

# House & Garden

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GARDEN FURNISHING NUMBER

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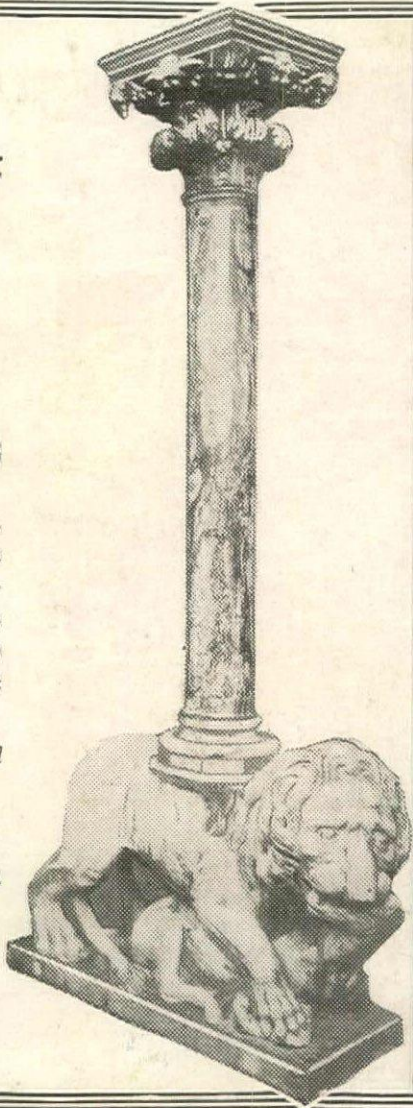
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"Your work on my trees was done in a most thorough and painstaking manner. They have been greatly benefited and their lives lengthened." The U. S. Government, after exhaustive investigation, officially chose Davey Experts only as

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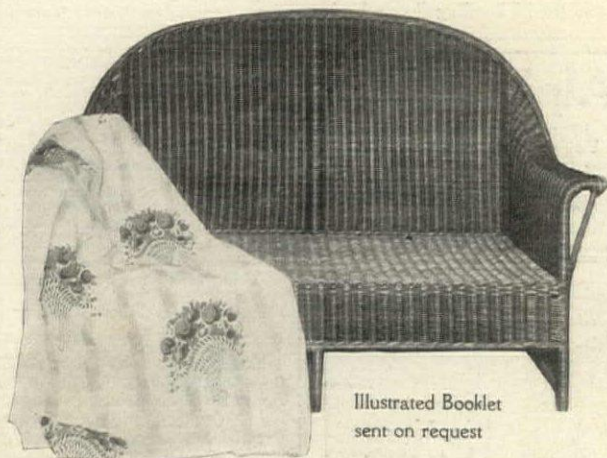
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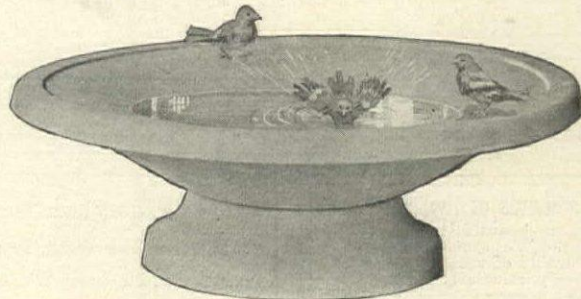
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SHARONWARE BIRD BATHS are endorsed by the National Audubon Society and are your logical selection if you really have a soft spot in your heart for the birds.

**MORNING DIP BIRD BATH**, diameter 17 in., height 6 in. \$4.00  
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Pedestal), height complete 39 inches . . . \$10.00

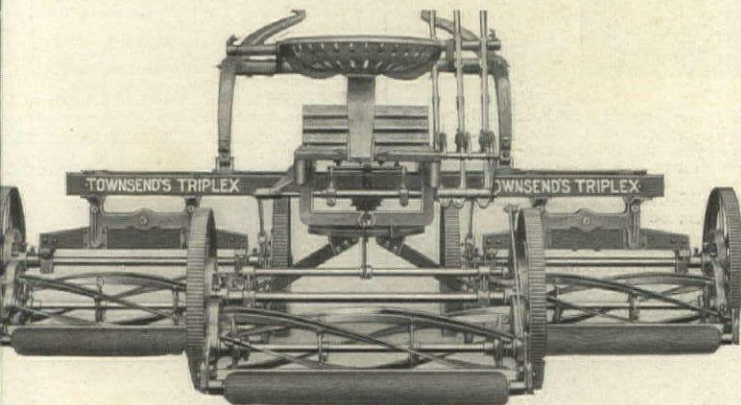
*Prices (F. O. B. New York), include crating charge*

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



Floats over the Uneven Ground as a Ship Rides the Waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

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

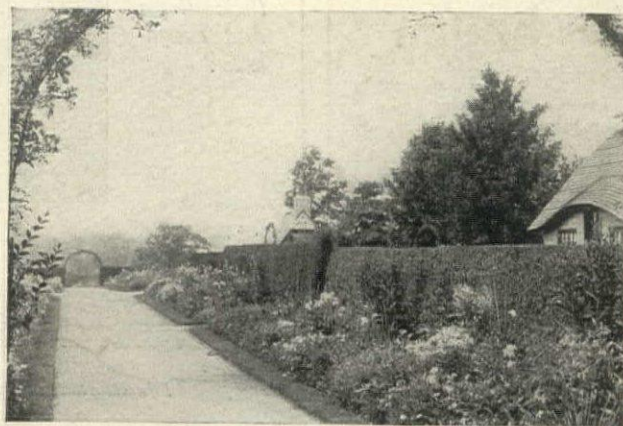
Drawn by one horse, and operated by one man, it will mow more lawn a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

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

*Send for catalog illustrating all types of Townsend Lawn Mowers*

**S. P. TOWNSEND & CO.**  
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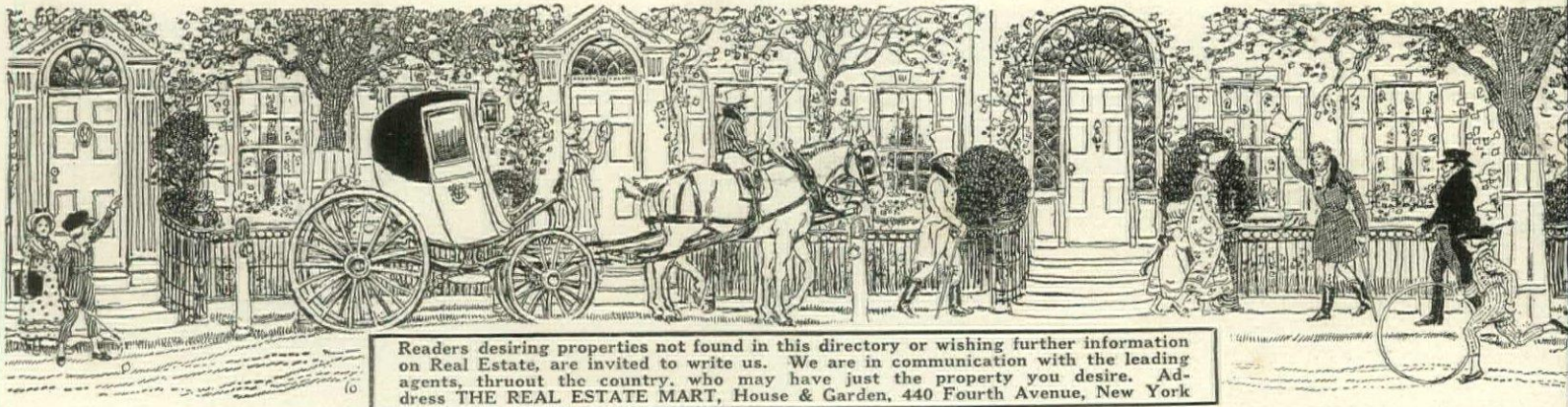
does away with the labor of hand-weeding. Just mix with water and apply with sprinkling can. The vegetation disappears in a few days—permanently, because Atlas "A" gets down to the deepest root.

*Whether you own a large estate or a simple cottage, you can profitably use Atlas "A" for clean, well-kept paths, drives, gutters, tennis courts and all open spaces.*

*Order a trial can or send for our "Blue Book" of facts.  
1 gal. trial cans sufficient for 700 square feet, \$1.00 each.  
6 gal. Steel drums for driveways and tennis courts, \$4.75 each. Prices F. O. B. New York.*

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Readers desiring properties not found in this directory or wishing further information on Real Estate, are invited to write us. We are in communication with the leading agents, throughout the country, who may have just the property you desire. Address THE REAL ESTATE MART, House & Garden, 440 Fourth Avenue, New York

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Fine Old Virginia estate 800 acres, good houses, beautiful location, on railroad, 40 miles from Richmond, 75 from Washington.  
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Beautify your country or city home with a pair of beautiful Peafowl.

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Moderate priced, improved business property in a progressive town adjacent to Newark, N. J. New building preferred. In answering state location and the lowest cash price. Address Box No. 201, care of House & Garden, 440 Fourth Avenue, N. Y. C.

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Look through the kennel announcements in this issue of the magazine and you may find the very dog you want.

Should none of these quite meet your requirements, write us your preference as to breed, the approximate amount you wish to pay, and we will put you in touch with just the dog you desire.

*The Dog Show*  
**HOUSE & GARDEN**  
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New House, hollow tile and stucco.  
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If these subjects interest we will see that you are put in touch with

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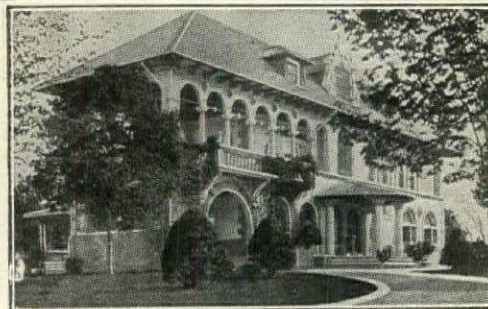
Can Be Purchased at Great Bargain

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AGENTS

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The property was planned, built by me, an expert in the building line, for my own use, and is now offered for sale.



Interior and exterior decorations are elaborate and unique.

For prices, terms and permit to inspect, apply to owner.

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This magnificent home offers an excellent opportunity for a purchaser seeking an exclusive, ideal home near Philadelphia.

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Of Spanish architecture, the handsomest in this section; of a class rarely offered for sale; on a plot between two and three acres.

Contains 18 rooms, 4 baths. Well adapted for extensive entertaining. The arched colonnades permit the entire first floor, on occasion, to be thrown into one.

Ample porches on both stories extend in part over elaborate porte-cochere. Model, commodious garage. Drives, old shade, shrubbery and flowers beautify the grounds.

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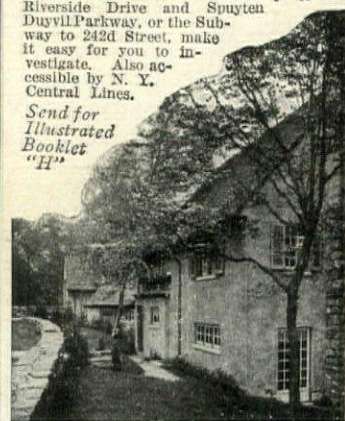
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ment of the Ownership, Management, Circulation, etc. Required by the Act of Congress of August 24, 1912, of House & Garden, published monthly at New York, N. Y., on April 1, 1916. State of New York, County of New York, ss. Before me, a Notary Public in and for the State and County aforesaid, personally appeared George von Utassy, who, having been duly sworn according to law, deposes and says that he is the vice-president of the House & Garden and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Conde Nast & Co., Inc., 440 Fourth Ave., New York, N. Y.; Editor, Richardson Wright, 440 Fourth Ave., New York, N. Y.; Managing Editor, None; Business Manager, George von Utassy, Cedarhurst, L. I., N. Y. 2. That the owners are: (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Conde Nast & Co., Inc., 440 Fourth Ave., New York, N. Y.; Conde Nast, 22 E. 17th St., New York, N. Y.; George von Utassy, Cedarhurst, L. I., N. Y.; E. W. Brainard, 440 Fourth Ave., New York, N. Y.; McBride & Co., 31 E. 17th St., New York, N. Y.; Ernest Hall, 31 E. 17th St., New York, N. Y.; Robert M. McBride, 31 E. 17th St., New York, N. Y.; Samuel McBride, 31 E. 17th St., New York, N. Y.; Hampton Anderson, 31 E. 17th St., New York, N. Y.; Edna B. Anderson, 31 E. 17th St., New York, N. Y.; Isaac A. Blanchard, 18 W. 25th St., New York, N. Y. 3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: If there are none, so state.) None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. George von Utassy. Sworn to and subscribed before me this 24th day of March, 1916. (Seal.) W. E. Beckerle. (My commission expires March 31, 1916.) Notary public for Queens County. Certificate filed in New York County, No. 169.

### Who's Who in the Poultry Yard

Do you know the characteristics of the important breeds of poultry? Do you know why thoroughbred stock is the most profitable in the long run?

House & Garden plans to show on this page, each month, some of the prominent varieties of poultry. There will be a brief thumb-nail sketch, and then will follow our list of thoroughbred breeders.

If you choose, we can put you in touch with the breeders; see that full details about their good points are sent you and help you have fine poultry, both for laying, marketing and the show-room.



Look thru the Poultry announcements in this issue. Write the advertisers for particulars. They will reply promptly.

If you do not find what you wish, write us, stating preference as to breed and what your breeding purpose is.

### The Light Brahma

The American Light Brahma Club has six hundred members. The club issues a handsome illustrated year book.



This book explains to the uninitiated, that the Light Brahma isn't light at all—at least not in weight—but the heaviest of breeds. Moreover, this

breed lays the heaviest eggs.

This phenomenal bird, with the ancestral nobility which gives it its name, has recently become immensely popular. Everywhere it attracts attention for its size and beauty of plumage. It is not difficult to raise. It grows rapidly. It lays well.

For the poultry-raiser with small space at his disposal, the Light Brahma is ideal.

#### Directory of Light Brahma Breeders

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### DAY OLD CHICKS 10c up

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**For Sale:**  
Golden, Silver and Amerst Pheasant Eggs  
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### Mr. Martling



offers for the remainder of the season, Hatching eggs from all 1st Grade Prize Matings, and Prize Matings of his Famous Silver Campines at one-half the regular price, and Guarantees a Hatch from these settings. Chicks hatched in May or June are usually the best—

Start now! Campines begin to lay about 4 months after hatching.

Some people keep them especially for egg producing. They are very prolific layers of large chalk-white eggs; as an exhibition bird they are unsurpassed. Take advantage of this opportunity and start with this the Greatest Prize Winning strain of Campines, the most economical breed of fowl. THE MARTLING HENNERY, P.O. Box 186-Y Ridgefield, N. J.

### Young's Portable Poultry Houses

Better and cheaper than you can build. Write for our free booklet showing 30 ferret cuts of large portable houses, etc. Prices \$1 and up. C. YOUNG CO., 18 Depot St., Randolph, Mass.

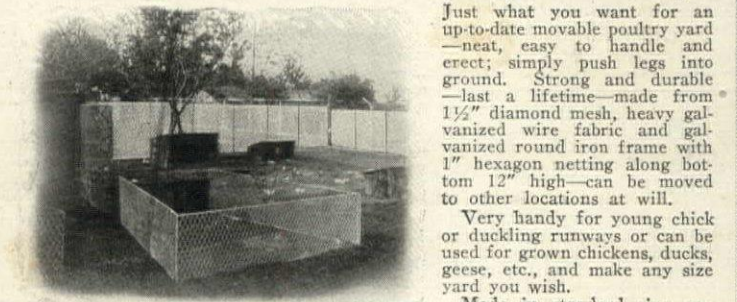


### HODGSON PORTABLE HOUSES

The Hodgson poultry and dog houses enable you to take care of the stock with the least amount of trouble. This dog kennel is well-ventilated, sanitary and storm-proof. The poultry houses are made of red cedar, vermin-proofed, and are absolutely complete inside. All neatly painted and made in sections that can be quickly bolted together by anyone. Send for illustrated catalog.

E. F. HODGSON COMPANY, 116 Washington St., Boston Mass., Room 326  
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### "Buffalo" Portable Poultry Runways



Just what you want for an up-to-date movable poultry yard—neat, easy to handle and erect; simply push legs into ground. Strong and durable—last a lifetime—made from 1 1/2" diamond mesh, heavy galvanized wire fabric and galvanized round iron frame with 1" hexagon netting along bottom 12" high—can be moved to other locations at will. Very handy for young chick or duckling runways or can be used for grown chickens, ducks, geese, etc., and make any size yard you wish.

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| 7' long x 5' high (Six sections or more). | Price each section.....\$3.00 |
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**Alstead Kennels**  
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 extraordinary intel-  
 ligence, comrade-  
 ship and beauty.  
 Winners, Dogs and  
 Bitches at Philadel-  
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 this year. Nothing  
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 Write for folder

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 offer for sale, Setters and  
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 Wolf and Deer Hounds, Coon  
 and Opossum Hounds, Varmint  
 and Rabbit Hounds, Bear and  
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 trial, purchaser to judge qual-  
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 highly illustrative, instructive  
 and interesting catalogue for  
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 White  
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 This pup made a child well and happy  
 C. C. YOUNG, Show Bull Terriers Lawrence, Kansas

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 Toy white French Silk Poodles, from  
 3 pound parents. Pedigreed, small-  
 est obtainable, rare Beauties, \$15.00.  
 Toy Maltese Terriers, Toy Black and  
 Tans, Toy Yorkshire Terriers, Toy  
 Boston Terriers, \$15.00 up; Toy  
 Pomeranians, \$25.00 up; Toy Fox  
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 up; Scotch Collies, \$10.00 up;  
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 grown, Stud Dogs and Bitches in  
 whelp. State wants. We ship any-  
 where. Dept. H., TREVOSE, PA.

**PEKINGESE AND GRIFFONS**  
 Fifty grown dogs and puppies, all ages,  
 colors, large number imported. Many  
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 bred and selected from the  
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**BOOK ON DOG DISEASES AND HOW TO FEED**  
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 by the author  
 H. CLAY GLOVER, V. S.  
 West 31st St., New York.

## Who's Who in Dogdom

Little Stories About Good Dogs

IN the interest of good breeding and to assist our readers to know the good points about good dogs, we are picturing and describing in brief thumb nail sketches each month one special kind of dog suitable to town and country life, together with a good list of thoroughbred kennels.

We want our readers not only to be familiar with the various varieties of dogs but also with the kennels specializing in them.

Sketches heretofore published have been on the Airedale, Great Dane, Bull Terrier, English Bull, Collie, Pekingese Police Dog and German Shepherd. This month we tell about the Russian Wolf-hound. We list also a few of the best known kennels, thinking you will wish to know which specializes in this breed of dog.

The Dog Show

House & Garden  
 Published by the American House & Garden  
 Condé Nast—Publisher  
 440 Fourth Ave. New York

Look through the kennel announcements on these pages for the dog you are seeking. Write any of the advertisers for particulars. They will promptly reply.

If you do not find the type of dog you wish write us. State preference as to breed, approximate price, and for what purpose you wish the dog.

## The Russian Wolf-hound

Have you noticed recently how many pretty girls you see photographed in the Sunday papers with their favorite Russian Wolf-hounds?

Here is a dog whose dominant quality is his beauty. In Russia he is known as the Borzoi—but that shouldn't be used against him. He is the royal dog of the Russians, the pride of courts and kingdoms. We have no courts in this country, but if we had, the Russian Wolf-hound would probably have immediately become our court dog when he was first imported here a few years ago. Whether or not the Russian Wolf-hound was ever related to the Russian Wolf nobody really knows. If he was, it was a good many years ago and he has since listened to the arguments of the Russian



Court Breeders, learned the error of his ways and cast off all vestige of wolfish savagery. His cousin wolf surely would not know him in this age and generation. The Russian Wolf-hound is at home in almost any environment. He is lovable, easily house-broken and a dog that is sure to receive favorable commendation when on parade. Because of his ancestors, who, of course, were strong and hardy specimens, the Russian Wolf-hound can put up with extreme climate without discomforts, making him an especially fine out-of-doors dog for either winter or summer.

### Directory of Russian Wolf-hound Kennels

- |  |  |  |
|--|--|--|
| Major Borman<br>Comrade Kennels<br>Valley Farm Kennels<br>Valkyr Kennels | Semloh Farm<br>Boreas Kennels<br>Vladeska Kennels<br>Mirasol Kennels | J. L. Kuser<br>E. LeRoy Pelletier<br>Tatiana Kennels<br>Rookwood Kennels |
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 unless you love dogs for  
 companionship and protection  
**POLICE DOG PUPPIES**  
 Write for Illustrated Booklet  
 stating House and Garden ad.  
**Palisade Kennels**  
 East Killingly, Conn.

**Of Course! You Want a Pet!**  
 I raise everything from a prize  
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 You can get practically any kind  
 of a pet on this great stock ranch  
 of mine. I handle only the best  
 breeds—and ALL of the best. I  
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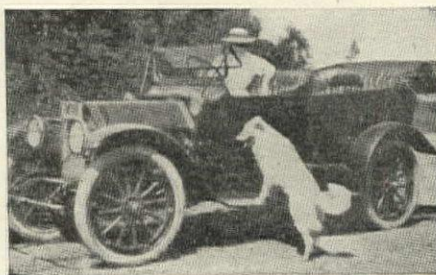
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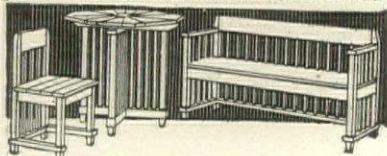
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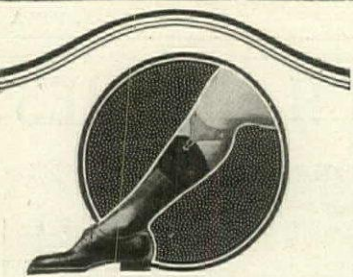
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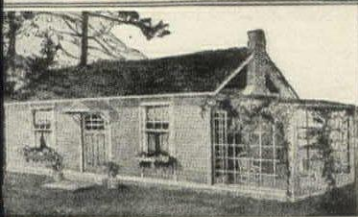
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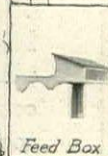
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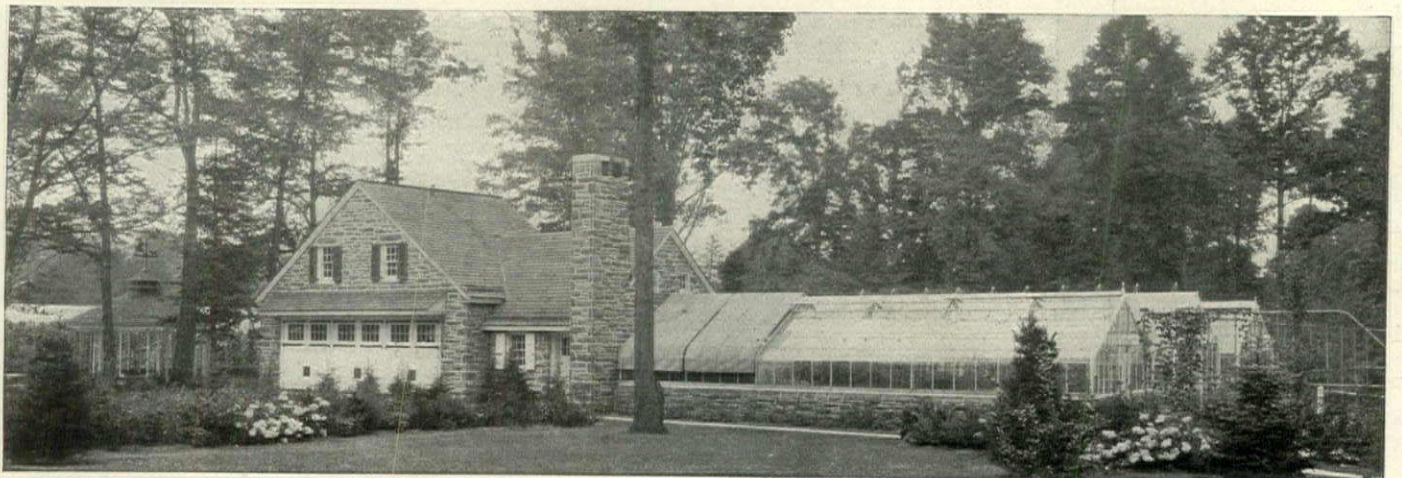
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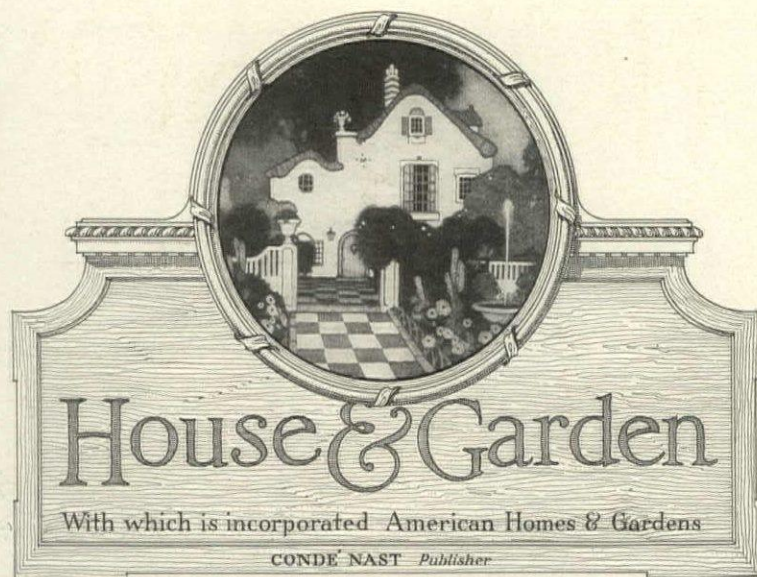
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JUNE, 1916

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## FOR YOUR SERVICE

By addressing The Information Service, HOUSE & GARDEN, 440 Fourth Ave., New York City, readers can freely avail themselves of information on architecture, building, furnishing, decoration, vegetable and flower raising, landscape gardening, dogs, poultry, antiques and curios; in fact, all matters which pertain to the making of the home and the garden. This service is rendered promptly and without charge. State your problems clearly and enclose a self-addressed stamped envelope.

Addresses of where to purchase articles will be sent by mail without charge. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession. Full return postage should always be enclosed.

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Over twenty houses will be shown in the Small House Number of which this is a glimpse of one

## SMALL HOUSES

The small house is the average man's ideal and the average architect's bane. The average man wants one because it fits his purse; the architect is bothered with it because the good small house, he thinks, does not repay the labor it requires. It is like working on a jewel. However, in the Small House Number there will be at least twenty small houses that are little jewels.

Besides them, John J. Klaber will write on "The High Cost of Extras;" E. I. Freese on "Planning a House by the Compass;" R. L. Hartt on using stained glass in the house; Miss L. Greenlee on "Early American Gardeners;" Williams Haynes on "Borzoi;" E. L. Strang on the "Brown Garden" and a number of other articles devoted to topics of July interest. The poem for the month is "Main Street" by Joyce Kilmer, a characteristic piece of craftsmanship from a man whose work is growing.

Comparisons are usually illuminating. A comparison of the editorial matter of HOUSE & GARDEN with the other magazines of its class for the past six months shows that the reader of HOUSE & GARDEN is getting more pages of editorial matter, more illustrations and a greater diversity of topics than in any other magazine.

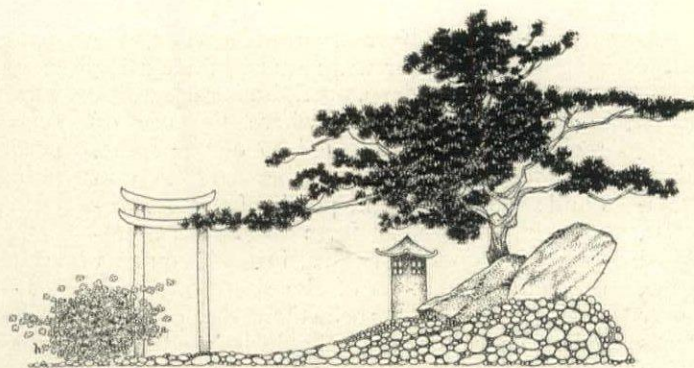




### THE WELL FURNISHED GARDEN

*A garden is the sum total of its temptations—its temptations to seek out unusual and picturesque beauty, its temptations to find comfort for the body and refreshment for the soul. It is well furnished when it tenders its visitor that restful and pleasing hospitality which at once stimulates and soothes*





## JAPANESE GARDENS IN AMERICA

The Fabric and Spirit Transplanted in the Environment of the Western World—Size and Treatment—Water Requirements

J. FLETCHER STREET *and* COLLIER STEVENSON

HERE in America today there are two distinct garden types—the formal and the informal. Under the first classification are grouped the gardens which partake of a strong French or Italian influence; under the other are ranked those which owe their inspiration in a measure to English cottage gardens or to the more naturalistic Japanese forms.

The formal type of garden is successful only when a proper balance between parts has been established, the important axis determined and emphasized, and when the relation existing between trees, shrubs and plants has been duly considered. On the other hand, the informal garden is a failure if it even remotely suggests any tendency toward display, if it possesses any ambiguity of form or function, if it lacks mystery and repose—if, in short, it is not productive of "garden atmosphere." The one is aristocratic in its bearing as the other is democratic in its appeal.

It is problematical whether America will ever find herself and develop a type of gardening characteristically her own; but, if she does, it will probably be along such lines as Nature has suggested.

Startling effects are striven for and actually created in our perennial borders for perhaps May and June; but, afterwards, the ragged and bedraggled edges are patched up with annuals or bedding plants. All this, of course, means much labor and no little expense. But when we turn to Nature, although we find her lavish, there is a peculiar harmony in her display, whereby we gain pleasure and contentment. True, the flowers bloom and die for her as well as for us; but their loss is less poignant, so perfectly do all the features of a natural landscape blend. The lesson is obvious; we must learn that flowers alone no more make a garden than mere furniture constitutes a house.

### JAPANESE GARDENS THE IDEAL

So we turn, perhaps, to the Japanese style of gardening, as conforming more nearly to our ideals of what a garden should be than does any other foreign pro-

TOTYPE; but, in so doing, we neglect such features as meditative gods of stone, grotesque forms of animals, praying shrines and other things which mean much to the Japanese in a religious or emblematic sense, but absolutely nothing to us.

To the native of Japan, a garden is Fancy's Playground, a veritable place of romance, which he guards with jealous care, holding it as a retreat for contemplation and rest of mind. There all associations must be friendly, there no rancor and strife of business life must have place. "Replete with illusion!" one might object—but, if they convey to us some poetic thought or romantic truth, why not illusions? It is, indeed, the lack of romance and mystery

in our gardens which renders them so stupid.

If a garden offers nothing beyond a setting for tree, shrub or flower, it falls far short of its purpose. If it be suggestive of new emotions, if it guides our thoughts back to forgotten truths, if it helps us to lead brighter and cleaner lives, then it is infinitely successful and joyous.

There is this to be said for the Japanese type of garden—it is available for very small areas. It can be developed upon a plot of ground 10' square quite as successfully as when many acres are utilized. There are, of course, certain fixed laws determining its conformation in a Japanese sense, but none governing its outline in the America adaptation, except that of harmonizing naturally with the surroundings.

### THE MATTER OF COMPOSITION

In the designing of this type of garden, attention must first be given to the foreground, then to the middle ground, and finally to the distant view. Smaller trees and shrubs should comprise the foreground planting. For the middle ground, or "halfway position," the planting should be more neutral in the color of its leafage or florescence than that employed for the foreground. Trees—to emphasize a distant point—should accord with the natural forms surrounding them, so that the termination of the actual garden will not be distinctly evident.

In all planting, both the method and material must be determined by the character of the situation. For example, rolling ground is suggestive of mountainous country, and its planting should conform to that impression. On the other hand, low, flat areas give a sense of the pastoral, thus demanding an open, sunny and peaceful effect in the planting.

Almost every garden of Japanese type possesses water—it may be only to the extent of a shallow pool, with but a single variety of plant growing along its edges. This is, however, sufficient for the very small garden; but for one situated at the bottom of a ravine, or in an extensive low sweep be-



The Torii gate, originally a water gate in Japan, is used with effective results in an adapted form for American gardens. J. Fletcher Street, landscape architect



tween hills, a more pretentious water feature properly forms the principal part of the composition.

#### LOCATING WATER FEATURES

Water features should never be used on a hilltop. Water collects naturally by gravitating to the lowest part of a landscape, and there only can it be successfully used when in repose. Water may, of course, come from the higher elevation; it may break down through a ravine over rocks and mossy cliffs, but its final termination is in a depression or valley. Nature's rule can never be transgressed without marring the charm of any water effects created in a naturalistic garden.

The shape of the pond should conform largely to the contour of the surrounding surfaces. Follow in imagination the course of a natural stream as it hurries along through a rocky district, and carefully observe its ways. Running water follows the line of least resistance. As a natural consequence if a stream comes in contact with a projecting rock or other impediment, its current will be deflected to the opposite bank. If that bank be of material softer than the opposite rock, the washing out of the soil will gradually form a hollow place or cove. This effect will not be apparent when the material of both banks is equally hard; for,

instead of the formation of a cove, the action of the water will result in the cutting of a gorge, with deep, precipitous rock walls.

In hillside gardens, where the use of rocks seems best adapted to our purpose, we should, then, keep this condition in mind; and, if we make ponds of square, rectangular or circular form amid such a setting, we blunder. Let us, instead, construct the convex portions of the shore line with bolder masses of rock than the concave side. There the rocks should be used sparingly, if not altogether superseded by greenward running down to the very edge of the water. This can be best effected, in the case of an artificial pond, by carrying the sustaining walls well in under the bank and allowing the turf to overlap.

We are fortunate indeed if we possess the constant supply of a natural stream, as with it we can add features such as waterfalls and cascades, to give actual life and the music of running water to the scene. If it be necessary to construct an artificial fall, it is advisable to build a pit one or two feet deep, made perfectly watertight to form a basin. Let the water issue from this. If stones and plants are properly arranged, the effect will be that of a natural spring among rocks. A more precipitous descent can be achieved lower down—for, whenever we see a natural waterfall, we

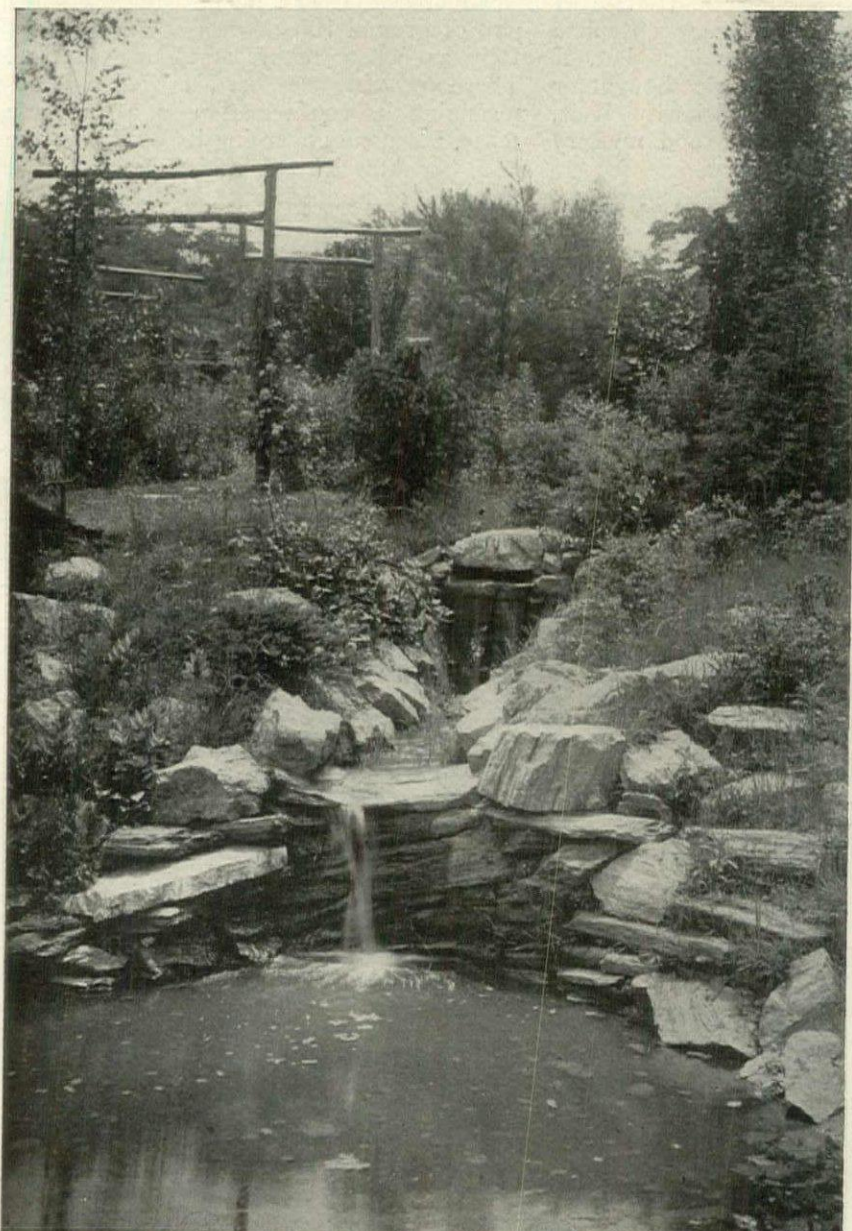
invariably discern either close by or at slight distance the still higher ground from which the water has sprung. It is for this reason that, whenever the topography will permit, the flowing water should be visible before it forms the desired drop. In any event, it should never be carried to the highest pinnacle of rocks; there should be higher ground above the point of issue.

If the supply of water be limited, a cascade formed under the falls will provide a desirable dark background, against which the narrowest sheet of water can be seen distinctly. When the supply is abundant, it is of course unnecessary to accentuate even a drop of falling water, and so the dark cascade can be dispensed with. Rather let the brook descend over a series of rough, irregular steps resembling Nature's arrangement of rocks, and constructed in such a way as to conform to the strata of adjoining areas.

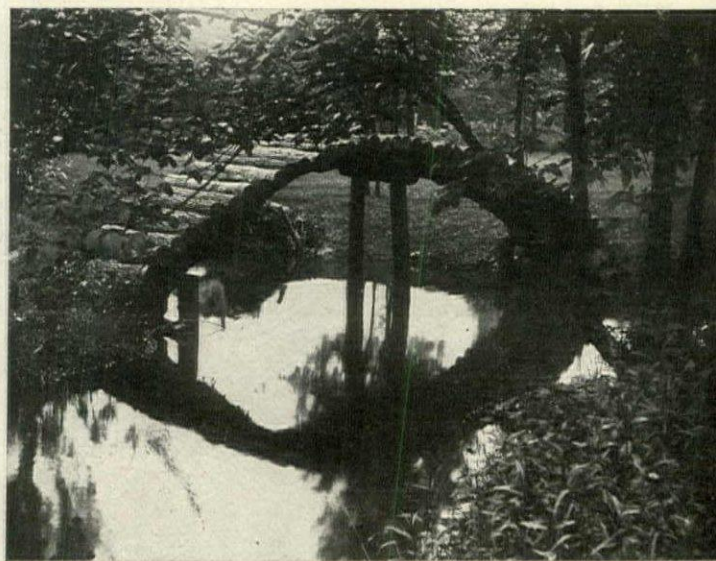
#### FOR A POND AND A SMALL BROOK

If the pond be of broad extent—and the feature will apply more to the natural pond than to the artificial one—an island can be made a point of great interest. Islands caused by landslides or by the falling of crumbling rocks are generally found near the shore, but there are also islands of artificial formation, produced by erosion.

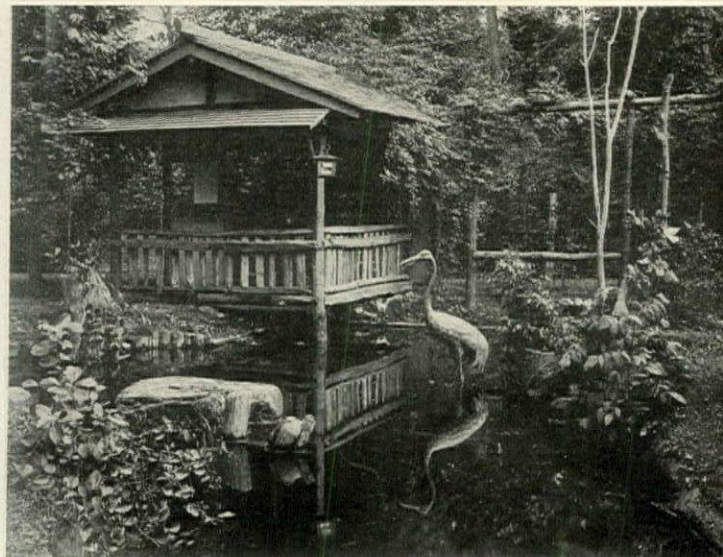
Natural islands in running water a



One of the rules in handling the watercourse is that the water be visible on its way to the pool. Grades in the brook bed will also add the attraction of waterfalls. *J. Fletcher Street, landscape architect*



Where space permits, the arched rustic bridge is always an attractive feature. This is in the garden of *P. Saklatvala, Esq., at Plainfield, N. J.* *T. Shiota, landscape architect*



A tea house on the edge of a pool in the same garden. *Nipponese gardening is applied not only to the ground and the vegetation, but also to the water and its accessories*





*The Nipponese use of rustic timber, wattles and thatch is shown in this gate to the Japanese garden of C. Brown, Esq., on Staten Island, New York. T. Shiota, landscape architect*



*The gateway of the Japanese garden on George Gould's estate at Lakewood, showing the sine qua non of decoration—the stone lantern. T. Shiota, landscape architect*



*The Japanese give their gardens the interest of the intimate, the diminutive and the picturesque, and the spirit of repose, all shown in this American garden. J. Fletcher Street, landscape architect*

never circular; they are more or less wedge-shape, with the head or blunt end towards the influx of the stream and the sharp end towards the exit. The side of the island which offers resistance would naturally be rounded off, while the other end, owing to the continuous, grinding influence of the outgoing stream, would become elongated.

If it be a small brook that we have to develop, but slight financial outlay will be required, for here already we have a picture in the rough, to which nothing need be done save the refinement of certain details—a restraining touch there, perhaps a broader treatment with congenial planting elsewhere. If our design calls for a pond, we will need to dam up the brook, providing the topography of the land permits. Should, however, the stream be one subject to the ravages of spring freshets, the safe practice would be to divert the water only in such measure as is actually necessary; for any violent current sweeping over and among aquatics means the destruction of any tender specimens, the breaking down of lotus, papyrus and the like, besides covering everything with a layer of mud.

It is important to have pools and water-courses both waterproof and weatherproof. A rich mixture of concrete, composed of one part Portland cement, two parts of clean, sharp sand and four parts of broken

trap-rock or screened cinders, properly reinforced with iron and satisfactorily surfaced with cement mortar, will provide the first; and the shape, character and construction of the walls, when correctly built, will offset any tendencies to freezing.

Water need not be constantly provided. It is necessary to supply only a sufficient amount to balance the evaporation, for water does not grow stagnant when a few fish and some submerged plants are installed.

#### BRIDGES AND TREES

Bridges of stone or of wood are delightful features of pond or watercourse, as they lend a feeling of directing by mute suggestion to some point otherwise inaccessible or to some interesting feature of the garden such as a tea-house or pergola.

Rocks of exquisite texture and color, properly placed, lend a quiet dignity and solidity to the composition; and the ever-popular stepping stones give a dry access to some boggy spot, or else convey one unconsciously by their very sense of direction to a hidden feature of the garden.

In planting a garden of Japanese influence, some single tree should be given a distinct position and all other planting made subservient to it. This may be either an oak or pine, or some other mature specimen

already found within the garden area. If a pond be arranged, its margins should be planted sparingly; the south side should, indeed, be quite open. Trees which, by broadly-extending branches, would cast deep shadows upon the water, should be kept near bridges, crossings or some other intimate feature; and heavily-foliaged trees should be grown only where density of mass is desired, as along a cascade or near a waterfall. Several species of pine, juniper and hemlock suggest repose; and they, therefore, furnish an ideal background for all our garden pictures.

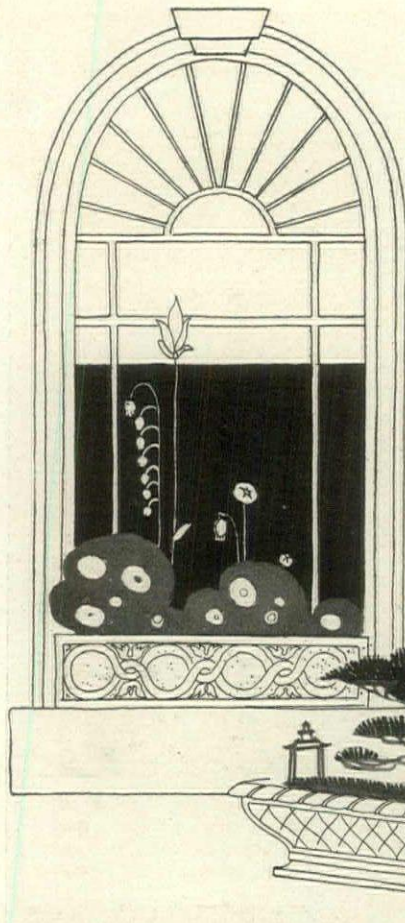
In March, myriads of early bulbs bloom forth in protected corners of the Japanese garden; April brings flowering cherries, almond and crab-apple; May is ushered in amid a riot of azalea bloom and wistaria; June is rendered memorable by the iris; July by lilies and sweet night odors. During August, water-lilies and lotus enliven the surface of the pond, and the cardinal-flower flashes its scarlet torches along the margins in September. For October, countless native asters and chrysanthemums call back a livelier color note to the composition. In November, Japanese maples fire every recess with their dazzling yellow, orange and scarlet; and, after all the leaves have fallen, one modest shrub, the witch hazel, blooms alone at the threshold of winter.



## THE WINDOW-BOX WITH THE COLOR SCHEME

Its Real Purpose Is to Add a Pleasant Touch of Growing Things to the House Exterior—It Must Be Harmonious in Line, Color and Planting

HELEN WELLS



At the extreme right is a pottery window-box with a grey-green stripe at top and bottom and a leaf design worked out in green and yellow; the vertical stripes are black, \$7.50. The middle box is white terra cotta, \$11.50. At the left the box is grey terra cotta decorated with interlocking scrolls and leaves, \$12.50

moved, the effect is impaired. It should have been arranged for an exterior instead of an interior point of view.

Yet window-boxes properly planted and arranged are often effective and well worthwhile. We may place them on the piazza railings, or, if we are in a city where piazzas are a thing of hearsay rather than sight, we can content ourselves with filling our windows, knowing that is the nearest approach to a flower bed we can hope for.

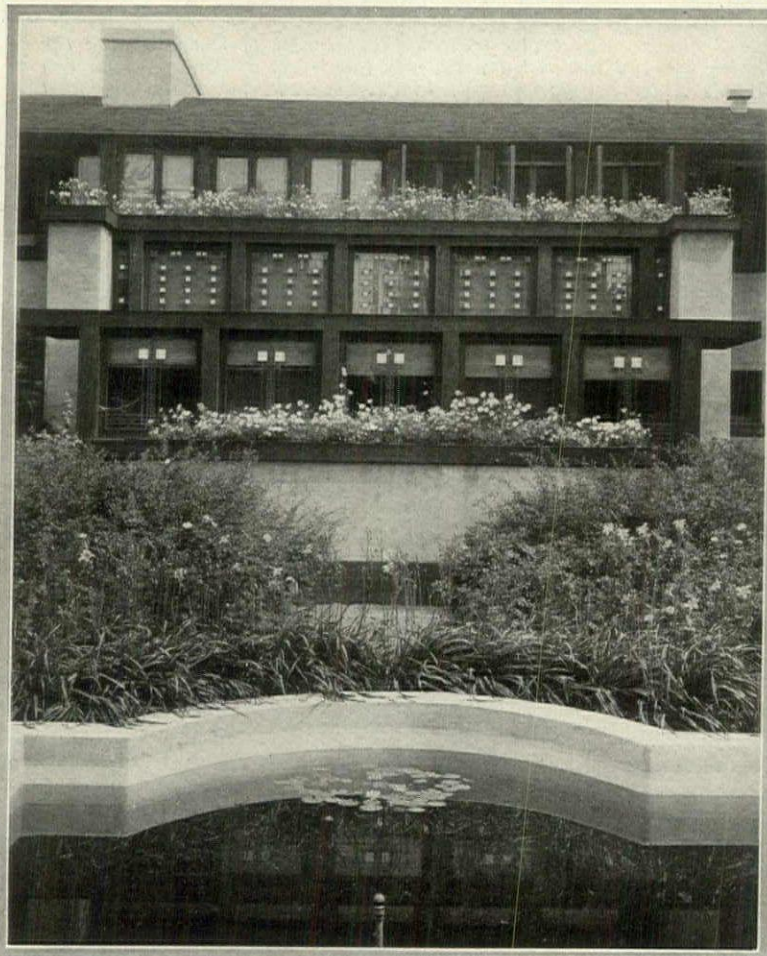
## THE IMPORTANCE OF COLOR HARMONY

Before we invest in plants view the house from the outside and decide on the color of the boxes. We do not want the box to be in evidence any more than necessary; consequently, choose a color that will be the least conspicuous against that of the house. Match the house color if possible. If this cannot be done, choose some neutral tint that does not attract attention, for it is the flowers that decorate, not the box! For the flowers themselves choose a color scheme that will produce harmonious contrast with the house. But never be guilty of placing pink geraniums and magenta petunias against a red brick house!

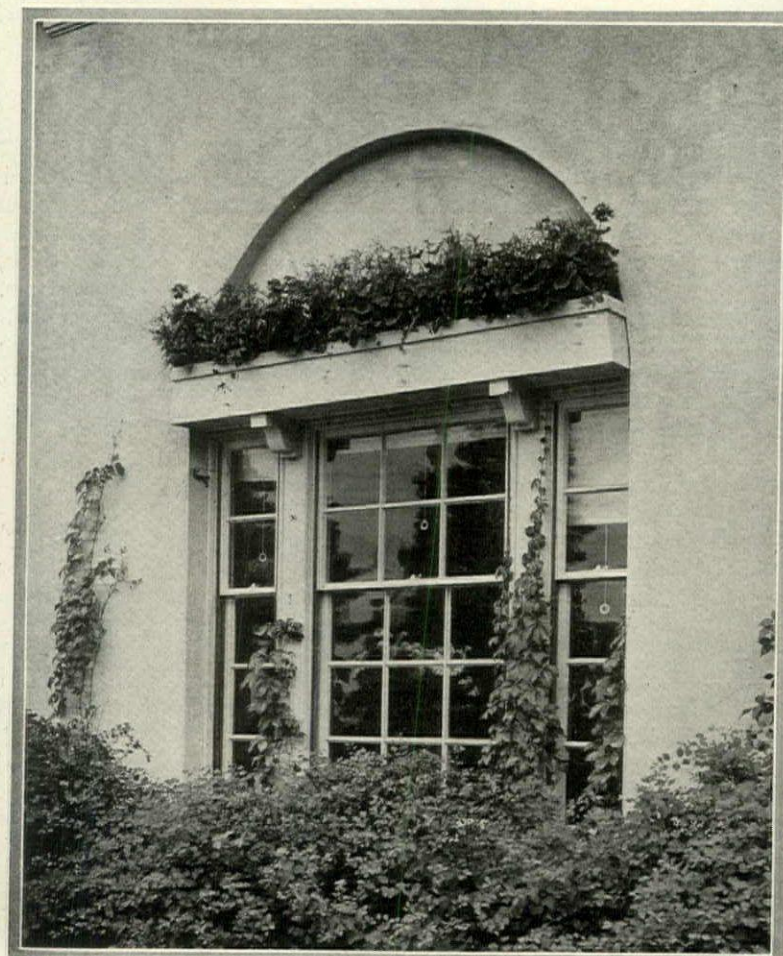
One of the most attractive treatments of the window-box is in connection with a house built in Mission style, with a plastered surface and piazzas on both the first and second floors. With the yellow-grey of the plastered wall as a background, the

MANY things in life that might be beautiful fail of accomplishing their purpose because of lack of thought in their preparation, and among these the window-box seems especially unfortunate. Designed to express beauty and to ornament the house, it often becomes an unsightly blemish upon the otherwise unbroken expanse of the house front.

It is natural for many of us to plan the window-box from the viewpoint of the interior of the house; then we have a background of green lawn, or the grey of pavements, or the dun yellow of the streets, to set off the color of the flowers. It pleases us until we view that same box of flowers from the street, and then, somehow, it disappoints us. Its original background re-



The residence of E. E. Boynton, Esq., at Rochester, N. Y., is built along the Frank Lloyd Wright lines, admitting an unusual display of window-boxes. Pitkin & Weinrichter, landscape architects



Although window-boxes may be set anywhere one desires to place them, there are often unusual positions on the house facade, as in an indented arch, where they will prove especially interesting



owner can choose green and white vincas or the drooping vines in the boxes, and the very darkest shade of scarlet geraniums for the color contrast. Not another kind of plant but these two and the effect is gorgeous!

The boxes on one house of this type run on the upper and lower piazzas on two sides of the house, and there are thousands of clusters of vivid scarlet set off by the green of the leaves, showing against the yellow-grey of the wall surface. It is much more effective than if this color had been broken by dabs of pink and purple and yellow.

Suppose your house color is any of the shades of grey. A color scheme of pink and white will be admirable against such a background. There is nothing more satisfactory for vines than the vincas or myrtles and the ivy family makes a close second, especially the German ivy with its light green leaves and rapid growth.

THE BEST PLANTS

For white flowers sweet alyssum is one of the best all-around growers. It is fragrant, it is always in bloom, and the blossoms are so fine and delicate that it makes a pleasing contrast with the more solid blooms of geraniums. Candytuft is also a very desirable white flower and a free bloomer. The habit of each is to run down over the edge of the box in a graceful, drooping manner.

If you do not desire to confine the choice to one shade of pink and one kind of flower, you may still keep to the color scheme and obtain variety by choosing different kinds of flowers having pink bloom. Any of the Chinese or Japanese pinks, the pink begonias, the differing shades of pink geraniums, or the stock family with its many shades of pink will be good. The contrast of lavender and purple of the heliotrope is a pleasing addition.

If the house color is in any of the shades of brown, the more brilliant play on scarlet will be beautiful. Yellow makes a fine combination with brown, but there are only a few yellow flowers that are practical for window-boxes. The best of these are the tuberous rooted begonias. The calendulas are low growing and free blooming, but seem a trifle coarse for the purpose. Nasturtiums make a very good plant to trail over the edge of the box. There is a dwarf double yellow sunflower that looks well in a box.

Geraniums are the best old standbys, for they run in all the shades of pinks and scarlets, and one can always depend upon them. Give them rich soil and frequent waterings and they will repay all your labor. Also remember that it takes as much plant strength to perfect and ripen a blossom as it does to produce a new bloom, so it pays to pick the blossoms as soon as they reach perfection, giving the plant a chance to produce a new one.

The most difficult house color with which to make the planting harmonious is that of new red brick or red paint. It is a color so strong in itself that it kills or deadens the hue of any blossoms that might look well with another background. The most artistic treatment for it is boxes of green and white vincas, a mass of white alyssum with a row of white marguerites or white geraniums, small palms, aspidistras and a

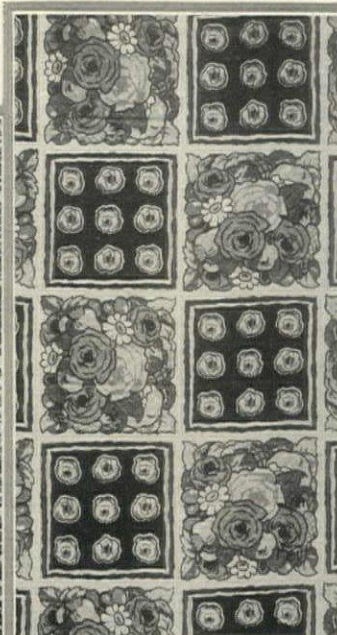
(Continued on page 64)

FABRICS FOR THE LAST MINUTE HANGINGS

The address of the shop where these fabrics are sold will be furnished on request; or they may be purchased through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York.



Black and white squares with white division lines and vari-colored roses. 35 cents a yard



Alternate blocks of black and yellow, and blue, yellow and tan on white ground, 45 cents

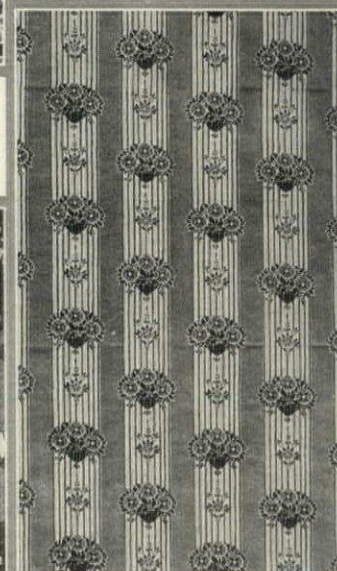


Wide black stripes, yellow and tan narrow stripes, black, green and red flowers, 45 cents

A hand block chintz with green, red and mauve birds and flowers on a white background 30", \$1.50



Dark blue stripes on light blue ground with black tabbies in yellow bows chasing white balls. \$1.50



Wide green stripes, blue and white narrow stripes, yellow, black and blue flowers, 45 cents



A thin print, imitation batik ground of orange; blue, black and yellow butterflies, 85 cents

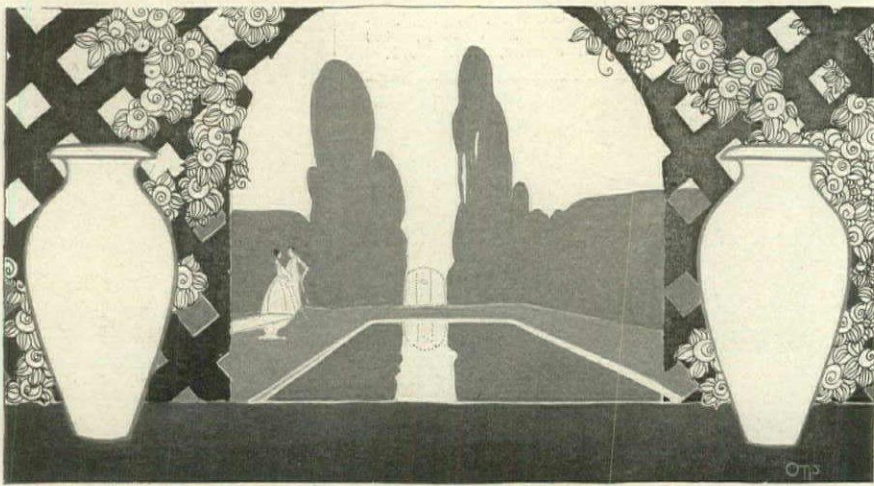


Grey background with black lines and mauve, blue and grey flowers. \$1.75



TO FIT THE GARDEN AND GARDEN LIVING-ROOM

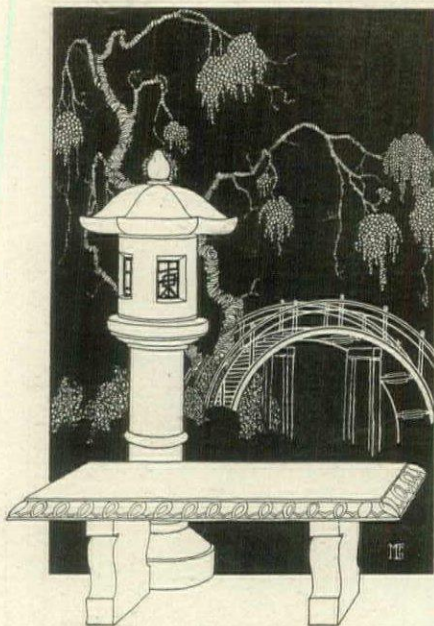
The names of the shops where these articles can be purchased will be gladly furnished upon request. Purchases may also be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York



Flanking a doorway or garden entrance, these decorative jars of white Pompeian stone, 36" high, suggest a Parrish picture. \$50 each



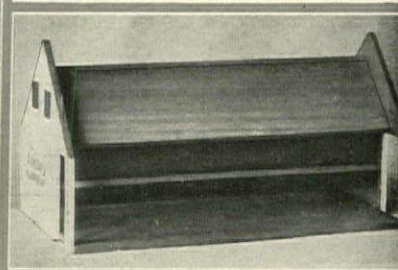
The basket is of woven yellow bamboo with a green stick, various colored handle. Blue raffia suspending cords. 14"x48", \$15



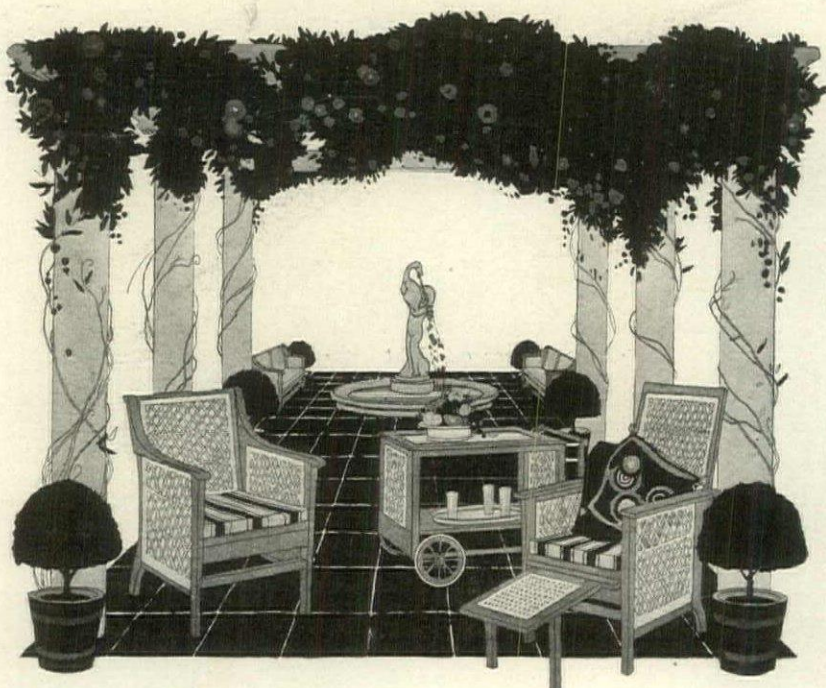
Art crete is the material of these two bits. Bench, 4'2" long, \$17; Japanese lantern, \$15



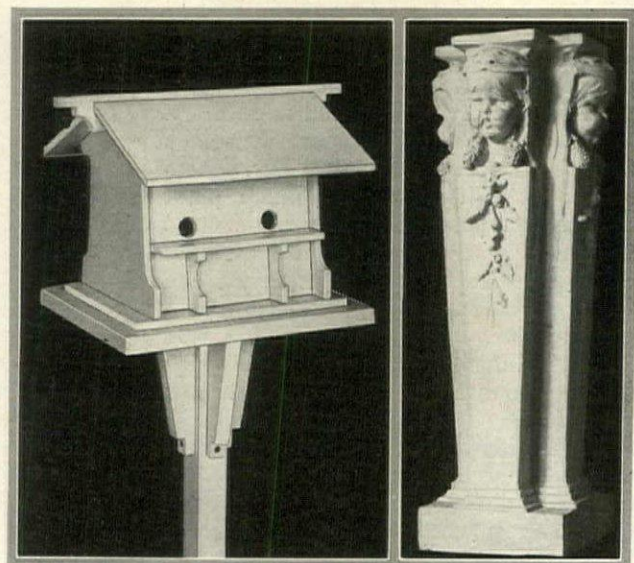
An attractive treatment of the garden entrance. Prices for gates, post heads and woodwork on request



To hold an abundant supply of bird food this self-feeding wooden house comes in green and white at \$5



White wicker and grey enamel of smoothest surface are in this set, though other colors may be had. Arm-chair, table, rocker, \$28 each; settee, \$50; side chair, \$13; tea wagon, \$35



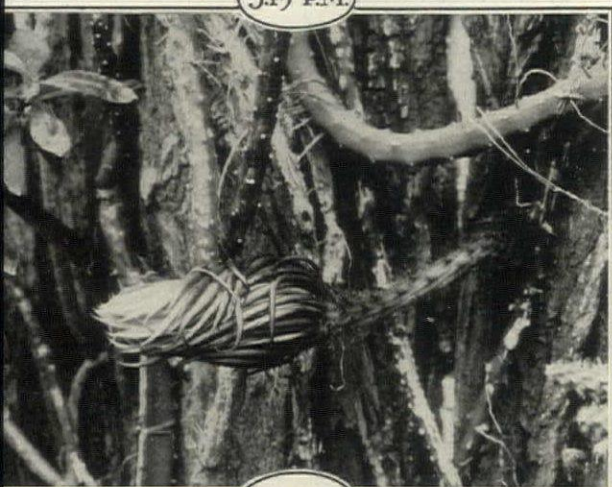
The double wren house, with brackets, comes at \$2.25. Extra for 6' to 16' pole, 6 cents a foot  
Sun-dial base of reinforced cast stone, 31 1/2" high, \$15





3:15 P.M.

3:15  
*Mid-afternoon finds the bud fast asleep, dreaming hazily of another life to come*



5:15 P.M.

5:15  
*Two hours later it stirs uneasily, half-conscious that night is fast approaching*



5:50 P.M.

5:50  
*By this time the flower has drawn a deep breath and its eyelids quiver open*



6:10 P.M.

6:10  
*Twenty minutes pass. In the growing dusk the heart of the flower throbs and expands*

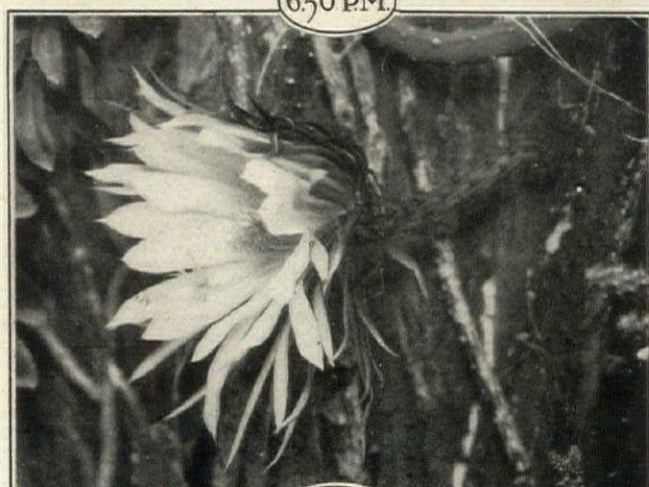


6:25 P.M.



6:50 P.M.

6:25  
*Until, in another quarter-hour, it attains the appearance of a real blossom*



7:25 P.M.

6:50  
*It must hurry. For one night only can it endure; the time is growing very short*

7:25  
*Quickly spreading, then, its weird form develops magically; life lies just ahead*



7:50 P.M.

7:50  
*A few hours of full-blown perfection in the darkness. With the sunlight, death*

### ITS NIGHT OUT

Or

The Night-Life of *Cereus MacDonaldae*, which Lasts but One Evening and Dies with the Dawn



## FLORISTS, FOR THE MOST PART

THE other day I fell among florists. They came about me on three sides—strange, silent men, not unlike sailors. Their cheeks were bronzed, and their eyes held that limpid depth which comes from beholding wonders without superfluous comment. Their hands were gnarled, big-knuckled—and not altogether clean. Neither were their clothes. In fact, their clothes looked as though they originally were bought for men twice their size, and then slept in beneath a rose bush. They were powdered with dust and pollen, and they approached in a heavy cloud of vari-flowered aroma and pungent fertilizer saturated with steam.

It is not easy to understand such men—men who make their bread and butter growing roses. So many of us make only the bread and butter. And those of us who grow roses scarcely find a living in it. But florists find roses—and bread and butter.

They spend their days coaxing blossoms out of dry seeds, just as a sculptor coaxes a living statue out of cold marble. There must be some secret to it. Why else should they be silent men? There must be some artistry. Why else the blossom?

Florists do not expect you to understand completely their flower creations any more than the sculptor expects you to understand his statue. There is a whole lot you cannot understand. There is a whole lot they cannot understand. Perhaps that is why they are so silent.

Of their artistry we know only this: They take a seed or a stalk; plant it, graft it, water it, feed it, watch it. Then, when you and I have forgotten all about them—seven or eight years afterward, perhaps—these strange, silent men with the gnarled hands and the limpid eyes and the baggy trousers saunter up and hand you a rose—a new rose they've been creating all those years.

Is it worth the trouble? I cannot say. Le Bon Dieu, though, must understand.

DO you know Caleb Hale? He can be met in a story by William Allen White called "The One a Pharisee." It is in his new volume, "God's Puppets," and if you haven't read the book, go buy a copy.

Caleb was born with the gambler's itch. He gambled until the people began referring to his boy Dick as "the gambler's child." Then he gave it up, and he came back home, to begin over, with a tiny patch of ground and a country town florist's job. Between shop and garden he spent the rest of his life, creating odd and beautiful flowers. What he got out of life—well, we'll let White give you a picture of father and son in which Caleb tells his own story:

" \* \* \* \* As he dressed he heard his father whistling softly outside where Dick knew the elder man was pottering around among his garden flowers—probably among his delphiniums and bees—playing the old game of plant breeding. When he went out Dick found his father standing proudly before the giant stalk of blue that was known of men as Hale's Delphinium. A great splash of rich color was smeared across the length of the garden and Caleb Hale, with his shirt sleeves rolled above his elbows, was poking the earth in the bed, or the next moment standing arms akimbo, head on one side, squinting at the glory of the proud upstanding gorgeous blossoms. The father turned at the son's approach and cried: 'By \* \* \* \* Johnnie \* \* \* \* boy \* \* \* \* aren't they splendid? And to think that all over this world, Dick \* \* \* \* everywhere \* \* \* \* even down in Australia and in South America, Hale's Delphiniums are splotching blue in gardens and parks and flowerbeds; and all because I took to playing with the bees a dozen years ago, to make a flower that would stand our dry, hot summers. Why, Dick, they're as hardy as their granddaddies, the larkspur—and never will run out; long after I'm gone these things will be gladdening the eyes of the world.

smile of joy, and the son asked, "But have they made you a thing, pater—what has Hale's Delphinium netted you?"

The father's voice broke into a chuckling laugh as he answered, "Why, what do I know? You see, Dick, we busted our adding machine and I lost my ready reckoner twenty years ago, and never installed a cost system." He cocked a humorous blue eye at his son as he continued, "I suppose if I counted my time at fifty cents an hour, and the time of the bees at say ten cents an hour, and the interest on the value of the lot compounded so annually, and then stuck in thirty per cent. for overhead charges and marketing, I'd have been in the poorhouse on Hale's Delphinium long ago." He stopped to laugh at his conceit and answered seriously, "Here's the way I figure it, Dick: all over the world people glance at these big, jumping spots of blue flower and a little thrill of joy hits 'em. They don't know why, but I do. It's the comeback of the soul to beauty; the reaction of the infinity on the human heart. Such ineffable beauty no human hand could make; it's a token of something bigger than us, Dick, in the world—God's visiting cards stuck all around over the earth—to let you know He's called. And, being Hale's Delphiniums, I'm traveling in fairly good company, boy. That's how I figure it!"

AND to speak further of that company—Florists are gardeners because they cannot help it. Others are those who garden as an avocation, and those who do it because it is the thing to do. With the one it is a life work; with the other a relaxation, with the third a fad.

The first two scorn the third because she takes to gardening as she took to this spring's checks and balances—plaid—a style to be cast off to-morrow. They know that one cannot flirt with a healthy loam or chuck a *Lilium Calandrinum* under the chin, or banter snail talk with egg-plants. They know that the success of a garden does not depend upon the cut of smock one wears. They know that upon the superficial garden culture visits a swift and relentless retributive justice; the Zeppelins of her winds scatter by millions of destructive weed seeds; she scorches the soil with the flaming liquids of her sun and scourges it with the artillery of her frosts and hails.

No, gardening is not the sort of thing one "takes up." Nor is it the sort of labor for which all men are equally fitted. Rather, gardening "takes" you. In some subtle way Nature pours an ichor into the blood just as she poured a cleansing ichor into the blood of Caleb Hale. One becomes a slave to do the humble grubbing, sapping tasks, her spy against pest foes, her trusted ally for the working of mighty miracles.

Gardening is one of Nature's hospitable ties. She who takes it as a fad is scarcely permitted to enter the household. For she who finds in it an avocation the latch string always hangs out that she may come and go at will, a trusted friend. The florist dwells there, companion of her moods and vagaries, sharing the poverty of her drought and the plentitude of her beneficent rains and sun.

But she exacts a peculiar penalty of the trade. They lose their taste for certain things so men set store by. Can you imagine a florist enjoying a cocktail? Can you see him in his baggy trousers at ease in a *Thé Dansant*? Visualize, if you can, this man of the limpid eyes and the gnarled hands finding his ultimate satisfaction in golf! No, the men Nature chooses for that work are modeled from a different batch of clay. Their pleasures come in helping plants to grow. They speak a language of their own and tread a solitary path.

Queer chaps, florists!

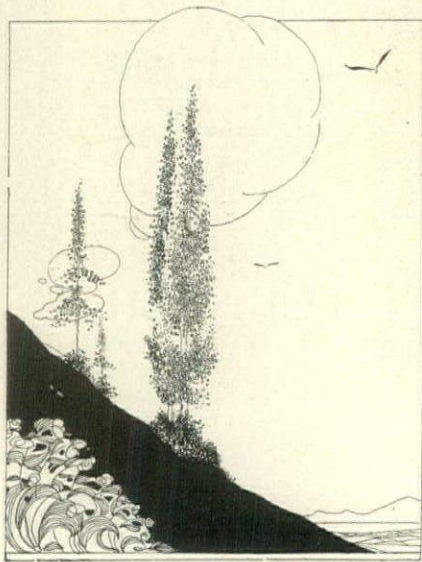
### I KNOW A TRAIL ON TOBY

*I know a trail on Toby,  
It leaves the little town  
A half a mile behind it  
To the climber looking down;  
I've climbed it many happy times—  
I did not climb alone.*

*I know a trail on Toby  
Where ferns and grasses meet  
To fling a friendly softness  
For upward straining feet,  
While overhead the hemlocks  
And balsam firs are sweet.*

*The May-flower peeps in April  
Beneath the melting snow,  
The wand of staid October  
Sets every tree aglow;  
I know a trail on Toby—  
It is not all I know.*

—WILLARD WATTLES.





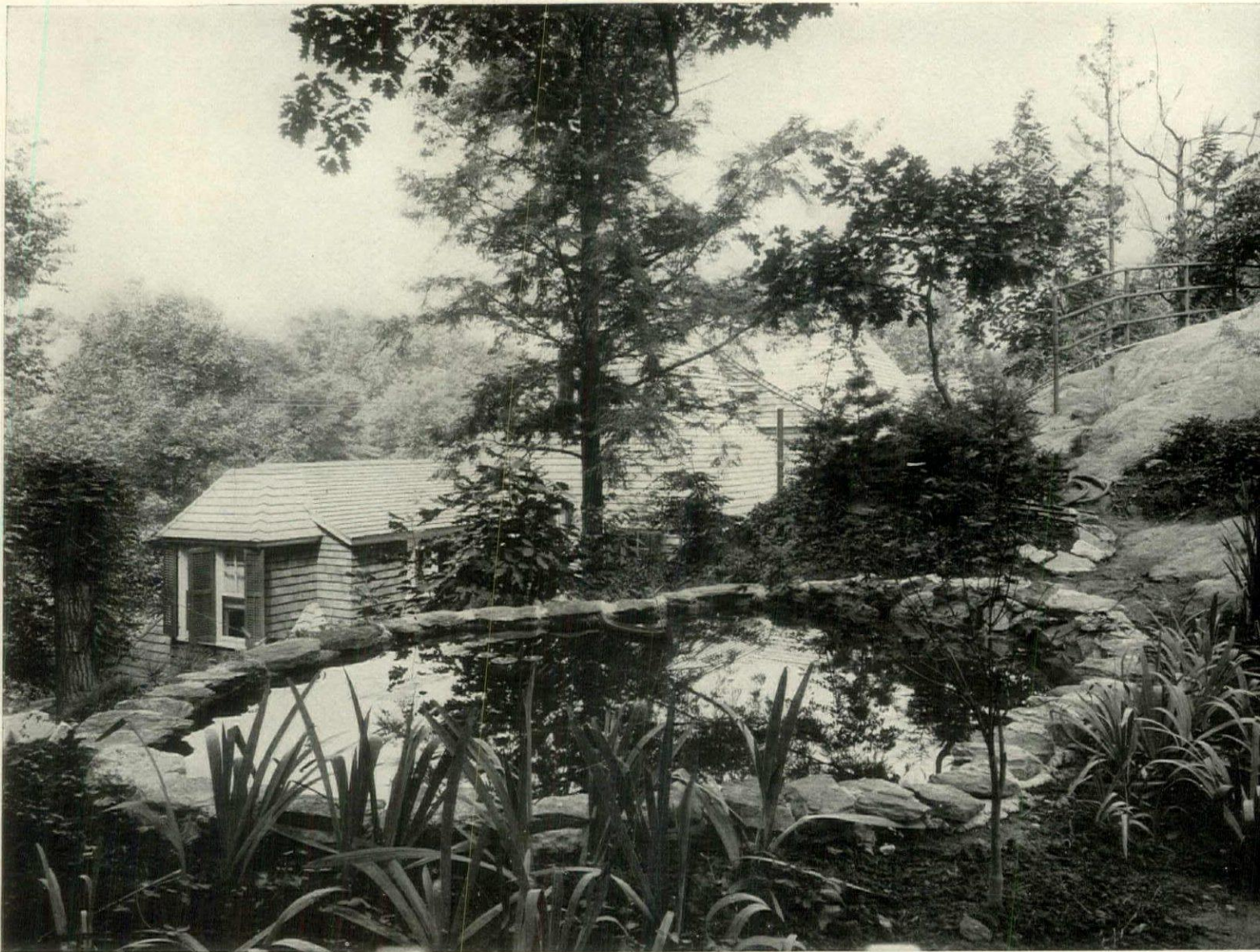


Photograph by Alice Boughton

## SOMEWHERE IN DORSET

*Much of the success of the English cottage is due to the fact that the house is suited to its surroundings. Its architecture is bred of its environment. The straw that grows in the fields thereabouts is used for thatch, and the wood hewn into timbers. The house lies snug to the ground. It lives intimately with the trees that surround it*





*An unusual hillside location for the pool is found on the estate of Edwin Stanton George, Esq., at Yonkers, New York*

## THE MISSION OF THE WATER GARDEN

Is to Add the Finishing Touch to a Perfectly Natural Effect—Making and Planting the Pool, the Fountain, the Rivulet and the Bog Garden

D. R. EDSON

THE home should extend beyond the house. At least, a small part of the grounds should be so intimately connected with the house, should so harmonize with it in effect and tone, and should be such a tempting spot in which to spend spare hours that the sense of indoors and outdoors will be to a great extent lost. We in this country are still too largely obsessed with the idea that the garden is an aim and end in itself. We have all kinds and varieties of gardens. But there are far too many "fad" gardens, and all too few old and mellow and well seasoned gardens that are a part of the home first and gardens afterward. Nor is this solely because we have not had time. Such a garden effect can be achieved in a comparatively short time if the gardener has the right ideals to begin with.

### A PART OF THE PICTURE

I have approached the subject of this article indirectly because I wish, if possible, to keep it in its proper perspective. For the garden in which it is good to stroll and to loaf, and to meditate not only upon cabbages but upon kings and the affairs

of men as well, and occasionally to sit down and read—for such a garden nothing is more important than an appropriate "water feature." No part of the garden, as a matter of fact, should be a "feature," and least of all should be "featured" that part in the general effect of beauty which water, when artistically handled, will play. On the contrary, water should be so used that it will add the finishing touch to the creation of a perfectly natural effect. It should help to make the flower garden conspicuously attractive and natural instead of being conspicuous in itself. Therefore, above all things, in utilizing water to enhance the beauty and attractiveness of your garden, you should study long and carefully to give it its proper place in the garden picture.

In every garden there is a place for water where nothing else can be substituted. It possesses a singular and beautiful charm. A visitor in any garden will as certainly gravitate to the pool or fountain edge, even if it is no larger than a wall mirror, as a sunflower will face the sun. The smallest pool changes the whole aspect of a garden. It is a shrine and the birds will come in

dozens where formerly they came singly. They will remain after meals to sing and bathe, instead of flying away to some other garden. And if you are so fortunate as to be able to arrange things so that you can have the music of falling water to tin through your garden, making one perpetually conscious of its presence even when it is not within range of the eye, you will have gone far toward making a garden which you will like to live as well as work.

Having, then, some idea of the general effect you wish to create, how should you go about attaining it? What is the best kind of a water garden to have?

### VARIOUS TYPES OF WATER GARDENS

To take the last question first, there is no "best." Several lines of development will be open to you, and which of them should be selected will depend upon your own taste and the exigencies of this particular case. The amount of water available, the size of the garden and its present construction. Before discussing any technical details let us consider briefly the various forms



er utilization from which you may  
ct: the pool, the pond, the foun-  
, the rivulet and the bog garden.

THE POOL AND THE RIVULET

The pool is the most widely used,  
the simplest to conceive and con-  
struct. If your flower garden hap-  
pens to be a formal one, the pool is  
a logical thing to use. In this case  
the greatest nicety of judgment must  
be employed to get the pool in correct  
proportion to the rest of the garden.  
Not only the diameter of the basin,  
but the proportions of the edging or  
planting to the pool should be perfectly  
pleasing to the eye. This is a matter  
of taste and suggestions cannot be  
reduced to feet and inches. Person-  
ally, for a small formal pool, I pre-  
fer one that is absolutely round, with  
an evergreen plain, slightly elevated.  
Over this, at one or two points, there  
may be a tracery of ivy, or some other  
climbing plant. The pool itself, if very  
small, should be left clear. Water  
lilies or other aquatics in such a small  
pool look about as appropriate as  
would a Russian sunflower in a vase  
at the dinner table. But a few fish  
and a suitable number of sub-aquatic  
plants are in keeping. Incidentally,  
the combination of both fish and plants  
helps to keep the water sweet, and the  
fish keep down mosquitoes.

The pond, or larger pool, may be of any  
shape so long as it is in keeping with the  
ground or grounds. An irregular shaped,  
naturalistic pool looks out of place in a  
formal or semi-formal garden, and *vice*  
*versa*. For the most artistic effect a variety  
of plants, rather than water lilies alone,  
should be used. A very common error in

arranging the pond or  
large pool is to have  
the plants scattered  
over the entire sur-  
face. The old rule  
for lawn planting also  
applies here: keep an  
open center. If the  
pond or pool is in the  
center of the grounds,  
the outside planting  
around the edges  
should be low, with  
frequent open places  
to reveal the coping.

The pool is often  
placed in the center  
of the grounds when  
a much better effect  
could have been ob-  
tained by a situation  
at the back or to one  
side, and by making  
it long and narrow  
with an irregular  
perimeter and a suit-  
able massed back-  
ground including  
some weeping or  
semi-weeping moist-  
ure loving shrubs and  
plants. Such an ar-  
rangement gives an  
opportunity for the  
most effective use of  
some of the tall  
grasses and hardy  
bamboos. This type



*The site of the pool should be excavated to a depth of 2' or 3'. Concrete makes a good lining if a fairly rich mixture is used*

of development is particularly useful where it is desired to accent the effect of roominess, as the background, while cutting off the vision at the boundary line, leaves the effect of an indefinite amount of growth beyond it.

Where there are sloping ground and an adequate water supply, it is not a difficult matter to handle the water in that most attractive of all forms, a running rivulet.

It should be "stepped" in such a way as to make a succession of little drops or falls. If the slope is not steep enough for this, the water may enter the picture, being screened by appropriate planting, with a fall of several feet, and then meander off over level ground. In either case some still places should be arranged, both because of their added beauty and because the majority of aquatics will not do as well in a moving current as in water that is nearly motionless.

But the mechanical features are the easiest part of it. A rivulet is about the most informal thing imaginable—therein lies its spell! Therefore, both the planting and the stonework must be handled with the greatest nicety if the illusion is going to ring true. Here, if anywhere in the whole scale of gardening, art must indeed hide itself in order to be art. Better a hundred times a frankly formal pool than an attempt at nature which succeeds only in looking as if it is trying to be natural.

The bog garden can be made part of the informal pool or streamlet, but its chief use is where a natural condition of soil gives one the opportunity to make a thing of beauty out of what might otherwise be an eyesore. Often, by a little draining and rigging, a combination bog garden and formal or informal pool may be made, and almost always this is the preferable thing to do where it does not involve too great an expense.

SOME AVAILABLE PLANTS

As to the plants available for use in water gardens there is not space here to go into detailed descriptions of varieties.

The most important group, of course, is the water lilies. These include four different types, suitable for various purposes, with characteristics which the wise gardener should fix in mind before ordering. There are the *Nelumbiums*, with very large bluish green leaves almost circular in form and held above the water, and with flowers proportionately gigantic in size but somewhat stiff. They grow easily and will thrive even with tub culture, but are so large as to look very much out of place in a small pool or pond. They do best with 2' or so of soil and not much over 6" of water. The hardy *Nymphaeas* are like our native white water lily (*Nymphaea odorata*), but there are some wonderful new hybrid varieties, and several pleasing shades of color, including light pink,  
(Cont. on page 54)



*In its best application, water is not a "feature" but rather the final touch to a picture of balanced blending and perfect naturalness. Of course, careful handling of the brook is essential to an effect like this*

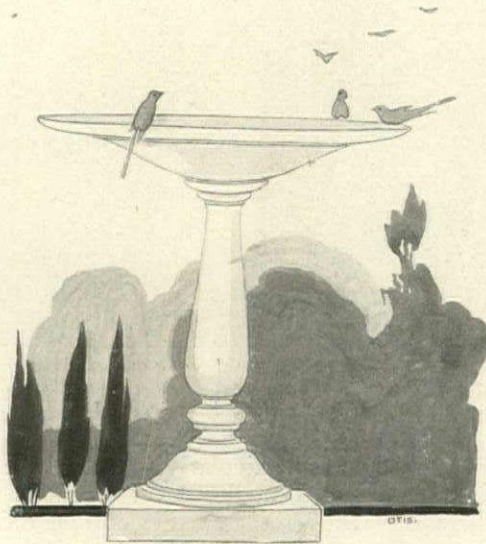


**"THE BIRD OF TIME HAS BUT A LITTLE WAY TO FLUTTER"**

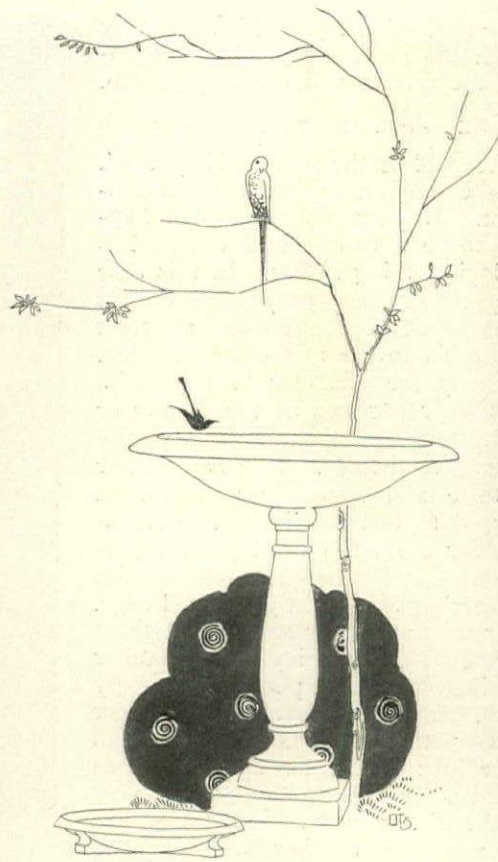
*Meantime he is furnished with a bathing pool and a sun-dial to mark the fleeting hours. The types shown here can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City, which will also furnish the names of the shops where they can be purchased*



*Without its futuristic flowers this bird bath fountain is of iron painted bronze, 3' 5" high, with a pan 3' 1" in diameter. It is piped for water. \$38*



*Of charming line and unusual value, this bird bath of terra cotta, which stands 27" high with a basin 32" in diameter, costs only \$15*



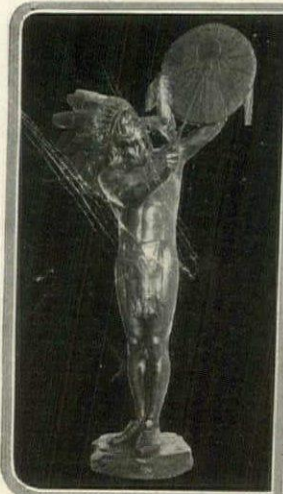
*In this sketch, the larger bird bath is of white Pompeian stone, 39" high and 31" in diameter, \$25. The smaller, 26" wide x 4 1/2" high, \$5*



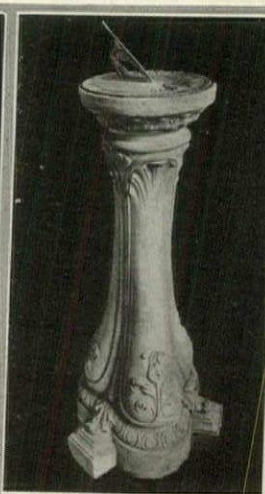
*Set in a wall or as a garden terminal, this fountain finds its place. It is of terra cotta, 30" high and 22" wide, \$50*



*The classic simplicity of this bird bath recommends it for the formal garden. Terra cotta, 36" x 27", \$35*



*Indian sun-dial, by Charles H. Humphries. Bronze, 4' high. Gorham Co.*



*Reinforced cast stone has been successfully used for this decorative sun-dial, 42", \$35*



*Marble piece by B. Lillian Link, inscribed "The Bird of Time has but a little way to flutter, and the Bird is on the Wing." Courtesy of Gorham Co.*



*Solid and substantial, a terra cotta sun-dial 40" high x 17 1/2" across top, \$45*



*Dolphins and sea horses worked in reinforced cast stone. 39" x 20", \$25*



## THE WORKING COLLIE

A Dog Whose Usefulness Extends Beyond the Show Ring to the Manifold Activities of the Country Home

MARION E. HAYFORD



The pup with an evangelical face has his own share of individuality

**A** FLYING speck over the distant fields, soon resolving itself into a symphony in sable and an eager face with a message plainly to be seen in the speaking eyes. No need to wait for the anxious whine and tug at the wrist to tell that something is amiss at the big house. I hurriedly returned to find a valuable brood mare cast by her

be able to understand their widely differing individualities as well as to teach them to understand their trainer. Outdoor life and hardy conditions are absolutely necessary for the active life of the collie. Therefore the owner must be an out-of-door man or woman, for close association is essential.

From the first sign of interest shown by the puppy after he opens his eyes upon the collie world, he should be placed with his mates near poultry, sheep, colts or cattle. Thus, when old enough to take his initial lesson in handling stock, he can be trusted to pass among them freely at all times and has taken his first important step in protecting instead of injuring or worrying his charges. Such a trust is never afterwards broken. Soon his expression, as he tags after you, seems to say, "What are you going to do? Can I help? Please, tell me." And if told, what happiness and understanding show in the brown eyes!

Then come the lessons of words. One particularly wise English collie, tracing directly to the famous Bozzie, said to have been the most knowing dog in history, has developed such a wonderful memory for words and sentences that there seems to be no limit to new ones as he grows older, thus disproving the old adage.

After being taught separately the dogs should go through the same lessons in company with others, until at the commands "Line up"; "Bench"; "Down"; "Heel"; "Kennels, all," the pack will obey with the precision of a company of soldiers. This absolute power over numbers makes each dog more valuable for working and enables one gradually to dispense with training pole, whip or leash, until often neither word nor sign is necessary, merely a look of peculiar understanding passing between trainer and pupil.

As each dog begins to show marked adaptability, he should be allowed to specialize in his line, and thus fine  
(Continued on page 56)



A properly trained working collie will do almost any stunt that is physically possible, and some that seem impossible

### THE WORKING COLLIE

For centuries the collie has been a natural guardian of stock, the comrade of his master and protector of children. Many eulogies have been written of his combined virtues and nearly all writers dwell upon his greatest trait, the ability to do any and all kinds of work performed by any other breed. Many have deplored his supposed deterioration as a working collie and are forced to concede his great improvement in style and breeding. But while working for this ideal type, why may we not also develop his equally valuable qualities of usefulness? To produce the model working collie along lines now somewhat neglected, a dog whose breeding will be a source of pride to his owner, and which will yet fit into the manifold duties of country life, is the ambition of the writer. And though the experiment is yet in its infancy, the results of careful training of these dogs through several generations are beginning to show by the increasing demands for them.

Except in certain districts abroad and in a few of our Western States the collie is principally known as a show dog; but with his adaptability along working lines it seems a pity that he should not be winning a few laurels on his own account instead of presenting them all to his owner.

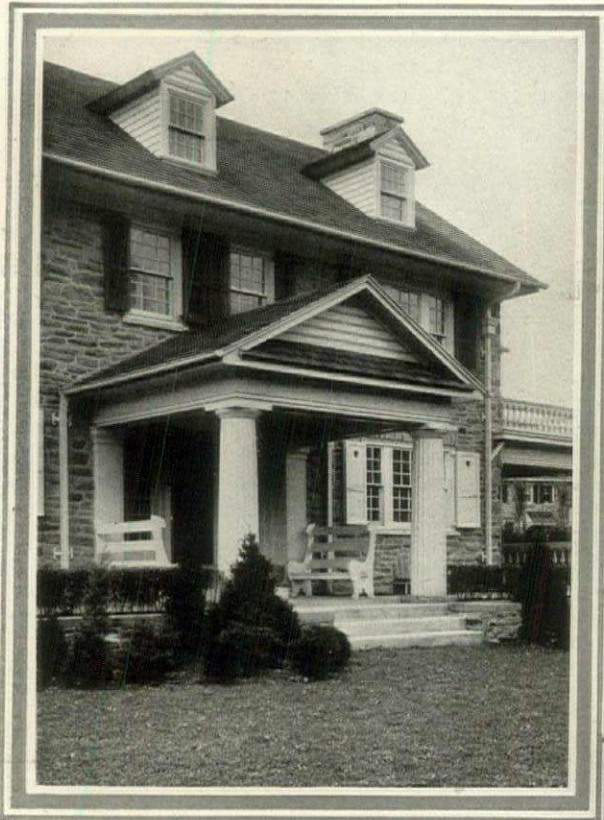
### HOW TO RAISE AND TRAIN HIM

To develop a strain of working collies one must have an inherent love of dogs and



Many have deplored the collie's supposed deterioration as a useful dog, while conceding his improvement in style and breeding. But why should the former quality be subordinated to the latter?





*The sturdy type of Doric column. While the column itself reveals an adherence to precedent, the frieze which it supports is an adaptation, reflecting the present day tendency to simplicity*



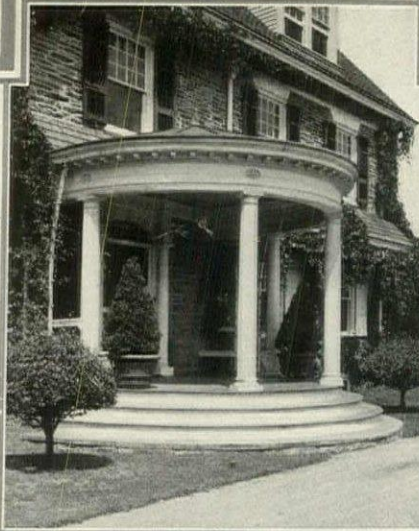
*Based upon a simplicity of detail involving the complete absence of decoration, the Doric Order has virile beauty*



*The Roman Doric column has been used here. Its characteristic is its proportion—the height being eight times the diameter, thus assuring, under usual conditions, a graceful appearance*

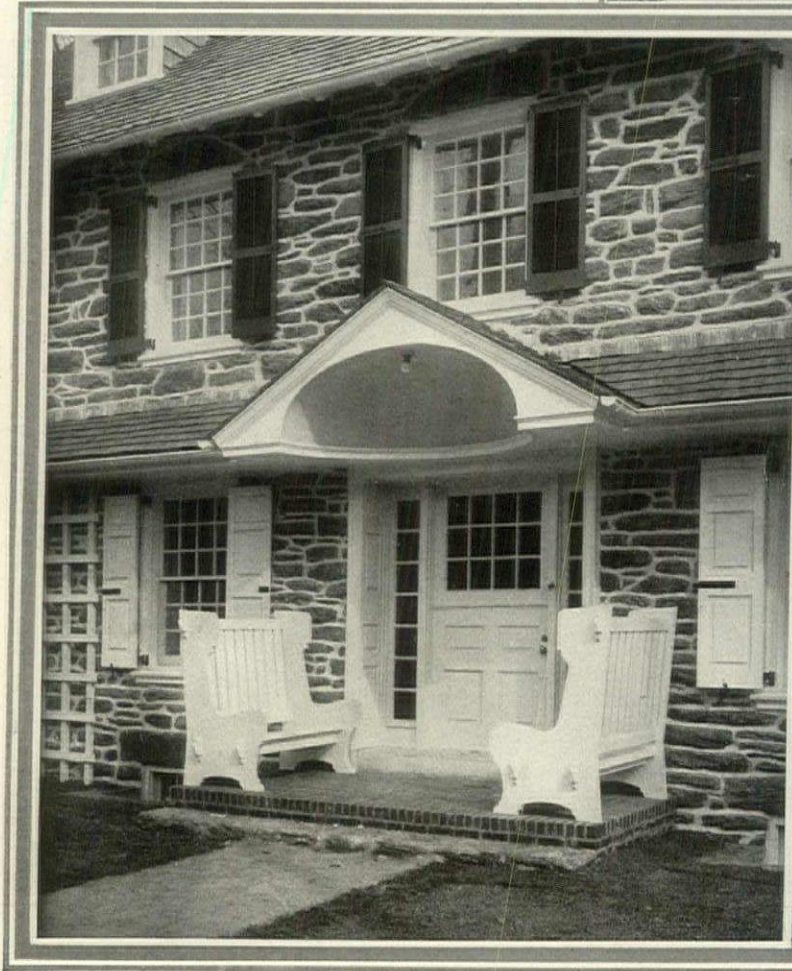
## SUGGESTIVE TYPES of COLONIAL PORCHES

*The "Germantown hood" is an outgrowth of the pent roof, originally attached to Colonial houses. The benches shown are also a modern elaboration*



*To be successful, the semi-circular porch must have a wide approach on either side. Here it is used with a Pennsylvania type of Colonial architecture*

*The other photographs on this page are of Pennsylvania porches; this from Maine shows an agreeable handling of the Composite Order in modern work*







"The Flight into Egypt," a Limoges enamel medallion by Pierre Reymond



Enamel medallion of the Assumption by Jean Penicaud II, 16th Century



Limoges enamel oval plaque, "The Portrait of a Lady," by Leonard Limousin, first half of the 16th Century. This and the others on the top of this page are from the Morgan Collection



A Limoges enamel of the early 16th Century; "me confido"—sic!



St. John holding a scroll, a Limoges medallion by Jean Penicaud II

## EUROPEAN ENAMELS GARDNER TEALL

Readers who are interested in enamels or in any branch of collecting will find The Collector's Department of value. In that service questions are answered authoritatively. There is no charge. Address The Collector's Department, HOUSE & GARDEN, 440 Fourth Avenue, New York

THE subject of the oriental enamels of China and Japan, which was discussed in the January number of HOUSE & GARDEN, awakened so much interest among readers that the writer believes there will be as many who will care to study the enamels of European fabrication, particularly those objects familiarly known as

Limoges enamels, but more properly to be called painted enamels to distinguish them from the *cloisonné* and the *champlevé* enamels. It may be well to indicate here the characteristics of the several groups.

### THE VARIOUS GROUPS

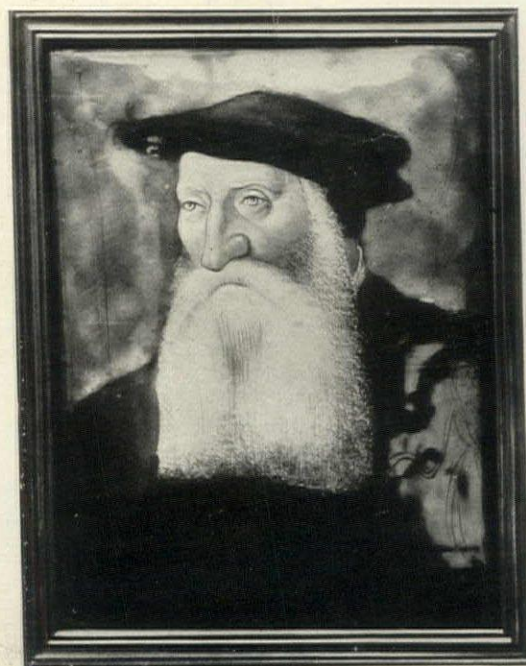
*Cloisonné*.—As early as the time of the ancients it was found that in order to prevent the running together of molten glass enamels, little boundaries of metal wire could be devised for soldering on to the metal base to mark the divisions of the pattern, or merely to bound areas, thus forming a number of diminutive shallow pans into which the melted flux expanded and cooled, and when polished revealed a surface level with the height of these wire *cloisons*, giving them the appearance of being metal wires that had been imbedded in the glass. Gold being neutral to every known color is the harmonizer paramount, and thus when gold *cloisons* were used, the various colors were knit together into esthetically pleasing surfaces. The little metal threads running through modern Japanese enamels are such *cloisons*. *Cloisonné* enamel is the earliest sort of true enamel known to us. It was the favorite Byzantine process, and also that of the Greeks, Anglo-Saxons, Chinese, and later of the Japanese and of the Russians.

*Relief Cloisonné* is where the enamel either is below or above the tops of the *cloisons*, or where only certain *cloisons* enclose enamel, or a combination of the three

sorts, giving to the surface of an object completed in this manner an interesting uneven ground of smooth but unpolished enamel. The *cloisons* of much of this work, especially Hungarian and Russian, are of filigree wire, or twisted wire instead of flat wire such as was used for this purpose by Byzantine craftsmen.



Portrait of Antoine de Bourbon, King of Navarre, Limoges enamel. From the collection of the Duc d'Amualle



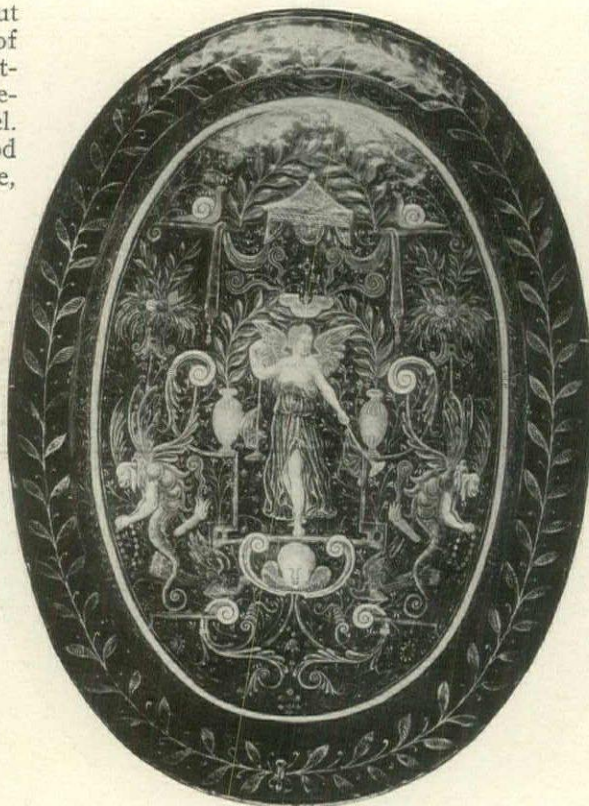
Painted enamel on copper. Jaques Galiot de Genouilhac, Grand Master of Artillery to Francis I. By Leonard Limousin



*Champlevé* is the process of gouging out of a field (*champ*) of metal a number of hollows (*levees*) or "ditches" for the pattern, in which cut-out depressions the vitreous color is fused and becomes enamel. It is akin to the ancient Egyptian method of cutting out places in gold, soapstone, wood and other materials wherein to insert bits of colored glass. Had the Egyptians practiced true enamelling, doubtless their process would have begun with *champlevé*, for they did not anticipate the Greek goldsmiths who worked patterns on gold in *cloisons* long before they had any idea of applying vitreous color thereto. Indeed, early Greeks and Etruscans were wonderfully skilful at soldering gold. This process might be termed Gothic, succeeding in introduction though not superseding the Byzantine *cloisonné*. However, centuries before Byzantine or Gothic works appeared, the Celts produced *champlevé* enamels.

*Repoussé* is where the ornament is beaten out in silhouette as it were, in the metal, and the details marked by *cloisons* let in. Much of this work is easily mistaken for *champlevé*, but where the pattern is scooped out in *champlevé*, it is beaten out in *repoussé*. The visitor to the Treasury of St. Mark's in Venice will observe that the plaquettes from a Gospel cover there were executed in *repoussé*—the pattern simply hammered in the silver which afterwards was filled with translucent enamel. In Oriental *repoussé* work the metal divisions between the fields of enamel are beaten up, the reverse of the process just described. It may be stated, on Dr. Bushnell's authority, that in modern Chinese enamel work the *repoussé* process has superseded *champlevé* for effects of the sort.

*Baisse Taille* is the process of engraving the ground receiving translucent enamel, so that the lines made by the graver would show up through the translucent vitrified coating, and produce a greater play of light, or define pattern, the veining of leaves, marking of petals, the defining of draperies, etc. The French enamellers of the 18th



Limoges enamel mirror back by Jean de Courteys, depicting the subject of "Venus Bathing." Morgan Collection

Century habitually employed the effect, and Indian enamellers preceded them by at least a century, while its invention is ascribed to the Italian, John of Pisa, 1286. This chasing or engraving upon gold or silver with the purpose of showing gradation in the vitreous color to be applied is akin to *champlevé*.

*Plique à Jour* consists of certain screen-like objects in filigree with their unbacked *cloison* divisions filled up with translucent enamel. This sort of work may really be compared to stained glass windows, the principle being the same in miniature. An excellent example of this is the 15th Century cup in the South Kensington Museum, while the crown of St. Stephen, dating from 1072 A. D., would appear to be the earliest

known work of the sort that has survived. The Russians of the present day have perfected the process that *plique à jour* enamel is often called Russian enamel. Doubtless the forming of cups, caskets and other precious objects of gems in unbacked mosaic suggested the style, and the famous jewelled cup of Chosroes to be seen in the Bibliotheque Nationale, Paris, may well be considered a forerunner of it.

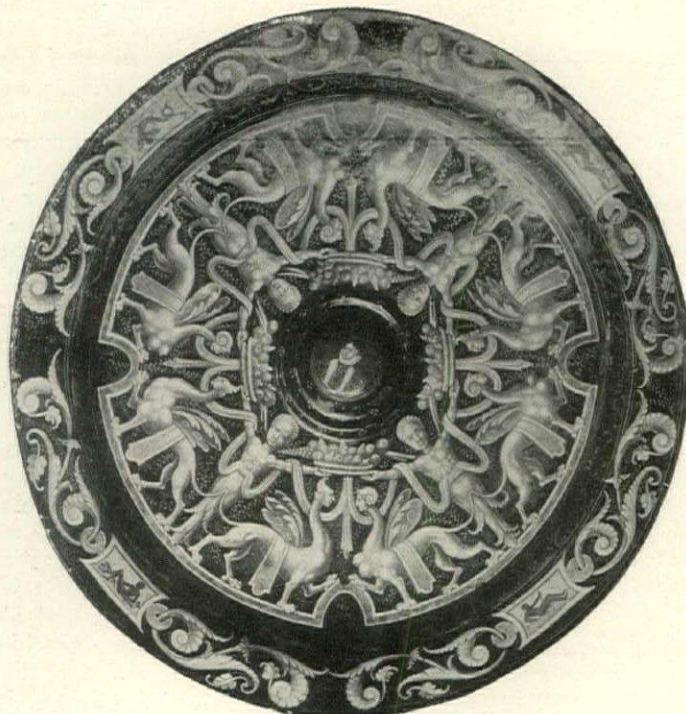
*Encrusted Enamel* may be defined as enamel used to enrich raised and modelled gold work where this vitreous color is neither entrenched, as in *cloisonné*, or in *champlevé*, nor painted, like Limoges work on a flat field. The craftsmen of the Renaissance, both in Italy and in France, produced exquisite jewels of encrusted enamel, imitated by the Florentine jewelers of to-day who display their wares along the shops of the Ponte Vecchio.

Painted enamels in this group may be subdivided as follows: (A) Those works which have vitreous colors added here and there to subdue, correct or to outline and decorate enamel surfaces, such as the pale yellows added to soften glaring whites, red to restore a color unsuccessful in the firing, outlines of plants and other forms and inscriptions. Used in combination with both *cloisonné* and *champlevé*, and later to add further decorations to *baisse taille* surfaces.

(B) Those works painted with successive firings of translucent or transparent colored enamels over a primary enamel ground that first has been fused to its metal field of gold, silver or copper. Limoges enamels are of this sort, whether in color or in *grisaille*, as also are the much neglected enamels known as Venetian enamels.

So much for the general broad divisions of enamels, though it must be borne in mind that there was often employed in the working out of a single object more than a single process. As color plays so important a part in the evolution of the history of enamels, the following table will be thoroughly useful to the collector as determining the more important colors of the

(Continued on page 62)

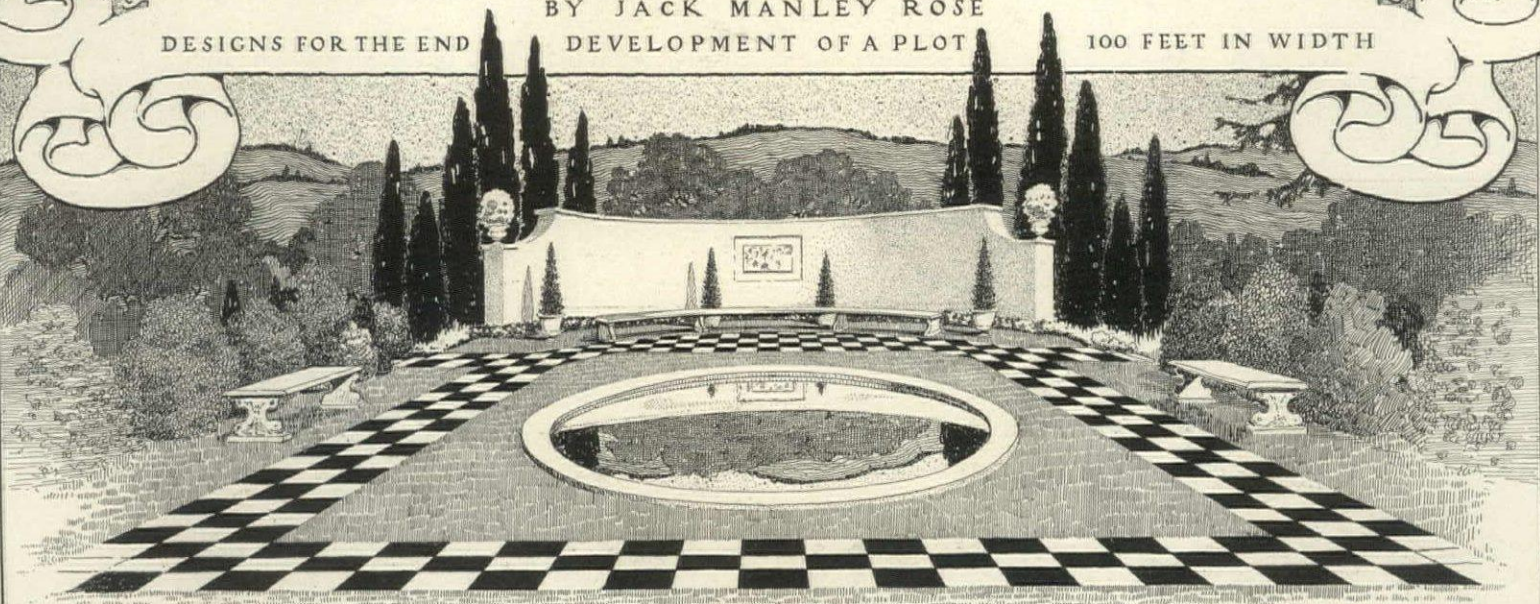


The front and back of a circular dish of enamel painted in *grisaille* (the flesh slightly colored), and heightened with gold. On the raised center is the portrait of a man, around which are scenes in the history of Adam and Eve. In the center of the back is the portrait of a lady surrounded by bands of monsters and scrolls. By Pierre Reymond



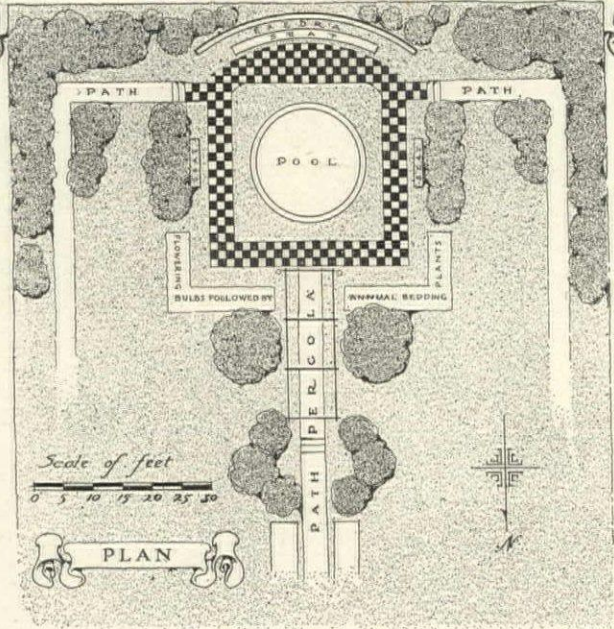
# THREE GARDEN PLANS

DESIGNS FOR THE END DEVELOPMENT OF A PLOT 100 FEET IN WIDTH  
BY JACK MANLEY ROSÉ



GENERAL VIEW

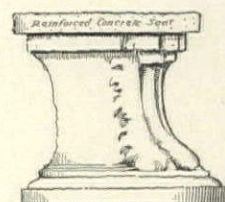
FROM PERGOLA



PLAN



DETAIL OF SEAT  
LENGTH 5R. ~\$35



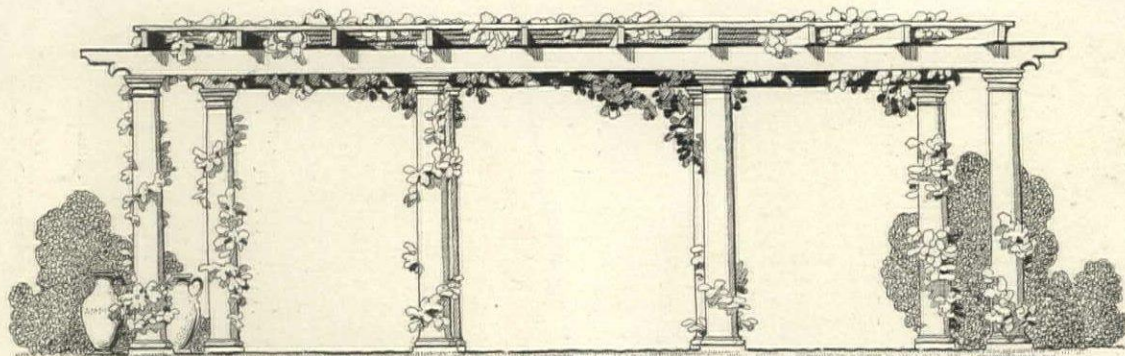
DETAIL OF SEAT ~  
SUPPORTS \$20. A PAIR



VASE \$12.



VASE \$20.



PERGOLA \$85. EACH ADDITIONAL SECTION, \$21.~

JACK MANLEY ROSÉ

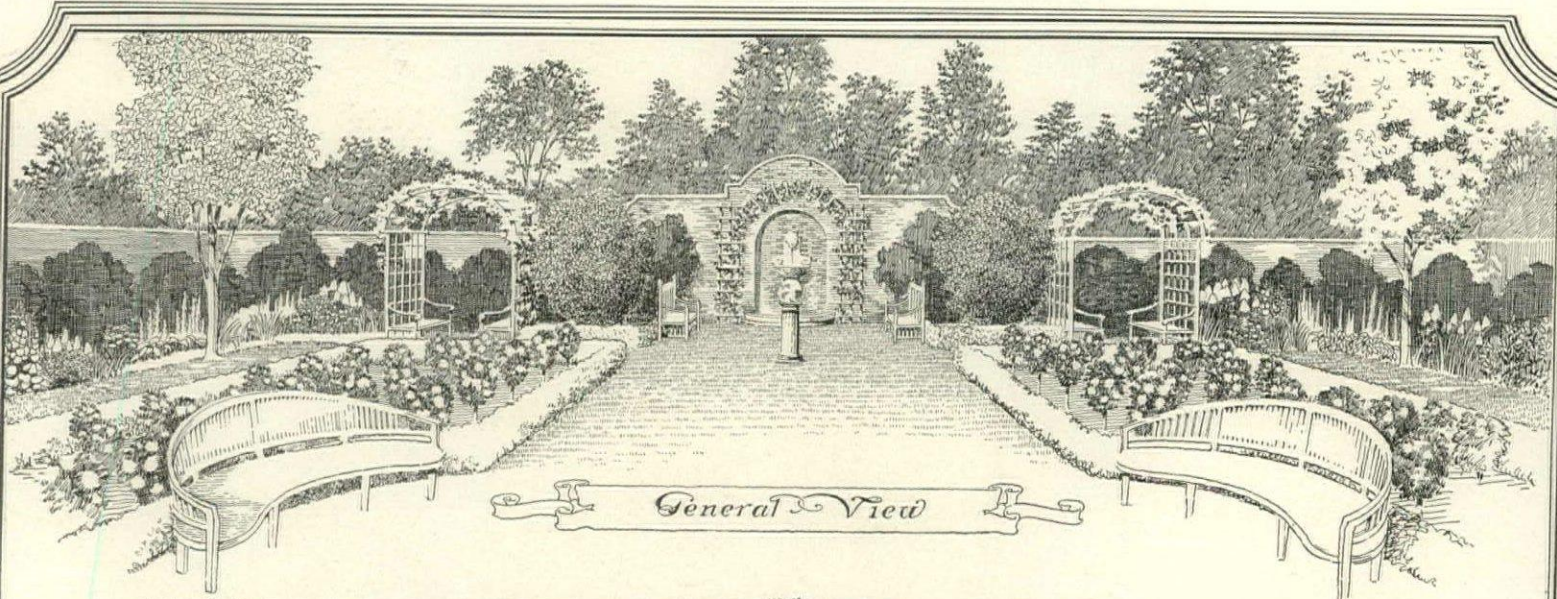
## THE ITALIAN GARDEN

The whole center scheme is raised slightly above the level of the garden. Wide stretches of rich green lawn, and straight white pebbled paths lead towards the clear warm white of the exedra. In strong contrast to the dark cedars and firs behind it, and the black and white tiles of the square court, with the cement edged circular pool catching rich reflections in front, is this curved exedra of concrete set with a delicate stone plaque and surmounted by stone vases holding hydran-

geas. Against this background is a low curved bench of reinforced concrete slabs resting upon supports of claw pattern, and urns holding pyramid shaped juniper trees.

A pergola, at the end of a straight flower-edged path, forms the approach to the tiled court and is raised three steps from the lawn. Beds for flowering bulbs and annual plants, shrubbery, and trees are placed symmetrically throughout the entire development, giving the necessary sense of balance.





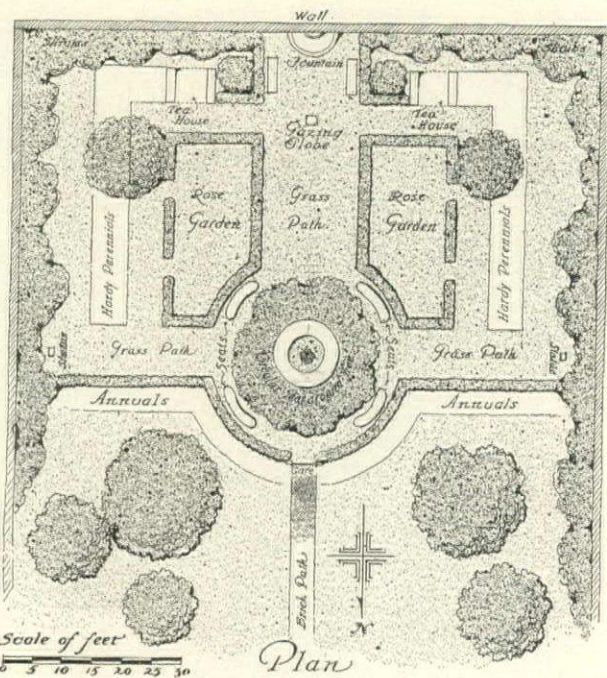
General View

Arched Trellis Seat, 6'0 wide. \$75.00

Curved Seat, 7'0 - \$48.00

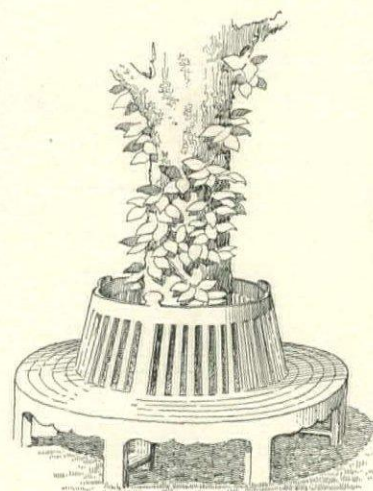


White Wicket Gate at Entrance to Garden (\$38.00)

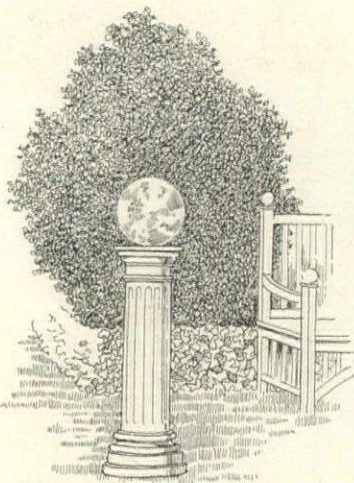


Scale of feet 0 5 10 15 20 25 30

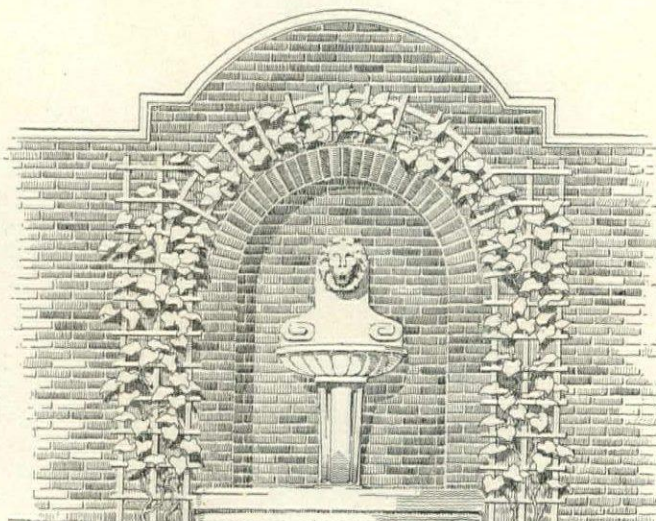
Plan



Circular Seat, White Painted Made in Two Sections (\$70.00)



Crystal Gazing Globe Pedestal \$25 - Cost of Globe depending on size



Detail of Wall Fountain & Trellis - Stone Fountain \$80.



Stone Statue, \$70.00

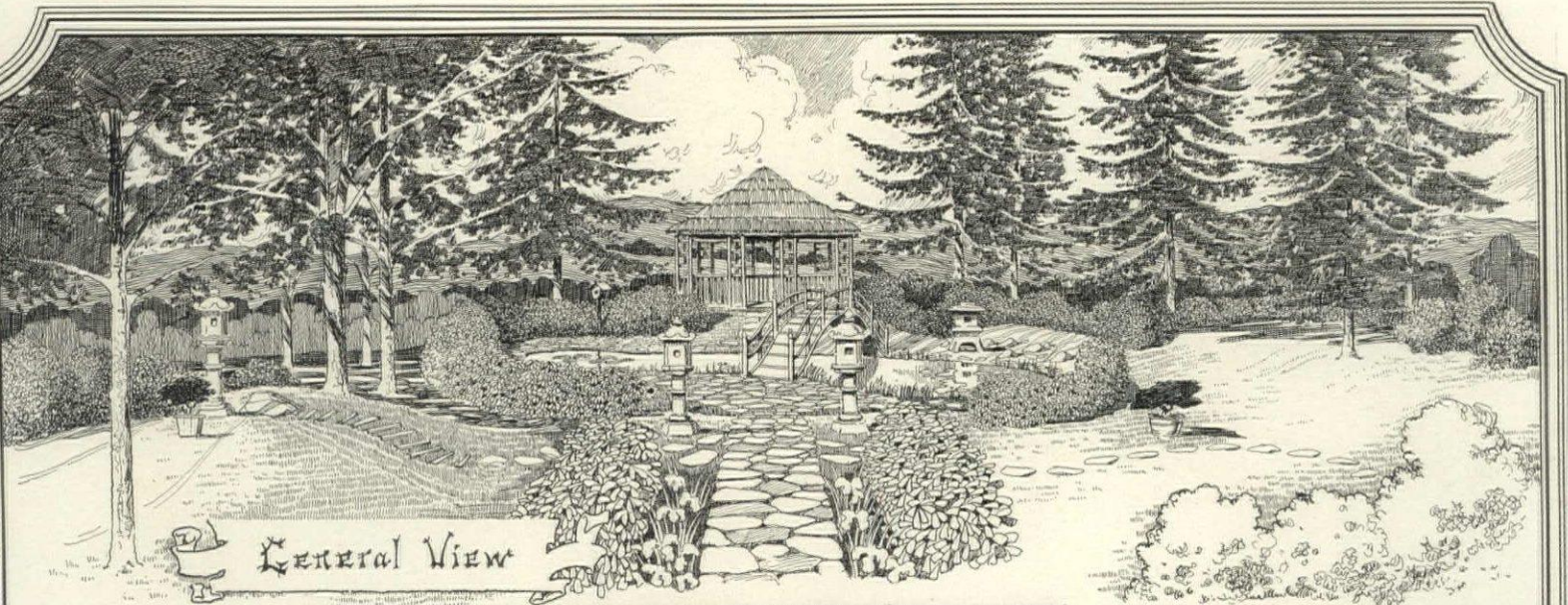
JACK MANLEY ROSE

## The English Garden

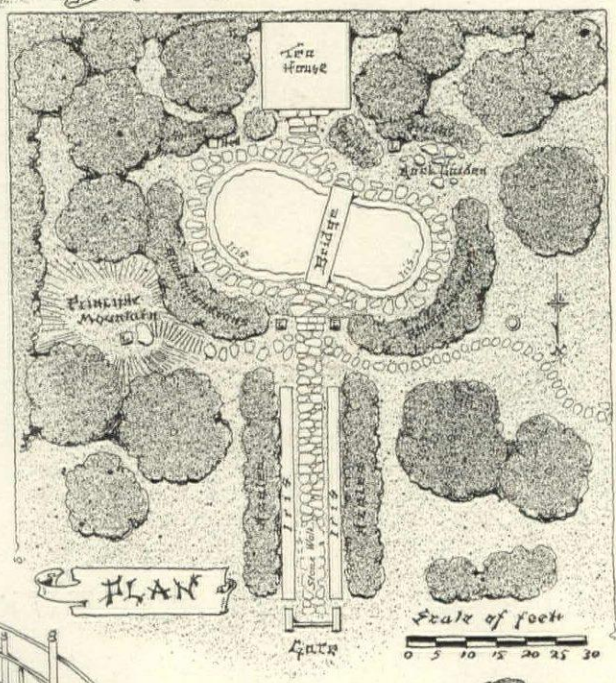
A rough brick wall about the boundary line makes the background for a quaint and lovely effect. The narrow brick path, leading through a wicket gate, gives immediately upon a grass circle, grass edged and crowned by a huge tree. Curved white benches command each vista. A wide grass path leads on past the sun-dial at the intersection of the cross paths, to the wall fountain and bird bath, flanked by wooden benches.

On each side are trellis seats, half hidden in the shrubbery and massed about by herbaceous perennials. Two rose gardens of tree-shaped varieties enclosed by low box hedges border each side of the center grass walk. Narrow paths, running from the tree circle past colorful flower beds, terminate in white stone statues framed in dense green. Against the brick wall shrubs and trailing vines are set in profusion.



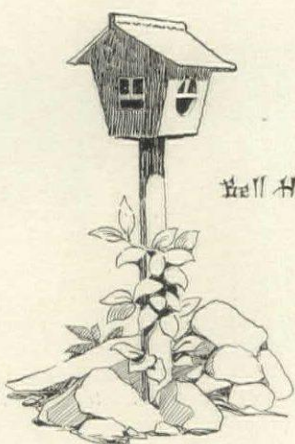


General View



PLAN

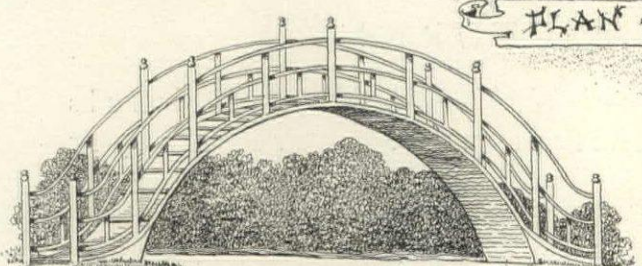
Scale of feet  
0 5 10 15 20 25 30



Bell House



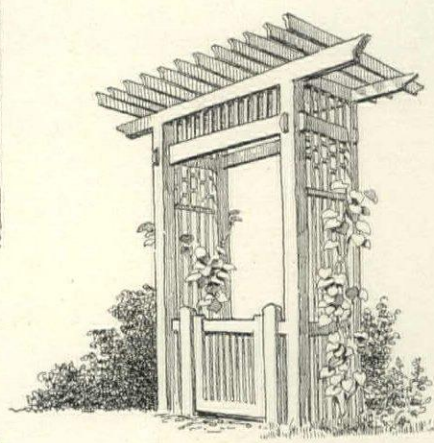
Potted Plant \$20.



Rainbow Bridge



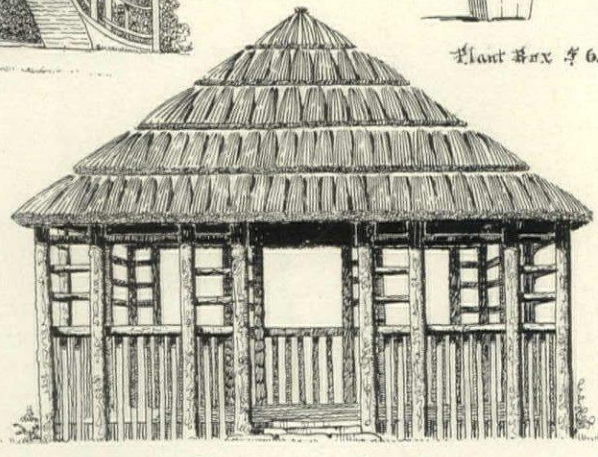
Plant Box \$6.



Garden Gate \$85.



Stone Lantern \$125 -



Rustic Tea House - Thatched Roof



Stone Lantern \$10.

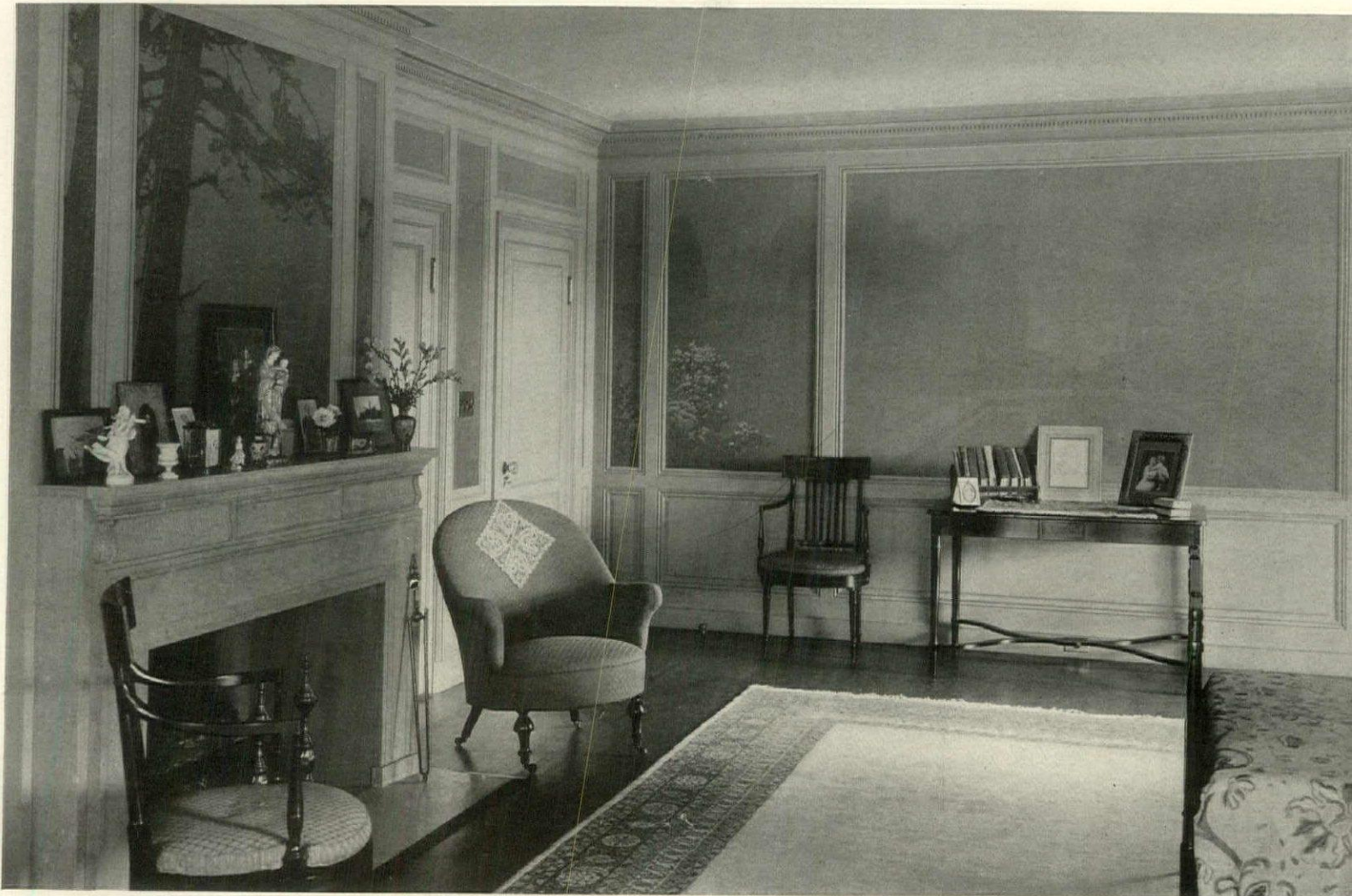
JACK MANLEY ROSE

# A JAPANESE GARDEN

A tea house stands upon a slight eminence, commanding the garden, and rough flat stone steps lead up to it from the sunken lily pool that is fringed with iris and circled about by large stepping stones. A rainbow bridge spans the pool. Around the pool the banks are thickly set with evergreen and flowering shrubs. A rock garden, guarded by a mushroom stone lantern, is on one side of the approach to the tea house. Steps, lantern flanked, lead out of the sunken garden up to a straight, iris-

bordered path of flat stones terminating in a Japanese gate stained brown. Out of each side of the main path lead stepping stones, one merging into split logs laid step fashion up a slight miniature hill; the other curves out towards the side of the garden, and is lost in the trees and shrubbery. Across the pond is a bell house in which are suspended three horse shoes that tinkle musically as the breeze sways them to and fro.





"It sounds a bit grandiose at first, the suggestion of mural paintings for the private house. One associates them with public libraries, hotel lobbies, churches and the glorified railway station," yet a glimpse of this room in the residence of Robert L. Steevens, Esq., at Bernardsville, New Jersey, shows the plan to be feasible enough

## HOUSES WITHOUT PICTURES

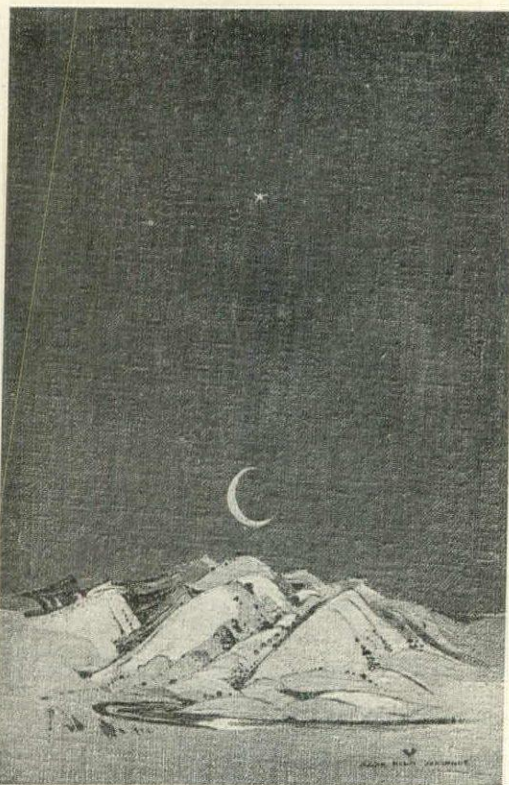
Possible Reasons for the Unpictured Panel Wall—The Use of Murals for the Private Residence — The Architect as Picture Hanger

ROLLIN LYNDE HARTT

SHE was a lady—"a regular limousine lady," as a friend of mine would say—and she had an authoritative air of speaking for the "right people" when she lifted her silver-mounted lorgnette, and remarked, in a dutiful tone, "Pictures have gone out. I wouldn't have one in my house."

Fortunately, I had met this doctrine before. Mr. E. V. Lucas, in a recent book of his, makes an architect warn his client against pictures as a "foreign substance" injected into the design to its degradation and utter ruin. So it was English, the onslaught on pictures. Because English, it was aristocratic. It went with the lorgnette. However, I felt a distinct shock, which renewed itself next day when I got out a portfolio of American photographs and found dozens and scores of pictureless interiors all in fine houses erected within the last year or two.

The uprising against pictures is not only extensive; it is growing. Architects at once numerous and distinguished are treating walls in panelled wood and panelled plaster so that picture-hanging becomes a physical impossibility. Away with the exquisite Corots, the dreamy Whistlers, the Sargents, Pactons, the Dabos. The "right people"—with lorgnettes—consent to keep



The nature of the painting can be purely decorative as in this panel by Ralph Helm Johannot

architecture unpolluted by "foreign substances."

Now, it is easy to poke fun at the "right people," especially when they assume a dutiful tone and an air of authority and look at you through silver-mounted lorgnettes and yet it is a question whether in this case they are not as right as they are "right." Others, without lorgnettes, have followed their example, deliberately and on principle and out of respect for highly honorable traditions. The Greeks never hung pictures on walls, nor did the lords of Roman villas at Pompeii. Mediæval abbeys, monasteries and castles had their frescoes, perhaps, and perhaps their sumptuous Gobelin tapestries, but were guiltless of framed pictures. The custom now pretty nearly universal is hardly more than four or five centuries old—a novelty, as these things go, and still on trial.

### THE CASE OF JONES

It is easy, moreover, to poke fun at the architects. They certainly invite it when they talk as if their creations were so masterly that the presence of a Rembrandt or a Turner would be a sacrilege. But let us see if in reality it is so sure to be an affair of Rembrandts and Turners. Mr. Roderick Titherington Jones, for example, has risen



from head bookkeeper to be President of the Inter-Planetary, or some such illustrious concern, and at last erects the palace that has been his dream for thirty years. Just between friends, the pictures Mr. Jones has been purchasing are not Rembrandts and Turners. Still between friends the Joneses have scrimped. Hence the palace. Saving up for it, as they did, how could they make the Jones Collection a gallery of anything but "frights" and "horrors?" Now that the palace is paid for, the Joneses feel poor. It will be an age before they can afford pictures worthy of it. Besides, they belong to that happy class of people who say, proudly, "Of course, we don't know anything about art, but we know what we like." Let alone, they will hang their walls with esthetic incongruities.

Nor is theirs so rare a case. Illustrators understand this—"bank on it," in fact. That is why illustrations in our magazines so seldom illustrate. The artist has Jones in mind. After selling his sketch to a magazine he must sell it to a calendar man, and then to an advertiser, and finally, along will come Jones and buy the original in some emporium of art-treasures on the Board Walk at Atlantic City. It is an attractive enough sketch—for a calendar or an "ad."—but, in Jones's new palace, quite regrettably "one on Jones."

True, there are talented Joneses—by name Frick, Morgan, etc.—who collect real masterpieces. But a part of our palace builders have neither the means nor the taste. It is better, at present, to discourage them outright, perhaps, though their palaces are built to stay and very possibly their grand-children will possess a genius for sound connoisseurship and be sorry that the walls forbid pictures.

But, even supposing that Mr. Jones knows good pictures from bad and will purchase the best, an architect still shudders when he thinks of Mrs. Jones, for it is under her direction that faithful 'Awkins will hang them. Up they go, helter-skelter, at odd heights, all shapes and sizes, no two frames alike, a whimsy of cheerful disorder. The less harmoniously arranged they are, the more they delight Mrs. Jones. Walls the architect designed with infinite care for proportion suffer outrageous violence, wan-

ton and limitless desecration, a change that makes him bang his head and cry in his misery, "Oh, what's the use!"

It is futile to reason with Mrs. Jones. You can't say, "Now, my dear madam, you wouldn't think of paying Paquin to cut your gown and then trim it yourself." Neither can you say, "If you are so crazy about stringing up pictures, why not hang

one, is not beautiful. The outward tilt is not beautiful. And, although that charming artist, Mr. Hermann Dudley Murphy, has done much to reform picture-framing in America, the usual frame is no triumph of artistic perfection. A little blatant, a little "hard" and "dry," it is "unsympathetic." A dozen such frames strew a wall with uncompromising rectangles without dignity or fusing grace. They don't "compose."

#### THE WORM TURNS

Architects have long endured torments at their clients' hands. They have seen a magnificent commercial building desecrated with monstrous and hideous wireless plants or with frightful gold-lettering or with those heart-breaking electric signs. They have seen stately mansions made comic with frivolous paint. They have seen "additions" ruin a house once exquisite. There was no help for all that. But here there is, and the worm has turned. Down with pictures!

An enraged worm, however, may at times go to rather unfortunate extremes, and when panelled wood or panelled plaster rule out pictures, the test of the result is its looks. To me, at least, it looks very handsome, very distinguished, but awfully, awfully lonesome. Vaguely, it suggests the rich lobby of a skyscraper, or the grand saloon of a liner. It is "pure design"—elegant, refined, impersonal, unexpressive. One sadly misses the pictures and wishes them back.

Meanwhile, one notes a curious inconsistency. The drastic measure that banishes pictures still allows a stag's head on the wall. It allows rugs of Mrs. Jones's choosing on the floor and in such places as Mrs. Jones commands. Nor has it interfered with Mrs. Jones's furniture. To be thoroughgoing and insist on architecture pure and undefiled, why not mosaic floors and built-in furniture like the pulpit, lectern and choir-stalls of a chapel? The panelled, pictureless walls seem to hint at just that. Or is it my prejudice?

You can never be quite sure how far the resentment against a new idea springs from mere habit. You can, however, be sure of a lifelong affection. All my life I have loved pictures. They have souls. Wood

(Continued on page 70)



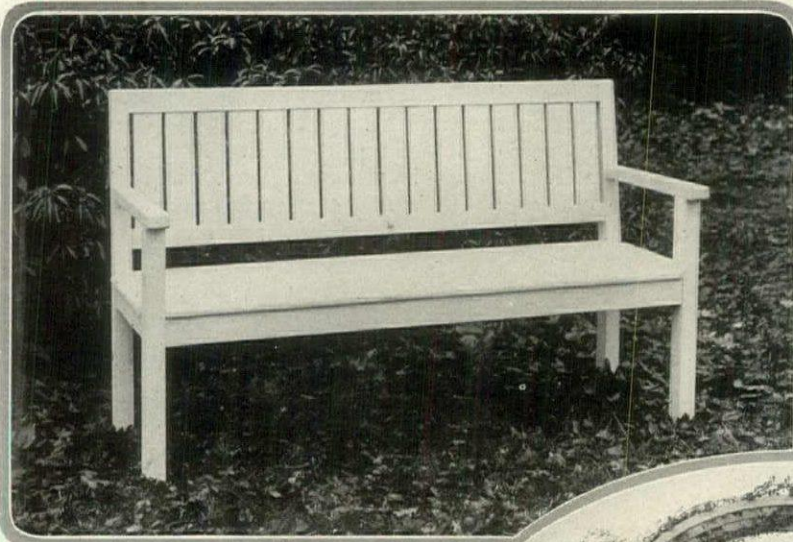
Although they do require a large room to "carry them," the murals Arthur M. Hazard has painted for his dining-room are eminently successful in their effect

a few outside? Try it. See if that improves the design. Indoors or outdoors, it's the same principle. The sole difference is custom." No, the only sure way of curbing Mrs. Jones is to tell her that "pictures have gone out." She will listen to that. She will even let you enforce the law by so designing her house that picture-hanging becomes a vice as impossible as rabbit-fighting.

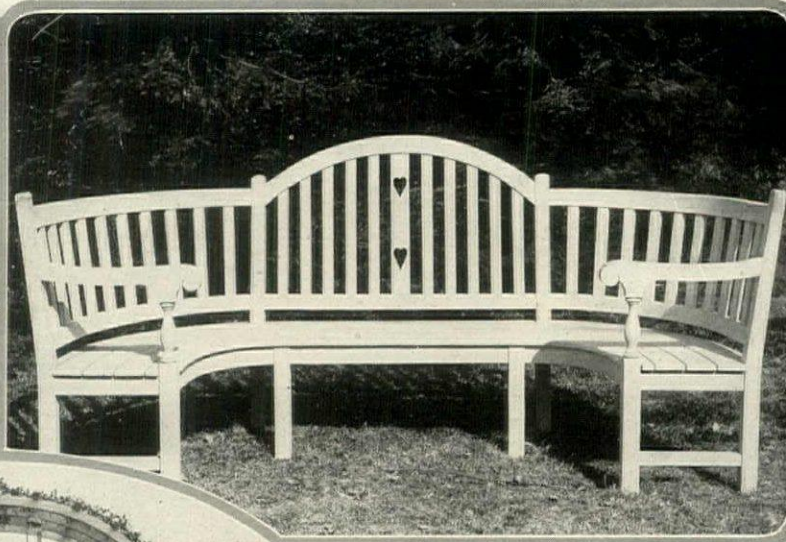
#### IS THE FRAMED PICTURE UGLY?

Heroic treatment, doubtless, yet is it not an advance, esthetically? Consider. The framed picture has its unlovely traits, once you see with unprejudiced eyes. The wire is not beautiful. The crinkly reflections on glass are not beautiful. The mat, if it has

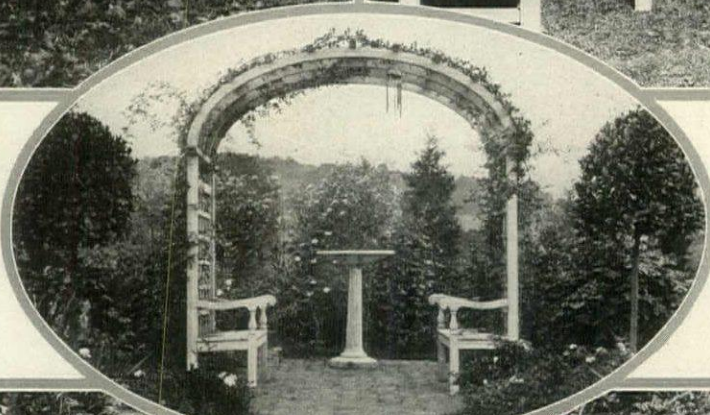




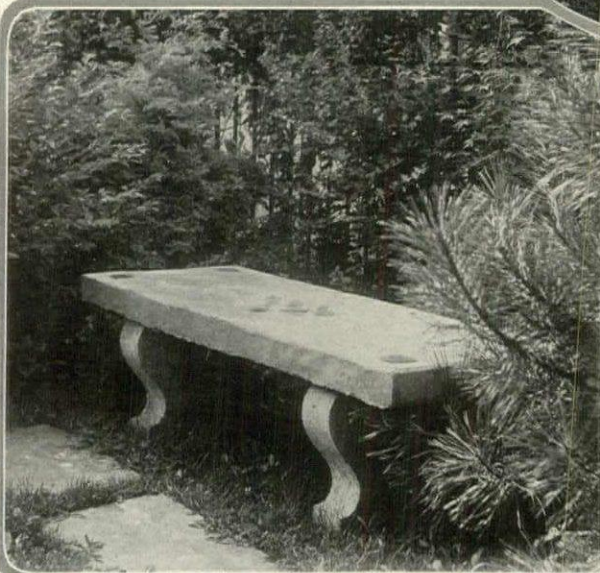
An American-made bench built along the lines of an old English garden seat. It is painted white, light green or dark green. 4' 6" long, \$17.25; 5', \$18.50; 5' 6", \$22



At the end of a garden walk or by a pool this curved seat could be placed. White, light green or dark green are the colors. Two sizes: 8' long, \$55; 10' long, \$65



A rose arbor trellis seat of excellent lines, white, light or dark green. 8' wide, seats 4' long; \$75. Other sizes to order



The ingenious gardener can make his own seat out of concrete. This type requires a very simple mould. Tiles are let into the top slab

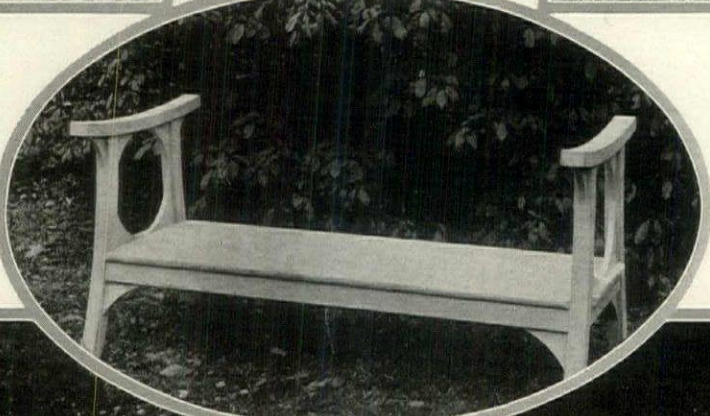
### GARDEN BENCHES

Which may be purchased through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York City.

This bench would fit in almost any garden. White, light or dark green; 4' 6" long, \$14; 5' long, \$16

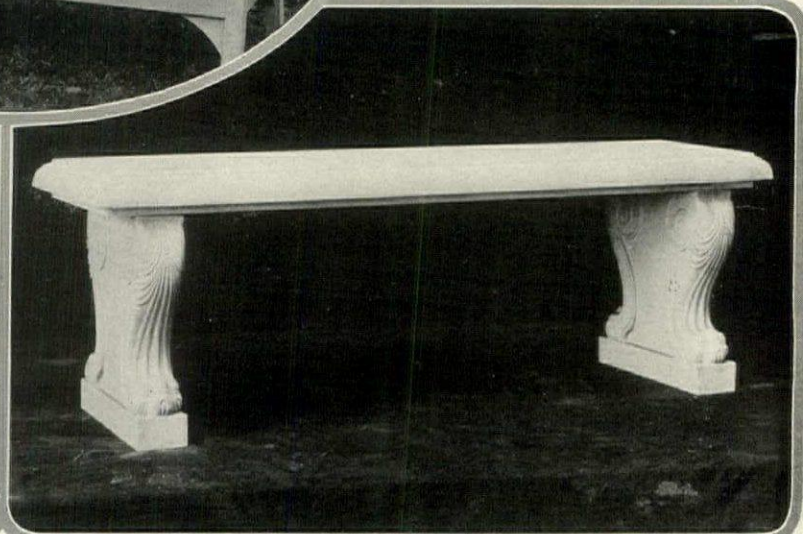
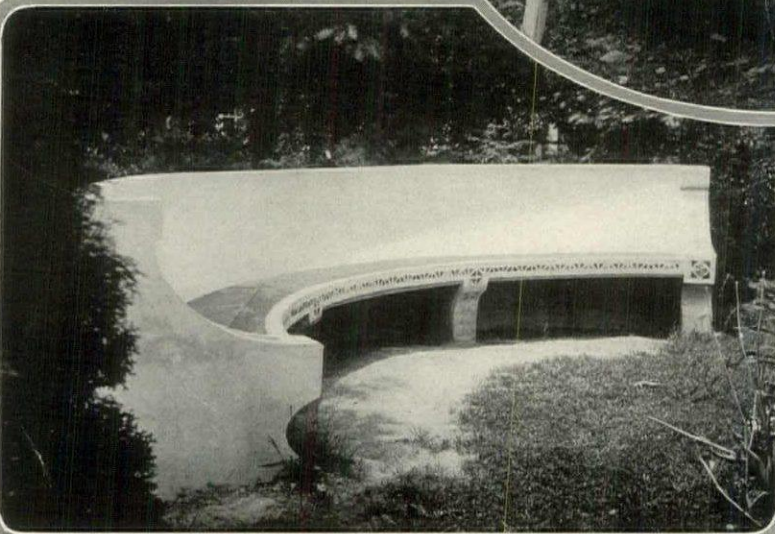


Equally serviceable for porch or lawn. White, light green or dark green. Table 2' x 2' 8", \$16; 3' x 3', \$20; chair 24" wide, \$14



Colored tiles and concrete have been successfully combined in this curved seat. It could serve as a terminal bench or by a pool side

In a formal garden a bench of this type is best. The supports are terra cotta and the top limestone; 18" x 60", 20 1/2" high, \$45







Photograph from Johnston-Hewitt Studio

*Dorothy Perkins is unexcelled for the rose arbor*

## ROSE GARDENING FOR RESULTS

Common-Sense Facts Which Will Enable You to Select,  
Plant and Care for Your Bushes Both Wisely and Well

GRACE TABOR

NEVER, until you have grown them, will you truly appreciate roses—though you may think you love them to distraction! And never, until you have grown them, will you really know anything about them, though you may read and listen to the talk of wisecracs and devote yourself ever so faithfully to the theories of rose culture. For the rose is at one and the same time the simplest and the most tricky thing in the world to grow—or tricky, meaning, to those unfamiliar with her peculiarities.

To get at the root of the rose's seemingly mysterious behavior, it is necessary to go back in the history of the species, to the ancestors of garden roses as we know them today. For it is to their ancestry that roses owe certain ineradicable traits, tendencies and characteristics that make them do these things.

The roses of our gardens are divided into two general classes, which are again divided

**Gather roses always in the early morning or at evening if you wish them to keep well and be at their best.**

and subdivided by rose specialists in most complicated fashion. To these subdivisions no one pays the slightest attention, however, unless he has arrived at the distinction of being a near-specialist himself.

### TWO CLASSES OF ROSES

The two general classes, however, you must know, and these may be called by the layman's terms June roses and all-summer roses; or summer roses, and summer-and-autumn-flowering roses; or in the rosarian's language, hybrid perpetuals and hybrid teas, etc. "A rose," you know, "by any other name—" So call them what you choose, but note one thing and let it never be forgotten: "hybrid perpetual" is a misnomer if you take it literally for what it

seems to mean, for it is synonymous with "June rose" or "summer-flowering rose" and *not* with "all-summer rose" or "summer-and-autumn-flowering rose." As a matter of fact, the term is not a misnomer, for it does not refer to the bloom at all, but to the character of the plant—"perpetual," that is, hardy; not killed by winter; not tender. Hence, not in need of protection. Hybrid perpetual roses are a mixed or hybrid breed whose ancestors are mostly hardy, as distinguished from hybrid teas, whose ancestors are, in part at least, very tender and from an almost tropical climate.

The tea rose, so named from its characteristic odor of tea, comes curiously enough from the land of that fragrant herb, China. It is at home only in warm sections, and by nature blooms continuously, as so many tropical or semi-tropical plants do. Seizing upon this characteristic as promising, under proper manipulation, hybridizers of the western world began working with it



as soon as it was introduced to them, aiming to produce a hardy and continuous blooming species.

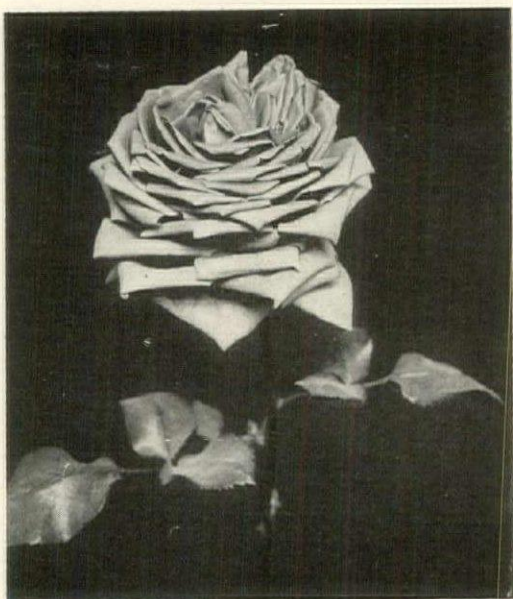
They have succeeded—and they have not. No rose of tea ancestry has yet been produced, to my knowledge, that is hardy in the fullest sense of the word. Yet hybrid tea roses generally are hardy enough not to be a difficult problem to the grower, even in the north; and they bloom and bloom and bloom, literally until frost nips them in the bud. So, though every rose garden must have certain of the hybrid perpetuals, or H. P.'s as they are familiarly called, the H. T.'s, or hybrid teas, should predominate in the proportion of at least three to one.

#### THE TENDERER TEAS

The still tenderer tea roses themselves are lovely, but unless one has an extensive rose garden they are not, to my mind, worth the extra winter care which they must have, particularly since so many quite as lovely H. T.'s are available. Sometimes they come through and sometimes they don't, yet you may have done exactly the same thing with them both times and every time.

Undoubtedly the time will come when such a rose as the enthusiast dreams of will actually exist, for until it does hybridizers will never rest! The *Rugosa* rose, from Japan, is regarded hopefully, and is already the parent or grandparent or great-great-grandparent, as the case may be, of some very promising varieties that show a step or two in the direction of the ideal dreamed about and longed for. Probably no country in the world has a climate as trying to the rose as ours, however, and varieties that meet the standard in one section fall very far short of it in another, owing to climatic vagaries. So it is a task of greater magnitude to develop the ideal rose for the United States than it has been in other parts of the world.

In addition to the disappointments which develop through ignorance of the class to which a rose belongs and ignorance, therefore, of just what may be expected of that



Photograph by Levick

Among the newer hardy roses, *Francis Scott Key* is a splendid deep red, compact sort

variety, there is another pitfall waiting for the unwary, in the shape of greenhouse varieties listed as outdoor roses by growers who are either ignorant or unscrupulous. The well-known and greatly beloved "American Beauty," for example, is distinctly a greenhouse or hothouse variety, notwithstanding the fact that it is an H. P. rose. Listed by some growers among their line of this class, without a warning to this effect, it is almost sure to be selected by the beginner in rose gardening as one of the most desired of all roses. It invariably fails. There are roses suitable for outdoor culture that are also used for forcing, and that are equally successful for both purposes. But assure yourself that you are buying one of the latter, if you choose a variety that is used for forcing.



Photograph by Levick

The bright cerise-pink of *Killarney Queen's* open, graceful flowers, makes it a favorite hybrid tea



Photograph by Levick

*Richmond* is another good hybrid tea, perhaps the best scarlet-crimson

#### WHERE TO PLANT

It is seldom that anyone undertakes to grow garden roses anywhere but in a rose garden now, I think; yet, lest some be tempted to plant them amongst shrubbery or other flowers, it is well perhaps to say something in warning against this. There are two reasons why it should not be done. One is that roses are an imperious set and will not tolerate close relations with other



Photograph by Levick

*Ophelia*, a superb flesh, salmon and pink shaded sort, is a leader among the ever-bloomers

things; and the other is, that they never appear at their best unless they are in their proper surroundings—namely, a garden devoted exclusively to them. Above all things, the garden rose is grown for the flower, and the appearance of the bush suffers greatly, from the esthetic point of view, as a reason of the continual pruning necessary to produce fine

and abundant blooms. However, the character of the bush is not particularly graceful or attractive, even if it were not pruned so rigorously; distinctly it is not a picturesque addition to a planting. So, whether you have ten or ten thousand plants, plant them in a rose garden by themselves.

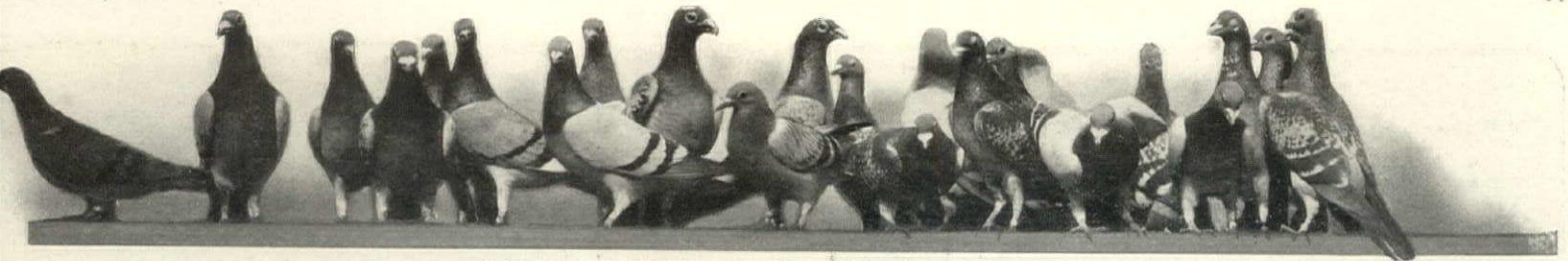
This garden may take any form dictated by fancy or the surroundings, but the units of which it is composed are limited by the nature and needs of the plants in one direction at least. They must be kept down to a width which makes it possible to reach every bit of the surface of the bed, and to course every bush, without stepping off the walk along which the bed lies. Nothing should induce or compel the gardener to put his foot on the surface of the bed itself.

As tea roses and hybrid teas need only 20" between them, this means that the bed for this class will be from 3' wide for two rows "staggered," or planted diagonally alternate, to 5' wide for three rows. If you have space, plan the units which are to take the H. T.'s to be either 40" or 60" wide and set the rows 10" in from the edge of the bed and 20" apart, using two or three rows as the case may be.

Hybrid perpetuals are much ranker growing than hybrid teas and require more space between them to be 2½'. Consequently these cannot be planted more than two rows to a bed, otherwise the bed would be so wide it could not be tended without breaking the rule against stepping on it. Four feet is usual, the plants being set from the edges and here the "staggered" method really is worth while, owing to the distance between the plants. Placed diagonally, the two rows will come only 20" or thereabouts apart, while if the plants are set squarely opposite each other, they must be the full 30".

(Continued on page 58)





A five-foot shelf of homers, the racing pigeons of today

## THE FUN IN RAISING FANCY PIGEONS

Riding a Cosmopolitan Hobby That Appeals to Young and Old, Rich and Poor—Pouters, Tumblers, and Other Kinds with Fantastic Feathers and Distinctive Traits

E. I. FARRINGTON

Photographs by J. M. Rutter and Others

THE keeping of fancy pigeons is a highly cosmopolitan hobby. The prosperous business man, the retired clergyman, the school boy and the truck driver meet on a common level as pigeon fanciers. Few people realize that the country is filled with pigeon enthusiasts until they visit some of the big shows and find endless rows of cages occupied by a bewildering variety of birds, many of them very handsome in form and color, and others merely strange and odd. There is an old saying among pigeon breeders: "Once a fancier, always a fancier," and it is true that the hobby is one which many men ride a long time.

There is more to the pigeon fancy, though, than merely keeping pigeons. Of course, there is pleasure in watching and handling the birds, but the real fascination lies in breeding them so as to obtain certain desired results in markings or shape. Perhaps there is an element of chance which appeals to the gambling instinct resident in most men, but the experienced fancier has an ideal toward which he works in all his dealings, and when he raises a winner, his enthusiasm is unbounded.

There are several good reasons for the popularity of pigeon breeding as a pastime. Only a little work is involved in the care of a few birds. The busy commuter can do it all and will not miss his train if he will get



Frills are small, compact birds, beautifully colored and dainty and neat in appearance

up but ten minutes earlier. Wealthy breeders spend thousands of dollars for pigeon houses, but just as good birds can be raised in a back yard loft, and a start can be made for a few dollars, although the fancier with plenty of money may be willing to pay a hundred or two for a single specimen that suits his eye. It isn't necessary to

change one's clothing when going into a well kept pigeon loft, and there is no prettier sight to the man who loves the beautiful in feathers than a choice collection of high bred pigeons.

### AS TO VARIETIES

When it comes to choosing the kind of pigeons to keep, the amateur fancier is likely to be perplexed, for the number of classes and varieties seems almost endless. If he is wise, though, he will select a breed that is pretty well known and whose traits are firmly fixed. Probably fantails are the greatest favorites among beginners, for they are among the handsomest of all pigeons, hardy, intelligent and easy to handle. Yet to breed prize winners requires all the art of the most experienced fancier, so that



The fantail, in white or darker colors, is always a popular breed among amateur fanciers

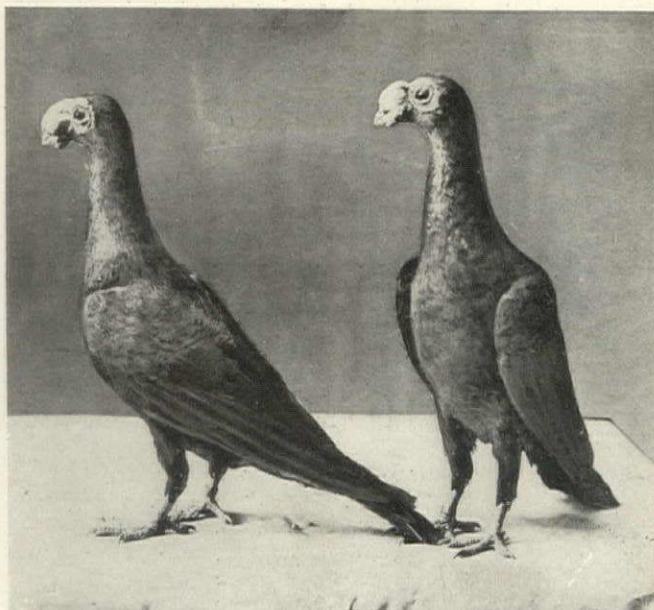
while fantails are good pigeons for the amateur, they are by no means strictly amateur's birds. White fantails are most often seen, but there are blacks, reds, yellows, blues and saddlebacks as well, all very proud looking little birds as they strut about on tiptoe, almost toppling over backwards.

Pouters, too, are high in favor and are always interesting, especially when they inflate their crops until their heads seem perched on the top of a great ball. A good pouter is tall and slender, with its flight feathers held close to its body and its legs set well back, giving it such a trim appearance and military bearing that one feels like addressing it as "Colonel." Pigmy pouters are simply pocket editions of their larger cousins and come in the same variety of colors, including white, red, black and yellow.

Although carrier pigeons can hardly be called good looking, even by their most ardent admirers, they are widely bred and competition at the shows is always keen. In spite of its misleading name, this is not the pigeon which is used for carrying messages, as most people suppose it to be. The bird actually employed for this purpose is the homer, which is a wholly different sort of pigeon, with strong wings and a broad chest, but no unusual markings to attract the un-  
(Continued on page 66)



A jacobin wears a feather boa the year 'round, almost hiding its eyes

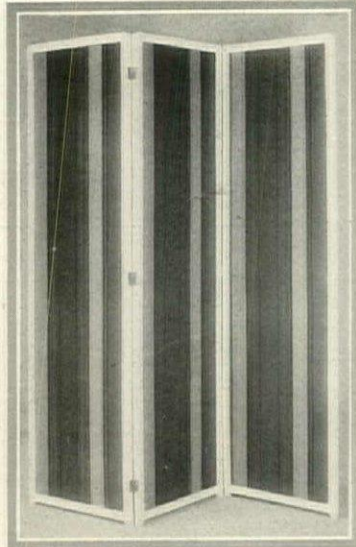
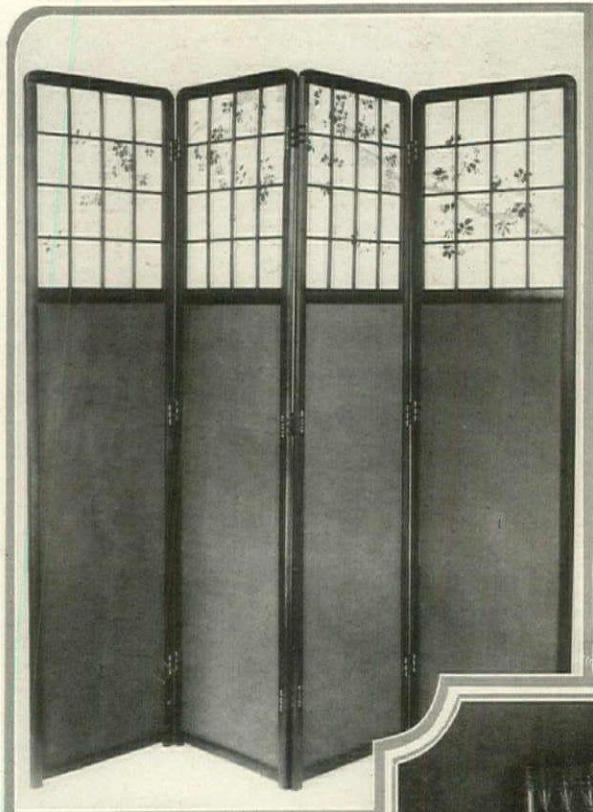


A pair of carriers. These are not the birds used in carrying messages—that service is performed by homers

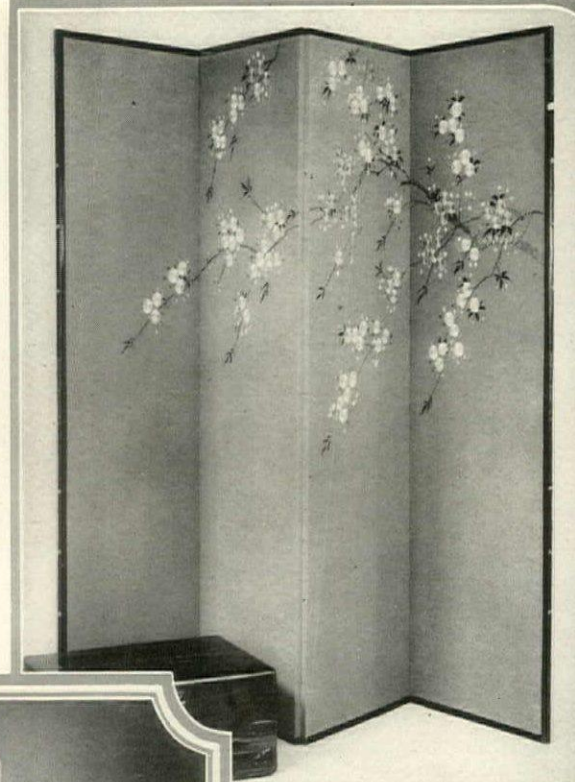


A good pouter is tall and slender, trim looking and with an almost military bearing



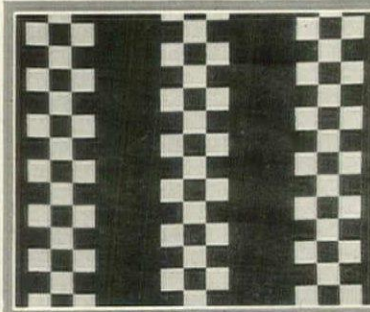


White enamel frame, awning stripe cretonne in dull rose, blue and purple, \$10. Cretonne, 60 cents a yard

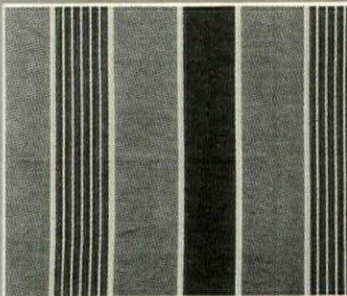


A Japanese screen of tan poplin with natural color embroidered cherry blossoms. Dark wood frame, \$8.75

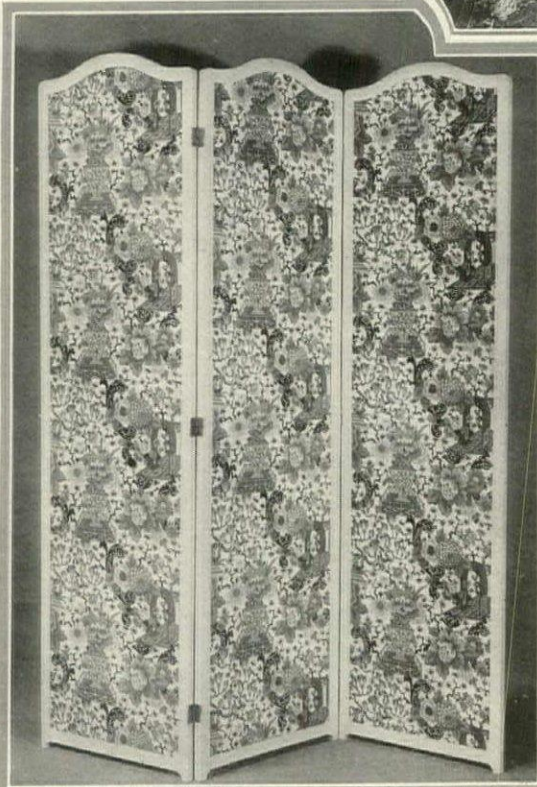
Lower front panels, green poplin; upper, Japanese paper, cherry blossom designs. Back, Nippon scene, \$12.50



Linenized crash for screens. Black and tan blocks alternating with broad orange-brown stripe. 36", 48 cents



For screen covering, linenized crash of raspberry, black and tan alternating stripes. 36" wide sells for 48 cents

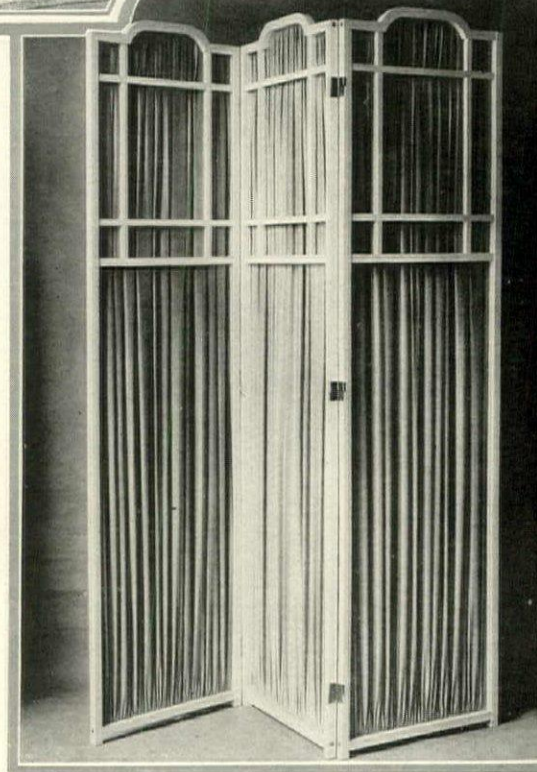


Contrasting with the white enamel frame is a cretonne covering of Chinese design in dark blue, red and black on white ground, \$15

At the back may be seen a willow screen which comes in natural color, 5' 2" high, \$20; stained, \$2.50 extra. At the left, a willow sewing chair. Price without cushion in natural willow, \$8.25; stained, \$9.75. Willow sewing stand 28" high, 17" across top; natural finish, \$6.25; stained, \$7.50; lining, \$1.75 extra. The smaller chair, height 22", seat 18" x 18", natural finish, \$5.25; stained, \$6.75; cushions extra

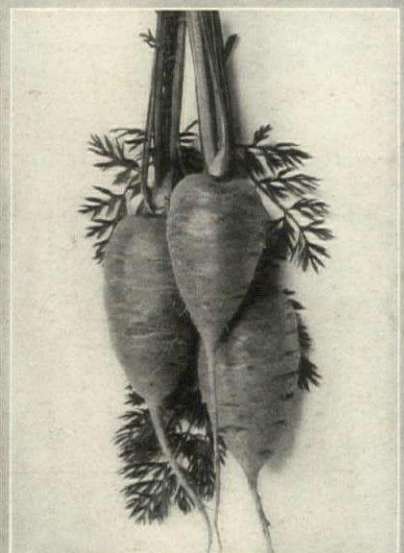
### SCREENS FOR THE PORCH OR FOR THAT SUMMER HOME

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York City.



The woodwork is white enamel, the covering sateen to match color scheme in room, \$11.75. With mahogany frame for the same price





*Giant Pascal, the old standby, is the best winter celery. Plant about July 1st*

*A late garden showing the carrots, beets and other root crops arranged with the best economy of space for efficient cultivation*

*Scarlet Horn, a good fall carrot, is usually ready in September. Sow in July*

## THE LATE GARDEN AND ITS USEFULNESS

### Crops That Will Make the Garden One Hundred Per Cent Efficient Until the Fall Frost—Eleventh Hour Vegetables

ADOLPH KRUEH

THE mission of the late garden is distinctly two-fold. In the first place it prevents the ground from becoming a mass of weeds, thus reducing the chances for next year's weed crops. Secondly, it increases the productive capacity of the garden as a whole by nearly one-third.

About July 1st, take stock of the various rows in your garden and size up their future possibilities. Wherever a row has almost borne the bulk of its crop, clear it without regrets, to make room for late crops. This applies particularly to rows of peas, lettuce, spring radishes and other early vegetables.

In this manner, you will soon find quite a number of rows available for such late crops as beets, carrots, celery, winter radishes, turnips and rutabagas. Parsnip and salsify do not deserve to be considered here, since both require a long growing season.

#### CROP ROTATION

In planning for subsequent plantings in the home garden, it pays to keep in mind the common principles of crop rotation. Each crop extracts certain elements from the soil. The soil then requires either a whole season's rest or a heavy application of the right kind of fertilizer to make up the deficiency caused by the first crop. Since constant utilization of the ground is advocated, it cannot get the needed rest, and since elements in fertilizer require some time to become available as plant food, the thing to do is to see that the crops in a row are changed. Plant your winter radishes in spent lettuce

rows. Celery plants may be set in early bean rows as late as August first. Beets will do well where onions and radishes grew. See to it that turnips and rutabagas

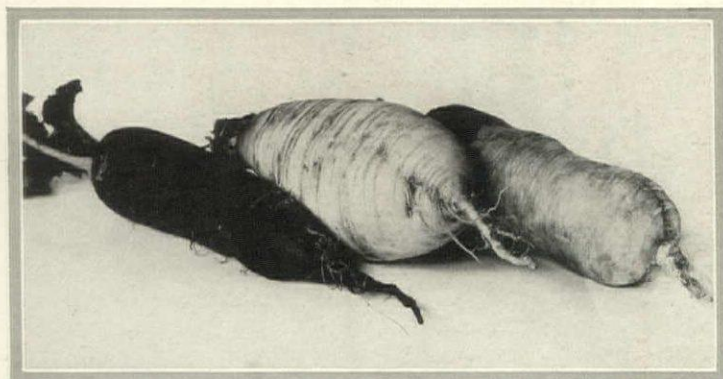
do not follow radishes. Both belong to the same plant family botanically, and if the radishes attract maggots, these are sure to attack the turnips.

Unless your soil is very stiff, hard and dry, it will not be necessary to dig it for these late crops. If the garden has received constant cultivation since spring, the soil will be in nearly ideal, mellow condition for all root crops. Just clear the rows of all weeds, hoe and then make the furrow to receive the seeds. Since, as a general rule, all soils are rather dry on the surface during July and August, all seeds should be sown deeper during the summer than in the spring. If you sowed seeds  $\frac{1}{2}$ " deep in April, sow them 1" deep in July, and so on.

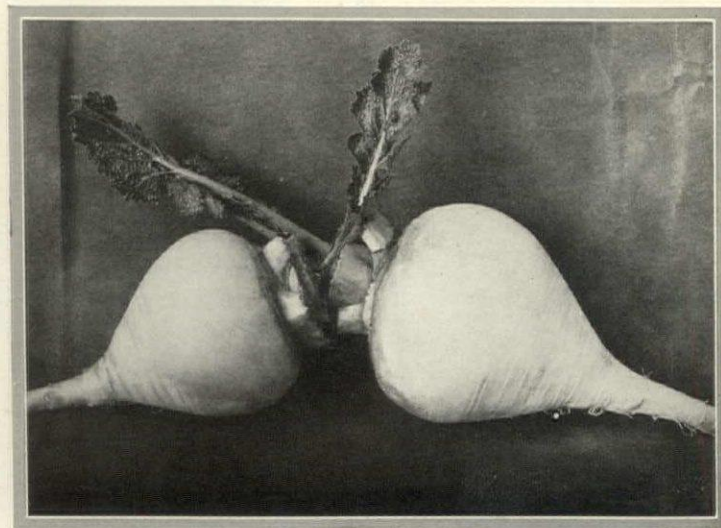
As a rule I do not advocate watering the garden with a hose, but if a shower is missing about the time that you complete your garden a good soaking. Do not sprinkle the surface today and do a little more of it tomorrow, but see that the moisture soaks in several inches. As soon as the surface dries off sufficiently, so that you can walk on the ground, get busy with either hand or wheel-hoe. Break the crust, create a dust mulch and thus preserve the moisture underneath.

#### LATE ROOT CROPS

While the leading variety of beets, for winter use, is Long Smooth Blood, this sort is not practical for sowing in the late garden, since it requires from 85 to 100 days to reach good size.



*Delicious winter radishes can be grown from seed planted about July 1st. The varieties here are Long Black Spanish, Celestial and China Rose. China produces first and Spanish will go on until November*



*For fall use, choose Purple Top White Globe turnips. Thin out to stand 4" apart in the row and avoid unshapely roots*



Either Detroit Dark Red or Eclipse will make splendid crops of smooth roots, averaging 3" to 4" in diameter, between July 15th and middle of October, when the roots should be pulled, and tops cut off. Store the roots in a frost-proof cellar, in a box with sand or dry soil.

Light frosts, that are apt to occur toward the end of September, will not injure the roots, which take advantage of every warm, sunny day to increase in size and firmness. To be successful with beets for fall crops, it is imperative that the soil should be pressed in firm contact with the seeds, while quick germination should be encouraged by

timely watering. Constant cultivation and judicious thinning of the rows should be employed to hasten the development of the roots which, in sweet quality, will often surpass the spring grown product.

In our garden three sorts of carrots are planted in preference to all the rest. Scarlet Horn, Chantenay and Danvers mature in the order mentioned, and while Danvers is the latest, we have frequently harvested fine 6" roots, 1½" in diameter at the crown, by the middle of October from seeds sown July 20. Danvers is the best keeper, and for this reason we plant Chantenay and Scarlet Horn for use during the fall months.

Scarlet Horn is usually ready in September. Chantenay perfects handsome 5" roots in 65 to 75 days from date of planting, that no gap need occur in the supply of carrots. With Danvers as a sort for winter use you may enjoy carrots from early in September until the following spring from plantings made as late as July. Of course there is a special sort of carrot for winter use, called Long Orange. But, as in the case of Long Smooth Blood Beet, it requires a long season in which to grow to good size, and it is rather coarse, with a bluish yellow heart, as compared with Danvers.

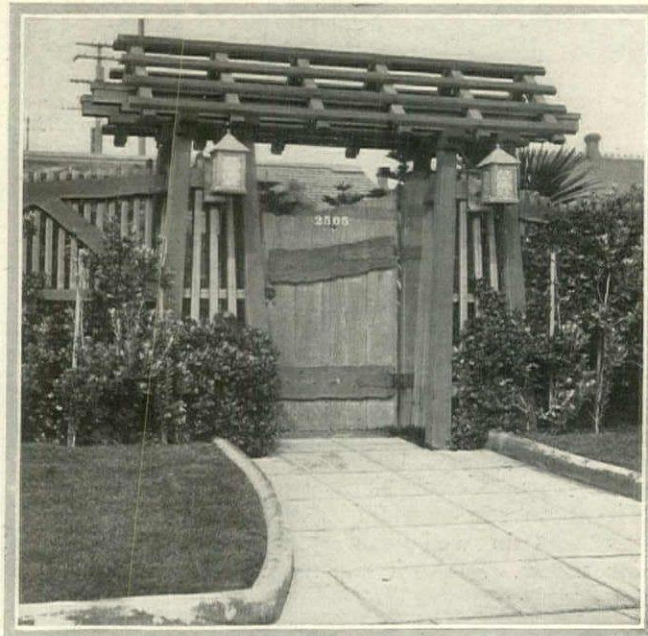
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## INVITING GARDEN ENTRANCES

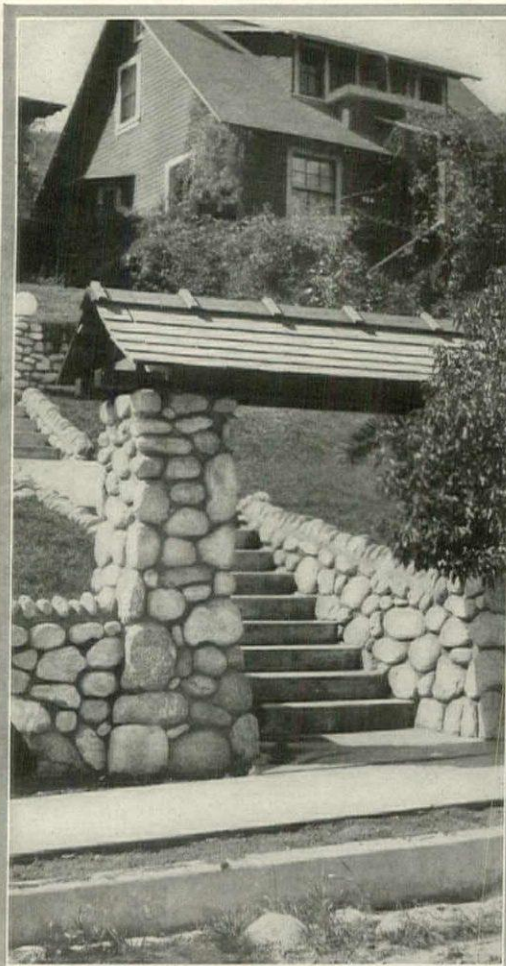
Two in California  
Two in New Jersey

Photographs by

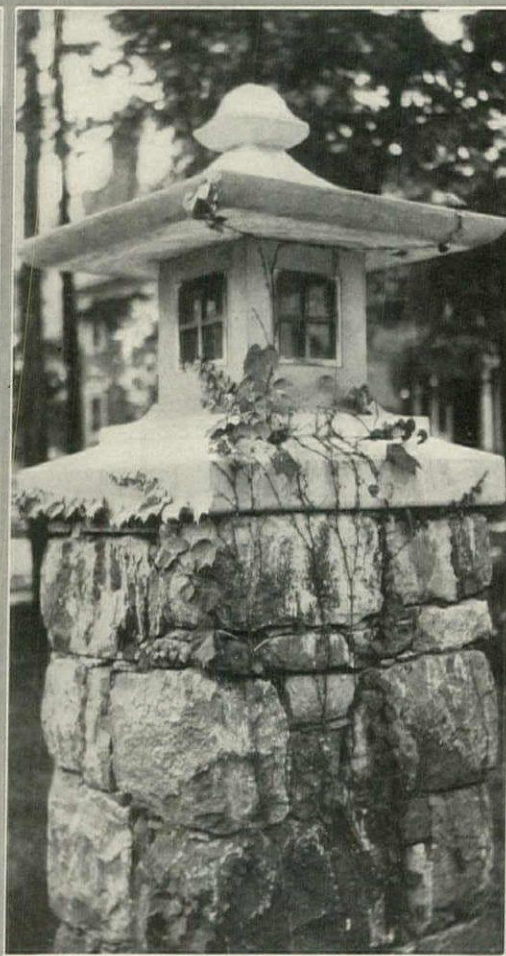
Chas. Alma Byers and George C. Duy Rogers



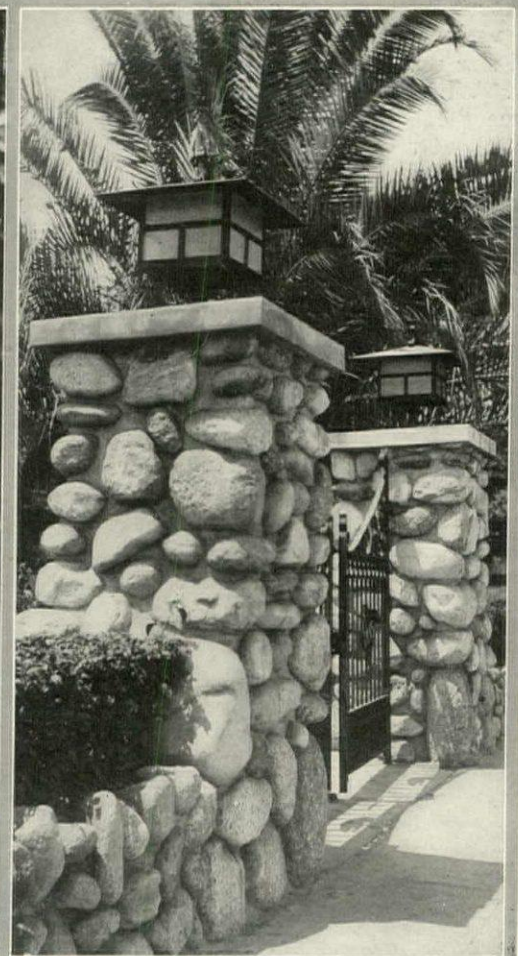
The entrance to one garden in California has been fashioned after a Japanese pattern. The rough slab gate and the open trellis roof are both unusual. Lamps hung either side light the way and extend their invitation through the darkness



The roofed gate idea came from the lych gate of the English rural church. Here it is modified to suit its use with boulder pillars in a New Jersey garden

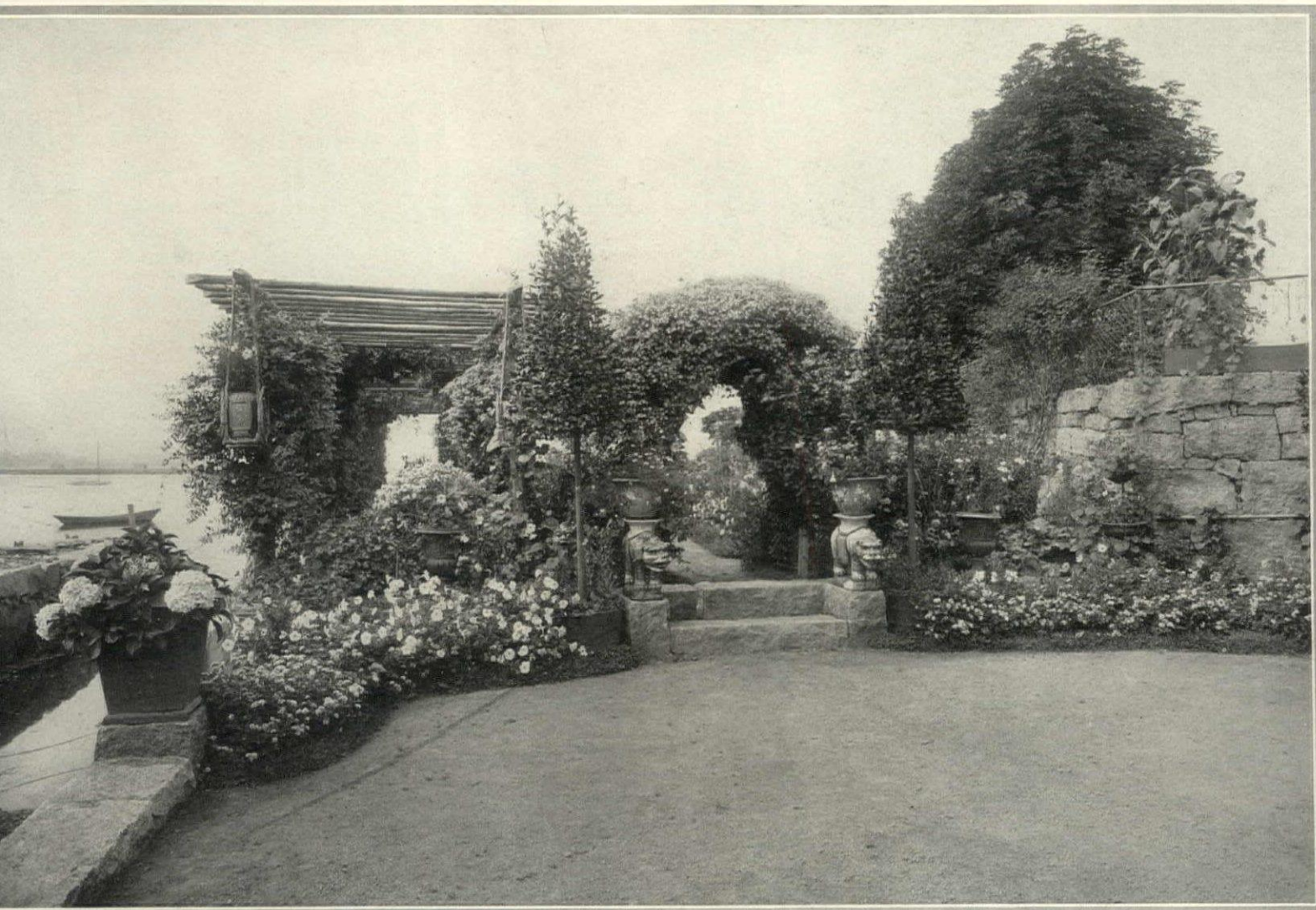


An ingenious landscape architect fashioned for a New Jersey property this entrance lantern. Lampblack and Venetian red were mixed in the concrete batch



Back to California again, where iron lanterns cap boulder posts and show their glimmer in the night time through the branches of the palm





Photograph by Beals

In the seaside garden one prefers masses of dominating color

## FLOWERS FOR THE SEASIDE GARDEN

A List of the Varieties Best Suited to Stand the Sea Air and Winds and Produce Effects for a Short Time

ELIZABETH LEONARD STRANG

GENERALLY speaking, the seaside garden is a garden of short season. That is, it is needed for only about four months, during the presence of its owner from early in June to perhaps the end of September. The early spring and late fall flowers need not be considered, and so it comes about that we can plan for larger masses of each kind of bloom than are possible in the full-time garden with its wider variety.

Considered from the landscape viewpoint, we instinctively feel that the broad, simple lines obtaining at the shore should be met with breadth of treatment in the planting arrangement. In this way each individual garden, while contributing to the harmony of the landscape, will in itself be a miniature of the whole. As distinct from the more intimate city back yard, here we do not stoop over a 2 x 4 bed to admire a pansy, but prefer masses of dominating color that make us draw long, deep breaths; that fill the eyes without our having to move them from side to side; that complete the picture of "waves that never break on the beach," fleecy banks of clouds, illimitable sketches of blue sky and crescents of sandy shingle.

Yet these masses of bloom, while broad in their general appeal, should be delicate

in color. Larkspur of an ocean blue, pink, creamy white, pale yellow, orange, and cobalt blue—these are fitting. As echoes or shadows of the foregoing, choose some of grey green, old rose and lavender blue. Such tints will harmonize better than the hot, screaming masses of scarlet salvia, nasturtiums or cerise petunias, the mixture of which humbles the grand opera effect to the level of opera bouffé.

It may safely be asserted that unless they are actually exposed to the sea or rocks, all perennials of average ease of cultivation will succeed in the seashore garden. The moisture and mildness usually present in the atmosphere near the ocean are conducive to luxuriant growth, so that if shelter and good soil are provided the plants are almost certain to thrive.

### MEETING SEASIDE CONDITIONS

On the other hand, to meet the opposite conditions—that is, poor soil and exposure—certain plants have been found especially suitable. These we may divide roughly into three periods of bloom: late spring or early summer, midsummer, and fall.

For the first period, the following are excellent for the reason that they come into bloom in May and sometimes last well into June: *Phlox subulata* will carpet the

ground with brilliant sheets of white and pink, as will hardy candytuft (*Iberis sempervirens*) with its glistening white masses, and dwarf *Sedum acre*. Other plants of a diminutive type that appear at the same time are the sea thrift (*Armeria maritima*), with slender stemmed pink blossoms; grass pinks, arabis and cerastium, all grey foliage; Iceland poppies, yellow, orange and white; and dark green mats of creeping thyme.

In especially difficult situations the moneywort (*Lysimachia nummularia*) may be relied upon to cover the ground with its creeping stems and little yellow bells, but it must not be planted where it may become a pest. All of the above-mentioned plants are small and better adapted to a rocky bank than to the flower garden proper; though, used as edgings to the beds of the latter, they will start the season daintily.

We may now divide the midsummer group of plants into two classes: those that look better in a wild garden or planted informally along the edges of the shrubbery, and the distinctly gardenesque flowers. Both groups are peculiarly adapted to seashore conditions.

For grouping informally we must choose a few kinds that will be effective enough

(Continued on page 68)





THE RESIDENCE OF HUGO BALLIN, ESQ., AT SAUGATUCK, CONN.

*The entrance was built without plan or elevation, the owner supervising the job. Native labor was used in all the work. Thus, it was the local blacksmith who made the iron rail shown in the arch. The trees about the place contributed the rafters*





At the south end of the studio is a balcony 28' x 8'. It serves as a writing room and hall between bedrooms. The baluster is a built-in bookcase



The studio is a large room—40' x 28' with walls 19' high. A window 15' x 20' lights it. The walls are sand finished and the woodwork opaque stain



The vestibule walls are soft brown, the plaster laid directly on hollow tile. The marble floor is from an old dismantled house



Hollow tile was used—6,500 of them put in place by three masons and seven helpers in twenty-seven working days. The whole was then covered with cement. There is one chimney to serve the four flues



The house contains five bedrooms, three baths, dining-room, kitchen, pantry, laundry, workroom, studio, dining-porch and flat roof. The last feature is well used as a sleeping porch



The dining-room walls are blue, the curtains broad yellow and blue stripes, the table blue with gold decorations, the console broad blue and its brackets gold; floor dark blue with yellow rug



## THE SELF-SUSTAINING AQUARIUM

Ornamental Fish, Water and Aquatic Plants Co-Exist Harmoniously in the Balanced Glass Tank—A Natural and Little Known Life Transplanted to Your Dining-Room Window

ELSIE TARR SMITH

WHEN you mention aquariums to the average person, one of two pictures will probably flash before his mental vision. The first, and the more usual, is that of a globular, bare glass bowl containing one large, domineering goldfish and another smaller, dispirited one which drift in circumscribed circles and twitch their eyes spasmodically at a black-and-white cat crouched on the middle of a Persian rug. The second is of a wall lined with great tanks through whose glass sides angel-fish, cods and mud-puppies indifferently regard the scarcely less human appearing crowd on the far side of the protecting brass guard rail. If you persist and begin to enlarge upon the pleasures of aquarium keeping, your listener is apt to put you down as a scientist or merely a person lacking in a sense of the fitness of things.

All this, I say, is true of the average case. The exceptions, the people who know the possibilities of a real "balanced" aquarium, will meet your enthusiastic remarks about fifty per cent. more than half way.

### WHAT "BALANCE" SIGNIFIES

A balanced aquarium is one in which the plant life "balances" that of the fish, so that both exist and thrive indefinitely in a perfectly natural state. Fish inhale oxygen like all other forms of animal life and exhale carbonic acid gas. Plants inhale this gas, the carbon of which they turn into vegetable tissue while they purify the oxygen and set it free for the animal life to take up again. So if you put fish and aquatic plants in water together, one helps to support the other, and with the aid of tadpoles, newts, snails and other small

denizens of the pond, some of which act as scavengers, you have a little system so complete in itself that it will require very little attention—merely an occasional addition of water to make up for that lost by evaporation, the feeding of the animal life, and once in a while the cleaning of the glass walls.

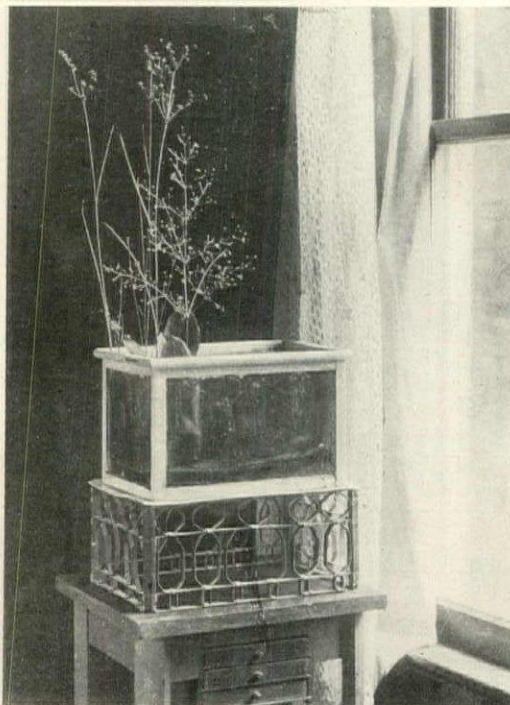
The best aquariums are those made of a good strong iron frame, with plate glass sides fastened with



Another type with green rim, flowers painted on the side, 15" x 15" on a 28" white enamel wood stand, \$25



This bowl aquarium of green and white Japanese ware, 22" in diameter, may be had complete with fish and plant for \$25



Photograph by Dr. E. Bade

The balanced aquarium should stand near a window where it will get light without too direct rays of the sun

waterproof cement, the whole framework being secured to a slate or marble bottom. As no part of the metal touches the water, there is absolutely no danger from rust, and barring accidents they are practically indestructible. The all-glass aquarium is very pretty to look at, but it possesses the disadvantage of being liable to break through expansion or contraction with sudden changes of temperature, and of course the slightest crack will completely destroy its usefulness.

The ordinary fish globe is almost useless for aquaria purposes, the water surface exposed to the air being too small to allow a proper supply of oxygen to be absorbed

from the atmosphere. Constant changing of the water is therefore necessary, with consequent bad results to even the most hardy fish, and certain death to the most delicate varieties.

### THE BEST LOCATION

The placing of the aquarium is a most important matter. It should have plenty of light, and a position close to a window is therefore most suitable. Avoid a southern exposure, as too much sun will overheat the water, exhaust the oxygen, and result in the loss of valuable specimens. If, however, a southern window is the only one available, some means can readily be devised to intercept the excessive heat.

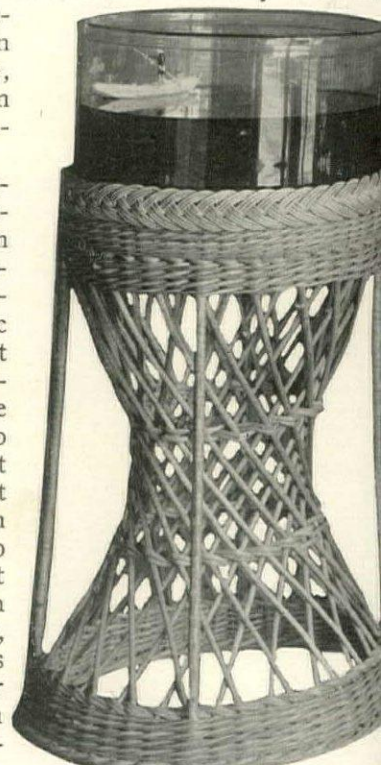
Placing the aquarium outdoors during the summer months will be found to result in no possible benefit to the fish. On the contrary, it favors the growth of algae to such an extent that the water turns green and is unsightly and must be changed.

The soil in which the plants are to grow must be filled in to a depth sufficient to provide a firm anchorage. About 3" is deep enough for all practical purposes.

Most of the aquatic plants suitable for aquarium purposes thrive well in pure gravel, and this will be found the most satisfactory material for general use. The ordinary bird gravel can be employed, but it should be topped with a layer of a much coarser kind, as this will keep the fish from uprooting the plants. Sea shells should never be used, as they are composed of lime which is injurious to the health of the fish.

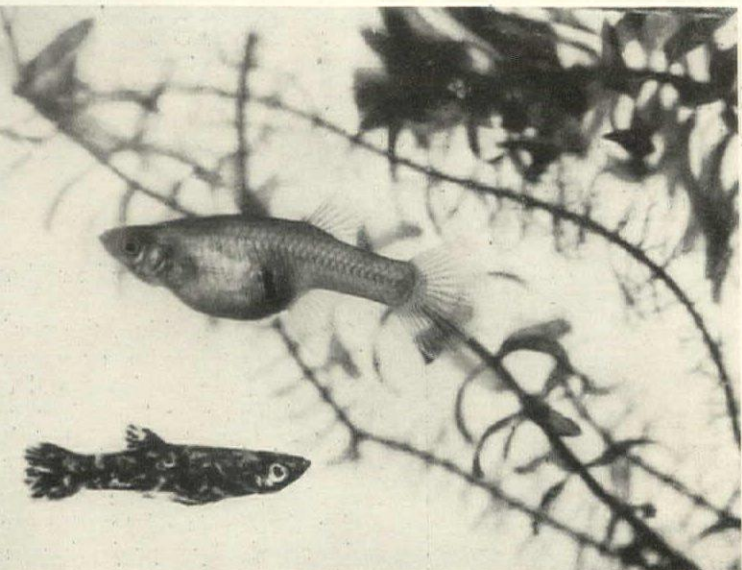
Unless the aquarium is of a very large size, it is best to avoid all rock work or pottery ornaments; they are too artificial in appearance and out of harmony with the other contents. In any case, use them with caution.

In making selection from the numerous different aquatic plants that are available, be careful to select those that have been found to be the best oxygen makers, for plants differ greatly in this respect. Species of Millfoil (*Myrio-*

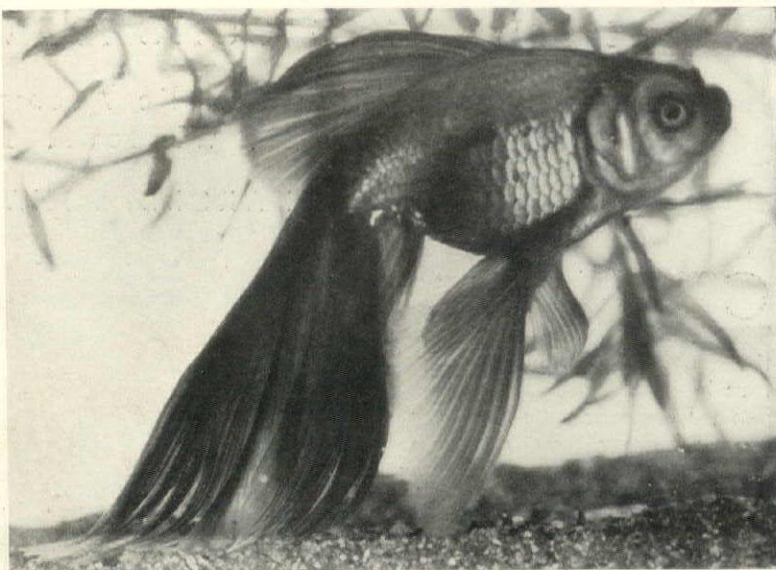


This one is 16" across, with a height of 10". The stand is 27½" high. Natural color, \$15; stained, \$16.50 complete





Photograph by Dr. E. Bade  
In contrast to the variegated yellowish white and jet black of her mate, the female *Gambusia* is of a modest olive green color



Photograph by Dr. E. Bade  
A good specimen of the male Veil-tail goldfish. Note the short, stocky body and highly developed fins. He would cost about \$40

...yllum), Fanwort (*Cabomba aquatica*), common arrowhead (*Sagittaria natans*), mud-plant (*Heteranthera reniformis*) and *Elodea densa* are five of the very best and most ornamental plants for the aquarium. They are all rapid growers, and it is therefore advisable not to plant too dense in the beginning. From three to six healthy stems should be fastened together with a strip of tinfoil and the whole tied



Among the good aquarium plants is fanwort — *Cabomba aquatica*

the plants which are globules of pure oxygen.

#### SELECTING THE FISH

The selection of fish for the aquarium must be largely a matter of individual taste, as there are some hundreds of suitable varieties, ranging from the common pond fish, such as perch, dace and shiner, to the gorgeous hued Paradise fish and the marvelous developments of artificial breeding, the Comet-tail, the Celestial-telescope and the Japanese Fringe-tail goldfish.

It is, however, a good plan for beginners to confine themselves to common goldfish of small size as being extremely hardy; these will stand for much experimenting and are not costly to replace in the event of non-success.

Care must be taken to avoid any overcrowding with its consequent danger to the fish, due to lack of sufficient oxygen.

It will occasionally happen, especially before the plants have firmly rooted, that the oxygen in the aquarium will become somewhat exhausted, a condition which will be indicated at once by the fish constantly com-



*Elodea densa* is different in form but no less desirable to use

ing to the surface and trying to breathe the overhead atmosphere. This may be relieved by opening the window and letting some fresh air blow over the surface, and then adding a few cupfuls of fresh water, pouring it from a height of about a foot or so. This will aerate the exhausted water enough to relieve conditions, which may be the result of not airing the room enough.

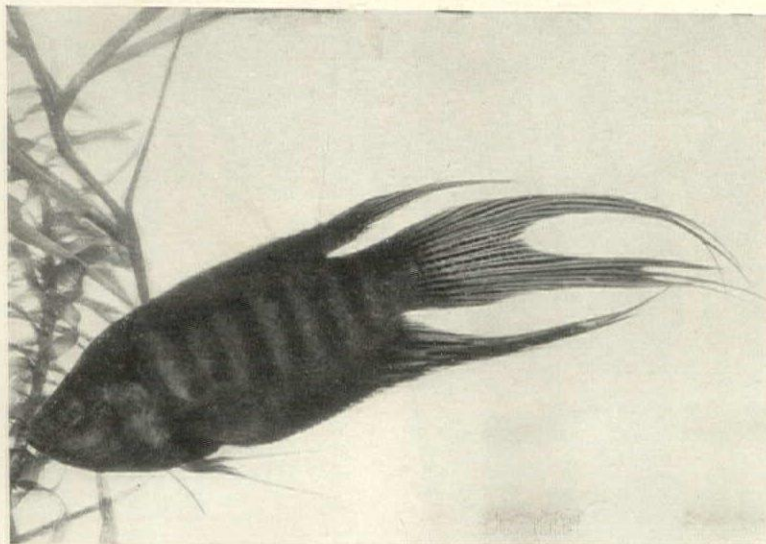
A few fresh-water snails will be found

useful, as they feed on the algae, of which every aquarium tends to produce much more than is desirable. There are two or three suitable varieties of these interesting molluscs, all of which thrive well, and even increase, in the aquarium.

#### SOME OTHER ACCESORIES

Water newts and other small amphibians can also be kept with advantage, and despite a popular belief to the contrary, will live in perfect peace and harmony with their fellow captives. Their reptile-like forms give them a strange fascination for most people, and whether resting lazily on the vegetation that floats on the surface, or lurking in strangely contorted attitudes on the gravelly bottom, they are always among the first of the inmates to attract attention.

The tadpole in the aquarium affords an opportunity to study at close range the wonderful process of frog development from perfect fish to lung breathing animal, and no study can be more instructive and entertaining. It is possible to take the spawn as it is found in the ponds and watch it hatch out into little wriggling tadpoles, just head and tail, pass from that into the more fish-like state, until finally the perfect frog develops.



Photograph by Dr. E. Bade  
The male Paradise fish, reddish brown with bluish stripes and fins, is a popular variety. This shows him about natural size

When all the plants have been put in place, fill the aquarium with water very carefully so as not to disturb the bottom. This is best done by putting some small vessel, such as a cup or tumbler, in the aquarium. The water is then poured direct into this smaller vessel from which it flows gently over the edge. Fill to within about 2" of the top.

The water used must not be too hard, or in other words must not contain much lime, iron or sulphur. Rain or river water or the ordinary soft drinking water as it runs from household faucets may be used, but well water is not suitable.

When water and plants are in place, it is a good plan to allow the aquarium to rest for a few days to give the plants a chance to root and to make some oxygen before stocking it with fish.

This process of oxygen making is most interesting and if one watches when the sun shines through the glass walls he will see the small silver-like beads on



## MITIGATING CONCRETE AND STUCCO UGLINESS

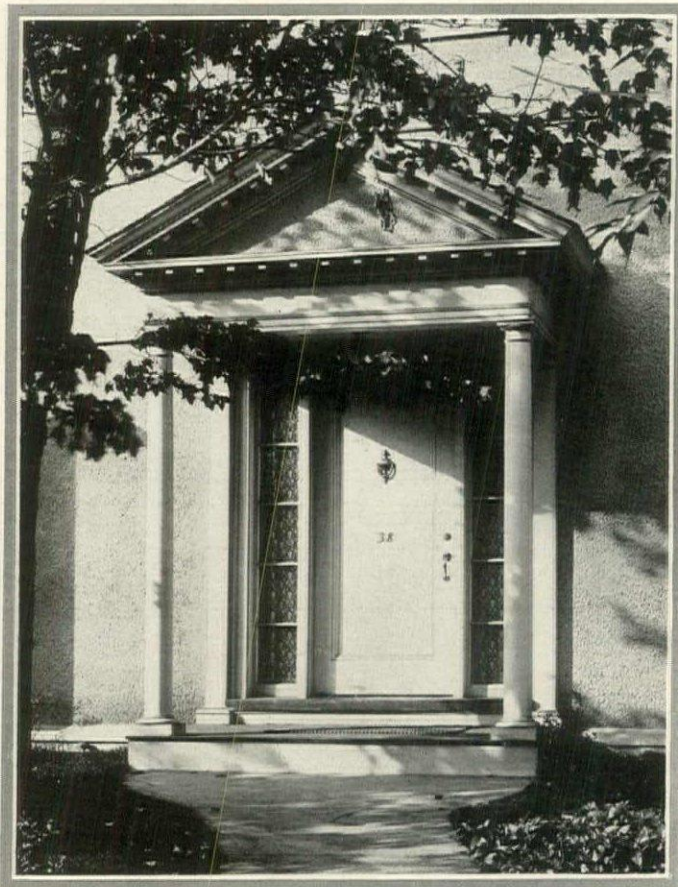
Which Can Be Accomplished by Finish, Tiles, Mosaics, Windows, Brick Trim and Shadows

HAROLD DONALDSON EBERLEIN

CONCRETE and cement stucco houses have come to stay. They represent the latest phase in the evolution of domestic architecture both in point of structure and general exterior aspect. They will unquestionably constitute an increasingly important and permanent element to be considered in the future because of the strength, durability and economy of cement as a building material. But concrete and cement stucco houses have a serious limitation so far as their appearance is concerned. An unrelieved concrete or cement stucco wall surface, unless managed with more than exceptional adroitness by the architect, is ugly and repulsive. There is no denying the uncompromising fact. We may as well honestly admit it.

## CONCRETE AND STUCCO REMEDIES

The majority of cement stucco houses are either of frame construction with the stucco coating applied over expanded metal lath nailed to rough siding, or else of hollow tile plastered over with stucco. The concrete house, on the other hand, has walls of solid concrete, poured in a fluid state into board moulds which are removed when the mixture has set. A house built of concrete blocks, previously prepared, laid in the manner of



Two elements are responsible for the beauty of this entrance—the rough finish of the stucco itself and the shadow afforded by the projecting porch. Allen W. Jackson, architect

brick or stone, is also to be reckoned a concrete house.

Ordinarily speaking, the surface of a cement stucco or concrete house lacks the emphasis and contrast of color and shadow and therefore, lacks interest. It is usually harsh and crude. Possible remedies may best be considered under the heads of texture, color and relief by projection and shadow.

The surface of a concrete wall may be scratched while "green" and covered with a finishing coat of cement stucco floated smooth or else, when dry, it may be either left rough or dressed down to approximate smoothness by bush hammering, which will leave the aggregate plainly exposed to view. The roughening does, it is true, create some welcome variety from the monotonous commercial appearance of bridge piers or railway retaining walls, but the "skinning" of the concrete is open to the objection that the "pores" of the wall are left bare to the action of the weather and the penetration of moisture.

Another way of varying the texture is to float the final stucco coat with a rough board, instead of with a smooth float, drawing the strokes in a long arc. Then again, the floors are sometimes pulled straight away from the thick mixed stucco and



The factors which here mitigate the concrete nakedness are the wide overhanging eaves, the small window and door panes, the indented arches and mosaic work. Mann & MacNeille, architects



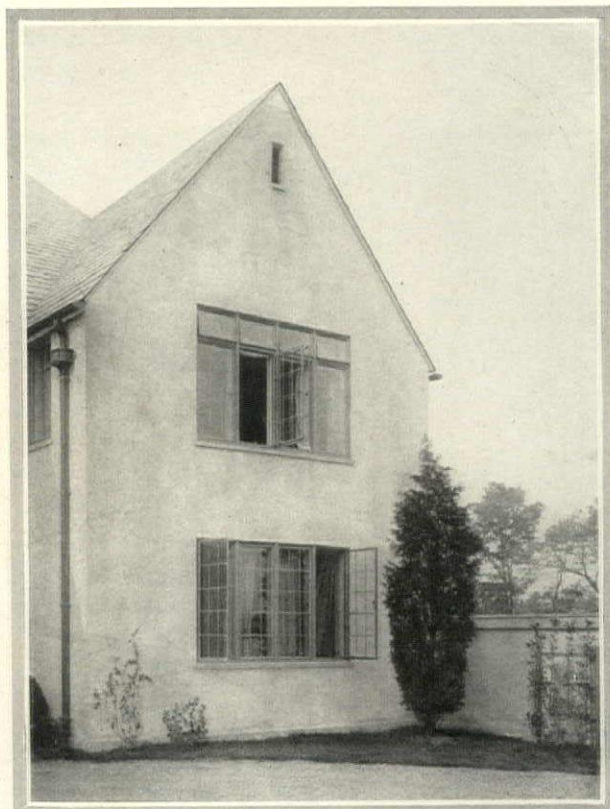
The judicious use of glazed terra cotta decorations in color make an effective ornamentation for the cement house. The indented entrance porch and the arched window panels also help





In this country house, of which Edmund B. Gilchrist is architect, brick trim has been attractively combined with rough concrete finish

The attempt sometimes made to improve color by mixing various pigments with the cement, though at times it may be attended with fairly satisfactory results, can hardly be considered as a generally advisable or desirable thing to do. The addition of coloring matter sometimes weakens the concrete and there is almost always difficulty in getting uniformity of hue. Moreover, the range of tones to be gained in this way is limited and difficult to control in successive admixtures of pigment. It thus becomes advisable to consider a coating which, however, ought to be non-corroding and hard-drying. The residuum of oil in a lead and oil paint after drying is acted upon by the alkali in the cement and forms a soapy mixture that never gets hard. Various washes and cold water paints are highly absorbent of moisture and after wet weather streaks and discolored



A flat stucco wall face totally unadorned. But casement windows give it the master touch. Delano & Aldrich, architects

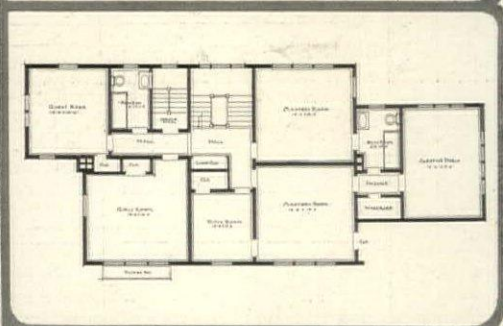
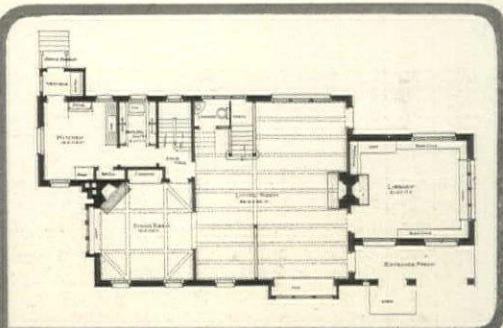
the suction thus created pulls the material into an agreeably rough surface that affords numerous spots of shadow. Still another way to liven the texture is to "comb" the surface while "green" with a wooden comb or fan in the manner employed by the old English plasterers so that the wall shows a fine herring-bone pattern like that in coarse cocoa matting. Ingenuity will probably suggest additional methods of gaining other pleasing results.

patches appear. Then, too, a glue or casein binder in such paint is soon disintegrated by the action of alkali in the cement and the color flakes and washes off. Despite the chemical deterioration, the effect of many such washes will last a fairly long time and, on a house of ordinary size, it is not a difficult matter nor prohibitively expensive to renew the wash when desirable.

If whitewash is used, the government Lighthouse Mixture will be found highly

satisfactory. There are some special stucco washes that have been compounded which fulfill all the desiderata, producing a permanent color and excluding dampness. The objection is sometimes seriously made that it is not quite honest to color concrete or cement stucco artificially. It may be answered that such application of color involves no more sham than does the dyeing of raw silk to get a required hue. In some

(Continued on page 70)



The house is set on the edge of a hill and grows up out of its setting of trees. One floor is brick, the second stucco with some half-timber. A large living-room, library, dining-room and kitchen occupy the first floor; four chambers, two baths and sleeping porch above

THE RESIDENCE of MRS. MARION F. LOCKWOOD at HACKENSACK, NEW JERSEY

DAVID M. ACH, architect



# The GARDENER'S KALENDAR



Sixth Month

Thirty Days

JUNE, 1916

Morning Star: Jupiter

Evening Star: Venus

SUNDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in the performing of garden and farm operations.

MONDAY

TUESDAY



WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

4. Sunday after Ascension.

All newly set out plants, all transplanted trees and shrubs must be provided with sufficient moisture at the roots. Early morning or late evening is the best time for watering.

5. Don't neglect successional sowings of the crops that require it, like beans, lettuce, beets, carrots, corn, cucumbers and late cabbages, cauliflower, Brussels sprouts, kale and celery.

6. A few plants of the English forcing type of cucumber in a coldframe with a few branches of pea brush for the vines to run on, will produce qualities of those long, high quality cucumbers,

7. The rose bug is one pest that doesn't succumb to poison. It is a borer, and the only way to save your flowers is to pick the bugs off, dropping them into a bucket containing a little kerosene.

8. Intelligent thinning of fruit will produce surprising results. You get practically the same bulk, but of a much better quality; thin apples, pears, peaches, grapes, plums, etc.

9. Charles Dickens died, 1870. All vegetable plants that require it should be tied up, such as tomatoes and lima beans. Those that require hilling are beans, corn, etc.

10. Keep the cultivator working in your garden. Cultivate the farm crop as frequently as possible and use the scuffle-hoe in the flower garden; you must keep down the weed growth.

11. Pentecost. Whit Sunday.

If the weather is at all dry a mulch of half rotted manure is advisable on the cane fruits. These plants are surface rooters, and can't stand drought.

12. Keep a sharp lookout in the orchard for fire blight; remove any infected shrubs at once, and take out any peach trees infected with yellow or curculio, else it will spread.

13. Make a practice of pruning all the early flowering shrubs, immediately after flowering. Among these are spiraeas, deutzia, *Lilac exochordia*, weigela, tamarix, and a number of others.

14. Flag Day. Stop cutting asparagus just as soon as the peas are bearing well; it ruins an asparagus bed to continue cutting until late in the season.

15. Ember Day. You will find your cut flowers will keep much better if you gather them in early morning and late evening and plunge them in cold water in a dark room.

16. Full Moon. Remove all seed pods from rhododendrons and other flowering evergreens of this type. These plants must never suffer for water; use leaf mold or rotted sod for top dressing.

17. Battle of Bunker Hill, 1775. Late sowings of fall crops such as celery, cabbage, etc., should be made in beds when they can be partially shaded and "damped down."

18. Battle of Waterloo, 1815. Trinity Sunday.

Lettuce runs to seed very quickly in summer. To avoid this, keep the plants well watered, plenty of food in the soil, and shade with cheesecloth frames.

19. Alabama sunk, 1864. Keep all the dead flowers removed from the peonies, etc. They not only look unsightly, but are a needless drain on the plant's vitality.

20. Queen Victoria crowned, 1837. Tall plants like dahlias, hollyhock, rudbeckia, helianthus, delphinium, lilies, etc., should be staked. All require some kind of support to keep from being blown over.

21. Sweet peas require some attention if you would have them continue flowering. Pick the flowers twice a day, mulch heavily around the roots, and keep well watered.

22. Corpus Christi. When cutting roses don't leave the stems too long. Keep all the brier growth removed, and pinch off all dead flowers and keep down weed growth.

23. Don't neglect the carnations in the field or greenhouse, as next year's supply of flowers depends upon them. Keep pinched back and well cultivated, and spray frequently with Bordeaux mixture.

24. Salem Fire, 1914. Palms and other decorative foliage plants for home use can be hardened up considerably by placing them out-of-doors now in a well sheltered place.

25. First Sunday after Trinity.

Successive sowings of a great many of the annuals for the flower garden are advisable. Asters, clarkia, calliopsis, stocks, phlox, etc., are all timely.

26. Summer pruning should be practiced, particularly on fruit bearing trees. Remove all weak interior branches. Keep at this steadily throughout the summer and you will be surprised at the results.

27. C. Vanderbilt born, 1794. Sow row corn, beans, lettuce, turnips and radishes for succession. Sow for winter, ruta бага and winter radishes; keep plants well thinned and cultivate frequently.

28. If you want good muskmelons the plants must have attention. Spread the vines, peg them down, spray with Bordeaux and place small boards under the fruit when formed.

29. Saint Peter's. Don't neglect your asparagus bed. Keep it well cultivated, apply salt frequently and dust the plants with hellebore or arsenate of lead to kill the asparagus beetle.

30. Sun rises 4:31. Sun sets 7:35. Bedding plants such as geraniums, coleus, alternanthera, etc., should be pinched frequently to make the bed solid; pinch out the top with thumb and first finger.

"See yonder rose bud rich in dew,  
Among its native Briers sae coy,  
How soon it times its scent and hue  
When pu'd and worn a common toy."  
BURNS.

I wondered at the bounteous hours,  
The slow result of winter's showers;  
You scarce could see the grass for flowers.  
TENNYSON.

Mist in Maye and heat in June,  
Makes the harvest right soone.

The highest peak in the world is 61,090 feet above the lowest point in the sea bottom. On a 6 foot globe this would equal 1-10 inch.



## FROM THREE GARDENERS' NOTEBOOKS

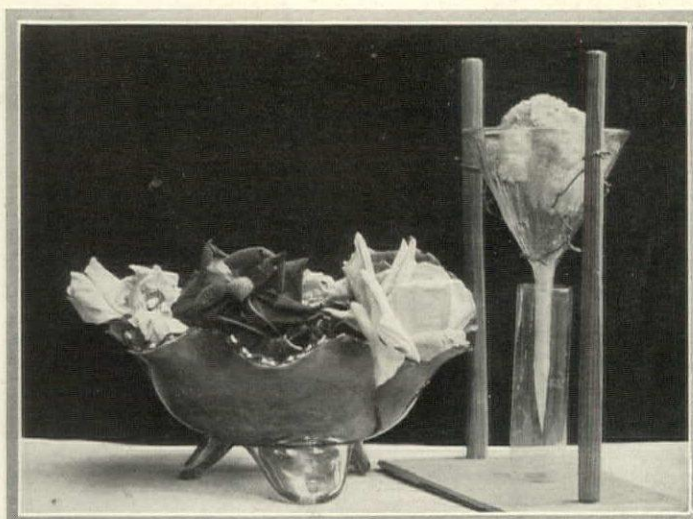
Experiences Related by HOUSE & GARDEN Readers on Distilling Flower Perfume, Saving Azaleas and Growing Sturdy Roots

### DISTILLING FLOWER PERFUME

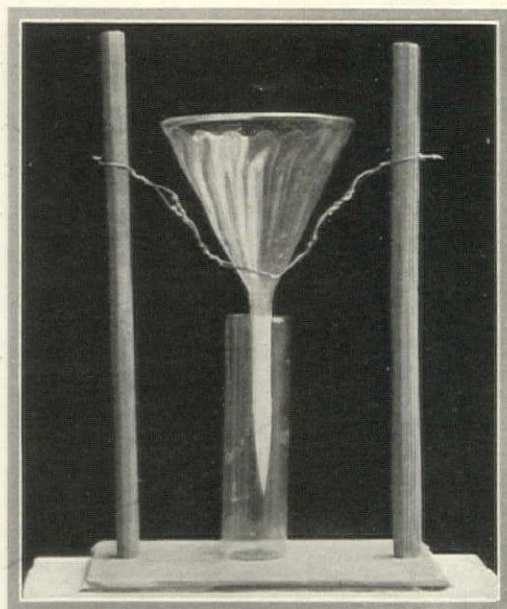
IT is really a very easy matter to capture the delightful fragrance of flowers. Many people may like to try the following plan which will always give good results with any sweet-scented blossoms. Almost the only thing which it will be needful to purchase will be a glass funnel with the narrow end drawn out to a very fine point. Such an article could be procured from any chemist's store. It should be borne in mind that for the purpose there must be no opening at all in the lower portion of the funnel, this being simply pointed, as can be noticed from an examination of the accompanying photograph. We shall now require a little stand to keep the funnel upright. This can be made in any way which seems convenient; the one in the picture was formed with some wooden uprights, the funnel being supported with a loop of wire between the two pieces of wood.

A small amount of ice will now be needed. This should be broken into small fragments and it must be sufficient to fill the funnel entirely. Underneath the funnel stand a receptacle of some kind which should be absolutely clean. Now bring the fragrant flowers, which should have been freshly gathered, and stand them near to the apparatus. It is best to carry out this plan in a still room where there is no serious draught. The blossoms should be fairly close to the ice-filled funnel, and when they are in position a small amount of salt is sprinkled on the ice. In this way a freezing mixture is produced. After an interval it will be noticed that a drop forms on the pointed end of the funnel and this is succeeded by others. Of course, the moisture of the atmosphere condenses on the extremely cold surface of the outside of the funnel, and this is responsible for the drops. While this process of condensation is going forward the volatile essence, which is given out by the flowers, is combining with the moisture and the result is that a highly perfumed liquid is accumulating in the receptacle. This naturally exactly resembles the perfume of the flower, and is the nearest approach to the real scent which could be secured. Indeed, many people who have captured scent in this way declare that they prefer it to that which they can buy in the shops. Of course, all this manufactured perfume is skilfully combined, and hardly any of it can be called a pure essence. The perfume captured in the manner described will not keep indefinitely unless it is mixed with about an equal amount of spirits of wine. It may then be bottled up and used in the usual manner, being quite satisfactory in every way.

S. Leonard Basim.



Place the freshly picked flowers close to the funnel, which is packed with crushed ice and salt. While the moisture is condensing on the glass the volatile essence of the flowers is distilled



The funnel must be drawn to a point. There should be no opening at the top. A stand for it can be easily constructed



The result of deep planting. Both plants were set at the same time, the upper shallow, the lower 5" deep

### BETTER ROOTS FOR VEGETABLES

THE large roots are the conveyers and the fine tender rootlets that are so small they can hardly be seen in the soil are the actual food takers. It will readily be seen that if for any reason the main roots are cramped or remain huddled in a restricted zone, these delicate feeding roots must obtain but limited nourishment and naturally be fewer in number than where the main roots can extend themselves.

As the season advances, the disadvantage to the plant and to the gardener in weakness and meager yield will be apparent.

Aside from the depth of soil preparation, a moderate instead of a copious water supply in early spring and regular cultivation from

the beginning of growth, as inducements to expansive rooting, much can be done by deep setting. Of course, this is impossible with vegetables that are planted where they are to grow and capable only of a certain depth of seed planting, but with some of the kinds that are transplanted from a seed bed to a permanent location, the root zone of the plant can be increased by a deeper setting. This is so with plants that root readily from the stem, as the tomato. With the potato, a deeper planting of the seed pieces results in deeper rooting.

The accompanying illustration shows two tomato plants which, when set May 12th, were of the same size and vigor. The lower one in the illustration was set down 5" into the ground so that earth covered the stem, between the crosses and the smooth part of the stem as shown. Just the top was exposed.

The upper one had its root system merely covered to the line of previous growth. By May 28th, the plant that was set deeply had developed roots upon the buried stem as shown in the picture. The top had grown much larger. The other plant had made a comparatively limited growth.

Later in the season, the deeply set plant outspread all others, surpassing them in yield as well as in growth. M. Roberts Conover.

### SUCCESS WITH AN AZALEA

I THINK the majority of amateur flower cultivators do not succeed with azaleas. They may keep one alive a year or two after it comes from a greenhouse, but blossoms, if any, are few and far between and soon the plant is allowed to die a lingering death, or is discarded utterly.

Azaleas had been brought into our house at holiday times for several years in succession, but, however beautiful at first they soon

(Continued on page 54)





The decorations make this orange-tinted willow set especially attractive for the porch. The cushions are of printed linen with yellow background and design in orange and blue to match the furniture. Table, \$14; chair, \$26.25; settee, \$44

### SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be gladly furnished on request. Purchases may be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN, 440 Fourth Avenue, New York

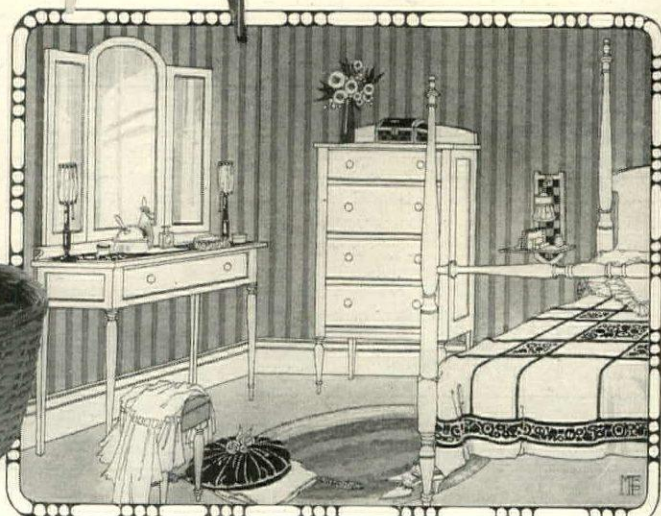
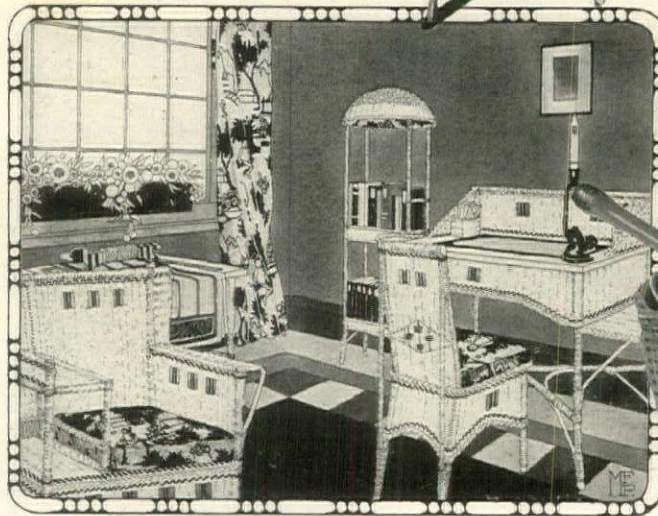


This porch hammock can be transformed into a divan by folding windshield and ends under mattress and dropping the concealed legs. In green, white and khaki. Mattress, windshield, etc., of canvas. Steel frame, 28" x 72", \$8.50

For the summer house comes an old ivory wicker set decorated with black enamel and stripes of blue, yellow and rose. Arm chair, \$24; desk, \$23.25; desk chair, \$13; table, \$15.50; bookcase, \$27.25. Cushions not included. On the table is a "Tipperary Twine Dog" of black enamel wood, \$3.50; and on the desk a "Canny-Cat" candlestick, 11½" high, \$2, complete with hand-painted black and white candle

The feature of this bedroom set lies in the fact that it comes in so many different finishes. It may be had in white, ivory, cream or grey enamel, natural birch and birch with mahogany finish. The set lends itself to decoration. Bed, either full size or twin, \$24 each; chiffonier, \$17. Dressing table, \$24; dresser, \$24. This moderate price makes it especially desirable for the summer home

Garden basket and tools, trimmed and lined with black leatherette. Tools enameled in yellow and black decoration, scissors with silk tassel. \$5 complete







Floor fan, 12" diameter. Chinese black enamel, gold decorations. \$85

A new electric fan. Will work with any current. Ivory enamel finish with hand painting on the four blades, \$15



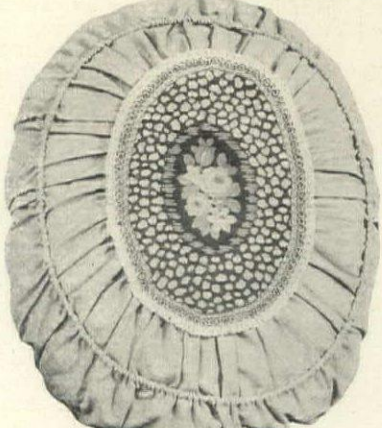
Queen Anne secretary of solid mahogany, 24" by 70", back shelves adjustable. Antique finish, polished or dull, \$35



A genuinely decorative flower pot — white pottery with vari-colored flowers and gold bands 6" wide at top. 7 1/2" high, \$3.50



A suction electric lamp, decorated to match the room color scheme, \$5



Cushion of pink rep, black and white cretonne medallion, bright center, \$1.50



The taffeta ruffles and hoop skirt form an electric light shade. China head. \$13.50



A reed suite consisting of settee, which may be had enameled for \$18, stain finish, \$16.50; arm chair, enameled, \$10.50; stain, \$9.35; round top table, 28" wide and 29" high, enameled, \$7.50; stain, \$6.75. Cretonne cushions may be had in almost any pattern. The little glass flower or fruit basket is priced at \$1, 7" size. Lamp, \$6.75.



## YOUR ALL-YEAR GARDEN

## June Planting for Succession Crops and Next Winter's Vegetable Supply—Summer Mulching and the War on Garden Pests

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. Please enclose a self-addressed and stamped envelope, and address your inquiries to The Editor, HOUSE & GARDEN, 440 Fourth Avenue, New York

WITH most of the things to be planted this month, a few days' difference in planting will be no serious disadvantage; but a few days' neglect of sprouting weeds is a very serious thing indeed. It not only quickly increases the amount of work to be done, but injures the crop.

## WEEDS AND OTHER PESTS

Two methods of attack should be used. Go over the whole garden with the wheel-hoe frequently enough to keep the centers of all rows clean. This work can be done very quickly and will leave you the best conditions for conquering the weeds in the rows. In going over the latter, be thorough, no matter how long it takes. Stir every square inch of soil, no matter whether a weed is visible or not—hundreds may be sprouting just below the surface. Small weeds will die in a few hours after they are pulled out or hoed up. After they begin to form a root system, however, in rainy weather, they will quickly root again even if left on the surface of the soil, and become most difficult to get rid of.

Attend to thinning the plants so that those which remain will have plenty of room to develop. No overcrowded plant will give satisfactory results. Thin with a ruthless hand; there is very little danger of overdoing it. The distances at which the plants should stand can be found in the planting table published in the March HOUSE & GARDEN.

During this month, plenty of the garden pests may be expected to put in an appearance. The safest, easiest, and most effective remedy for them is always to be found in measures of prevention. Get in a complete stock of the insecticides and fungicides which you will need. The investment will require but a few dollars, and such things as you may not need to use will keep, if necessary, until another season.

## JUNE PLANTING

In planting flowers, there is little to do this month, except where circumstances may make it necessary to put in a late garden, as is sometimes the case with summer cottages, new ground, etc. Many of the plants from which results are most



The properly cared for garden shows an absence of weeds and a clear ground surface, thoroughly cultivated to conserve moisture

quickly obtained are described in the article on Quick Action Plants in the May issue. Bedding plants which will give immediate results from late plantings are geraniums, begonias, coleus, salvia, snapdragons, heliotrope, cannas, ageratum, and sweet alyssum. These things may often be obtained at very favorable prices after the Decoration Day rush is over. Tuberous rooted begonias, caladiums and similar extra tender plants may be set out now except in the northern States where there is usually danger of frost until after the first of June.

In the vegetable garden there are two classes of things to be planted this month: succession crops to give a continuous supply, and things to be started now for fall and winter. Among the former are corn, peas, beans, lettuce, spinach and beets. If you are using only one variety of corn, plant twice during June to keep up a succession of ears to be used when the quality is at its best, or plant two or three varieties which ripen in succession. The earlier this month's peas can be gotten in the better; those planted too near the end of the month are likely to suffer from too hot weather during July, unless you have artificial irrigation available. A good plan is to plant in furrows 4" to 6" deep; cover the peas only 3" or 4" at first, and then gradually fill in as the plants grow; this gets the roots well down below the surface so that they can better withstand drought. If they can be given a slightly shaded position, so much the better.

Beans, on the contrary, luxuriate in the warm, midsummer weather. The thing to avoid with them is soil or fertilizer too rich in nitrogen; they will yield good results even where the soil is poor or light and sandy. If the lima beans have not yet been planted, get them in as early as possible this month, for they require a long season. Plant them with their eyes down in a well prepared soil, and when there is promise of clear weather ahead.

Swiss chard, of which the supply will be ample if you planted it this spring, will continue to yield this summer and fall. If, however, you prefer spinach, plant now a small sowing of New Zealand; this is entirely distinct from the ordinary kind and will grow through the hot summer months. In good soils, the plants are enormous.

## VEGETABLES FOR WINTER USE

Vegetables for late fall and winter to be started this month include cabbage, cauliflower, Brussels sprouts, kale, beets, cucumbers, carrots and tomatoes, and, if you have not already gotten it under way, Whitloof chickory.

Cabbage, radish, cauliflower, Brussels sprouts and kale should be planted as early this month as possible so that you will have good strong plants ready to set out before the middle of July. A packet of seeds of each will give enough plants for the average home garden. If the soil is

dry, prepare the drill as follows:

Open it up 2" or 3" deep with the wheel-hoe or warren hoe, turn the soil into it and let it fill up and soak away several times until the ground at the bottom is saturated for 1' down, and then fill in with fine soil as fresh as may be procured. If this filling is mixed half and half with humus, so much the better as it will retain water longer. Sow the seeds thinly, marking each sort carefully with a substantial tag, cover the seed about 1/2" deep and press down lightly. Throw tobacco dust over the row as a deterrent to the flea beetle which often ruins seedlings of these varieties. The seedlings should come up strongly within three or four days, and as soon as the third or fourth true leaf is out, thin so that they stand 3" or 4" apart. The extra plants may be transplanted, but it is much better to throw them away than to leave them in the row to impede each other's growth.

While there is still plenty of time for them, it is better not to delay the plantings of beets and carrots for the winter's supply, as, unless you have irrigation available, a good stand can now be obtained better than during the hot, dry

weather later in the month. Late plantings of cucumbers and tomatoes should be made to give an ample yield for the late fall use and for pickling. Those from the earliest crops are often "gone by" just when they are most needed.

## SUMMER MULCHING

One line of garden work which is often neglected or overlooked altogether is the summer mulch. With many crops and under many circumstances, the dust mulch has taken the place of the regular mulch for convenience sake; but there are plenty of other places where leaf mould or decayed leaves, dry, spongy manure, grass clippings or the remains of the winter mulch which may have been set aside for this special purpose placed on the ground between or around plants in the row, produces remarkable results by its efficiency in saving moisture. Water applied through this mulch will be several times as effective as though put on the surface in the ordinary way, especially about newly planted trees and shrubs.



There is still time to get in a row or two of limas if the soil is well prepared for their reception



Weeds and a good yield of strawberries are not compatible, so be sure the former are kept down



# THE DECORATIVE VALUE OF WROUGHT IRON WORK AND TILE

AGNES FOSTER

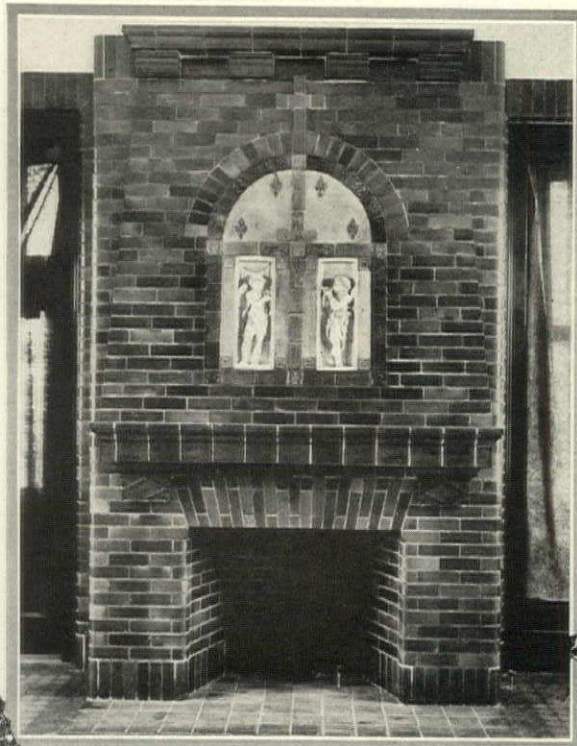
*There are often times when you are undecided about a color scheme, or the suitability of a piece of furniture. In such cases you want advice. Why not write to HOUSE & GARDEN for it? The address is 440 Fourth Avenue, New York City.*

MANY admiring and covetous glances have we given the pieces of wrought iron work in the museums here and abroad, or in Spanish towns where every window has its beautiful iron grille, or in Italy where well-hood and lanterns boast their bits of intricate wrought iron work, or in France where the balustrades of chateaux are fit copy in design for generations to follow.

At last this wrought iron has come into vogue again, not only at the hands of the architect, who has appreciated but used the medium sparingly, but through that new being of true service, the decorator. In a hundred ways, each appropriate and of real decorative value, the decorator has worked wrought iron into her schemes for porches and gardens, for living-rooms and halls.

What could be more appropriate as lighting fixtures than torchères of Tudor rose design against a Caen stone wall in an entrance hallway? Or in an oak paneled living-room, side fixtures of dark leaves, virile and bold in design? Supporting side fixtures on torches may be placed on either side of the chimney breast or at the foot of the stairs. Each treatment does not require a large or elaborate room or furnishings.

Although wrought iron unpainted looks best against oak or pine or walnut, it looks well, when finished in soft dull colors, against a painted wall surface. To lighten and create spots of interest on the iron may



*By the use of tile inserts and tile figures the fireplace in this nursery has been given genuine interest*



*Made in America after a Spanish pattern, a wall bracket of wrought iron with a basin midway for vines, \$50*



*The glazed tile radiator grille has distinctly decorative possibilities*



*Used as an aquarium stand or for flowers, this type of wrought iron workmanship is coming into vogue, \$25*

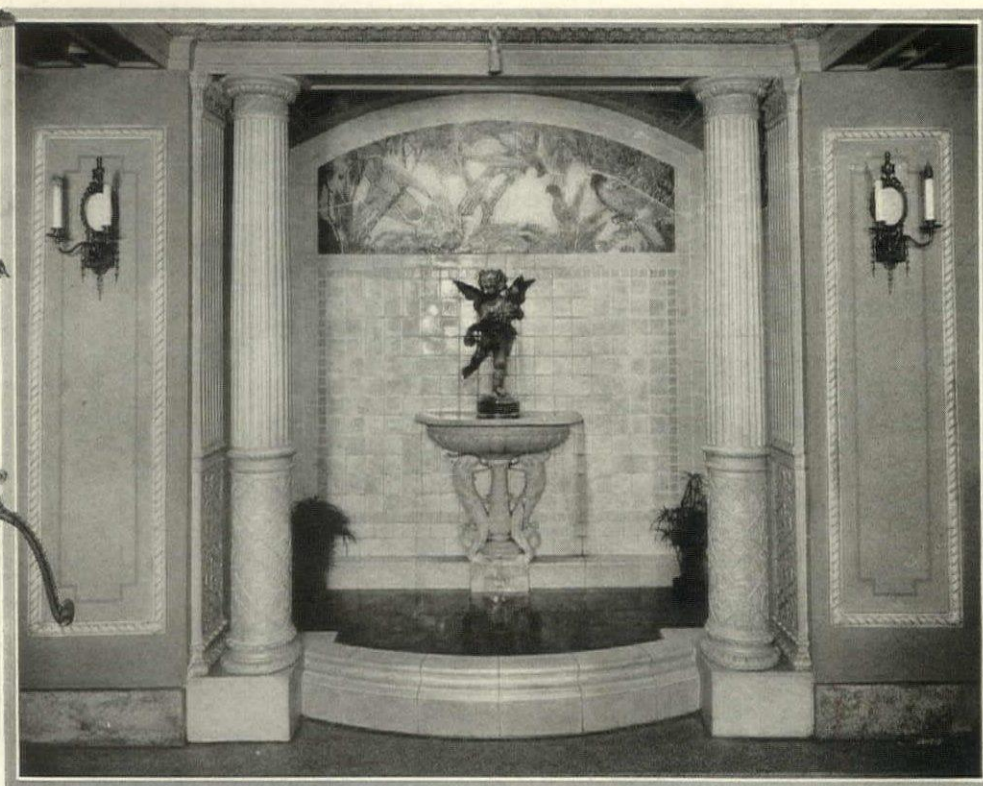
be gilded a rich, warm gold. The reddish cast of the iron itself carries along this color tone.

The best iron work is not heavy and crude; it is of the most intricate and delicate design. There is a subtle fascination in the branches of iron flowers twined, as gracefully as Nature does it herself, around simple, straight, heavy uprights.

Lanterns on high standards of iron have a look of Venice about them. They may be used as torchères in a hall with a hanging iron lantern at the stairs landing. A simple straight back, Italian chair and perhaps a small bench—and we have created a hall with a true Italian spirit. And what is nicest to contemplate we may have all these at a possible price.

In front of a French window, that the silhouette may be given full value, a wrought iron aquarium stand may well be placed. The iron is moulded into graceful curves. Another equally attractive piece is a plant stand. The top holds a painted tin basin in which are pots of ivy. A painted wire basket, whose handle forms a comfortable perch for a gay porcelain bird, can be overgrown with a tangle of ivy vines. The wrought iron work below is carried out in the graceful twists and convolutions of the vine itself. A similar stand holds a copper basin for plants.

For a side wall bracket comes a Spanish pattern piece that, hurrah! is made in America. It fastens (Continued on page 70)



*Although it would require a large hallway to suit a tile fountain of this size indoors, it is equally appropriate for the porch wall or as a garden terminal*



*The torchères will find a dozen decorative uses in a house, especially in a paneled hallway, \$60. The flower stand with copper basin can be used on the porch, \$60*



*Painted tin with wire handles forms the upper part. It comes separate and, not including the porcelain bird, sells for \$5. The wrought iron stand costs \$30*



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**A**RE you one of the thousands who dream about a cosy little home, which you are going to build?

Have you pet ideas you would like to see worked out by some architect as if especially for you? In the

**"Small House Number"**

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Read "At Your Service," opposite column

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House & Garden, 440 Fourth Avenue, New York As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with July (Small House Number). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3).

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**O**UR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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Without expense you can secure information on any of the subjects indicated in the coupon below or others that you may select.

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Check the subjects that interest you. Others will suggest themselves. We will answer as many questions as you choose relating to all phases of building remodeling, repairing, gardening decorating, furnishing or refurnishing—in fact, everything pertaining to the subject of the home and its surroundings and their care.

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We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

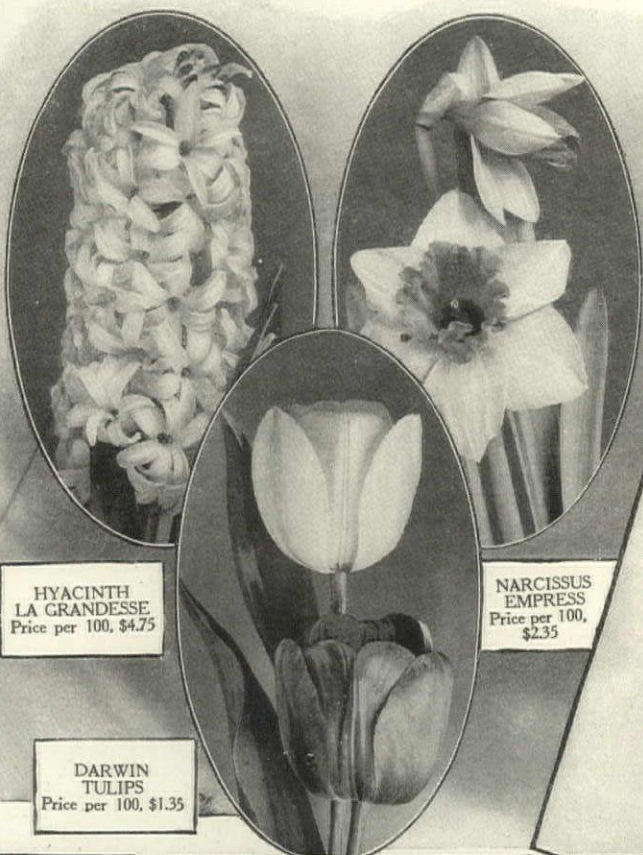
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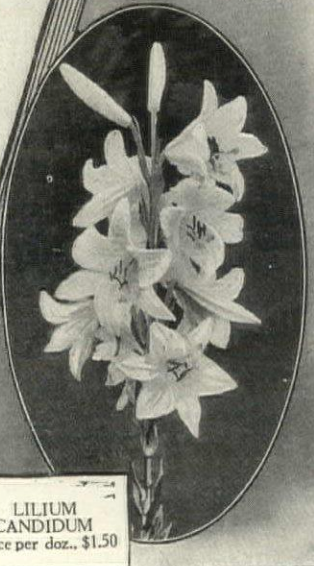
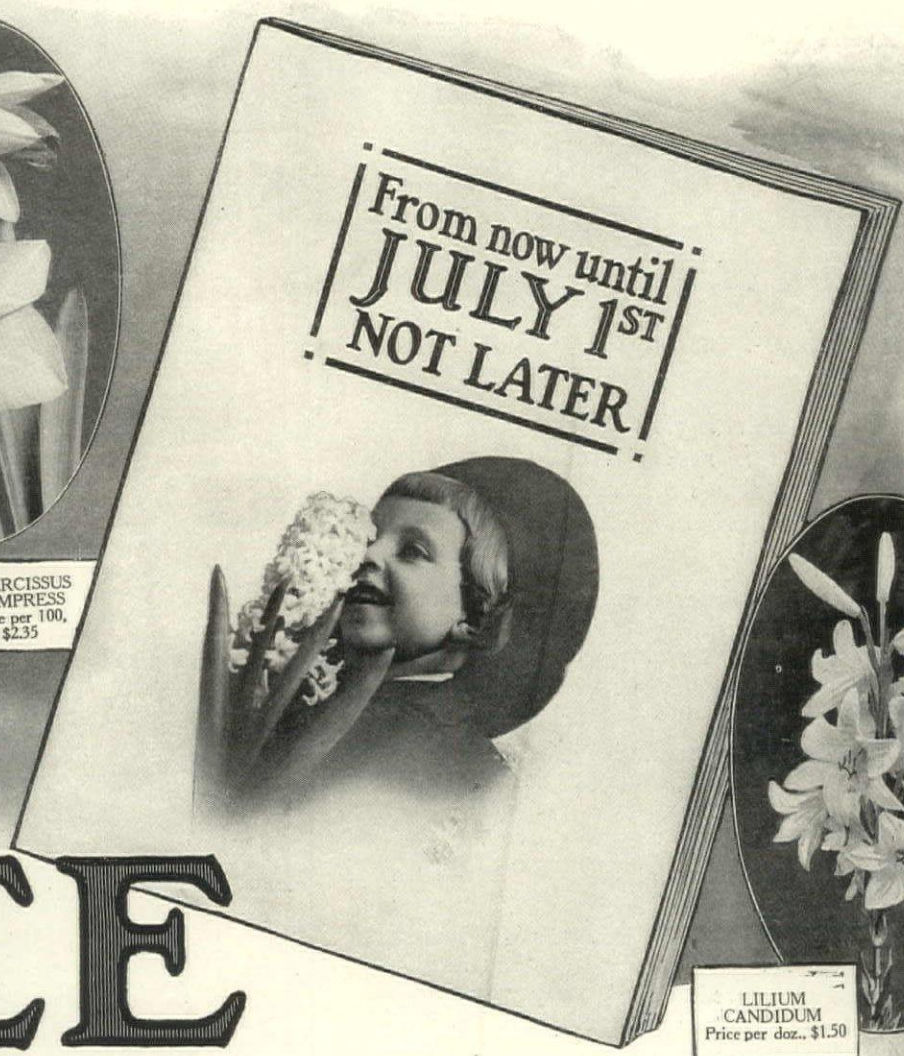




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**More than delighted!** "The bulbs I ordered from you are now in bloom in all their glory. They are the wonder of all who see them. I am more than delighted with them, and shall send another order."—M. J. B., Clinton, Ill.

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Mail the coupon below or send a postal. Look over the catalog—page after page of imported bulbs (Hyacinths, Tulips, Narcissus, etc.)—the very flowers you want, at prices lower than you have ever before been able to obtain. Learn how you can have, this season, the very garden you have always wanted.

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*Do You Know Why You Need  
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## **Refrigeration Means the Exclusion of Heat Not the Imprisonment of Cold**

*There is no such thing as "Cold." What we describe as cold is really a reduction in the amount of heat. Ice is placed in a refrigerator because in ice there are only 32 degrees of heat.*

There is a natural tendency everywhere toward equalization of temperatures between neighboring objects and the air surrounding them. This process of equalization is carried on, in a properly constructed refrigerator, by circulation of the air.

Air coming in contact with the ice gives off heat, and is therefore reduced in temperature. Air of low temperature, being heavier than air of higher temperatures, falls to the bottom of the refrigerator, drawing the warmer air from the top and bringing it in turn into contact with the ice.

As the air drops from the ice chamber it passes over food which is of a higher temperature than itself. It takes heat from, and reduces the temperature of the food, its own temperature necessarily rising. With this rise in temperature the air again becomes lighter and ascends to the top of the food chamber.

Thus the air is always circulating, and as it circulates it not only "chills" the food, but carries off and deposits on the ice all objectionable odors. These odors are absorbed by the wet surface of the ice and pass out of the drainpipe in the water as the ice melts. The ice also takes the dampness from the air which passes over it.

The result is a dry, sweet-smelling food chamber.

In a good refrigerator—one so constructed that it prevents, as far as possible, the transmission of heat from the outside through its walls and doors—the process of reduction in temperature is carried to a point much more closely approaching the temperature of the ice than is the case in an inferior refrigerator.

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refrigerators properly constructed**

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# **LEWIS & CONGER**

Home Furnishings

**45th Street and 6th Avenue New York**



Botanically speaking, there are over ninety varieties of *Nymphaea*. This is one of the *N. rosea* types



Hybrid *Nymphaeas* are represented by several good varieties, among them Mrs. C. W. Ward, a beautiful pink

## **The Mission of the Water Garden**

(Continued from page 21)

deep pink, intense crimson, rosy lilac, pale yellow and bright yellow. The varieties also vary considerably in size, so that they may be selected in accordance with smaller pools. Of the tender water lilies, some open during the day and others at night. The *Nymphaeas* should have from 1' to 3' of water, and 1' to 2' of soil. They do best where the water is not constantly changing. All should have full sunlight.

Of the other plants, only a few can be mentioned here. The Egyptian "paper plant" (*Cyperus papyrus*) grows about 7' high, somewhat resembling a small palm; it is effective and satisfactory. The "water poppy" (*Limncharis Humboldtii*), "water hyacinth" (*Eichornia*) and "parrot's feather" (*Myriophyllum*) are three of the standards which will be wanted in most collections.

### **BUILDING THE POOL**

The details of construction, except in extended systems, are simple. The site should be carefully staked out and excavated to a depth of 2' or 3'. If the soil is fairly heavy and the water supply generous, a bottom or

lining sufficiently tight can be made by puddling it with clay, 4" to 6" deep, which is pounded firm and smooth. If sand and gravel are available, a concrete lining can be put in with very little labor. A fairly rich mixture should be used. A neat edge may be finished off first in the rough, flush to the ground level. Then lay a row of bricks, placed flat and side by side, with the outer ends spread a little so as to allow them to follow the curve around the margin but about 1" back from the edge. These can then be covered about 1" thick with the finishing mixture, producing a neat, uniform coping about 10" wide and 3" high, in keeping with a small or medium-sized pool.

The soil may be obtained from any pond or bog where black muck is to be found supporting abundant vegetable growth. In lieu of that, it can be a compost of rotted cow manure and heavy soil, a third or so of the latter. On concrete bottoms the soil is generally placed in large wooden frames, 1' to 2' deep, to hold it in position; or concrete retaining walls may be constructed at the same time the floor is laid.

## **From Three Gardeners' Notebooks**

(Continued from page 47)

succumbed on account of lack of light and general bad treatment.

Two years ago I interfered to save a plant from death and destruction by taking it to my room, where it would at least have light and fairly rational treatment. It survived until spring and then with other plants was put out-of-doors on a plant stand in partial shade. It had no special care but was duly watered and it made some new growth. In the fall it was taken into the house and with the other plants managed to live through the winter, but did not blossom.

At the close of the winter, a friend who has great success with azaleas told me that she repotted them every spring, putting a quantity of peat in the bottom of each dish.

I had no peat, but I repotted my azalea, filling the pot about one-third full of dry sphagnum moss, such as is used by florists in packing plants. Above this I used some potting soil mixed with garden mold. The plant was placed on a stand in a location where it was shaded the greater part of the day. It was well watered during the summer, the earth never being allowed to get dry. In a short time new growth began to appear; every twig showed healthy little green leaves.

In the fall the bush made a fine ap-

pearance with its new dark green dress, and I was quite sure that buds were going to form. When it came time to take the plant into the house, it with others was placed in a room where there was a southern exposure with splendid sunshine, but where no artificial heat could be supplied. In this environment the bush continued to flourish and soon buds began to appear. After a while the room began to get pretty cold at nights, but I was assured that azaleas would stand a considerable degree of cold, and the sunshine was so fine that I disliked to make a change until really obliged to do so, for buds were developing, though rather slowly. So I covered the plants with papers at night and left them in this room several weeks. One night the mercury fell to 34°. I thought that was running almost too great a risk for some of my plants, so removed the primroses, begonias and asparagus vines to a warmer room, but still left the azalea where it would have the sunshine during the day, at night carrying it out into the hall where the temperature was a little higher. After a little it was not convenient to do this, so the azalea was carried into my room where it would have light. In a few weeks it was in full bloom.

Florence Beckwith.



## Helpful Information

WHETHER you are planning a home or have already built, you will want to know more about all new appliances and methods.

Through the Information Service you will keep well informed. It may be the means of saving you many costly mistakes besides adding materially to your comfort.

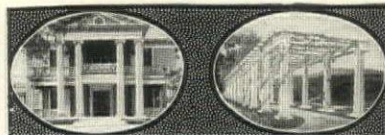
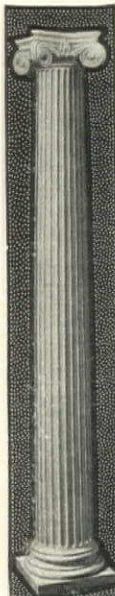
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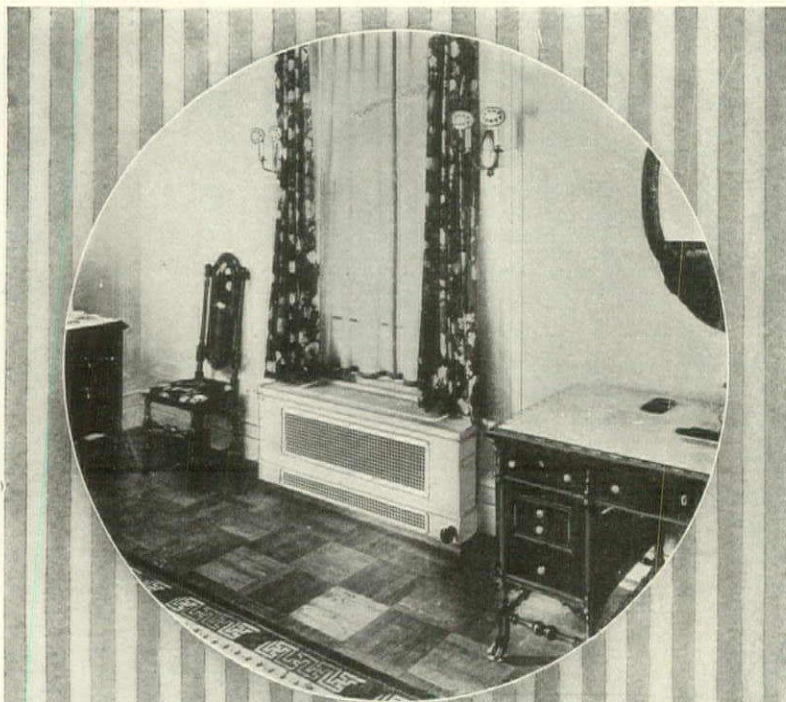
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## The Working Collie

(Continued from page 23)

results are often won. In one instance in my experience a female collie showed such aptitude for cattle driving that she won her way to exceptional feats in cutting out her own from other stock, and later, on unfamiliar ground, bringing in strange cattle that had become wild. Again, a collie may show great preference for trick work. Such dogs are taught best at nightfall, when perceptions and sense of smell seem keener.

It is highly significant to note the growing appreciation of the thoroughbred. Where formerly the suggestion of registration or pedigree was scoffed at with the comment, "A dog is only a dog," now one frequently hears the request: "My collie has made good. I want her registered, that I may prove a thoroughbred is worth more than an unknown cur or a mongrel."

To complete the comfort of a coun-

try home, what will give more actual pleasure to all members of the household than a well-trained, trustworthy collie? Should the cry of a child be heard, its faithful playmate rushes to its aid at once. If a single chicken or sheep be missing from its accustomed place at nightfall, the news is at once taken to headquarters. Emperors and marauders of all kinds are met and vanquished by these sturdy guardians and when at night permission is granted to one to take his turn at that most beloved of all duties, guarding his master's household, what joy and love is shown in the honest face. No prouder dog than he who lies across the threshold, with assurance of safety within, but with one ear alert for the least sign of danger without. To have assisted in the education of such an animal one may feel truly proud in saying: "I own a dog who is a gentleman."

## Protecting Chickens from Animals

**T**O raise young chickens to maturity it is not enough merely to give them proper food and housing; they must also be protected from predatory animals during the period which is really the age of greatest danger. This comprises the weeks when they occupy the colony house, after having outgrown the brooder but before they are old enough to be placed in the permanent quarters reserved for them in the laying house, where they will later go to roost and be, consequently, out of danger from their animal enemies.

The only satisfactory thing to do is to keep the animals out of the chicken house by making it proof against them. This may be done in several ways, either by the construction of new houses or through changes made in old ones.

### THE ANIMAL-PROOF HOUSE

A chicken house made entirely of concrete over wire laths, with a thick floor, is absolutely safe and durable. The objections are the expense, as compared to other types of houses, and dampness, though the latter may be largely overcome by the use of curtains at some of the windows instead of all glass. A cheaper house that is also perfectly rat-proof is built 18" above ground, set on posts each one of which has an inverted tin pan placed over the top before the frame is put on. A house like this has the additional advantage of providing a dry scratching room in rainy weather in the space beneath the floor. If 1" mesh chicken wire is stretched all around the outside, its lower edge placed in a trench 1' deep which is then filled in to the ground level, and the upper edge nailed to the weather-boarding, the house will be practically safe from rats, etc. Boards placed on the west, north and east sides of the sub-floor scratching room will keep out snow and cold winds.

An old chicken house can be made animal-proof in two ways. The more durable and expensive way is to lay a 3" or 4" concrete floor on a rock or cinder foundation which reaches 4" above the natural floor level, bringing the concrete well up against the side walls and making it especially thick at the corners.

The cheaper way, and one that I have found quite satisfactory, consists of lining the floor and the inside walls, to a height of 1', with chicken wire. Last spring all went well with the 400 chickens that I hatched in the incubator until they were placed in

the intermediate house. As no disease had appeared I confidently expected to raise every one of them to maturity. Rats and weasels did not enter into my calculations because they had never troubled me during six years' experience with poultry.

### PRACTICAL APPLICATION

A week after the young chickens were transferred, one morning twenty-five of them were found dead with necks pierced and the blood sucked out. Traps were set, but they caught nothing. A few days later twenty-seven chickens were required to satisfy the appetite of the bloodthirsty thief, which evidently was a weasel. In all, 100 chickens were killed before the house could be made proof against such depredations in the following manner:

I bought a roll of heavy 1" mesh wire 3' wide, as that was the most economical width for the space to be covered. The scratching material and the layer of sand beneath, were removed and heavy boards laid over the foundation floor of rocks, in two parallel rows 3' apart. The wire was cut into three lengths, 2' longer than the width of the house, to allow it to come up against the wall at both ends. Beginning 1' above the floor, the short edge of the strip of wire was nailed to the end wall, and the long edge was nailed against the side wall, brought down to the foundation sills and securely nailed there. The short edge of the second strip was nailed to the end wall, brought down to the sill and secured there, and the long edges of these first two lengths were lapped and nailed to the first line of boards on the floor, both remaining short edges being nailed at the other side of the foundation sill and end wall. The remaining half of the space was treated in the same way, and a piece of the wire was also brought over the door sill and nailed on the outside. The windows were already screened. A layer of sand, deep enough to cover the wire well, was put over the floor and scratching straw placed over that.

Since then not a chicken has been lost by animals, nor have the fowls scratched up the wire, which was my objection to this form of rat-proofing when it was first suggested to me. In time the wire will rust from dampness and have to be relaid, but even so, it is the cheapest way of safeguarding the chickens.

MARY R. CRANSTON



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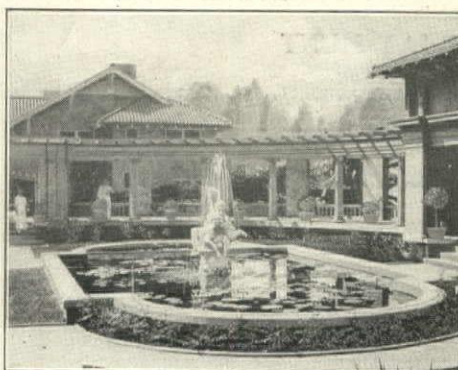
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All he has to do is to turn on the water; then turn the water wherever he wants to water; and go on leisure joy tasting.

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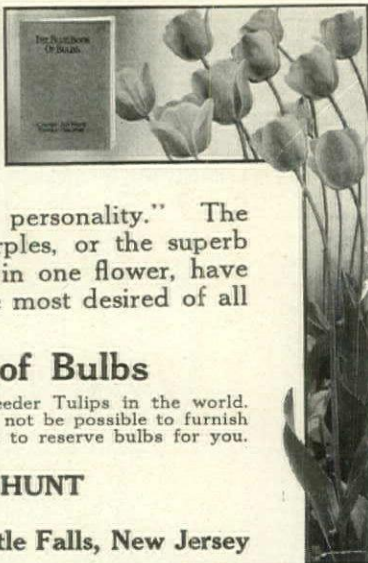
contains the most complete list of Breeder Tulips in the world. Some of them are so scarce that it will not be possible to furnish them unless you tell me before June 24 to reserve bulbs for you. Write me for a copy of my Blue Book.

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**Lasts Longest**



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Gentlemen:—

"Some 15 years ago, when I started housekeeping, I bought a 50-ft. length of 'Bull Dog' hose. Last year I discarded it and bought another hose which was recommended to me by a salesman in a local store and which I have now had about a year. This new hose has given out in several places, so that it is practically worthless and I need a new one.

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(Name on Request)

Garden hose seldom wears out—it usually dies and falls to pieces. "Bull Dog" hose lasts longest because there is plenty of live rubber in it.

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Your hose will serve you best when equipped with a "Boston" Spray Nozzle. It is easy to use, cannot get out of order and gives you a shower, spray or mist. 50c at your dealer's.

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## Boston Woven Hose & Rubber Company

The World's Largest Manufacturers of Garden Hose  
Cambridge, Mass.

82 Order from us direct if your dealer does not sell our hose.

## Rose Gardening for Results

(Continued from page 34)

Allow 5' at least for all walks; for liberal space in which to move about and in which to carry spraying apparatus through the garden, and in which to operate it, is very desirable. In spite of the fact that gravel walks may dry out more quickly after rain I always prefer walks of thick, rich turf. Sink the surface of the beds 3" to 4" below the surface of the turf, and you will have a seemingly unbroken green stretching away before you as you look across the rose garden—a thousand times preferable to the hard and unpleasant texture of gravel.

The matter of actually preparing the bed was discussed in "The Beginner's Rose Garden" in the May issue, so it need not be repeated here. Advice in setting out, however, will not come amiss.

### PLANTING AND PRUNING

Roses come from the growers usually partly pruned, but still more wood needs cutting away after you have planted them. Some say one-half of the branches' length, some say one-third, but this is too vague, it always seems to me, unless one is looking at the plant and knows exactly what will remain if one-half be taken away. A better and more exact way of putting it is to say that all weak growth is to be shortened down to from 3" to 5" in height, while nothing is to be left over 8" high. Following this one may start with the weakest and smallest branch and cut this down to within 3" of the ground; then cut the strongest and sturdiest at a height of 8", and those that come between will show you by their size just about where they belong in the scale.

Roses newly planted need a little more severe pruning than those which are established, and weak growth always requires more cutting back than growth that is strong. The strong growing kinds must not, indeed, be pruned very much, else they will run all to wood or die out altogether. Usually the dead and weak wood is removed from these.

Roses that are grafted—"budded," the growers call it—are greatly to be preferred to those on their own roots. At least, this has been my experience. Some argue the point, but the proof lies in the garden, and no garden that I have ever seen or known has shown as fine results with the "own root" plants as with the grafted.

This grafting, however, is what turns a good plant into a worthless one over season—or rather, what may follow after planting a grafted specimen is what does this. For unless proper care is given a rose that has been grafted the root, being very strong and rank of growth, will send up shoots that proceed to grow and grow at the expense of the rare and less sturdy top which these same roots are supposed to nourish. Unless these shoots are promptly cut away, this top will die; and there, in place of a highly prized H. T. or H. P., will stand a straggling, thorny wild rose.

All grafted roses should be planted so deep that the joint between the root stock and the top will be at least 2" below the surface of the ground. In planting, spread the roots out in as natural a position as possible, sift fine earth in and around and under them—be very careful not to leave a little hollow unfilled at the middle of the plant—and tamp this down with a round-headed stick. When the hole is nearly filled, the earth may be firmed down still more by stepping on it. Do not try to pack

it as hard as you can, however. Simply be sure that it is firm, and that no air pockets have been left anywhere.

Watering is not necessary unless the spring is far advanced and the ground quite dry. If you do have to water at planting time, do it by gently pouring a pailful into the depression when the hole is still not more than two-thirds filled. When this has settled quite out of sight, fill in the rest of the earth, then firm it down and scatter a  $\frac{1}{2}$ " mulch of loose earth on top of that which has been pressed down. This prevents the escape of the moisture.

### WINTER PROTECTION

Personally, I like fall planting for roses as well as for most other things, providing they are properly cared for afterward. Earth itself is the best protection there is, whether for plants newly set out in the fall or for tender varieties long since established. Rosarians, indeed, are coming to believe that it is not so much warmth that even the tenderest roses need as it is protection against the drying out of the branches.

With beds sunk 3" to 4" below the surface of the ground surrounding them, and well crowned for drainage, the best method of protecting is to bend the plants down as far as possible without breaking them and draw the earth up around each after it has been secured in this position. Add more earth if necessary to the bed—preferably a stiff clay—literally burying the plants in this to a depth of 6". Fill in between these earth mounds with a coarse, strawy manure, then cover the whole thing with hay, straw, oak leaves or litter until the total depth is 15" or thereabouts. I like to set up little chicken wire railings around each bed and fill inside of these. They keep the litter from scattering and blowing about during the winter.

The treatment just outlined is for H. T.'s, remember, and should be done after the first frosts, but before the ground has frozen. Hybrid perpetuals are much better for winter cover, though they are hardy and it is not necessary. Six inches of leaves around these, after the ground is frozen, is my rule; and they are enough stronger and more satisfactory to repay one for the little trouble. Such a mulch does what snow would do if we had it—keeps the ground frozen, once it is frozen, and prevents the alternate freezing and thawing that is so weakening.

In very severe climates I would advise taking all tender roses up bodily before freezing and laying them in a well drained trench 2' deep. Cover them with earth and replant in spring as early as you can.

### SELECTING VARIETIES

The selection of varieties is of course a matter of taste, but until one has learned something about sorts it is difficult to know what will conform to one's taste. So I am appending a small list, just for a suggestion, with brief notes that explain why each variety has been included in it. It is in no sense complete, yet a repetition of its varieties will give a very complete rose garden, containing the loveliest flowers in each class and type, and by such repetition one might fill a garden, be it large or small.

So far, nothing has been said about climbing and trailing roses. But here is the most important thing about them.

(Continued on page 60)



# A "Deadly Parallel"

It is interesting to see this list of prominent authors and artists who are making Collier's—and to read opposite them the opinions of readers on their work.

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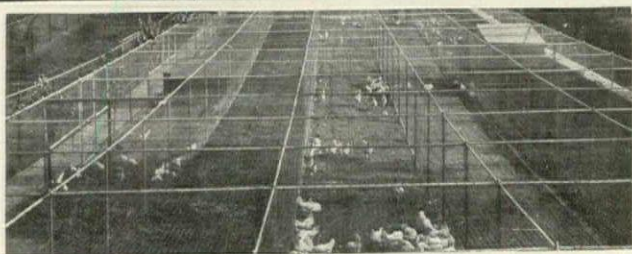
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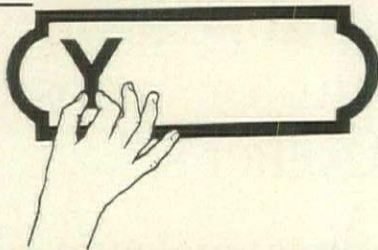
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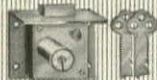
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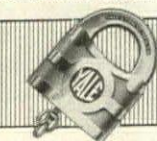
That door lock you are doubtful about—reinforce it with a Yale Night Latch.



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To insure real security for the many private drawers and doors—Yale Cabinet Locks.



You will appreciate the protection of a real padlock when you buy a Yale.

**Rose Gardening for Results**

(Continued from page 58)

Climbing roses belong generally to two groups—the *Multiflora* and the *Wichuraiana* hybrids. The former are those subject to leaf troubles and fungous diseases, therefore they are the ones to be avoided. Select climbers of the *Wichuraiana* group always. Reliable growers and dealers always tell in their lists to which group a variety belongs.

The best rose for shrubbery is the *Rugosa* and its hybrids. Massed just as you would mass any shrubs, a group of these is a lovely sight in bloom or out, for the foliage is deep and thick and rich and never troubled by any sort of blight or insect. Do not prune these at all, but set them about 3' apart and let their branches intermingle as they grow. They quickly form a wonderful and practically impenetrable hedge. Our wild rose, *Rosa blanda*, also makes lovely thicket, and is one of the most desirable plants available for ground cover in rough places. Set out your plants 1' apart when using it thus, and mow them over about the third year and every three years to encourage luxuriant and stocky growth.

**A List of Dependable Varieties**

HYBRID PERPETUALS BLOOMING ONCE, IN JUNE

*White*

Frau Karl Druschki.....A lovely rose, but unfortunately not fragrant.  
Margaret Dickson.....Creamy white.

*Pink*

Paul Neyron.....The largest rose grown; fragrant; blossoms on and off all summer, though main flowering period is June.  
Mrs. John Laing.....Very fragrant; blooms all summer; very fine.  
Madame Gabriel Luizet.....Large; fragrant; a profuse bloomer.

*Red and Crimson*

Gen. Jacqueminot.....Very fragrant; velvety, brilliant color.  
Ulrich Brunner.....Fragrant; large; cherry red; very fine.  
Marshall P. Wilder.....Very fragrant; a lovely rose.  
Prince Camille de Rohan...Extremely dark, intense color; almost the darkest red rose.

HYBRID TEAS BLOOMING ALL SUMMER

*White*

Bessie Brown.....Very fragrant; free flowering; creamy white.  
Kaiserin Augusta Victoria..Magnolia-like fragrance; creamy white; fine.  
White Killarney.....Fragrant; like its well-known pink twin.

*Pink*

La France.....Very fragrant; exquisitely delicate color; very fine.  
Dean Hole.....Very large; deep shade; fragrant; fine.  
Killarney Queen.....Brighter color than Killarney; lovely bud, but loose flower.  
Viscountess Folkestone....Like a peony; creamy pink; fragrant; fine in late summer especially.

*Red and Crimson*

Gen. McArthur.....Very fragrant; large, full, brilliant; a wonderful rose—my own favorite.  
Gruss an Teplitz.....Fragrant; brilliant; cannot fail! Prune only moderately.  
Laurent Carl.....Very large and fragrant; fine.  
Chateau de Clos Vougeot...Very fragrant; red, shading almost to black.

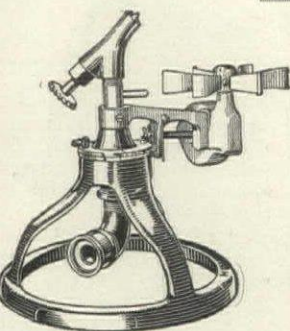
*Yellow*

Duchess of Wellington....Killarney type; fragrant; changes to copper.  
Marquis de Sinety.....Ruddy gold, ochre and scarlet combined; large; fragrant.  
Prince de Bulgarie.....Apricot-flesh; fine.  
Madame Ravary.....Orange yellow, fine.

CLIMBING ROSES

Climbing American Beauty...Not an "American Beauty" at all, but a fine rose; blooms June; pink, full, perfect flower; *Wichuraiana* class.  
Dorothy Perkins.....Shell pink; fragrant; hardy; *Wichuraiana* hybrid; very fine.  
Excelsa.....Comparatively new and the perfect substitute for Crimson Rambler; exactly like it in color but a *Wichuraiana* hybrid instead of a *Multiflora*—hence of excellent foliage.  
Gardenia.....A yellow Rambler; *Wichuraiana* hybrid.  
White Dorothy.....Pure white, otherwise identical with Dorothy Perkins.





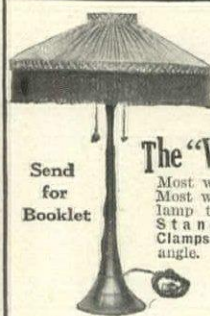
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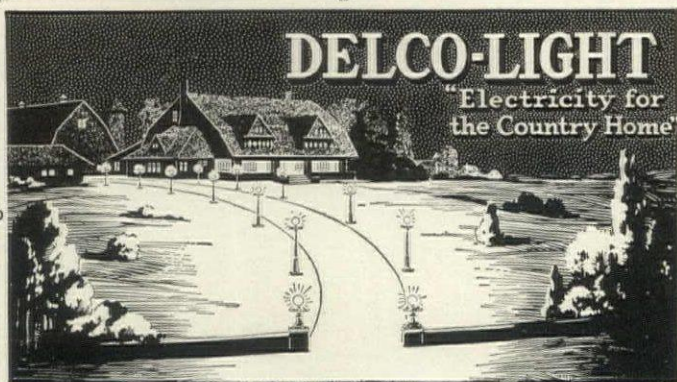
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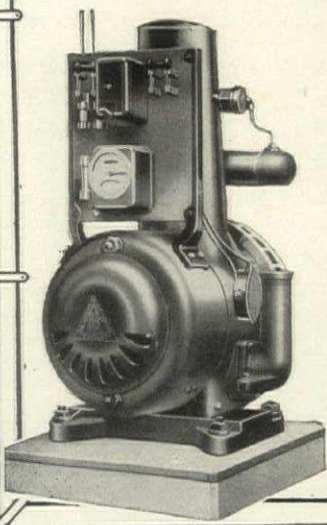
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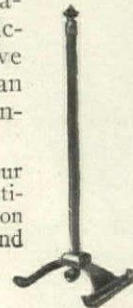
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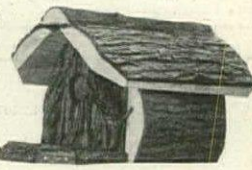
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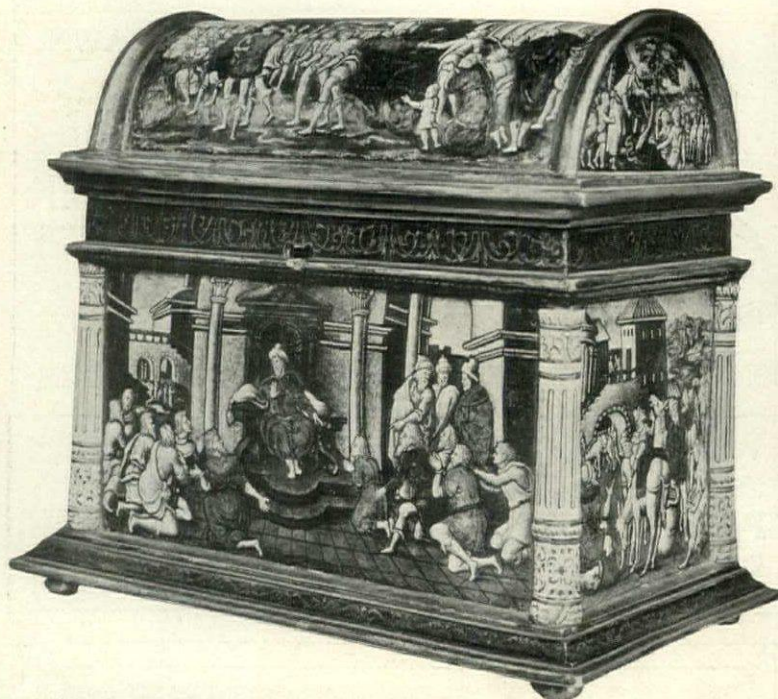
Place a cosy little bird house in one of the garden shade trees. You'll love the feathered little visitors. Let them mate there this season and then see them come back year after year.

Do you know that there are practical ready-built bird-houses that will attract particular kinds of birds? Perhaps we can help you find just the right one for your lawn or garden.



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HOUSE & GARDEN  
440 Fourth Avenue New York



A Limoges enamel casket by Pierre Courteys. Second half of the 16th Century. From the Morgan Collection

### European Enamels

(Continued from page 26)

enameller's palette at different periods in the history of the art:

#### COLORS AND PERIODS

**Greek Work:** The colors used by the Greeks were opaque white, blue and green.

**Barbaric Work:** British, Gallic, Celtic and Roman-Provincial enamellers used scarlet, cobalt blue, dark green, yellows through light shades to orange and to ochre, white, black and possibly turquoise.

**Early Byzantine Work:** Employed opaque scarlet, coral, white, black and translucent sapphire blue, emerald green, ruby red and manganese violet.

**Later Byzantine Work:** Added to the above colors, toward the 11th Century, cobalt blue and turquoise, pale yellow and a flesh tint.

**Early Limoges Work:** Relied upon blue, green, red, with purple and iron grey, and the lighter half-tones known before in the 12th Century.

**Later Limoges Work:** Whose full palette is composed of deep blue to lapis-blue and light blue, scarlet, a red approaching chocolate, green, greenish yellow, white and a semi-translucent manganese purple. In 13th Century work blue is the dominating color. The 12th Century translucent colors give way to the consistent use of opaque ones in the years following.

**Germanic Work** contains less cobalt blue, but employed the colors of the Limoges workers, introducing, however, a great deal of turquoise and much more green and pale yellow than the French enamellers used. They also were fond of black.

#### THE HISTORIC BACKGROUND

Every writer upon enamels quotes the convenient commendation of the Greek sophist, Philostratus, who went to Rome in the reign of the Emperor Severus, about 200 A. D., to teach rhetoric. In the description of a boar hunt in his "Icones," wherein he describes the trappings of the horses of the barbarians (Gauls or Britons), Philostratus wrote, "For the barbarians of the region of the ocean (islanders?) are skilled, as it is said, in fusing colors upon heated brass (copper?) which become as hard as stone and render

the ornament thus produced durable. The Romans in Italy knew nothing of such things. Labarte and other authorities would have it that this passage refers to Gallo-Roman work though such is rarely to be met with; while others claim for it reference to the work of British craftsmen, perhaps under design-influence of the Romans. Probably enamelling was known to the Celts and to the Britons independent of Roman occupation. Certainly the Scoto-Celtic and the Britanno-Celtic tendency in design has little in common with that of the ancient civilized world of Greece, Rome or of Egypt. It is just possible the ingenious Celts invented *champlevé*.

#### BYZANTINE WORK

With the rise of the Eastern Empire in the 4th Century A. D., with its capitol at Byzantium, came in that style of art known to us as the Byzantine, just as the North Italians produced the Lombardic style and Western Europe the Gothic. Byzantine enamel was always *cloisonné*, rigid and conventional in design, but rightly decorative and symbolical. At first the direct influence of Greek and Roman art affected their pictorial representations, as we see the Christ in earlier work depicted as a clean-shaven, beautiful young man, an ideal that soon gave way to the sad representation of the Man of Sorrows. From the 10th Century on Byzantine ecclesiastical art was barren of new invention.

With the waning of the Empire in 1057, the art of the Byzantine enamellers declined, and that of the Italians and the West Europeans blossomed forth untrammelled by stiff convention. Lombardic architecture and Gothic carving had helped to pave the way for the broader art of the Middle Ages which no longer confined itself to *cloisonné*, but began to put forth *champlevé* enamels of great beauty likewise. Indeed, in Gothic times Western craftsmen rarely made use of *cloisonné* except for personal ornaments and jewelry. The famous Lindauer Evangelical exhibits upon its covers superb examples of early enamelling.

(Continued on page 64)

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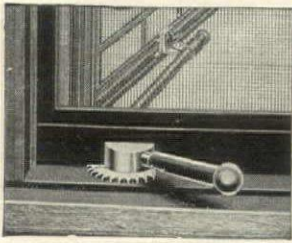
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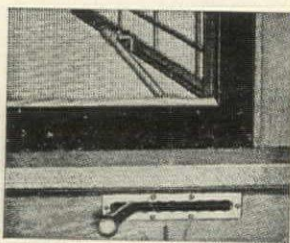
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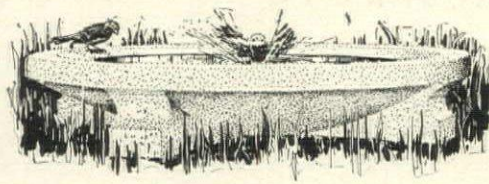
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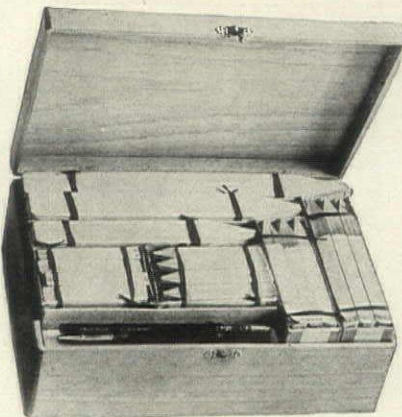
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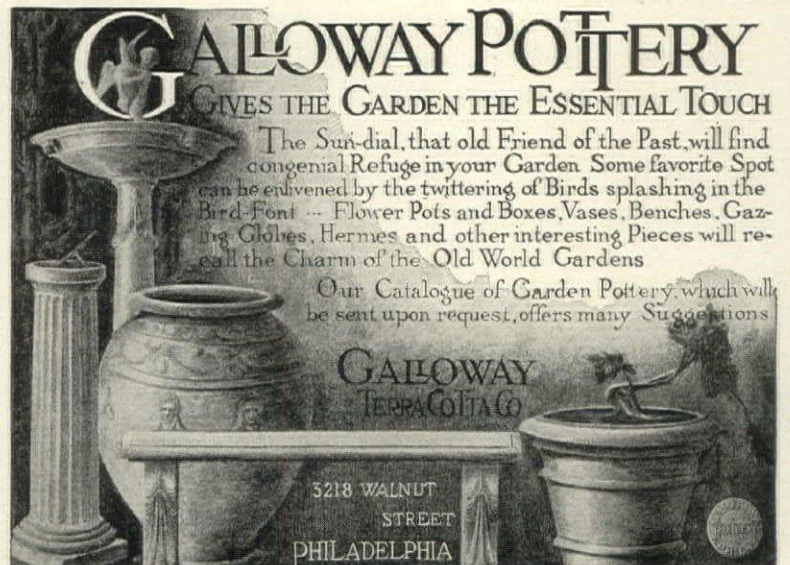
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## European Enamels

(Continued from page 62)

With the revival of classical learning which brought about the Renaissance, and the subsequent development of secular thought, art ceased to be what it had been throughout the Middle Ages, merely the handmaid of the church. No longer did the enamellers, Byzantine, Gothic or Lombardic, work solely to adorn religious works, and ecclesiastical design broadened into secular application, a return to classical usage, to a heritage of beauty and unrestraint from which, for some centuries, art had been kept by ecclesiasticism. By the 12th Century the art was well established to Cologne, Treves, Huy, Maestricht and Verdun, thence perhaps to Paris. Limoges and the Rhenish provinces of France became prolific in *champlevé* enamels by the end of the 12th Century. It is to 1189 A. D. that the earliest known enamels of Limoges are ascribed. There an enormous quantity of work, good, bad and indifferent, was turned out during the 13th Century, an art turning to a trade thereafter, and declining to neglect in the 14th, when it went out of fashion altogether.

However, toward the end of the 15th Century the public in general had broken through Byzantine, Gothic and Lombardic esthetic domination and breathed the clearer air of the Renaissance, becoming imbued with a desire for gentler, more beautiful things, and again the old town of Limoges, ever awake to the commerce of demand, started up her enamelling ovens and went at the art with renewed vigor, retaining a supremacy that has handed down to us priceless treasures of the sort, exquisite and satisfying. This fine style may be said to date from 1530 to 1580 (being preceded by the early style, 1475-1530), followed by a minute style, 1580-1630 preceding the decadence that dated from 1630 to the close of the manufactory in the 18th Century.

### THE LIMOGES ENAMELS

Limoges enamels immediately bring to mind the names of such great artists in enamels as the Penicauds, Courtey, Limousin, Raymond and Laudin.

The painted enamels of the early style are executed with much white painting over purplish-brown grounds, the figures bearing strong resemblance to the Flemish type. The coloring in these examples is very beautiful.

The painted enamels of the fine style exhibit the great advance achieved by draughtsmen under Italian influence. The glazes are finer and the finishing process a more careful one. At this period painting in *grisaille* became popular. By this term is meant monochrome painting in enamel, the light being worked up over a dark ground, stage by stage in white, leaving the *chiaroscuro* to be determined by the effect of the ground showing through. Shading was often further enhanced by black lines or hatchings. The resulting grey tone gives the style its name. Later, relief from the monotony of grey was found by the addition of one or two tints, such as flesh tint, as may be seen in the work of Jean Penicaud, Pierre Raymond and Leonard Limousin. Perhaps Pierre Raymond distinguishes himself as exhibiting the finest color sense, though he may not have possessed Leonard Limousin's qualities of bold and direct handling. This latter artist who worked from 1532 to 1574 and advertised himself in a little panel, introduced into one of his works, as "*Enameller and Painter to the Chamber of the King*," was a consummate portraitist, and executed some splendid portraits in enamel. Anyone who is acquainted with Italian faience will be struck between the relationship in effect of Maiolica ware and Limoges enamels.

After Jean Limousin, descendant of the great Leonard, and his school, enamelling as a truly fine art began to die out at Limoges in 1610. Colin, Martin, Poncet, Landin and the Noathers carried on the work, Jean Limousin standing on shoulders above them all. But Tontin introduced enamel painting on gold in 1732 and the products became daintily and insipidly delicate, quite in the taste of Louis XIV and his successors, until at last enamelling became little better than a rivaling imitation of china painting.

## The Window Box With the Color Scheme

(Continued from page 15)

bit of yellow tuberous rooted begonias. The yellow of these last is always soft and lovely. The Rex begonia with the white and green leaves would blend well with such a collection.

A variety of the funkias, with white and green striped leaves, is very pretty in a window-box. One attractive box had a row of green and white vincas extending its full length, back of them a row of funkias, and lastly a row of the umbrella palms. None of these has blooms that amount to anything, but they are lovely in themselves, are inexpensive, and last through the summer.

Any number of arrangements of coleus may be made. A simple box of yellow nasturtiums with the deep red velvet coleus is exceedingly pleasing.

### PLANTING AND CARE

There must be sufficient space to allow new root growth, and the new branches that are to come must have breathing space also. We must think of this when we set out the plants.

In transplanting these plants, dig a hole in the earth the size of the pot the plant is in; tip the potted plant

on its side and gently jar the pot until the earth is loosened, when the whole thing will slide from the pot. Place it in the hole prepared for it, and gently and firmly press the earth around it. By this means all the little ends of the roots remain unbroken, and it is at the ends of the roots that the little root-mouths are found through which all the nourishment for the plant must pass. Furthermore, there must be enough water given to carry the food down to the ends of the roots which are toward the bottom of the box. Investigate, once in a while, and see what condition the earth in the bottom of the box is in.

One of the foes to a successful window-box in large cities is the fine dust that settles on the leaves, choking and filling their respiratory system, as it were. In smaller towns, where there is more space, this is of minor importance. The old saying that plants breathe through the leaves is, in a measure, true, and the leaves must be kept clean in order to preserve the plant's health. Spray the plants after the sun goes down, and the dew, the cooling night breezes, and the rays of the morning sun will act like a magic tonic.


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## The Fun in Raising Fancy Pigeons

(Continued from page 35)

initiated. They are favorites with fanciers and are especially intelligent, and the racing of homers is a common sport. It is not unusual for a bird of this variety to travel 500 miles or more, returning directly to its home loft after being released in a distant town. In a big competitive flight, 2,000 birds may be liberated simultaneously, all of them mounting at once into the air and speeding away as soon as they appear to get their bearings.

### SOME FANCY BREEDS

Jacobins make a strong appeal to many fanciers and are always interesting and pleasing both to watch and to work with. They are characterized by curious recurved feathers on the back of the head and neck, making what is termed a hood but which really resembles an exaggerated feather boa. The eyes of a good specimen are almost hidden by this, and no member of the pigeon family presents a more curious appearance.

Oriental frills, owls and turbits are small, compact and beautifully colored, and there are several other pigeons in this class, all especially dainty and neat. Perhaps the novice will do well to wait until he has a little experience before taking them up, but they are bred in large numbers. Most amusing of all the pigeons are those in the class which includes tumblers and rollers, for they are the athletes of pigeondom and their performances are highly entertaining. There are parlor tumblers which do their performing close to the ground, but the high-flying tumblers soar a long distance into the air and then turn one somersault after another in quick succession, sometimes continuing their flight and again dropping toward the ground. Indeed, it sometimes happens that a bird loses its perspective and keeps on somersaulting until it strikes the ground and is killed.

It is not for their acrobatic performances, however, that tumblers are prized by true fanciers, but for the perfection of their markings. The tumblers are very popular in this country and still more so across the water, especially in England, where great numbers were bred before the outbreak of the war, many being brought to America. Of course, the war has interfered with the exportation of all kinds of pigeons, for, as homers have been used for ages past in transmitting military secrets, the authorities seem to think that other kinds might be employed in the same way, although most of them would be absolutely worthless for such purposes.

Among other varieties of pigeons which may be kept for recreation are

nuns, archangels, dragoons and magpies, all appearing in different colors and making a handsome appearance in any loft.

### THE LOFT AND YARD

It is much better to keep a few pigeons of good quality than a lot of mediocre birds, and for that reason large quarters are not needed. Oftentimes a loft can be made in the barn or some other outbuilding. An excellent portable house, 4' square and 5' high, with a flight cage 6' long, can be purchased complete for \$25. Such a house is large enough to accommodate from five to ten pairs of pigeons, according to the variety. This equipment is ample for the beginner.

A good house for a hundred pairs or more should cost about the same as a poultry house of the same proportions. A plain boarded house 20' long, 12' deep and 14' high has proved successful. The owner does not know the exact cost, but probably it could be duplicated today, with a good cement foundation and shingled roof, for about \$150, possibly less. This house is rather unusual because it has no glass windows, the long openings in front being covered with poultry wire and closed with a muslin-covered frame when snow is falling or high winds blowing. The nesting boxes are arranged in rows at the rear, and there is a large flying cage.

It is always necessary that a double nest be provided for each pair of birds, so that they may be preparing for a new pair of eggs in one nest while still feeding the young in the other. The mother pigeon sits on the eggs at night, but her mate takes her place about nine o'clock in the morning and sits until three or four in the afternoon. Young pigeons, or squabs, are perfectly helpless when hatched and are fed by the parents, which swallow the food and regurgitate it into the throats of the hungry youngsters. When four weeks old the baby pigeons are ready to leave the home nest.

### DIET AND MATING

Wheat, cracked corn, Kafir corn and Canada peas are the principal articles of diet for pigeons. Fresh water must never be lacking and there should also be a pan for bathing. A bath a day may be allowed in summer, but two a week in winter are sufficient. Cracked oyster shells must be provided, and as pigeons are fond of salt, it is well to have a lump of rock salt where they can peck at it. For the rest, it is only necessary to keep the loft clean, the floor sanded and all unwanted birds out of the laying quarters.

## The Late Garden and Its Usefulness

(Continued from page 38)

Among celeries we fine early and late sorts, and while the earliest are of rather poor flavor as compared with the rich, nutty-flavored sorts, we need them to satisfy our appetites early in the fall. Golden Self-Blanching is the most popular and best flavored of all early celeries, and the most expensive. Following a series of years of short crops in France—its native home—the war caused still greater havoc with the seed supply. Some American-grown seed is available, but it does not produce the kind of stalks one is accustomed to expect from French seed.

The choicest of all celeries for winter use is Giant Pascal, and, though

stronger claims are made for newer sorts, I have yet to find one that will compare in flavor with this old standby. Plants of both Giant Pascal and Golden Self Blanching should be secured as soon after July 1st as they can be bought. Set them in rows 6" apart, with at least 3' of space between the rows. Watch, when setting out the plants, that no earth falls within the center of them. Trim both tops and roots of the plants, and further their growth by frequent cultivation and liberal irrigation, if the natural water supply fails.

Few people know how delicious winter radishes can be, if properly

(Continued on page 68)

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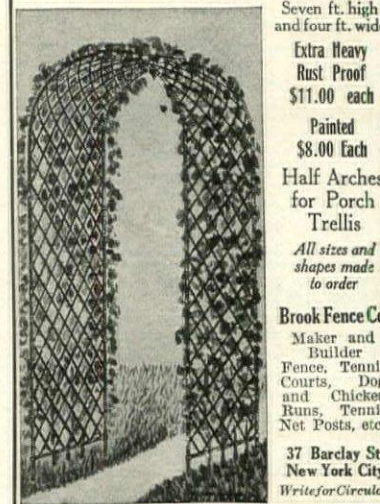
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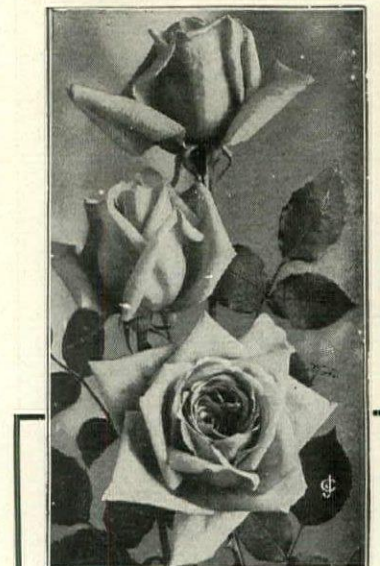
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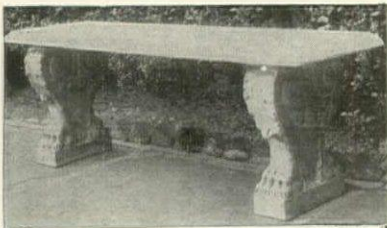
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The Late Garden and Its Usefulness

(Continued from page 66)

grown, stored and prepared. Seeds of either Black Spanish, White Chinese or Scarlet China may be sown as close to July 1st as space becomes available. Scarlet China is the earliest, producing handsome roots, 5" long by 4" in diameter by the end of September from seeds sown the middle of July. They should be used quickly since they get pithy soon after they are overgrown, which happens about two weeks after they reach full size.

White Chinese prolongs the season, since it reaches full size about the middle of October and may be left in the ground until there is danger of hard freezing, light frosts only improving its quality. Black Spanish is the latest, hardiest and the best keeper. Last fall, which was unusually favorable for New York State, we pulled our Black Spanish radishes the 10th of November for winter storage.

To get a quality equal to that of the spring radishes out of the fall-grown product during the winter, remove the thick skin of the root. Slice them thinly and sprinkle with salt. Let them stand for half an hour, pour off the juice and serve with sandwiches.

Turnips and rutabagas are, perhaps, the most popular of all root crops for the late garden and little need be said about the advisability of

growing them. For fall use, choose Purple Top White Globe among the turnips, while American Purple Top rutabaga is as good a keeper as any. Be sure to thin out both to stand 4" apart in the row, else you will get many unshapely roots. We do not broadcast seeds—it proves a waste of seeds and space. For best results, turnips need more cultivation than they will probably get if sown broadcast.

But the possibilities of the late garden and its usefulness are not limited to these classes of vegetables by any means. Supposing you should not care to grow any of them, there are still a sufficient number of other classes and sorts to enable you to keep the ground busy clear up to frost.

Prolific Extra Early and Thomas Laxton peas will bear fair crops of well-filled pods by September 10th from seeds sown early in July. Tenderheart lettuce furnished us small but solid heads from end of September to November 10th from seeds sown July 20th, and light frosts, which occurred throughout October, did not injure the heads perceptibly. Spinach and kale, both sown near the end of July, provided fine greens until a few weeks before Thanksgiving, when Jack Frost got serious and made up for lost time in his fight upon vegetation.

Flowers for the Seaside Garden

(Continued from page 39)

to be really valuable. Blooming immediately after the late spring plants outlined above, masses of columbines thrive exceedingly well in a porous, sandy soil. Of these we should choose the California hybrids, creamy white and pink; *Aquilegia cœrulea* in tones of blue; and the lemon yellow *A. chrysantha*, which blooms a little later than the others. The common wild blue lupines are good, as are creamy yellow mulleins, and the common fern-like foliage, gold-buttoned tansy. The Black-eyed Susan (*Rudbeckia speciosa*); wild carrot or Queen Anne's Lace; the vivid orange butterfly weed (*Asclepias tuberosa*), which in itself could be effectively used to cover an entire field; and the despised chickory, a straggling plant with sky-blue flowers—all are wonderfully showy for this part of the season.

Less wild but useful in masses against shrubs are the erect purplish-pink spikes of blazing star (*Liatris pycnostachya*) and the tall white plume poppy (*Bocconia cordata*). *Helenium Bolanderi*, though also adaptable to gardens proper, will not look out of place if naturalized, its yellow-rayed blossoms with brown centers lasting from June until September. Nor must we omit the sturdy white daisy, *Chrysanthemum uliginosum*, useful for the same purpose in August.

These plants will give a variety of effective bloom throughout the summer. The informal planting may be extended into the fall by the addition of goldenrod and wild asters. The best members of the despised sunflower family—*Helianthus mollis*, *Heliopsis laevis*, and *Helenium autumnale*—though rather coarse for the garden, are very effective and showy on the edges of shrubbery, and, placed at the porch, add a decorative touch to the house. Boltonias may also be massed in the same way. They are suitable for the garden as well, but require a great deal of room.

While many other varieties may be mentioned which would be suitable for exposed situations and poor soil, not all of them would be as effective as those included in the above list.

In the moist (but not salt) corner might be rose mallows (*Hibiscus Moscheutos*); blue *Lobelia siphilitica*; creamy white *Spiraea filipendula*, or the pink *Spiraea palmata elegans*; dark red bee balm (*Monarda didyma*), and tall blue monkshood.

FOR MORE FORMAL USE

The list of plants especially adapted to the seashore flower garden proper, beginning where the spring plants left off, are: German iris in a great variety of colors; the soft mass of *Gypsophila Stephani*, and the lower variety *G. paniculata*; several varieties of coreopsis, including *C. rosea*, with small pink flowers and soft foliage, *C. verticillata* with yellow blossoms rising above a dark feathery mass of green, and the larger-bloomed and longer-stemmed varieties, *C. grandiflora* and *C. lanceolata*.

Another excellent yellow summer flower is the *Oenothera Missouriensis* or Missouri primrose, with enormous yellow flowers rising on long stems above a low plant. It has a serious drawback, however, in that the blossoms last but a day. *Oenothera fruticosa* var. *Youngii* is also a good yellow with smaller blooms. *Anthemis tinctoria*, a yellow daisy-like flower with ferny foliage; pure white achillea Pearl, and massy yellow *Achillea tomentosa* all grow and multiply rapidly.

Of other colors, the coral bells (*Heuchera sanguinea*), with tiny deep pink blossoms swaying on red stems, look well when combined with the broader masses of pink phlox; and steely blue *Eryngium* or sea holly, and *Echinops* or globe thistle match well with sea lavender (*Statice latifolia*), *Stokesia*, and *Centurea montana*, both lavender-blue daisy-like flowers.

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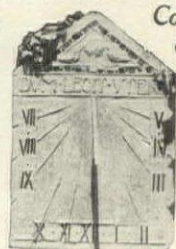


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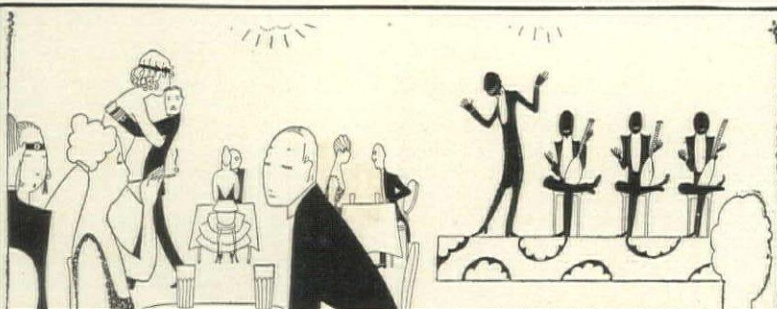
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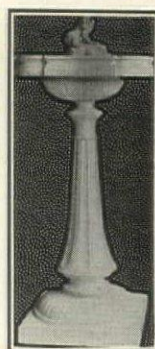
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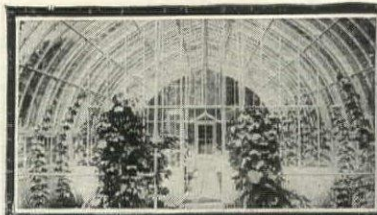
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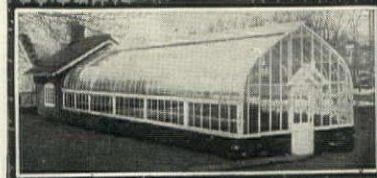


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## The Decorative Value of Wrought Iron Work and Tile

(Continued from page 51)

flat against the wall and tapers toward top and bottom.

Small figured tiles in warm browns and blues make a really excellent flooring for a living-room. It has often been used successfully in hallways. Rugs look well on it. It has a surface of varied color tones and is not slippery. Unquestionably it is a good medium for first floor rooms, especially in the country house.

Tiles are always attractive when set in a fireplace. If it is brick, they break up the monotonous surface and give a chance for the repeat of color in a room. Inserted in cement, the same is true. If one is artistic

enough, she can design her own tiles and have them fired and glazed. Thus one can actually create her own hearth stone!

For an outdoor porch fireplace an interesting treatment is to build in a little niche with tiling. In the niche can be placed a jar of flowers, which add their spots of color.

A novel and practical use of tiling is the pierced radiator grille. Inserted into a wood or iron radiator box, it allows the heat to circulate and has the added value of being decorative. Made in glazes to tone in with the woodwork or the color scheme of the room.

## Mitigating Concrete and Stucco Ugliness

(Continued from page 45)

places conditions imperatively demand a light or white wash. One important factor of the cheerful and tidy appearance of New England villages, no matter how heavily shaded, is the prevalence of clean white paint.

One of the simplest ways of securing the interest of contrasting color is to use brick door and window trims. The red of the brick livens up the whole mass at once. Interest can be enhanced by using brick for the cornice or for a sort of stepped herringbone embellishment. If bands or string courses of brick are used, and brick quoins at the corners, relief of line and shadow is secured in addition to contrast of color. By an ingenious placing of bricks, and sometimes by using bricks with clipped corners, a rich, full shadow can be secured in cornices and the reveals of doorways.

On either cement stucco or concrete houses, interest of color and pattern to any desired extent may be gained by embedding tiles in the surface coat, by employing some of the many available forms of glazed or unglazed

terra-cotta or even by introducing simple patterns of mosaic. The needs of the individual case must determine the amount of these decorations used.

In concrete and stucco construction we too often fail to mold it and forget to avail ourselves of its plasticity. Concrete and stucco lend themselves more readily to molding possibilities than does any other building material.

How the relief of projection and shadow, as well as variety of color, may be gained by the use of brick has already been noted. The objection to string courses, cornices, window and door trims molded in a monolithic mass along with the fabric of the walls is a very practical one of cost. It is possible, however, to have these molded separately, especially string courses and cornices, which may be made in sections of convenient length, and put them in place to be incorporated with the walls as the work progresses. The same may be done with molded panels and decorations for overdoor embellishment.

## Houses Without Pictures

(Continued from page 31)

and plaster have none. And this, I think, is the really serious consideration. Design satisfies the intellectual side of us, but never appeals strongly to sentiment. It is like certain passages of classical music—flawless, yet cold. In certain moods they please, albeit mildly at best, and not reaching the deeper feelings.

Our pictures are more than mere decorations. They are memories, recalling old cathedrals visited in our youth, seashores where once we walked, the forest we fled to for solitude. They are legends—echoes from centuries long gone by. They are plays, too, and warm the sympathies. Some are heirlooms. And I may add that they are more beautiful, the good ones, than any wood or plaster.

They clutter the walls. Granted. They don't "belong." Again granted. But I do not aspire to live in a pure design. This place is home. I work here. I frolic here. It is not only mine, it is my family's—a nest, full of exuberant life and refusing to be rigidly formal—unable to, even. It is not got up as an exhibit of my artistic theories. Its artistic side (for it has one, I think) is a lot more human and the pictures are part of it.

The choice, from now on, will not be a choice between the house picture-mobbed and the house pictureless. We shall compromise, by preserving the design while embellishing it. For the rich, it will perhaps mean calling in a mural painter to collaborate with the architect. For people of moderate

income, it will mean a collaboration between architect and picture-hanger. This is not theory. Here and there, excellent beginnings have been made already.

It sounds a bit grandiose at first, the suggestion of mural paintings for the private house. One associates them with public libraries, hotel lobbies, churches, and the glorified railway station, and if the plan involved an attempt to domesticate these heroic creations it would be comical enough. Happily, it involves no such affront to propriety. Take Mr. Blashfield's mural decorations for Mr. Everett Morse's mansion near Boston, or those executed by Mr. Arthur M. Hazard for his own dining-room, or the splendid panels recently painted by Garrett; there is nothing "institutional" about any of them.

As for collaboration between the architect and the picture-hanger, I saw a case of it only the other day. A man whose new house was being planned said to his architect, "Here are my pictures, now build the house around them." The architect gasped, but caught on, and liked the notion, and, the more he thought it over, saw a chance for first-rate ingenuity and an exercise of genuine taste. If spacing door and windows is a dignified occupation, why should it require condescension to design spaces for pictures? The result was a set of rooms in which each picture had its appropriate place, and, far from disarranging the general compositions, became part of it.

## ROBIN REDBREAST

Has he a

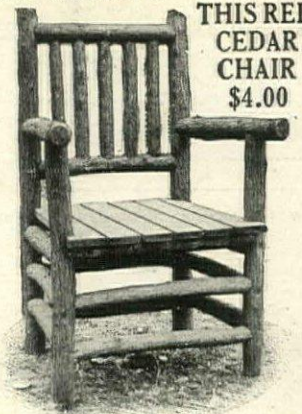
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## Tall and Narrow Built for Hatpins

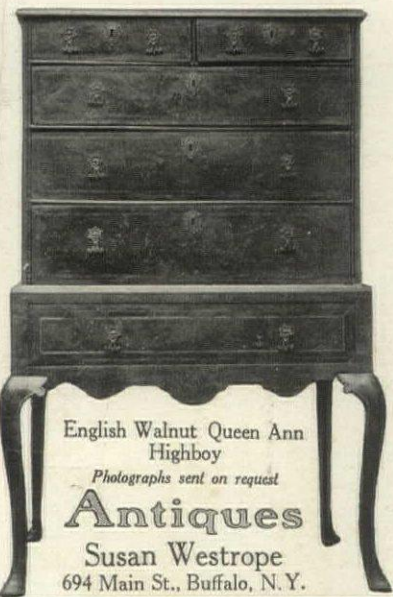


THIS then is the Tall One with her little black bag and her fish hook curls. As you see her here, she looks a little more ornamental than she does useful. But you are wrong. While she may not be a good cook, she can certainly hold hat pins. In fact, it's her middle name. We don't know how you could have gotten along without her all this time. We will send her right to your house for \$1.25 with our catalog of 1000 useful gifts, book alone for 6c in stamps. You will never again have to worry what to give, when you once see this book. Don't wait. Take your Waterman in hand this minute. You will never regret it.

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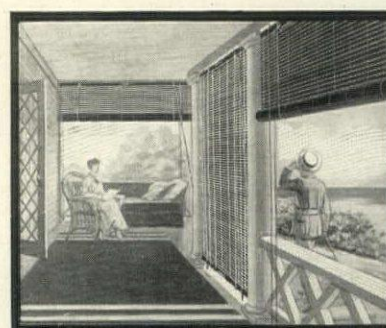
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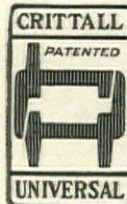
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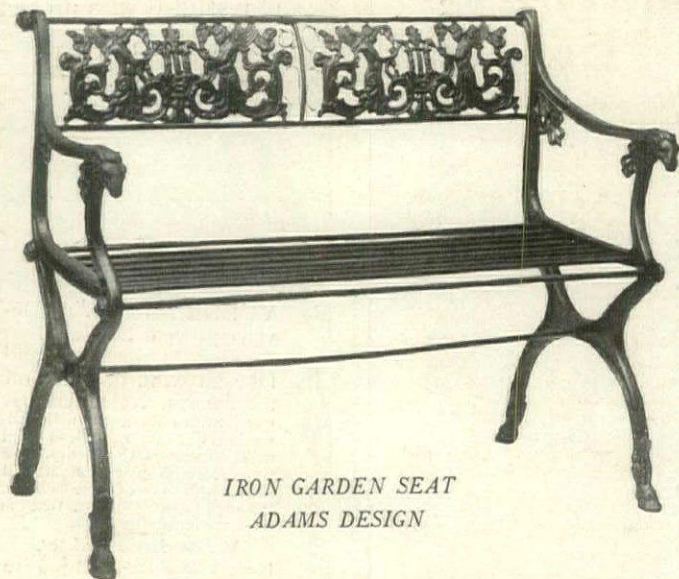
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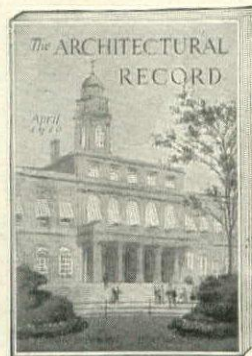


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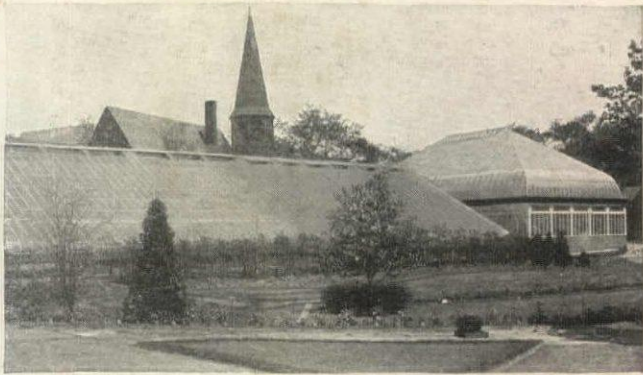
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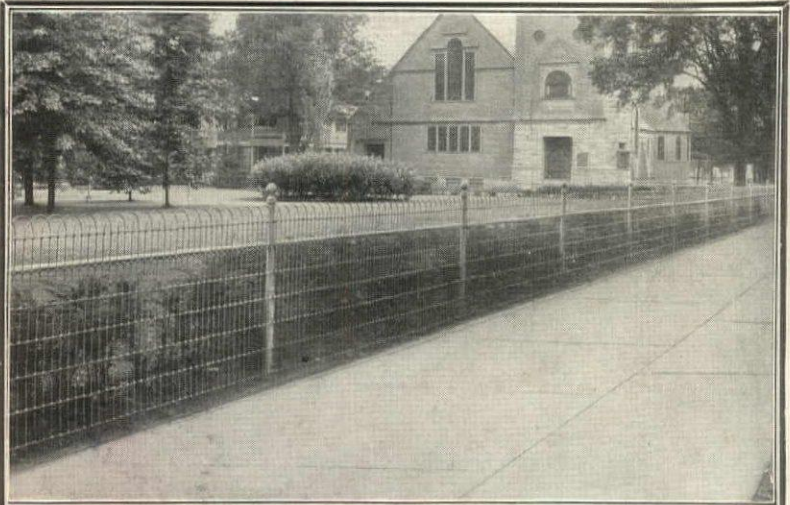
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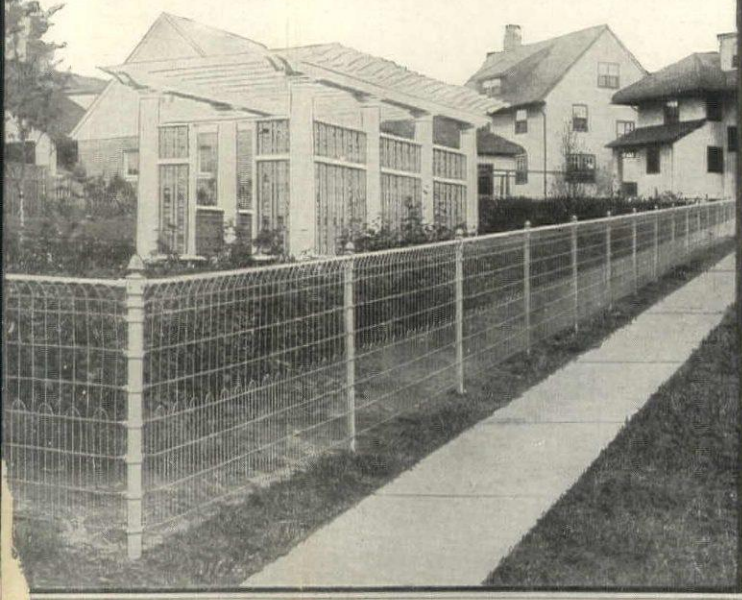
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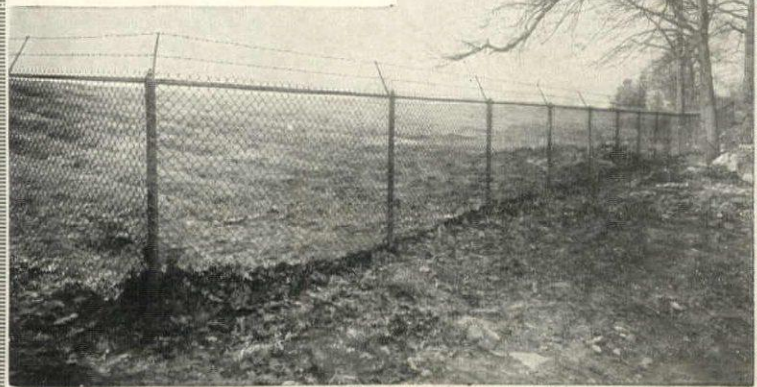
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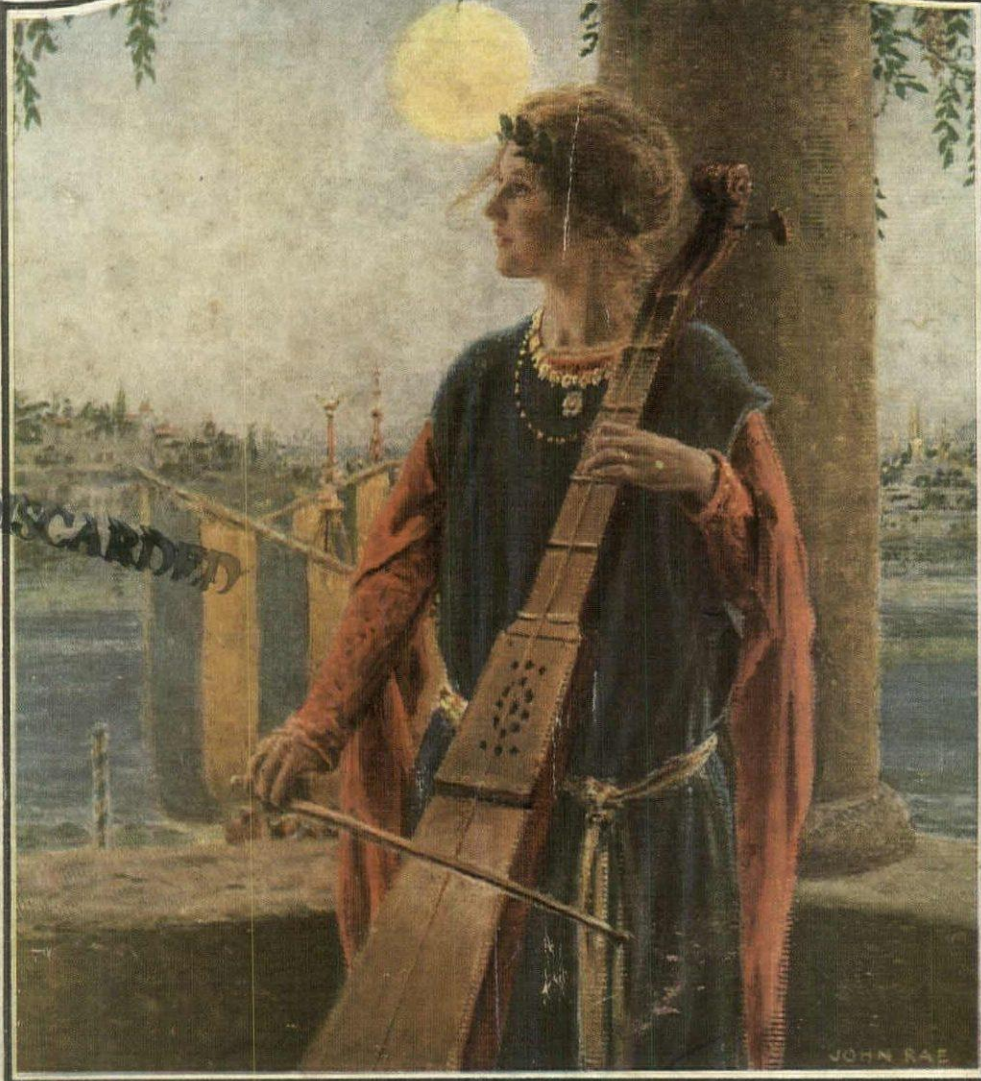
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