CRITTALL
METAL CASEMENT WINDOWS

If you appreciate modern economy, attractiveness, convenience and the advantage of wonderful durability,
CRITTALL Metal Casement Windows should be specified in the plans of your new home. They are absolutely weather-tight
and will positively open and close easily, at all times. You will find them in the modest as well as the palatial homes,
in office and banking buildings, in universities; in fact wherever economy, permanency and attractiveness were considered.

Write to Dept. G for complete information
Crittall Casement Window Co., Detroit, Mich.

TOWNSEND’S TRIPLEX
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.
17 CENTRAL AVENUE, ORANGE, N. J.

“Wright” Means Might

In wire fence the name “Wright” stands for durability
sturdiness and sightliness. Such a fence is Wright’s
EXCELSIOR
RUST PROOF
which combines all these requisites and, above all, is the best
obtainable from the standpoint of freedom from rust and ability to
withstand the wear-and-tear of severe weather.

This fence cannot be pulled apart—patent clamped joints keep the
wires from slipping or twisting out of position. The finished fabric
is dipped into molten zinc which thickly covers every particle with
a rust-resisting metal coating.

Ask your hardware dealer for Excelsior Rust Proof Fences,
Trelisses, Treliss Arches, Bed Guards and Tree Guards.
Write for beautifully illustrated catalog C.


Interior HOTEL EL MIRASOL, SANTA BARBARA, CALIFORNIA
Decorations by Mrs. Albert Hether, New York

Furnished with
LEAVENS FURNITURE

The opportunity through the use of Leavens Furniture,
for the exercise of individual taste and the possibilities of
harmonious treatment of interior decorating, are strikingly
illustrated in many instances, where Leavens Furniture has
been used exclusively.

Individual taste never has a wider latitude for selection than from our
unlimited stock. In addition, we finish to suit the individual customer,
either to harmonize with surrounding interiors, or your own selection
from our color chart of Leavens finishes.

With a pleasing variety of designs to select from, and your own
taste to finish, it is possible to have harmonious effects in either
Cottage or Modern, with here and there a Colonial piece.

Send for package No. 4, of over 200 illustrations of Leavens Furniture
and Color Chart.

WILLIAM LEAVENS & CO., Inc.
32 Canal Street Boston, Mass.
Kill the Weeds in Your Gutter

Clean, well-kept gutters add the finishing touch towards beautifying suburban homes and country estates. But hand-weeding is costly and has to be done over and over again.

**Atlas Weed Killer**

Grass and Weed-Killing Chemical

kills weeds permanently—quickly—easily—cheaply. Atlas gets down to the deepest roots—one application, that's all. You mix it with water in an ordinary sprinkling can and spray it on your gutters, drives, paths and tennis courts.

Send for our Blue Book telling more about the wonderful value of Atlas Weed Killer.

Trial quart can—good for 150 square feet, 50c. Delivered free east of the Mississippi River. Satisfaction guaranteed or your money back.

Atlas Preservative Co. of America, (Inc.)
95 Liberty Street, New York City

---

If you want a roof that will last—
That will retain its beauty and form as long as it lasts—
That is absolute protection against fire and the elements—

**Ambler Asbestos—Century Shingles**

You can't burn asbestos. You can't burn cement, and these two indestructible substances form the basis of Century Shingles.

And AMBLER ASBESTOS CENTURY SHINGLES are more than fireproof. They will not wear out. You know what they are made of. They become tougher with age—never weaker or thinner, warped—or curled—or dried out, corroded or cracked. There is no point of wear—and they will give protection against fire and the elements as long as the house stands.

There is no cost of upkeep—because there is no wear or tear. The roof cannot leak—there is no crevice for the wind to work in and rip the shingles loose. The tightest freeze will do no harm. The sun cannot fade the soft colors of the shingle and you'll never have to paint or dip them.

Let us send you samples and some roofing facts.

KEASBEY AND MATTISON CO., PENNSYLVANIA
A Congenial Neighborhood

IN MOVING to the country most people think first of the neighborhood, then of the grounds, then of the type of house, then of the interior.

The advertisers in the Real Estate Mart can tell you promptly about the desirability of the property they offer. Look at the announcements in these columns now, perhaps you may find just what you wish.

Or, if you do not find advertised property in the locality or of the type you desire, write us direct.

Be sure and state approximate price you would be willing to pay, locality preferred and the kind of property in which you are interested. Address The Real Estate Mart, HOUSE & GARDEN, 440 Fourth Ave., New York.

For Sale at Great Neck, L.I.

3 baUis; garage; for sale at cost ($3,000). This beautiful Colonial house, high altitude, commanding view, electric, hot water, cold air, etc. Beautiful location. $2,000 plot on which house stands. Asking $25,000—Valued $35,000.

J. F. Duff

20 Indian Harbor Drive

Greenwich, Conn.

NEW ROCHELLE, N. Y.

New attractive Colonial dwelling, 9 Rooms, 2 Baths—Comm. water, gas, electric, 2 porches, large lawn, fruit trees. Asking $12,500. Locates near golf links, hamlet, Manorville. Jas. F. Duff, Greenwich, Conn.

WESTPORT, Conn.

Beautiful water front estate—Manorville, 28 Rooms—1 bath—Electric light—115 acres. Will sell at $4,000.

P. W. Masticke

7 E. 2nd St., N. Y. C.

Massachusetts—North Shore

"HIGHLAND PASTURES"

Armsdale property, 25.600 acres, on end of wooded hills of fragrant pines and oaks. Miss Lewis, 500 Fifth Ave., N. Y. C.

Remarkable Opportunity

For Gentleman's Country Estate

"Meadowsweet Farms"

300 ACRES

Hour and a half by motor from New York.

Land, carefully selected by owner, has been kept in high state of cultivation. Extensive farm buildings of most modern type, completely equipped: 2 cottages, dairy plant, cattle range, etc. Everything in perfect condition. Splendid site for fine residence, with superb views.

Can Be Purchased at Great Bargain

KENNETH IVES & CO. AGENTS

36 Warren Street

New York City

ONE IN A THOUSAND LIKE THIS:

Superb country estate, situated near Suffern, N. Y., is offered for sale on very attractive terms. It can be rented for the season. Beautiful location, the property is easy accessibility to New York City (one hour) gives it a unique distinction seldom found in property of this kind.

A large residence, numerous outbuildings, including a barn, farmer's cottage and stone ice house. Fruit-bearing orchard with a variety of trees. Apple well, affording unusually pure drinking water. Page all of the forty-eight acres are under cultivation.

For reasons that will be explained to prospects, property may be had at a very favorable price at this time.

For further particulars and appointment to inspect, apply to W. B. Putney, Jr., Agent.

The Real Estate Mart

HOUSE & GARDEN

440 Fourth Ave., New York.

Camper and Cottage for rent or sale at all prices in any part of the Adirondacks.

Write for free, illustrated booklet. W. F. ROBERTS, Real Estate Office

SARANAC LAKE, N. Y.

WANTED

Gentleman's Country Estate

In Central or South Central New York State, or Northern Pennsylvania. Residence must be attractive, and house must offer either as house residence or as 000 or summer residence.

Send full particulars of your property. Address ARCHIBALD C. FOSS

304 Madison Ave., N. Y., Tel. 2642 Murray Hill.

EUGENE LUCCHESI

100x100 Plot Free

Organ will sell to immediate buyer, new, cozy bungalow with all modern improvements, spacious porches, large trees. Will sell at actual cost of building, including $2,000 plot on which house stands.

Baker & YRNO, Architects, Knoxville, Tennessee.

Garden Furniture

Every Home Builder

105 E. 59th St., New York

In Blue Hill, facing full sun. Liberal terms. Inquire for particulars.

ARCHIBALD C. FOSS

165 E. 29th St., New York.

EUGENE LUCCHESI

STUDIOS

100x100 Plot Free

BUILDING BY CONTRACT

105 E. 59th St., New York

GARDEN FURNITURE

ARCHIBALD C. FOSS

105 E. 59th St., New York

WANTED

Gentleman's Country Estate

In Central or South Central New York State, or Northern Pennsylvania. Residence must be attractive, and house must offer either as house residence or as 000 or summer residence.

Send full particulars of your property. Address ARCHIBALD C. FOSS

304 Madison Ave., N. Y., Tel. 2642 Murray Hill.

EUGENE LUCCHESI

100x100 Plot Free

Organ will sell to immediate buyer, new, cozy bungalow with all modern improvements, spacious porches, large trees. Will sell at actual cost of building, including $2,000 plot on which house stands.

Baker & YRNO, Architects, Knoxville, Tennessee.

Garden Furniture

Every Home Builder

105 E. 59th St., New York

In Blue Hill, facing full sun. Liberal terms. Inquire for particulars.

ARCHIBALD C. FOSS

165 E. 29th St., New York.

EUGENE LUCCHESI

STUDIOS

100x100 Plot Free

BUILDING BY CONTRACT

105 E. 59th St., New York

In Blue Hill, facing full sun. Liberal terms. Inquire for particulars.

ARCHIBALD C. FOSS

165 E. 29th St., New York.
The Wyandotte

How to get eggs from your poultry when they are exclusively in your care, is a problem that interests all poultry raisers. Of course, the feeding has much to do with it. But on the other hand, you may select a breed that, because of certain specific characteristics, has a habit of getting into laying condition early.

Such a breed is the Wyandotte. The Wyandotte is one of the so-called "heavy" breeds. Its flesh is yellow, fine-grained and sweet, which makes it readily marketable. It fattens quickly, which means protection from cold,—an object highly marketable. It reathors quickly.

Wyandotte hens produce medium-sized light-brown eggs. The Wyandotte produces a large stock of the finest youngsters coming along this year, and naturally need the room and houses in order to care for these birds, therefore we are offering to the lover of Campines an excellent opportunity to purchase many of the breeders that have produced these wonderful young fowl and we trust you will accept the proposition and lose no happy day. Our young stock will be ready for shipment about September 1st, but do not overlook the parents for among them are many remarkable prize winners.

HOMESTEAD CAMPINE FARMS
Box H C
Wayland, Mass.

The Famous Vigorous Strain

HOMESTEAD SILVER CAMPINES

We have for sale, at very reasonable prices, many beautiful and VIGOROUS birds, both males and females. We have a large stock of the finest youngsters coming along this year and naturally need the room and houses in order to care for these birds, therefore we are offering to the lover of Campines an excellent opportunity to purchase many of the breeders that have produced these wonderful young fowls and we trust you will accept the proposition and lose no happy day. Our young stock will be ready for shipment about September 1st, but do not overlook the parents for among them are many remarkable prize winners.

HOMESTEAD CAMPINE FARMS
Box H C
Wayland, Mass.

"Buffalo" Portable Poultry Runways

BUFFALO WIRE WORKS CO.
475 TERRACE
Formerly Scheeler's Sons
BUFFALO, N. Y.

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

Made in standard sizes as follows:

- 6' long x 5' high (six sections or more)...
- 5' x 5' (goats) (six sections or more)...
- 5' x 6' (high) (six sections or more)...
- 6' x 2' (six sections or more)...

* * *

ELARGED VIEW

BUFFALO WIRE WORKS CO.
475 TERRACE
Formerly Scheeler's Sons
BUFFALO, N. Y.
Readers of House & Garden desiring a breed of dog not found in this directory are invited to write us. We are in constant communication with the leading Kennels throughout the country. We are therefore in a position to put you in touch with a dealer who may have just the dog for you. Address The Dog Show, House & Garden, 440 Fourth Avenue, New York City.
Who's Who in Dogdom

IT'S a long way from Russian Wolfhounds to Sealyham Terriers, yet each has his special qualifications which make him popular and likable.

Perhaps it may be said that the more you understand about any dog, the more you love all dogs. At any rate, our dog acquaintances are fascinating and that is why we are telling you more about them in these sketches from month to month.

So far we've described—Airedales, German Shepherds, English Bulls, Pekinese, Collies, Police Dogs, Great Danes and (last month) the Russian Wolfhound.

This month it's the Sealyham Terrier and besides showing a picture of two very intelligent-looking specimens, we give a list of reliable Sealyham Kennels, whose addresses will be furnished on application.

The Sealyham Terrier

The Sealyham terrier is really the latest addition to the "four hundred" of dogdom.

Its origin, some claim, is lost in antiquity. They claim that when the Flemish crossed into Wales from Europe in centuries gone by, this terrier was brought with them. But as far as authentic history goes, this terrier has been known about for a Captain Edwardes, who owned a large country estate at Haverfordwest, in the County of Pembroke, Wales. The first heard of them was about seventy years ago.

Penbrokeshire abounds with small rivers and woods around which the other facet of the Sealyham is valuable. The gallant Captain, being of a sporting nature, wanted the most dawdling dog that he could find and, like an. American, he built more on speed than for going into a badger's hole.

There was also in Wales a sheep dog that was used for driving the cows. This dog had a very long body and was very low to the ground and called in Welsh, Cis-yddol, which means—blying dog—as it drove the cows by biting at the heels.

From the general characteristics of the present Sealyham, it would appear that Captain Edwardes used the fox-terrier with this old Welsh sheep dog and got the very qualities he most desired—something which feared nothing on four legs, and gave the name of his country. It was called the "Sealyham Stall." This dog, although known throughout Wales for over seventy years, was not shown outside of Wales until about twenty years ago. Its first appearance at the Crystal Palace Show was in 1879. When it really began to have notice taken of it, was in 1910. Since that time it has steadily grown in favour until today it is the most talked of dog in England and America.

There is no doubt that the Sealyham is plucky, pertinacious and clever at going to the ground for anything. His sporting particularities make him a terror to any thing that runs. As a companion he is ideal for the city or country home. He is not large enough to require much room. He is not small enough to be a molly-coddle.

Directory of Sealyham Kennels

For addresses of these Kennels Ask House & Garden

Who's Who in Dogdom

IT'S a long way from Russian Wolfhounds to Sealyham Terriers, yet each has his special qualifications which make him popular and likable.

Perhaps it may be said that the more you understand about any dog, the more you love all dogs. At any rate, our dog acquaintances are fascinating and that is why we are telling you more about them in these sketches from month to month.

So far we've described—Airedales, German Shepherds, English Bulls, Pekinese, Collies, Police Dogs, Great Danes and (last month) the Russian Wolfhound.

This month it's the Sealyham Terrier and besides showing a picture of two very intelligent-looking specimens, we give a list of reliable Sealyham Kennels, whose addresses will be furnished on application.

The Sealyham Terrier

The Sealyham terrier is really the latest addition to the "four hundred" of dogdom.

Its origin, some claim, is lost in antiquity. They claim that when the Flemish crossed into Wales from Europe in centuries gone by, this terrier was brought with them. But as far as authentic history goes, this terrier has been known about for a Captain Edwardes, who owned a large country estate at Haverfordwest, in the County of Pembroke, Wales. The first heard of them was about seventy years ago.

Penbrokeshire abounds with small rivers and woods around which the other facet of the Sealyham is valuable. The gallant Captain, being of a sporting nature, wanted the most dawdling dog that he could find and, like an. American, he built more on speed than for going into a badger's hole.

There was also in Wales a sheep dog that was used for driving the cows. This dog had a very long body and was very low to the ground and called in Welsh, Cis-yddol, which means—blying dog—as it drove the cows by biting at the heels.

From the general characteristics of the present Sealyham, it would appear that Captain Edwardes used the fox-terrier with this old Welsh sheep dog and got the very qualities he most desired—something which feared nothing on four legs, and gave the name of his country. It was called the "Sealyham Stall." This dog, although known throughout Wales for over seventy years, was not shown outside of Wales until about twenty years ago. Its first appearance at the Crystal Palace Show was in 1879. When it really began to have notice taken of it, was in 1910. Since that time it has steadily grown in favour until today it is the most talked of dog in England and America.

There is no doubt that the Sealyham is plucky, pertinacious and clever at going to the ground for anything. His sporting particularities make him a terror to any thing that runs. As a companion he is ideal for the city or country home. He is not large enough to require much room. He is not small enough to be a molly-coddle.

Directory of Sealyham Kennels

For addresses of these Kennels Ask House & Garden

Who's Who in Dogdom

IT'S a long way from Russian Wolfhounds to Sealyham Terriers, yet each has his special qualifications which make him popular and likable.

Perhaps it may be said that the more you understand about any dog, the more you love all dogs. At any rate, our dog acquaintances are fascinating and that is why we are telling you more about them in these sketches from month to month.

So far we've described—Airedales, German Shepherds, English Bulls, Pekinese, Collies, Police Dogs, Great Danes and (last month) the Russian Wolfhound.

This month it's the Sealyham Terrier and besides showing a picture of two very intelligent-looking specimens, we give a list of reliable Sealyham Kennels, whose addresses will be furnished on application.

The Sealyham Terrier

The Sealyham terrier is really the latest addition to the "four hundred" of dogdom.

Its origin, some claim, is lost in antiquity. They claim that when the Flemish crossed into Wales from Europe in centuries gone by, this terrier was brought with them. But as far as authentic history goes, this terrier has been known about for a Captain Edwardes, who owned a large country estate at Haverfordwest, in the County of Pembroke, Wales. The first heard of them was about seventy years ago.

Penbrokeshire abounds with small rivers and woods around which the other facet of the Sealyham is valuable. The gallant Captain, being of a sporting nature, wanted the most dawdling dog that he could find and, like an. American, he built more on speed than for going into a badger's hole.

There was also in Wales a sheep dog that was used for driving the cows. This dog had a very long body and was very low to the ground and called in Welsh, Cis-yddol, which means—blying dog—as it drove the cows by biting at the heels.

From the general characteristics of the present Sealyham, it would appear that Captain Edwardes used the fox-terrier with this old Welsh sheep dog and got the very qualities he most desired—something which feared nothing on four legs, and gave the name of his country. It was called the "Sealyham Stall." This dog, although known throughout Wales for over seventy years, was not shown outside of Wales until about twenty years ago. Its first appearance at the Crystal Palace Show was in 1879. When it really began to have notice taken of it, was in 1910. Since that time it has steadily grown in favour until today it is the most talked of dog in England and America.

There is no doubt that the Sealyham is plucky, pertinacious and clever at going to the ground for anything. His sporting particularities make him a terror to any thing that runs. As a companion he is ideal for the city or country home. He is not large enough to require much room. He is not small enough to be a molly-coddle.

Directory of Sealyham Kennels

For addresses of these Kennels Ask House & Garden
Why Replace Rotten Wood With Wood That Will Rot?

When you repair the roof, the porch, the barn, the fence, or anything else, WHY, OH, WHY DON'T YOU INSIST ON

CYPRESS

THE WOOD ETERNAL

CYPRESS DEFIES ALL ROT INFLUENCES

Get your CYPRESS (“and no substitutes!”) from your nearest Lumber Dealer.

Write our “All-round Helps Dept.” TODAY. Tell us your plans—and needs—and we’ll send you at once the Vol. of Cypress Pocket Library that fits your case.

(Full of Valuable Pointers.)

Southern Cypress Mfrs. Association

1210 Hibernia Bank Building, New Orleans, La., or

1210 Heard Nat’l Bank Bldg., Jacksonville, Fla.

Finish Up Planting the Garden NOW

We make a specialty of growing strong plants for

The Late Planters

You may select at the WHOLESALE PRICES of any 20 for $1.00, any 55 for $2.50, any 120 for $5.00, from the following list:

ASTERS, all kinds and colors; COLEUS, all kinds and colors; CHRYSANTHEMUMS, the big bloomers; carnations that will bloom all summer; geraniums, all colors; marigolds, both tall and dwarf; calendulas, heliotropes, fuchsias; petunias, double and single fringed; cannas, both green and brown leaf; SALVIAS, BONFIRE and ZURICH; dusty miller; VERBENAS, all colors; rose geranium, mille; VERBENAS, all kinds and colors; COLEUS, all kinds

ABBOTT'S HIGHEST HONORS at Panama Exposition

Approved by Good Housekeeping Institute and all authorities.

Purchased at 30c, 50c or Porcelain Case, 35 cents from $5.50 up. Style shown in Fig. 40c, one dozen, price $7.50. Freight prepaid as far as the Ohio and Mississippi rivers. Merchant stock description. It is truly like a sunflower or marigold. A true permanent, for it never runs or is subject to disease in which dirt or grime can collect.

While the Leonard Cleanable Refrigerator is for private use, it is possessed of the power of doing a public service. It will keep your tea in a little better, more comfortable, more united, more inviting—than it is grown. For sample of the Porcelain and I’ll mail you booklet. "Types of Refrigerators—All Kinds." Address C. H. Leonard, President.

Grand Rapids Refrigerator Co.

180 Clyde Park Ave.

100 Clyde Rd.

Boston Garter Tunics

Gives men more service and more comfort for its cost than any other article they wear. It's put on and taken off in a jiffy and holds socks neatly and securely. Silk 50c. Linen 25c.

GEORGE FROST COMPANY

MAKERS BOSTON

SILVER LAKE A

The Standard Sash Cord

(Two stamped indelibly every foot.)

The man who builds a house without asking about the sash cord to be used is laying up trouble for himself. Insist that the specifications mention Silver Lake A. Its smooth surface offers nothing on which the paint can catch. Guaranteed for twenty years. Write for booklet.

Silver Lake Company

Newtonville Massachusetts

Krelage’s Darwin Tulips

direct from the sole originators

Complete bulb catalog free on request

J. A. de Veer, 100 William St., New York

Here is a lovely One-Piece Porcelain Lined Refrigerator—the pride of every housewife—with the saving advantages. Sil-A-Line lining frame in the door makes you AND AROUND THE DOOR FRAME (goes entirely around.)

Leonard Cleanable

Trade Mark Reg. U. S. Pat.

made of one piece of real porcelain enamel on steel used in food and fresh circulating air. Made in the largest refrigerator factory in the world. A real economy in power, and safe. The Walls in the American Trigger Looks Hold the doors absolutely tightly shut.

Approved Highest Honors at Panama Exposition

Approved by Good Housekeeping Institute and all authorities.

Purchased at 30c, 50c or Porcelain Case, 35 cents from $5.50 up. Style shown in Fig. 40c, one dozen, price $7.50. Freight prepaid as far as the Ohio and Mississippi rivers. Merchant stock description. It is truly like a sunflower or marigold. A true permanent, for it never runs or is subject to disease in which dirt or grime can collect.

While the Leonard Cleanable Refrigerator is for private use, it is possessed of the power of doing a public service. It will keep your tea in a little better, more comfortable, more united, more inviting—than it is grown. For sample of the Porcelain and I’ll mail you booklet. "Types of Refrigerators—All Kinds." Address C. H. Leonard, President.

Grand Rapids Refrigerator Co.

180 Clyde Park Ave.

100 Clyde Rd.

Boston Garter Tunics
DOORS are a most important part of the home. Don’t select them until you have studied MORGAN DOORS.

"The Door Beautifier"—a book of reliable suggestions in the decoration of doors.

MORGAN SASH & DOOR CO.

Dept. A-19

Chicago, Ill.

The Theatre is during the warm months of your summer trip. Your theatre is the"Theatre Magazine because"it is one of us.

Rather snobbish of her—isn’t it? But then The Theatre itself is fearfully snobbish. Won’t allow any but theatre and stage—actor, actress and such creatures as playwrights and producers within its pages.

But there is a whole lot of real enjoyment in those pages for you once you become "one of us."

And the best time to start your friendship with The Theatre is during the warm months of your summer trip. Martha Hedman takes it with her to keep in touch with "the heart of New York—the theatres.

You need it, too. Let us send it to you.

The Theatre Magazine

As a trial offer we will be glad to send you The Theatre Magazine for four months for $1, beginning with the July issue, if you will sign and address the coupon at the side. The bill will reach you with the first copy, or you can send us your check for $1 if you prefer.

THE NAME

Western Electric

on a Vacuum Cleaner, Inter-phone, electric iron or washing machine, sewing machine, motor or other home convenience is a full GUARANTEE of QUALITY

SUN DIALS

Huge Gilt Bronze

From $3.50 Up

Also full line of Bird Fonlains and other garden ornaments.

Manufactured by

The M. D. JONES CO.
71 Portland St., Boston, Mass.

THE M. D. JONES CO.

IRON and WIRE FENCES

Fence of all descriptions for City and Suburban Homes. Write today for our Fence and Gate Catalog and a state brief your requirements.

American Fence Construction Co.

10 Church Street, New York City

"ARTBRONZ" PRODUCTS

Mail Fulfilling Gifts for All Occasions

BOOKEAOKS, STATUARY,

BOOKENDS, LAMPS, ART WORKS,

EAPEROBCIG, ORNAMENTS

Ranging in Price from $1.50 Up.

Catalogue upon application and on certificate of its contents.

KATHODION BRONZE WORKS, Inc.

230 Madison Ave., N. Y.

GINGHAM USES

Sculpture by American Artists

GORGAM GALLERIES

THE MORGAN COMPANY

Fifth Avenue and Thirty-Fourth Street

New York City

The most complete stock of hardy plants in America

Illustrated catalog of hardy plants, shrubs, trees and bulbs sent free on request.

ELLIOTT NURSERY COMPANY

319 Fourth Avenue, Pittsburgh, Pa.

J. L. FISKE IRON WORKS

74-86 Park Place, New York

Ornamental Foundry, Gates, Ladders, Fountains, Etc.

Written for Coloring

Wadsworth, Howland & Co., Inc.

Wadsworth, Howland & Co., Inc.

PERLW-HEATING

C. A. Dammor Co., Marshalltown, Iowa

The Right Finish for Every Surface

WHITe PINE

for your big rooms.

Thomas Meehan & Sons

Metal Tiling

for your tile rooms in the true old New England manner. Nothing better for a new house, or for remodeling an old one.

Northrop, Coburn & Dodge Co.
40 Cherry St., New York, Tel. 1451 Beekman
This Florida country home, nearly completed, typifies the character of building we are qualified to undertake. It is our policy to do the work ourselves rather than to act as brokers, with the result that we have developed an organization which performs every detail of construction; thus guaranteeing a single standard of quality and undivided responsibility. We specialize on Country Houses. Write for an interesting Portfolio.
JULY, 1916

CONTENTS

COVER DESIGN BY CHARLES LIVINGSTON BULL

FRONTISPIECE—THE ENTRANCE TO A SMALL SUBURBAN HOME

THE HIGH COST OF EXTRAS

LEAD GARDEN STATUARY

FINISHING INTERIOR WOODS

HOW DO YOUR ROOMS FACE?

TRUE BLUE

EDITORIAL

A GARDEN OF LATE SPRING BLOSSOMS

AMERICA'S EARLY GARDEN BENEFACTORS

SHINGLES, MASONRY OR STUCCO?

DOG OF ALL THE RUSSIAS

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.

The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as they appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

A gateway glimpse of the residence of Jay Cooke, III., designed by Wilson Eyre & McIlvaine, To be shown in the August number

Copyright, 1916, by Condé Nast & Co., Inc.

FOR YOUR SERVICE

1. 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.

2. 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.

3. 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.

4. The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address exactly as they appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

Copyright, 1916, by Condé Nast & Co., Inc.
The doorway sets the note for the architecture of the house. It is a symbol of hospitality, and of all the exterior details it is the one which should most express the personality of the person who builds that house. Another view and plans of this residence will be found on page 32.
THE HIGH COST OF EXTRAS
Which Puts Graphically What Often Happens in Building a House
Also Some Don'ts For Home Builders

JOHN J. KLABER

They always blame the architect, and it isn't fair. Nine times out of ten the thing happens about like this:

Mr. and Mrs. Commuter decide to build a new house. The part of town they live in isn't as fashionable as it was when they moved there—all the best people are living over on the other side, and Daughter is just about ready to come out; and besides, they can get a piece of ground in a fine location at a bargain, because Mr. Commuter plays bridge on the train every day with the real estate man, who is a good sport.

They have a little money laid aside, and after buying the ground they decide they can afford to spend ten thousand on the house. But Mrs. Smith next door has had experience with architects, and she warns them that it always costs more than you expect, and if you want to get the job done for ten thousand you must tell the architect to do it for eight—and then watch him night and day or he'll make it twelve.

So they make out their program. They must have a living-room with a little nook for quiet study, and a big, airy dining-room, and a handy kitchen, and about six bedrooms, one for themselves, one for Daughter, one for Tom when he comes home from college, one for the two younger boys, one for a maid when they can get her, and a guest room. Daughter thinks it's just too darling, but Mother's observant eye spots the size of that bedroom a bit, and makes the living-room very large. And he draws up a perspective with a Colonial effect, all in shingles and white paint, really very effective.

But Daughter has been reading Ivanhoe, and she just must have some of those cute little battlements, and Father thinks he knows how to get bargains in brick, from a man he met at the club—so the thing has to be redrawn in Tudor Gothic. This time Daughter thinks it's just too daring; but Mother's observant eye spots the size of that living-room. It's too big, really, and in cutting it down the space upstairs gets frightfully cramped, so they go back to the previous scheme.

By hard work and the exercise of all the ingenuity at his command, Mr. Triangle succeeds in getting out the plans, and the bids run from twelve to fifteen thousand. He told them from the first that this sort of architecture would cost more. So they go back to the Colonial; but they insist on brick walls, because the insurance man has scared them by some fire prevention literature. They decide to have a shingle roof, though, to save money.

The contract is let, finally, at ten thousand five hundred. Mr. Commuter protesting strongly, because houses of the same size and style, built ten years ago, cost two thousand or so less. And then the troubles begin. Materials have gone up, and the contractor, who bid low because he hated to lay off his men, who were just finishing another job, starts looking around for extras which he can talk on.

The first thing he finds is that the levels, which they had guessed at, because Mr. Commuter wouldn't go to the expense of a proper survey, and wouldn't even let the architect go out and look over the place, are away out. The ground humps up in the middle, just where the house ought to go, and the hump is mostly rock. This wouldn't have made a great difference in cost, if they had shown it in the plans; but the contractor puts in a claim for twice as much
as he should, and threatens to throw up the job if it isn't allowed. The architect tries to get him down a bit, but Mr. Commuter is scared, knowing that the next bid was twelve hundred higher, and he allows the extra, against the architect's advice.

About the time the foundations are finished, they decide to make the porch 2' wider, and extend it across the whole front and one end, instead of being only half the front, as it was at first. So the same performance is gone through again. By this time Mr. Commuter has lost all faith in his architect. Why, here's nothing done, hardly, and nearly a thousand dollars' worth of extras! Where's all this going to end?

But the house begins to look better to him when the walls are half up, and every Saturday afternoon and Sunday they go around to look at it. and now and then Mr. Commuter comes home an hour earlier to get there before the men quit work and stands around in the way of the brick layers—who don't mind at all, as long as they are paid for not working. And it's coming on finely, when finally Daughter, by a last magnificent onslaught, puts it over on them that she really must have a bathroom of her very, very ownest own.

It nearly ties up the whole job, because there isn't any place to put it. The inside of the house is as full of rooms as it can hold, and the only thing to do is to stick it out over the porch on the end. It looks like a sore thumb, but they can grow creepers over it, or something. And there isn't any plumbing on that end of the house, so it means running a whole new plumbing line—which might have been avoided if only they'd made up their minds to it in the first place, and planned accordingly.

By this time they think their troubles are over, when an enterprising slate salesman comes along, and convinces them that a shingle roof is such a dreadfully inflammable thing that it really won't do at all, and that slate is the only thing. The rafters are in already, and have to be taken out and replaced by heavier ones, because they aren't strong enough to stand the extra load, and it means paying twice over—but they simply wouldn't be happy for a minute without it, so on it goes.

And when the bills are finally settled, they find their little house has cost close to fourteen thousand, instead of the ten they intended to spend. And they let the builder have the last payments without the architect's certificate, and before the work is quite done, because he says how much he needs the money just then—and, of course, he leaves a lot of little things undone, and it costs them another couple of hundred to fix them up and get everything in shape.

And then they blame the architect for it all. Really, you know, it isn't fair.

---

**LEAD GARDEN STATUARY**

A Revival That Is Gaining Considerable Vogue Among Lovers of the Old-Fashioned Formal Garden

Oliver Cromwell, as a Scot caricatured the old rip in lead. They cordially hated him in Scotland, but he is quite worthy of an interesting garden spot here.

Cupid in the guise of Bacchante, an English lead figure of the 18th Century, recently imported for the garden of Colonel De Pont at Wilmington, Delaware.

Father Tiber, a 17th Century figure, has had a watery career. Originally he was in Kew Gardens. About seventy years ago while being moved down to the city on a barge the bottom fell out and he sank into the mud, where he stayed until recovered a year or two ago.

Placed on a pedestal, this lead urn would make a rare contribution to garden loveliness. It is an 18th Century piece with figures in low relief.

Of more recent make is the lead bird bath with cupids disporting themselves in low relief and en dehorsauce, and birds perched on the rim.
The most effective use of woodwork indoors calls for wise selection and such treatment as will enhance the wood's inherent beauty.

FINISHING INTERIOR WOODS

What Can Be Done to Enhance Their Natural Beauty With the Right Preservatives Correctly Applied

RUSSELL F. WHITEHEAD

ONE charm of modern decoration lies in the use of natural woods together with beautifully finished walls and woven fabrics. Nature has woven into the solid fibre of wood a richness and variety of coloring ever pleasing to the cultivated eye, and in its exquisite grainings she has traced patterns far beyond the dreams of the artist.

In finishing a wood it is our duty to develop these natural beauties, to preserve them from decay and deterioration, and it is the mission of this article to show the layman in a small way the woods which should be developed to a finish, separating the decorative from the protective function, and the woods which should be finished in various other ways.

It can be readily understood that the surface of any material can be colored by merely reducing pigment to fine powder and rubbing it over the surface. In charcoal sketches, pastel and pencil drawings, this is actually practised. For the majority of purposes, however, it is necessary to devise some means of fixing the particles of pigment permanently to the surface. This is accomplished by mixing the pigment with a liquid, which has the property, when spread in a thin layer on any surface, of changing into a more or less adhesive solid. This combination of the pigment with a medium or vehicle in the manner just described is known as paint.

Paint is very often used in the finishing of interior woodwork, and if properly prepared it...
serves the important function of protecting the surface of the wood to which it is applied from the destructive action of atmosphere, and, to a certain extent, from mechanical injury, and also is the means of furnishing the desired color. It may be laid down in very general terms, that the decorative function of the paint depends on the pigment, whereas its protective value depends upon the vehicle or medium, which is generally prepared from certain resinous materials capable of producing an adhesive film, which is both hard and elastic. Any paint, of course, conceals the wood figure.

A far better protection can be given to a surface of any wood by dividing the decorative from the protective function, first decorating the surface by means of pigment or stain, and then again coating the surface with a composition, the function of which is entirely protective. Such compositions, when properly prepared by the manufacturer and scientifically worked out to meet specific requirements as to texture of finish—as for instance gloss, flat, semi-flat or specific requirements as to texture of finish—will not hide the beautiful figure of the wood, its markings and characteristics, but on the other hand, tend to develop, to intensify, to richen, and give depth to the color of either the natural wood or the properly stained surface.

After the wood has been stained in the shade desired with the proper kind of stain to accomplish this result, it is undoubtedly protected best with a good varnish. When such a varnish is spread over the surface, a portion of the solvent evaporates, the balance oxidizes, leaving the film which is strongly adhesive, hard, tenacious, and at the same time elastic, providing the varnish is well balanced and carefully prepared. Such a varnish can be left in the natural gloss finish or, when hard and sufficient coats have been applied to the surface, it can be rubbed to a dull finish or brought to a high polish, as desired. This method of finishing requires careful work and is more or less expensive according to the grade of material, the number of coats of protective varnish used, and its care in application.

HOW THE FINISH IS APPLIED

In the quartered white oak panel the wood was carefully sanded and wiped free of splinters and dust and given a coat of Early English non-fading oil stain. It was then filled with a prepared paste wood filler, thinned to the consistency of cream with turpentine and applied to the surface, allowed to stand about five or ten minutes, until it became a little grey or dull in appearance, and then rubbed off across the growth of the wood with cheese-cloth or waste, pushing as much of the filler into the pores as possible, and rubbing off the surplus with the grain. This filler was allowed at least forty-eight hours to dry, and then lightly sanded, freeing the surface of any specks of filler that might have adhered, and finished with three coats of varnish, allowing forty-eight hours between coats. The final coat of varnish, after drying hard, was rubbed to a dull sheen with pumice stone and water. You will note the beautiful markings of the wood and must agree with me that it is both fool-hardy and unwise to destroy or cover up the natural beauty of such wood in interiors with a paint, as was done on the lower portion of the panel. The painting specification called for first filling the wood with a natural paste filler, using the same method as described in the preceding paragraph, and applying three coats of flat paint and two coats of enamel, the last coat of enamel being rubbed to a dull finish. The filler in both instances is necessary in order to bring the pores up to a level surface with the face of the wood, before applying the finishing coats, so as to have the final surface level enough to rub smooth. It is evident, then, that in the painting it was necessary to use an extra coat in order to acquire a proper finish on this wood, and the only thing that you have been successful in doing is to cover up the beautiful natural markings. If the painted or enamel finish was absolutely essential or desired, a less expensive wood, such as white pine, yellow pine or poplar, would serve you better, and could be brought up to as good a surface with one less coat of material.

(Continued on page 62)
I OOK about you. How many houses do you see that can be said to have been planned with a conscientious regard for the proper aspect of their various rooms? They are few, and far between. It becomes startlingly evident that the majority of them were given no study whatsoever in relation to the points of the compass. Let it be set down, forthwith, as one of the vital principles of house planning, that all of the main rooms must be so placed as to have the best aspect for light and warmth, in consideration of the purpose they are to serve and the time of day they are to be most in use.

THE BREAKFAST AND DINING ROOMS

The morning-room, or breakfast room, is occupied at the coldest part of the day, at a time when neither the house nor its inmates have become thoroughly warmed. Therefore this room should invariably have an aspect toward the morning sun, either east or southeast. The level light of early morn streaming in through the windows dissipates the morning grogch and implants good cheer in its stead.

In the majority of houses, however, the breakfast-room is omitted, all meals being served in the dining-room. For the latter, an eastern aspect would then be desirable, so as to let the morning sun into the room at breakfast time. At other times of the day, direct sunlight into the dining-room is usually objectionable. In winter, artificial heat will have warmed the room for the midday and evening meals, so that the heat of the sun is not needed. And, in summer time, the direct rays of the western sun in-truding into the room while people are seated around the table and cannot shift their places is far from agreeable, both in respect to light and heat. However, there are times in late autumn and early spring when this room, with only an eastern aspect, is hardly warm enough for comfort, yet it is hardly cold enough to require artificial heat at the midday meal. At these times a southern aspect would effect just the right balance. For the southern sun at the time of the midday meal is high enough overhead so as not to project its rays directly across the room into the faces of those seated about the dining-table. Thus the room is suffused with warmth, yet the light is such as to cause no undue discomfort to the eyes. So we find that, all things considered, the dining-room should have both an eastern and southern aspect, but never a western one. In case a breakfast room is a part of the plan, then the southern aspect alone, for the dining-room, would fulfill all conditions.

LIVING-ROOM AND KITCHEN

In the living-room we can afford to have sunlight all at times of the day. For this is the one room in the house in which people can move about freely and choose their positions. Here, therefore, an abundance of sunlight is permissible, even desirable. The living-room should have at least two aspects toward the sun, either south and east, or south and west, preferably the latter.

Now comes the kitchen. Unquestionably, this room should always look toward the north, for, in winter, ample warmth will be supplied by the constant fire, and in summer the aspect should obviously be the coolest possible. Moreover, the equable north light is highly desirable in the performance of the various kitchen duties. Perhaps just a peep of the early rising sun would not be amiss in the kitchen to cheer up the cook before the fires are started. But it should be no more than a peep. Never should the southern or western sun be given access to the kitchen.

If there is to be a nursery in the house, this should invariably have a southern exposure, whatever be the preferable character of the outlook in other directions. In this case an abundance of warmth and sunshine outweighs all other considerations.

SUNSHINE AND SLEEPING

Sunlight, in sleeping rooms, should be considered a prime necessity. Being in use only at night is all the more reason why these rooms should receive the full benefit of clarifying sunshine. An eastern aspect is undoubtedly the best for bedrooms, because this aspect allows of the sun entering them as soon as the occupants of the night have arisen. A western exposure is objectionable because in that case the sun cannot enter until afternoon, whereas the room becomes unduly heated toward the evening hours so as not to be conducive to refreshing sleep. Wherever possible, sleeping rooms should be contrived to have two exposures, so as to allow of a cross-circulation of air through the opened windows.

In that case, the two most favorable exposures would seem to be directly east and directly south, although any two exposures occurring eastwardly between the north and south points of the compass would fulfill all requirements as to sunlight and circulation of air.

Now that we have arrived at certain definite conclusions as to the most favorable aspects of the various rooms, let us see if these conclusions admit of a practical application in the planning of the house, assuming, as a typical example, a suburban or country house, subject to the following requirements and conditions:

(Continued on page 62)
TRUE BLUE
Is the Color and Character of the
Hardy Delphiniums, The Always
Desirable Perennial Larkspurs
GRACE TABOR

MANY plants have blossoms
that are called blue, and
some have blossoms that really are
this color—but nothing that grows
is a bluer blue, nor a truer blue,
than the flowers of the hardy
delphiniums. And no other blue
flowered plant is as regal in habit
as the delphinium—which counts
for a great deal in the garden.
The modesty of the violet may
captivate the imagination; but
flower, modesty and all are in
grave danger of being overlooked
altogether when brought into com-
petition with less shrinking asso-
ciates. The garden, indeed, is no
place for shrinking and hanging back.
Rather it is a great city where each
resident must be up and doing and asserting
himself, if he would maintain his citi-
zenship.

So always the hardy larkspur has been
to me the blue flower, although it does not
occupy quite this unique position, perhaps,
in the perennial world. There are, for
example, veronicas, which are blue; and
monkshood—the deadly nightshade, not safe
to plant where youngsters are about, lest
they be tempted to eat of its fruits; and
the lovely alkanet; and certain cumbines;
and some few others, truly blue. But for
one reason or another, none of them is
quite the larkspur’s equal. It is distinctly
and without question the blue flower.

SOME BOTANICAL DISTINCTIONS

Botanically, larkspur or delphinium—we
must use its botanical name, of course—be-
longs to that seemingly endless order called
Scrophulariaceae by the learned; the crow-
foot family of the verucarca. This means
that they are relatives of the peonies, and
of the marsh marigolds and the globe flow-
ers, as well as of the monkshood and the
columbines and some eighteen others bear-
ing not so perceptible a resemblance to
them. All of which is very confusing and
seems rather silly, unless you are a botanist.
But, sticking to the book and going a step
farther, we do come to something that it
is very useful to know about them—
something that begins to lead us toward
that intelligent culture of them which
alone can satisfy a real gardener. It is
simply that there are two classes, just
as there are with any number of things—
annual and perennial. And no need of go-
ing to the botanists to find this out, al-
though it is the first thing they take it upon
themselves to tell us.

In addition to this classification, the
learned men avow that there are three col-
ors, in a state of nature—red, yellow and
blue ranging to white; and thus are ex-
plained the shades away from pure blue
that are found in the developed
flowers of today. Mauves and
lavenders are very common—and
to my mind, not highly desirable in
larkspur. Let us have them in
pure blue as long as they exist in
this rare color.

Choose therefore from hybrids
which show only this, or from
the species which do—unless you
prefer the hint of red shining
through. In one or two instances
this is very beautiful; but it is
quite possible to get so far towards
the lavender that the wonderful
brilliance of which these plants
are capable is entirely lost. Guard
against selections that will result in such
loss, for it would be a real one.

LARKSPUR FROM SEED

Perennial larkspur is as easily raised from
seed as any annual in the catalogues. In-
deed I am sure that there are few seedlings
of any kind, either annual or perennial, that
will endure the careless handling and neg-
llect to which larkspur seedlings have been
subjected to in my own garden—unavoid-
ably, let me hasten to add. It has been
claimed by some that unless the seed is
perfectly new—that is, unless it is planted
the same summer that it is produced—it is
not likely to germinate; but I have never
been able to find seed that would not!

Sow them indoors if you want plants
that will bloom the same summer, in little
boxes—cigar boxes are just right, being
very easily handled—in a light, ordinary
soil, any time between February first and
the end of March. Transplant the seed-
lings when they are up to a height of 3/4”
or when they have made a couple of leaves
above the cotyledons—setting them at this
time about 3” apart, if you are using flats
or more of the cigar boxes. If you are put-
The leaves are quite as large and fine as the first, yet they will do exactly as with the early sown seed; but do not care toire very satisfactory, if you do not care toas their flowers fade.

tated by a late start, and will produce full-sized spikes of bloom in August and Sep­

tured ; if you have them in pots, wait until

growing exactly as if they had not been re­

will blossom at the seasonal time, after

will blossom at the regulation period. But if you want

them in paper or red clay, will be the size.

manure is kept away from the roots of the plants with scrupulous care. Use it under

The second crop from these is never quite as large and fine as the first, yet they are very satisfactory, if you do not care to go to the trouble of doing what has just been described. Choose the oldtime Delphinium formosum, if you do this.

The only enemy that ever threatens lark­spur—and that not seriously—is a small white grub that appears sometimes at the roots. It may destroy them if left to its own devices; but a dressing of finely sifted coal ashes put over them in the fall, and scattered well into their crowns, seriously incommodes the brute and puts him to rout if he undertakes to make an attack. There is little likelihood of his appearing at all if
die out of themselves when these condi­
tions cease to be prevalent.

Three Good Species

Oldest and best known of all species of larkspur is the Delphinium formosum referred to above. This is dark blue in color, or rather blue with darker margins, with a white eye and a spur that runs to violet and is “bifid” at its tip—divided into two equal parts by a median rib. Many hybrids that are lovely have been produced from this species, and it itself is the larkspur best suited to large naturalistic plantings or to naturalizing, owing to its permanence. It is presumed to be a native of Asia Minor, grows from 2’ to 3’ high, and in the latitude of New York comes into bloom about the twentieth of June.
The bee larkspur of Europe is Delphinium elatum, taller than the preceding and showing various shades of blue flowers, all with black “eyes” or centers and deep violet petals. These, by the way, are not the conspicuous members of a larkspur blossom, but lie deep in the shelter of the sepals, at the heart of the flower. They would never be recognized as petals by any but a bot­anist, and they are of very little consequence in the flower’s appearance save when they grow with a different shade in the midst of its prevailing color. That is what they do with the bee larkspur, giving a lovely ef­fect of warm violet within the clear blue—almost, indeed, like a reflection through it—a miracle of tinting and blending at which one can never cease to marvel.

Most persistent bloomer of all is Delphin­ium belladonna, commonly called the ever­blooming larkspur. This is lighter in color than either of the others mentioned, being a luminous turquoise of exquisite delicacy. The plants do not grow quite as tall as either Delphinium formosum or D. elatum, the av­average height being perhaps 2’. The Chinese variety, D. Chinense, is still lower growing. This has very finely cut and delicate foliage,
UNTIL one has watched through it in the country, she will never know what the dusk can be.

Fine is the city with its purpling canyon streets, its campaniles of commerce, its streams of humans breasting homeward. Dusk comes to it to hide its gaunt realities of stone and steel, to veil its crudities, its ugliness; yet few there are who can lift eyes high enough to see where the first faint star shines on the grey horizon.

Finer far is dusk in the country. There it uncovers the world which lies beneath the primrose foliage. Light Brother Quail, for example, had a menu that included 145 different specks of notorious insects. An added benefit was his upbeat this balance; he has killed off the birds. Between 1840 and 1910 eleven species of valuable wild life were totally exterminated in the States. Twenty-five others are being slowly put down into oblivion. Meanwhile the pests waxed fat and in their time were mourned by countless descendents.

It is another example of what happens to man when he “monkeys” with Nature. And, of course, man pays the price. In the United States he is separated annually from the sum of $8,000,000,000 for spraying machines, spraying mixtures and deadly powders, and if he figured out the damage pests do he would find it is about $500,000,000 per year. Truly the sins of our fathers must have been great.

But there is a way to lighten the burden and by degrees the country folk are finding out. Restore the balance by saving the bird. It takes no more effort than the exercise of a hand. If you can help a robin, help him. For he is industrious. If you can save a grosbeak save him, for he consumes potato bugs and sings gaily while he does it. But best of all save the bob-whites, for they labor eighteen hours a day at the pests, and when the pests are all eaten up, they take for dessert no less than 129 various weed seeds.

LAST summer a friend of mine took a slum lad to the country. The lad was a freshman in college, a city-starved book-fed, pale-faced Jew who burned with the zeal of a great ambition. He had never been to the country. So a berth was made for him up under the eaves and he could stay the summer that it totaled just about enough to save up the books and his notes to study, and a pair of white flannels, and two soft shirts and a flamboyant tie.

The third day he left. Couldn’t stand it. The air was too pure for him and the nights too quiet. He was consumed by a homesickness for the city’s streets from dawn to dawn. The lad didn’t stay long enough—that was all. For you can’t plunge into country life. It is a progress by degrees. Three and one is only beginning to get enough sleep. On the fourth he starts to be reconciled and once reconciled he will never forget the country’s inextinguishable joy and unmeasured freedom. It takes no more effort than the exercise of the will to free oneself from the obvious shackles of a city. A subtle influence led to work to drive out those little habits that the city breeds; most of all the noise habit. If you are busy you rarely hear the noise; if you are quiet, the sound is music to the ears. The lad didn’t stay long enough—otherwise he was all. For you can’t plunge into country life. It is a progress by degrees. Three days and one is only beginning to get enough sleep.

The truck and the motor and trolley car and the elevated train. They make the weary city street reverberate with pain.

But there is yet an echo left down deep within my heart.

Of the music the Main Street cobbles made beneath a butcher’s cart.

It is dully conscious of weight and a burden of traffic on its breast is verberate with pain; it mourned by countless descendents. It is another example of what happens to man when he “monkeys” with Nature.

And, of course, man pays the price. In the United States he is separated annually from the sum of $8,000,000,000 for spraying machines, spraying mixtures and deadly powders, and if he figured out the damage pests do he would find it is about $500,000,000 per year. Truly the sins of our fathers must have been great.

But there is a way to lighten the burden and by degrees the country folk are finding out. Restore the balance by saving the bird. It takes no more effort than the exercise of a hand. If you can help a robin, help him. For he is industrious. If you can save a grosbeak save him, for he consumes potato bugs and sings gaily while he does it. But best of all save the bob-whites, for they labor eighteen hours a day at the pests, and when the pests are all eaten up, they take for dessert no less than 129 various weed seeds.
A GARDEN OF LATE SPRING BLOSSOMS

The varieties are also uncommon. In the foreground the star-like flowers are mauve phlox; the clusters near to them, yellow alyssum. Above is a lemon yellow Caucasian peony, with daisy-like leopard’s bane. The tall spikes are pale blue camassias.
The most interesting house and garden in America, early in the 18th Century, were those of John Bartram, on the Schuylkill river, near Philadelphia. It had not then its like anywhere in the world. It was the cradle of botany and horticulture for this then New World. The house, built by the hands of its owner, is still standing; the garden, now happily a part of Philadelphia's park system, is being restored. Such was its charm in earlier days that knowing garden-makers from over-seas made pilgrimages to it, and our own grave statesmen, Washington, Jefferson, Franklin and others as heavily weighted with affairs, sometimes rested there. It is no little deed to make a beautiful garden, "that greatest refreshment to the spirit of man," anywhere. But to make a garden in the wilderness, garnering into its lap all the lovesome plants of a whole wilderness continent, and distributing them thence to great centers of gardening art and research on other continents—that was surely a great deed.

John Bartram was a simple Quaker farmer, born near Darby, Pa., in 1699. Resting from his labors under a tree one hot day, he plucked a daisy and began to examine it. That seems to have been the awakening of the man whom Linnaeus called the greatest natural botanist of the world, known ere the close of his life as one of the most illustrious, and by far the most picturesque of early botanizers and garden-makers. Although he became the peer and fellow of the greatest natural scientists of his day, and Botanist to the King of England, to whom John Bartram sent collections of American wild flowers in exchange for "nails, calico, Russian linen and clothes" for his boys 150 years ago, His will be done in all things. Reading the letters of Peter Collinson to Bartram, after the exchange of English and American plants began, one recalls his resignation often. For quaint old Peter was much enamored of American plants. He would not have his dear friend risk death by Indians or wild beasts, but he did want some more of those rare American orchids, or glorious rhododendrons, or exquisite silver-bells, for the Queen's Gardens!

William Darlington, the biographer of Bartram, says that it was Joseph Brient-nall, a friend and a prosperous merchant of Philadelphia, who first became interested in Bartram's collection of plants, his dried specimens, etc., and suggested that he should send some of them to Peter Collinson, of London. Bartram had studied Latin in order to master botany and his specimens were well done. Imagine the thrills of the Botanist to the King when he opened the first packet from the American wilds! The great usefulness of the Bartram Garden dates from that time. "For nearly fifty years, though never meeting face to face, these two helped, rallied and loved each other. Through Collinson Bartram's letters reached nearly all of the distinguished naturalists of his time. Collinson engaged the Dukes of Richmond and Norfolk, Lord Peter and others, to subscribe an annual allowance of thirty guineas to meet Bartram's expenses in procuring American plants for their gardens. Something was consigned to Collinson—seeds, plants, roots, cuttings; one box, twenty boxes—by almost every ship leaving for London.
And much came back in return—tulips, carnation, 'nails, calico, Russia linen and clothes for my boys.'

Collinson's enthusiasm for the strange new trees and flowers thus received runs through a thick volume of letters:

"August 28, 1736.—Send more Black Walnuts, Long Walnuts, both sorts of Hickory, Acorns of all sorts, Sweet Gum, Dogwood, Red Cedar Berries, Allspice, Sassafras. . . . More of those fine Laurel and Rhododendrons, the most elegant trees yet discovered in your province."

"June 30, 1765.—O Botany, delightfulllest est of all sciences! There is no end to thy gratifications! All botanists join me in thanking my dear John for his un wearied pains to gratify us. I have sent Linneaus a specimen and one leaf of Tiptitwetch Sensitive; only to him would I spare such a jewel. Pray send more specimens. I am afraid we can never raise it. Linneaus will be in rapture at sight of it."

One letter says that Peter was careful even of the earth shaken from the roots of the plants received, "Because I have raised from it many strange plants which you would never think to send."

But danger attended the work of our early gardeners by sea as well as land. Bartram, on his own initiative and expense, had made a plant-collecting journey as far north and west as Lake Ontario. He kept on the way a journal, which he sent to Collinson but which was held up by the French. In 1763 there was a great time of concern about some boxes of seeds that the Spanish had captured on the high seas. Bartram himself published his record of this journey, but it is not so full and interesting as the record of that first long journey to Ontario. The "Observations" in this tell of the cheerful bustle of preparation, the packing of paper and boxes for specimens, the books, apparatus, camping outfit, insect nets. "Hominy and bacon were stuffed in saddle-bags, huge flint-lock pistols swung to the saddle-bow; wife and daughters wept; sons grasped their father's hand in silence; negroes grinned over the fine show master made on the grey mare." Reaching Onondaga, after many days' travel through dense thickets, the Indians received them kindly and feasted them on "green corn dumplings, venison and wild beans wrapped in leaves."

In the midst of the garden to-day stands the quaint old Bartram house, bearing several devout inscriptions carved in the grey stone by its builder. The southern wing, with large windows, was the conservatory where rare plants, collected on his journeys and destined to cheer the whole earth, bloomed always. The grand old trees of the garden, a world-wide collection, many of them giants, deserve all the care the Bartram Association is giving them.

Bartram himself published his record of this journey, but it is not so full and interesting as the record of that first long journey to Ontario. The "Observations" in this tell of the cheerful bustle of preparation, the packing of paper and boxes for specimens, the books, apparatus, camping outfit, insect nets. "Hominy and bacon were stuffed in saddle-bags, huge flint-lock pistols swung to the saddle-bow; wife and daughters wept; sons grasped their father's hand in silence; negroes grinned over the fine show master made on the grey mare." Reaching Onondaga, after many days' travel through dense thickets, the Indians received them kindly and feasted them on "green corn dumplings, venison and wild beans wrapped in leaves."

One letter says that Peter was careful even of the earth shaken from the roots of the plants received, "Because I have raised from it many strange plants which you would never think to send."

But danger attended the work of our early gardeners by sea as well as land. Bartram, on his own initiative and expense, had made a plant-collecting journey as far north and west as Lake Ontario. He kept on the way a journal, which he sent to Collinson but which was held up by the French. In 1763 there was a great time of concern about some boxes of seeds that the Spanish had captured on the high seas. Bartram himself published his record of this journey, but it is not so full and interesting as the record of that first long journey to Ontario. The "Observations" in this tell of the cheerful bustle of preparation, the packing of paper and boxes for specimens, the books, apparatus, camping outfit, insect nets. "Hominy and bacon were stuffed in saddle-bags, huge flint-lock pistols swung to the saddle-bow; wife and daughters wept; sons grasped their father's hand in silence; negroes grinned over the fine show master made on the grey mare." Reaching Onondaga, after many days' travel through dense thickets, the Indians received them kindly and feasted them on "green corn dumplings, venison and wild beans wrapped in leaves."

In the midst of the garden to-day stands the quaint old Bartram house, bearing several devout inscriptions carved in the grey stone by its builder. The southern wing, with large windows, was the conservatory where rare plants, collected on his journeys and destined to cheer the whole earth, bloomed always. The grand old trees of the garden, a world-wide collection, many of them giants, deserve all the care the Bartram Association is giving them.
SHINGLES, MASONRY OR STUCCO?

Three Types of Siding for Clothing The Timber Frame
The Vital Questions of Application, Utility and Appearance

T. B. BENNETT

PRIMARILY, a house is a place of shelter. This is just as true nowadays as it was in olden times when human beings dwelt in caves and huts. And, although the house of today stands for something more than a mere shelter, yet never should it be anything less. The original necessity still remains and must be met.

First of all, a human habitation must afford, to those who dwell therein, adequate protection from the weather. Moreover, in a climate subjected to extremes of heat or cold, it is highly desirable that the walls be made wind and rainproof as well as non-conductive, thereby assuring an equal temperature in the enclosed rooms, irrespective of variable weather conditions.

The usual wooden siding used in house building—whether of horizontal or vertical boards—is made up of practicality but one thickness of material. In other words, the boards are laid with a very slight lap or "cover," so that nearly their entire widths are exposed to the weather. Also the boards are simply butted together, end for end, thus leaving uncovered joints through which wind and water can penetrate.

SHINGLE ADVANTAGES

With shingles the case is different. Only about a third of their length is exposed to the weather, so that there result at least three layers of material at all points. Furthermore, shingles are laid so as to "break joints," one over the other. For these reasons shingles, properly applied, undoubtedly make a somewhat more weather-tight and non-conductive siding than either horizontal or vertical boarding their direction should be just the reverse. For shingles the strips must be put on horizontally and spaced a distance from center to center equal to the vertical spacing of the shingle courses. Only thus is a proper nailing provided for every course of shingles. The nails should be galvanized; the life of shingles is the life of the nails that hold them in place.

Cypress, redwood and cedar are the woods best adapted for shingles. Those split by hand are superior to the machinesawed product, both as regards durability and appearance. Cypress shingles are perhaps longer lived than those of redwood, but the advantage of the former is more than offset by the exceedingly slow burning quality and the rich color of the latter. Cedar is probably the most commonly used wood for shingles, but it is inferior to either cypress or redwood. Spruce shingles should not be given any consideration whatever.

Shakes, which are simply extra long shingles, are often used to good effect. They are usually about 3' long and laid with an exposure of 10" or 12" to the weather. Otherwise the foregoing observations and considerations, relative to shingles, apply equally to the use of shakes.

MASONRY SIDING

Masonry siding, such as stone or brick, should be applied as shown in Sketch 2. It is secured to the sheathing by means of spikes imbedded in the joints, the spikes being partially driven into the sheathing at the completion of every four or five courses of brickwork. Thus the mortar of the joint eventually hardens around the projecting ends of these numerous spikes and thereby anchors the masonry siding to the wooden sheathing.

Strange as it may seem, masonry siding is not as waterproof as painted wooden siding. This is because the masonry itself, as well as its multitudinous mortar joints, is somewhat susceptible to the absorption of moisture. For this reason it is particularly important that the paper or felt membrane, intervening between the masonry and sheathing, be thoroughly waterproof. Also, the mortar forming the joints should contain only enough lime to enable it to be used without danger of premature hardening. Again, the bricks or stones should be wetted before laying. Otherwise they will draw and absorb the moisture from the mortar and thus render the latter useless. All joints must be filled and conscientiously mortared so as not to leave any voids in their midst. Merely "buttering" the edges of the bricks or stones is an entirely reprehensible practice. Finally, after completion, all joints should be raked out to a depth of about 1/2" and refilled with pure cement mortar. This operation is known as "pointing" and is done with a tool especially adapted to the purpose. The entire process to be successful calls for thoroughness of work.
Three methods of applying stucco siding to the timber frame are shown in Sketch 1: on hollow tile, on metal lath, and on wooden lath. The first named method is decidedly the best of the three; it closely approaches perfection. Also, it is the most expensive, although there is surprisingly little difference in cost between the two methods indicated at A and B.

**USING STUCCO**

Stucco siding is not waterproof, nor can it be made entirely so by any known process except thoroughly painting its surface with lead and oil. For, if it is rich enough in cement to render it impermeable, it will surely crack. On the other hand, if it is so lean as to shrink but slightly it will absorb water like a sponge and become darkened after every rain. The formula is yet to be discovered that will render this thin coat of plaster non-absorbing and non-cracking, simultaneously; wherefore the presence of moisture must ever be reckoned with. Moisture will cause wooden lath to swell, warp and rot. These disastrous results may, by certain means, be long deferred—but they are no less inevitable where either wooden or metal lath is used in conjunction with stucco siding.

So, I repeat, stucco applied upon hollow tile, as indicated at "A" in Sketch 3, is decidedly a superior form of construction, not alone as regards durability, but in other ways as well. No other combination possesses so many advantages. It is inherently more fireproof and enduring than wooden siding. Also, disparity of settling between it and the timber frame is less than that of brick siding, because of the fewer compressible mortar joints. Finally, it is more weather-tight and offers more insulation against heat and cold than either of the lath methods can possibly do.

The tiles should be anchored to the sheathing in the same manner as brick siding—by spikes occurring at the mortar joints. And the tiles should be laid on their closed edges, not on their open ends. Where metal lathing is used it should be open mesh and of the heaviest weight procurable for its purpose. It should also be heavily galvanized to prolong its life. The staples that hold the lath to the vertical cleats should also be galvanized in like manner.

For the construction shown at "C," in Sketch 3, the wooden laths should be not over 1" in width, and spaced not less than 3/4" apart so as to afford an ample key for the plaster. Before applying the latter, the laths should be thoroughly wetted so as not to rob the plaster of its constituent and necessary moisture.

Finally, be it known, there does not exist a plastered wall of any considerable extent that is entirely devoid of hair-cracks. No matter what be the quality of the material or workmanship, these cracks must be expected. They are caused by the inevitable shrinkage of the plaster in drying out. However, this "cracking," as it is termed, is usually nothing more than an annoyance, for it does not commonly penetrate deeper than the outermost plaster coat.

**AS TO APPEARANCE**

So much for some of the purely practical points about these three forms of siding. Perhaps it were well to let the subject rest here, but I cannot refrain from adding a few words in reply to a criticism often heard of concrete and stucco houses—that their exteriors are too flat and monotonic in appearance, and lacking in variety and pleasing characteristics. That there is sometimes more than a modicum of truth in these objections cannot, unfortunately, be denied; but the trouble lies more in the builder's failure to utilize his opportunities than in any inherent fault in the materials with which he is working.

In concrete and stucco construction we have a molded architecture but 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. Of course, they have a marked character of their own which must be duly recognized and it would be a grave mistake to try to make either one assume the appearance of some other material whose physical properties are wholly different; but there is no reason why both cannot be given an agreeable treatment without impairing their proper individuality.
DOG OF ALL THE RUSSIAS

WILLIAMS HAYNES

Photographs by Courtesy of the Valley Farm Kennels

A dog of the Imperial Kennels, which since the days of the first Czar have housed at least fifty grown Borzoi:

LITHESOME grace and proud, dignified mien stamp the Borzoi indelibly with the hallmark of blood and breeding. He is the seigneur of all dogs, the great aristocrat of dogdom. He looks down with amused indifference upon the common mob of canines; such a sturdy squire as the beagle he ignores; he even snubs that splendid old gentleman the foxhound; he is inclined to patronize his cousins, the greyhound and the deerhounds.

The Borzoi has reason to be proud of his race. For centuries his ancestors have been the companions in sport of the Russian autocracy. In 1260 the Gennan ambassador to the court of the Grand Duke of Novgorod wrote of these coursing hounds, and the first Standard, describing the correct type, was drawn up in 1650. Since the time of John the Terrible, the first Czar, the Imperial Kennels have never housed less than fifty grown hounds, and even larger kennels have been maintained continuously from father to son on the estates of some of the greater nobility. Over a hundred years ago, when English sporting circles were agog over the sale of a foxhound for the record-breaking price of fifty pounds, and when an American who would have paid fifty dollars for a dog would have been considered crazy, Borzoi of the Courland strain sold at public auction in Petrograd for from seven to ten thousand roubles each, a matter of over a thousand guineas or more than $5,000.

BORZOI COURSING

In Russia they still course the hare, the fox and the wolf with all the forms and ceremonies that have been handed down as a precious sporting heritage for centuries. Modern conditions have militated against the sport in a measure, and the hunts are more modest than of yore; but the masters are still punctilious in the matter of the picturesque native livery of their hunt servants, and some of the larger kennels turn out thirty, forty, even fifty couples of carefully trained hounds. In his delightful monograph on the breed, Mr. Joseph B. Thomas thus vividly describes a covert hunt with the Perchina hounds in Russia:

"In the early morning may be seen, wending its way along the trail-like roads of the district, a long line of mounted hunters, each holding in his left hand a leash of three magnificent Borzoi, two dogs and a bitch as nearly matched in color and conformation as possible, and followed by a pack of Anglo-Russian foxhounds, with the huntsmen and whips in red tunics. On arriving at the scene of the chase, the hunters are stationed by the master of the hunt at intervals of a hundred yards, so the entire grove is surrounded by a long cordon of hounds and riders. A signal note is heard on a hunting horn, and with the mingled music of the trail hounds, shouts of the men, and the cracking of the whips, the foxhound pack is urged into the grove in pursuit of the hidden game.

"The scene is certainly a mediæval one. The hunters, dressed in typical Russian costumes, with fur-trimmed hats, booted and spurred, and equipped with hunting horn, whip and dagger, and mounted on padded Cossack saddles high above the backs of their hardy Kirghiz ponies, holding on straining leach their long-coated exceedingly beautiful animals, make a picture that once seen is not easily forgotten. But hark! the sound of the hound voices is changed to the sudden sharp yapping of the pack in 'full cry,' and simultaneously there springs from the covert a dark grey form bent on reaching the next woods, some hundred yards away. In an instant he is well in the open, and seen, only too late, that he has approached within striking distance of the nearest leash of Borzoi. With a cry of 'ou-la-lou,' and setting his horse at full gallop, the hunter slips his hounds when they view the game, to sight which they often jump 5' or 6' in the air. There is a rush, a spring, and with a yelp the foremost hound is sent rolling; but instantly is back to the attack, which continues—a confused mass of white and grey, swiftly leaping forms and snapping fangs—until a neck-hold is secured by the pursuing Borzoi, who do their best to hold the wolf down. Then, in a most spirited dash, the hunter literally throws himself from the

(Continued on page 58)
THE average man wants to own his own house. He wants to express his personality in the architecture and decoration. In nine cases out of ten the only limitation that restricts his complete gratification of this desire is his purse. Houses cost money. They are a luxury—like wives. But they soon enough become a necessity. To meet the demand of that necessity these eight pages, showing twenty-three types of successful small houses, have been assembled.

The good small house is not a commonplace. The architect finds little money in it. He usually makes his maiden mistakes on the small house. In most instances, however, the mistakes are made because the average man thinks he can do without an architect. This is quite out of the question unless one is willing to take the chance. By all means consult an architect. Before you do so, read "The High Cost of Extras" on pages 11 and 12 of this issue. The author is an architect, and he speaks from experience. Avail yourself of that counsel; it is well worth while.

But if you are just "doping" the idea out, planning your castle in Spain, some figures may be of service. With one exception the houses pictured here cost under $10,000. And $10,000 in this day is a reasonable price. Several cost $8,000, some $6,000. As they were erected in various sections of the country their cost was affected by the price of materials and local labor conditions obtaining.

To calculate the approximate cost of building a house in your locality, based on its cost in or near New York City, use the following comparative scale:

- Philadelphia and suburbs......10-15% less
- Northern New England......20% "
- Southern New England......19% "
- Middle South (Ky. and Md.)...30% "
- Chicago and vicinity..........11% "
- Middle West (Ohio, Michigan and Iowa)..........6-15% "
- Pacific Coast (Northwest)...18-30% "
- Southwest (Ariz., N. Mex.)...30-35% "

The plans of the first floor divide distinctly the living and service quarters. When enclosed, the porch is practically another room.

A close view showing the porch and the sleeping porch above. The walls are rubble built of native Chestnut Hill stone.

The house stands at the top of a steep hill, this view being taken before the foliage could hide the architecture.
By placing the living quarters in the front of the house shown below an advantage is taken of the view. The construction is pointed fieldstone for the first floor and shingles above. The stone is pointed in the Pennsylvania Colonial fashion and the front of the house is graced with a shingled pent roof.

Kenneth W. Duell, architect

The house above has simple lines and a simple plan that make it attractive for the small family and for suburban living. The stucco is applied over galvanized metal lath. Inside the woodwork is white, the floors oak, stained and waxed. Green pierced shutters add a color note to the exterior.

SUBSTANTIAL HARDWARE FOR THE SMALL HOUSE

Courtesy of Yale & Towne

An old French design adapted to this modern casement window or espadrille bolt is both decorative and serviceable.

At the extreme left, a brass knob and escutcheon of simple but good design (Sargent & Co.); above, a cut glass knob suitable for Colonial interiors (Yale & Towne); below a porcelain knob (P. & F. Corbin); the other knob is for Dutch Colonial houses. The latch is for chamber doors (P. & F. Corbin).

A cremone bolt especially suitable for the Colonial house. The knob supports the lever handle.

The Piedmont design as shown in this set lends itself to use in the small Colonial house by the simplicity of its lines.

Courtesy of Yale & Towne

Designed for either Colonial or Adam furnishings, a cremone casement bolt.
O. J. Gette, architect
Among the pleasing features of the stucco house shown below are the fenestration and the decorative use of brick on the chimney caps. The foundation walls are concrete, the upper structure, stucco over wire cloth. The roofs are shingle, stained a deep red. Quartered oak and yellow pine were used for floors.

Frank E. Estabrook, architect
Rough, overburned brick laid in Flemish bond has been well combined here with the fieldstone chimneys. The gable ends are white stucco on brick. The main roof is shingle, stained red. The house measures 40' x 30' and cost approximately $8,500.

IN THE MODERN BATHROOM
You should find that these latest accessories make for comfort and cleanliness. You can purchase them through the House & Garden Shopping Service, 440 Fourth avenue, New York City.

The stool is beautifully white and sanitary, since the finish is celluloid laid on in sheets. It stands 18" x 12" in diameter; $9.

The inset soap dish is of white vitreous china. It comes in two sizes, 3" x 6" and 6" x 6". It is priced at $2.50.

Medicine cabinet of white enameled steel to be inset in the bathroom wall. Its novel feature being the open shelf at the bottom. 18 3/4" x 24" x 3 3/4"; $15.75.

A new type of bathroom fixture consists of a compact metal holder for china soap dish, vase and cut glass tumbler; $9.

A combination shelf of white bone china arranged to support various accessories. 18" long x 5" high; the shelf, 5" wide, $11.

An inexpensive mirror and shelf comes complete for $14. Mirror, 20" x 14"; shelf, 20" x 5".
A farmhouse type set snug to the ground and with broad sweeping eaves that allow for porch room is usually a liveable house. The side addition with its arched entrance gives added interest.

While in plan this house is the ordinary cube, the fenestration, overhanging eaves and second story make it unusual. It is of frame, rough cast over expanded metal. $8,200 in Wisconsin.

In its many gabled walls this Pennsylvania suburban home departs from the Dutch Colonial but is not displeasing. The first story is stone whitewashed; the second, shingle painted white.

The Colonial type of Northern Tradition is a sensible house. It is roomy within and requires a simple plan. Its exterior is equally simple, save in such details as the interesting entrance porch.

Native fieldstone, rough pointed, has been effectively used here. The surrounding porches give added room for outdoor living, and the interior arrangement is sufficient for a small family.

A moderate sized Illinois home, commodious yet simple. Clapboard painted white, green shutters; an indented porch at one end and a pergola at the other. A suitable type for suburban living.
Another square type of house, this time in New York. The construction is stucco over hollow tile. A large cast has been set in over the entrance bench. Above the side porch is a sleeping porch.

The symmetry of this type is pleasing to many prospective house builders. It is comfortable and roomy, affords plenty of porch space and sets well on the ground. The lattice adds variety.

Although in California, this Colonial bungalow is suitable for many environments. It includes six rooms and bath, and cost $2,500. The frontage is 38' and depth 45'. Light grey with white trim.

The timber frame of this house has been clothed with shingles stained brown. The shutters, wood trim and lattice are painted white. Two sets of grouped windows add interest to the front.

This type in Ohio serves to show one unit of Dutch Colonial. The North Carolina house opposite shows the same original unit expanded. Pitch of roof, fenestration and stained shingle differ.

Dutch Colonial among North Carolina pines. The house fits the setting excellently. Service quarters are in the ell and the porch at the farther end. Shingle, with white trim and green shutters.

SHOWING VARIED TYPES IN VARIOUS ENVIRONMENTS
A substantial Colonial type is shown to the right. Cedar shingles, painted white, cover the exterior. An effective use of lattice has been applied to both porch and entrance. The plans are commodious and open.

Chatten & Hammond, architects

The stucco house illustrated to the left is an example of the effectiveness of wide, overhanging eaves and an overhanging second story. Pronounced wood trim has also mitigated the nakedness of the stucco walls. Alterations have made a slight change in the plans as shown.

DISTINCTIVE LIGHTING FIXTURES

Upon the choice of lighting fixtures depends much of the character of an interior. Here are a few suggestive types. For names of shops or for purchase, write House & Garden Shopping Service, 440 Fourth Avenue, New York City.

© Wahle Phillips Co.

For either electricity or candles, a Colonial sconce with antique ivory finish and decorations in dark blue.

Two light side bracket, 7" spread, 4½" shade, shades in various colors. In any finish except silver, $20.75. For silver finish, 20% extra.

For the hall comes a hanging lantern of brushed brass, fitted for six lights, length 36", $20.50. For silver finish, 20% extra.

Boudoir lights in brushed brass fitted for use by dressing tables. $3.85 each. Silver finish, 20% extra.

For porch or sunroom, a lantern in verde, antique or matt copper. $9.75.

Designed for a Colonial dining-room comes this fixture in cast material. Finished in either Colonial or antique silver, $31.
The utter simplicity of the lines and fenestration of this Colonial house is enhanced by the wide bond in which the brick has been laid and the ornate doorway. The plan is simplicity itself. An interior view is shown on page 42.

Edmund B. Gilchrist, architect

Below is pictured a brick house of square plan with the unusual feature of a solid paneled balustrade around the porch which gives privacy to the second story, especially desirable since the house is near the public road.

**OLD MANTELS FOR NEW HOUSES**

The names of dealers where mantels such as these can be purchased will be furnished on application.

A Colonial mantel showing dentil motive with a radical difference.

Fluted columns and carved panels give a classical air to this type.

In some of the old time mantels the figures in relief were gilded or colored, as here where the fruit and wheat break the severity of the lines.

Both the supporting pilasters and the front panels are heavily decorated with carved garlands and figures in high relief.
Problem faced in this house were narrowness of the lot and the slope of the ground; hence the narrow plan with entrance on the side. A closer view of the entrance will be found on page 10. The house is stucco with wide projecting eaves.

Kenneth W. Dalzell, architect

The Dutch Colonial is a serviceable small house type because it provides plenty of room. A study of the first floor plan here will show the easy disposition of rooms and the openness of the general arrangement. In construction it is stucco on metal lath. The cost was approximately $8,000.

To Save Labor and Steps

Come a host of up-to-date mechanisms that can be provided in the new house. A few of them are shown here. They can be purchased through the HOUSE & GARDE Shopping Service, 440 Fourth Avenue, New York City.

The electrical vacuum cleaner is a necessity in the modern house. The type illustrated costs $34.50. Wheels are rubber tired. In the larger size it costs $57.50.

The features of this enameled iron sink are its compactness and its cost; 46" long, $36.50

The electric washer and ringer changes wash day to wash hour. 11" wringer, 3/4 h.p. motor and galvanized steel body, $85. Copper body, at $100

Inter-phones, an outfit consisting of light, handy telephones and all the material required to put them up, cost only $22. More than two phones require a different equipment.

A popular style of electric range occupying 31" x 26½". Plain finish, $90; nickel, $95
COLLECTING CHAIRS OF CHARACTER
A Utilitarian Hobby That Lends Individuality and Interest to the Home
GARDNER TEALL
Illustrations by Courtesy of the Metropolitan Museum of Art

The old-fashioned idea that a collector must arrange his treasures grouped together in one place no longer obtains. I remember asking one who had returned from a visit to a very interesting house if the host and hostess were collectors of antiques, curios or rare objets d'art. "Oh no," was the reply, "I don't think so. They showed me many beautiful things, but didn't see anything that looked like a collection." Later I learned that the owners of this house took just pride in possessing one of the finest collections of early furniture in the country. They, of course, realized the interest of considering the pieces in their collection as articles to enter into the adornment of their home, and not as objects to be gathered cluster-wise into a museum-looking unit, though even our museums (the Metropolitan Museum of Art, New York, notably among them) are now arranging such of their exhibits as furniture in a manner to convey to the visitor a full impression of the original intention of the various objects, by giving them place in a reconstructed room or arranging them in the representation of a part of one.

Probably no piece of furniture holds greater interest for the collector than the chair. Its ancestry is venerable, but it need not be touched upon here. It is true that in a magnificent Louis Quatorze drawing-room, perfectly appointed and historically correct, the

Four of the French periods are epitomized in these chairs. The first is a gilded wood arm chair with tapestry upholstering from the time of Louis XIV; the second from Louis XV; the third, upholstered in red Genoese velvet, from Louis XVI, and the last, mahogany and gilt ormoline upholstered in brocade velvet, represents the Empire.

An American chair of the Hepplewhite style of 1785 and 1795.

An American chair showing Carolean influences. Made between 1680-1700


The group on the lower part of this page are American-made. Here are illustrated various forms of the Winsor chair. The wood is hickory. They were made between 1760-1775

Sheraton style is pronounced in this American-made chair, 1790-1800.

Some of the oldest examples of the American rocking chair, 1670-1725

...
introduction of a cottage chair of the Win-
sor type would be as displeasing an anach-
ronism as putting a wild thrush to neigh-
bor with all the parrots of an aviary. On
the other hand, the drawing-room of the
average typical home in good taste the
world over might contain a Chippendale
chair, a Carolean settee, a Sheraton card
table, a Louis XIII stool and an Italian
Renaissance table, and yet be agreeably
pleasing and pleasantly inviting if skill,
good taste and common sense had entered
into the character of arrangements.

The Chance of a "Find"

The collector who wishes to devote some
attention to old furniture would do well to
begin with old chairs. All the old chairs
(the good ones and the fine ones) have not
been "collected up" in the sense that they
are permanently retired from busi-
ness. When once they get into
museums, of course, they stay there,
but even museums are not omnivor-
ous. Collecting supremely rare or
unique objects is by no means the
only pleasure to be derived from
collecting. In fact, it is one of its
least thrilling forms, being measured
more by dollars and cents and the
commerce of things than it is by the
mere joy of acquisition.

Some one has estimated that every
collection which does not go into a
museum changes hands every twenty
years on an average. It is a fact
that collecting in America to-day is
infinitely more easy of accomplish-
ment than it was a century ago. In
New York City, for instance, the
auction sales of a single recent sea-
son present to the collector more op-
portunities than could have come his
way in six seasons over ten years
ago. It is a mistake to suppose that
all the good "chances" have passed; they
are, as a matter of fact, just about beginning
in America. We are told that collectors
have ransacked farmhouses and old houses
in the East for interesting pieces of an-
tique furniture. That is true, but the proc-
ess means only a change of location and
not an elimination of possibilities.

The collector of old chairs can easily be-
come familiarized with the various forms
and peculiarities of design which mark the
different styles and periods as may be seen
by even a passing glance at the accompany-
ing illustrations. Indeed, the "ear-marks"

French periods. Realizing this, the furni-
iture makers of to-day at home and abroad
have sought to reproduce the best of these
antique pieces for the service and the bene-
fit of the modern home-maker, obviously
as undisguised reproductions.

The collector who studies old chairs will
 glean many a helpful hint from these mod-
ern reproductions. The fine ones faithful-
ly carried out are really worth collecting in
themselves as accessory to a collection of
other pieces which the collector has been
fortunate in obtaining in the originals.

If you chance to come across an old
chair fine in the lines of its design, do not
give it up as hopeless should you notice th
it is disfigured with paint, dowdy, broke-
down upholstery and the like. A good sa-
stor of old furniture will be able to wor-
wonders with a piece of the sort. I remem-
ber discovering an old chair so hidden
under the disguise of paint, putty and ca-
plush as to have discouraged any but a
discriminating enthusiasm. When the
chair was turned over to a restorer he di-
verted it from its bondage of humiliati-
and it came forth an excellent and treasur-
genuine example of the finest Hepplewhite
style. The "stuffing" had completely hid-
en a splendid ostrich-plume back.

Picking Out Old Chairs

To collect anything sensibly requires
interest in the available data concerning
one might as well collect butter made
manufactured in 1915 as to pay
attention to the study of things gath-
ered together in pleasurable pursui-
So, too, it is with chairs. A cho-
collector looks beyond the mere ut-
tarian fact that each chair can be
up on with comfort, or can't be.
First of all he must acquaint him-
self with the various periods: Italy,
Renaissance, French Renaissance,
 Flemish, Spanish, Elizabethan, Ca-
lean and Jacobean (Tudor
Stuart), William and Mary,
Que-
Anne, the Early Georgian, the
French periods of the Henris,
Louis (XIII, XIV, XV and XVII);
the Empire, the styles of Chipp-
dale, Adam, Hepplewhite, and Shi-
aton, and the early American for-

The present article is not inten-
d as a guide to the distinguishing ma-
titles of the various styles, but to in-
some interest on the part of th-
reader in the pleasurable field oper-
to him in starting a collection of inter-
ing chairs. There are numerous excel-
and inexpensive works easily avail-
which may be recommended in connect-
with a study of the subject. "Decorat-
Styes and Periods," by Helen C. Cand-
"Chats on Old Furniture" and "Chats
Cottage and Farmhouse Furniture," by
Arthur Hayden; "The Practical Book
of Period Furniture," by Eberlein and
Clure; the "Little Books About Old Eng-
Furniture," by Blake and Reviers-Hopki-
s and such other books as "First Steps

(Continued on page 62)
Low growing evergreens as a foundation planting give year-round comfort and cheer

**NEXT TO DOGS AND APPLE TREES**

You Should Have the Companionable Evergreen—What and How to Plant for Permanency and Warmth

D. R. EDSON

It is a fact worthy of realization that while we make progress in the development of many of the things which go to the beautifying of our homes, and in others styles continually change, there are a few things with which Nature has done so well at the beginning that Man, in his piecemeal and picayune attempts at perfecting the world, has reverently kept his theoretical lips closed and his hands off. Who can look at a new rose or a new krupt and feel sure that the form and the texture and the color are so perfect that the next International Flower Show will not produce something he will admire more? But when you place your hand on the deeply creviced bark of a giant pine—after admiring it in silence as you approached from afar, wondering, if you are not something of a Universalist, how blind Nature could have conceived and executed so perfect a creation of art—you know that no new "variety" could ever stir you more profoundly. The mere thought of putting out your note-book for the purpose of making such a memorandum as "Pinus strobus"—perfectly hardy—fine for windbreaks or cathedral-like avenues—magnificent single specimens—quick growing screens" is the step that carries one over the precipice from the sublime to the ridiculous.

And so it is with the graceful, tented hemlock, and the stalwart, aspiring spruce. Common, all of them, to our childhood memories, and to the subconscious race memories which move us like forgotten melodies, as are friendly apple trees and faithful dogs; so common that in these days of novelty seeking they are not infrequently ignored for the sake of more costly evergreens of less intrinsic value. But do not let your prejudice against the common cheat you out of the most permanent and the most satisfaction-giving part of your evergreen planting. Place for the dwarf evergreens and the newer ones there is: it is a mistaken sense of artistry and a narrow spirit of provincial patriotism which would exclude from your planting those things which are not "native;" or which have been developed with the patient skill of the nurseryman, who is inside an artist, though his fingers may run to knuckles rather than to tapering ends; or have been brought by explorers, after years of search and unsurpassed hardships, from the mountainsides and the valleys of scarcely known "interiors" beyond the seas. But do not use these things to the exclusion of the former. Plant generously of the old, reliable, everyday things which will still be growing toward their prime when your grandchildren are "playing house" under their sheltering lower boughs; then your landscaping will be as a house founded upon a rock, not as a bungalow built upon the sand.

So much for the frame of mind in which it may be well for you to go about planning your evergreen planting. Do not leave it to your nurseryman, nor wholly to your landscape architect—if you are so unfortunately fortunate as to have the services of one—as to what you shall plant and where you shall put it. If you can have the planting done professionally so much the better, provided the professional really knows his business. But do not be afraid to use your own ideas in the arrangement. After all, you will probably have to live with the result for a lifetime: while he will be making other stereotyped plantings within the week.

Yet do not try to be original merely to be original. Study carefully the effects, the groupings, the combinations, and the methods of using different varieties of
evergreens which you find pleasing on the places you visit, or pass by the roadside. If you can, visit a nursery, and make yourself familiar with the coloring, the habit of growth, and the general effect of the different things available for your locality.

Above all, in planning your evergreen planting, keep in your mind's eye constantly the place as a whole. If you do visit a nursery—and that is by far the best way to pick out your plants—do not permit yourself to be carried away by the beauty of individual specimens, reserving "this" and "that," and "the one over there," regardless of where you may have to put them when they are delivered. If at all possible, reserve your buying until a second visit, after you have had a chance to fit the things you think you like into the frame which you have at home in your place. Another mistake to be avoided is that of selecting at least one specimen of about everything there is to be had. Use a few varieties in generous numbers.

When it comes to the placing of evergreens there always seems to be much more of a temptation to the planter to violate that safe old rule to "keep an open center" than is the case with shrubs and trees. Very frequently one sees a place otherwise well planned on which evergreens, dwarf or half grown specimens of large kinds, have been scattered about as though they had been located by the method, sometimes advocated in naturalizing bulbs, of throwing stones from a pail and planting where they fall! In general, evergreens should be kept to the boundary lines, the taller of course being at the back.

**Planting Arrangement**

But the greatest caution should be used to avoid a stiff, ungrateful effect. Do not plant in straight rows, at uniform distances, or in a continuous "border" unless you wish a semi-formal screen or windbreak, or a formal hedge. Let there be projections or groups running out into the lawn. If the ground is extensive, use occasional isolated groups, so placed that they will "frame" instead of cutting off the view from porch or living-room, or other points of observation. The dwarf sorts are especially valuable for massing about the bases of houses, against stone or brick-work particularly. But here again resist the temptation to plant a little of everything. The dwarf thuyas (or arborvite), junipers and rosinmosses are most suitable for such purposes. As such planting is frequently to be done on the sheltered side of the house, varieties which are not perfectly hardy for lawns can be used thus.

**Hedges and Single Specimens**

The evergreens are not used for tall hedges nearly so much as they deserve to be. This is due partly to the fact that there are other things which are less expensive in first cost. Another reason is that many persons do not seem to realize that most of the evergreens lend themselves to pruning into a uniform hedge as well as the things which are commonly so used, and also that the pruning results in a much more dense growth than the tree would ordinarily form, making a dense, effective hedge, as well as a very hardy one. If you have been looking for something which would make a tall, dense and beautiful hedge and windbreak for the boundary of your vegetable garden, advancing it a week or so in season in the spring, or if you want something that will make an effective wind protection to the north or northwest of the place, or a hedge high enough to secure privacy along a driveway or screen off completely some part of the place, try one of the taller evergreens, such as spruce or arborvite, planted close and kept pruned to the desired form and size.

Where single specimens which will grow to a dignified and imposing appearance are desired, one of the standard varieties of pine, fir, spruce or hemlock, is most likely to prove satisfactory. The various blue and silver spruces are beautiful in the extreme. The hemlocks as a class are more graceful, and really deserve more recognition than they get. The pines are very rapid growers. For some classes of work they have two distinct advantages: they are less regular in growth, and lend themselves more harmoniously to the "picturesque" type of landscape; and as they are, after reaching early maturity, still beautiful without the lower branches, they are especially valuable where evergreens may be wanted which will not shade the ground at their base. A small grove of pines planted irregularly and rather close will in a few years have shot up to a considerable height, the lower branches dying off as they begin to crowd, and the ground gradually becoming matted with the fallen needles, which will prove the most popular spot on the whole place during summer weather. Such a haven of shade and comfort and fragrance is well worth planning and waiting a few years to achieve and enjoy.

In buying your evergreens, as I have already said, the best plan is to visit a nursery in person. While trees may be reliably listed as to size and height, there is great variation in the shapeliness and symmetry of the individual specimens, and these qualities are really much more important than the former. A season's growth may make up a few inches in height; but a tree which is not shapely at planting time is likely never to become so to the end of its days. The best formed specimens cost more; but a tree of this sort is usually a life-long investment, and for such conditions the difference of a dollar or two in the purchase price should not be allowed to mar your permanent satisfaction.

**Planting Time**

In the Middle and Northern states very early fall is usually the best time for transplanting. While evergreens from the wild need exceedingly careful handling, those from any good nursery will have a more fibrous mass of roots, securely wrapped and packed, and with ordinarily intelligent treatment the losses should be practically nothing. If you have occasion to take up any trees yourself, secure as much soil as possible, and wrap the roots and soil in burlap, preferably wet, as the tree is lifted. In preparing for the setting out, have all holes ready in advance of receiving the stock, so that it may be set immediately or arrival. The holes should be much larger than would be necessary merely to take the roots, and the soil at the sides and the bottom loosened with a pick. In hard soil, a light charge of dynamite—one-fourth to one-half a stick—should be used to loosen up the subsoil. Use a few shovelfuls of thoroughly rotted manure to mix with the soil in each hole, and a few handfuls of coarse bone. Plant firmly, ramming the soil about the roots; use plenty of water if the soil is dry. It is best to protect each tree for a season or so with a low band of stiff wire netting.

As a general rule, evergreens should be kept to the boundary lines, the taller sorts at the back.
A CORNER OF OLD MIRRORS

Worthy of Modern Reproduction for the Present Day Home

The mirror in this case is only a foil to show off the frame, which is an exceptionally fine specimen of Rococo-Chinese Chippendale in gilt carving. It came from an old English house recently dismantled and is probably a piece of authentic Chippendale manufacture from the workshop in St. Martin's Lane.

Simplicity of line characterizes this piece of early 19th Century workmanship. The glass head panel is painted in reverse in polychrome.

An Adam oval gilt mirror of excellent design. From this could be reproduced a pair to hang as symmetrical flanking features to a central object.

Interest is given this small Queen Anne gilt mirror by the shaped top and the gesso decorations moulded in low relief on the frame.

An Empire console mirror with white frame. The pillars, ornaments and cornices are gilt. In the top panel the high relief design is black.

An Empire console mirror in mahogany with gilt cornices and mouldings that make it rich in color and line.

Though late Sheraton in some respects, this gilt console mirror is sufficiently Empire in characteristics to make it fit admirably an Empire room.

Mirror of the late Adam influence; gilt and green lacquered background. The cartouches are blue; the other decorations are dull buff.
WHILE over-much Monte Carlo had not noticeably affected Mr. Van Cuyp's millions one way or the other, the very croupiers in the Salle des Jeux must have forgiven his flight to the American Hospital in Paris for "forty winks," as he put it, and repairs on his nerves. It was there that we met, and struck up a jolly comradeship in the garden, and if we seemed an ill-matched brace of chums, we were the more drawn to each other on that account. On my side, there was a curious interest in the American counter-part of a grand duke; on his, an equally curious interest in a corduroyed art-putterer who could divulge the mysteries of the Grande Chaumiere, Colorossi's, and the Quartier Latin, and serve as guide, later on, to the inner side of artistic Paris.

Art à la Millionnaire

We had our reward, both of us—at the Cluny, for example. You remember the majestic stone chimney-piece in Room II with its high reliefs carved by Lallement in the 16th Century and representing "Christ and the Samaritan Woman." At sight of it, Van Cuyp exclaimed, "Gad, that's a corker! I'd like to ship it home and stick it up in my house; it'd look bully.

I kept my face straight, somehow, but jeered inwardly. At Notre Dame, however, I was less able to hold in. Van Cuyp read in his Baedeker that "the ancient stained glass of the roses over the principal and lateral portals" was "worthy of inspection," and, glancing upward, blurted, "Corkers! Rippers!" Out popped my instinctive retort, "Why don't you nab those, too, and stick them in your house?"

As this sounded snappish, I hastened to add, apologetically, "In all seriousness, old man, you can have that style of glass if you want it. We've got craftsmen at home who use the same materials. The same processes, the same type of design. Say the word, and—"

"Oh, gammon!" Van Cuyp interrupted. "You're chaffing. It's a lost art and you know it, and besides, it's too churchy, and out of date, anyhow. Opalescent's the craze now. Wait till I show you the window I put in before I came over—drapery glass, you know, jewels, hand-painted, and—" but here he broke off abruptly, for he saw the Crownshields, old friends of his, step in through the "principal portal." That ended our discussion. To celebrate the reunion of kindred spirits, we leisurely repaired to the Café de la Paix.

As luck would have it, Van Cuyp loaded the Crownshields into his car next morning and made off for Rouen and then Brittany, and it was not till the following year that I met him again. "Well, well!" he exclaimed, "back home, are you? Come up to the house and take a look at that window; it's a great piece of work."

A REGULAR PICTURE

I quailed, but not outwardly. Indeed, it may be said that "the condemned man went to the window with a firm tread," though it cost me no little self-restraint, once I began the atrocity, to refrain from groaning, "Ah, Mon View, how thou art stung!"

Instead of that, I held my peace, and, rather than "praise the thing with faint damns," allowed Van Cuyp to damn it with "miles" of melting distance. It was a picture I was prepared to defend, and, at the same time, to damn against all sane artistic standards old or new. It was in vile taste. It bespoke humbug, folly, and a denial of that faultless definition which says that "Art is the expression of man's joy in his work."

The TRUTH OF THE MATTER

These are harsh words. Granted. They dishonor the achievements of the great La Farge. Again granted. They rain ridicule on "American" glass once more. Not for worlds would I have spoken them within earshot of Van Cuyp, there on his grand stairway, though they were true, every syllable. In fact, he himself had condemned his window in his very praise of its characteristic features. Consider the figures "stood out." The background had "miles" of melting distance. It was a "regular picture." But a stained glass window has no more business to be a "regular picture" than a mural painting has. In the Pantheon, that day we "did" the Cluny and Notre Dame, Van Cuyp had agreed with me that the supreme technical merit of Puvis de Chavannes's mural decorations was their flatness. They fitted the walls. Nothing "stood out," nor did anything fall back. Then why, pray, should stained glass refuse to recognize its limitations and, instead of accepting a wall's rigidity, poke holes in it or court an illusion of "coming back" to the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes. When the window's done, it's a regular picture—" and as he tugged at his fur on a cat, and in it goes.
Not a "lost art"

Meanwhile, the mottled, crinkly, opalescent half-tones discard the supreme opportunity of a window. As well dim a ruby or garnish a diamond. What you want is the chintz of transfigured sunshine. Let the light through. Let the colors sing for joy. If you try to make glass a substitute for canvas, you fail to produce a complete painting, and you have sacrificed the jubilant shimmer without gaining any adequate reflection. Let us keep things separate. East is East and West is West. Pigs is pigs, canvas is canvas, glass is glass. In the Middle Ages this was understood. Witness those glowing windows at Carcassonne, in the minster at York, in Notre Dame, in the Cathedral at Chartres—yes, and in many an ancient baronial hall or college library as well.

It is customary, I know, to speak of all this as a "lost art," and so it was—for a time; that is, if by "lost" you mean neglected. The demand for it vanished. Sir Joshua Reynolds, president of the Royal Academy though he was, executed a murcely, muddy series of translucent paintings to take the place of windows in the chapel at New College, Oxford. In our own day, John La Farge went in for opalescent glass, and America howed down and worshipped. Yet, if you will read Viollet-le-Duc's "Vitrail," you will discover that the "lost" art was known to him in its every detail. I remember a farmer who accidentally dropped a crow-bar into a deep pond, and consoled himself by remarking, "Tain't lost ez long's I know where it is." The stained glass situation exactly. All through the centuries of the art's banishment there were craftsmen who knew where it was. To-day men like Charles J. Connick and Nicola d'Ascenzo are restoring it to its old-time supremacy and honor by their work.

MODERN MEDIÆVALISM

This spells revolution. It means dark days ahead for the opalescent eccentricities of La Farge and his followers. It indicates that a small boy may yet be raised up to do the right thing by Van Cuyp's window. But there is nothing at all phenomenal about the return to medieval practice. The same glass is to be had now. The same processes are in use, the same type of design, the same technique. Let Van Cuyp say the word "stick them in his house," he was quite probable desire to collar the roses Baedeker describes as "worthy of inspection" and "stick them in his house," he was quite right in calling them too "churchy." No more would a medieval baron have thought of "sticking" them in his castle. To adapt 13th Century glass to use in a private dwelling involves considerations of light and optics familiar in the Middle Ages and by no means forgotten now. The roses, for example, would but poorly illumine a dwelling. They would assault the eye. With the rest they would have a "churchy" air by reason of their ecclesiastical symbolism. But, dear me, these are no arguments against introducing medieval glass into modern mansions. If you want more light, leave spaces of clear glass. If the color is too resplendent, confine it to a central cartouche or distribute it. If the "churchy" emblems seem out of place, use heraldic designs, allegorical figures, or conventional decorative motifs. And mind you, Gothic treatment is far from imperative. One may draw upon the Renaissance, particularly upon the Italian Renaissance, and be playful, almost, while at the same time adhering to traditional standards.

FOR THE PRIVATE HOUSE

I warn you, however, that you are embarking upon a fairly thrilling adventure when you risk medieval luminosity in a private house. It may clash with the neutral semi-tones of an interior. It may have over-much "body." It may dominate, perhaps. By its suggestion of weight it may make your walls look flimsy. Before you venture upon the spree, order a council, called, to consist of your glass man, your architect, your interior decorator, yourself, the wife of your bosom, and, for the better prevention of scenes, a few Bishops. As a preliminary, read, mark, and inwardly digest Westlake's "History of Design in Painted Glass" and the book by Lewis F. Day under the title "Windows."

The result, I dare say, will be a basis of clear glass—or tinted, if you prefer—led in a rigid design, and embellished with a central cartouche of sumptuous, gleaming color. Or you may add a border. If your taste favors Renaissance floridity, you may select a color treatment sprayed across the window, though leaving abundant spaces of clear or tinted glass. The details may be of several sorts, but the principle remains.

With good fortune, you will have accomplished a thoroughly dignified and entirely legitimate effect, attempting nothing in violation of honesty, candor, propriety, logic, or the architect's scheme for your house. Instead of shutting away half the sunshine in order to obtain a sham canvas for a sham picture, you will have welcomed the light and made it magnificent. Instead of encouraging a cheap trickery, you will have spoken out for the same noble, sincere workmanship that gave the Middle Ages their romantic and imperishable charm.
AN ENGLISH HOUSE FOR AN AMERICAN SETTING

The client had his American setting—such, by the way, is White Plains, N. Y.—and he wanted to build on it an English type of house. So he gave the architects full sway to design a house as they would their own, both as to design, plan, layout and use of materials. The only restriction was to keep the building at a cost of approximately $10,000.

For effect, the architects are relying upon the artistic arrangement of the building material, the assembling in pleasing proportions of brick and stucco for the exterior walls, and a mottled grey and purple slate with rounded valleys for the roof, blending in a pleasing composition of a whole. The treatment of the building does not call for a moulding, and there are no cornices. The eaves with stucco soffits overhang giving long interesting shadow on the building. The exterior wood is of oak, cut out of solid material, hand adzed and left natural. Copper leaders and gutters lend color and effect.

There will be no window or door trim on the interior. The doors are batten hung on wooden bucks, old English thumb latch hardware is used. The plaster is sand finish.
A LITTLE PORTFOLIO OF GOOD INTERIORS

While many of the objects shown in these interiors can be purchased as they are here, individuality is often given them by the upholstering or finish selected by the owner, the architect or the decorator. For the shops where the original articles came from, address House & Garden, 440 Fourth Avenue, New York City.

The three views on this page are of the restored residence of Thomas Hastings, Esq., at Roslyn, Long Island, which was destroyed by fire. In the library a maximum of comfort and convenience has been established by the deep-seated chairs and divan and by the grouping of the furniture.

The dining-room is formal in paneling, with carved over-door decorations and mantel. A landscape is let into the moulding of the over-mantel. The ceiling is panelled with frescoes.

One of the dressing-rooms is oval with oriental decorations that suggest Chinese Chippendale in some touches and a bit of Adam in the fireplace.
Otis & Clark, architects

The all-year porch is, in effect, a living-room that marks the transition between indoors and out. Here white walls and green lattice, plants and wicker furniture give it a summery appearance that is further accented when the windows are taken out for the warmer seasons.

Edwin F. Gillette, architect

By comparing this picture with the photograph of the brick house shown on page 31, one can see how important a factor are consistent architectural lines. The exterior is frugally simple; inside the same simplicity of line is continued, with the added touch, as shown by this fireplace, of the owner's individuality in decoration.

W. Duncan Lee, architect

Comfort and simplicity characterize the living-room of this Southern home. The walls are tan, the rug is oriental and the Chesterfield is upholstered in black velour. Through the door is a glimpse of the den, of which a larger view is shown opposite.
The natural place for the plaster cast was over the fireplace. It was given a background of rich blue fabric with panels of dark blue velour. On either side were fastened gold and blue Italian panels. Behind, the walls were hung with burlap. Thus the room was built up.

Ottis & Clark, architects

If anyone can conceive a more pleasant place for breakfast, let him tell of it. Here is the cheer of sunlight, white walls and gay prettiness. Here are vines growing up a trellis. Here are chairs and table painted in bright colors. The use of red tile for flooring gives an added note of color.

V. Duncan Lee, architect

And here we pass through the living-room door to the master's study—a brown room, masculine throughout, quartered white oak finished in dull brown; sand finished plaster walls; brown hangings and brown rugs, and a generous fireplace and man-sized divan.
THE key to the planting of this and the following plan is given below

PLANNING A BROWN-GARDEN
A Marvel of Flower Richness

ELIZABETH LEONARD STRANG

THERE is a fascinating possibility of success or depressing failure in a brown garden. Badly done it could be uninteresting medley of dull, broken masses, carefully worked out, the soft tones of fawn, amethyst and dark red enhanced by palest yellow, the bronze and brown set off by orange, it could be marvelously rich.

Let us assume that we are to make, for an informal flower border against a frame of shrubs; and second, a herbaceous flow- garden for all season effectiveness.

AN INFORMAL BORDER

The shrubs should be of dense texture not so striking as to detract from the flowers, but enhancing their subtle coloring. In early spring as a background to Cornus mass and spice-bush, showing a delicate mist of yellow, and shad-bush, a splash of white. In the foreground are somber yellow and white of forsythia, Magnolia stellata, leather wood—a complex of slow-growing shrub with weird green flowers—and misty white Spirea arguta. Soon after the small yellow bloom of the fragrant sumac clothes the ground in front of some of the small trees and the azaleas contribute their colors.

Later, those with creamy white or yellowish flowers should blend together—willow, mock orange with golden stamens, honey-suckle with dull yellow or white flowers, the white fringe, elder, Hydrangea arborescens with its rich dark leaves, and the tufted Fothergilla.

Then caragana and laburnum are attractive for their yellow blossoms. Occasionally accents or notes of special interest stand out from the mass, such as the rich yellow of the Persian rose, smoke bush, the dull red cups of Magnolia Lennéi, or the cheerful pink of Ceanothus.
SIX MONTHS OF FLOWERS

April

A colony of Iris pumila, primrose, creamy yellow and brown, could be obtained by the white arabis, and in one place a clump of orange globe flower could find out boldly. There could be clumps of the small irises and white, with brown leaves. New cultivars of the intermediate iris, the German iris and the Rembrandt tulips broadly massed with the late liliums and the soft white Spiraea asiatica for minor bloom are all that should be attempted. Of the iris the extremely small ones are not so effective for massing with shrubs as the more striking sorts.

In June, July and August there could be hundreds of lilies, yellow, gold and orange, mixed with brown, relieved by meadow saxifrage and the Spirea ulmaria. For a very expensive effect Hemerocallis massed against a darker background of shrubs, does well for summer effects.

First, back of the seat, which must be of gray or brown, not a glaring white, we place a mass of bocconia. The bold leaves, plummy blossoms and bronze fruit form a substantial background. Next, bronze helichiums are placed in the corners, against the hedge, and flanking the gates, not too thickly, for they spread rapidly. None is placed in the inside beds, but liberal space is devoted to the hardy chrysanthemums where they will have plenty of sun.

Now we put in the German iris and the tulips. To illustrate how carefully these important plants—hemerocallis, chrysanthemum, iris and tulips—are balanced, take any one of them and shade all its spaces where you find them on the plan. If you would have the garden effective, always have a predominance at each season of some good flower that masses well, has strong stems, and is good for cutting.

There is, however, nothing on our list very tall or striking for extremely early spring, so on the side where there is most room we will put a border of the early dwarf iris, brown, yellow and cream white, with a little arabis, stoning for its small size by having a great quantity. The crown imperials are tall and stately, but hardly desirable enough to occupy more space than that of sentinels each side of the gates. Narcissus barrii, conspicuous with its soft, yellow perianth and orange cup, is planted between the helichiums where the bulbs can ripen undisturbed. To get any real effect from bulbs as small as the crocus, it is necessary to mass them by the hundred, as has been done at the base of the terrace.

The tiny cross paths are edged uniformly, one with mixed dark red and pale yellow primroses, and all the shades of brown, omitting any pinkish ones. The other is edged with anch restrained, whose velvety grey leaves and indescribably rich blossoms of fawn, amethyst and violet are set off by arabis. Another border is filled with hundreds of brown and white-checkered fritillarias, which must be planted not more than 4" apart to be effective. If replaced with pansies, creamy white, dark red and reddish violet. As the tops of the bulbs become yellow, they should be cut off, and the pansies should be kept well picked to encourage the bloom. If they become tall and scraggly, the tops should be pegged down and the plants thus encouraged will take on a new lease of life.

There are several yellow flowers which must be distributed as accents at the walk intersections. These are in order of bloom, the Alyssum saxatile, orange globe flower both early and late, brilliant orange wallflower and Achillea tomentosa. Yellow is so striking that a little of it counts for much more than the same quantity of a duller hue, and its distribution is important.

CONTINUOUS BLOOM

The time between the Iris pumila and the German iris will be filled by the intermediate iris, in less quantity and more irregularly distributed, since it is a minor effect. After the iris has finished blooming in early June will be a critical time for our color scheme. There is in any garden a tendency to dullness at this time, and it is more difficult still to secure a blaze of color where the range of flowers is so limited. Now we can work out several minor effects. For instance, there could be in one part of the garden a predominance of dark red Sweet William, to be cut down or taken out when it becomes shabby and replaced with dark red, salmon and orange snap-dragons. As a relief to the dark (Continued on page 60)
A PICTURE GARDEN OF SUCCESSION BLOOM

MARY H. NORTHEND

The mistress of the house wanted a garden. It should break the level of the long stretch of sward that reached from the house to the lot line, by being placed as a central feature, just far enough away from the house to form a picture as one looked out upon it from the wide veranda. It was not to be a formal garden, but to outline a picture in the landscape; simple in design, attractive in feature, and containing flowers that would blossom the season through. It should be so arranged that there would be continual succession of bloom and the layout would be so carefully planned that there would be no intruding marble fragments; nothing that was ornate.

Thus it was that the garden grew. The first step in the making of it was the laying out of the lily pond. It is a simple little pool, 11' long and 7' wide, with a cement curbing, and lined with the same material. In its bed of loam were planted pond lilies of different hues, so arranged that they make a color scheme contrasting prettily with the soft green of the grass. To break the plain effect, Siberian iris and calla lilies were planted at either end and edged with low growing box.

The pergola, which is the central feature (Continued on page 54)
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 is remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier.

1. Dominion Day in Canada. Sun rises 4:31; sun sets 7:34.


4. Independence Day.

5. Huerta elected President of Mexico, 1914.


7. Dr. Goldwin Smith died, 1884.


9. Third Sunday after Trinity.

10. Order strawberry plants now for setting out late this month. If the plants are given a good chance they will bear a full crop next season. Be sure you get both the pistil- and staminate types.

11. This is a critical month in the vegetable garden with all plants that are subject to blight. Melons, cucumbers and celery are the most susceptible and should be sprayed with Bordeaux.

12. Orangean Day. Early potatoes should be ready for use now. Row flowers and plants are well hilled so that no potatoes are exposed; and don't dig any large quantity at one time.


15. St. Swithin's Day.


17. Franco-Prussian War, 1870.

18. Summer mulching is becoming more popular, and it is seen that it is productive of good. Any rough material can be used for roses, perennial borders or specimen trees about the place.

19. Some note cutting their grass when the hot weather comes, believing that to do so would expose the roots. This is a mistake; cut the grass frequently and you will have a better lawn.

20. Pope Leo XIII died, 1903.


22. This is the season for feeding the chrysanthemums in the greenhouse. Liquid manures like diluted cow manure, sheep manure and guano are the best. Keep all suckers removed.

23. Fifth Sunday after Trinity.


25. Don't neglect the plants in the frames and borders. Artificial heating hastens them getting into the greenhouse next winter. Keep sprayed to prevent red spider and be sure they are fertilized.

26. Just as soon as the fruit is picked from the trees, sort it and use for scones or other purposes. The experiment has been often tried by several of our citizens, and found to destroy the musquitoes for the night.


29. Evergreens can be transplanted now; in fact, this is the best season of the year for the work. Use plenty of water when planting, and "pud­dle" every plant when setting it out.

"Give me a garden where the grateful sound
   Of murmuring water cools the still green shade;
   A hidden seat, some place about the ground.
   Give me a garden where the grateful sound
   "Earth is so tuned to the mind's holiday!"

To destroy musquitoes take a few hot coals on a shovel or chafingdish, and burn some brown sugar in your bedrooms and parlors. The experiment has been often tried by several of our citizens, and found to destroy the musquito for the night.

—Farmer's Almanac, 1884.
SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages may be procured will be gladly furnished on request.

Pleasing in both color and design, this compote of royal purple glass measures 8" wide and 8" high and may be had for $5.

Norman peasant style art chair, any color, rush seat, $27.50. Cretonne, 3¼" stripes, black, gold, brown with white, or other combination, 36", 25 cents a yd.

This white enamel and cane chair, with striped velvet cushions, is enameled specially to prevent chipping. Cretonne cushions if desired, $35.

Best reed chair, 22" x 23" seat, any color stain or enamel, $30. Foot rest extension, 22" x 26", $17; cushions extra. Reed flower stand, any color, inner tin compartment, $18. Bird cage, silk tassels and cord, any color, $12.50.

Garden kneeling pad of black and white striped or checked oilcloth material, bound white; tools to match. May also be had in red and yellow, black or green and white, tools hand painted to match. Complete as shown, $3.

An egg set of Royal Worcester ware, with flower decorations in rose, greens and yellows softly blended, $10.
The Homemaker's Page

Purchases may be made through the House & Garden Shopping Service, House & Garden,
440 Fourth Avenue, New York.

This settee of best imported reed has a 4' seat, and is enamelled or stained any color; $44. Cushions, $7.50 and up, covering additional. The table, 41" diameter, stained or enamelled any color, comes at $31.50; glass-bottomed fruit basket lined with bright cretonne, any color, stain or enamel, $6.

The black enamelled day bed with orange stripes comes also in other combinations, $25. Box springs, $15; best hair mattress, $20. It is matched by the little black kidney-shaped table, which is priced at $13.50.

Parchment lantern or flower vase, gay painted birds and flowers on a black ground. Black and gold braid trimming, black and varicolored silk tassel, $3.50.

Any color painted tin urn for consoles, wall tables and sideboards, $1.50. The little Venetian lacquer coffee table has decorations typical of ancient Venice; $3.50. Tapestry cretonne, all combinations, 35", 45 cents a yard.
YOUR ALL-YEAR GARDEN

F. F. ROCKWELL

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

lawn mower may be conveniently run over them.

These three principles of applying the water are used in many different systems. No one kind is the best for all conditions; on many places it will undoubtedly be possible to use more than one to advantage. But any of the several systems is decidedly better than nothing, and if you are not convinced of the tremendous benefits to be derived from regular systematic watering try at least to use your garden or lawn under some modern system.

In your system, if you already have water under twenty-five pounds or more pressure, the expense is surprisingly little. The most expensive part of your system is the pipe required; and when you consider that pipe costs but from one-fourth to one-half as much as hose, and lasts indefinitely while the hose will begin to "go" after two or three seasons' use, you can easily understand that the cost is not prohibitive. For ten to twenty-five dollars you can get a portable outfit that will take care of a small place, or put in a permanent system that will do the work over a fair-sized home garden.

The Summer Mulch and Pruning

There are a number of moisture-loving plants for which a summer mulch is most effective. Even with irrigation, it is best to use the mulch, as it saves the moisture and helps to keep the roots cool. After the first blooming period of the roses is over, a good summer mulch will help materially in getting new growth for later blooming. Geraniums are particularly grateful for a summer mulch; and the newly set strawberry bed, if free from weeds, may be mulched between the rows. Cauliflowers and celery, both of which like all the moisture they are likely to get, will also appreciate it; as will any moisture-demanding flowers or perennials you may happen to have in the flower-beds or borders. Lawn clippings, where they are sufficiently abundant, are excellent for this purpose. The winter mulchings from the hardy perennial borders or from the bulb beds, are also good. For a mulch among individual plants, such as spring set trees or shrubs, sods 2" or so thick, cut with straight edges and inverted and packed close, are effective and often the easiest thing to produce.

In any case, it is best where feasible to apply whatever water may be required between the mulch rather than on top of it. Another important part of summer work is pruning. The commonly accepted idea that pruning should be done only while the wood is fresh and dry, as is done with the "pinching" or "heading back" of fruit trees, particularly dwarfs and those which must be trained on supports. You should prune this part of the season the following: flowering shrubs, such as bloomed in the spring; the "dwarf" fruits form the best canes to the ground, and training new growth which will flower next season; Hedges; the new growth should be clipped before it gets too long to stimulate the growths and keep a smooth green surface; formal hedges, or specimen plants or groups should be gone over lightly, to maintain a neat lines. Fruit trees: espaliers should be trained to their supports observed, by training and by judicious pruning to squaring out the branches that will grow in the desired directions. The "dwarf" fruits require occasional heading and the encouragement of lateral growth; require much more attention than do the standard trees. Grape vines should be held to two uprights, with older vines to see that no untrained growths start below the fork or head from the main laterals run.

The New Strawberry Bed

Properly handled, you may get a full harvest next June from the plants you set out next month; but if you manage them, the usual way it will be a year from them before you have a full and satisfactory crop is procured. To turn the trick for next year, you must begin at once. The essentials are two or three strong pot plants and the hill system of culture. If you have irrigation, or your strawberry plots are under twenty-five pounds or more pressure, it is where you can water, if you will have trouble about getting the strong plants, look for better. Select tip tills plants from the strongest runners of the most prolific hills or plants, and under the sink the pots to the same level, leaving them sound, firm and with a small stone or a clothes-pin; the latter, the advantage of being shoulder depth, does not hold for many ornamentals, no more than the "pinching" of fruit, although it helps the plants to "go" after two or three seasons' use, you can easily understand that the cost is not prohibitive. For ten to twenty-five dollars you can get a portable outfit that will take care of a small place, or put in a permanent system that will do the work over a fair-sized home garden.

The Summer Mulch and Pruning

There are a number of moisture-loving plants for which a summer mulch is most effective. Even with irrigation, it is best to use the mulch, as it saves the moisture and helps to keep the roots cool. After the first blooming period of the roses is over, a good summer mulch will help materially in getting new growth for later blooming. Geraniums are particularly grateful for a summer mulch; and the newly set strawberry bed, if free from weeds, may be mulched between the rows. Cauliflowers and celery, both of which like all the moisture they are likely to get, will also appreciate it; as will any moisture-demanding flowers or perennials you may happen to have in the flower-beds or borders. Lawn clippings, where they are sufficiently abundant, are excellent for this purpose. The winter mulchings from the hardy perennial borders or from the bulb beds, are also good. For a mulch among individual plants, such as spring set trees or shrubs, sods 2" or so thick, cut with straight edges and inverted and packed close, are effective and often the easiest thing to produce.
SOLVING THE CURTAIN PROBLEM
AGNES FOSTER

Here are contained the general rules which any householder need follow for the successful curtaining of her home. Further information can be had by writing House & Garden Information Service, House & Garden, 446 Fourth avenue, New York City.

THE decision as to how a window should be draped deserves careful consideration from many standpoints. A brown stone front window requires formality. It should not be treated as a country cottage, either in the material of the curtain or in the making and the hanging. Dotted Swiss, which gives to the cottage the risp, fresh look of informality, would be quite out of place in a Tudor stone house, even in the country. Heavy Arabian lace under-curtains, which would be appropriate in a dining-room, would be ridiculous in a small upstairs bedroom. Thus we have to consider the questions of the height of the room, the architecture of the house itself, and the use of the room. It is not knowing when to put what, that leads us into mistakes often accredited to a lack of good taste.

TONING SUNLIGHT

There is still another vital point to consider, the question of the general light that we wish to tone over our rooms. A north room needs a warmer color, easily attained by the use of an under-drape of a warm tone. A soft transparent material drawn full across a window will transform a rather cheerless room into a colorful, pleasant interior. It gives to every object and every corner a different color line. We must avoid, though, getting too strong a light because, having chosen and keyed the room to a certain satisfactory tone, we may lose the entire good color relations in it by getting a rich yellowish glow over everything. Or else we may have deep cream or beige under-drapes, which are neutral enough and safe, and leave its original general color scheme quite intact. Then householders will put up real yellow or white drapes for the light to filter through, regardless of the fact that they would plan for this general tone in the room in the beginning.

In the south room we find the problem of excessive sunlight, which gives to the cottage the cottage window hanging. By repeating the color of the room in the binding we do not need any over-drapes. Casement cloth or net, hung with a valance of figured linen, also makes a pretty summer hanging that is unusual and economical. The valance should be straight or shaped, like an old-fashioned lambrequin, the curtain hung full from underneath. Choose for the upper half of the room the same figured linen, preferably with a pattern of stripes or a repeat of the color that can be centered in the window. The tone of the thin hangings should blend in with the background of the linen. Too sharp a contrast would not be pleasing and must be avoided.

GENERAL RULES

The general rule for length of curtains is: Over-drapes to the floor and under-drapes to the sill. The over-drapes should be hung on the trim 2" from the inside, just enough back to prevent a line of light showing. If the trim is ugly or if the window is small and we wish to have all the light possible and give the semblance of a larger window, we can hang the curtain from the outside of the trim at the very top, entirely covering it. The window, however, is an architectural feature and should be treated as such. Therefore, unless one of the foregoing conditions arise, they select the furnishings.

In the south room we find the problem of transforming the general tone of excessive sunlight. It is beautiful as a whole and the room charming in its diffusion of light.

Another equally successful treatment for a country-house dining-room is a striped Shiki silk of bright blue and grey, with a smaller line of black, and under-curtains of grey gauze. One immediately visualizes grey walls and old-fashioned silver. In a simple country cottage under-hangings of bleached cotton cloth edged with small ruffle, may take the place of the prosaic window shade. A pair may be hung at the top sash and one at the lower on rings, and are thus easily adjustable.

With narrow over-drapes of figured cretonne or some plain-colored material the window treatment would be as attractive as it is inexpensive. Casement cloth curtains with a 1½" binding of sunfast make a serviceable window hanging. By repeating the color of the room in the binding we do not need any over-drapes. Casement cloth or net, hung with a valance of figured linen, also makes a pretty summer hanging that is unusual and economical. The valance should be straight or shaped, like an old-fashioned lambrequin, the curtain hung full from underneath. Choose for the upper half of the room the same figured linen, preferably with a pattern of stripes or a repeat of the color that can be centered in the window. The tone of the thin hangings should blend in with the background of the linen. Too sharp a contrast would not be pleasing and must be avoided.

Here the transoms are treated separately with a thin under-hanging and the valance of the over-drape is short enough to allow of much light.

A shaped valance like an old-fashioned lambrequin tops the plain curtains.

Thin under-hangings are edged with a color repeated in cretonne over-hangings.

A shaped box pleated valance blends with the lines of the curtains.

Sketches by courtesy of Stern Brothers.
S
omebody has said that the worst of your motor troubles is getting the car!

How can you choose a car suited to your pocketbook and personality, at the same time being sure that you will be free from needless running expense and upkeep?

One way is to read the

Motor Number

of this magazine. See the newest styles of cars, tested types of equipment and read a hundred and one suggestions for economy in maintenance. This number alone may save you hundreds, even thousands of dollars. It will not only help you in buying and running your car, but will contain, as usual, dozens of valuable suggestions about every side of home-making. You may read in simple, understandable language the practical ways to make your home more attractive and comfortable.

You need this August number. You will find it an excellent example of what is offered each forthcoming month.

A small investment of $8 for a yearly subscription (twelve examples of what is offered each year) is a good investment—indeed, it is a must. The August number contains dozens of valuable suggestions on the practical ways to make your home cosier, more convenient, more attractive—you cannot well do without it. Other issues are no less interesting and useful. Whatever information you may desire about the home, whether it concerns the building of the interior, or the making of a garden—indeed, all indoors and out—you will gladly supply.

Indice to Advertisements

Architects & Contractors
Barber & Ryan .................. 2
Sykes Co., Inc., Geo. 8

Automobiles & Accessories
Goodrich Co., B. F. ............. 33
Ford and Arrow Motor Car Co. ........ 4th Cover
White Co., The .................. 60

Bird Houses
Crecenti Co., The .................. 60
Jenney-Wood Co. .......................... 7

Books & Magazines
Arch. Record ............ 3rd Cover
Binghoven Co., The .................. 60
Collins' .................................. 64
Cinatra Magazine .......................... 66
Vanity Fair .......................... 63
Vogue .......................... 61

Building Materials
Ballard Co., W. L. ................. 62
Carsonet Hardware Co............. 37
Clarkton Wire Cloth Co. ............ 69
Curtis, P. & F. .................. 55
Curtiss-Carrington Window Co.2nd Cover
Interior Hardwood .................. 5
Johnson-Mayville Co., W. H. .... 62
Kraebe & Mattison .................. 1
Miller & Co. .......................... 3
Ludlow-Calera .................. 38
Mallory Mfg. Co. .................. 61
Mastic Wall Board & Roofing Co. .... 62
Monson Lumber Co. (2nd Cover) .... 63
Morris & Sand Beach Co. ............ 7
Motor Iron Works, J. L. .............. 7
National Fireproofing ............. 34
Northrop, Coburn & Dodge Co. .... 37
Pudde of Co., C. D. .................. 39
Sandusky Portland Cement Co. .... 36
Sargent & Co. .................. 63
South Carolina Cypress Mill's Assoc. ... 63
Standard Sealed Shingle Co. ....... 37
Stanley Works .................. 61
Trotterfors Pottery, The ........... 7
Union Board .......................... 66
Union Metal Co. .................. 56
White Pine Broom Co. ............ 62
Wilson Corp., J. G. ................. 5
Yule & Tonnell Co., M. Th. ....... 60

Bulbs
Franken Bros. .................. 39
Kregal's Tulips .................. 6
Krug's Bulb Co. .................. 6
Tracy, H. Hammond ............... 39
Train, Wm. .................. 60
Wakke Seed & Bulb Co. ............. 60

Fences
American Fence Co., The ........... 7
Anchor Post Iron Works ............. 63
Erickson-Deatherly Corp. ............ 7
Kien, Chas. N. .................. 5
Kempson & Son, H. ............... 5
Leavens & Co., Inc., Wm. ............ 60
Smith, W. & J. .................. 60
Swift, Miss. .................. 60

Garden Accessories
Ball Mfg. Co. .................. 6
Benjamin & Co., H. H. ............. 6
Boston Woven Horse & Rubber Co. .. 63
Burpee Co., W. Atlee .................. 60
Galloway Terra Cotta Co. ............. 63
Imagin, W. H. .................. 64
Kraes, J. .................. 62
Lampert & Co., H. .................. 62
Mayvorov, E. F. .................. 63
Nashua Woven Work Shop ............ 63
Wheatley Pottery .................. 6
Woodcraft Shop .................. 6

Greenhouses
King Construction Co. ............ 7
Lutton, Wm. H. .................. 7
Maniger Co., John C. ............... 7
Porter & Uhl Co. .................. 7
Sunlight Double Glass Sash Co. ....... 63

Heating & Lighting
Atlas Selling Agency .................. 58
Biddle-Gauvin Co. ............... 60
Domestic Engineering Co., The ...... 69
Dunham, C. A. .................. 6
Shapero & Armm......... 60

Household Appliances
Hough Sash Co. .................. 60
Magazine Carpet, The ............... 60
Judge & Co., H. .................. 60
Whitney Electric Co. ............. 60

Household Furnishings
Gobin Co. .......................... 7
Kathedal House Furnishings ....... 60
Lawson & Cooper .................. 5
Morris Bros. .................. 62
Norton's Sash Co. ............... 60
Silver Lake Co. .................. 60
Wiggin's Sash Co., H. .................. 60

Irrigation System
Cornell Co., W. G. .................. 62
Skinner Irrigation Co. ............. 66

Landscape Architecture
Hoores Bros. & Thomas Co. ....... 63
Huy's Sons Co., Company ........... 60
Masini & Sons, Bros. ............. 60
Moon, Wm. H. .................. 60

Lawn Mowers and Rollers
Clipper Lawn Mower Co. ............ 66
Kendall-Roper Mower Co. ......... 66
Townamd & Co., S. P. ......... 2nd Cover

Miscellaneous
Atlas Paper Co. .................. 61
Babcock-Becker Co. ............. 60
Boston Gaskets .................. 6
Butler Mfg. Co. ............... 60
Carr's Sons Co., The .......... 60
Cranston Co., Inc., Wm. ....... 2nd Cover
Elliott-Wakefield Co., The ....... 60
Hastings Greenhouses & Gardens .... 60
Henderson, F. H. ............... 61
Hicks & Isaac ............... 60
Sutera & Hurley Co. ........... 60
Vick's Carriers .................. 60

Paints, Varnishes, Etc.
Cuban, Inc., Samuel .............. 54
Colman & Co., Emil .............. 60
Dowlen, W. H. .................. 60
Washburn, Howland & Co., Inc. .... 60

Portable Houses
Hodgson, Co., E. F. .............. 67

Refrigerators
Grand Rapids Refrigerator Co. .... 60
McGee Refrigerator Co. ............ 60
Monroe Refrigerator Co. ............ 60

 Roses
Danker & Corvall Co., Th. ........ 60
Haritage, Geo. H. ............... 60
Hearn & Co., A. N. ............... 60

Seeds & Plants
Burpee & Co., W. Atlee .......... 60
Carver's Test Seed, Inc. ....... 5
Childs, John A. .................. 3

The Dog Show
Poultry Yard ............... 4-5

The Real Estate Mart

Tree Surgery
Davre Tree Expert Co. ............ 3rd Cover

The Perfect Car

A well-equipped car is a joy forever. It's like a home. It reflects the personality of the owner.

Next to finding the right car, comes the happiness of having the little things that enable you to make it ideal, for comfort, for low running expense, for all-around efficiency.

May we help you select your car and its equipment? Study the advertisements in this issue. In addition, take advantage of our free "Information Service," which will answer specific questions about your particular needs.

Your Questions Answered

Without expense you can secure any information on any of the subjects indicated in the coupon below or on the back of this page. This information costs you nothing, yet it may save you hundreds or even thousands of dollars.

Check the subjects that interest you most and enclose the coupon with the kind of information that most interests you. Others will supply the rest for themselves. We will answer as many questions as you choose to relate to the subject of the advertisement, including the automobile.

Our only consideration is that you are sincere in your desire for information—that you will advise us whether the service supplied you meets all your requirements.

Send the Coupon

You may enclose the coupon in an envelope, or paste it on a postcard. Or, if you prefer, you may write in your request.

We will see that you are supplied with the kind of information that most interests you, with the added advantage of time and energy, perhaps ill spent.

Free Information Coupon

The House & Garden 

440 Avenue, New York

I would like to know more about the subjects checked below, or those outlined in the letter attached. Please arrange to have free information sent me promptly.

Architects & Contractors

Automobiles & Accessories

Buildings Materials

Bulbs

Fences

Garden Accessories

Heating & Lighting

Household Appliances

Household Furnishings

Irrigation System

Landscape Architecture

Lawn Mowers and Rollers

Miscellaneous

Paints, Varnishes, Etc.

Portable Houses

Refrigerators

Roses

Seeds & Plants

The Dog Show

The Real Estate Mart

Tree Surgery

Davre Tree Expert Co., 3rd Cover

Address

The House & Garden

440 Avenue, New York

Name

I.B. G. 1-16
The Pedigreed Tire

Of noble lineage—these Silvertowns! Descended from the world's most aristocratic family of Tires!

Directly from Palmer-Goodrich ancestors, — "Thread-Fabric" Speed Kings,—in the following order:
- The Goodrich "Palmer-Bicycle" Tire,—1892 to 1916.

In all this Breed of Tires the strain ran true,—each generation being distinguished for maximum Speed, Resilience, Far-Coasting, Power-saving and,—in the Motor field,—wonderful Fuel-saving.

But, "the Flower of the Flock" is the Silvertown Cord Tire. In this alone has been developed the great strength of actual and individual CORDS,—as contrasted with "Threads."

These giant Cords,—each capable of lifting a man's weight,—are what now give the marvelous ENDURANCE, and multiplied Mileage, to that famous strain of fleet-winged Tires, bred up (through Goodrich perfecting of the "Palmer-principle") to the SILVERTOWN CORD apex.

So, it comes to pass, that Motor-Cars when equipped with "Silvertown Cord" Tires have not only distinguished bearing, but also obtain about 17% increase in Net-Power from the same Motor.

This, with a Saving on Gasoline of about 25%, per mile, which soon pays for the higher cost of these bona-fide CORD Tires.

There is a luxurious sensation in riding over "Roads of Velvet," on these highly-developed Tires that absorb all minor vibrations, super-cushioning each disturbing contact with ruts or obstacles on the road.

Silvertown Cord Tires are not "plentiful."—but can now be had through Goodrich Dealers and Goodrich Branches.

Silvertown Tires are Standard Equipment on the following high-class Cars:

**GASOLENE CARS**
- FRANKLIN
- LOCOMOBILE (Optional)
- McFARLAN
- NORDYKE & MARMON
- OWEN MAGNETIC
- PEUGEOT
- PIERCE-ARROW
- SIMPLEX
- STANLEY (Touring)
- STUTZ (Bull-dog)
- WHITE

**ELECTRIC CARS**
- ANDERSON ELECTRIC
- BAKER ELECTRIC
- RAUCH & LANG
- OHIO ELECTRIC

Etc., Etc.

THE B. F. GOODRICH CO.
Akron, O.
A Picture Garden of Succession Bloom

(Continued from page 46)

of all, was designed by the mistress of the house. It stands just back of the lilypond and fronting the garden proper. It is now in its infancy, being but a year old. Another season the vines will have covered it, always allowing an opening in the center and on either side for picture effect.

Great care was taken in planting the vines. They were chosen for succession of bloom and for color schemes. There are the purple wis- taria, the yellow honeysuckle, crimson rambler rose, and the white Dorothy Perkins glimmering softly against the deep green as the moon柔和ly light touches its blossoms. As a setting for the flowers, woodbine and Dutchman’s pipe were inter-mixed, while the passion flower with its yellow cross stands out distinctively from the rest of the bloom.

The pergola was artistically planned. It shows a central section with wings on either side, just enough lower to make it picturesque. Beneath the roof was laid a tiled floor with an arrangement of simple white-painted garden seats. Dotted here and there upon the lawn are little benches that show snowy white against the surrounding border of flowers. A central walk, grass-grown, leads to a second pergola that defines the area for the garden proper. Bright-lit flowers that change with the season border it on either side, always forming a cons tant succession of bloom. This, with its background of trees, and a glimpse of the blue ocean beyond, make a charming picture and an eminently successful demonstration of what can be done with a long, narrow plot of ground.

From early spring until late fall, this garden, laid out by the mistress, is a gay succession of bloom. It commences when the brown of the grass changes to a soft green, and the bulbs which were planted in the late fall push their way from their earthly covets to add their bit of color scheme. They are found everywhere, outlining the pergola, following the line of the garden path, or nodding tulips, and stately hyacinths in many hues, contrasting with the tints of the narcissus and the lower sprays of columbine.

Before the glory of the blossom fades, there comes the German iris planted in great masses, its soft blue and pale lemon coloring making a beautiful picture in the garden scheme. Then follows the Japanese iris with its brilliant yellow flower, the sweetly-scented variegated green of the leaves.

Tested by the sun’s rays and the currents of wind, the German iris are the p狮子 dressed in all the many colors of the rainbow, and they are the last of the Oriental poppies to bloom. There are foxgloves, pink and white, the hooded larkspur and lilies of all the prim hollyhocks that stand like sentinels, their soft colored curving the right touch for picture effect. At their feet are rows of gladioli with a border of asters that last until the late frost.

The garden proper shows many of the flowers that one has loved. At one side is the rose garden, distinct by itself; simply laid out, and depending for the rich shades of the many varieties planted there. Here the central feature is a white oak, marking the meeting of the paths. Around it runs a border of Oriental poppies, and beyond the provender hedge on the background of poplars.

It is a garden that any person can lay out, simple and picturesque, carefully designed that it attracts no more attention than a formal or Italian garden. There is enough lower to make it picturesque, giving the right touch for picture effect. I am NATCO HOLLOW TILE.

And National Fire Proofing Company, 346 Federal Street, Pittsburgh, will explain what I can do for you, if you will write them for the Natco House Book, en closing ten cents in stamps or coin.

True Blue
(Continued from page 17)

and very clear blue flowers almost the color of gentians. It is perhaps less hardy than the others described.

HYBRIDS FOR VARIETY

Among the hybrids there are color-ings that show very decidedly the an cestral red. For example, there is Carmen, as blue as a gentian, with warm purple at its heart and a dark center or eye—really a sumptuous flower, for in addition to its color magnificence it is partially doubled. There is also a new variety for sale this year, called Lizzie (4) blue as the sky, veined or painted with rose, and showing a white eye that is large and striking. Amos Perry is another lovely sort of the partially doubled type. Its flowers are a very warm, deep rose, veveze for the outer petals or sepals, which are clear sky blue. The eye of this variety is brown—save at the point of vein- ing in the garden, than these spires, save just as a touch at the passed. These latter are unname d varieties. Add to them by means of a seed packet, if you will, a group of one of the great larkspur collection that cannot be suited me as well. (Hybrids), and you will have a lar g selection of choice plants in the garden proper.

Great care was taken in planting Before the glory of the blossoms fades, there comes the German iris planted in great masses, its soft blue and pale lemon coloring making a beautiful picture in the garden scheme. Then follows the Japanese iris with its brilliant yellow flower, the sweetly-scented variegated green of the leaves.

Tested by the sun’s rays and the currents of wind, the German iris are the p狮子 dressed in all the many colors of the rainbow, and they are the last of the Oriental poppies to bloom. There are foxgloves, pink and white, the hooded larkspur and lilies of all the prim hollyhocks that stand like sentinels, their soft colored curving the right touch for picture effect. At their feet are rows of gladioli with a border of asters that last until the late frost.

The garden proper shows many of the flowers that one has loved. At one side is the rose garden, distinct by itself; simply laid out, and depending for the rich shades of the many varieties planted there. Here the central feature is a white oak, marking the meeting of the paths. Around it runs a border of Oriental poppies, and beyond the provender hedge on the background of poplars.

It is a garden that any person can lay out, simple and picturesque, carefully designed that it attracts no more attention than a formal or Italian garden. There is enough lower to make it picturesque, giving the right touch for picture effect. I am NATCO HOLLOW TILE.

And National Fire Proofing Company, 346 Federal Street, Pittsburgh, will explain what I can do for you, if you will write them for the Natco House Book, en closing ten cents in stamps or coin.

I AM the heart of the house. When the darting flame starts unseen, I stop it dead, standing guardian of the safety of those who have placed their faith in me.

Where man would build toward the sky, he looks to me for lightness and strength; for safety and economy, without which no construction may successfully leave the ground.

Over the whole nation I spread, and wherever I go I take with me the spirit of progress.

I am the source of comfort and safety to thousands of homes, small and large. I am the final answer to the architect in his search for beauty, economy and safety; to the engineer who thinks in stresses and strains; to the contractor who thinks in figures of time and money. They mold me of clay and then burn me for days in fierce heat, until I am hard as the solid rock, strong as iron, and yet lighter than anything else of equal strength.

I am made for you in many forms, so that no matter what your building problem, I help you to meet it with economy of money and time—and above all, with safety—absolute safety—from fire.

I am NATCO HOLLOW TILE.

And National Fire Proofing Company, 346 Federal Street, Pittsburgh, will explain what I can do for you, if you will write them for the Natco House Book, en closing ten cents in stamps or coin.

THE BOOK OF 100 HOUSES

Sent free to anyone who intends to build.

This book contains photographic views of over 100 houses of every variety and style of architecture (from the smallest bungalow and camps to the largest residences) that have been built in all parts of the country, under widely varying conditions of climate and surroundings, and stained with the rich, velvety shades of Cabot’s Creosote Stains

and with the soft, cool, brilliant white of Cabot’s Old Virginia White. They are designed by leading architects and the book is full of ideas and suggestions that are of interest and value to those who are planning to build.

Look at U-Bar Greenhouses From Their Productive Side

First and foremost you want a greenhouse because you want flowers and plants in abundance. Upon ample light more than any one other thing, does successful plant growth depend. So obvious is this fact, that it seems hardly to need mention. Still a surprising number apparently ignore the fact and put their money into houses constructed with needless heavy shading framework members.

The French gardeners, for forcing early garden plants, use clear glass coverings shaped like a bell. The plants are flooded with unhindered light. The U-Bar greenhouse, because of its cobwebby-like construction, the nearest approach to the bell glass in lightness. Combined with this lightness is an exceptional attractiveness and a proven durability. Results are what you want. The U-Bar greenhouse produces them. Send for catalog. Or send for us—or both U-BAR GREENHOUSES PIERSON U-BAR CO ONE MADISON AVE. NEW YORK

A Home For Your Car

May we help you plan your garage?

There are many things to be considered. Should it harmonize with the house and grounds—or be apart by itself? How should it be heated? What makes the best sort of floor? What devices are made for automatically opening and shutting doors, for storing tools?

A well-equipped garage is a delight. We can help you make it practical. If you do not see advertised in this number just what you want, write us. State approximate price you wish to pay, whether it is to be portable or permanent, what make your car is, and all other essential details. Then we will see that information especially pleasing and helpful is sent you promptly. Address Information Service, House & Garden 440—4th Ave., New York City

Which Car?

Let us help you choose a car which shall be a delight to your entire household. Surely the subject is too important to pass over lightly. You have your preferences, but have you seen just the car that has all the qualities you desire? Our Information Service takes especial delight in helping House & Garden readers find out the real facts about the various makes of cars. If you want to know about them, we will arrange to have complete information sent you so that you can study the makes at your leisure before buying. All that we ask in giving you this free service is that you advise us of the approximate price you wish to pay and style of car you like (whether limousine, touring car or runabout).

If you choose you may use the coupon.

Information Service, House & Garden 440—4th Avenue, New York City
For the small home--too

Your small home can have all the grace and dignity that beautiful columns will give.

UNION METAL COLUMNS

"THE ONES THAT LAST A LIFETIME"

They can be furnished at a cost well within reach of the most modest builder. The designs are architecturally correct. These columns will never need replacing or repairs. The shafts are formed of specially galvanized open hearth steel and they cannot split, crack, rot, warp or open at the joints. Many small homes are shown in our Column No. 30.

THE UNION METAL MFG. CO., Canton, O.

A Fireproof Home Done all in White

NOTHING rivals the fire-resistant and durable qualities of concrete construction. But ordinary concrete is a rather unattractive greenish gray.

Medusa White Portland Cement is as strong and as durable as ordinary cement, but it is a pure stainless white. No color in the architect's palette is so valuable to him as white. Beautiful effects can be obtained with panels, columns, doorways, railings, steps, cornices and window casings executed in Medusa White Portland Cement. Equally wonderful triumphs may be secured by the use of Medusa White for interior decoration—for staircases, wainscoting, panels, reliefs and floors.


If you cannot get the Medusa Products in your town, send us your dealer's name.

MEDUSA WATERPROOF WHITE PORTLAND CEMENT

SANDUSKY PORTLAND CEMENT CO.

Room N-6, Engineers' Bldg., Cleveland, Ohio


Brown and Fox Stores, Ark.

A map of the coast of East Florida by John and William Bartram

America's Early Garden Benefactors

(Continued from page 21)

HOUSE & GARDEN

Clark expedition brought a famous budget, notably among evergreens, the Magnolias. The Prince advertisements in The New York Gazette for 1774 offered "Catapla Flower Trees and Carolina Magnolia Flower Trees, the most beautiful Trees that Grow in America."

William Prince II added greatly to the usefulness and prestige of the nursery. He introduced all the new fruits and flowers that were discovered anywhere. His catalogs were standard publications and ran sometimes through twenty editions. One of them listed 116 sorts of apples, 108 of peaches, 54 of cherries, 50 of plums, 16 of apricots, 74 of peaches, 225 of geraniums! In these days when only trees and shrubs that find ready sale are multiplied, all would seem purely folly. But we have profited immensely through the 130 years of sifting and searching out the best things that the Princes conducted. For fifty years their work was continued less for profit than from a love of horticulture and botany for their own sakes.

Robert II, sometimes called William Robert, was the last Prince to keep up the nursery and this he did as a scientific rather than a commercial establishment. When Irish potatoes could no longer be grown because of a mysterious disease, he imported, as a possible substitute, the Chinese yam. He introduced twenty-two varieties of the Chinese sugar cane, the culture of osiers, was tireless in his efforts to establish the silk industry, importing both insects and mulberry trees, and building a large cocoonery.

Rich memorials of these old garden benefactors remain in the country yet. They left a lasting mark in the rare trees and plants growing in fields and gardens and on roads for many miles around Flushing, where, on the site of the old nurseries, is a garden run wild, a charming native study, unimpeached and unspoiled by art.

To Robert and Samuel Parsons, the next nurserymen of Flushing, we owe the initiation into the more complex mysteries of gardening art. Some of our choice materials, native and foreign, were hard to multiply and therefore rare and costly. By foreign travel and native American invention they learned and practiced methods which now place rhododendrons, azaleas and Japanese maples in many yards which otherwise could not afford them. The beautiful things brought from other countries Samuel Parsons used with rich effect in his landscape gardening. With this wide country and such a wealth of beautiful materials we needed men to teach us how to use them. Parsons, Downing and Olmstead were sent to meet the need.

JOHN CHAPMAN, PIONEER ORCHARDIST

HITHERTO all treasures of learning, art and science had been gathered into the lap of the east, but now the star of the empire was moving westward. Records of historical societies in several states witness the fact that the orchardists of the Ohio and Mississippi valleys had brought back to the work of an old man who had planted a full hundred orchards during his strange, wandering life. That he was beloved and hero and benefactor by a generation that of necessity left few written records, is also plain.

John Chapman, alias Johnny Appleseed, who seemed to consider himself divinely appointed as a forerunner of civilization to supply with fruit the pioneer orchardists of the west, was born near Springville, Mass., some time in 1775. Different localities, of course, are anxious to claim the location of his first nursery of little apple trees. The orchard which seems well authenticated is that of Isaac Snedden at Licking County, Ohio, where in 1808 he appeared with a horse-load of apple seeds in sacks. These apples were grown in the woods wherever there was a promising little open glade, cleared away the underbrush and spading the earth in rows. He would follow certain directions, planting, still planting, until his seeds were gone, and then return to some source of supply often to the Pennsylvania orchardists.

From Licking County, Ohio, Chapman passed on with his bags of seeds into the forest and was seen no more until, in the spring of 1808, a pioneer settler in Jefferson County, Ohio, noticed a peculiar craft dropping down the Ohio river. With two canoe-loads of apple seeds lashed together, John Chapman had appeared again and was making for the Western frontier plant orchards on the farthest verge.

(Continued on page 38)
A Bird Bath

The gracefully designed bird bath shown here, if placed on your lawn or among your flowers, will encourage birds to spend much of their time in your grounds and give new charm and interest. Made of frost-proof Pompeian stone. Diameter of bowl, 31 inches; height, 39 inches; base, 12 inches square. Price (F. O. B. N. Y.) $25.00

Send for catalogue illustrating all types of Pompeian Stone garden furniture. Special facilities for designing in marble.

THE ERKINS STUDIOS
226 Lexington Avenue
NEW YORK CITY

HODGSON PORTABLE HOUSES

Do you regret that you didn't build a bungalow in the woods or at the shore instead of paying rent another summer? It's not too late now. A Hodgson Portable House can be procured in a short time and the painted sections erected in a day or two by unskilled workmen. The catalog illustrates the many styles suitable for any season or climate and quotes exceptionally low prices.

17 Grades.
16, 18, 24-inch.
30 Different Colors.

Came-hounded, ready-to-lay.

FAMOUS FOR

SHINGLE BEAUTY AND ECONOMY

For best appearance and wear of roof or shingled side walls do not decide on "just shingles"—buy "CREO-DIPT" Stained Shingles

Cut from selected live cedar, preserved against fading, dry rot, worms and weather. Permanently stained in thirty different colors. Save mess and fuss of staining on the job. Easiest to lay—no wedge shapes—no waste—all shingles perfect.

Write for Book of Homes and Samples of Colors on Wood.
Name of Architect and Lumber Dealer Appreciated.

STANDARD STAINED SHINGLE CO.
1012 Oliver St., North Tonawanda, N. Y.
Factory in Chicago for Western Trade.

Does Your Kitchen Pay?

Every step taken in your kitchen takes time, and time is money nowadays. How can you cut down this (perhaps) needless expense and eliminate this unwise labor? Why? With a kitchen cabinet, of course.

Have everything compact and ready just as on shipboard or as in a modern hotel kitchen.

Would you like to hear how this idea has been carried out with success in many a household?

Write us and we will see that some interesting facts as to how kitchen arrangements, kitchen cabinets and many other kitchen accessories have solved the housewife's biggest problem, are sent you promptly without cost.

Address: Information Service House & Garden 440 4th Ave., N. Y.
America's Early Garden Benefactors

(Continued from page 56)

of the white settlements. The seeds were packed in leather sacks because the bags of burlap would soon be torn to shreds in the thickets. Sometimes, for lack of horse or boat, he carried them on foot over a part of the old Indian trail that led from Fort Duquesne to Detroit, by way of Fort Sandusky, over what was called "the second route through the wilderness of the west," in which farming kept the Indians from being able to travel 150 miles in a northwesterly direction from Fort Duquesne, to reach the Black Fork of the Ohio.

Notwithstanding his rude dress and wandering life, Chapman was always treated with respect and eagerly welcomed. It would certainly appear that he was not an ignorant man, but a reader and thinker of more than ordinary mentality. At a Fourth of July celebration, held at Norwalk, Ohio, in 1816, he was the orator of the day. He never married, had no home, dwelt here and there among the pioneers in winter, planted always his seeds in summer. The Indians regarded him as a great medicine man, and were always kind to him. During the War of 1812, when frontier settlers were butchered by the savage allies of Great Britain, Chapman was unmolested. When news of Hull's surrender was speedily brought, and the frontiersmen, Chapman traveled day and night with warnings and saved the lives of many pioneers.

Besides his seeds, Chapman is said always to have carried with him a few copies of the Bible and of the works of John Bunyan. The latter were his favorites. His reading was wide, covering the lives of many prominent and ancient writers. Sometimes at times and was a man of genius. His kindness to children saddle of his hunting pony onto the prairie wolf. Formerly a dandy in leather, he now was a lusty hunting man, and was always kind to animals.

Dog of All the Russians

(Continued from page 24)

saddle of his hunting pony onto the prairie wolf. Formerly a dandy in leather, he now was a lusty hunting man, and was always kind to animals.

The old fashioned kind is a single plug. When it blows, some part of your house is immediately in darkness and you have to send for an electrician to come and insert a new plug before you have light again.

The SIX-IN-ONE FUSE PLUG does away with all that. It saves you time, money and discomfort. You give the SIX-IN-ONE FUSE PLUG a slight turn and your lights are instantly burning as before—no fuss or bother when a blown-out fuse has left you suddenly in the dark. No groping about for candles or oil lamps, while your guests and family sit in unrelieved gloom waiting hour after hour for the lights to flash on again and restore brightness and comfort to your home.

The old fashioned kind is a single plug. When it blows, some part of your house is immediately in darkness and you have to send for an electrician to come and insert a new plug before you have light again.

The SIX-IN-ONE FUSE PLUG does away with all that. It saves you time, money and discomfort. You give the SIX-IN-ONE FUSE PLUG a slight turn and your lights are instantly burning as before—no fuss or bother when a blown-out fuse has left you suddenly in the dark. No groping about for candles or oil lamps, while your guests and family sit in unrelieved gloom waiting hour after hour for the lights to flash on again and restore brightness and comfort to your home.

The old fashioned kind is a single plug. When it blows, some part of your house is immediately in darkness and you have to send for an electrician to come and insert a new plug before you have light again.

The SIX-IN-ONE FUSE PLUG does away with all that. It saves you time, money and discomfort. You give the SIX-IN-ONE FUSE PLUG a slight turn and your lights are instantly burning as before—no fuss or bother when a blown-out fuse has left you suddenly in the dark. No groping about for candles or oil lamps, while your guests and family sit in unrelieved gloom waiting hour after hour for the lights to flash on again and restore brightness and comfort to your home.

A Fuse Plug is an electric safety valve that "blows" when the current overload the wires in your house.

ATLAS SELLING AGENCY, Inc., 450 Fourth Ave., New York
Evergreen Planting in Mid-Summer

FROM the latter part of July until late September is a most favorable period for the successful transplanting of Evergreen Trees and Shrubs. Our Evergreens are lifted with a large ball of fine roots and earth which is securely wrapped in burlap to insure their safe shipment. Catalog if requested.

ANDORRA NURSERIES
Wm. Warner Harper, Proprietor

MOTT'S PLUMBING

OR those who want the bath only—for those who want just the shower—for those who want both—Mott's Built-In Bath and Shower is an ideal arrangement.

Combined with our new light-weight porcelain bath is the adjustable shower. Turns to any angle—aids wetting the head. An L-shaped rod-and-curtain forms the roomy enclosure.

Further described in special booklet, "Mott's Built-In Bath and Shower," free on request. Our 122-page "Bathroom Book" shows floor plans and illustrations of model bath rooms and gives hints in tiling and decorations. Mailed for 4c postage.

The J. L. MOTT Iron Works, Fifth Ave. and 17th St., N. Y.

1828—Eighty-eight years of Supremacy—1916

Boston Portland, Ore.
Philadelphia Washington, D. C.
Chicago Minneapolis
St. Louis New Orleans
Hartford Denver
New York Philadephia
St. Louis Kansas City
San Antonio

Showrooms equipped with model bathrooms

A partial turn of this single lever valve controls the flow and regulates the temperature.

DELCO-LIGHT

Electric Light and Power for Suburban, Village and Farm Homes

Delco-Light was developed by the same engineering and manufacturing ability that has made Delco Cranking, Lighting and Ignition Equipment the standard of the world.

It is amazingly simple—a child can operate it—starts by touching a button and stops automatically when batteries are full.

Has a capacity of 40 to 50 lights and furnishes power for pump, vacuum cleaner, cream separator or other small machines.

Generator and gas engine in one compact unit—strong and thoroughly well made—practically trouble proof.

Price complete with batteries $2.50
Write for the illustrated folder

The Domestic Engineering Company
Dayton, Ohio

Offices in all principal cities

General Agents:
Domestic Electric Co., 38 Vose St., X. Y. C.
J. R. Ainger, 719 North Broad St., Philadelphia.
P. E. Hilson, 405 So. Clinton St., St. Paul.

Horse Electric Light & Power Equipment Co., 26 Canal St., Boston, Mass.
Planning a Brown Garden

(Continued from page 45)

red some *Spira* astilboideae has been
planted, and the soft yellow of the
*Achillea tomentosa* is an effective if
unusual combination. Other minor
effects are shown in different parts of the
garden; tawny day lily, *Helenium
bolanderi*, orange butterfly weed, peacocks, black-eyed Susan, wallflower
tubers, which are divided, are planted in
flowers replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglossis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpiglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced bysalpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
dull violet, and dark red. For instance, flow-
ners replaced by salpigglassis, and brown,
Nine out of ten women copy what the tenth does—the tenth is a reader of Vogue!

**The Most Exclusive Doors Are Open**

To Women Who Read Vogue

To be a reader of Vogue is equivalent to having the entre to the great houses of Europe and America. Brilliant women all over the world read it because they know it to be irreproachably smart. Quiet women away from the great centres read it—because they know it to be irreproachably smart. It is the door through which one enters the beau monde.

$2 Invested in Vogue Will Save You $200

Vogue is the acknowledged authority on what the well-grown women of the world are wearing and doing. The moment a new model is shown in Paris, London, New York—it is in Vogue. Gowns that follow Vogue’s advice are the last word in correctness—and they remain in style as long as you care to wear them.

The gown you buy and never wear is the really expensive gown! Why take chances again this year when by simply sending in the coupon and paying $2—a tiny fraction of your loss on one ill-chosen hat—you can insure the correctness of your whole wardrobe? Twelve numbers—a resume of the summer and autumn styles.

---

**Vogue**

25 cents a copy $4 a year

*Conde Nast Edna Woolman Chase*

Publisher

*Editor*

---

**CARRARA MARBLE BENCHES, FOR THE GARDEN AND HALL.**

**MARBLE TABLES, TABLETS, CONSOLES TABLES, SUN-DIALS**

S. KLABER & CO.

126 W. 34th St., N. Y.

Established 1849

---

**The Monroe Refrigerator***

**Carrara Marble, marbleite,**

so hard and tough—

in every respect—

in every case—

it is in Vogue. Gowns that follow Vogue’s advice are the last word in correctness—and they remain in style as long as you care to wear them.

The gown you buy and never wear is the really expensive gown! Why take chances again this year when by simply sending in the coupon and paying $2—a tiny fraction of your loss on one ill-chosen hat—you can insure the correctness of your whole wardrobe? Twelve numbers—a resume of the summer and autumn styles.

---

**Vogue**

25 cents a copy $4 a year

*Conde Nast Edna Woolman Chase*

Publisher

*Editor*

---

**CARRARA MARBLE BENCHES, FOR THE GARDEN AND HALL.**

**MARBLE TABLES, TABLETS, CONSOLES TABLES, SUN-DIALS**

S. KLABER & CO.

126 W. 34th St., N. Y.

Established 1849

---

**The Monroe Refrigerator***

**Carrara Marble, marbleite,**

so hard and tough—

in every respect—

in every case—

it is in Vogue. Gowns that follow Vogue’s advice are the last word in correctness—and they remain in style as long as you care to wear them.

The gown you buy and never wear is the really expensive gown! Why take chances again this year when by simply sending in the coupon and paying $2—a tiny fraction of your loss on one ill-chosen hat—you can insure the correctness of your whole wardrobe? Twelve numbers—a resume of the summer and autumn styles.

---

**Vogue**

25 cents a copy $4 a year

*Conde Nast Edna Woolman Chase*

Publisher

*Editor*
Finishing Interior Woods

(Continued from page 14)

Another of the panels shows a piece of chestnut. You will note the beautiful figure of this wood, which can be treated in many ways to intensify and to bring out the growth. This panel is finished with three coats of material. The first coat is a non-fading oil, specially constructed for this type of wood, and followed by two coats of a specially prepared finishing varnish, which is very inexpensive, lightly rubbed to a dull finish with curled balsa to acquire the texture of surface. This finish on chestnut is economical, and satisfactory. The lower portion of the panel shows the same wood finished with paint and enamel, using the same specification as on the panel first described. Here we have three coats to acquire a velvety finish, and then one, using the paint and enamel.

The ordinary yellow pine panel is finished exactly the same as the chestnut. Here the stain has been successful in bringing out the figure of the wood, and with the use of the varnish rubbed to a dull sheen, a finish has been obtained that would, perhaps, have been very unattractive. It is to be noted, however, that in the usual pine, unless your wood trim is selected for figure, it is often much better to finish with paint and enamel or varnish, and in the instance of the wood being used in bed chambers, it is often advisable to finish with a hard drying, washable flat paint.

Finally there is white pine finished with a coat of stain and two coats of varnish specially prepared. It is possible to bring out the natural figure and markings even of this wood, if the right stain is employed to develop them. Though space will not permit detailed information relative to the finishing of woods and their possibilities, the following classification of woods may help in the selection of the wood for the home interior before it has been installed, and guide you in the refinishing of the woods which may be already installed.

Other Woods

All native American woods can be stained to bring out and intensify nature's own markings in either of two ways, either finished with varnish, wax, lacquer and other protective materials, designed scientifically, accordingly, or finished with stains of a color tone of finish required. The right type of stain must be used for the different woods; the stain may help to note that some will require an oil stain, others acid stains, others spirit stains, others strong chemical stains, a few some, few, water stains.

A few manufacturers who have been responsible in finishing materials for woods both interior and exterior, have a department which devotes its entire time to furnishing detailed information relative to the finishing of each specific wood and advising you on every problem relative to such work. It is advisable to consult extensively all of the technical men before the selection of the wood is made, before starting refinishing.

Red gum, spruce, cypress, hard or yellow pine, white pine, birch, basswood, wood, redwood, cedar, fir, holly and laurel can be stained or painted as desired, providing care is taken to select the growth of the wood showing the little figure.

Yellow poplar, poorly figured hard or yellow pine, white pine, cypress and fir should be painted or enamelled in shades as desired.

Collecting Chairs of Character

(Continued from page 34)

Collecting," by Vallois (all of them illustrated), will be found valuable. From such sources one learns that what was to be greatly used in the years 1650-1690; that Hepplewhite suggested horsehair for chair coverings in 1790; that the Carved Crown is a distinguishing mark of chairs of the Restoration period; that Queen Anne furniture is marked by simplicity and that its beauty depended, as a rule, on its fine lines, graceful curves, extremely delicate veneering and slight and restrained inlay; that mahogany came into use about 1720 and 1725 and not into general use before 1760; that Chippendale's pieces were made about 1730 and 1770; that in all real Chippendale ball-and-claw terminations the claw is curved to express gripping, not merely tamping on the ball, as in imitations and in most reproductions. These and hundreds of interesting points every collector of old furniture should know, points that enable one to collect chairs intelligently and with joy in the pursuit of a hobby at once delightful and practical.

How Do Your Rooms Face?

(Continued from page 15)

Lot: At least 100' frontage.

Frontage: Not over, east, south or west.

First floor plan to comprise the following features: Distinguishing: Living-room, kitchen and pantry and kitchen porch, maid's room and bath, cloakroom and lavatory; and a stairway with front hall. The living-room and front hall to have intimate connection with the garden. Dining-room to have two aspects, one toward the east, and one toward the south. Living-room to have at least two aspects, one toward the south and one toward the west. Kitchen to face the north. Location of each of these and the different plans shall be such as to fulfill exactly the requirements of the program for one of the four points of the compass.

Water Your Garden

This way

J ust turn on the water then turn the water any way you want to it water and let it water like the gentle rains of the heavens. One line fifty feet long will water 200 square feet. $13.75 buys just such a portable line that can be attached directly to your garden hose. It is equipped with special couplings so it can be quickly and easily moved.

Spray nozzles are of brass. Pipe is galvanized. 50-foot portable line $13.75. Delivery prepaid East of Mississippi, if remittance is sent with order. 100-foot lines cost $26.25. Other lengths in proportion.

Send for Portable Line Booklet

THE SKINNER IRRIGATION CO.
231 Water Street TROY, OHIO

Water Your Garden

To Lay DUST

ON ROADS, DRIVES and PATIO SUBSIDING

SOLVAY

GRANULATED CALCIUM CHLORIDE

Economical - Practical - Effective

Shipped direct to your station in all-rights packages ready to apply.

Conservation of water - Saves labor.

Write for illustrated Road Book

SEMET-SOLVAY CO.
406 Milton Ave. Solvay, N. Y.

CON-SER-TEX

Makes a neat, attractive, durable surface, which will last as long as the house itself.

This roofing material costs less than the most others, is inexpensive to lay for years has been giving satisfactory service.

Wherever a neat, artistic waterproof surface is wanted CON-SER-TEX should be used. It will not leak, crack, stretch, peel or rust. It is CON-SER-TEX is a canvas roofed generously treated to protect the surface from mildew and the detrimental action of the oil in paint.

Water-proof Weather-proof

Wear-proof

Investigate its merits. Send us the dimensions of your roof, porch, floors, sleeping balcony, or the surface you want covered. We will mail you samples showing quality, width, weight and complete information on costing of laying this material.

Win. L. Barrett Company

8 Thomas Street New York City


The Pacific Building Material Co., San Francisco
Loafing on the Beach


Vanity Fair is a great out-door magazine. It goes with a syncopated swimming suit and a sun umbrella like peach ice-cream with a sub-deb dance. It lights up an awly sporting summer garden occasion, y'know, more than Al Jolson's smile lights up the Winter Garden. It gives you a party eclat, elan, entrain! It's as good as a block of Bethlehem Steel—and nowhere near as heavy!

But more than that, it is a magazine that pictures (every month of the year) all that is going on in the very heart of New York life—its art, its fashions, its theatres, music-halls, studios, cabarets, sculpture galleries. If you want to keep up with life in New York, let Vanity Fair be your chaperon, your cicerone, the little bird that whispers in your ear the marvelous secrets of the maddest metropolis in the world.

We promise you, solemnly that we are not going to print any pretty girls' heads on its covers. We are going to spare you the agony of sex discussions. We shall publish no dreary serial stories. No diaries of travel. No hack articles on preparedness. No gloom. No problem stories. No articles on tariff or irrigation, or railroad rates, or pure food, or any other topic. We are going to spare you the agony of sex discussions. We shall publish no dreary serial stories. No diaries of travel. No hack articles on preparedness. No gloom. No problem stories. No articles on tariff or irrigation, or railroad rates, or pure food, or any other topic. We are going to spare you the agony of sex discussions. We shall publish no dreary serial stories. No diaries of travel. No hack articles on preparedness. No gloom. No problem stories. No articles on tariff or irrigation, or railroad rates, or pure food, or any other topic.
An Ideal 100%

An actual analysis of the contents of Collier's for the first four months of 1916 shows

Fiction—Short Stories ........................................ 36.0%
Fiction—Serials .............................................. 14.0%
Photo News .................................................... 9.0%
Special Articles ............................................. 31.8%
Editorials ....................................................... 8.0%
Poetry ............................................................ .8%
Humor ............................................................. .4%

It is this variety and balance that makes Collier's the necessary publication. "Collier's," writes an Arizona man, "is responsible for a big part of my education and I believe that is the case with many other young men of the country."

Always watch the news-stands Tuesdays for the new number of

Collier's
THE NATIONAL WEEKLY
416 West 13th Street, New York

5¢ a copy
The Luxury of Soft Water

Water as delightfully soft as rain, yet as live and sparkling as that from a spring, can be yours in ample and unfailling quantity in your own home, if you equip your home with

Permutit

The Water Softener To Zero Hardness

It is a simple apparatus which, when connected to your water piping, takes from even the hardest water all those elements which make it hard—passing the water soft, sweet, pure, ideal for the toilet, bath, kitchen or laundry. A Permutit system costs little to install and next to nothing to operate. It is automatic, unfailling, compact, economical. There is a Permutit size for your house. Write for the brochure on "Velvet Water," the perfect water for comfort, health and cleanliness.

The Permutit Company
30 East 42nd Street
NEW YORK

Planning to Build?
Then Get These Three Valuable Numbers Free:

- The coupon below entitles you to receive free the April, May and June issues of The Architectural Record in connection with a new yearly subscription starting with July. You will thus receive 15 attractive and valuable numbers for only $3—the regular yearly price.

- Each month The Architectural Record presents a careful selection of the best work of leading architects with an average of one hundred or more illustrations. In practically every issue houses of architectural merit are illustrated with exterior and interior views and floor plans. And one number each year is devoted entirely to country houses.

- In the business section also are described the latest and best building materials, as well as the specialties and furnishings which add so much to the comfort, convenience and value of the modern home.

From The Architectural Record you are sure to get ideas and information which will enable you to save valuable time when you consult your own architect. It will help you to determine the general type of house to be erected, the materials to be used, the best arrangement of rooms to meet your particular needs, the conveniences and devices to be installed, the style and character of furnishings.

To secure the Three free Numbers, please mail the coupon promptly.

The Architectural Record
THE ARCHITECTURAL RECORD
119 West 40th St., New York City

Have your trees examined NOW!

The Roof Is the Most Conspicuous and Most Vulnerable Part of Every House

The smaller the slate, the handsomer and stronger the roof. Such a roof costs on a house of this size but $40 or $50 more than shingles; and adds $500 to its selling value.

The strongest, highest priced and most beautiful blue slate known; admirable with gray stone, white stucco, etc.

If interested, for samples, pictures of other roofs and literature, address:
MONSON LUSTRE SLATE CO., 198 Devonshire St., Boston
Successor to Maine Slate Co., of Monson

The Roofed with an appropriately small size (5" x 7") of

Monson Lustre Slate
(Note the Lustre on the Veranda roof)

Successor to Maine Slate Co., of Monson

Have your trees examined NOW!...
Looking Toward 1917

we announce that the Six-Cylinder Type of Power Plant will be continued, as the most efficient. This decision by our engineering staff follows thorough tests and observation of motor experiments and tendencies in Europe and this country. It is the policy of The Pierce-Arrow Motor Car Company to build cars, under the direction of skilled engineers, that embody the utmost in service and luxury. And to sell these cars at a price fairly determined by their cost.

THE PIERCE-ARROW MOTOR CAR CO • BUFFALO N Y

PIERCE-ARROW