A STUCCO house built of BISHOPRIC, the super-stucco—plaster base, is enduring—with no "cost of upkeep".

In many communities you will find stucco construction dominating, overshadowing all else. Architects will tell you that requests for stucco plans are without a parallel in their existence.

The life of a Bishopric Base Stucco home can not be reckoned by years—it is a matter of generations.

Once built, that home becomes a lasting thing of beauty and satisfaction and economy.

Economy, because there is no cost of upkeep.

A frame home must be painted every few years. A Bishopric-Built Stucco home does not entail this added expense,—there is no paint to fade, and it retains its attractive originality.

Then too, the Bishopric-Built home is economical in construction for it can be built with less expense than a brick or a frame home. The stucco home built over Bishopric Base is durable and provides real living comfort. You build but once—build right.

We have prepared "Bishopric for All Time and Clime," a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.

The Bishopric Manufacturing Co.

584 Este Avenue

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Factories: Cincinnati, Ohio, and Ottawa, Canada

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Selects Quaker Lace Curtains for Berkeley Crest

In selecting curtains for the delightful sun-parlor in the home of Miss Billie Burke, her decorator had the problem of softening, without excluding, the sunlight.

Curtains that gave a sense of privacy without obscuring the view and yet expressed the charming individuality of Miss Burke were required.

Quaker Casement Craft Lace was suggested by Elsie Sloan Farley as the curtain most appropriate. The photographs show how successful the result was.

Booklets That Will Help You
Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose ten cents in stamps.

QUAKER LACE COMPANY
Wholesale Salesrooms: 890 Broadway, New York

A curtain pattern should never be obtrusive. The pattern in Casement Craft Lace is distinct enough to add emphasis to the window, and at the same time so delicate that it disappears in the above photograph.

Casement Craft Lace, showing the shadowy quality of the pattern on the plain net background.

Tuscan Net, actual size, a rugged pattern of window lace effective for less formal types of rooms.
Traditions of Georgian Days at the Hampton Shops

THE delicacy of line and gay charm of decoration which one finds in this satinwood furniture designed by Sheraton lends unusual interest to this gray paneled Georgian interior, photographed at the Hampton exhibits, where comfort is planned for by the deep seated arm chairs and exquisitely carved sofa, designed by Adam.

At the Hampton Shops you will find a notable collection of Georgian antiques as well as the Hampton fac-similes and adaptations which are worthy of their originals in perfection of hand-carving and decoration and also in that integrity of construction which gave permanent value to the work of the famous XVIII Century cabinet makers. The experienced Hampton Decorators will be pleased to give you every assistance in planning the interiors of your home.

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Decoration - Antiquities - Furniture

The Hampton Exhibits occupy this entire building. No branches or associated companies.
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The Corona Lightolier, without glare, throws a flood of brilliant light downward onto the dining table, enhancing the beauty of silver and linen. At the same time, through its patented diffusing bowl, under the shade, it spreads a diffused light throughout the rest of the room.

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When you ask your friends to "gather 'round the Mahogany," it isn't the expense involved, it's the good taste of your furniture and appointments which wins their approval.

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Is there any furniture which translates your hospitality so surely? Your taste may lean toward quaint Chippendale, characteristic Hepplewhite, or severe Sheraton. Or you may like the formality of the Adam period or the sturdiness of early Colonial, but—remember this—each and every one of these examples of approved styles had its origin in Mahogany and is made today of Mahogany, if it is made right.

Recollect this when you select your dining-room furniture, or furniture for any other room in your home—buy Mahogany and your good taste is unquestioned, just as it is when you buy Sterling silver, old lace or any other article on which good taste has placed its approval.

Genuine Mahogany lends dignity to any room in which it appears, and its beauty and value grow greater with each succeeding year.

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From designs prepared by ROBERT ADAM in the year 1791

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The abiding charm of the Face Brick house is not a matter of size and cost. The simple cottage can in its way be as attractive as the magnificent mansion. The economic advantages are as definite. The Face Brick house will last for generations, requires no repairs and but little painting around doors and windows, and lessens fuel costs and insurance rates. It combines beauty, durability and economy as can no other material.

These matters, as well as comparative costs of various building materials, are fully discussed in "The Story of Brick," an artistic booklet with numerous illustrations and much helpful information for all who intend to build. Sent free.

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Approved by The Underwriters’ Laboratories, Inc.

Note the substantial thickness of Sheetrock
The Interior Decoration Number
April

HOUSE & GARDEN

Of course you're going to redecorate, this spring, even if it's only a sun porch or the little west bedroom. So you'll want to know the new curtains; you'll like to read some of those unusual color schemes by Weymer Mills, (bedrooms, this time); you'll be interested in an article on the use of stripes; "quaint corners" will appeal to you; and several pages of English interiors will make you want to move right in and live there!

There's an article on lacquer furniture, too, and one on the using of mirrors. There are lamps and shades designed by Elsie de Wolfe, and—at the other end of the house—some concrete information on how to take care of kitchen utensils.

If you're going to build—lucky you!—you'll need the article on brick, and the other on woodwork, paint, and stain. Perhaps you'll get ideas from the three small houses by Guy Lowell, and the pictures of a new kind of swimming pool. Your garden will profit by the pages of conversation on vegetables, and cane fruits, and trees for the street.

And if there's anything you see that you'd like to buy—or anything you don't see that you'd like to know how to order or to make—the House & Garden Shopping Service and the House & Garden Information Service are at your command.

35 cents at all news stands . . . Reserve your copy now
700 Miles a Year

A short time ago, we recall reading an article about reducing the kitchen mileage. This is something that vitally concerns the woman of the house.

It was pointed out that in the inefficiently arranged kitchen, the housewife, in performing her ordinary household duties of cooking, washing dishes, etc., walked 700 miles a year; and that it was possible to cut this practically in half or 350 miles in the same kitchen by efficient arrangement, as shown.

The Value of Planning

Kitchen arrangement is only one of hundreds of things to consider in planning the home. It pays to get all the facts and information at hand when planning.

It is equally as important to plan for materials as for arrangement. Home builders are giving more and more thought to the kinds of material that go into their homes. More and more people are now appreciating the importance of building fire-safe homes.

Building Fire-Safe Homes

It is a fact that frame houses can be made highly fire-resistant by using a steel base as a support for the plaster, such as Kno-Burn Metal Lath—"The Steel Heart of Plaster."

Baskets of metal lath filled with incombustible material are used for making fire-stops at junction of floors and walls. Stairways, fireplaces and other vulnerable points are protected with metal lath.

Where Economy Is Important

It is not only in the matter of protection against fire that metal lath proves its merit, but in features of economy also.

Kno-Burn, when used as a foundation for interior plaster prevents cracks. When employed as a base for stucco it makes a permanent construction, free from the cost of painting and upkeep.

There are so many helpful facts in "Home Building"—our new book for home builders—that I just know you'd greatly value a copy. Fill out the coupon and let me send it.

Asenath Leavitt

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Please send me your home-building booklet
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You know that a brick house is a better investment. Do you realize that it costs no more? The manufacturers of "Tapestry" brick have reshaped solid brick to save labor cost. "Fisklock" is equivalent to a face brick and a common brick—the mason handles only about half as much material as usual.

The "Fisklock" wall saves coal in winter—it contains a multitude of dead-air cells. Any engineer will tell you that small dead air spaces are effective heat insulation. Ask your architect about "Fisklock": if you are building without an architect, show this advertisement to your builder.

**How Will You Dispose of Garbage and Refuse?**

In that new home you are planning, in that "perfect" home which is to have all those conveniences you've wanted and waited for so long, will you be content to have an unsightly, insanitary garbage can and an improvised refuse receptacle? You won't need them if you have your architect include in his plans the Kernerator, the modern system for disposing of household waste. The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It takes care of all household waste—garbage, cans, rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—without cost, since no commercial fuel is required.

The Kernerator can be set up anywhere in the house. Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.

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Here's the rod that made possible the effect pictured above. The patented Kirsch extension section builds up rod to any desired length.
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 Practical ideas for home decoration.
 Attractive treatments for kitchens, bathrooms, drawing rooms, porches, halls and all parts of the house.

Why endure a draughty house or building? It is so simple and inexpensive to seal out cold air, dust, and noise with Chamberlain Metal Weather Strips. They now protect 10,000,000 windows, and doors.

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Their cost is less than you would think. They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free. Just send the coupon.

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You might as well ask for Vol. 5, and at the same time ask for Vol. 1, which contains a full list of the 43 odd volumes in this Library (which has become a sort of American Lumber Classic) and which also contains the unabridged U. S. Govt. Rept. on "the Wood Eternal"—what it is, and why you need it—and with some ideas as to why you have to insist on it to get it—also why it is so well worth insisting on. (That’s the only way to get anything worth while—isn’t it?)

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What they wrote we have put into a delightful book, called the
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ONE of the most fascinating sights at a symphony concert is the man who plays the kettle drums. First he thumps one, then he thumps another, each with a different tone, then he tunes them up and touches them ever so lightly to see if they are all right; then he thwacks them again. Sometimes it's just a touch to round out a note, sometimes a regular, low beating, like the pulsations of the heart, and at other times he seems determined to drown out all the other instruments by his concatenation.

Preparing issues of HOUSE & GARDEN is just like that. Half a dozen subjects have to be touched and made to respond. March and its garden Allegro energico is no more over than we have to twist the keys and tune up for the interior decoration adagio. And while the garden concerto is being played fortissimo, the decoration notes in the same issue must be pianissimo and the architectural notes a good mezza voce. If only one note and that too loudly is played, it will drown out the other instruments in the orchestra of reader appeal.

So when you go through an issue of HOUSE & GARDEN you can visualize its editor as a rather agile, stout little man with a shining bald pate, surrounded by the glittering battery of kettle drums of gardening and landscaping, decoration and furnishing, building and architecture and house equipment, thumping new soft on one, now loud, drubbing and thwacking and beating, tuning up and tuning down. And all for the same purpose as the man in the orchestra—to give roundness and finish to the notes in that joyous symphony of home creation.

In this April concerto of decoration there are some brilliant passages, as the critics would say; the theme is carried all the way through. There isn't very much languorous reverse, to be sure, or many muted phrases; it has a quick animated movement from start to finish. From the start of the editorial page, which is now placed, as you notice in this issue, in front of the frontispiece, to the last page of reading matter in the number, there is a constant repetition of this decoration motif, relieved here and there by notes of landscaping and vegetable gardening, small and large houses, practical kitchen data and pages of shop things.
KLEARFLAX LINEN RUG COMPANY
DULUTH, MINN.

NEW YORK  CHICAGO  BOSTON

WHAT KLEARFLAX IS

Klearflax is a beautiful, thick, heavy, reversible, long-wearing floor covering made entirely of pure (flax) linen. This linen (flax), the sturdiness of all textile fibres, is stiff when new, for unlike the individual strands of cotton, silk, or wool, flax fibres are composed of bundles or grouped strands. This characteristic stiffness of new linen makes Klearflax endurance and beauty inseparable forever, for new beauty comes as use and wear work their softening and refining magic in separating these grouped strands.

A small quantity of these unseparated fibres are purposely retained in the yarn to give that sturdiness and flat-laying quality so essential in a good rug. Klearflax weave and color are being imitated with yarns of dead wool, hemp, jute, grass, or paper, which cover an even poorer warp substitute. For years we have pioneered in the development of an all-flax linen yarn, fostering the culture of American flax fibre is composed of bundles or grouped strands. This characteristic stiffness of new linen makes Klearflax endurance and beauty inseparable forever, for new beauty comes as use and wear work their softening and refining magic in separating these grouped strands.

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THE MALE AND FEMALE OF IT

As Seed Catalogs Prove, Flowers Are a Female Diversion for Those Who Seek Beauty; Whereas Vegetables Are the Masculine

Portion Because They Feed a Man and Satisfy His Weaknesses

For some time I've been puzzling over the problem of why most men prefer to grow vegetables. It seems almost an axiom that, in the gardening world, flowers are the feminine portion and vegetables the masculine. Whether the idea is tenable or not, one generally thinks that cultivating vegetables demands the superior strength of men, that it requires more muscle exertion and endurance to hill up a patch of corn than it does to hoe a patch of asters. Again, some estimable people think the vegetable endowed with more masculine qualities than the flower. This may be so. I've never seen anything masculine in a radish, I must confess, and as for pole beans, they are the very incarnation of the feminine clinging vine.

This problem bothered me until the new batch of spring catalogs arrived. Herefore I have turned directly to the flower pages because I was most interested in them; this time a sense of duty made me read about the vegetables. I learned some strange facts.

Vegetables are deliberately named, pictured and baited to appeal to certain obvious masculine weaknesses. They appeal to a man's innate habit of boasting, to his unblushing love of food, to his illogical method of judging the value of an object by its size.

Turn to the vegetable names. Visualize the proud gardener, his chest expanded, his face glowing with the smile of pride. About him, line on line, are the rows of his vegetables. Does he speak of his peas as being Snow-on-the-Mountain or Love-in-a-Mist? No! He calls them Early Giant, World's Record, Bountiful, Ideal, Prizewinner, Dwarf DeLance, Superlative, Abundance, Phenomenon, First of All, Ne Plus Ultra, Matchless, Perpetual, Fillbasket, Peerless, Premium, American Wonder, Pride of the Market. He speaks of his beans as Kings of the Garden and Early Leviathan. His beets as Eclipse. His watermelon as Mammoth Ironclad. His cabbage as All Heart.

Not satisfied with this boasting he needs must display his gourmet's avarice in their names. To him all vegetables are succulent, and he rolls the words sensuously around in his mouth. He fairly drools in anticipation of them. He names a watermelon Yellow Melon. A lettuce California Cream Butter. A cabbage Tender and Tasty. A muskmelon Delicious Gold Lined. And to show what it does to people who eat it, he calls his corn Howling Mob.

As to the male pride of size, turn to any vegetable catalog. Here's a pumpkin as big as an alderman's corporation. Here are beans towering into the empyrean like the Woolworth Building. Here is a solitary onion completely filling the inside of a No. 8 Stetson. Here are ears of corn as long as baseball bats and tomatoes as big as balloons.

Flowers, on the other hand, are sentimental, shy and modest. They hide their beauty behind Latin names difficult to pronounce and hard to understand. The lovely crimson-spotted evening primrose veils its identity under the forbidding name of Oenothera Bistorta Veitchii. True, there are a few asters referred to as Giant and Comet and some ageratum that are labeled Perfection and once in a while through the Latin there sounds—like a sudden blare of brass in a pastoral monotony of muted strings—a shout of Splendens and Flore Pleno! But they are not usual. There is rarely any talk of gigantic sizes. Let the cosmos grow to six feet, let the verbena sprawl amazingly, yet of these there is little boasting. And the names these flowers are given—Love Lies Bleeding, Heart's Ease, Virgin's Bower, Mourning Bride, Fairy Lily, Gold Dust, Forget-me-not, Baby's Breath—feminine and tender and picturesque and quaint, every one of them.

Lowers are a proof that man does not live by bread alone. Vegetables he grows for his stomach's sake, flowers for his heart and soul. The one stimulates and satisfies the appetite, the other stimulates aspiration and has a heavenly way of satisfying it. Flowers are necessary to a complete life. We should plan to grow so many rows of asters and zinnias each year just as we figure on the table requiring so many rows of potatoes and bush beans.

Let us plan to feed the heart as well as the stomach.

And yet the heart cannot be expected to function unless the stomach is well supplied.

Oscar Wilde observed that the empty stomach was a cause of revolutions. The historian Buckle attributed the discontent in Ireland to the fact that the peasant lived mainly on potatoes and fish.

As in peoples so in individuals. It may be vulgar to remind ourselves of the fact, but it is a solemn truth that the high road to a man's heart lies through his stomach. The finest and best counsel that can be given a bride is to "feed the brute." Lack of food or food poorly prepared is at the bottom of more marital discontent than all the whiskey ever drunk. Romance is a fine thing and by it many a maid has captured her man, but to keep him at her side through better and worse let her see that he is well fed. While man may be made in the image of God, that Divine Wisdom also endowed him with a stomach, and, as if to set the example, there is a powerful lot of good eating and drinking in the Bible. The paunch and cheerful countenance of the glutton are preferable to the lean and hungry look of the Puritan.

Let us not despise the gourmet; his life has its divine aspects.

Because of these reasons, the average seedman's catalog presents the ideal balance of life. The vegetable pages are a veritable gourmet's guide to gastronomic delights, they satisfy the petty, forgivable and altogether human vices of the male; the flower pages are a guide to spiritual affairs—to beauty, to the refreshing love of color and the benison of fragrance that at all times have symbolized the ideal of womankind. These two together make a full life.

And the ideal is attained when the vegetable-loving male can also enjoy the tenderness of flowers that reflect the beauty of Heaven; when the flower-loving female can listen, with a reasonable amount of patience, to the boasts of him who grows onions as big as a hat.
THE MERIT OF WINDING STAIRS

Upon the stairs depends much of the individuality and character of the hall. If they run straight up, they are commonplace. If they have a landing, they are both easier to ascend and more pleasant to look upon. But for real beauty build winding stairs. They require less room than the ordinary type and the sweep of the curves is a relief to the otherwise rectangular aspect of the hallway. In the home of Mrs. Monroe Douglas Robinson, at Syosset, L. I., the hallway is a bright, sunny spot, furnished with old hooked rugs and early American pieces, but its crowning glory is the winding stairs with delicately turned, white balusters, curving, broad treads, graceful newels, and slim mahogany rails.
Oval Gardens for Difficult Sites

In landscaping to ground contour lie many possibilities for charming effects—The oval garden may be the solution for that irregular site which has been puzzling you.

Elsa Rehmann

To mold a garden to contours is to have a plastic appreciation of the landscape. To adapt the form of a garden to the existing undulations of the ground is to interpret the very character of the country. In the plan of a garden you should be able to read the conditions upon which it was developed.

Walls and terraces, stairways and cascades are signs of the dramatic interpretations of abrupt slopes and hillsides. Large water basins, long vistas, great formal gardens are signs of almost theatrical interpretations of level grounds. Gardens that have curving lines show that they have adapted themselves simply and, let us say, lyrically to gently rolling country. That is perhaps why oval gardens have such placid charm. An oval adapts itself so gently to easy contours. It melts into the moderate undulations of the landscape. Demanding no revolutionary changes in grades, it achieves its effectiveness without conscious effort.

Ovals gardens, I think, are rare. One reason is because a great many country houses today, those that consider the garden as a real part of the house plan, demand a more formal—or to be more exact a rectangular—basis for the design of the immediate surroundings of the house. In creating these surroundings the ground is apt to be remodeled to fit them. On the other hand, there are houses that do not demand these formal surroundings, houses that do not dominate over their settings, houses that seem to merge with the very landscape. They are at home beside the hedgerow and the rugged edge of the woods. They like the brook to run beneath their very windows. They are surrounded by lawns that gradually turn into field and pasture with winding river and hills in the distance. Meandering paths winding their way brooklike between flower borders, wild gardens and rockeries. Lawns with naturalistic flower planting around them are often best adapted to such houses. Then again, there seems a middle course, situations where the house requires less dominant lines for its adjoining gardens and where the surrounding country desires less rugged treatment of its garden foregrounds. Sometimes when this happens there is a chance for an oval garden.

An oval is a formal geometric figure, to be sure, but an oval garden can be as informal as may be. An oval garden can be almost wild in character and yet the gentleness of its curving line keeps it from being too rugged in treatment. An oval garden can be the very expression of delicacy, for the softness of its line accentuates exquisiteness in flower planting. What a garden of straight lines and rectangular forms gains in strength the oval garden gains in serenity, and the continuity of its curving line makes it an emblem of repose.

While the garden of straight lines and rectangular forms gains strength, the oval garden creates serenity and becomes a perfect emblem of repose. In it there need be no pavements, but only the soft carpet of grass under foot. A simple pool in the center there may be, and a wooden bench at the vista's end. In place of walls or hedges, the more natural enclosure of trees and shrubs—the whole a park-like spot of unique charm at the home of Mrs. Bayard Dominick, Rumson, N. J. The author was the landscape architect of these three gardens.
Oval gardens demand no pavements but love the soft carpet of grass under foot. Sometimes, to be sure, stepping stones with wide grass joints between wander gladly around them. Oval gardens demand no architectural features to accentuate their beauty. Sometimes, to be sure, a simple pool can be placed in the center, or a wooden seat is enough of a feature for the eye to dwell upon at the farthest curve. Oval gardens have no need of walls or even of hedges, for they like the more natural enclosures of shrubs and trees. That is why, perhaps, they fit into old-fashioned parklike places; why they are at home in the midst of fields with orchard backgrounds, and why they nestle into little clearings in woodlands.

Here are three oval gardens. Take the first one shown. I made my first visit to the place one bitter cold day in January when the house was empty and snow covered the ground. There was little dust that was inviting for those first impressions from which gardens grow. Even the ground in the midst of scattered trees lit then by a faint winter sun I knew would be deep in shadow by early summer. It was, however, this very spot in the shelter of an evergreen windbreak along the boundary of the property that promised to become a garden—primarily because it was on the axis of wide steps that lead down from an old-fashioned porch almost a story above the ground. An oval shape was chosen for the garden primarily because its curving line drew the scattered oaks and maples together into a protecting enclosure. Not only that. An oval effaced the necessity of grading the slightly sloping ground and seemed best fitted for a quiet shady garden which appeared almost like a sunken garden when seen from the deck-like porch.

It became a garden full of shade-loving plants, in reality a green garden, for the foliage effects with all their varying greens of saxifrages and violas, of tiarella and pachysandra, of columbines and meadow rues, of ferns and fuschias, of laurels and abelias, of clematis, New Jersey teas, viburnums and cornels were considered more carefully than the flowers. As a green garden it is valuable, too, as a foil for the great horseshoe-shaped border of bright flowers that encloses the lawn in the sunlight beyond.

In the middle of the grass oval that lies within this shadow-laden enclosure is an oval pool. Evergreen evonymus creeps over the brick coping and here and there where a bit of sunlight seeps in a Silver Moon rose trail over the coping so luxuriantly that its long streamers almost hang into the water. And all around are vines, honeysuckle and clematis and perennial pea so intermingled that they look like a great green wreath adorned here and there along the edge with forget-me-nots in luxuriant masses.

The second garden is quite different. A lovely autumn day brought me to a quiet house in the country in an old-fashioned living porch opened upon a lawn that sloped gently away to an orchard with woodlands beyond. This second garden became an oval because it adapted itself so easily to the setting, because it disguised the unevenness of the ground—it tilted slightly to the east, so that one side of the garden is a foot or more lower than the other—and because it made possible the planting they believed was really gardenesque in character in such a manner that it would suggest more naturalistic material.

All the planting is arranged in such a way that in effect at least it completes the continuity of the oval. All the shrubs in the enclosure are so arranged, the Persian lilacs in balanced groups, the common lilacs scattered singly between, the clumps of forsythia and of bridal-wreath at stated intervals. All the flowers in the outer border are arranged with this same idea in mind, larkspurs and hollyhocks, cosmos and asters distributed in balanced clumps, yellow day lilies and Harrison Yellow roses and dahlias spotted singly through the borders, iris in sweeping curves of wild roses are placed at the ends of each segment with clumps of white chrysanthemums near by. Each variety, as it comes into bloom, accentuates the shape of the garden. This is a succession of single effects quite complete in itself, planned so that whatever neglect the rest of the garden might receive these borders in full view of the house would remain permanent and of good appearance. Within this border are white daffodils and poet's narcissus planted as a kind of repeat pattern, a clump or two of each kind in each of the four segments of the oval. When their flowers disappear, Convolulus minor, the dwarf morning glory, is soon over the top to make a broad edge around the grass. Even in the very earliest of the effects Golden Spur daffodils that fringe the grass are planted one by one in a quaint row all around the oval grass plot.

A July day brought me to a third place. From the door of the living hall I looked out
In a bare lawn bounded by a clipped hedge and surrounded by neighboring places that their old trees reminded me English parks. Now, twin English elms break the line of hedge and create a vista into a park beyond and flower dens are tucked away on one side where before there was just a useless triangle of sloping land. You can see them in the n—a little round ante-garden closed with Japanese dogwoods and Persian lilacs full of light blue flowers with a sundial in the center; an oval garden built half on the slope with a pool in the middle festooned, as it were, with boxwood edging; and beside an added bit of interest in a shady path that wanders up and down along two sides of the triangle.

Gardens are sometimes such quaint little places that when they are very near big houses they tend to be so hidden away in jugged corners like jewels in full view, but a garden can be a surprise. It is sometimes just such awkward situations, such tilted ground and such irregular shapes, that hold fascinating possibilities.

I like to think of this oval garden as I saw it last July when it was just a year old. There were verbenas and forget-me-nots and polyantha roses in the center beds and there were pinks and lobelias, annual larkspurs and annual phlox and Delphinium belladonna in the outer borders.

Within its simple shape the oval holds a treasure horde. With every elaboration of the design, enlarging the garden into whole series of concentric ovals, grows the wonder of its effects. Even these three simple plans hold many a suggestion for a variety of situations.
In both the design of the house and its furnishing the traditions of the American home have been maintained. The essential ideals of comfort and simplicity are preserved. The living room is of excellent proportions, generous in size without being too large. The ancient effect of a low ceiling is given by the two boxed beams and the wide mantel. Walls are paneled and painted cream. Against this is hung a colorful chintz. Furniture is mainly early American.

To a certain degree the house suggests "Westover" and the other plantation homes on the James River. This rear loggia commands a view of many miles of unbroken country. It is a deep shadowed veranda with slender columns, a paved stone floor and an entrance pronounced by a wide door, with a wrought iron balcony and Palladian window above. The French doors and blinds are characteristic. An old lantern also preserves the traditions.

THE HOME OF
GEORGE DE FOREST LORD
WOODMERE, N. Y.

W. H. BEERS and F. C. FARLEY
Architects
The long lines of the house have been accented by the terrace that runs in front of it, a wide terrace supported by a concrete wall on which is an iron balustrade. At the middle it is broken by steps leading to the lower level of the entrance drive. A high wall assures privacy. The house is built of whitewashed brick, with a roof of gray shingles. Sleeping porches are on each end, continuing the dignity of balance established by the windows and chimneys.

In the right wing is a breakfast porch leading off the dining room, and above it is a sleeping porch. Both of these are latticed and screened in; eventually vines will cover them. The wall shown here separates the front approach and lawn from the service yard and garage, which are reached through the gate. In its design and location this arrangement is reminiscent of the passage leading to the servants' quarters and kitchen at Mount Vernon.

A LARGE
COLONIAL HOUSE IN THE
SOUTHERN STYLE

CHARLES W. LEAVITT
Landscape Architect
CONVENTIONALITY demands that we exercise only three-fifths of our sensory relations with fellow human beings. A friend approaches—we voice a greeting, we listen for the reply, and we clasp hands. But although flavored lipsticks may have been invented, we must go to New Guinea for the serving of Long Pig. How humorous and absurd are the dictates for the person qui sent! In the conservatory he is permitted to enjoy the odour of the rose, but the most evanescent of whiffs from the distant kitchen must be ignored. He may kiss milady's hand, but he may not inhale the delicate emanation from her palm. Yet she often challenges this very sense with some one of a hundred delicate perfumes—filched from the kingdoms of the animal or the plant.

As we well know, racial body odours are as distinct as physiognomy—the musky scent of the Negro, the strange spicy odor of the East Indian, the sudsy whiff of the Mongolian, and—so we are told—the scent as of mutton stales for the person qui sent! In the sense of smell than by almost any other channel.

Our near-sighted, keen-nosed dogs tell us that individual odours are as distinct to them, and a month in jungle or forest clears our own nostrils of the films of gasoline, leather, oil, soot, tar, and the hundred and one smells of our cities which deaden the sense until it hardly functions. Then, and then only, do we know the joy of full-sensed life. Many of us, besides the Breakfast Autocrat, know that "memory, imagination, old sentiments and associations, are more readily reached through the sense of smell than by almost any other channel." And it is significant that kings of old brought as gifts to the infant Jesus, gold—and two perfumes.

No one in the jungle can fail to stop enchanted at the sight of a vast lavender blanket of vine flowers thrown over the trees, or to be brought to tense immobility by an abrupt, piercing scream as of mutton. A friend approaches—we voice a greeting, we listen for the reply, and we clasp hands.

Among the scents of spring none is more delicate nor distinctive than that of the lily in full flower.
AN UNUSUAL ENTRANCE

The charm of this entrance to the home of Francis Keil at Scarsdale, N. Y. lies in the fact that it is eminently suitable for the materials used. The walls are rough stucco. Above, casement windows are set in a hand-adzed timber frame. The path and the platform before the door are of rough flat stones laid irregularly. To suit these elements, the simplest sort of entrance was devised. The door is set in a deep, shadowy recess. Each side the walls are rounded and the span above has a slight curve. Foundation planting adds materially to the effect. A. J. Thomas was the architect.
GARDENS OVERSEAS IN FRANCE AND ENGLAND

(Left) The herb garden, laid out on lines derived from the Italian parterre, in geometric beds radiating from a circle, is a style still to be found in England. It is a relic of early Italian influence on English garden design. This example is at St. Fagan’s castle, near Cardiff.

While the use of flower boxes is quite common here, we might well adopt the French and Italian habit of setting out pots of flowers in a row or in a colorful group, as shown in this view of a French hostelry.

The bathing pool at Coombe Bank, near London, is an architectural feature of conventional stonework set against a background of tall trees and with rough grass growing right down to the edge. The head of the pool is marked by a stone bridge.

This view of the rose garden at M. Georges Truffaut at Versailles shows a wall of flat stone edging the pool. It is surmounted by a low wall and, further along, by a pergola. A profusion of Dorothy Perkins roses covers the bank.
EIGHT NATIONAL TYPES WHICH ARE ADAPTABLE HERE

Dry wall gardening is extensively practised in England and should be more popular here than it is. In a garden such as this English type, the wall supports the upper level. A broad herbaceous border and lawn fill one terrace. Then come the wall and the lower level of the rose garden.

The garden of M. Sicaull at Saint Cloud, France, shows a remarkable water garden in a restricted area. A series of small pools laid out quite close to the house contain iris and other luxuriant aquatic plants.

One of the most picturesque of the gardens in Golders Green near London is Madame Anna Pavlowa's at Ivy House. From the more formal planting near the house, irregular turf walks lead down past the rose garden and beds of herbaceous plants.

The London garden is equivalent to our city backyard garden, but both its design and style differ from ours. It is usually excavated to various levels and laid out with stone paths and dry walls. Flowers are tucked into sunny corners.
The report, published recently in the gardening press, that Curtis' "Botanical Magazine" would be taken over by the Royal Horticultural Society comes as assuring news to all collectors of old garden books. For this magazine has enjoyed publication since 1788 and both its earlier and later numbers are much sought after.

Of equal interest to collectors is Paxton's Magazine of Botany, a series begun in 1834 and differing from Curtis in that it published more general gardening news and suggestions. These two would form a fair beginning for one desiring to collect old volumes on this fascinating subject.

However, the sport would only then be begun, however. Gardening in the past has produced hundreds of books that contain not only contemporary observations of value to the student of garden and flower history, but much valuable material applicable to gardening today.

On these two pages we show illustrations from Curtis, Paxton and three other volumes that represent only a small fraction of the possibilities to be found. Some are from the Transactions of the Horticultural Society, a fascinating series, and the others from two Dutch works. The later of the two Dutch books, "Magazijn van Tuin-Sieraaden," published in 1802, contains a varied collection of designs for garden layout, architectural furniture and accessories. The other, "Den Nederlandtsche Hovenier," published in 1693, shows designs for bulb gardens, trellis and sundials and contains, in addition to the gardener's calendar of each month's work, observations on bee keeping, cooking recipes, wine-making, and so on.
March, 1922

Fig. marigold as Curtis pictured it in Volume I of his magazine.


This design for a lattice rose arch as an entrance to a garden is found in a fascinating volume of garden designs, "Den Nederlandtsen Hovenier," published in Amsterdam in 1696.

The pyramid and pillar were favorite devices used by 17th Century Dutch gardeners, on which vines were trained and placed at accent points in the garden. From "Den Nederlandtsen Hovenier.

Design for a garden chair from a 19th Century Dutch volume.

Chrysanthemums from an English book of 1824.

A garden chair from "Magazijn van Tuin-Sieraden.

This single wooden gate of simple construction is found in an early 19th Century Dutch volume of garden designs.

A double gate for an entrance drive is in the same book. It is applicable for that purpose today.

A third design for double gates has closed bottom panels and open tops. It is a high gate, but could be easily built.

In this same work, "Magazijn van Tuin-Sieraden," is exhibited this plan for a section of decorative wooden railing.

From the same "Magazijn" comes this design for a garden gate.

Although more difficult to make than the others, this Dutch design is perfectly suitable for some modern gardens.

Another single gate to accompany the double design above.
PAINTED TAPESTRIES
A Whimsical Development in Decorative Art from
the Brush of Putnam Brinley

GILES EDGERTON

In his "painted tapestries" Putnam Brinley has achieved a new idea in wall decoration. He is painting in oil on canvas, yet producing the feeling of tapestry. He is not working with a technique that would imitate a tapestry stitch, but with design and that curious handling of people and landscapes without perspective, which is not only characteristic of tapestry but of many old Japanese watercolors.

These canvases are crowded with detail, just as a tapestry is; but the subjects Mr. Brinley uses and his method of drawing are exceedingly modern. Brilliant colors are employed after the manner of the old Gothic embroidered panels. And in an astonishing way the fashions of today are woven into these designs—short skirts, sailor hats, men in business suits, horses and dogs, boats, the sea, flowers and trees are brought together in interesting patterns. Just as formerly, indolent ladies in trailing gowns lolled at windows and knights on gaily caparisoned steeds dashed about to impress the ladies.

In the "painted tapestry" shown at the National Arts Exhibition, called "The Picnic," you feel movement throughout the canvas: women hurrying about setting the tables, children rushing up to see if the picnic lunch is ready, young men arriving on horseback, little dogs with an appraising eye on the lunch baskets. There is no high light, no center of interest, and this seems to be a mistake, although it might be difficult to achieve in a drawing without perspective. There seems to be no one figure or tone more important than any other. The effect is decorative and the color extremely well spotted, but the sense of the canvas as a whole is confusing. A cheerful inconsequential feeling pervades the design, while the Gothic colors seem quite suited to soft shirts, tweeds and knickers.

Mr. Brinley did not deliberately set out to create a new phase of art in these "painted tapestries." Last fall he found himself tired of painting Connecticut in apple-blossom time and Bermuda in winter sunlight, of making lithographs that brought back tragic war memories. Then one day in his New Canaan studio the whimsical idea came to him to "paint" tapestries. Why not? If the tapestries of the 17th and 18th Centuries told fascinating stories of their times, why not everyday life of this century?

(Continued on page 68)
WHEN WILL THEY COME UP?
After the Seeds Have Been Put in the Ground, One Watches Eagerly for Their Sprouting—This Article Tells When to Expect It

RALPH MORNINGTON

The seeds of our garden flowers, whether perennials or annuals, or the seeds of grasses, grains, trees, etc., are the fertilized ovaives with embryos formed within. Each is an independent reproductive body containing a miniature dormant plant, which on germination gives rise to a plant like that from which it came.

All seeds have an outer hard or brittle covering known as a seed coat which hermaphroditically fits the structure within and checks further development or activity. The living cells pass through some thin spot or opening in the coat. The coat is broken penetrated through some thin spot or opening in the coat. The root tip emerges first and soon curves around eager to receive oxygen when the seeds begin to show life. The presence of a seed coat is necessary, should they be supplied with moisture and the right temperature. The period of rest may be long or short, depending altogether on the suitable influence of moisture, temperature and oxygen when the seeds begin to show life.

Usually seeds germinate best when they are fresh—that is, less than one year old. The percentage of germination will be greater than in seeds which are not more than one year old. There are exceptions, however, for example in seeds which are not more than one year old. The accompanying charts of germination of seeds are based upon reasonable normal outside conditions and are generally held as spring sowing. The length of time will vary, depending on how well suited the conditions are. The plants may appear from ten to fifteen per cent earlier or later than indicated by the tables.

Transplanting from the seed beds to other quarters or permanent location, when necessary, should be undertaken after the true leaves appear.

(Continued on page 84)

GERMINATION OF ANNUAL SEEDS

<table>
<thead>
<tr>
<th>BOTANICAL NAME</th>
<th>COMMON NAME</th>
<th>AVERAGE PERIOD OF GERMINATION</th>
<th>BOTANICAL NAME</th>
<th>COMMON NAME</th>
<th>AVERAGE PERIOD OF GERMINATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrocinna</td>
<td>Everlasting</td>
<td>8-10</td>
<td>Siris</td>
<td>Candytuft</td>
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<tr>
<td>Agastache</td>
<td>Blue Daisy</td>
<td>10-20</td>
<td>Impatiens</td>
<td>Moonflower</td>
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<tr>
<td>Arnica</td>
<td>Floss Flower</td>
<td>8-12</td>
<td>Ipomoea</td>
<td>Ball of Fire</td>
<td>15-18</td>
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<td>Amanthus</td>
<td>Amaranth</td>
<td>10-25</td>
<td>Kochia</td>
<td>Scarlet Flax</td>
<td>15-18</td>
</tr>
<tr>
<td>Artemisia</td>
<td>African Daisy</td>
<td>15-20</td>
<td>Linnum ruvulum</td>
<td>Scarlet</td>
<td>15-18</td>
</tr>
<tr>
<td>Argemone</td>
<td>Mexican Poppy</td>
<td>20-25</td>
<td>Lobelia</td>
<td>Lobelia</td>
<td>8-10</td>
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<td>Atriplex</td>
<td>Lady Slipper</td>
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<td>Alcea</td>
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<td>Begonia</td>
<td>Begonia</td>
<td>15-20</td>
<td>Matisia</td>
<td>Feverfew</td>
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<tr>
<td>Bromelia</td>
<td>Amethyst</td>
<td>18-20</td>
<td>Mesembryanthemum</td>
<td>Ice Plant</td>
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<tr>
<td>Calceolaria</td>
<td>Calceolaria</td>
<td>15-18</td>
<td>Mimosa</td>
<td>Sensitive Plant</td>
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<tr>
<td>Ceanothus</td>
<td>Pot Marigold</td>
<td>12-15</td>
<td>Nigella</td>
<td>Nigella</td>
<td>15-20</td>
</tr>
<tr>
<td>Calycanthus</td>
<td>Cup and Saucer</td>
<td>12-15</td>
<td>Nicotiana</td>
<td>Nicotiana</td>
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<tr>
<td>Calyrisis</td>
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<td>Passiflora</td>
<td>Passion Flower</td>
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<td>Campanula</td>
<td>Canterbury Bell</td>
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<td>Peas, Sweet</td>
<td>Sweet Peas</td>
<td>15-20</td>
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<tr>
<td>Canna</td>
<td>Canna (Indian Shot)</td>
<td>25-40</td>
<td>Primula</td>
<td>Primrose</td>
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<tr>
<td>Carnation</td>
<td>Marguerite Carnations</td>
<td>8-10</td>
<td>Primula</td>
<td>Primrose</td>
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<td>Ceanothus</td>
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<td>Ceanatheum</td>
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<td>Cecropia</td>
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<td>Phlox multiplum</td>
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<td>Celosia</td>
<td>Flame Nettle</td>
<td>12-15</td>
<td>Portulaca</td>
<td>Sun Plant</td>
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<tr>
<td>Celosia</td>
<td>Cup and Saucer Vine</td>
<td>12-15</td>
<td>Primrose</td>
<td>Primrose</td>
<td>10-25</td>
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<tr>
<td>Colca</td>
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<td>20-25</td>
<td>Portulaca</td>
<td>Sun Plant</td>
<td>18-20</td>
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<tr>
<td>Ceanatheum</td>
<td>Ceanatheum</td>
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<td>Primrose</td>
<td>Primrose</td>
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<tr>
<td>Dentura</td>
<td>Trumpet Flower</td>
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<td>Ricinus</td>
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<td>Diastus</td>
<td>Pinks</td>
<td>5- 8</td>
<td>Salpigiglossis</td>
<td>Printed Tongue</td>
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<td>Dimorphotheca</td>
<td>African Gold Dutch Daisy</td>
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<td>Scabiosa</td>
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<td>Dolichos</td>
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<td>Schizanthus</td>
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<tr>
<td>Eschscholtzia</td>
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<td>Schizanthus</td>
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<td>Thunbergia</td>
<td>Black-Eyed Susan Vine</td>
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<td>Gaillardia</td>
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<td>Verbena</td>
<td>Verbena</td>
<td>8-10</td>
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<tr>
<td>Gloxinia</td>
<td>Gloxinia</td>
<td>15-20</td>
<td>Verbena</td>
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<td>Gravity</td>
<td>Globe Amaranth</td>
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<td>Gourds</td>
<td>Gourds</td>
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<td>Wall Flower</td>
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<td>Gypsophila</td>
<td>Baby's Breath</td>
<td>15-20</td>
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<td>Zinnia</td>
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<td>Cherry Pie</td>
<td>10-15</td>
<td>Zinnia</td>
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<td>Hymenox</td>
<td>Jon Half Poppy</td>
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<td>Zinnia</td>
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<td>5- 8</td>
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<tr>
<td>Hunnanemia</td>
<td>Yellow Tulip Poppy</td>
<td>10-12</td>
<td>Zinnia</td>
<td>Zinnia</td>
<td>5- 8</td>
</tr>
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</table>
The original house was built in the 17th Century and has been restored and remodeled. From this point one looks across the rose garden and the pool with the house in the background. The garden is edged and paved with stone.

In the remodeled dining room an interesting set of old painted leather hangings has been put up over the oak paneling. The fireplace is quite simple, with a stone mantel, and colour is found in the Dutch tiles that surround the opening.

A view of the house from the front. Though seeming old the gates and posts are modern and were designed by the architect, who made considerable alterations to the house and also laid out the formal rose garden illustrated above.

THE HOME OF RUDYARD KIPLING, BATESMANS, BURWASH, SUSSEX
A general view of Batermans, Burwash, can be had from this side the pool, which originally was the stew pond. In a stew pond were kept the fish caught for the Friday stew. The smooth surface of the water with the wide, unbroken lawns surrounding it give an air of repose to the garden.

(Right) In England old oast houses or hop kilns are picturesque objects which can readily be converted to other than their original uses. This one has been incorporated successfully with the stable and garage. The original top of the oast house was removed and this upper section made over into a dove cote.

From the head of the pool one can see the design of the formal rose garden with the background of a high hedge and beyond it the open fields and wooded hills which surround the house. The row of pleached limes on the left was planted by Mr. Kipling to enclose the tennis court.
"Eaten by pigs and boys." I shall never forget the surprise and indignation with which I read those five words in one of Prof. Asa Gray's textbooks of botany, after his description of the May apple. Although I left Missouri when I was eight years old I remember well how we boys used to get ahead of the pigs by gathering these plum-shaped fruits and letting them ripen in the barn, buried in the hay. Soon they became luscious beyond compare, a feast for epicures.

I made up my mind, as I have related in "Food and Flavor," that if adults do not relish this fruit, they have something to learn from pigs and boys. What would the French do for truffles if the pigs did not locate them for them? The American pawpaw (Asimina triloba) is another underrated fruit the merits of which my fresh childish palate promptly discovered. It grew wild on bushes near my Missouri home and I distinctly recall the thrills I got from its luscious, quasi-tropical, exotic flavor. I also remember how I was annoyed by the huge seeds, which crowded out just so much of the sweet pulp.

Then I lost track of the pawpaw. Often I wondered why none came to market in the cities of either the Pacific or Atlantic coast where I lived for a time. Was Prof. Bailey right when he wrote that most persons do not relish its flavor, and doubted whether it would be possible to awaken much interest in this fruit? Was it another case of "pigs and boys"? Evidently! For, in an encyclopedia for young people called "The American Educator" I found this, under "Pawpaw":

"It is of no value for the table but is enjoyed by birds!"

This didn't convince me that I must be a bird, for I had previously read in that great book "The Country Home" by the horticultural epicure, E. P. Powell: "I see no reason why this delicious fruit, a sort of hardy banana, should not be grown everywhere in our gardens." And my belief in my epicurean precocity was fully justified when I found that Luther Burbank also must be a bird, as he enjoys his improved pawpaws more than any other fruit in his Sebastopol and Gold Ridge orchards.

Here is what, in response to my question, he wrote, under date of September 11, 1920;

"The Pawpaw which I am growing is a hardy Pawpaw, and will thrive in New York State and possibly in Maine. No one, as far as I know, has succeeded in raising them from seeds except myself. I obtained some most delicious varieties of the fruit from Illinois, Indiana and Tennessee, and have grown some wonderful seedlings from these, the fruit in flavor being much superior to the tropical Pawpaw, which is a totally distinct species, ours being the Asimina triloba. It is a common saying that 'the only way to make a Pawpaw live is to try to kill it,' as they are very hard to kill when once they get fairly started. The flavor of the best varieties, in my opinion, is superior to that of any other fruit, and as they can be still further improved, the Pawpaw will soon become a grand standard fruit in America, and will be cultivated like other fruits."

After reading this letter I made up my mind to become a missionary and preach the gospel of the American pawpaw. Hence this sermon.

THE PAWPAW — AN AMERICAN FRUIT

This Near Relative of the Tropical Papaya Deserves a Place Wherever Fruit Is Grown — Some Day It Will Be Appreciated

HENRY T. FINCK

Can the American pawpaw be successfully grown in all our Northern States? That was the first question presenting itself. Mr. Powell says: "It will grow anywhere in our gardens, but it likes water and if the season is dry the fruit will either drop or be flavorless, unless the trees are abundantly irrigated." On another page he says: "The pawpaw is as beautiful for the shrubbery as it is excellent for fruit. It likes moist soil but can be grown on high soil by mulching.""
The repetition of a motif is a fundamental principle in all art. It lends dignity to a building and gives a sense of harmony to an interior. In this view of an entrance hall, stairs and reception room in the New York City home of Mrs. Lordard Cammann, the arch is the motif. It is used in the door, in an opening of the wall on the stairs and further repeated in the construction and draping of the windows in the reception room beyond. The walls are rough plastered, leaving round corners, and the wood trim is reduced to the barest minimum. Such a wall serves admirably as a background to furniture of a sturdy type. William F. Dominick was the architect of the house.
The rooms on these two facing pages are in the home of Mrs. Monroe Douglas Robinson at Syosset, L. I.

A scenic paper in morning glory colors forms the background in one of the bedrooms. Early American maple furniture is used and one chair is in old rose taffeta. The woodwork is pale green.

Walls painted by Caro Delvaile make an unusual dining room. It is a picturesque barnyard scene of animals and fowls done in strong, natural colors, a charming idea for a country house. Paneled doors with black strap hinges and a wainscot complete the background for the early American furniture.
The early American room is furnished in Colonial pieces. Here the walls are paneled in dark pine and the furniture is pine and maple. A printed paper in old rose, saucy and blue covers some of the furniture. Hooked rugs, brass and iron candle cones and old glass lamps preserve the Colonial atmosphere.

Although all of the dining room walls are interesting, it is on the fireplace side that Mr. Delvalle has done much amusing decorative work. A flock of geese comes over the hill to swim in the pond. The mantel shelf forms the top of a wall on which are potted plants and the ubiquitous promenading cat.
Floors should be seen and not heard.
Make your floor fine enough to be enjoyed, and then where it is necessary, cover it for comfort and quiet, for warmth and colour. Whether your floor is of blue and green Tunisian tiles, scaled from old walls in Algiers, or whether of the newest cement, over hollow tile, it must be a part of the construction of the house, a part of the colour scheme, noiseless, and daily well cared for.

There is literally no end to the variety of modern floors made today. Woods, hard and soft, inlaid and plain panels; concrete, all colours and textures, made damp proof and fireproof over hollow tile; tessellated marble, and stone in patterns; tiles in small squares, laid in one tone, but in rich colours— moss green, burnt orange, terra cotta, blue like the sea; cement, smooth, in many tones, and with expensive or simple methods of laying. Also there are cork tiles and linoleum tiles, and many composition floors that are attractive and durable.

As with any other constructional feature of a house, you decide upon the floors when the plans are being drawn; the beams and foundation structure must know what kind of floor they are going to carry; also the general cost of a house cannot be estimated without a tolerable certainty as to what this foundation for floors will cost.

It is a cheerful thought (cherish them all when you are building) that the floor is one detail where economy is possible, not by selecting cheap floors, but by discriminating between good floors and exhorbitant ones. There is a difference also in the price of laying the floor; study into this carefully before ordering your floors. If you have plain, narrow hardwood plank floors you can economize; if your floors are inlaid with rare woods in rich patterns and fine colours, they must of necessity be expensive. Wood floors so elaborate and intricate that they are like mosaic, actually reproductions of the floors in the palaces at Versailles and Chantilly can be laid in your drawing room, for you want the most elaborate floors to be had, as many of us do; even the good old democracy.

If you are going to build, Thomas Jefferson ordered a floor of satinwood at rosewood that cost $2,000 for his home at Monticello.

We find it necessary to make the distinction between floor materials and floor coverings; the latter will be treated at length later; the actual construction of floors will fill to overflowing the space set aside for this article.

We will not of course deal with those marvels of modern engineering, floors that carry the weight of forty-story buildings, floors that span thousands of feet treed hourly in great railroad stations, floors of vast bridges thrown over big spaces from mountain to mountain; neither do we go into the question of sanitary floors, or factor floor equipment. In the series we are writing on the building of the house, we do not have to consider the enormous strength possible in a floor or its durability for countless generation.

Neither shall we dwell upon the final extravagances in floor making—tiles from Indian palaces and inlays from Japanese temples. We are interested solely for the moment in home floors, comfortable, quiet, attractive resting places, for the feet of neither rajah nor priest, just ourselves and our friend.

When you are planning your home, keep in mind the relation between your floors and the style of your house and the colour scheme of the interior decoration, your various fittings and furnishings. The best effect is always obtained by having a floor fairly inconspicuous. It should be more in the background than the walls, and keyed well below the furniture and draperies; for instance, avoid a light oak floor with figured draperies and dark furniture; a white pine floor will jump past mahogany furniture and trim; gray beech will be weak with Circassian walnut; and one would hesitate to use concrete or marble with cottage effects.

Many people, we all know, begin to build
For a room finished in such a sturdy, heavy style as early English, the design for the floor should have that character. As shown in the sketch below, it consists of squares of narrow oak strips.

Cement marked off to represent tiles or glazed tiles, or tile and cement makes beautiful floors for downstairs rooms with natural wood finish.

Composition stone makes a pleasing floor for an outside room such as a conservatory, breakfast porch or veranda. Here the wall will be rough plaster.

A room with ornate decorations in this manner requires a floor finish of equally rich effect. Consequently the design shown in the sketch above was used.

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THE ROSE IN AMERICA TODAY

New Classes Are Coming, and the Old Are Better Understood than Ever—The Future Holds
High Promise for This Justly Term'd Queen of Flowers

J. HORACE McFARLAND

In the past half-dozen years the rose has had more serious attention in America than in the half-dozen previous decades. As with all other flowers, the amateur, not the professional, has made most of this advance, or has made the professional advance by demanding of him better roses in variety and in quality.

This same amateur has found himself, through association. In 1916 The American Rose Society had barely fifty non-professional members; in 1922 it has more than two thousand amateurs in its ranks in forty-three states and eight hundred-odd communities, with a reach outside into sixteen foreign countries. These rose-lovers are folk, of thought and action, who are doing and demanding and who have in consequence set forward in the land the queen of flowers.

The progress of the rose in America is recorded in the successive issues of the American Rose Annual, which I put together as editor, but which is the direct and honest expression of the rose-growers of the nation. In 1916 the florists, the cut-flower men, had much to say in this book, but in 1921 the amateurs did most of the saying, expressing themselves as to varieties and soils, protection and fertilization, literature and history, hopes and desires. It is because of this rapidly growing habit of expression that I have hopes, high hopes, for the future of the rose in America.

We have a long way to go to secure the proper dominance of the rose in our country, but we are on our way. We are losing some poor ideals, and adding some that are worthy.

Best of all, we are beginning to think for ourselves about roses; we are challenging the ready-made thought, mostly made in Europe, which has delayed real progress. We are working toward roses for America and by Americans as well as in America.

Who, if he will be frank about it, desires all his favorite flowers to bloom abundantly all the time? Would we want the lilac to persist through the summer, the peony to crowd the chrysanthemum, the irises to come earlier and stay until frost? Would that sort of garden permanence be really enjoyable? Is not one of the charms of the garden, the real garden, its continual, delightful and noiseless change?

My garden is lovely on a May morning, and as lovely the same May evening, but it is not the same garden. I see the primroses burst into a yellow glory just where a little later, when I they are through, I will welcome the longer stay of the blue and white platycodons. I love my changing, my ever new garden. It is full of attraction even in the bloomless late fall days when I may read so much of promise in the ripened buds, the matured crowns. In earliest spring the swelling of these same buds, the starting of these same crowns, is a pleasure I would not miss. I do (Continued on page 86)

The 1917 gold medal of the Bagatelle trials in Paris was awarded to Mr. Hoagard for his creation Los Angeles. This is the highest rose award in the world, and came again to America and the same man in 1921.

Rosa Hugonis follows the growing habit of Spirea Van Houttei, but instead of white flowers is covered with clear yellow ones. In Pennsylvania last year, in an early season, it was in bloom on April 25th.

One of the Van Fleet hybrids is a cross between Wichuraiana and Beaute de Lyon. This and many others of the new creations are "made in America" and suggests what we are doing for the rose.
# House & Garden's Gardening Guide

## Shrubs for Every Purpose

### Shrub Common Name Height Color Season of Bloom Directions

| Buddleia | Butterfly shrub | 6-8' | Pink, lilac, violet | July to frost | One of the best flowering shrubs; sunny position and fatty rich soil.
| Caesalpinia Floribunda | Butterfly bush | 6-8' | Pink, lilac, violet | July to frost | One of the best flowering shrubs; sunny position and fatty rich soil.
| Cestrum nocturnum | Night-blooming | 6-8' | Pink, lilac, violet | July to frost | One of the best flowering shrubs; sunny position and fatty rich soil.
| Decumaria |  | 6-8' | Pink, lilac, violet | July to frost | One of the best flowering shrubs; sunny position and fatty rich soil.

### For Masses and Borders

| Althea rosea | Rose of Sharon | 8-12' | Rose, white | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Acer japonica | Japanese maple | 8-12' | Foliage, violet | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Aralia spinosa | Korean cord | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Cornus alba | Dogwood | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Prunus amethystina | Flowering almond | 8-12' | Pink and white | Aug.-Sept. | Among the best of tall shrubs; very hardy.
| Rhus cotinus | Smoketree | 8-12' | Smoke colored | July | Among the best of tall shrubs; very hardy.

### For Individual Specimens and Accent Points

| Althea rosea | Rose of Sharon | 8-12' | Rose, white | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Acer japonica | Japanese maple | 8-12' | Foliage, violet | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Aralia spinosa | Korean cord | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Cornus alba | Dogwood | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Prunus amethystina | Flowering almond | 8-12' | Pink and white | Aug.-Sept. | Among the best of tall shrubs; very hardy.
| Rhus cotinus | Smoketree | 8-12' | Smoke colored | July | Among the best of tall shrubs; very hardy.

### For Hedges and Screens

| Althea rosea | Rose of Sharon | 8-12' | Rose, white | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Acer japonica | Japanese maple | 8-12' | Foliage, violet | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Aralia spinosa | Korean cord | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Cornus alba | Dogwood | 8-12' | White | Aug.-Oct. | Among the best of tall shrubs; very hardy.
| Prunus amethystina | Flowering almond | 8-12' | Pink and white | Aug.-Sept. | Among the best of tall shrubs; very hardy.
| Rhus cotinus | Smoketree | 8-12' | Smoke colored | July | Among the best of tall shrubs; very hardy.

### Vines

<table>
<thead>
<tr>
<th>Vine Common Name</th>
<th>Flowers</th>
<th>Remarks</th>
</tr>
</thead>
</table>
| Akebia | Whorls, with purple centers; A. Chinensis, yellow | Good where dense shade is not required; very graceful in habit.
| Ampelopsis | Whorls, with purple centers; A. Chinensis, yellow | Good where dense shade is not required; very graceful in habit.
| Bignonia | Trumpet vine | Most popular for all vines covering smooth surfaces such as brick and stone walls, etc.
| Clematis paniculata | Virgin's flower | Excellent for covering rough stone work, tall stalks, porch trellises, etc.
| Eumomona | Evonymus | Unique and attractive foliage.
| Gelsemium | Woodbine | Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches.
| Parthenocissus quinquefolia | Virginia Creeper | Flowers followed by feathery silver seed pods.
| Wisteria | Wisteria | Extremely hardy; good in place of English ivy in cold sections. Evergreen.

### Summer Flowering Bulbs

<table>
<thead>
<tr>
<th>Flower Common Name</th>
<th>Height</th>
<th>Color</th>
<th>Season of Bloom</th>
<th>Directions</th>
</tr>
</thead>
</table>
| Begonia | 12"-18" | Pink, yellow, red | June-July | Start in heat, or plant in rich, light soil in open. Water freely.
| Cala | 18"-24" | Yellow, white | June-July | Start in heat, or plant in rich, light soil in open. Water freely.
| Calceolaria | 6-8" | Pink, red, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Canna | 3'-6' | Pink, red, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Gladiolus | 2'-4' | Pink, red, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Hyacinthus | 3'-4' | Pink, red, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Iris | 18"-24" | Yellow, white | June-July | Start in heat, or plant in rich, light soil in open. Water freely.
| Lilies | 12"-18" | Pink, yellow, red | June-July | Start in heat, or plant in rich, light soil in open. Water freely.
| Narcissus | 3'-4' | Pink, red, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Tulip | 18"-24" | Yellow, white | June-July | Start in heat, or plant in rich, light soil in open. Water freely.
| Viola | 3'-6' | Pink, yellow, red | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.
| Zephyranthes | 6"-12" | Yellow, white | July to frost | Start in heat, or plant in rich, light soil in open. Water freely.

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*March, 1922*
<table>
<thead>
<tr>
<th>FLOWERS FOR EVERY PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FLOWER</strong></td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td><em>Aster</em> (A)</td>
</tr>
<tr>
<td><em>Begonia</em> (BP)</td>
</tr>
<tr>
<td><em>Canna</em> (A)</td>
</tr>
<tr>
<td><em>Colocasia</em> (A)</td>
</tr>
<tr>
<td><em>Coreopsis</em> (P)</td>
</tr>
<tr>
<td><em>Euphorbia</em> (A)</td>
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<tr>
<td><em>Fuchia</em> (A)</td>
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<tr>
<td><em>Helianthus</em> (A)</td>
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<tr>
<td><em>Ligularia</em> (A)</td>
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<tr>
<td><em>Phlox</em> (A)</td>
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<tr>
<td><em>Salvia</em> (A)</td>
</tr>
<tr>
<td><em>Veronica</em> (A)</td>
</tr>
<tr>
<td><em>Pinks, Hardy</em> (HP)</td>
</tr>
<tr>
<td><em>Aster tus</em> (A)</td>
</tr>
<tr>
<td><em>Alstroemera</em> (A)</td>
</tr>
<tr>
<td><em>Beeches Bellis</em> (B)</td>
</tr>
<tr>
<td><em>Bigelowia</em> (A)</td>
</tr>
<tr>
<td><em>Canna</em> (A)</td>
</tr>
<tr>
<td><em>Salvia</em> (A)</td>
</tr>
</tbody>
</table>

**FOR SHADY PLACE**

| *Anemonae Japonica* (HP) | 2'-6" | Pale rose or white, yellow center | Sept.-October | Very decorative, excellent among shrubbery or under trees. |
| *Astilbe* (A) | 12'-30" | White, red, yellow | June-July | Select dwarf; medium to tall varieties as wanted; stake tall sorts loosely. |
| *Carnations* (P) | 12'-30" | White, blue, pink | June-July | Graceful upon habit of growth; fine in combinations with other things. |
| *Cortaderia Sello* (B) | 3'-4' | White, pink, red | July to frost | Tinted sorts on started early in the spring, avoid spraying. (P) |
| *Dianthus* (A) | 12'-18" | Yellow | June to frost | Germanium in garden for bloom started in heat will bloom first season. (P) |
| *Euphorbia* (L.) | 6'-12" | Orange | May to frost | Easily grown old favorites, wintered over plants or started early in heat. (P) |
| *Fritillaria* (A) | 0"-6" | Varied | May to frost | See above; good for moist situations; some fine new varieties. (P) |
| *Heuchera* (A) | 24" | Mixed-yellow to blue | July-August | Succeeds in partial shade, but blooms more freely in sunshine. |
| *Lilac* (A) | 2" | White | July to frost | Exceptionally gay, free flowering dwarf sorts for borders. (S) |

**FOR CUTTING**

| *Acer* (A) | 12'-15" | Rich, various | June to frost | Easily grown, give sunny situations; start in heat or outdoors or in the greenhouse. (P or S) |
| *Aster* (A) | 12'-30" | Various | June to frost | Protect from beetles; slash for future flowers. (S or P) |
| *Callistephus* (A) | 12'-30" | Yellow (orange-brown) | June-July | Give plenty of use; keep dead flowers cut off. (S) |
| *Cosmos* (A) | 12'-30" | Various | June-July | Very shrewy; pinch back to get bushy plants. (P or S B) |
| *Coreopsis* (A) | 2'-8' | White, pink, red | August to frost | See above; start in heat for early cutting. (P or S) |
| *Dianthus* (A) | 10'-15" | White to rose | August to frost | Exceptionally easy growth; brilliant, rich color; avoid crowding. (S) |
| *Euphorbia* (L.) | 12'-18" | Yellow, white, orange | June-July | Uncultivated for use with other cut flowers; small sowing every month. (S) |
| *Fritillaria* (A) | 12'-18" | Crimson, blue, purple, white | May to June | Cut opening buds; keep old flowers trimmed off, avoid crowded plants. (S) |
| *Gladiolus* (A) | 12'-24" | Yellow, white, purple | July to frost | For strong flowering plants start early; use selected colors. (P or S) |
| *Salvia* (A) | 18'-30" | Yellow, black-purple, blue, rose | August to frost | Old favorite but one of the most satisfactory; very named varieties; avoid crowding; cut flowers. |
| *Skarae Daisies* | 1'-8" | Yellow | August to frost | Great variety; continuous supply; many positions; keep cut. |

**FOR FRAGRANCE**

[Cuttings (Sweet Sultana) (A)] 24'-50" Rose, lavender, Violet, white | June-Sept. | Make second sowing; favorite old "Sweet Sultana." |

[Cuttings (P) | 12'-24" | Purple, white | May-Sept. | See above; select most fragrant plants for stock. (P) |
| *Cannas* (P) | 12'-30" | Purple, white | May-Sept. | Very fragrant, select large ones. (S B) |
| *Dahlias* (P) | 15'-30" | Pink, red | July to frost | See every month or six or more cuttings; red, must soil. (S or S B) |
| *Dianthus* (A) | 24" | Lavender, pink, yellow, scarlet | June-Sept. | Give rich soil, start indoors, or in seed bed and transplant twice to select double flowers only. (P or S B) |
| *Lilac* (A) | 12'-30" | White, pink, crimson, scarlet | July to frost | Old favorite but slightly improved; for covering fence, rubbish heaps, etc., as well as climbing. |
| *Phlox* (A) | 17'-20" | Brown | June-Sept. | See above; select the more strongly scented. (P or S) |

**FOR CLIMBING**

[Convolvulus (A) | 10' | Canary yellow | June to frost | Fringed, bright yellow flowers, very unique, rapid grower. (P or S) |
| *Cylindrica* (A) | 30' | Scarlet | July to frost | Rapid grower; unparalleled for brilliant display; soak or site seeds. (P or S) |
| *Diascia* (P) | 15'-30" | White, blue | July to frost | Easily grown; very free flowering; good for screening. (P or S B) |
| *Moonflower* (A) | 15'-30" | Mixed | August to frost | Unique and fragrant; some new good varieties; start early for best results. (P or S B) |
| *Morning glory* (A) | 6'-10" | Crimson, maroon, orange, white | June to frost | Old favorite but greatly improved; for covering fence, rubbish heaps, etc., as well as climbing. |

**NOTES:**

- "A" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "A." annual, "B." biennial, "P." perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "F" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "F" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "V" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "V" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- "V" annual, "B" biennial, "P" perennial, "HP," "HMP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
<table>
<thead>
<tr>
<th>VEGETABLE AND TYPE</th>
<th>REPRESENTATIVE VARIETY</th>
<th>FIRST PLANTING</th>
<th>SUCCESSIVE PLANTING WEEKS APART</th>
<th>AMOUNT OR NUMBER FOR 30&quot; ROW</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bean, bush, Green Poc</td>
<td>Early Bonqntial</td>
<td>April 15</td>
<td>2-3 to Aug. 15</td>
<td>1 pt.  12&quot; x 6&quot;</td>
<td>In dry soil available; cover first planting 1&quot; deep. In dry soil available; cover first planting 1&quot; deep. Plant with eye down, when three seeds a bush is a prospect of several days' dry weather. Place pods before planting in rich hills; thin to best plants. Eye down in slightly eased hills; thin to best two plants. First planting shallow, about 1&quot; deep and extra thick. In dry weather, soak seeds for well; for winter use sow about three months before harvesting. Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when &quot;button&quot; is formed. Sort out well hardened off plants as soon as ground can be worked; fertilize in rows. Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil. From seed and sow June 30; use water in bottoms of holes so it is dry, thin well. First planting extra thick only 1/2&quot; to 1/2&quot; deep; thin early. Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time. Enrich rows; protect from cabbages; plenty of water when heading. Immerse sponges; plenty of water; to keep up stools upright; Blanch two weeks before using. Sow seeds six to eight weeks before transplanting; plant in row for use in fall. First planting in dry soil; cover only 1/2&quot; deep; give protected sunny exposure if possible. Thin to 3 or 6 stools in hill; plant 3&quot; deep in dry weather; cultivate shallow. Enrich hills; thin to 3 or 6 plants; protect from striped beetles. Gather fruits while quite small; keep them all picked for continuous bearing. Enrich hills; give plenty of water; protect from snail bugs. Same as at once in lettuce save that leaves should be tilled up to bunch for use. Transplant similar to turnip; thin as soon as possible; begin to use when small, 1&quot; or so in diameter. Transplant about 4 to 6 weeks before soil hardens; tilled up to bunch. Grow when seeds are set out, and for succession plantings, thinning out early to fall. Plant again July 15 to August 15. Grow plenty of water; water with trowel of soda; thin out as soon as possible. Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetles. Same as for musk melons; pinch off tips of corners at 3' or 4'. Give warm, rich soil; nitrate of soda during early growth; treat like corn; use poles while young. Mask out drill; insert up to neck. Keep clean; top-dress with nitrate of soda; do not thin until well along. Start seedlings and transplant to rich soil; give plenty of water. Soak seed for twenty-four hours; cover very lightly; thin out early. Cover first planting about 1 1/2&quot; deep; sow only a small quantity as wrinkled variety is better flavored. Do not thin more than 25&quot; apart; make firm plantings in light soil, or on slightly raised drill 1&quot; to 1 1/2&quot; deep. Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop. Same as for egg-plant; use good prepared plots for both to get best results. Top-dress with nitrate of soda during early growth. Select deep, loose soil for trench before planting to get good smooth roots. For earlier results space four weeks in sunlight before planting. Plant in rich hills, if space permitted, put near edge of garden, or train vines can run along fence. Do not thin; make firm plantings in light soil, or in slightly raised drill 1&quot; to 1 1/2&quot; deep. Take frequent small sowings; work upper planter, root or wood ashes into row, take up and destroy roots not used. Thin out early; plant in firmly prepared soil to get good, smooth roots. Remove top leaves. If plants become tall, the leaves should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown. Excellent for eating for winter; culture similar to turnip; transplanting makes better quality roots. Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots. Sow in rich soil; thin first to 2' apart; second thinning may be used; apply nitrate of soda. For bushy 2' x 2'; enrich hills; thin to two or three plants; protect from bugs. Thin out to 2 plants begin to round; watch for bugs; protect from snail bugs. Sow about half as thick as peas; thin out as soon as well set; cut leaves in gathering 3' or so above crown. Enrich hills; use support for stake; keep snails thinned out; apply nitrate of soda. Use peapots but for cucumbers before setting out, thin fruit clusters if fruit not appears. Sow thinly and out as soon as possible; avoid fresh manure and too rich soil. For winter use do not sow too early, two to three months before harvesting, according to variety.</td>
</tr>
</tbody>
</table>

**—plants from frames or seed-beds.**

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills. **Drills** are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

**Rows** have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

**Hills,** which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equal distances—3 or more in one way.

**Thinning** consists in pulling out the surplus seedlings as soon as most of the seeds are up.

**Hilling** is drawing the soil up toward the roots or stems; **over-feeding**—usually a wide, slight hill is the best.

**Blanking** is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accordingly this result.

**NOTES ON VEGETABLES**
ALTHOUGH it has long been the firm conviction that a tree is out of place in a garden, we are now coming to the point where we realize that the right tree in the right place is essential to a complete pictorial effect in our landscape compositions which are intimate enough to be termed gardens. The fault has been that we have placed so many limitations on this term that it has come to mean little more than a collection of beds for the display of flowers, and the necessary paths. We have overlooked the important question of a suitable background, and have forgotten that the very word garden means an enclosed area. Nor have we considered our lawns with their shade and specimen trees as part of our gardening activities, hence we have not given them as careful attention in the selection of plant material. A tree is a tree regardless of its characteristic habits, or its location, in far too many instances. What we need is a more definite idea of what to use and where to use it and when we have these ideas firmly fixed we will be surprised at the unity, the beauty and the dignity of our plantings.

When we select garden trees we have a different set of requirements to consider from those used in obtaining suitable shade trees for the street. We cannot be content.

White birches are attractive the year through. There is a certain delicacy about their color and form, especially when seen in contrast against the dark green of evergreens. They are permanent trees, hard-wooded and resistant to storms and disease.

The pin oak is splendidly adapted to planting in lines to create a vista or mark a division of the grounds. Its characteristic shape is pyramidal and compact. It grows slowly, but once established will endure sturdily for generations.

Accent points and breaks in otherwise monotonous sky-lines are achieved with the tall spires of the Lombardy poplars. These are quick-growing trees, but not to be used merely on this account. Their peculiar shape will not fit in everywhere.
with securing a tree which is merely of good appearance at some season of the year, for there is such a wealth of material to choose from that we can, and should, consider more vital characteristics in order that our selections may best fill the requirements of the proposed location.

The tree, besides being healthy and of good appearance, must have a beauty of habit, a certain delicacy or refinement of outline, in order that it will lend itself with good grace to a landscape composition. It should have attractive and sufficient foliage, especially if it is to act as a shade tree, and it should have at least one characteristic to attract and maintain interest at all seasons of the year, either in foliage, blossoms, fruit, or twig and branch formation.

Another consideration of importance is the places where we need trees, the spots where their value is of the greatest importance. We need trees in our borders, where color in flowers or fruit are sufficient reasons for their being; we need trees for specimen plantings, where definite characteristics are needed to make them worthy of such prominent locations as specimen trees are accorded; we need trees to overhang and enframe the house, where high branched trees are best suited, for they will not shut out too much light and air; we need trees to frame vistas, to hide objectionable views, to serve as backgrounds, and many other uses. For each of these there are specific trees to fill the requirements.

American landscape planting, as practiced by the individual, is very apt to become extremely monotonous from the overabundant use of flat, irregular shrubs. This is especially true when such plantings stand out against the open with no background. This defect can be readily remedied by giving consideration to an appropriate skyline by introducing various kinds of trees in small groups at irregular intervals. With

(Continued on page 98)
The home of Mrs. Theodore Sheldon, at Montecito, Santa Barbara, California, is executed in adobe, the ancient Indian style of hand-plastered wall finish, and its architecture is modeled after an old style built by early settlers.

AN ADOBE CALIFORNIA HOME

JAMES OSBORNE CRAIG
Architect

Being in an hospitable climate, the gallery or upper veranda, running the full length of the house, is an architectural feature. The roof is of native red tile that blends beautifully with the old stain color of the woodwork.

The house stands in a grove of live oaks and eucalyptus and its land is pleasantly laid out in an informal manner, with a stone-edged pool close to the house. Jalousies, or slatted shutters, are characteristic of this architecture.

Irregularity of design characterized these old adobe houses, affording quaint and unusual corners. Outside stairs such as these, tucked away between the house and an outbuilding, is a native device found in most adobe buildings.
The garden of combined flowers, fruits and shrubs offers unlimited possibilities. In developing it the various fruits are considered from the standpoint of their marked ornamental value as well as utilitarian qualities. Study of this plan will show how they may be made an actual part of the design without sacrifice of other plants.

REE FRUITS TO PLANT THIS SPRING

Suggestions for Growing Apples, Peaches and the Like in Those Innumerable Places Where a Regular Orchard Would Be Out of the Question

ROBERT S. LEMMON

As a nation we are too prone to think that the fruit-growing department of the home grounds must be a unit quite separate and distinct from the flower or other ornamental sections. We have been brought to associate apples, pears and other fruits with orchard planting, or at least with those strictly utilitarian parts of the grounds upied by the chicken runs and those spaces vaguely defined as "out behind the barn." But in so doing we have been overlooking a genuine landscaping opportunity. Fruit trees are the very antithesis of unsightliness, and there is no justification at all for hiding them away just because they are vulgar enough to produce something we use as food. Can you imagine anything more appealing to an eye for beauty than the plum tree in early spring, a perfect tracery of snowy white; the pink cloud of the peach's blossoms; the fragile pink and white drifts of apple and cherry petals across the velvet of the lawn as the May sun fills the world with the green of new leaves? And later, as summer comes, think of the deepening colors of the fruits—red and purple, salmon and gold—ever richer and more lustrous.

(Continued on page 100)

The successful use of fruits in the garden depends upon the right selection and placing of the trees, and the attention subsequently given to them. Pruning, training and cultivation have a definite bearing on the yield of fruit and the ornamental value of the trees on which it grows. Considerable space must be left between the tree fruits and any other plants, as the roots of the former spread quite extensively.
Silver—A Study in Precious Effects
Suggestions for Using the Elusive and Difficult Silver in the Decorative Scheme of Interesting Rooms

The idea of a “silver room” is not less alluring because such a room is comparatively rare, and because there are difficulties to overcome in achieving it successfully.

It is as well to recognize at the outset that where silver predominates the room will be more or less “precious” in effect, and therefore the scheme is frankly unsuited to the workaday sitting room of a large family. Rather, it should be used in a drawing room, reception room or one of those smart little dressing rooms found nowadays in up-to-date country houses and which are known by the old-fashioned name of the “powder room.”

Odd though it sounds, silver is far more exacting to live with than gold, for there is a queer oblique quality about silver—an elusive charm—to be reckoned with, and the decorator may find merely a dim chilliness where he had looked for elegance.

The first point to be noted is that silver is not a colour; it has a peculiar tender sheen, and it reflects colour and light, yet remains as it were—unalterably silver. Unlike the many shades of gold, it does not blend readily with its surroundings, and on this account silver as a note or accent is seen more often than the complete harmony.

The nearest approach to silver is gray; therefore, if the general effect of a scheme is to be silvery-gray, gray should be used for the woodwork, with panels of silver for the walls, and a silver ceiling. Glass in connection with silver is exquisite.

The ornaments in such a room should be good pieces of old glass, with cutglass chandeliers, or sconces on the silver panels. Curtains of green or dull blue silk will help the scheme, provided the tone is right—not too dark nor too pale. Silver fringes or cords are not advisable here; their effect would be slightly meretricious, but a good silver tassel or two on bell-pull or cushion would not come amiss.

It is worth noting that if white paint were to be substituted for the gray the whole thing would sink to insignificance.

So far as the practical side is concerned the decorator has not much to complain about today. Wall papers can be had, all silver, plain, or patterned; silvered electric fittings are made in good designs; and there are plenty of silver materials, brocades and gauze for upholstery and hangings.

The bright polish of solid silver is not desirable in connection with panels, woodwork, or ceiling; these are better with a soft, rather dull finish; burnished silver candlesticks or silver-framed mirrors are charming by way of contrast against the dimly lustrous background.

Silver leaf, which naturally suggests itself for a wall treatment, is not nearly so reliable as gold leaf, because it tarnishes quickly and turns an ugly blackish-gray in the process.

To some extent this tendency can be mitigated by lacquering; ordinary lacquer, however, will not answer the purpose, it will simply turn the silver to gold. Colourless shellac made with spirits of wine will preserve the silvery look and keep it in good condition.

When wood or plasterwork is to be treated with silver it is now generally applied in the form of aluminium powder; this can be done by either of two methods.

The first is to cover the surface to be treated with japanned gold size, and leave it till the stage of drying which is called “tacky” has been reached; the aluminium powder is then dusted on and becomes absorbed in the ground to form an even silvery coating. When this has been thoroughly dried it must be painted over with the colourless spirit-lacquer to ensure permanency.

In the second and more modern process the aluminium powder is mixed direct with a medium especially prepared, and applied by hand or spray paint.

On woodwork silver should be used with discretion and sparingly. All doors and window frames painted silver would be heavy and probably leaden in effect. One single silver door in a room, already mysterious, would be an interesting way of introducing the silvery accent, but speaking generally of paint, a tone or two of silver is sufficient.

A room treated in two tones of apricot light and shiny for the ceiling and a shade deeper for the paintwork—might have its mouldings picked out in silver, with a touch of gold here and there of turquoise blue.

Faintly coloured Japanese prints, tinted pencil sketches, and so on look beautiful in a room of silvered wood, and sets of printed Japanese papers by themselves would form a charming decoration for a room with enameled walls of deep blue and a silver ceiling. Leather and imitation leather can be silvered, and sometimes look well...
While one generally naturalizes a vast quantity of one variety of narcissus, it is possible to gain quite an unusual effect in spring by planting separate groups of different varieties. The spaces left between the different groups add considerably to their effect. One may have a long flowering season by selecting early medium and late varieties.

**NATURALIZED NARCISSUS**

In the rock garden or in sheltered nooks can be planted some of the smaller and choice types, such as N. minimus illustrated here, N. cyclamineus, N. bulbocodium or the hoop petticoat narcissus, and the cyclamen-flowered types such as the Angel's Tear daffodil, N. Triandrus. These are among the first blooms of spring and begin that succession of daffies which extends well into July.

Next to a meadow, an orchard is an ideal spot in which to naturalize narcissus. They should not be placed in a location where the leaves will be cut immediately after the flowering period is over, consequently a meadow or an orchard is the place for them because the grass is rarely cut until haying time, by which season the bulbs have ripened and the leaves died down.

Cutting them does no harm.
WHERE PRACTICAL GARDENING MAY BE LEARNED

The Leading Schools and Colleges in the United States Which Offer Courses in Landscape Architecture, General Horticulture and the Study of Exotic Plants

ELLA WISTER HAINES

America has reached that stage in its civilization which demands beautiful and congenial environments for the life of its people, and it is to this end that the profession of landscape architecture and that of horticulture are practiced. State Universities and Colleges have in the last twenty-five years greatly extended their departments for this study, offering many attractive scholarships, and more lately including women among their students, encouraging them more and more to enter the field which was formerly considered only for men. The State Agricultural Colleges are similarly developing.

Ten years ago visitors to the Middle West, accustomed to the beautiful planting of trees, shrubbery and flowers upon the eastern and western coasts, were dismayed at the lack of interest in these things. The rolling, green prairie and less beautiful plains stretched for miles and miles. Trees were rare, shrubs rarer, and flowers, except for those provided by nature, rarer still. All this has changed.

A great wave of interest and enthusiasm is sweeping the country from coast to coast. Parks, boulevards and public squares are being designed and planted, shrubs and plants are springing up in every private lot. The energy and ability of western people are fast bringing their country up to the standard of the older civilization.

Formerly landscape architecture and horticulture were professions for men. Gradually women were admitted until today schools expect them to study side by side. There are at least two schools exclusively for women, of which the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women at Grotton, Mass. is the oldest, having been founded by Mrs. Edward Gilchrist Low in 1901. This school, built about a delightful old house, gives courses in Landscape Design, Architectural Design, Drawing and Water Color, Lectures on the History of the Garden, Surveying, Botany, Plant Identification, Horticulture and Economic Entomology. No scholarships are offered although students sometimes make special arrangements to work part of their way through.

Lowthorpe intends to give an adequate training in the profession of landscape architecture, being in a position to equip its students especially well in the knowledge of plant material and practical horticulture. At the same time it gives sufficient work in practical horticulture and for the executive and teaching positions which are now open to women. Special courses are open to non-resident students and many women from the surrounding countryside avail themselves of this privilege. The school is supported by fees of students (modest), sale of produce and public gifts. The students win diplomas after two years of forty weeks each. A special summer school is held during August of each year.

Professor John McFarland, Director of Botanic Gardens at the University of Pennsylvania, says:

"The school's first and perhaps most important work has demonstrated that many lines of horticultural activities can be successfully prosecuted by women. It has brought together teachers and students from different parts of the country, who in pursuing their studies have acquired that wide and accurate knowledge of economic plants whose value only became recognized during the crisis of the World War."

The New York State College of Agriculture at Cornell University was honored in 1920 among the eight schools to receive a traveling scholarship from the American Academy of Fine Arts, the other seven being Iowa State College at Ames, Massachusetts State College, Pennsylvania State College, University of Wisconsin, Ohio, University of Illinois, University of Michigan, and Harvard University. This special traveling scholarship, its students being eligible to the American Academy at Rome. The colleges which have won this honor are naturally attracting young men and women from all over the country. Cornell has efficient departments of landscape art, floriculture and forest science, and offers a regular four-year course besides special courses. The institution in floriculture is planned for those who intend to make some branch of commercial flower growing their life work, and those who are interested in amateur flower growing for pleasure and home decoration. These courses have to do more particularly with the growing under glass, although the growing of summer flowers is also featured. Professor E. A. White, head of the Department of Floriculture, states that in the near future there will be a reorganization of the Department of Landscape Art and all of the plant material instruction, including trees and shrubs, will be given in the Department of Floriculture.

The Iowa State College at Ames in addition to the honor mentioned before has received another in the appointment of one of its graduates as recreational landscape designer for the United States Government. Mr. A. A. Carhart is the first person to hold this position. His headquarters are at Denver, and besides his recreational work he has charge of all forests owned by the Government. At Ames the quality of the work is of first importance. They do not aim to graduate many students, but to graduate them very well. Their course covers four years, and in addition to this, six months of practical work must be done.

(Continued on page 86)
The home of Richard E. Forest, at Rye, N. Y., is an example of how some Italian architectural features can be applied to the American country house. It is built of terra cotta blocks covered with stucco. The roof is of variegated red and brown tile. A loggia, to the right, has a vaulted ceiling and serves the purposes of an outdoor living room.

The Italian aspects of the exterior architecture have penetrated the walls and make the rooms inside harmonise with the outside style. Thus the entrance hall has a well established Italian atmosphere, with rough plaster walls and vaulted ceiling, wrought iron balustrade and lamp, and black and white marble floor. Grosvenor Atterbury was the architect.
The home of Paul V. Shields, at Great Neck, L. I., is a bungalow in the English cottage style of architecture, executed in cream stucco and half-timber, with a tobacco brown shingled roof and doorway and trim of English oak.

A feature of the house is the entrance, which is placed in an ell, behind which is a half-timber projection repeating the roof line of the entrance. The door has simple, dignified lines. Chester A. Patterson, architect.

A large living room extends through the middle of the house, with bedrooms in one wing and service rooms and garage in the other. The living room opens onto a terrace. At the right is a dining alcove.
There is a fascination about the New England farmhouse type of architecture. It is simple, gives the impression of being very livable and at the same time has a dignity which graces almost any sort of site that has adequate room. W. F. Dominick was the architect.

One of the additions in the remodeling was a broad, low, open veranda with a brick floor and a flagged pavement leading down to the garden. This porch, as well as the rest of the house, is executed in clapboard painted white and carries out in detail and mass the Colonial feeling.

The home of Mrs. Hugh N. Jackson at Greenwich, Ct., is a remodeled New England farmhouse. Its entrance terrace is supported by flat stones and relieved by a low planting. A black wrought iron balustrade serves as contrast to the white portico.
THINGS YOU SHOULD KNOW ABOUT ELECTRICITY

A Synopsis of Facts Which Will Enable You to Use Electricity in the House with the Maximum Economy, Safety and All-Around Satisfaction

ETHEL R. PEYSER

WHAT'S a watt? This is not a comic opera refrain, but a question asked so many times that it is typical of the lack of knowledge people have today of the force which they are using constantly in their own homes and in others.

We have lived to see women go to automobile schools and learn the working of the car which is theirs to drive. But as yet there seems to be no course even in the domestic science school which gives the household engineer an idea of what is to be her mechanical field in the realm of electricity or ordinary mechanical construction.

For have you ever stopped to think that the housekeeper today really presides over an extensive electric installation? Even if she has but a telephone and an electric bell in the house, there is much that happens that ought to be familiar to her.

But people today have much more than these few things; they have at least three or four of the following: ironing machine, washing machine, vacuum cleaner, telephone, warming pad, electric lights, toaster, electric piano, sewing machine, curling iron, electric range, electric iron, etc., the yet-appealing principles and vocabulary are still as Sanskrit to the majority of users.

This article is but to make simple and comfortable electric terminologies and we will use this for an excuse to get at a few electrical usages. It is to make electricity familiar rather than a stranger to the user. Nobody knows what electricity is, so, fortunately, we don't have to stop and define it. All that we know is that it acts in certain definite ways.

We get electricity from the battery and from the generator (dynamo). The battery consists of celled containers which come under the heads of dry and wet batteries in so far as they contain liquid or solid (wet) ingredients, through which the electricity is generated and passed out by wires. In short the battery produces electricity by means of chemicals. The primary battery produces the electricity and the storage battery stores it in the form of chemical energy. It is useless for purveying much electric power as there never can be enough pressure (voltage) to send along the electricity to do big jobs, unless hundreds of cells connected in a certain way were used, which would be a foolish waste of material and time, etc.

In order to obviate such manufacturing the generator or dynamo is used and electricity is made in this way by induction. In other words, we make it by letting a coil of wire (or several coils) be revolved by steam or water power (usually) as it cuts through the area of magnetism (field) of a giant magnet something like those we used when we were children. This coil catches the electricity and it is led off by wires wherever we want it to perform. Coil on its spindle is called the armature, where the wire is attached to lead off the electricity from the armature contact pieces, and the plates which make the contact with the contact pieces and to which the attached wires of the in-going electric circuit are called the brushes.

There is much more to say, but not in this article. If you are interested we refer you to Charles R. Gibson’s “Romance of Electricity” for simple electrical explanations.

The motor with a few mechanical changes is the reverse of the dynamo; it works by electricity and changes it into mechanical power to work our washing machines, etc. There are on the market A. C., D. C., and Universal motors. These you will understand after the next section which takes up A. C. and D. C. electricity.

"Madam, do you use A. C. or D. C.?” asks the man selling you a washing machine. Most decent folk are quite at sea at this seemingly geographical question, and yet after all it is the most complicated simple thing in the world. D. C. doesn’t mean District of Columbia; it simply means Direct Current. And A. C. means Alternating Current. And on these two kinds hang all the wires of electric profits.

Direct current or D. C. is a current that runs in one direction over the wire like water through a pipe. It is simple to visualize, even if electricity does flow 163,000 miles per second. But alternating current (A. C.) is electricity which alternates and goes back and forth, generally. Even though it goes back and forth in waves of tremendous rapidity, you can see that there must be a time in this period when the electricity is at a low point and another high point of time at high. In order to keep the supply even and steady, two and sometimes three coils of wire are used in the generator to catch the electricity so that there is scant opportunity for the electric supply to be anything but even, for when one coil is up the other is down and they even up the strength of the current.

So when your salesman asks you when you buy a motor, “If you have A. C. or D. C. electricity” and you say A. C. he may go away and say, "How many phase?" Then you should find out the answer from your lighting company. He then may ask you how many cycles, which when translated means the electric period it takes for the alternating current to flow back and forth.

Now the dynamos for D. C. and A. C. electricity vary slightly, but that need not trouble us.

THE reason for two kinds of electricity at all is that each, though obeying the larger laws, has its own peculiar habits and good points.

For example, alternating current can be carried long distances at high pressure (high voltage) and side-tracked by a transformer to a little home and the pressure very simply reduced. In other cases the pressure can be very simply increased. Therefore in country districts one is very prone to see A. C. in very large, and D. C. in very small.

The same amount of current, whether D. C. or A. C., is used for lighting, etc. A. C. is not used for electric-plating, etc., or for storage batteries. This is a good point to remember if you have storage batteries for bells, etc., and your current is A. C.

You will have to have your batteries charged from a plant which makes D. C. or instead of that small "converter." If you attempt to use A. C. you will burn out your plates.

But how is electricity measured? How are other words, do we know how much we use and how can we test our bills? The following paradigm will give the electric measurements translated into the more familiar terms of water measurement:

**Electric**  **Water**

- **Volts** ............. **Pressure**
- **Ampere** ............. **Rate of flow of current**
- **Watt** ............. **Fraction of horse-power (kW)**
- **Kilowatt** (1000 watts) 1/15 **H.P.**
- **Resistance** ............. **Friction** (as water resists sides of a pipe)
- **Ohms** (the unit of **Friction** (as water resists measuring resistance), sides of a pipe)

The volt takes its name from the Volta, an Italian scientist; the amper from a Frenchman, the watt from a German, the watt from an Englishman. We hear most about volts and watts. Voltage is found by multiplying the ohms by amperes. The volt is the pressure that makes electricity flow through the wire, and the friction of resistance to its flow is measured by ohm.

The amount of work a power of amperes will do (Continued on page 66)
There is no reason why kitchens should look like operating rooms. Without detracting from their efficiency they can be made colorful, pleasant places in which to work. Proof of this is found in the kitchen of a New York home, decorated by Mrs. A. de Voo Cummings. Although the kitchen is small, it is rich in color. The walls and tiling are white. A red and white checked gingham is used for curtains and for the flounces to the range hood and the old Swedish iron lighting fixture which is painted yellow.

The furniture and woodwork are painted bright blue with red flower decorations and the top of one of the tables is covered with red oil cloth. Dishes are of colorful Italian pottery and pewter. Peasant embroidery hangs above the kitchen work table.
The Society of Little Gardens in Philadelphia recently offered prizes for plans by which an unsightly backyard could be turned into an attractive garden. This first prize scheme was designed by Prentiss French, Brookline, Mass.

The first garden calls for a series of enclosures created by hedges. In front is a turf panel surrounded by flower beds and behind is a brick-paved court with pool in the center and a vine-covered pergola background.

The third prize, awarded to Alan Cornwell Smith of New York, plans for a paved garden through which runs a canal for water plants. Behind are a grass plot and a lily pool for terminus.

By using the stone pavements in both the garden and the garage lane this third prize garden is given a pleasing sense of unity. Colour is found in the irregular beds filling the corners.
Louise Payson, of New York, won the second prize for a design that affords a vista from the gate to the pergola end. Paths and rear platform are of irregular stones and the planting mainly perennial.

To this contest three hundred designs were submitted from all parts of the country. The standard by which they were judged was high, and of them all only twenty-five were recommended for exhibition.

Among the designs honorably mentioned was one by Thomas Earle Laughlin, of Norbeth, Pa. A lattice fence is recommended and the platform at the rear is raised above the level of the front garden.

A radical departure from the other designs in Mr. Laughlin's plan is the arbor covering the garage driveway and masking the garage. The beds are planted to perennials and the background to tall shrubs.
This green enameled garden basket 8" high holds a trowel, dibble, knife, pruning shears, flower scissors, spool of wire and ball of string. $16.75

A flower-gathering basket that sticks into the ground is 20" long and 11" wide. In natural wicker $13.25. Enameled dark green $15.75

(Above) A collection of twelve dahlias of well-known varieties may be purchased for $3.

The unusually attractive bird house below of rustic cedar is priced at $2.

Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at $2.

An unusually business-like pair of pruning shears, made of finest steel is $3.75. They are 8½" long.

A practical pair of fine steel rose pruning shears, only 6" long may be purchased for $1.65.

Fertilize your garden when watering. This attachment fits any hose. Complete with 48 balls of fertilizer. $3.50

A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered sinesis, a double poppy and a pale primrose annual chrysanthemum. $2. Flower scissors $2.50. Celluloid garden labels $3.50 a hundred.

Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21" long, 9" wide, $7.75.

The convenient bottle spray above is for house plants of all kinds. $1.50. It holds a quart.
FOR SPRING AND SUMMER GARDENS

An iron dibble for transplanting $0.75.
Spring-tooth weeder with 18" handle $0.50. Short handle $0.35

(Right) This compressed air sprayer used in every variety of spraying holds 4 gallons. The galvanized iron tank has an automatic shut-off. It is easily carried by handle or shoulder strap $6.50

This lattice trellis makes a substantial vine support. It is painted dark green and is 18" wide and 6' high $2.75

Above in the center is a practical garden apron made of heavy rubber. It is priced at $3. The sprayer is shown at the left with a description.

Six varieties of choice, ever-blooming hybrid tea rose bushes which will bloom this summer. $7.50

Above in the left is a garden or house syringe of heavy brass equipped with two nozzles producing a fine mist or a spray. $3. A revolving lawn sprinkler that waters evenly an area of 25' to 40' may be had for $1.50

The bird trellis above stands 39" high. The parrot is green and yellow, $1

For roses comes this effective fan-shaped trellis 2' high and 10" wide at top. 50¢ each. It may also be had in larger sizes

A special watering pot for seed beds and conservatories is equipped with two nozzles. One throws a spray in a half-circle which falls in the form of fine rain. It is painted red and has a capacity of 4 quarts. $6

All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.
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<th>MONDAY</th>
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<td>2. All the early, pruning must be done now. Trees of all kinds, flowering types that bloom on the stems of the new growth, should have their dead and diseased wood removed. New plantings should start now from good seeds.</td>
<td>4. If you have not already planted your dahlias, get them in the ground now. Lift the dormant plants, which are much easier to handle, and plant them in rows about two feet apart.</td>
<td>3. New flowers should be planted now, as their demand will soon be at its peak. Be sure to select types that will do well in this area and that will have plenty of support.</td>
<td>6. Changes should be made in the planting of annuals. Sow new seeds now. Annuals, such as marigolds, zinnias, and daisies, will flower in the fall.</td>
<td>1. Chrysanthemums for the fall must be in the ground now. If the soil can be prepared, it is good practice to put in a few rows of sweet corn and turnips every few months. These will deter the flies from the garden.</td>
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<td>Even if there is a late March snow, you can prepare the sweet pea trench.</td>
<td>5. Benzoin, lonicera, and forsythia should now be pruned to shape the plants and promote new growth.</td>
<td>7. All exotic plants, such as fuchsia, cordyline, and other ornamental plants, should now be pruned. Others can be reduced by digging up some of the stems and mixing in a bit of fresh manure.</td>
<td>2. The top 3 ft. of the beds should be plowed, and the rose bushes should be protected with a covering of straw. Bedding plants can then be planted.</td>
<td>8. Vegetables, such as spinach, Swiss chard, kale, and collard greens, should now be started.</td>
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The outstanding features of the new Sunnybrook pepper are early and long bearing season, thickness and sweetness of flesh. Courtesy of the W. A. Atlee Burpee Co.

- Old Doc Lemmon.
"My Victor Records shall be my biography"

That was Caruso's characteristic remark when he was once approached regarding his biography.

The one hundred and seventy-eight Victor Records by Caruso, and many records yet to be issued, truly constitute the best autobiography of the world's greatest singer; a unique autobiography which has never been equalled for vividness; an autobiography which is itself alive and which will continue to delight all the succeeding generations.

The Caruso records include fifty-six operatic arias, twenty-three concert ballads, sixteen Neapolitan songs, fifteen love lyrics, twelve sacred numbers, five patriotic selections, and fifty-one concerted numbers, all of which are listed in the Victor Record Catalog. Any dealer in Victor products will gladly give you a copy and play any numbers for you.
certain voltage (pressure) is known as watts.
So if by chance you ever need formula here is a little one for your card catalog:
Ohms\times\text{ampere}=\text{volts}.
Volts\times\text{ohm}=\text{ampere}.
Volts\times\text{ampere}=\text{watts}.
1\text{kilowatt}=1000\text{watts}.
1000\text{watts}=\frac{1}{2}\text{H. P.}

The next thing which is necessary for the householder to know is how to compute costs of electrical usage. The amount of electric power used, for example, by the electric light is measured in watts. Look on any incandescent bulb and you will see thereon the number of watts—usually around 50 or 62.

In order to know how many watts a light consumes, divide the number of watts it consumes by 1000 to reduce it to a something of a kilowatt. Then multiply this result by the number of hours the lamp has been lit by the kilowatt to get the kilowatt hour of electricity. The kilowatt hour, of course, multiplied by the rate per kilowatt hour in your locality will give you the cost. The rate is always figured on the kilowatt hour.

Watts\times1000=\text{kilowatts}.
Kilowatt\times\text{hours}=\text{kilowatt hours}.
Kilowatt\text{hours}\times\text{rate}=\text{cost}.

Probably it would be a good thing to know how to read the meter, which generally consists of four little dials which are read from right to left. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore, if the hand in the left dial has passed 9, that would stand for 9000.

In 2nd dial nearest to 1 that would stand for 100.
In 3d dial nearest to 2, that would stand for 20.
In 4th dial nearest to 1, that would stand for 1.

9121.

The total is 9121 kilowatt hours and this multiplied by the rate (say 10 cents) as it is in some places, would mean that the bill for this consumption would be 91.21. Now, of course, from your last month’s bill that the reading of the meter then was 8200—by subtracting you find that the actual current consumed was 921 K. W. hours, which multiplied by rate (say 10 cents) gives you .92 as your bill.

To quote from an article in this series which you may find of value, when ordering a fuses, you should be sure of the capacity. They are the stop-gaps really between the electric circuit and other connections made. The switch is merely a device to open and close the path of electricity. The outlet is the opening where the electric connection. This is to make a complete electric circuit (path) to and from the points where it is used.

The fuse will blow out sometimes if you allow a bit of metal from a lamp shade to cavort too intimately with the electrical parts. A filament of tungsten or some other highly resistant material meets the electric current and glows through its very resistant power.

The switch is merely a device to open and close the path of electricity. The outlet is the opening where the electric connection. This is to make a complete electric circuit (path) to and from the points where it is used.

The fuse will blow out sometimes if you allow a bit of metal from a lamp shade to cavort too intimately with the excitable parts of your incandescent bulb. The wire gets overheated, and the fuse melts and prevents the greater current doing any damage. It’s simple, 

**TAPESTRIES ENDURE**

**L.E.E Period Tapestries** possess not only high decorative value, but also have the characteristic texture of their period, which is essential to all true reproductions.

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31 Melinda St., Toronto England

**House & Garden**

(Continued from page 55)
The successful room not only harmonizes with its architectural background but leaves the impression that it was created to be lived in.

Thus, the planning of any interior is a matter of discriminative selection rather than extravagant expenditure— which may account for even the simplest room remaining an unforgettable picture in one's memory.

Here may be acquired groups and single pieces of Furniture possessing that subtle suggestion of livableness which is inseparable from correct design, worthy quality and perfect artisanship.

New York Galleries
Grand Rapids Furniture Company
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417-421 MADISON AVENUE
48th-49th Streets ~ Formerly of West 32nd St.
NEW YORK

Furniture :: Decorative Objects :: Reproductions
THIS BOOK ON HOME BEAUTIFYING

This book contains practical suggestions on how to make your home artistic, cheery and inviting—explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

This book gives complete instructions for finishing all wood—hard or soft—old or new. Tells how inexpensive soft wood may be finished so it will invite...explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

Are You Building?
If so, you will find this book particularly interesting and useful. It will tell you how to do the work yourself and enable you to talk intelligently on this subject to your architect and contractor.

This book is the work of experts—illustrated in color. Tells just what materials to use and how to apply them—includes color card—gives covering capacities—etc. We will gladly send it free and postpaid for the name and address of one of your best painters. Use coupon below.

Our Individual Advice Department will give prompt and expert attention to all questions on interior wood finishing, without cost or obligation. Bring your wood address of one of your best painters. Use coupon below.

JOHNSON'S WOOD DYE
The finishing of woodwork—old or new—is a matter of using the proper materials. The Johnson Line of Artistic Wood Finishes is complete—it includes Johnson's Wood Dyes, Perfection Enamel and Undercoat, Varnishes, Pre-Paradise, Pinto Wood Filler, Cracks Filler and everything necessary for woodwork, floors and furniture.

Johnson's Wood Dye is the proper material to use for staining wood—old or new—soft or hard. For the popular enamel finish on either new or old hard work use Johnson's Perfection Undercoat and Enamel. Made in White, Ivory and French Grey.

For refinishing old woodwork, floors and furniture in color where you do not care to go to the trouble or expense of removing the old finish, apply one coat of Johnson's San­Spot Varnish Stain. Made in four beautiful shades.

Free!

P A I N T E D  T A P E S T R I E S

(Continued from page 34)
in paintings done after the manner of a tapestry? Instead of quaint portraits of dramatic days, Mr. Brittleby decided to express his own generation in a modern medium, at a swift moving pace and the energy characteristic of this century. And so we find such a study as "The Picnic," a large panel in the "Bustling life of city and country life." The "Bustling life of city and country life," the crowded canvas has defi­ nately arresting spaces. Both pictures, by a master of the usual handling of an oil paint­ er, who has a greater sense of life here, and the crowded canvas has de­ finately arresting spaces. Both pictures, from the repetition of people so suffi­ ciently employed to be in constant motion, need not let a percolator "perc" with any liquid in them employed. If you are building, order the electricity heated pipes. Don't get your electricity heating pipes too hot; the pipes may not be able to stand the pressure. Use carelessness or you may have a fire.

Remember that electricity, magic as it is, can burn as well as any flame, so don't let your curtains blow against the red hot radiator and then blame it on the electricity which after all is your own pilot and remember what you are doing.

Wherever there is electricity in this section it has been perpetrated for un­ usual emphasis. Do not leave your electrical installation entirely to your architect. Watch what is happening. Remember you need as many outlets as you can afford; the more you have the better. Look to your electric light, the better electric service you can have. You may have few outlets you are very prone to overload your circuit, and in the fu­ ture as more electric devices come into being you will have to pass them up. You assume no electricity but are simply entrances where electricity can be located as soon as the appliance is connected up with it and turned on.

Above all, have your electric instal­ lation put in by the most responsible and experienced people you can get it done.

When you buy any appliance, ask what voltage they require and find out what voltage is before you buy; also find out whether you have D. C. or A. C. and if A. C. find out the correct voltage and cycle. These things will save you time and money and free you from any apprehension of calamity from the use of electricity.

There is much less idle talk in this tale. It would take a book to say everything.

Free!

THIS BOOK ON HOME BEAUTIFYING

T HIS book contains practical suggestions on how to make your home artistic, cheery and inviting—explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

This book gives complete instructions for finishing all wood—hard or soft—old or new. Tells how inexpensive soft wood may be finished so it will invite—explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

Are You Building?
If so, you will find this book particularly interesting and useful. It will tell you how to do the work yourself and enable you to talk intelligently on this subject to your architect and contractor.

This book is the work of experts—illustrated in color. Tells just what materials to use and how to apply them—includes color card—gives covering capacities—etc. We will gladly send it free and postpaid for the name and address of one of your best painters. Use coupon below.

Our Individual Advice Department will give prompt and expert attention to all questions on interior wood finishing, without cost or obligation. Bring your wood finishing problems to us.

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Take a Kodak with you

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N.Y.  The Kodak City
AN EXHIBITION OF ARCHITECTURE

MOST arts are practiced equally for the artist and the public; you hear the singer in opera and concert, you see the painter's work in galleries and studios; but from time immemorial the architect has worked silently, creating and executing his designs either for his client alone or for his own pleasure. There has never been any real opportunity to keep in touch with the work of our architects; although architecture is perhaps the most fundamental of all arts, for some strange reason architectural exhibitions have not taken their place with the shows of painting, sculpture and the crafts. To an extent the Architectural League in New York City has overcome this prejudice, and all lovers of fine building, public and domestic, who really enjoy keeping track of the work of our uniquely interesting and original designers of homes should be most grateful to this organization. It has always had a sound purpose in its exhibitions, and has brought together architects, mural decorators, craftsmen, manufacturers, giving them equal opportunity for presentation and the public some idea of the stupendous progress they are making in the field of housing.

And now at last we are having that most desired development to the League exhibitions and an individual show of one firm of architects. For two weeks at the Wildenstein Galleries the rooms were given up to the work of those makers of sumptuously beautiful homes, Walker & Gillette. This exhibition was worth more votes because not only were photographs of the various houses presented, but of gardens as well, which had been done in both media, which had both utilized and wisely desired in harmony with the houses, and beautifully fitted and furnished rooms of the house, and a part of this well of one firm of architects. Which makes us realize how significant it is that our architects shouldunjn Obviously, every one of these ideas holds in the same way whether it is an art that has made more strides in landscapes than architecture, one is not prepared to say. For example, in the case of the West, it is possible if it has been said that the rooms interestingly fit up or beautifully furnished. And so this exhibition of Walker & Gillette's was a lesson to everyone interested in home-making, as it is a very great pleasure esthetical comfort and utility in every detail, if the planning of these homes. Then you have a space here to go into the houses, the different houses, or the gardens in which the home spirit overflowed beautifully. One of the things that is this the forerunner of many exhibitions by architects of note, which will be welcomed not only by artists and students, but by the lovers of home beauty. We believe there is something as an ideal American domestic architecture.

We learn with great interest that the Architectural League, which will hold this exhibition this year at the League's quarters, 215 W. 57th Street, New York City, this season seeks to bring in direct communication not only the architects and the decorators but all those people who work with architects and decorators to make successful buildings and gardens. With the increased demand for this work the League should be one of the most interesting spots in New York, from February 5th to March 4th.

YOUR DOG AND YOU

IT goes without saying—or it should go without saying—that if your dog is worth owning at all he is worth enough proper training to fit him for station in life. There would be no particular point in trying to teach an anemic Chihuahua to kill woodchucks, or a forty-pound Airedale to sleep shiveringly on a silken oriental pillow; but both of these should learn to come instantly when summoned, to lie down or otherwise "stay put" when ordered to do so, and to keep civil tongues quietly otherwise "stay put" when ordered to do so, and to keep civil tongues quietly when summoned. Where the most unlettered child would convey no meaning to even the brightest of dogs until he had learned the three words: patience, firmness and justice—in the order of their settings. We suppose consider these in different words of the same nature.

In dealing with a dog, particularly with an untrained one, you are dealing with an animal of relatively limited intelligence. Whereas the most unlettered child would understand under his feet, for example, such an order as would convey no meaning to even the brightest of dogs until he had learned it. His brain is not capable of grasping new ideas, of reasoning, of understanding the significance of constant repetition. His mind is not capable of responding to the beginning in the same words of the teacher's method of thinking: he learns by feeling, constantly as the feelings by which he conceives himself and marks his undeveloped.

It follows, therefore, that you must make a habit of tying yourself to his authority; you must give him absolute sympathy in the significance of even the simplest order, and make the process of training easy for him. His mind works slowly, and grasping new ideas, grasping in the dog and the first glimmer of understanding is easily banished by sight during. Avoid confusion at any cost—confusion from outside noises, from people passing by.

(Continued on page 74)
Sometimes a dealer will seek to tempt a man away from the tire of his choice by an offer of a "special discount" on another make.

It sounds attractive.

It seems like a chance to get something for nothing.

As a matter of fact, it is too good to be true.

If a tire dealer makes you such a proposition, ask yourself who pays for this "discount."

Does it come out of the dealer's profit—or the manufacturer's?

If it does, how can they stay in business?

Or does it come out of the tire?

The present unrivaled popularity of Goodyear Tires has been built up without the aid of "special discounts" or like fictitious sales inducements of any kind.

Instead of taking the cost of such inducements out of the tire, we have put extra value in.

Because of this extra value in Goodyear Tires, their cost per mile is everywhere remarkably low.

Wouldn't you rather buy low-cost mileage, than merely low-priced tires?

Today, Goodyear Tires are better than ever before.

We are building them larger, stronger, heavier, more durable.

Despite this, their prices are the lowest they have ever been—far lower, even, than before the war.

More people ride on Goodyear Tires than on any other kind.

Goodyear Heavy Tourist Tubes are especially thick, sturdy and long-lived. They come packed in a heavy, water-proof bag. Their new prices are also remarkably low.

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Add Distinction to Your New Home

SARGENT HARDWARE is much more than a necessary detail of building. It is a finishing touch of beauty, an important element of the architectural or decorative scheme.

Your appreciation of Sargent Hardware will increase as the years come and go. Hardware is always in view and in intimate daily use. You will not be permanently satisfied with any hardware less gracefully proportioned or less perfect in operation than Sargent.

Give the selection of hardware your earnest consideration. Discuss it with your architect. Progressive hardware dealers will be glad to show you beautiful Sargent patterns to harmonize with any architectural or decorative effect.

The Sargent Book of Designs is a book of Hardware ideas for home builders. If you are building or contemplate building in the future, you may have a copy without charge. Write for it today.

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Hardware Manufacturers
31 Water Street New Haven, Conn.

Insecure locks on your present home should be replaced by Sargent Cylinder Day and Night Latches. They should be on front and back doors and on basement, attic, linen closet and other important inside doors.

Art and endurance in home building

ARCHITECTURAL beauty and resistance to the assaults of time, weather, and the insidious attacks of fungus decay and destructive insects are qualities every home should possess.

If your architect specifies Redwood siding, shingles, porch columns and trim, you can be sure that the wood-destroying agencies which quickly mar the beauty of many an architectural masterpiece will not cause you distress and expense.

Freedom from knots and immunity to swelling, shrinking and warping are fast winning eastern architects to a preference for Redwood siding.

A natural preservative protects Redwood. Many a Redwood shingled roof has lasted in good condition upwards of 40 years. Our Redwood shingles are all-heart wood without a single knot. They come in all styles to suit every architectural requirement. For your protection we put our trademark on every bundle of our genuine California Redwood shingles and siding.

If you are planning to build a home, send for our Redwood booklet No. 5, "Architectural and Building Uses".

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Export Company
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21 California St., San Francisco

Redwood should be specified for Exterior Construction including—Colonial siding, shingles, doors and window frames—garages, carports, water tables and moldings—porch rail, bannisters and railings—mouldings and lattice—picket and lath fences—playhouses and greenhouses.

Natural, stained or painted.

Form and Dairy Uses such as—Silo tanks and troughs—hay feeders and implements sheds—wood block floors, etc.

"The Western wood for Eastern homes"
The present-day tendency for individuality in home building is best expressed with "CREO-DIPT" Stained Shingles. With thirty shades of brown, green, red or gray and such special treatments as Dixie White side walls of 24-inch shingles with wide exposures, the home builder has a wide range of material for side walls as well as roofs.

Time and labor is saved in building. There is no muss or loss of staining on the job. Soft colors are part of the material.

"CREO-DIPT" Stained Shingles are of selected cedar, preserved and stained by a process of using earth pigments and pure linseed oil carried into the fibre of the wood with creosote. The open market does not afford such quality in either shingles or stain.

Write today for Portfolio of Fifty Large Photographs of Homes by Leading Architects. Ask for Color Samples; special book and folders on Dixie White side walls for true Colonial effort; also "CREO-DIPT" Thatch Roofs.

CREO-DIPT COMPANY, Inc.
1012 Oliver Street
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An Interpretation of
MACDOWELL'S
Indian Suite
Treated for the
Steinway
Collection
by Ernest Blumenschein

STEINWAY
THE INSTRUMENT OF THE IMMORTALS

It is the way with art that once we know and love the
best we cannot be satisfied with any other than the
best. You who find your deepest satisfaction in the
music of the immortals—men such as Wagner, Liszt
and our own MacDowell—surely when you buy a
piano, you can be satisfied only with the instrument
which these men used themselves, the Instrument of the
Immortals. For when you buy a piano you do not buy
a thing of wood and metal—it is music that you buy—
the greatest of the arts. Once your fingers touch the key-
board of the Steinway—once you know the eloquence of
its response—once you drink the beauty of its tone, for
you there can be no other piano. You would be just as
unwilling to own another instrument as Paderewski would
be, or Rachmaninoff, or Hofmann. Each time you hear
the Steinway its voice means more to you. With each new
year it grows into your life. Its voice, as a great critic
exclaimed, is a benediction to the soul, its presence a privi-
lege to the eye. Is it any wonder the Steinway is the piano
chosen by the greatest composers, pianists and teachers?
Is it any wonder so many people say: "It is the dream
of my life to own a Steinway"?

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Decorated walls form the background which mirrors the good taste and charm of your home. LIQUID VELVET accomplishes this through its beautiful tints of sixteen color tones. It is a perfect flat wall enamel that is durable and rich, expressing warmth and cheer.

LIQUID VELVET never fades—neither does it crack or peel. As a finish for interior walls it is unsurpassed, for LIQUID VELVET retains its original beauty—can be washed repeatedly and provides a permanent enamel surface that is lasting.

If you have any decorative problems to solve our Service Department will gladly help. Send for our free booklets on Interior Decoration.

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Varnish and Paint Makers for Half a Century
1707 Washington Street, South Bend, Indiana

Walls of Lasting Beauty
Ceilings That Endure
Good Cheer Is Here

The kitchen, too, may have the light and good cheer of enamel decoration. Genuinely good enamel is as durable, and cleanable in the workshop of the home as it is distinguished in the drawing room, and exquisite in the boudoir.

White, or delicately tinted, what equals the elegance of its flawless, mirror-smooth sanitary finish?

How easy to keep dustless!
Washes as readily as fine china!

But it must be good enamel—Pitcairn Banzai—to be certain of a flaw-proof finish, with an elasticity and toughness so great that even a hammer blow may dent the wood without fracturing the enamel.

Sold by quality dealers, and used by exacting decorators, and painters everywhere.

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Pitcairn Pitcairn Division
MILWAUKEE, WISCONSIN
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ISOTTA

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WITH THE LUXURIOUS FEELING
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Install Steel Dressers in place of built-in wooden cupboards

Manufactured in a Unit System
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Tired?

A good night's rest is certainly worthwhile. The pleasantness of switching on darkness,—slipping between the clean linen and sinking luxuriously onto a mattress which is not too soft—but so comfortable.

Your sheets and quilts are constantly washed. But, it's impossible to wash a mattress. The Excelsior Protectors will keep that mattress fresh and clean. They are made in any size and are quilted so that they remain soft and light and fluffy in spite of washing and continuous use.

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The imprint of Rorimer-Brooks artistry on a room or home is both a guaranty of lasting artistic worth and an assurance of essential livability. These are the sole reasons why Rorimer-Brooks service has outgrown local limitations to become national in its scope.

Mail inquiries seeking any decorative assistance, are given the personal attention of the executive staff.

The Rorimer-Brooks Studios

Interior Architects
Craftsmen
Furniture Fabricators
Object Makers

Cleveland, Ohio

Your Dog and You

(Continued from page 70)

The Romance of Scents

(Continued from page 28)
FOR THE SUN PORCH

Here-and-there about the house,—charming pieces of Willow furniture will brighten the effect with its delicate tints and brilliant cretonnes.

Everlast Willow Furniture is not only attractive in design but delightfully comfortable and "lasts a lifetime"—

Everlast Furniture is so durable—because it is expertly designed and scientifically constructed. An example of this is shown here.

Look for This Tag

It proclaims it as Everlast Willow Furniture. It is to be found solely on Everlast Willow Furniture.

Note This Scientific Construction

It reinforces the seat, the legs and the slats. It gives the furniture durability far exceeding requirements. An unique design has been applied for to protect it. It is to be found only in Everlast Willow Furniture.

Ask to see Everlast Willow Furniture. It is on sale at the better Furniture and Department Stores. You can tell it by the Red and White Guarantee Tag.

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Individualism in Good Furniture

Home Lovers

Beauty in design and finish, durability of construction and authenticity of style have earned for Elgin A. Simonds Furniture a place in the most tastefully furnished homes.

Whenever you wish help in arranging your home furnishings our Department of Interior Design gladly offers its services. Write for our illustrated Booklet "H" on furnishing your home.
If Beethoven could be heard by us today playing his sonatas, what would we not give to know the master's own interpretations? Today, the works of composers are preserved exactly as played by them; also the works of the classicists as interpreted by living masters. For science has perfected absolute pianistic reproduction in the Apollo Reproducing Piano.

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Without personal manipulation, the Apollo reproduces the exact interpretation of the artist in every detail of tone, phrasing, accent and pedaling.

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Catalogs illustrating the various Apollo pianos, together with the name of nearest dealer where you may hear the Apollo, will be sent you on request, without obligation.

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New York Branch, 120 W. 42nd St., New York, N. Y.
Pacific Coast Branch, 985 Market St., San Francisco, Cal.

If You Are Going to Build (Continued from page 42)

The average weight of the wood ordinarily used is some thirty pounds per cubic foot; that of steel is four or fifteen times as much. This is a great advantage in handling. A bar of hickory greatly surpasses iron and steel in tensile strength; its weight and length. Similarly, a block of hickory or long leaf pine would sustain a much greater weight in comparison than a block of wood.

The Apollo Piano Company, De Kalb, Illinois (1423)

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☐ Grand Reproducing Piano
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DANERSK FURNITURE
The perfect medium for achieving individuality at a modest cost

Remember that in Danersk Furniture you may choose not only the pieces that appeal to you for a certain room, but you may also have them finished in special color scheme without added charge. Through the effective use of color in furniture complete individuality can be achieved at modest cost.

For example, the Holbrook Group illustrated above! Body color, soft French grey! Mouldings of rich cream color with narrow lines of mauve on either side! A charming decorative theme in self tones of grey and ivory handled with the technique of sculptured modelling and shadows verging on the mauve! An appropriate block printed fabric for the windows, and your color scheme is complete.

Whether your needs are for a choice dining room group of mahogany and satinwood; an informal breakfast room, gayly decorated to go with your fabrics; or a selection of rare Early American pieces for bedroom, living room or dining room, done in the mellow amber tones of old wood—our plan enables you with the least cost and effort to select the individual pieces that appeal to you most and assemble them in the spirit of a collector.

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York
315 North Michigan Ave., Chicago
Send for Early American Brochure C-3.

Turning a Shelf Into a Radiator Enclosure

In an old English Tudor house, a shelf was put over the top of a radiator, in an attempt to somewhat reduce its objectionable obtrusiveness.

An architect friend subsequently seeing it, suggested an enclosure of wood, combined with one of our Decorative Metal grilles, gaining a rather unique result in direct harmony with the balance of the room.

The effect was so satisfactory that the same treatment was carried throughout all the rooms in the house. Anticipating your question—no, the use of grilles as we recommend them, does not reduce the heating efficiency.

We have a very readable little booklet which goes into these matters thoroughly.

Will gladly send you a copy.

TUTTLE & BAILEY MFG CO.
2 West 45th St.
New York
The Ja-Nar

A beautiful, practical cover for your radiators

Unsightly Radiators need no longer be the discordant note in otherwise beautiful homes. They can be covered in a manner that will convert them into attractive articles of furniture.

The Ja-Nar is an exquisitely finished, scientifically designed radiator cabinet that performs these three important functions:

1. It beautifies the radiators
2. It protects wall coverings and draperies
3. It gives greater heating comfort

You know how quickly the walls, hangings and even the ceilings over exposed radiators become soiled. This cannot happen with the Ja-Nar, as all the heat is thrown forward into the room instead of upward. The air is warmed more uniformly than with exposed radiators.

Each Ja-Nar is built of pressed steel, finished to match your woodwork and lined with heat insulating material. The top may be used for flower bowls or other objects and furniture may be placed beside it without fear of warping. Low radiators can be made into cozy window seats.

You will be surprised at the moderate cost of equipping your house or apartment with Ja-Nars. Write for folder containing full particulars of their many unique features. It will be sent without charge to any person interested in beautiful home surroundings. Address department S.

THE FULTON COMPANY, Knoxville, Tenn.
Manufaciturers of Leakless Radiator Valves, Temperature Regulators, Pressure Regulators and other SYMPHON Specialties.

Automatic Temperature Control

For warm air heating, just place the Syphon Regitherm on any convenient wall in your residence and set the indicator, thereby insuring uniform temperature through its control of the dampers on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, $35
Write for descriptive literature on the Syphon Regitherm

If You Are Going to Build

(Continued from page 76)

iron of the same height and weight. Indeed, practically any piece of sound, straight-grained, dry wood is stronger than steel, weight for weight. Moreover, wood will sustain a far greater distortion of shape than metal, without suffering permanent injury, while, of course, no such distortion can be sustained by either concrete or clay products.

"Wood is a non-conductor of heat and electricity, as compared with metal; and of moisture, as compared with ordinary concrete and brick. These are points for serious consideration in home-building. The Ja-Nar also explains why we prefer to sit on wood seats, work at wooden desks and eat at wooden tables.

"Wood does not contract and expand with changes of temperature, while its tendency to shrink and swell with atmospheric conditions can be overcome by proper seasoning and painting; hence wood can be made to 'stay where it is put.'"

In the main, in our homes in this country, we are finishing our doors and windows and floors with native woods. In spite of the fifty foreign varieties, we are growing to respect the beauty of durability and usefulness of our own grown woods. We find that they suit our kind of homes, our American furniture and fittings.

Oak Floors

The modern oak floor adds greatly to the beauty of any home. Whatever the period is from tradition or experience, we seem to see in oak a certain dignity as though it felt the responsibility of having been custodiers in cathedrals and palaces; a simplicity, too, as one having lived in the cottages of the yeomanry. Oak has had the respect of the world for so many centuries that it has become a symbol of strength and sturdiness. It has been actually worshipped it; and it is still a bit of a fetish with many architects and builders. For our modern floors there are mainly two kinds of oak in use, white and red, with a difference only in color.

The best oak flooring is made in two standard thicknesses and several widths. For new floors in new buildings, the width is 13/16" thick. For laying over old floors 3/4" thick. An oak floor is strong enough already; what is necessary for a hardwood surface, not strength, would be a needless expense to make it full thickness; either kind will last so long that, practically, you may say it will never wear out. The widths made in 3/4" oak are 3/4", 2", and in 13/16", the widths are 13/16" and 2 1/2". The use of these various widths is a matter of personal preference.

By looking at the diagrams with this article, you will see that each piece of flooring is tongued or grooved on both sides and both ends. This is, of course, to hold the flooring close and level and, simple though it looks, the exact form of tongue and groove that will go together easiest and hold longest has been a matter for much experiment and study.

When real ingenuity the all-oak flooring is made just the least bit narrower at the back than at the face. The result of this is that when tightly nailed together the backs cannot hold the faces apart, so no joints or "cracks" can show in a well made oak floor.

The finest white oak for the inlaid floors comes to us from Indiana, Highland, Kentucky, and certain sections in Ohio. In the all-oak floors there are different grades; quartered-sawed; clear, sap clear, and select. Plain-sawed; clear, select plain, No. 1 common and No. 2 common.

Among our native hardwoods, a number besides oak take very high rank as permanent floor covering, maple for instance, and beech and birch. These are moderately in price compared with the patterns of wood, most are interesting in texture and essentially durable. They seem somehow to fit in a charm that is called the "average American home," and sometimes the very best taste in the country is found in these average homes.

Properly laid and dressed, treated and varnished, a little well made care, a little well made attention, a bee will last the lifetime of your house. No one of these wood floors is wasted; each piece is true of itself, and can be delivered before the house is absolutely dry. Wood will absorb moisture in a home which is in the process of drying that will ruin it as a floor covering. An expert on the handling of floors in the ordinary way of doing it will be glad to write the following important advice to home-builders.

Laying Floors

"Occasionally the flooring is made drier than the building and absorbs moisture, which causes the strips to swell before they are laid. When this is applied the surplus moisture is driven off, the strips shrink, and cracks appear.

"Dry flooring laid in a damp building will swell and cause "cupping" or "buckling." The only remedy for a cupped floor is to scrape it into the surface. It is almost impossible to drive a buckled floor back into place, the nails tending to support the damage into which it was forced. The alternative is to make up the flooring the floor in three parts. Wait until the floor is dry and have a perfect floor.

"The proper time to lay maple, beech or birch flooring is when the building, including the plaster, is thoroughly dry and right after the interior trim has been installed and finished. If wood flooring must be started before that time the floor should be primed as soon as possible after it is put down. When the primer is hard, cover the floor with a sand building paper. The primer will keep out the dirt and also tend to prevent the absorption of moisture. Dip the flooring strips in raw linseed oil, heated as nearly as possible to the boiling point, will safeguard them effectively from moisture. Dipped flooring can be used with excellent results in reflooring old buildings in use. Three or four coats should be allowed to insure thorough absorption of the oil.

"If the trim is in line up the first course of strips flush with the face of the mopboard, which must not extend beyond the line of the surface of the top floor. Do not, under any circumstances, drive the flooring tight against stud wall or window sash. Nail the first course directly through tire, that portion to be covered with the quarter round or base shoe. Plan in advance to meet the situation where the floor is continued into other rooms. Thresholds are little used now and in the courses of flooring strips should run true from one end to the other, regardless of the number of rooms through which they pass. Ordinarily the floor in the center of the room is covered with rug or broadloom. The choice strip is driven the end which forms the exposed portion, the other end which are always in view. Use the widest strip to drive the strips so driven to the end grain. Do not butt the tongue, injure the matching, or mar the floor with the striking iron.

The question of the proper nails to use is very important indeed in laying a hardwood floor. Plan in advance on flooring and study the nail question before the builder puts down your floor.

(Continued on page 80)
Crucet Lamps

No. 176
Distinctive Crucet Davenport Lamp, 32" high in Roman Gold and Black Italian Marble effect complete with 22" Roman Gold Cabinet made Shade. Prices ranging from $45. to $150.

Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had from the leading dealer in your city.

Write for booklet "LOVELY LAMPS"

Crucet Manufacturing Co.

292 Fifth Avenue
New York City

Mc Gibbon & Co.

Established Over Half a Century

Furniture, excellent reproductions of the best examples of the cabinet maker's art of past centuries, together with many small odd pieces of modern design suitable for Living Room or Library are on view in our galleries.

Furniture Linens
Curtains Draperies
Department of Interior Decoration

1 and 3 West 37th Street New York
AT FIFTH AVENUE

Me Gibbon Satisfaction

P. Jackson Higgs

Panelled Rooms Executed. An Example in Oak

AUTHENTIC ANTIQUES
ACCURATE REPRODUCTIONS

Period Interiors

For a single piece of rare period furniture—or a complete room—We are prepared to furnish authentic examples, or make accurate reproductions of the best quality.

We will gladly assist in planning or execute period interiors, paneling of rooms and supply floor coverings, hangings, etc.

Our collection includes rare specimens of Old English silver, china, porcelains, lamps and other objets d'art.

Inquiries by mail will receive prompt attention

11 East 54th Street
New York
The Rolup cannot push out cuttin<q;g or marring your window. When not in use, the screen disappears into an inconspicuous case. Have You Seen Have You Seen the Window Screen the Window Screen that Rolls up like a Shade? Rolls up like a Shade?

In the Spring—no drudgery of replacing screens, no repairing or repainting. Just draw them down as you would a shade—instantly ready for duty.

In the Fall—no need to put the screens away to gather rust and dust. Just slide them up as you would a shade—in out of sight for the Winter.

You can adjust the Hastings' Rolup screen easily with­­ out cutting or nailing your windows. When not in use the screen disappears into an inconspicuous case at the top of the window frame.

The Rolup cannot push out at the sides. Metal grips—a new patented idea—sliding in narrow slots, hold it tight to the woodwork of the window. Blinds, awnings and casements can thus be easily adjusted.

The entire window is covered with a fine, transparent mesh, allowing perfect ventilation and vision at all times without admitting the smallest fly, mosquito or other insect.

Outside of the mere question of the beauty of the wood and the fact that it is properly cut and grooved (if it is to be laid in that fashion), part of the success and permanence of your sub-floor must depend upon the kind of a sub-floor that you put down. Many people planning homes have never heard of a sub-floor; they just decide upon the kind of floor they want, hardwood or tile, marble or composition. But any owner should know the specifications they are going to find a list of materials essential for the foundation of the house. One reason for this is that it is a good idea to have floor catalogs on hand; read them carefully while going through the house, see the old, square-checked, shining oilcloth cushions. For such rooms nothing could be more interesting, durable and unusual than the above mentioned coverings.

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In the Spring—no drudgery of replacing screens, no repairing or repainting. Just draw them down as you would a shade—instantly ready for duty.

In the Fall—no need to put the screens away to gather rust and dust. Just slide them up as you would a shade—in out of sight for the Winter.

You can adjust the Hastings' Rolup screen easily with­­ without cutting or nailing your windows. When not in use the screen disappears into an inconspicuous case at the top of the window frame.

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French Hand Made Furniture

One of the advantages which contributes to the effectiveness of our work as interior decorators is the co-operation of our own factory in fashioning fine, hand made furniture for special requirements. Our designers and decorators will be pleased to advise concerning interior arrangements.

Branded underneath every piece, this mark is a guaranty of quality.

WM. A. FRENCH & CO.
Interior Decorators—Makers of Fine Furniture
90 Eighth St. S MINNEAPOLIS, MINN.

In this suite, our Walpole, the designers have turned to a simple Jacobean type, a "cottage" style found in the picturesque homes of rural England. The pieces have been slightly antiqued. In color and finish they resemble Seventeenth century oak which has received constant but careful use.

Cresca Delicacies

The New Hospitality

is concerned with the skillful selection of a few dishes and their perfection; profusion has given place to harmony. Every Cresca creation is an inspiration to the hostess or the chef seeking to give highest expression to this art.

A great help is the booklet "Where Epicurus Reigns"—sent on request.

Fine Grocers Sell Cresca Products

CRESCA COMPANY, Inc., 364 Greenwich Street, NEW YORK

The W. Irving Forge, inc.
hand forged Colonial hardware.

For the friend "just crazy" over new home, camp or bungalow, what more fitting, unusual, and withal more useful gift than a piece of W. Irving HAND FORGED HARDWARE Lighting Fixtures Bells Toasting Forks Knockers Shoe Scrapers Door Handles Lanterns Fireplace Sets Stands

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Secure your copy of the book

FLAVOR AND FRAGRANCE

SEA FOOD comes from the deeps clear and cold. It has a natural affinity for an atmosphere chilling as a wintry wave.

If you relish Chinook Salmon, rainbow trout or savory whitefish, you should own a Jewett Solid Porcelain Refrigerator because it retains the full flavor of its contents.

The Jewett Solid Porcelain Refrigerator is favored by the leading purveyors of food as well as their patrons. The Jewetts have been building refrigerators for three quarters of a century.

The booklet, "Flavor and Fragrance," tells you how the solid, seamless, jointless, porcelain compartments of the Jewett (an inch and one-quarter thick) preserves food quality. The booklet is mailed on request.

Over-Mantel and Door Decorations

THE golden age of wall decoration was probably the 15th Century in Italy. Floors, ceilings as well as walls were ablaze with color and artists vied with one another in creating new and unusual designs for the interiors of great palaces. Walls were rich in color. Painted panels and decorative plaques of all kinds adorned the space over mantels and doors and more often, gorgeous frescoes and gilding covered the entire wall space. It was an age of unrivaled splendor in architecture, painting and sculpture—as well as decoration—and walls magnificent in color and design were a logical interpretation of the spirit of the times. The Farnese palace is today a brilliant example of that great era when background dominated everything else in decoration.

France, through the influence of Italy, began using painted wall decoration as early as Louis XII. Crude at first, it gained in opulence until in the palace of the Luxembourg and at Versailles and Fontainebleau we find decorated walls of unmatched magnificence both as to color and design. The recent craze for early American decoration—those sturdy interiors of our forefathers with their plain plaster walls and general air of austerity—is a far cry from the painted and gilded interiors prevalent in the time of Louis XV. This revival of an art notable for its extreme simplicity does not necessarily mean that we are forever addicted to plain walls and early maple furniture but it is an indication of a elemental desire for a certain simplicity in decoration, a mental state that desire effects far removed from the gorgeous interiors of the Renaissance.

Wall decoration must be handled with consummate art or else the effect is apt to be over-loaded and heavy. An all-over design tends to lessen the apparent size of a room and should only be carried out in interiors of noble proportion where the rest of the furnishings are subdued in both color and design. It all comes down to the question of whether walls are to be considered a background merely or as an important part of the decorating scheme. The former calls for plain neutral toned spaces, either papered or paneled with all the interest centering on the design.

(Continued on page 108)
Adherence to a period style seldom achieves a room possessing real charm. It is rather the well considered disposition of harmonious elements, the sparing use of color accents, and the subtle expression of personality, that give us enduring pleasure.

Miss Swift
INTERIOR DECORATIONS
41 East 55th St
New York

A QUANT ENGLISH LANTERN, THAT IS HAND MADE AND HAS MICA PANELS. CAN BE HAD INEXPENSIVELY WITH A HANGER FOR SIDE WALL OR CEILING.

CASSIDY COMPANY
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
101 Park Avenue at Fortieth Street
New York City

Choice Reproductions
EARLY ENGLISH AND COLONIAL MANTELPIECES
FIREPLACE EQUIPMENT
HAND WROUGHT DECORATIVE METAL WORK
Every Rose Lover Will Take Advantage of This Offer

Every Rose lover intends to get at least $2.00 worth of Roses this Spring. Buy them through the American Rose Society and your $3.00 membership in that great organization will cost you only $1, provided your application is received before May 1, 1922.

This is no Puzzle

It is perfectly clear and easy. You begin by sending $3.00 to The American Rose Society, John C. Wister, Secretary, 606 Finance Building, Desk H, Philadelphia, Penna. You will get promptly the

A. R. S. $2.00 Rose Coupon

This coupon will be accepted as cash by several of America's foremost rose-growers in payment for $2.00 worth of Rose bushes (or other plants), your own choice, to be selected from their 1922 catalogues.

For the remaining $1.00 Mr. Wister, Sec'y, will send you a $3.00 membership in A. R. S. with all the privileges below:

Full Membership Privileges $3.00

which for new members joining before May 1, 1922, will include

The American Rose Annual for 1922

A splendidly illustrated book of 200 pages, giving interesting stories of rose progress and the achievements of its members and rose growers. This book is supplied to members only. The 1922 issue will be ready about March 1.

The Members Handbook

supplements the Annual with much valuable information about Roses, and gives a complete list of members so you can find rose-lovers in your neighborhood. Ready about September 1, 1922.

A Card of Membership

admitting you free to all rose shows in which the Society formally takes part.

Advice From Research Committee

Members can secure advice from a committee of Rose experts about varieties, cultivation, insects, diseases, habits, color, and other characteristics of all known Roses.

All of these will be given to new members who join before May 1, 1922. Send your name, address and check for $3.00 payable and directed to

The American Rose Society

John C. Wister, Secretary


The coupon good for $2.00 worth of Rose bushes (or other plants) and the Membership Card will be sent to you at once. The Rose Annual and the Handbook will be forwarded as soon as published.
Flowering Dogwood

White (Cornus Florida) and Red (Cornus Florida Rubra). Generally considered by expert gardeners and other flower lovers to be among the best shrubs for landscape planting. Useful as single specimens, in masses, or in combination with other shrubs. Will grow in full sun or in partial shade. Hardy over practically all the United States. Trees 3 to 4 feet high. Leaves bright green, turning to brilliant scarlet in fall. Flowers white and pink. Indispensable for lawn or landscape. The bright red berries which appear in September and last until late in the winter enhance the beauty of these picturesque trees and attract various species of birds.

From Gardens Behind The Sun

Floating above green rolling lawns or edging the hem of the woodlands, clouds of Dogwood, pink and white, seem to have drifted down to earth from gardens behind the sun. No flowering tree so charms the eye or appeals more to the imagination. Dogwood and Spring are refreshing memories that dwell deep in the eyes of all who have ever beheld the large white petals, often diffused with pink, when glowing life and color return once more to the world.

For Your Own Lawn

It is a simple matter for you to have Flowering Dogwood, red (Cornus Florida Rubra) or white (Cornus Florida), floating and blooming across your lawn. By landscape planters they are considered the most picturesque and practical of flowering shrubs.

Send Your Order Now

to the Elliott Nursery, one of the oldest, most responsible, and respected houses of its kind in the country, and you will be sure of receiving the finest Dogwood specimens to be obtained. Full instructions regarding the planting and tending of the shrubs accompany every shipment. Thirty years of experience stand as a pledge of satisfaction. Price, White Dogwood, $1.50 each. Pink Dogwood, $2.50 each.

Our Catalogue

Our free catalogue is really a fascinating textbook on the cultivation of hardy plants, flowers, evergreens, and other shrubs. If you will mail us the coupon we shall send you the book at once.

ELLIOTT NURSERY CO.

511 Magee Bldg. Pittsburgh, Pa.

Name
Street and Number or R.D.
City
State
Where Practical Gardening May Be Learned

(Continued from page 54)

done outside of the college year before a diploma may be secured. As an additional course is offered for forestry, and there is a special two-year course for students who are not High School graduates. The extension work of the School of Forestry is done by these students, systems of boulevards, parks and squares being planted by them. Students are sent out to surrounding cities for ideas and inspiration and are taught that it is essential to realize that horticulture is an art closely related to architecture and painting.

A graduate of the Missouri Botanical Garden at St. Louis, who has made a success in professional horticulture, describes this school as offering an unusually good opportunity to learn the practical end of the work. The students help in all the greenhouses and outdoor work, and the instructors are all practical gardeners.

The equipment of the Garden is especially good. It was given to the College by Mr. Henry Shaw, a citizen of St. Louis, in 1860 and was maintained under his personal direction until his death, since when time, under supervision of his will, it has passed into the hands of the board of trustees.

The Garden receives no income other than funds left by its founder. Of its, its 125 acres, 75 are open to the public. The students have opportunity to study 11,000 species of plants in the Garden and its various houses, which include a palm house containing 150 species of palms, among which are various commercial important varieties, such as the date, coconut, sugar, Panama hat and rattan palms.

A valuable collection in the Economic House includes rubber, oil, perfumes, spices, drugs, coffee, tea, peppers, and such useful plants. There is a fern house containing some rare specimens, a succulent house, a display house, an arid house, a tropical fruit house, a forced fruit house and orchid growing houses.

There are water, rose, perennial and formal gardens, and it will be seen at once that this school is most valuable one. Its collection is superb, its opportunity for practical work unlimited. It is difficult for students of the Mississippi Valley to choose between this and school and Ames, but the very high standing of the latter in the department of landscape architecture attracts them while those seeking the study of thousands of rare imported plants enter the Missouri Botanical Garden.

It is impossible to describe all of the excellent horticultural schools of the United States within the scope of one article. The object of this sketch is to show what is being done in various parts of the country to attract the attention of those interested in gardening to the wonderful advances made in this field. This is the coming profession for thousands of people not suited to indoor life and what could be more useful and beautiful for America?

The Rose In America Today

(Continued from page 44)

not want a tin garden, always in bloom, always alike.

But what has this to do with the up-to-dateness of the rose in America? Just this: we are coming to glory in the June burst of roses, and to value them properly for their great gift to us asowers of the garden. We can see how lovely is the single rose, the hardy climbers of multiflorus-cluster and of Wichurana-indica, in a flower form. We can cherish the "wild" or native roses, of America and of Asia, as never before. We can begin to see and to love "with" the rose as an item in the shrub border, to stand there with the spires and the mock orange before us and to give us that glory of bloom as they do—but a greater glory!—and then to retire into the greenery, gathering strength for next year's finer effort.

True, we have and love the "ever-blooming" roses which too often prove either neverblooming, or with an occasional tantalizing flusher to keep hope alive. We struggle with these in the necessary beds which our better gardens give us, with the suckers from the stock of the poor growth of our pets on their own roots, because we do not have a Chateau de Clos Vougeot of dusky red, a golden or a yellow or a dingy orange or a glaucous green, of the Southern States, or a beautiful "sport," of W. K. Jackson in indescribable depths of pink.

Meanwhile, and not at all neglecting these modern, foreign friends of flower habits, we have an occasional gen of American hardiness and vigor to show. It has taken us a dozen years to appreciate the value of Radiance, which came into commerce in 1910, and is the product of John Cook, who has bred roses in Baltimore for three score years. We are welcoming Red Radiance, its distinct "sport." We have adopted Gruss an Teplitz and Ecarlate as our own, despite their foreign origin, because they give us all summer and fall without coddling and without protection or any coddling, and that may be used as good-looking shrub roses in the hardy border, and in a uniquely beautiful pillar anywhere in the garden, as climbers over a trellis or the door way, over a fence or the rocks. When I began to look at roses with understanding nearly fifty years ago, I could bring in roses accessible in Baltimore Bele, with its tightly rolled, little pinkish white buds, and Pratia Queen, a half wild crimson. Now...
Your Seedsman’s Reputation
and the
Quality It Ensures

All of the seeds that you purchase are bought entirely upon the reputation of the seller. You cannot judge their quality yourself as you do with so many of the other commodities you buy. Not even the most thoroughly trained seedsman or horticulturist can give a satisfactory opinion upon their quality without exhaustive tests.

Thus the wise and experienced buyer investigates first the reputation of his seedsman. It is his best, in fact, his only assurance.

The business of Peter Henderson & Company was established in 1847 and has been built to its present proportions by the most careful attention to quality. The third generation of Hendersons are in charge to-day and there is something more than just a plain business relationship existing between themselves, their employees and their customers.

When you buy Henderson’s seeds you buy 76 years of experience; you buy the prestige and reputation of years of successful seed raising and selling; you buy seeds that have behind them the sentiment brought out by many years of careful conscientious attention to our customers and their wants.

The very smallest part of your farm and garden costs is represented by the seeds, but they are by far the most important item. — Henderson’s Seeds are Tested Seeds.

“Everything for the Garden” is the title of our annual catalogue. It is really a book of 176 pages, replete with garden information, 16 color plates, and over a thousand half tones, direct from photographs, showing actual results without exaggeration.

Special Introductory Offer

To demonstrate the superiority of Henderson’s Tested Seeds, we have made up a Henderson Collection, consisting of one packet each of the following six great specialties:

Ponderosa Tomato
Big Boston Lettuce
White Tipped Scarlet Radish

Henderson’s Invincible Asters
Henderson’s Brilliant Mixture Poppies
Spencer Mammoth Waved Sweet Peas

In order to obtain the largest possible distribution for our annual catalogue, “Everything for the Garden,” we make the following unusual offer: Mail us 10c and we will send you the catalogue, together with this remarkable “Henderson’s Specialty Collection.”

Every Empty Envelope Counts as Cash

This collection is enclosed in a coupon envelope which, when emptied and returned, will be accepted as a 25c cash payment on any order for seeds, plants or bulbs amounting to one dollar, or over.

Peter Henderson & Co.
35-37 Cortlandt St., New York City

I enclose herewith 10c for which send catalogue and “Henderson’s Specialty Collection,” with complete cultural directions as advertised in House & Garden.
The Rose in America Today (Continued from page 86)

my own garden is adorned by seventy varieties, each distinct enough to hold its place until a better sort displaces it. These roses I consider up-to-date in value and beauty, for they make the proper show five weeks from May 24 to July 1 a feast of changing loveliness.

Purists who have in Purity and Silver Moon, both strictly American in origin, with great beauty in flowers in abundance all as in White Dorothy and with Mrs. M. H. Walsh, of the clustered flowered type, and Milky Way and "W. M. 5," yet unnamed, which shows a new color and habit.

A gamut of pink and crimson is run with Dr. Van Fleet, Christmas Wright, Climbing American Beauty, and Baronesse von Ittersum in the large-flowered which it deserves. The same note is hit hard by a more beautiful single rose, the Van Fleet hybrid "W. M. 5," yet unnamed, which shows a new color and habit.

The yellow tones are as well preserved in deCleure. Aviatures by Colonel and Ghiislaine de Feligonde are really yellow, and Emily Gray promises to be so. The Van Fleet hybrids, even yet given a number by that rose magician, shows me enormous flowers in which the flesh and pink and cream tints I do not know how to describe. The yellow ones are coming, and it may be that one will put into climber form in its time can overlook these same Chinese natives with Dr. W. Van Fleet, Christine and Baroness von Ittersum in the large-flowered which it deserves. Both species—and they are fixed varieties—have distinct foliage, red stems, and a lovely fall color.

In the same general class of worthwhile shrubs, better looking when out of bloom than any lilac or mock-orange, and with sweet deCleure, and Emily Gray promises to be so, the Van Fleet hybrids, even yet given a number by that rose magician, shows me enormous flowers in which the flesh and pink and cream tints I do not know how to describe.

No survey of the rose in America at this time can overlook these same Chinese natives, with Dr. W. Van Fleet, Christine and Baroness von Ittersum in the large-flowered which it deserves. Both species—and they are fixed varieties—have distinct foliage, red stems, and a lovely fall color.

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NATURE'S loveliest gift—
ROSES—will be yours in abundance if you order Conard Star Roses. Hardy, field-grown plants, raised with skill and knowledge gained from over 50 years' experience. Thoroughbred roses of so high an innate quality that we can safely guarantee their bloom.

Full directions for planting and care come with every Conard Star Rose. Success assured. They'll bloom or your money back.

"This celluloid star tag labels your growing rose and is the sign of our guarantee—two exclusive J. features."

Full directions for planting and care come with every Conard Star Rose. Success assured. They'll bloom or your money back.

Buy your seeds where experts buy them! For nearly half a century a host of professional gardeners and florists have depended on Beckert's Vegetable and Flower Seeds, year in and year out, for sure yield and sure quality.

Beckert's 1922 Catalogue offers several new, high-yielding varieties of vegetables, besides the good, old stand-byes; also many splendid new flowers. Particularly worthy of note are Beckert's New Giant Snapdragons, an exclusive importation in several fascinating colors, and the New Mammoth Dahlia-flowered and Picotee Zinnias.

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CONARD STAR ROSES

BLOOM or your money back

PREMIER ROSE

Now—a Power Mower for Medium Sized Lawns

For years Ideal Power Lawn Mowers have been used for taking care of large lawns. The thousands of Ideal Mowers in use have definitely demonstrated their labor-saving, money-making qualifications.

However, there are thousands of lawns hardly large enough to warrant the purchase of a large power mower, yet with so much grass to cut that proper care becomes a laborious and an expensive problem.

It was for this vast number of medium sized lawns that the Ideal Junior Power Mower was designed. It is moderate in price, dependable, easy to handle, and pays for itself in a very short time. The Ideal Junior is exactly the right machine for homes with lawns too large to conveniently care for with hand mowers and too small to justify the purchase of the larger models for parks and cemeteries as an auxiliary for trimming up and getting in close mowings.

IDEAL POWER LAWN MOWERS

For larger lawns the 30' Ideal Power Lawn Mower

For large estates, municipal parks, cemeteries, golf clubs, schools, colleges, etc., the well known 30' Ideal Power Lawn Mower is the right choice. Here too, the Junior can perform the entire job in a single day to operate and even pays for itself in labor saved.

Beckert's 1922 Catalogue is richly illustrated and full of valuable pointers on garden planning, planting and cultivating, insuring the best of results with every vegetable and flower. Free for the asking.

SEND FOR YOUR CATALOGUE NOW!

Beckert's Seed Store
101-103 Federal St.
Downtown Pittsburgh, Pa.
**The Pawpaw—An American Fruit**

(Continued from page 88)

"w's," Pawpaw. It is the tropical fruit that has the digestive ferments in it. I have not heard that our northern fruit has any digestive properties. I am not sure, but I am sure that this subject has been scientifically studied. I will perhaps get a chance to investigate the matter this year.

The Pawpaw grows in the northern states and is a member of the duck-bill family. It is an excellent fruit in many respects. It is a real tropical flavor. The people who have tried it say that it is delicious.

**ROSE ARBORS**

The Rose Arbor—our unique creation, is made by us and it harmonizes with the restfulness of interior and outdoor surroundings. It is the Rose Arbor—our unique creation, is made by Hartmann-Sanders Co., the Pergola is effectively adapted to the modern garden of limited area and as well as to the most pretentious estate.

**HARTMANN-SANDERS CO.**

Farming and Home Office 2507-2509 Hugh Avenue Chicago, Illinois

Hartmann and Sons, Inc.

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Lawn set No. 94-96

Chair No. 94 $14.00

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Both of the above are F.O.B. Chicago.

Rose Arbor—with seats

Price $110.00

F.O.B. Chicago

When writing for copy envelope 20 cents and ask for Catalogue "P-32."

Y ES, it is being done more and more with every indication of further increase. As commercial growers and purchasers of gardening material, we come to a better understanding of the principles that underlie its successful conduct. The old belief that trees, shrubs and hardy flowering plants can be transplanted only in early spring or fall is obsolete. In its stead we find that we can move blossoming phlox plants in midsummer, evergreens and other woody things in January.

That is magic, planting wizard. Henry Hicks, says, "If you love a plant you can make it live any time." It is a statement which those who are familiar with his work on Long Island know to be literally true.

The successful moving of a tree, shrub or hardy flowering plant hinges first of all upon taking it up, transporting and repositing it without disturbance of the original soil about those delicate, fibrous rootlets which are its direct gathers of the essential soil moisture and plant food. Upon the rapidity with which these rootlets resume their normal function depends the immediate and consequently the more distant future success of the planting.

In the case of the average flowering plant that has grown in the average way this ball of earth containing the essential soil moisture and plant food is the plant. Upon the rapidity with which these rootlets resume their normal function depends the immediate and consequently the more distant future success of the planting. The plan followed in the best nurseries is somewhat as follows:

1. When the young stock has established itself in the nursery, transplant it to a more spacious and fertile soil. This is usually done in spring or fall. If the transplanting is to be done in summer, the experiment is less successful.

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Dreer's Six Famous American Asters

American grown Asters are one of our leading specialties and our list comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price, or from what source, and while we offer this season over sixty distinct varieties and colors, none of which can be excelled for quality, we have selected this collection, which embraces six distinct types and colors which we feel sure will give entire satisfaction to the most critical growers of this popular flower, not only on account of their free growth and profuse flowering, but also for large size and excellence in quality.

We will furnish this Collection of DREER'S SIX FAMOUS AMERICAN ASTERS, comprising one packet each, of six choicest varieties, for 65 cents, postpaid.

DREER'S GARDEN BOOK FOR 1922

Six pages are given to the description and illustration of Asters, together with cultural directions. It also offers a complete list of other Flower Seeds, Vegetable Seeds, Lawn Grass and Agricultural Seeds. Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy of DREER'S GARDEN BOOK FOR 1922 will be mailed free if you mention this publication.

HENRY A. DREER


A Nursery Catalog of Unusual Helpfulness

That is what folks say of Green's Nursery Catalog. A Catalog that is a Text Book

Helpful information about fruit culture, written by Charles A. Green, makes our catalog one of the most valuable for intending planters. Instructions on planting and care of fruit trees and descriptions of varieties written in such a manner as assist judgment. It will be sent with our compliments to readers of House & Garden. The 1922 issue will be even better than its predecessors. You should have it at hand as a guide in planning your garden activities for 1922.

Fruit Specialists Since 1881

From one end of the country to the other the nursery stock of Charles A. Green is famous for its hardiness. Northern grown, vigorous and well-formed trees. Experienced planters who have seen our big fields of fruit trees have said that they were the best in the country. Not only are they large vigorous trees full of vitality, but they have come from hinds of trees now bearing fruit at Green's Fruit Farm. Thus they can be relied upon to be absolutely true to name, which is one of the most important things in connection with tree growing. Mr. C. A. Green's assistants of long experience have learned how to dig, pack and ship trees so that they will reach their destination in the best possible condition.

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A LOWER PRICE ON A POWER-MOWER

Do you know you can now buy a strong, durable, efficient, thoroughly proven power mower for only $175? This is the price of our 24-inch machine.

We have been able to produce and sell this machine at a price lower than other mowers, because of its patented features, which eliminate dozens of parts and hundreds of pounds of weight—only eleven moving parts—weighs only 160 pounds. Same fine workmanship, durable construction, as our more expensive machines, and cuts five acres a day easily. Used by hundreds of prominent individuals and concerns.

Send us the dimensions of your grass area, and we will give you an estimate of what your cutting cost and time should be, and the savings you could expect, together with an interesting book about the Moto-Mower.

Large Model, 27-inch Moto-Mower
Price Complete $210

THE MOTO-MOWER COMPANY
3242 East Woodbridge St.,
Detroit, Mich.
A product is as valuable as the organization behind it

GOOD FENCES

ALL Anchor Post Fences have one thing in common: they are good through and through: in material, manufacture, and erection.

It would be difficult to find structures more exposed to the elements. Strength of material and excellence of mechanical design are of little value unless we have durability.

All parts of our wire fences are galvanized by the hot-dip spelter process, the best and thickest protection that can be given to iron. We know that our posts will last for twenty years, and many of them still in service have been set for a longer period.

ANCHOR POST IRON WORKS

PHOTOGRAPHS of ANCHOR POST FENCES

faithfully reproduced in this 16-page Rotogravure Book, give you a wide range of choice. We have the proper fence and gate for every location—in wire or iron.

To home owners, public officials, and others seriously interested in this subject, it is<br>SENT FREE

The book does not pretend to show our complete line. But of the many types illustrated there may be one which would serve your needs. Send for a copy. If any other information is needed, our nearest Sales & Erection Office will be glad to send a man to discuss the matter with you.

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Chicago  4 So. Dearborn St.  Jersey City Turpentine
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Harford, Conn.  903 Main St.  Philadelphia  ... 500 Real Estate Trust
Baltimore  360 Main St.  Detroit  ...  311 Prudential Bldg.
Baltimore  360 Main St., East  Cincinnati  ...  143 Fourth St.

Thirty years of fair dealing backs Anchor Post Fences
Kunderd's Marvelous New Ruffled Gladioli

offer something entirely new and original for your garden. Far removed from the common sorts in size and color, their ruffled beauty will make your garden distinctive. No other grower has ever produced anything to compare with these marvelous new types and colors.

Kunderd’s 1922 Catalogue

describes many new sorts introduced for the first time; illustrates 19 of these new Gladioli in natural colors and many others in halftone. 52 pages of Gladioli descriptions and cultural directions, with special instructions for growing show flowers. The most instructive Gladiolus catalogue ever issued. Send today for a free copy.

A. E. Kunderd, Box 2, Goshen, Indiana, U. S. A.
The Originator of the Ruffled Gladiolus

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Fast, Accurate and Economical

Whether you mow half an acre or fifty, there is real dollar economy and added lawn beauty in the work a 4-Acre Power Mower will do.

Light in weight, it handles "close-up" mowing around trees, flowers and shrubs with the same speed and accuracy that it travels over the open spaces.

A Single Trial Will Prove It

The 4-Acre Power Mower welcomes every test you can give it. Start it, follow it; turn it, climb with it. Then let it cut its way through grass so long that a hand mower would clog and jam.

Complete details sent at once on request. It means no obligation.

JACOBSEN MFG. CO.
Racine, Wisconsin

Cuts Most Grass Per Dollar

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Alexander’s Dahlias

Your choice of a

"Hundred Forms and a Thousand Colors"

A Collection Guaranteed to Please You for $2.00 prepaid (Tubers)

Madonna, white Pompon-flowered
Masquerade, scented Decorative
Minerva, pink Pompon-flowered
Show W. B. Childs, purple, morocco Cactus
Zappali, lavender Pompon-flowered

My Catalog is Free - Please Ask for It.

J. K. ALEXANDER
The Dahlia King
425-435 Central St, East Bridgewater, Mass.
"Welcome" and "Goodbye"

You are setting the stage for much of life's drama when you select an entrance for your home. We agree that you can not give too great a consideration to its quality and design.

Curtis doors and entrances are made to fulfill your demands for both strength and beauty. Curtis doors are made of selected materials by skilled workmen. Features in their construction insure their durability against use and weather. The designs are by architects of high standing and are along lines approved by leaders in good taste.

The same excellence is common to all Curtis Woodwork—some 250 items of windows, stairs, mantels, moldings, frames, and built-in furniture. It is all skillfully made in widely accepted designs by architects of high standing and are along lines approved by leaders in good taste.

You will find Curtis Woodwork low in price when you consider its quality. That's because we give you the advantages of the economies of large production and of standardized manufacturing.

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If you do not know where you can see Curtis Woodwork, write us for the name of a nearby dealer and for beautifully illustrated literature.

A RECORD OF THE GARDEN

A garden is such an evanescent thing that the thought of preserving its beauty effects is flustered upon the scene at almost weekly intervals. Some plants have drooped to insignificance, and there is another one that has blossomed out at the other end. Another has burst into bloom before we had a chance to form a last minute picture of the garden, and another will be in full general appearance at any certain time.

Now, such a mental picture would be a tremendously valuable thing to have when, just before the planting season, we contemplate a new garden, and when we contemplate what work we can do in the garden. It is practically impossible with any certainty to make changes for the better without being able at the same time definitely to visualize the exact requirements of each particular grouping in the garden, nor is it safe always to rely upon the memory for failures among the perennials that require transplanting by more durable varieties. But these are only practical considerations. There is, in addition, the pleasure we derive out of our garden. It is the mental picture of the garden and how we wish it to be that makes us wish to see it so-fashioned in the future, that it is worth the effort to work at it.

The first necessary step in preparing the garden for the next season is to make a record of the present state of the garden. This record should include a list of all the plants and include the name of the plant, the date it was obtained, where it was obtained, the date it was planted, and when and how it was planted. It should also include some other pertinent facts about the plant, such as its size, color, and texture.

To complete the garden record we need another kind of record, which is the record of the growth of each plant. This record should include the size and color of the plant, the date it was obtained, and the date it was planted. It should also include the date it was planted, and the date it was transplanted to another location.

A series of record cards like this, one for each plant or species group in the garden, will be a most valuable practical guide for the future and a fertile source of pleasure in retrospect.

RICHARD H. PRATT, 2ND,
Little Tree Farms Special Offer
6 Choice Evergreens $10.
Will Make Your Home Grounds More Beautiful

ORDER NOW

This sample offer consists of:
- one Blue Spruce
- one Arborvitae
- one Prostrate Juniper
- one Erect Juniper
- one White Spruce
- one Picea

All 6 ft. high. Three times transplanted, shipped with ball of earth tied with burlap, packed in crate and delivered to express at Framingham, Mass. Shipping weight about 150 lbs.

Remittance with order.

View of Little Tree Farms
Send for the "Book of Little Tree Farms." 44 large pages with 150 illustrations of new landscape plantings. Instructively written to help you.

FOR SPRING

Your home grounds will be made far more beautiful, valuable and enjoyable by adding these choice decorative evergreens to your foundation plantings, screens, borders and entrances. This collection of evergreens is useful anywhere.

Are You Fond of Squash?
Yes or no! When you taste this real improvement in summer squash you will be content with no other. When cut in half the long way, baked in the oven with butter, and the halves served individually, our

NEW "DES MOINES" SQUASH
will completely surprise you. It is simple to prepare and easier to enjoy, particularly after the first taste. One customer writes "I never ate a squash that tasted so good to me."

Baked or boiled, it is the best there is. By August 10th the ground will be literally dotted with the small Squashes.

Plt. 25 cts., oz. 50 cts., ¼ lb. $1.40, postpaid

Send for yours now and at the same time ask for a copy of Forbes’ 1922 Catalogue
accurately describing the things worth while in vegetables, flowers, lawn and farm; full of interest and helpful advice. Free on request.

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119 Mulberry Street Newark, New Jersey
Have you a Room
That's Hard to Heat?

March is the month that puts a heating system to the most severe tests. There are days of high winds and extreme cold, and there are warm, spring-like days when very little heat is needed.

The Kelsey Warm Air Generator meets one extreme as well as the other.

For the most exposed room, the most difficult to heat, a special cap (as illustrated) may be used, sending directly to that particular room all the heat from a certain section of the warm air chamber, yet providing ample heat for the other rooms.

For the warm days, even a little wood fire will keep the chill off.

Kelseys installed thirty years ago are still giving satisfactory service, and the saving in coal bills has paid their cost many times.

We shall be glad to answer any questions you may ask about the Kelsey.

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WARM AIR GENERATOR
(Trade Mark Registered)
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New York Office
565-K Fifth Ave., (Cor. 46th St.)

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405-K P. O. Sq. Bldg.

ACCESSORIES for the GARDEN LOVE

All types of gardens, plans and planting lists are contained in House & Garden's Book of Gardens, $5

A garden record book is a boon to anyone desiring to run a vegetable garden on somewhat of a business basis. This book with its columns for data of all kinds enables one to keep an accurate account of all the happenings of a garden, 75 cents
March, 1922

Evergreen Cheer Throughout the Year

There's nothing like a cheerful spot of evergreen—hedge, windbreak, screen, foundation planting or a single specimen or two here and there—to soften the harsh, unlovely grasp in which Winter holds your home surroundings.

About your grounds to-day, you'll find dozens of places that could be made colorfully attractive through otherwise colorless months by the friendly presence of EVERGREENS. There are few things more beautiful than symmetrical Evergreens touched with snow.

Of course you can't make improvements in time for enjoyment this Winter but you can for NEXT—by noting such places NOW and filling them in the early Spring with FRAMINGHAM EVERGREENS—the famous hardy stock insuring selection superb.

Send for our handsome book.

“Beautiful Home Surroundings

(Not absolutely FREE anywhere east of the Mississippi River and north of the Potomac. Address upon receipt of one dollar.)

Gromor

Showing Gromor with lawn mower attachment in position

Gromor

Mows your lawn and cultivates your garden

The Gromor is the ideal tractor for large or small estates. It pushes the lawn mower (the natural way) so that the tractor wheels do not press the grass down before it is cut. This insures a clean, even cutting job. Either the 22" or 30" mower may be used. For a small lawn with many trees and shrubs, the 22" mower is preferable. The Gromor is controlled and guided from the handles.

The Gromor is unexcelled for garden cultivating. Any Planet Jr. garden tools can be attached for working small vegetables.

Send for illustrated booklet and prices.

The Frank Held Tractor Co.

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Columbus, Ohio

Gromor

Solvay

Granulated Calcium Chloride

Dustless Driveways

Firm, clean, moist, dustless driveways and walks are especially desirable on private estates and country clubs. The economical method of obtaining these conditions is to use Solvay Granulated Calcium Chloride, "The Natural Dust Layer."

Solvay is a white chemical salt, particularly adapted for use near or around the house, owing to its lack of objectionable features such as odor, tracking, discoloration, etc. It is harmless to men or animals and not injurious to auto tires, varnish or vehicle paints. A combined dust-layer and surface binder, it is by far the most effective method of road treatment.

Extensively used on private and public roads and walks and tennis courts.

The new Solvay Book will interest you. Write for it today!

Solvay 75% Calcium Chloride

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The Golden Co. of Mass., Boston
The Golden Company of Texas, Dallas
The Golden Co. of Limited, Toronto, Ont., Can.

TREES FOR THE GARDEN

(Continued from page 49)

A little forethought we can use this type of equipment as accent points to give a touch of individual charm to an otherwise unbroken line. The towering masses of cedars, with their lights and shadows, or the upright masses of the Lombardy poplars are suited for such effects. Heavy masses of trees such as oaks, pines or other large evergreens, with openings here and there to allow a choice bit of distant view to be seen, serve as admirable backgrounds for smaller plantings in the foreground. Then too, we have such trees as the white birches and the beeches which have such distinctive colorings that they are worthy of a prominent place in our border plantings where they will lighten, by their note of contrast, a dull corner, or they can even serve as terminations to long vistas across the garden or lawn.

When such material is used it is necessary to plant shrubs under them which will endure partial shade. The native viburnums with their showy berries in the spring and their brilliant berries in the fall are very serviceable here, as are the shrubby corrus such as red-twigged dogwood, silky dogwood or the red and the yellow osier. The snow and coral brier, (Symphoricarpos) are also effective with their bright berries in the winter.

Evergreens are very desirable in border plantings, for their color, which is so much different, seems to impart life even in winter when the garden is apt to be a dreary spot. It is always best to plant these trees in groups. The effect is then more pleasing than if they are treated as specimens and dotted at regular intervals throughout the planting. They are the most serviceable screen for objectionable views, as they “block out” at all seasons. And they are excellent for windbreaks, as they seem to shrug off the fury of the wind into more gentle breezes. As backgrounds for garden structures or ornaments they are unsurpassed, for against them the color and detail of the object stand out with great clearness. This is also true of the smaller flowering trees, such as the ceras and the dogwood whose blossoms lose so much in detail when shown against the open sky, but against an evergreen they are twice as beautiful. Cedars, arbor-vitaes and pines, especially the white pine, are best for background groups, but hemlocks, when they are large enough, are apt to become thin and scraggly in appearance.

A very pleasing note of contrast in border plantings, which is seldom achieved, can be secured by allowing a specimen tree to stand clear from the rest of the planting at some salient point. Old apple trees or cedars used in this manner add great dignity to a garden by seeming to lend it age, or to make one feel that the garden has been drawn about the tree rather than that the tree has been placed for the benefit of the garden. Trees large enough for shade, used in this manner, make admirable places for garden furniture.

All gardens to be effective should be enclosed. Even though we may be pleased with distant views and the surrounding landscape we must steel our hearts and block them out of our garden picture in order that we can appreciate its detail. The English have secured this effect by the use of high masonry walls, which are still hard and harsh, even with their wealth of creepers, and seem to spoil, with their abruptness, the effect of Nature’s handiwork, which we prefer to emulate in our plantings.

In America we have developed a satisfying enclosure by the use of shrubbery, but an over-abundant use of material of much the same characteristics is very apt to produce a feeling of monotony. Too often in trying to get away from this feeling of monotony order has become a collection of freaks and monstrosities through the use of varieties and highly colored college plants, or through the use of a great many varieties in small groups of two of this and three of that, with one of the other tucked away here and there. We seem to have overlooked the great possibilities presented to us by the use of small flowering trees such as the dogwood, the ceras, the hawthorn, the host of flowering fruits such as crabapples, plums and peaches, and the many others of similar nature which will give relief from this bone characteristic and lift the garden out of the commonplace into something unique and individual. This is especially true when the amount of space for the garden is so limited that we cannot have the luxury of a heavy background of large trees.

It is hard to select the best flowering trees from the multitude offered, but it is fairly safe to say that practically all of them serve well the purpose of giving a delightful bouquet of bloom which is more prominent and more significant than the average shrub. The difference in height adds contrast to the small and more regular shrubs and so breaks the continuity of line.

(Continued on page 100)
Here are the houses—that have saved hundreds of trees and shrubs

Last March, 500 Dodson Bird Houses of various designs were installed at the Olympia Fields Country Club, Chicago. During the summer every house was occupied. The club grounds were alive with birds, bird songs filled the air. More than this—the trees, shrubs and greens were protected from insect pests. The troublesome mosquito was materially reduced in number.

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which is 1 mile from Trenton, N.J.
There is something about trees which tends to give a place a more cozy, homelike and comfortable feeling. There is always a breeze in the air which even when the summer sun is scorching the nearby lawns and blistering the asphalt; and in the winter they bend solicitously over the house and give it protection. If we have more trees about our homes we will find that there is much more easy to develop an out-of-door life, for the trees seem to beckon with a great tenderness, and to make the lawn more livable.

In selecting lawn trees we generally consider their shading possibilities, but with these we should try to combine other interesting characteristics in order that we might differentiate from the street tree plantings by using something which it is not possible to use in that location. We might use the oaks, the lindens or the maples, but why not delight ourselves with shade trees which also bear flowers? The most striking perhaps is the horse-chestnut which forms a broad spreading pyramidal tree which is lit in the shade with myriads of candle-like blossoms at the tips of the branches. Or the tulip tree (Lindera dentata) which has large tulip-like flowers in May and a good foliage of peculiar-shaped leaves. It is a rapid grower and makes the lawn an asset growth.

Borders must be selected for the color of their foliage. The copper beech (Fagus purpurea) and the darker purple beech (Fagus sylvatica) have an abundance of attractive foliage colors which they keep. They are backed and supported by other trees with a green foliage to counteract their unusual impressiveness.

The blue spruce is another tree which owes its popularity to its interesting color. But trees of this nature have been used so long and so many times in identical locations that it is no longer possible to find them in other places, or lacking. In fact it is so easy to overdo the specimen tree planting that it is necessary to give a word of warning in order to save many a place from becoming an open air museum of over-abundant use of exotic material. Be content with one or two such trees, and let further ideas of ornamental effect be suggested by the lawn or elevated locations. Use them as contrasting notes of color to give variety to masses of one color which are native or in common use.

Trees may be chosen for their valuable contribution to the ornament in their varied-colored bark and branches. Foremost in this group are the birches. The paper birch, the white birch and the gray birch are all effective, especially when used in clumps. The American beech is another tree which has a very pleasing color note in its steel-gray bark, while its abundance of leaves makes it effective.

The English beech is more compact, and branches to the ground. It is slower in growth but makes more effective use of its foliage because of its heavy foliage which is more persistent. The fern leaf oroar (F. decorticans) has a great trunk, silver bark and small leaves which do not drop until the end of October.

The yellow birch also has an interesting color in its bark. The leaves unfold on May 1st and are golden yellow; later they turn lowish gray and have the peculiar habit of shedding in long strips which is quite effective. The most interesting of the birches develops into a well rounded outline, and branches which are pendulous, giving it a graceful appearance.

Other trees may be selected for their brilliant autumnal colors. Several of the maple family are interesting. Such as the sugar maple, whose leaves as they turn yellow and red get on the shabby stage and fall away as a caste, quite early. But to us these might add the bright birch with its clear gold, the scarlet of the red maple, the ruddy palm, yellow and orange of the other maples, the deeper purple of the red and scarlet oaks, and the persistent gold and brown of the oaks and beeches.
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Several of the leading nurseries carry espalier fruit trees, and unless you care to go to considerable trouble it will be better for you to get these than to try developing your own. The shape of the espalier tree must be determined in the early stages of its growth—a matter which calls for experience and close attention to specialized details. Once the form is well established, however, as in the case of the trained trees offered for sale, you will not find it difficult to keep it developing along the right lines.

The illustration shows how it is placed in the cellar, and how easily operated. Nothing gets out of order. You can install any of the three sizes—five, eight or twelve cans with any size or style heater. The cans are mounted on a revolving steel frame in a cement pit under the cellar floor. Several weeks' accumulation of ashes are kept out of sight.

Write at once for our latest booklet which tells how it takes the work out of handling ashes, and how easily it is installed.

The Rose in America Today

The Rose in America Today (Continued from page 88)

far more neat and occupying no more space than a line of well pruned grape vines. For this latter purpose it is advisable to set in a line of solid posts strung with horizontal strands of heavy wire a foot apart to which the branches of the trees can be fastened.

Several of the leading nurseries carry espalier fruit trees, and unless you care to go to considerable trouble it will be better for you to get these than to try developing your own. The shape of the espalier tree must be determined in the early stages of its growth—a matter which calls for experience and close attention to specialized details. Once the form is well established, however, as in the case of the trained trees offered for sale, you will not find it difficult to keep it developing along the right lines.

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NOTES OF THE GARDEN CLUB

The Garden Club of Pasadena, estab-
lished in 1917 and of which Mrs. E. L. Stuart is the President, has 60 active members, men and women, and one honorary member, who meet once a month—generally excepting July, August, and December—throughout the year. A brief portion of the program is devoted to seasonal horticultural subjects, an hour of the remaining time being occupied, aside from necessary business, by speakers on topics such as: "How Gardens Appear to Mr. Ralph Clarken of Chicago; "The Gardens of China," with slides, by Mr. Rex Wheeler of a Pekin College, in England; Can Teach Us About Gardening," Mr. William Tyler Miller; and original "Poems on Wild Flowers," read by Mrs. James Stratton Porter.

Other speakers are drawn from among the local horticulturists and landscape architects. Tea is served after the close of the program and the gardens are enjoyed.

Instead of holding its own flower show the Garden Club cooperates with the Horticultural Society's shows, held twice a year, contributing funds, part of which are given only on condition that the exhibits shall be marked with both the botanical and common names. Among the special features of the many lovely gardens of members may be mentioned the azalea blooming in variety during the winter months, followed by Camellias (California lilac) on the estate of Mr. and Mrs. H. J. Cochrane Armour; the cacti of Mr. Benjamin Fenton; a collection of begonia at Mrs. J. C. Fitzgerald's; and interesting types of landscaping, as the Japanese, Italian, formal cottage, colonial, hillside, English, and one planting arranged as a setting for outdoor plays. This last at Mrs. Florence Harper's.

The Garden Club has interested the City Commissioners and Forest Rangers in saving "signaling signs and signals" in the interest of preserving the beauty of the mountaintides. The Commissioners have also been asked to allow the Club to plant a large tract of land with native California trees, shrubs and flowers, forming an Arboretum, and the Wild Flower Committee is also planting wild flowers in the City parks. The Park Committee of the Garden Club lends aid to the Community Players, arranging the decorations required, all the flowers and greenery being brought from the members' own gardens. Several members have written for publication, among them Mr. Charles F. Saunders, author of "Western Wild Flower Guide;" "Useful Wild Plants of the United States and Canada," etc.

The Garden Club of Spring Lake, N. J., whose President is Miss Anne Hinchman of Philadelphia, was founded in 1914, and has 21 members, summer residents of Sea Girt and Spring Lake, most of whom do personal work in their gardens. Meetings begin in June and close in September, being held as much as possible in the gardens. In 1921 Dr. John Armour, of George Town, Delaware, Pennsylvania spoke to the Club, with slides, of the Dunes and Dune Plants; Mrs. Mary Le Boeuf read a paper on Gardens in Poetry, and Dr. Thomas J. Headlee, State Entomologist of New Jersey, gave an address on the Insects of the Garden. The Club also has a "Garden and Other Garden Pest, and How to Treat Them. Mrs. Carl Roebuck, one of the members, who has to read a paper on Some Observations on South America, but was unable to carry out her plan. Mrs. Willard C. Saunders delivered an address, with colored slides, on A Gardener in the Orient, and Mrs. W. M. Green presented a paper on The Romance of Our Trees.

One field day was passed in visiting the gardens of members of the Rumson Garden Club. The most important

T H E G A R D E N C L U B OF P A D U C H U S , K e n t u c k y , was organized in May, 1921, by Mrs. George Flourney, the President, in whose garden the meetings have been held—week by week and bi-weekly in September and October. The active membership is limited to 25, and an interest in protecting native plants, trees and birds and wild flowers.

During June and July the program included the meetings is social, associated with members attending and different neighborhood groups arranging the entertainment, but the spring meetings are devoted to study. Mrs. Flourney has developed her own country place with raised beds and is planning to test the adaptability of various forms of vegetation to the climatic conditions of Kentucky.

When the club was only three we old it arranged a pony show with entries in the windows, in the store, and sold flowers on Mothers' Day for the benefit of a day-nursery. In July a bird bath competition was held. A field day was devoted to visiting an undeveloped Forest Park when President of the Park Board offered his property, which was to be parceled out, and gardens were started. A Bazaar of the Woman's Club was held.

T H E G A R D E N C L U B O F R I M S O N , N. J., of which the founder, M. W. Rockwood Gibbs, is the President, was organized in May, 1919. It consists of about 90 members, who meet fortnightly from May to October, inclusive. The program is conducted without outside aid, and the topics were almost exclusively horticultural. In 1921 the opening meeting was a "Competition of Different Means of Plant Propagation," and presented the Club with prizes. Mrs. Frank B. Peters was the judge. The Club also has a Bazaar of the Woman's Club. A Christmas Tree costing $200 was placed and is lighted by electricity during holiday week.

The Garden Club of Richmead, Mass., of which the founder, Mrs. Edward J. Smith, was its President, organized in May, 1917. It has 15 members, who meet fortnightly from May to October, inclusive. The program is conducted without outside aid, and the topics were almost exclusively horticultural. In 1921 the opening meeting was a "Competition of Different Means of Plant Propagation," and presented the Club with prizes. Mrs. Frank B. Peters was the judge. The Club also has a Bazaar of the Woman's Club. A Christmas Tree costing $200 was placed and is lighted by electricity during holiday week.

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GRAPES
From Your Own Garden

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Campbell's Early—Flint pulp and tender, juicy, flavor—very desirable for table grapes. Ripens early. $1.50 each.

MITE: Niagara—The standard white table grape. Very large, hardy and productive. Fine for jellies or juice. Ripens in July. $1.50 each.

These prices are for extra, selected, budding, own roots. Plants on their own roots. $1.00 each. $9.00 per dozen; large specimen plants. $1.50 each. By cutting back it can be made a beautiful bush or vine. Extremely productive. Fine for jellies or juice. $1.50 each.

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WHAT THEY COST

| Item      | Size | Cost
|-----------|------|------|
| Norway Maple | 15' 24" | $15
| | 15' 30" | $20
| | 15' 36" | $25
| | 15' 42" | $30
| | 15' 48" | $35
| Dutch Elm | 10' 6" | $15
| | 12' 6" | $20
| | 14' 6" | $25
| | 16' 6" | $30
| | 18' 6" | $36
| | 20' 6" | $40
| Pin Oak | 10' 4" | $15
| | 12' 4" | $20
| | 14' 4" | $25
| | 16' 4" | $30
| | 18' 4" | $36
| | 20' 4" | $40
| Swamp White Oak | 10' 6" | $15
| | 12' 6" | $20
| | 14' 6" | $25
| | 16' 6" | $30
| | 18' 6" | $35
| | 20' 6" | $40
| Pines | 10'-14' | $15
| | 12'-14' | $20
| | 14'-16' | $25
| | 16'-18' | $30
| | 18'-20' | $35

The Wonderful Paul's Scarlet Climber

Awarded the gold medal and cap at the National Rose Society's Exhibition last year, President Pennock, Society of American Florists, reports from Bagatelle Gardens, Paris, "Paul's Scarlet stood out by far the best among the climbers and attracted the public probably more than any other one rose." Vivid scarlet, slightly crimson, it makes a brilliant display for a long time. A strong grower, free from mildew, diseases and insects. By cutting back it can be made a beautiful bush or vine. Postpaid, 2 year old plants, $1.00 each. $9.00 per dozen; large specimen plants, $1.50 each. By express, with soil on roots. Plants on their own roots.

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Illustrates wonderful "Dixie Roses" in natural colors. The definitive catalogue of the oldest and leading Rose Growers in America. Offers 360 varieties Roses and other shrubs, bulbs and seeds and tells how to grow them. Entirely illustrated.

THE DINGEE & CONARD CO. Box 372 West Grove, Pa.
Over Mantel and Door Decorations

(Continued from page 82)

and color of hangings, upholstery and rugs.

If however, one desires decorative walls and does not care for an elaborate all-over design, it is possible to introduce color and variety at certain intervals, for instance, in those conspicuous spaces over the mantel and door that cry out for decorative treatment of some sort.

The fireplace grouping is the central point of interest in a room. Here people gather instinctively and here furniture should be arranged for comfort and convenience. The space above the mantel is of prime importance and with careful decorative handling becomes a spot of central interest. The decoration, whatever it be, should accord in scale with the size of the space to be filled.

An unusual and lovely over-mantel picture besides being of intrinsic value must be in harmony with the surrounding architecture to achieve its purpose of symmetry and beauty.

There is a wide choice of subjects for the space above the fireplace. Quite the most effective is an old portrait suitably framed, the soft, warm tones of long ago colors coming to life again in the mellow play of fireslight. Architectural and landscape paintings are attractive in certain types of interiors and mirrors are always good, tending as they do to enlarge the room.

The most charming of all the over-mantel decorations are the fruit and flower paintings of the 18th Century. These lend themselves to many types of rooms, the mellow, antique effect of once brilliant colors in no way interfering with practically any scheme of furnishing. Also a panel showing a profusion of graceful blossoms makes the ideal over-door decoration, two examples of which are shown on these pages.

A very beautiful example of modern flower painting is shown in the room above. Against a silver background the flowers stray in colorful profusion. Dorothea Litzinger was the artist.

An unusual scrap basket is painted black with flowers in brilliant colors. It may also be had in other combinations. The price is $5. It may be purchased through the Shopping Service of HOUSE & GARDEN, 19 West 44th Street, New York, who will gladly help you secure any article necessary to your decorating scheme.
THE call of the great outdoors is in all the works of Gardner Symons whose pictures together with figure subjects by Edmund Greacen will be on exhibition from March 7th to 27th at the galleries of THE RIVER by GARDNER SYMONS
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This dahlia was awarded a certificate of merit by the American Dahlia Society and the gold medal by the Dahlia Society of California. Took first prize San Francisco and Oakland shows, 1920, for best twelve blooms shown with stems; won first prize for best twenty-five blooming San Francisco show, 1921. This is Mrs. Carl Salbach's wonder dahlia.

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References: Farmers and Merchants Bank and Central National Bank, Oakland, California.

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Bloom from July to frost if you plant a few bulbs each month from April to July.

For TWO DOLLARS we will send 50 Bulbs of our Grand Prize Mixtures, which covers every conceivable shade in the Gladiolus kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Simple cultural directions in package. Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid at any point in the U. S. east of the Mississippi. For points West and Canada add 25¢—($2.25).

Our 1922 Spring Seed Annual sent on request.

Hill's Pyramid Arbor Vitae

"An All Year Round Garden"

Savo Steel Flower and Plant Box

Self-Watering and Sub-Irrigating

For Windows, Porches, Ledges, Sun Parlors, Etc.

You can move Savo Boxes indoors or out and have beautiful flowers and plants the year round. Leak proof and rust proof. Perfect AIR circulation and drainage. Aluminum or Dark Green Enamel finish. Six sizes. Most efficient Flower and Plant Box made.

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Savo Manufacturing Co. Dept. C. 111 W. Monroe St., Chicago
Snow White

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Better than wood—never sag, shrink, warp or stain. Easily cleaned with soap and water. The enamel is guaranteed never to crack, blister nor peel. The enamel is guaranteed never to be cleaned with soap and water. It will not shrink, warp or stain. Easily cleaned.

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Leavens Colonial Furniture represents the true furniture of our ancestors. Distinguishable by that simplicity of line that has kept the real colonial pieces so well loved throughout generations.

In the Leavens line you will find no adaptations—no "improved" designs. Nothing but the better pieces of the pure colonial patterns.

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THE most beautiful of all curtains. Hang straight, wear well, launder perfectly. Hand-made in original designs, $16 per pair up. Not by the yard, thread by the skein.

Hand-woven fabrics in artistic, colorful suitable for draperies and furniture covering. Hand-woven rugs to match color schemes.

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Just as simple as pressing an electric button. You set the indicator for any degree of temperature you desire. Automatically, the "Minneapolis" Heat Regulator will control the furnace drafts and maintain a uniform temperature throughout your house during the day and night.

Ordinarily you "tie-up" only morning and night. You always need fuel, work and worry. A bad-outlet in use.


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BASY BREAD

Three Slices

of Easy Bread a day,
Help reduce your weight
in a natural way.

Doctors' Essential Foods Co.
Orange, N. J.

Dear Sirs:
I have finished my six months' course of Easy Bread, and believe I am entitled to some information, as to how to retain my present weight, have found Easy Bread excellent and have been pleased with the results of Easy Bread course. Will I get the same results on Easy Bread course until veritable ramen in Mrs. F. P. B. Illinois.

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange New Jersey

REDUCE

Easily... Naturally

Your friends must have told you about Easy Bread, now a recognized standard weight reducing ration. Easy Bread is not a medicine or drug, but a wholesome food, too good to be bad for anyone.

There is no unpalatable dieting—no bizarre exercise, in the Easy Bread course. Starches have rendered remarkable reductions in weight with gains in strength and health. You will be very much interested in the Easy Bread booklet, which gives reliable information on obesity and how to reduce.

Write for your copy to which gives reliable information on obesity and how to reduce. Gentlemen: I have tried Liquid Veneer and am more than pleased with it. It makes so little to go over a large surface. It is fine for dusting. Have a small cloth moistened with the Veneer and no dust flies to settle again. Besides, it makes everything bright and new. I tried it on my oldest piece of furniture and also on my newest: BOTH LOOK ALIKE NOW. If Liquid Veneer is used one need never have old, shabby furniture.

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We have THOUSANDS of such letters. They are positive proof which would be accepted in any Court of Law. WHY TAKE CHANCES? WHY NOT USE THE BEST? Insist on getting Liquid Veneer. Prices 30c, 60c, $1.25, $2.00 and $3.50.

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Kewanee Plants are real private utilities that have been serving large and small estates for a quarter of a century. They are an unusual piece of engineering, yet operation and maintenance are extremely simple.

You can have a Kewanee Water System alone or one combined with a complete Electric Light Plant. 150 sizes and models to choose from. Write for bulletins on Running Water, Electric Light and Sewage Disposal.

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403 So. Franklin St.
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Kewanee

Water Supply
Electric Light, Sewage Disposal
Has Your House

A CHEERY LOOK

in Winter

New yellow curtains at the living-room windows will warm the winter sunshine, of course. But why stop there? Wouldn’t window-boxes of fuchsias and begonias, or pink geraniums and heliotrope be very decorative, and a pleasure from day to day?

Or you could put a row of coloured bulb glasses on the narrow window shelf, and have a board fastened across at the sash to hold another row, and watch your sweet-smelling garden of narcissi and hyacinths grow inch by inch.

Or how about a couple of pots of ivy which grows quickly if it has warmth and care, and would make an interesting frame for your aquarium of bright fish?

Of course if you’re fortunate enough to have big windows, and the space for oleanders in tubs, you can bring a charming feeling of summer into your house. But there are other ways of brightening a room besides using growing plants. A few pieces of copper and brass, for instance, will reflect your dining-room firelight, and change the air of the whole room.

Or perhaps you are planning to do over some room entirely, and use some of the bright glazed chintzes that look so well with painted furniture. In any case, if you need ideas or suggestions, or practical information and addresses of shops and decorators, write to the House & Garden Information Service.

We are thinking about houses and gardens all the time in this office, and we’d like to think about the problems of your particular house.
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Indiana Limestone is practicable for large or small homes. Its permanent, natural beauty cannot be imitated in manufactured materials. For a moderate expenditure you may own a home of Indiana Limestone—the natural stone—in colors Buff, Gray or Variegated. Home builders manifest a preference for the Variegated stone, a singularly beautiful blending of Buff and Gray. This variation in color assures a most beautiful and interesting wall surface; distinctive and individual. Let us explain to you the economical features of Indiana Limestone and its practicability for your new home.

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