a parting gift, my lad. Put it back in his pocket."

The doors and windows in one of the interior rooms was a yellow stone Chinese lady of great and tranquil beauty. The door was made of an ugly wrought iron grill. The vestibule, which was exactly centered in the hall space, was doubly screened and darkened by iron grills, and so the light which finally managed to penetrate the hall was very inadequate. So the idea was destroyed, and the staircase case. This made it necessary to turn the lower steps so that the direct path was destroyed, and the staircase seemed incidental and accidental, and not so compelling. The other dressing rooms were placed at the extreme end of the hall, adjoining the small service hall. These two dressing rooms furnished the hall with two extra doors, which added beauty and comfort in the modern home.

The door into the vestibule and the other door had been an unfortunate, vacant affair holding a lone bench, and this had been filled with leaves and flowers. To this interest, and also made it possible for guests to leave their wraps as they entered, and to do their primping before ascending to the drawing room floor.

The alcove on the right of the entrance door had been an unfortunate, vacant affair holding a lone bench, and this had been filled with leaves and flowers. To this interest, and also made it possible for guests to leave their wraps as they entered, and to do their primping before ascending to the drawing room floor.

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Near you there is a Huyler's Agent

Wherever you live, wherever you travel this summer, you are entitled to get the most dainty modern candy. And you can get it if you will go to the slight trouble of seeking out the Huyler's Agent. There is one near you. There is probably not more than one, because it is the Huyler policy to be represented in each locality by one dependable merchant, to whom all consistent users of fine candy go regularly.

America's foremost fine candy

$2.50 per lb.  $2.00 per lb.  $1.50 per lb.

YOU WILL WANT TO PLAN YOUR LAUNDRY AS WELL AS YOUR KITCHEN

Today with modern conveniences every home should have a planned laundry.

Stationary cement tubs are relics of the washtub. A well designed laundry includes the proper arrangement for modern laundry equipment. The Daylight Washing Machine has been designed and built for the planned laundry.

We would appreciate the privilege of assisting you in planning yours. Write for the book on Plans and Specifications for Home Laundries.

Puffer-Hubbard Mfg. Co.
3200 East 26th St.
Minneapolis

THIS BOOK ON HOME BEAUTIFYING FREE

This book tells how to make your home artistic, cheery and inviting—just what materials to use and how to apply them. Tells how to secure beautiful enameled effects with Johnson's Enamel and stained effects with Johnson's Wood Dye. This book gives full directions on the care of floors—how you can easily keep them beautiful with Johnson's Prepared Wax

Johnson's Prepared Wax comes in three convenient forms—Paste for polishing all floors and linoleums, Liquid, the dust-proof polish for furniture, pianos, woodwork and automobiles. Powdered for dancing floors.

Ask your best dealer in paints for a free copy of Johnson's Instruction book "The Proper Treatment for Floors, Woodwork and Furniture." If he can not furnish it write us, giving your dealer's name and we will send you the book free and postpaid.

S. C. JOHNSON & SON
"The Wood Finishing Authorities"
Dept. HG7. Racine, Wis.
Canadian Factory—Brantford
Inexpensive to Own and Easy to Operate

If you know anything about an automobile you can climb right into the operator's seat of the Midwest Utilitor Mowing Unit and in a few minutes time cut your lawn as well as a professional gardener.

Keen business men know that a product that bears the Midwest "Dependable Power" name plate is good enough to use on their country places. These same men are today finding it a real means time cut your lawn as well as a professional gardener. These portraits were entrancing, and in the same almost-life-size scale as the statue in the niche. One of the ladies wears an arrangement of blues and greens, relieved by an extraordinary colar of delicate, pointed white feathers. A large mirror was placed over this long console, and against the walls, flanking the view, we used two sphinxes of carved and gilded wood. An amusing object is the great vase on this console, an actual piece of a mystery jardinerie representing the head of one of Napoleon's soldiers. He is much too sombre for ordinary flowers, but great masses of field flowers and thistles make a very fine mass above his martial face.

The length of the hall also invited the use of an extraordinary blue and yellow Chinese rug, extremely long and rather narrow, patterned with a great twisting dragon and worn to a delightful fadedness. Ordinarily I do not like dragons in Chinese rugs because they are usually inscrutable in their brutality, but, this great blue fellow is so well drawn and is so subordinated to the rest of the pattern that he is very pleasing.

The furniture of the hall is a mixture of French and Italian Empire. There is a set of extraordinary Italian chairs of dark green and gold paint, with slip seats of old blue-green silk held in place by the gilt wings of the strange birds that form the decoration of the chairs. Another lot of furniture—six chairs and a long sofa—was in the card when we found it. In its first state it was covered with only red silk, its frames badly gilded. We had the frames scraped and repainted old white and gold, and re-upholstered with heavy Italian brocade of yellow and white and red. The two tables bearing the fireplace have dark green and gilt pedestals, and are covered with round green covers finished with an old Empire fringe. The objects on the mantel are a pair of black vases of Pompeian design, and a bronze horse. There are such treasures as an old barometer and a green and gold wall clock in the room. The two dressing-tables in their obvious, vator which open from the hall are all decorated in the Directoire manner. The curve which Paul Thévenaz, is paneled with mirrors painted in grisaille, charming figures of women, and ballrooms, and little parachutes. The dressing-room for men is very long and narrow, its main piece of furniture being an extraordinary console upheld by two black sphinxes, the top of the console being gazed. The general impression this hall gives is of a great coolness and dignity, cause despite its numerous objects of different decorative values, unraveled spaces of wall and floor are maintained. One has a feeling, on entering it, of simplicity and serenity, and on leaving it a pleasant memory of beguiling, though dissimilar, decorative effects.

ON HOUSE & GARDEN'S BOOK SHELF

CREATIVE CHEMISTRY

HERE is an unusual book, written in simple, non-technical terms of one of the most absorbing of subjects—chemistry. It is a book primarily for the layman, for it assumes no previous knowledge, on the part of the reader, of this science. It is not only a recital of the necessary facts in plain language but an exposition of the subject done in so interesting a manner that the reader's interest never flags. It is not a case of writing down to the uninstructed but of telling in a peculiarly vivid way, one of the most fascinating stories in the world. The part that chemistry plays in the lives of mankind, its tremendous place in the recent war and its importance to the welfare of any nation, is shown in this book in language shorn of obscuring technicalities.

Mr. Slosson starts with the story of nitrogen, and very properly, for it was this element that beat the world and won the war. As the essential part of all explosives from gunpowder down, and as one of the thirteen necessary elements to the prevention of land starvation, it is truly "the preserver and destroyer of life." The various subjects dealt with include rubber, cellulose, sugar, cotton, corn, gases and metals. In each case is shown what creative chemistry can and does accomplish with all these materials and how a little knowledge of this science need not be a dangerous thing.

The most interesting of all is the story of coal tar—its myriad uses from the oils and gases down to medicines, pictures and all the colors of the rainbow. From this we learn the tremendous value of the aniline dye industry and the great strides made by America in a very little time under the pressure of necessity.

Mr. Slosson has two qualities rare in a scientist—imagination and a sense of humor. Both are apparent in this book which should please the scientist and layman alike, for it is a brilliant modern novel and is readable from start to finish.

AMONG ITALIAN PEASANTS.

SOMEONE has said that Englishmen all turn aristocrats at the Alps, "Among Italian Peasants" clearly shows that whether this be true or not, its author, Tony Curtiza, has a heart-sympathy with the contadini of Italy and creates for us a remarkable picture, true in its detail, of the Italian peasant life. Mr. Curtiza, a distinguished artist and a competent
The True Tale Of
The Garden That Waters Itself

SUPPOSE that some day, just at dusk, it were possible to rub Aladdin's Lamp, and promptly your sprinkling can and watering hose became animated. Suppose that all through the cool of the night they went about in your garden gently, but thoroughly and uniformly, watering every inch equally well. Watering it, so that you found you could actually grow twice the amount on the same space. Or reduce the space to half and still have just as much.

Well, friends, all these seemingly mystic things are exactly what the Skinner System will do for you. When writing, if you will mention the size of your garden, it will help you as well as us. Send for full particulars.

The Skinner Irrigation Co.
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The prices of Danersk Furniture are based on the actual cost of manufacturing. There is a quality of stability and integrity in the construction and finish of our furniture in which we take real pride. The pieces that are on our dealers' floors represent the best value that we can give and embody all that care in artistry and design that is the fundamental characteristic on which our enterprise was founded.

The group illustrated was developed from a quaint old Spanish bed and is finished in the clear peasant tones or rich antique parchment glaze.

Whether you purchase of our dealers or direct from us, all our services in point of special color schemes for specific rooms are included in the prices charged.

Call when you are in New York. Our brochure, The Danersk C-7 will help you in your decorating problems.

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2 W. 47th St., New York. First door west of 5th Ave.—4th floor

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Beautify Your Grounds with a Union Metal Pergola

Nothing adds to the charm of your yard or garden more than a handsome pergola. It is an ever present source of beauty and satisfaction. Perhaps you have wanted a pergola for years, but did not realize that you could purchase one with enduring pressed steel columns at a reasonable price.

The columns in Union Metal Pergolas are made in all designs and sizes from enduring copper bearing steel. They will not split, rot or open at joints as wood columns always do when surrounded by damp vines and shrubbery.

Write today for Pergola Catalog No. 12-F, showing the country's most beautiful Pergola installation's.

THE UNION METAL MANUFACTURING CO.
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Olde Stonestield Roofs
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In a delightfully surprising way, Olde Stonestield Roofs seem to time temper the building they crown. New buildings they mellow. Old buildings they enrich. This same charm is present when used as flagging for terraces or walks. Send for booklet No. 27.

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The Cornell Irrigation Systems will make your lawns noticeably more productive, flowers more profuse, and gardens more productive.

The Cornell Systems may be installed at any time without injury or unsightliness to lawn or garden.

Write today for illustrated booklet describing permanent and portable outfits for country estates, country clubs, and gardens.

On House & Garden's Book Shelf

A SUCCESSFUL SMALL GARDEN

When I tell you of the most successful small flower garden I ever have seen, I mean one on Long Island that is a thing of beauty from the coming of the first snowdrop in the earliest spring until the blighting of the last hardy chrysanthemum about the first of December. One that even through the scorching midsummer is never watered except to stimulate exhibition blooms. There is a constantly changing, lovely picture.

Can you imagine in such a spot thousands of spring blooming bulbs alone—daffodils, narcissi, lil-y-of-the-valley and tulips that remain in the ground all year, yet after flowering mysteriously disappear to give place to iris, peony, rose, and the midsummer perennials, well termed the aristocrats of the garden? And before the last of these are gone begin the reign of the fall beauties, of which the dahlia is king and for which the grower wins many a blue ribbon.

The designer of this little garden, which occupies only the rear of a 30-foot lot is Mrs. Elsie Tarr Smith, a writer as well as an authority on flower gardening. She has done much through the well-known Park Garden Club of that place, to stimulate interest in the cultivation of the finest among our American flowers, and out and over, and takes pride in growing flowers and shrubs around without glass. At the front end of the lot is occupied by the dwelling, the rear is left in nearly a perfect square. The tiny grass plot in the middle of the lot is the first rule of landscape art, "Preserve open bar on contact"; the while the graceful curves of the surrounding flower-beds demonstrate the second rule, "Avoid straight lines" and for the third rule, "Plant in masses, not..."
July, 1921

A FISKLOCK HOUSE

FISKLOCK

More than a Face Brick
because reshaped to reduce freight, and save labor cost and mortar.

And this new shape gives also the greatest brick improvement in centuries. The multitude of "dead-air" cells in the Fisklock wall—three in each brick—retard the flow of heat. A cooler house in summer, a warmer house in winter.

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It Adds Years to the Life of a House

A coat or two of Bay State Brick and Cement Coating adds years of life to homes of brick, cement and stucco. It beautifies—and in beautifying, it protects. For Bay State creeps into every pore and crevice. It permanently seals walls against dampness—driving rains cannot beat through it. Burning sun will not harm it.

Bay State comes in white and a complete range of colors. We should be glad to send you samples of your favorite tint. Booklet No. 2 shows many homes made beautiful with Bay State Brick and Cement Coating. Write for samples and booklet today.

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

Floats over the uneven ground as a ship rides the waves.

One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

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

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


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THERE is charm in a white-shingled Colonial home—and when the roofing is in soft color tones, the ensemble is truly delightful.

In selecting 18-inch "CREO-DIPT" Stained Shingles, for both side walls and roof of the A. J. Bleecker House, architects R. C. Hunter & Brothers also assured for their clients an economy as well as a remarkable color and wear durability.

Send today for Portfolio of Fifty Homes by Prominent Architects, as well as color samples. Ask about "CREO-DIPT" Thatched Roofs and 24-inch Dixie White Side Walls for the true Colonial White effect.

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"CREO-DIPT" Stained Shingles;
Soft Water for Every Home

No matter how hard, how unsatisfactory your present water supply is, a Permutit Household Water Softener will transform it to clear, sparkling water that is actually softer than rain. And it will do this without changing a single pipe in your present system.

Permutit is a granular material that looks something like sand, and possesses the remarkable property of abstracting all the hardness from any water that passes through it. The Softener is just a metal tank, containing Permutit, that is connected into your water supply line, in the basement or other convenient spot, and contains no mechanism or anything to get out of order. No chemicals are used, and it operates under your ordinary house pressure without any additional pumps or motors. All equipment is fully guaranteed.

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Water thus treated is wonderfully adapted to household use. It is clear, clean and absolutely soft, yet it is suitable for drinking and will perform wonders in your bathroom, kitchen and laundry. It is free from all the dangerous contaminations found in rain water cisterns.

Write for our booklet "Soft Water in Every Home."

Filters Water Softeners Special Apparatus

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A Successful Small Garden

(Continued from page 76)

isolated", the owner has caught the true meaning. Not only does she utilize every inch of space, but the tops of the buildings. Once the spring bulbs are buried as soon as the flowers go, and the bulbs are left in the ground, but the hardy plants also have a share of the soft, rich black mold.

There are many valuable plants that can be grown in small gardens. One of the most desirable features of a small garden is the other hardy plants that can be grown. The hardy lilies are excellent for size and form, and they add color and beauty to the garden. They can also be used in arrangements and in the home.

Midsummer Flowers

For midsummer come many of our most beautiful flowering plants. The dahlia (Dropmore variety), Sweet William, Rose crape myrtle, hibiscus, lupin, saxifrage, red-hot-poker, rocket, sneezewort, spiderwort, forget-me-not, cornflowers, blooming from April to September, and annuals such as candytuft, baby's breath, pinks, and delphinium.

Perennial Flowers

In autumn, the garden is filled with the beautiful flowers of the herbaceous peonies, the lovely cottage lilies, the hardy lilies, and the hardy irises. These flowers add color and beauty to the garden throughout the year.

Among the bulbs that can be grown in a small garden are the scilla, snowdrop and crocus. These flowers add color and beauty to the garden in early spring. The daffodils, which bloom in March, are also excellent for size and form.

In addition to the bulbs, there are many other hardy plants that can be grown in a small garden. The hardy lilies, for example, are excellent for size and form, and they add color and beauty to the garden. They can also be used in arrangements and in the home.

Olive Hyde Foster.
Bird Baths

are a source of endless pleasure. The birds they attract to your garden bring life, color and delightful entertainment.

Erkins Bird Baths

are to be had in a variety of distinctive designs, and are rendered in Pompeian Stone, a composition that is practically everlasting.

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Established 1900

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The heavy, strong, and substantial valves made by Jenkins Bros are widely used in country estate plumbing where it is the desire of the owner, architect, and plumbing contractor to make the plumbing the best in every way.

Plumbing cannot function properly with cheaply made, light weight valves which become leaky with frequent use and require replacing.

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We shall gladly send to you interesting booklets on plumbing and heating valves.

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SINCE 1864

DECORATED WINDOW SHADES

There have shades both practical and artistic has always been more or less a problem. Of late, we have tried doing away with them altogether, substituting layers of gauze, chiffon or silk for the roller shades of glazed cambric or linen. This method of shading a window, however, is not always satisfactory and is not adaptable to all rooms. Glazed chintz shades are charming and effective but again cannot be used in certain interiors. If figured upholstery or hangings are used, a definite pattern in a window shade is apt to conflict with other designs in the room and detract from the harmony of the whole.

On the bottom of this page is shown a new type of shade that can be made to harmonize with practically any scheme of decorating. An old-fashioned figured wall paper has been used with one of the motifs repeated, in the same colors, on the white cambric shade.

The picture at the top of this page shows a window in a nursery and nothing could be more charming or appropriate than the Mother Goose valance of cloth or heavy wall paper with one of the designs reproduced on the shade and window box. There are other designs for nurseries. Gnomes, fairies and elf folk are reproduced on these shades and, best of all, is a quaint theme from Alice in Wonderland. These designs are painted on the best quality white cambric and there are many possibilities for unusual effects. The shades can be furnished to harmonize with any type of wall paper, flowered, plain or striped, or the pattern may follow a motif in the chintz. If plain hangings are used, a decorated shade will lend interest.

Window shades of fine quality white cambric are decorated to harmonize with any color scheme desired. Here the hand-painted design is taken from the wall paper. These shades are $8.
OAK FLOORS
(for Everlasting Economy)

They beautify—they last—the save money

Oak Floors give more dignity and distinction than many times their cost spent in fine furnishings. They are good for a century. Easiest to clean. Add materially to selling and renting values.

Oak Floors cost less than ordinary flooring plus carpets. They save time, labor and cleaning expense.

At small cost you can cover old floors with a ¾ of an inch thickness of Oak Flooring, especially milled for this purpose.

Write for our three booklets, in colors, telling about Oak Flooring and its uses. They are free.

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Clearance Sale of
GARDEN ORNAMENTS
at Greatly Reduced Prices

VERY owner of a country home will be interested in this clearance sale of beautiful things for the garden. We are closing out our entire stock of marble, terra cotta and stone works of art at

33 1/3 to 50 Per Cent Reduction
from our already low prices, in many cases less than the present-day wholesale cost of importation

The most complete stock of Benches, Fountains, Statues, Seats, Well-Heads, Sun Dials, Jardinieres, Marble and Alabaster Lamps, etc., is included in this great clearance caused by the need for more space for our rapidly growing business in Interior Decorations and Antiques.

Photographs of individual pieces can be sent on application.

The ROSENBACH COMPANY
1320 Walnut Street
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Redwood Lengthens the Life of Your Home

WHETHER your new home be a modest cottage or an architectural masterpiece—Redwood should be specified for certain purposes wherever wood is to be used. Redwood's long resistance to rot and decay assures protection against the expense and annoyance of frequent repairs and replacements.

Adaptable to Every Architectural Style

All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

The natural preservative in Redwood, and the absence of pitch and resin, are the reasons why it should be used in the more elaborate and spacious homes where the building investment is so great. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding figures.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

Resists Nature's Destruction in All Climates

Redwood, unlike most other woods, is free from resin and pitch, and contains a natural preservative that permeates the wood, giving a remarkable resistance to all forms of rot and decay. Redwood is moreover unusually slow to ignite,—a poor food for flames, and easy to extinguish.

Redwood has a close grain, providing a surface that has been aptly called "Paint-tenacious," while the body of the wood contains innumerable small, regularly-formed, dry air cells unlogged by pitch or resin, which give high insulating power against heat and cold—thus minimizing warping and splitting—so common in ordinary woods.

No matter how hot or cold, dry or moist the climate, or how radical the changes, Redwood gives best service for the longest time. For siding, roof and side shingles, eaves, gutters, door and window frames, porch columns, posts, water tables, mudsills, rails, fencing, lattice—wherever there is a tendency to rot and decay—Redwood is the best wood to install.

Please send to Chicago address for Redwood Information Sheet No. 11 on "Residential Buildings."

The Pacific Lumber Co.
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The Largest Manufacturers and Distributors of California Redwood.
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From your own Garden
Two Months after Planting

The joy of serving delicious fresh-picked strawberries from your own garden is beyond compare. Your family and your guests will join with you in appreciating this tempting delicacy.

With all the taste and flavor of the strawberry then at its best, just after picking, and the pleasure and pride at your partnership with nature, you will have a delectable dish of fruit of which the taste will long remain.

We have specialized in Strawberry Culture for forty-three years. Our reputation and the high quality of our plants are recognized from one end of the country to the other.

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To save you time and labor, and to give you perfect bearing plants, our specialists months ago carefully placed in the soil the “Mother Plants”, choosing just the proper kind of soil; and have since given them just the right care and attention. Now the children are ready to travel to your garden and come into bearing for your home table.

For Fruit This Fall: The following chosen varieties are all fine pot-grown plants and will bear fruit this fall: Champion Everbearing, Francis, Ideal, Lucky Boy, Progressive, and Superb. These are standard ever-bearing varieties, with the exception of Lucky Boy and Champion Everbearing, which are new sorts, showing great improvement over older varieties. They have our hearty recommendation. We will send six each (36 in all) for $3.75; or a dozen of each (72 pot-grown plants in all) for $7.00.

For Strawberries Next Spring: We will send the three wonderful Van Fleet Hybrids, which have created so much favorable attention the country over: Early Jersey Giant, John H. Cook, and Edmund Wilson. These will all bear fruit next June. Twelve of each varieties (36 pot-grown plants) for $3.50; or twenty-five plants of each variety (75 plants) for $6.50.

Send Your Order NOW—Before it is too Late
Time and season wait for no one. Send your order to-day and be assured of home-grown strawberries this fall. You'll never regret it. Once you've tasted them you'll always want them.

Full directions for planting and care sent with each shipment. The plants are shipped with ball of earth, so they will safely transplant, are carefully and properly wrapped and come to you by express.

Send for CATALOGUE No. 102, containing complete list of varieties with descriptions of unusual clearness. Sent on request. Mention House and Garden.

J. T. LOVETT—Monmouth Nursery
Strawberry Specialist for 43 Years
Box 152, LITTLE SILVER, N. J.

THE FIG-MARIGOLD
OR MESEMBRYANTHEMUM

The beauty of the flowers of the mesembryanthemium, the peculiar shape of their leaves which, through the thick, spongy, succulent network are such a contrast to most of the other flowering plants, have found numerous friends among the lovers of plants. Their entire shape and leaf form show characteristic adaptations to a dry and somewhat desert-like environment. In mesembryanthemium the water reservoir is the leaf, and the cells of the leaf are comparatively large, its walls thin, and its protoplasma a thin hollow ring enclosing the silym cell sap which quickly takes up all the moisture absorbed by the roots. Then, during periods of continued drought, water is taken from these reservoirs as it is needed.

The culture of these interesting and beautiful plants is very simple if they are not kept too warm nor lack a sufficient quantity of fresh air. During the winter they should be kept at a temperature ranging between 45° and 50° F. Water should be given only on sunny days and then in moderate quantities, but in summer, especially during the vegetative stage, they should receive more. These plants should be kept in sunny places, for many of the flowers open only when they are kept in the sun. Mesembryanthemiums are planted in the spring into quite large pots. At this time the fine root hairs of the root balls are cut off with a sharp knife, and then they are placed in a mixture of humus, hotted soil and sand. The flower pot should receive a good foundation of pot-ersheds so that the excess water will drain off quickly. Propagation takes place through seeds or from cuttings. The latter form roots quickly if they are placed in a sandy hotted soil.

E. BADE.
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Do you weekly allow them to be just windows—something to wash—and let it go at that?
Or do you make them count in the room? And contribute all that they ought to?

House & Garden has a weakness for windows. When they look out on a harbor where sails flock in at sun-down, it likes to build broad window seats under them—so broad and deeply cushioned that one might sleep there some summer night.

Or if it's a matter of some city window which doesn't open on any fairy land—forlorn or otherwise—it likes to make the leaded panes a background for such a Japanese silhouette as this.

If you have any windows in your house—casement, French, or just plain windows—that you think aren't doing all that windows might do, write to the House & Garden Information Service.

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There's nothing like getting a fresh eye on some arrangement in the house. House & Garden thinks about nothing but houses and gardens—and it would like to think about yours awhile.

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All these are building facts which emphasize the superiority of Red Cedar Shingles for exterior walls and roof.

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INSPECTED
RED CEDAR
SHINGLES

"The Roof of Ages"

Second honors and a special gold medal went to the exhibit arranged by the Garden Club of Short Hills, New Jersey.

A blue glazed bath on an iron support, twined with ivy, focused the attention in the arrangement shown by the Garden Club of Easthampton.

The Garden Club of Allegheny County, Pa. used as a central figure a small lead statue of a child beside a bird bath.
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We have over Eight Hundred varieties growing in our gardens, the finest of which sell at from Twenty-five Dollars to One Hundred and Fifty Dollars for a single root. Our GARDEN NOTES, published monthly from June till October, tell both the good and the poor qualities of these expensive varieties, as we see them.

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There is a never ending delight in having plants and flowers growing the year around.

But your conservatory must be a good one and the heating system must function properly—otherwise what should be a pleasure is a constant source of irritation.

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It is the uncontrolled furnace—the alternate overheating and under-heating of the house that causes the big waste in fuel, results in uncomfortable temperatures and makes heating plant attention hard work and worry.

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A nice little plot of ground, say, 50 x 40 feet, is all you need. We prepare plan, furnish all plants and shrubs, all ready for you to turn over to your gardener or handy man and tell him to follow instructions! Think of it! Something you’ve always wanted. A beautiful formal garden, designed by garden expert, including all plants and planting instructions, for $150.00, f. o. b. Baltimore, secured boxed for shipment!

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To achieve that lightness and dignity of furnishing which is essential to the country house, use Pinkham hand-braided rugs. You may obtain them at all the better stores in colors suitable for bedrooms, living rooms, halls, etc. Or send descriptions of your rooms, and we shall submit color sketches of appropriate designs.

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July, 1921

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