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Price Complete except in far Western Points and Canada $275 and $325 f. o. b. Dayton

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Offices in all Principal Cities
Dear Mr. Davey:

Enclosed herewith please find my check to your order for $1,081.33 in full for tree surgery on my property at Beechmont, New Rochelle.

In making this remittance permit me to express my appreciation of the capable interested service rendered by your expert knowledge. Your New York Office as well as your Westchester representative and your foreman, have one and all given the most painstaking attention to my needs, and I have been so much impressed with the efficiency of your organization as I have come in contact with it, that it would please me greatly if, when you can find time, you will have the goodness to furnish me with any data at your command, showing how you have built up an organization of such scope and prime importance as that which has brought about the devotion and enterprise so evident in your representatives whom it has been my pleasure to meet.

Yours very truly,

W. W. Salmon.

January 4, 1916.


"Your work upon my trees bears the mark of expert knowledge, and I am looking forward confidently to the best possible results from your intelligent treatment. Your success in tree preservation makes you a real public benefactor."


"Two pioneer farms located in my residence grounds have been a source of worry, having cost considerable effort, time and money and have never been satisfactorily treated until the work lately done by your force. I am of the opinion that the trees are permanently sustained."


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"It is a pleasure to me, and I feel it a duty, to recommend any work that is done as intelligently as you handled my work here."

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"I was very much pleased with the work of your men on my trees. They seem to understand thoroughly their business and they have put my trees in first-class condition."

Great corporation head in amazed at the skill & devotion of Davey Tree Surgeons

Correspondence between W. W. Salmon, President of the General Railway Signal Company, and M. L. Davey, General Manager of the Davey organization—a message of vital importance to every owner of trees.

Set forth in the following letters are facts that every tree owner ought to know—facts, indeed, that he would know before he can save his trees from decay and disease.

Tree Surgery is never "half-good"—it is either good or bad. If it is good, it is mechanically perfect and scientifically accurate. If it is bad, it is a menace to the trees and turns money into water. How can you buy Tree Surgery intelligently—and safely? The letters from Mr. Salmon and first reply from Mr. Davey, coupled with the photographs shown, clearly outline the only safe course for you to follow:

GENERAL RAILWAY SIGNAL COMPANY

Rochester, New York.

Mr. M. L. Davey, Davey Tree Expert Co.,
Kent, Ohio.

Dear Mr. Davey:

I am very much impressed with the efficiency of your organization and reputation. Our men have been made to feel that they are to handle your priceless trees as we find them, keeping only those who have in them the qualities which have impressed you. The good ones we boost and encourage and try to inspire as soon as we find that they are good. We pay these good men well and pay them more as soon as they prove they are worth more. The foreman who had charge of your work with whom I had a raise immediately on the strength of your letter. Is it not reasonable to suppose that he will strive still harder to please every other client? Every man in the Davey organization knows that his advancement depends upon his service and upon no other thing.

While we pay well we demand much in return. If a man fails to live up to our high standard, we do not want him and will not have him. If our service at any time falls below this high standard, we let the offender go and make good to the client. Thus the process of elimination leaves the good men, capable interested service and a mere handful doing a business of about three hundred years of actual experience was concentrated in three hundred men.

When I say that such a voluntary expression of satisfaction is more than a pleasure—it is an inspiration. The public as a whole has been amazed at the work done by your men on my trees. I was very much pleased with your inspection and your explanations, and I have been so much pleased with the efficiency of your organization as I have come in contact with it, that it would please me greatly if, when you find time, you will have the goodness to furnish me with any data at your command, showing how you have built up an organization of such scope and prime importance as that which has brought about the devotion and enterprise so evident in your representatives whom it has been my pleasure to meet.

Yours very truly,

W. W. Salmon.


Dear Mr. Salmon:

Acknowledging your esteemed favor of Sept. 29th, I write to say that such a voluntary expression of satisfaction is more than a pleasure—it is an inspiration. The public as a whole has been amazed at the work done by your men on my trees. I was very much pleased with your inspection and your explanations, and I have been so much pleased with the efficiency of your organization as I have come in contact with it, that it would please me greatly if, when you find time, you will have the goodness to furnish me with any data at your command, showing how you have built up an organization of such scope and prime importance as that which has brought about the devotion and enterprise so evident in your representatives whom it has been my pleasure to meet.

Yours very truly,

W. W. Salmon.

THE DAVEY TREE EXPERT COMPANY

M. L. Davey, General Manager

FOR SAFE TREE SURGERY
RAL RAILWAY SIGNAL COMPANY
Principal Office:
Rochester, N. Y., U. S. A.
President.

L. Davey, General Manager.

Mr. Davey:

I accept my sincere thanks for your illuminating letter of October 3rd. I read it, I find it easy to understand now and why within a decade the organization, from a mere handful of men, came to number upwards of three hundred, with a mere handful of men, skillful and intelligent, industrious, skilled and intelligent.

Your story, interesting in itself, is most likely told, though in its telling it seems to me that you have failed to mention the one element without which perfected methods, high type men, and realization of an ideal would not have come about. That unmentioned element I am sure have been Davey, who first conceived the ideal, then determined the ends and later found and inspired with part of his own enthusiasm the men actually carrying out the work.

I would like to do so, believing that your story cannot fail to serve as an inspiration for both employers and employes who may be privileged to read it.

You have the goodness to write me home address whether I have your consent to make and send out to my business friends such copies?

Sincerely yours,

W. W. Salmon.

Write today for FREE examination of your trees

booklet, "When Your Trees Need Surgeon." What is the real condition of your trees? Are insidious diseases and hidden decay slowly undermining their strength? Will the next storm claim one or more as its victims? Only the experienced Tree Surgeon can tell you fully and definitely. Write today.

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From Mr. Henry A. Everett, Pres.
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"It is now six years since you first treated my trees at Willoughby and I am more than satisfied with results."

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Write us, describing as briefly as possible, your wishes.

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"Sacmoore" commands a beautiful view of the Water Mill Mountains and the surrounding country. It is about two miles from the New York M.T.A.; 1/3 mile from New York City; 1/2 mile from L.I. Throgs Neck Bridge.

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House heated twelve minutes walk from D. L. & W. station—within easy commuting distance from Penn. station—express trains. Lot measures 75 x 140 ft.

Ownership covers privileges to boat launch, piers, yacht harbor, grand canal and motor stage to station. All improvements are accessible, even gas. Price is $1,500 for a cash sale.

For sale at Millington, New Jersey, a country estate comprising four acres of beautifully cultivated grounds is situated on a high elevation near the shore of Lake New Lisbon. Ownership includes ownership of lots in the unit.

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BEAUTIFULLY situated on a high elevation, the property commands a superb view of the Catskill Mountains and a wide panorama of the surrounding countryside.

The unique distinction seldom found in property of this character, is its close proximity to the cities of Kingston, New York (12 miles), Albany, New York (45 miles) and New York City (99 miles). Express train service between these points.

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ALL MODERN IMPROVEMENTS including steam heat, telephone connection, modern plumbing, etc.

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THE RESIDENCE contains a large living room, library, dining room, eight master’s bedrooms, two servants’ bedrooms, sewing room, servants’ dining room, kitchen, and two master’s baths. The large, dry and well ventilated cellar affords excellent facilities for storage purposes.

SPECIAL FEATURES. The stable is heated by a hot water system and has one servant’s bedroom, sitting room and running water. Flower garden, vegetable garden, orchard with a variety of fruit-bearing trees, concord grape arbor, berry patches, and a storage vegetable cellar. The water supply is furnished from the Catskill Mountains.

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which is built of stone and stucco is complete in every detail, built by the owner for personal requirements a few years ago. Consisting of a large living-room, halls, den, butler, pantry, kitchens, servants' dining-room, 7 master's bedrooms, 4 side bath-rooms, 4 servants' rooms, large garage and other out-buildings, open fire-place and hard-wood floors.

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JOHN K. NOX, Chamber of Commerce, 88 Church Street, New Haven, Conn.

FARMS & ESTATES, E. E. Stoune, Inc., 24 Broadway, N. Y. C.

CARL C. LOH, 5 Orchard Street, Tarrytown, N. Y.

NORTH SHORE, J. Hart Welch, Dighton, L. I.

NORTH SHORE OF LONG ISLAND, Stephen Votator Office, 44 W. 34th Street, N. Y. C.

WILLIAM S. CHAPPELL, New London, Conn. Ext. 796.

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GEORGE E. BEARN, Greenwich, Conn. E. T. DAYTON, Main Street, E. Hampton, L. L.

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COUNTRY PROPERTY, Frank H. Kinney, 22 State Street, Albany, N. Y.

WILLIAM H. MILLS, Along the Sound, 7 East and Street, New York City.

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If this is the kind of poultry you are looking for, write to Wilburth Poul­
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THINGS for the house, all the year 'round, and things for the garden, in the spring, are found at Ovington's in infinite variety—and yet all of them distinctive. So if it's either the house or the garden you are thinking about, you can find a number of decorative suggestions on this page—and a great many more in the store, or in the Ovington catalogue.

Every real garden should have its sundial. This one is 3' high, $10.00, mounted on a gray terra cotta pedestal, $25.00. Complete, $30.00.

Send for the new Ovington Gift Book—ready May 1.

OVINGTON'S
Fifth Avenue at 32nd Street
New York
House & Garden

MAY, 1917

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W blending to the ceiling—the blue sky attends to that. Nor do the walls have to be painted, for Nature looks to them in tree and bush and the purpling horizon. All we have to do is to set out the furniture and see that the floor is all right.

So we have assembled an issue for June which is devoted to furnishing this garden living-room. Here are pages of tables and chairs especially designed for that lovesome spot; here are shown new garden statuary, garden walls and fountains, pools and ponds. The floor of our living-room is considered in articles on lawns and tennis courts—practical articles that tell how each is made. Two experts have chosen the best white flowers and the best yellow roses to adorn this room. Gardeners will be interested, too, in hearing how Washington is helping the farmer win the battle; it is a thrilling story, and an inspir

THE GARDEN AS A LIVING-ROOM

I t is possible to live like a cave man in the garden. Few do it. The most of us who take to the garden in summer want to make that outdoor living-room livable. We don't have to bother about the ceiling—the blue sky attends to that. Nor do the walls have to be painted, for Nature looks to them in tree and bush and the purpling horizon. All we have to do is to set out the furniture and see that the floor is all right.

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ing one, especially in view of the present national conditions.

Of course, the outdoor living-room is not the only thing that comes in for attention. Sleeping porches and country house water systems, for example, find their places here. Mili

tants and collectors will also find Gardner Teall's article on Japanese sword-guards vitally interesting.

Continuing the transition from the outdoors to the in, you come to the first of a series of articles on the Colonial house; to Mr. Eberlein's study of Italian furniture; to some more good little devices for the house; to the best and latest books on interior decorating; and by no means least, to the three pages of rooms which make up the Little Portfolio of Good Interiors.

In these forecasts we don't often say much about the poem on the editorial page, but "Out of Town," the one we have chosen for the June issue, is a so wholly delightful little lyric that we really can't help telling you its title, at least.

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FLOWERS THAT HUMANIZE FURNITURE

Here's a study in effects for you! A Jacobean hall, noble in its austerity. The weight of the ages rests upon its antique furnishings. You conjure up visions of sturdy men of an age that was not too proud to fight. . . . Then comes Spring, with a fresh loveliness, and her first fragile blossoms find a place there on the oaken sideboard. Her beauty of today graces the stern solidity of yesterday, softens it, humanizes it.
WHEN SYRINGAS TURN TO LILACS

And the Mock Orange Takes Its Rightful Place as a Namesake of Ptolemy II

GRACE TABOR

One of the showiest of all is the so-called Chinese lilac, of rather loose growth and very large flower clusters

pipe. The stems of these shrubs have a pith that is so easily removed that pipes were made from them. But after it was thus reasonably applied to the genus which, to avoid confusion, it may be as well for me to refer to as mock orange, no one could think of a generic name for the lilac. So they decided to transfer to it this name, and invent another for the plant which bore it in the first place!

Hence it is that we still refer to Philadelphus, in the common tongue, as "syringa;" and keep on calling lilacs, "lilacs." And I suppose we shall continue to do so, world without end.

Of the lilacs we all know that "the fragrance is very sweet"—usually. I do not think all are aware that there are lilacs almost scentless and therefore, to my mind, worthless; or that there is one other which has so strong an odor as to be unpleasant to some people. Also, we are all aware that their flowers are purple, white or lilac and sometimes almost pink.

Indeed, it would seem that there is very little new information to be disseminated with regard to these shrubs; for who does not associate them with the oldest that we have here in America? And what dooryard is there that hasn't its clump?

Yet, of course, it is true that the things we are the most familiar with are the things of which we very often know the least. So
I am moved to start at the beginning, just as if lilacs were a brand new thing.

Associated as they are with the earliest days of our forefathers, it would seem that their original home must have been England, if they were not native here. Yet this is not the case; only in southern Europe, in China, in Persia and Japan do lilacs grow wild—save as they have escaped from old dooryards and taken to the road. The oldest in cultivation probably is the lilac of southern Europe (Syringa vulgaris) and this is still the best, all things considered.

For lilacs—I shall not call them syringas except as I must use the name technically—are not improved by doubling. And though new varieties of great beauty and merit have been developed by hybridizing, after all is said and done, none is sweeter than the old common purple and common white. The most that we want more than their sturdy beauty and ravishing fragrance is a longer period of it, lasting all summer!

**SUCCESSION BLOOM AND MASSES**

The nearest approach to this is of course attained by the development of varieties that bloom at different times, and so keep up a succession; and this has been so successfully done that one may now carry "lilac time" a third of the way through summer at least, by proper selection.

One of the essentials of good effects, however, in the use of this species en masse.

An essential to good effects with lilacs is mass planting, especially when the grouping is confined to one variety.

Early in June comes S. villosa, the one really tender variety on our lilac list.

It is comparatively low growth—about 3'—fits the Persian lilac for the front of the group.

Let the lilac planting be a group, a strong feature in the landscaping scheme.

I am moved to start at the beginning, just as if lilacs were a brand new find. Lilacs may not improve your eye; masses of the kind alone are necessary, if the most of this shrub has a future in the land, is to be real and true. Hence, in order to enjoy a long season of bloom, one must be bound to a considerable group to give over to it, yet this need not be modified somewhat by the fact that the possiblity to use several varieties in a mass if they are actually mingled. One of several kinds planted together is better than none; but small groups of from seven each, of several kinds, planted to form an unbroken mass, will give the desired extension to the season of bloom, a happy effect as well.

**THE EARLIEST BLOOMERS**

Earliest of all to blossom is a Chinese species, distinguished also by being the only lilac whose foliage turns to a fine orange in the fall. This is Syringa oblata, a native of northern China, consequently very hardy and equal to any climatic vagaries which have here. In this connection, however, I think it well to call attention to the fact there are seldom found in the warm sections of the country lilac specimens as fine as those of New England and the northern States. It would seem, therefore, that unless the tenderer species is chosen, the lilac suffers a rigorous climate, with good old

(Continued on page 70)
The most interesting factor contributing to the success of this country house dining-room is the set of authentic Chippendale chairs. They are of an early design with swept school top-rail, vertically pierced splats and carved crested knees.

The house lies low to the ground. As seen in the photograph below, one steps from the living-room or porch out to a broad stretch of lawn. The boundaries are defined by a hedge, and beyond lies the flower garden rich in bloom.
THE breakfast room is dedicated to that subtle meal which finds us in the most sensitive of moods, which may mean anything from a collation to a swallow, but which to all save the total abstainer has the power to make or mar the day.

A tremendous responsibility rests upon this room—upon its location, its decoration and the manner of its furnishing.

First of all the breakfast room should be situated in a part of the house where it will receive the full benefit of the morning sun. Better breakfast in the cellar or in a mid-Victorian dining-room of walnut and red damask than in a sunless breakfast room. If your house is not yet built, you have an enviable chance for selecting an easterly spot; if it must be a matter of adapting a house already erected, make the best possible choice of a bright corner. Never lose sight of the fact that it is in this room that the real business of the day is to begin.

Time was when breakfast was a highly solemn affair. The entire family had to be assembled, clothed in suitably decorous garments, before an eggshell was cracked and a slice of bread toasted. This sacramental ceremony was performed in the room dedicated to the rites of dinner.

MODERN INFORMALITY

An informal breakfast in an informal room may work for the weakening of family discipline in the eyes of an older generation, but it means that life has become immensely more livable. The tendency of modern architecture—directly concerned with expressing the needs of modern life—is to give a fitting diversity to the hours and tasks of the day. There are bedrooms to sleep in and dressing rooms to dress in; reception rooms to receive in, and living-rooms just to "live" in; and by no means least important dining-rooms to dine in and breakfast rooms to breakfast in.

Informality will indeed be for most of us the keynote of the breakfast room decorations. This is partly because breakfast has almost universally become a meal so informal that we could not revive the old dignified institution if we would. Then, the very situation and architectural requirements of the room throw it into the comfortable class of morning-rooms and sunrooms—restful, refreshing spots of naive decoration, large window space, early sunlight. These are rooms in the house, yet not altogether of it, partakers, too, in the sights and sounds of the world outside.

This is the room where you may indulge all sorts of quantities and quiddities, where you may be coldly Colonial or frankly futurolic or anything else your taste directs. Here may be used that gay cottage chintz, that cunning painted furniture, which outrageously refuse to conform to the other seemingly sad-colored rooms of the house. Whether the breakfast room is the adroable supplement to the comfort of your jolly little thatched cottage or the one humanizing note in the twenty rooms of a gingerbread encrusted castle-by-the-sea, it will justify its existence a thousand times.

The cheeriest of backgrounds should be given the breakfast room. Yellow and green and even light blue, in combination with other tones, make an excellent setting. There are various hues on the market which show these combinations, and simple patterns. The Chinese design with two tones of light blue and light green is especially pleasing. With them the work could be finished in a darker tone of grey or blue, and the furniture painted French grey with blue decorations. Sunfast curtains and blue willow print china on a linen cloth worked with yellow a streak of sunlight.

VARIOUS TREATMENTS

Another suggestion for the breakfast room is bodied in a small room of creamy-walled and blue-painted Dutch peasant furniture. The focal point is a mantel of severe simple lines, surmounted by a blue and white Robbia relief of Madonna and Child. The cream-painted walls are always filled with white-painted flowers, and the cream-painted china is plain pottery in a deep cream color, two tones of light blue and a blue and white crewel complete the scheme of a charming and restful morning room.

The sunfast curtains and blue willow print china on a linen cloth worked with yellow a streak of sunlight are designed in a not too obvious color. It may have been partial to Italian silhouette black—a frieze of boys and girls. If the background of the room might better a shade lighter, perhaps a shade darker, the walls, with either of blue or green painted in warm yellow, ivory, pale blue or green. If you like, it may have some designs in a not too obvious color. It has long been partial to Italian silhouette black—a frieze of boys and girls. If the background of the room might better a shade lighter, perhaps a shade darker, the walls, with either of blue or green painted in warm yellow, ivory, pale blue or green. If you like, it may have some designs in a not too obvious color. It has long been partial to Italian silhouette black—a frieze of boys and girls. If the background of the room might better a shade lighter, perhaps a shade darker, the walls, with either of blue or green painted in warm yellow, ivory, pale blue or green. If you like, it may have some designs in a not too obvious color. It has long been partial to Italian silhouette black—a frieze of boys and girls. If the background of the room might better a shade lighter, perhaps a shade darker, the walls, with either of blue or green painted in warm yellow, ivory, pale blue or green.
Significant memories of quaint room of paper and black-edged furniture of Chinese lines which, in a conventional situation the nosegays on wall. The decorations of a last porch may also be built around the one chooses to use the walls with a set of peasant ware. Background is—paint the walls blue, and the wall of the porch may also be green, and the blue, yellow and blue flower-boxes. The plants will be green, and the blue, yellow and blue. The figures are French in spirit. Another is a French in spirit. Another is a room of dignified simplicity, and the fourth, the country kitchen, demanded Colonial furnishings and accessories, and the little boudoir atmosphere of this room draws its small dimensions from its many windows, a pleasant cheerfulness. Walls and ceiling are of white painted boards, the floor is of grey stones, and the fireplace has a plain wooden mantel and a chimney breast of whitewashed stone. One entire wall of the porch is glazed, its long case-ments opening on a terrace that overlooks the garden. Particularly appropriate in this setting are the sturdy gate-leg table and the ladder-back rush-bottom chairs, painted in a warm grey-brown with bright floral conceits.

**Types Illustrated**

The predominating attributes of the breakfast porch in the home of Philander C. Knox, Esq., at Valley Forge, Pa., are simplicity and cheerfulness. Walls and ceiling are of white painted boards, the floor is of grey stones, and the fireplace has a plain wooden mantel and a chimney breast of whitewashed stone. One entire wall of the porch is glazed, its long case-ments opening on a terrace that overlooks the garden. Particularly appropriate in this setting are the sturdy gate-leg table and the ladder-back rush-bottom chairs, painted in a warm grey-brown with bright floral conceits.

**A Colonial Room**

In the converted Colonial kitchen, everything has been subordinated to the oldtime spirit. The walls are painted white above a low white wainscot, and the ceiling is of white boarding with brown stained rafters. Smooth grey stones laid in white bond compose the floor. In line the furniture is straight and austere. There are two capacious cupboards, the corner one showing glimpses of fine old lustre ware. The fireplace is furnished with rigorous simplicity, and the hardware is of black iron. Old china is ranged along the high shallow mantel, where it is thoroughly in keeping.

One of the best things about the breakfast room is that, in spite of the apparently limited class to which it belongs, it is susceptible of a wide variety of treatments, a fact clearly shown even in this brief discussion. It offers an excellent opportunity for a display of individuality. It may represent a consistent development of the scheme of your house, or a welcome and diverting sport from its type. In any event, its possibilities and attractions are endless, and the problem holds as many charms for the novice in creating unusual and artistic interiors as it does for the decorator of long experience.

Simple in line and Chinese in decoration is this breakfast room. The lacquered furniture is decorated in Chinese pattern, and the rug and porcelains are Chinese. Courtesy of Hampton Shops

Types Illustrated

The rooms shown here are thor-French in spirit. Another is a low room of dignified simplicity, well carried out in its decoration. A Colonial room is Chinese in decoration — porcelains, rug, lacquered furniture, and even small tasseled chair cushions of Chinese silk. The combination is full of attractive possibilities.

The breakfast porch in the home of Hon. Philander C. Knox pleasantly embodies the traditions of a Pennsylvania farmhouse porch.

This Colonial breakfast room shows the successful utilization of an odd corner. The architecture of the room was conducive to a delightful bit of restoration. Duhring, Oehle & Ziegler, architects
THE GAY AND RADIANT LADIES OF FRENCH PRINTS

Who Survived the Fury of the Revolution to Grace the Walls of Our Rooms Today

PEYTON BOSWELL

ABOUT the year 1792, or it may have been 1793 or 1794, a Parisian workman stopped at a meat shop and selected a generous portion of the butcher's stock. The proprietor wrapped it up in a rectangular piece of paper, which he roughly crumpled as if angry because it wasn't large enough to suit the purpose: then, grabbing another sheet from the same pile, wrapped the meat the other way and handed it to the customer. The workman paid his bill, looked at the package, scrutinized the wrapping, contemptuously shrugged his shoulders and walked out.

When he arrived at his home, his little daughter took the package from his hand and, hurrying to a table, unwrapped it.

"Oh!" she cried, holding up the first piece of wrapping paper. "See! Isn't it pretty?"

The child regarded the paper, stained though it was by the juices of the meat, with ecstacy. She danced around the room with it, then stopped before the candle again to enjoy the beauty of the picture imprinted thereon.

"Oh, see the pretty lady sitting by the side of the wood. Oh, papa, when are we going to the country again? Isn't it nice!"

"Here, Marie, give that piece of paper to me at once."

The father spoke harshly. He took the piece of paper from the hand of the child, gave it a hasty glance, then thrust it into the fire. The child began to sob as if her heart would break. The father picked her up in his arms, stroked her hair and comforted her tenderly. His mind was on the picture he had just destroyed—and his daughter.

It was one of the most beautiful of French prints. Its title was "Pauvre Nettetie" and it was one of the masterpieces of Debas's great French engravings. It depicted a pretty woman, seated in grief by the side of a wood, her breaking at the wrong spot, poured out in her heart, a broken vase and broken vases symbolizing the love that had overwhelmed her when she met one of the flirts of the king's courtiers.

The French woman, seated in the wood, and he clasped his own little daughter closely to his breast. He clenched his teeth and was glad that he had burned the print, which typified the wrongs of the old régime. The little woman swept away a little while before in a crimson flood, her destruction he felt a sense of personal satisfaction and justification.
WHY PRINTS ARE PRIZED

Many sheets of "Pauvre Annette" have been sold at auction. The high priced ones are "collector's pieces." The publishers put their wares on the market in an age of collectors, and they soon found that, no matter how beautiful a print might be, it appealed to the collector only when it was rare. Therefore a few "pure etchings," without either the name of the artist or the engraver, were made. Next a few "finished proofs before letters" were pulled, having only the name of the artist and the engraver. Then an edition would be printed with the arms of the noble to whom the print was dedicated, the title and the name of the artist. Lastly would be a popular edition with the right note. The gay and radiant ladies of the court coquetting with their gallant beaux, the poignant little romances that are told, seem altogether at home with the inlaid tortoise shell table, the graceful chairs, the frail looking—but strong—cabinet, the demilune clock and the other delightful objects that belong in a French room. And the verdant landscape backgrounds that go with the engravings of famous pictures by Fragonard, Lancret and Pater are in perfect consonance with the bits of tapestry, pastoral and airy, that adorn the furniture of the period.

These 18th Century prints have given almost indispensable aid to our American architects. Many of them depict interiors, and the engravers have limned to the last detail all the elegancies of the furnishing and decoration of the walls. Never before and never since have artists lovingly supplied such detail. Even the titles of books lying on the table before my lady appear in these prints, together with the tracery of tapestry chairs and delicate carvings of mural borders. These prints also show just how the prints themselves were used for decorative purposes in the rooms constructed in the thirty years before the Revolution. So, in the hands of the architect and the interior decorator they form an artistic circle, being decorations themselves and pointing the way to other harmonious decorations.

FACTS FOR COLLECTORS

Because "Pauvre Annette" is worth $10,000 it must not be thought that 18th Century French prints are at all prohibitive in price. Beautiful examples for decorative purposes can be had for modest figures.

The high priced ones are "collector's pieces." The publishers put their wares on the market in an age of collectors, and they soon found that, no matter how beautiful a print might be, it appealed to the collector only when it was rare. Therefore a few "pure etchings," without either the name of the artist or the engraver, were made. Next a few "finished proofs before letters" were pulled, having only the name of the artist and the engraver. Then an edition would be printed with the arms of the noble to whom the print was dedicated, the title and the name of the artist. Lastly would be a popular edition with (Continued on page 82)
GREET the eyes of the generation of the wonders which will
amaze the wisest of us has no conception of the reality of
the green concrete vines that twine up the brown
cement chimneys of magic hostelry at Atlantic City.

Now I claim that an architect is a magician of no small
merit. Consider some of the things his T-square wand brings forth.
Today granite lies in the shoulder of a great hill. Tomorrow it
stands on a street corner higher than a hill, and men go there to
labor and to play. Today the oak towers proudly in the
forest and snatches at the hem of clouds. Tomorrow it lies humbly
supine, a rough-hewn roof beam beneath which men dwell in
peace and safety. Today a heap of stones and a pile of dust
lie by the pavement. Tomorrow a green concrete vine grows
up a brown concrete chimney.

MOST magicians are content with producing rabbits' out
of top hats. The architect never ceases until he can make
commercial cathedrals out of rock-ribbed hills, homes out of stel-
wart forests—and green vines out of dusty concrete.

Ask the conjurer to do a trick, and he will pull sixteen red
handkerchiefs out of your pocket and lay them on a table before
you. Ask the architect to work his magic, and he will take your
personality and crystallize it into brick and stone and wood, and
set that image in a pleasant place. And men who pass by will
marvel and say, "That's just the sort of house I knew Jones
would build. It looks like him. It has his personality. I wonder
how he did it?"

You may call this magic, merveilles, but I would call it a
miracle. I would call any act a miracle whereby a man takes the
crude things of this earth and fashions them into lasting visions
of loveliness and strength.

In the Gospels, the mud of the roadway was placed on a
man's eyes that he might see. From the same mud of common
ing things are our modern visions
granted us.

Look on the skyline of your city and visualize whence came these towering heights—from the very earth you
scuffle beneath your feet. The cunning of man has fashioned
it into El Dorados, into earthly Sions. The architect
has not only dreamed cities on a hill, he has made them
out of a hill!

What are rabbits hopping out of a top hat to compare
with unbelievable cities growing out of a rock?

THAT is the difference
between magic and miracles. The magician takes the
extraordinary and makes it ordinary—we are all accus-
tomed to seeing the old tricks. The worker of miracles takes
the ordinary and makes it extraordinary. Even the
wisest of us has no conception of the wonders which will
greet the eyes of the genera-

TODAY—I write as we face hostilities—the world is
seeing a gigantic miracle performed. It is seeing an old
born anew in the travail of the universe. It is listening
to the blurt and blare of war as it roars the
world has known, and with actors innumerable, an ordinary,
day thing is being transformed into an extraordinary power.

Five years ago, were you to speak of the sacredness of
home, men would smile at your simplicity. Today these
men have been going forth to die for the very ideals that
home possible. A Divine Magician has taken the whitened
beard of these men and is building with them a new ideal. A
ideal is this—that the power of a people comes not from a
but from the ordinary home, that a nation is great not because
its king is noble but because its home life is noble.

The home is the essence and unit of democracy. To make
livable and pleasant is the great democratic ideal. To make
safe for this generation and the generations to come is the
realization of an ideal that is being wrought in the trenches today.

When the war began we had arrived at a pass where—until
to most of us—it was necessary that the seemingly insigni-
utilitarian things of life be made great and noble. The story
the builders refused was sorely needed for the headlines of the
corner. We needed to give the role of women more
freedom, to simplify the art of eating and drinking
necessities, to make the home a lasting bond for
generations. And we were looking for mere magic, seeing a miracle performed
the ideal of the home
the foundation of this
the last superstructure of
goodly custom be ex-

THIS sort of magic seems a far cry from
whereby an architect
concrete vines up a
dove

-We need not bend our knee, thankful that miracles are still vouchsafed
us. We need not feel aghast that the
-
-We are needed now more than ever to

LINES IN A GUEST BOOK

When does man endure the Utmost? Does it come beside the
Pole? Or at the white floe breaks asunder and the
Arctic waters roll? Or has the icy hand of horror grips the marrow of your soul?

Does it come in darkened sick-room, when you're flat upon your
back?
When the Doctor calls the Rector and the Nurse begins to
pack;
And your wife has daily fittings for a dress of widow's black?

No—It comes in country houses as the hour draws to ten,
And they bring their ghastly Guest-Book and a rusty, dusty pen,
And command you to be funny. Man endures the Utmost then.

H. P. REANO.
THE STORY BEHIND STONE

We are apt to forget the romance of stone—the fires through which it passed to fuse its rich colors, the ages of cooling when were crystallized those glistening particles that give even the humblest boulder life and action. Grasp that story, and you will make more use of stone in your garden. You will appreciate its ruggedness, its color, its life. Perhaps you will even be inspired to build, as was built here, a garden wall that is romantic and lovely in itself. It is in the garden of Benjamin Joy, Esq., at Harvard, Mass., of which Ralph W. Gray was the architect.
The "Lord Thomas and Fair Eleanor" printed kerchief shows that gentleman, halting in his pursuit of the deer to look at the fair Eleanor who is not oblivious to his attentions.

An English rural landscape printed chintz of the 18th Century. It is quite a busy little chintz. The more one looks at it the more one sees, for every niche of space is occupied.

A portrait of Raphael by Daugy, a section of the "Allegory of the Arts" famous French chintz printed during the 18th Century. Raphael, erecting with blazon concern the encompass of numerous adm.

"William Penn's Treaty With the Indians" formed a favorite subject for chintzes printed in the early 18th Century. The print has fine action and an historic realism that recommends it for framing.

The Washington kerchief below is an example of a 19th Century printed neck kerchief with Stars and Stripes motif.

The Declaration of Independence with portraits of Washington, Jefferson and Adams, and medalion seals of the thirteen states was printed on chintz kerchiefs. This is from the collection of Charles Allen Munn, Esq.


The English rural landscape printed chintz of the 18th Century. It is quite a busy little chintz. The more one looks at it the more one sees, for every niche of space is occupied.
TRIOTIC PRINTS OF BYGONE DAYS

Old Kerchiefs and Cloths for the Collector
GARDNER TEALL

The "Washington Bust" printed kerchief assures us that George Washington was the "Patriae Pater," and the portrait is appropriately surrounded by shields and laurel wreaths. From the collection of Charles Allen Munn, Esq.

The "Washington Bust" has been called the "pissenlit d'Aubusson" of the home. Its place in the affections of the collector of ants and curios has long been acknowledged.

For fully fifty years and over, of household ancien-tres gathered to their appreciative eyes, the subjects of the printed kerchief fabrics. Originally the word chintz was applied to the printed cotton fabrics from India, each piece being a chint, a name that was derived from the word chint, Bengal cit and Sanskrit, meaning spotted or patterned. Afterwards it came to be applied to the glazed printed fabrics of European and Near Eastern manufacture, gaily patterned with flowers and birds and in diverse colors on a white ground. Its calendered, dust-shedding surface made the material a great favorite with careful housewives.

Some, the French substitute for it, was a heavier material than it, was produced until somewhere around 1860. Old-time chintzes are not so easily found nowadays. However, there are still excellent chances of occasional discoveries even in this antique-combed land of old-time chintzes are not so easily found nowadays. However, there are still excellent chances of occasional discoveries...

"The Allegory of Franklin and Washington" is one of the most sought after and prized printed chintzes in this field of collecting.

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"The Token or Sailor's Pledge of Love" is a printed kerchief that collectors prize. Quaint verses assure the doubting collector of the sailor's fidelity.

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(Continued on page 58)
The surest flowers for this summer's blooming

Bulbs and Tubers that Can Be Planted Now for Quick Effects, and What Can Be Done with Them

F. F. Rockwell

Summertime flowering bulbs and tubers of all kinds offer very important advantages to gardeners who want good garden results quickly—particularly to those persons who are not certain that another summer will find them with their present garden and hence do not care to make permanent plantings that cannot be easily removed. These advantages are practically certain results and sure satisfaction with a minimum cost and with minimum care, and at the same time an investment that can be counted on for the future.

The summer bulbs are less expensive and more lasting than potted or bedding plants; they are more certain to succeed, and more easily cared for than annuals; they give quicker results, and are much more easily removed—and if necessary, carted about with the family Lares and Penates—than the regular hardy perennials.

While gladioli, dahlias and cannas are universally known and grown, there are a number of minor summer bulbs which are altogether too little appreciated. I would particularly urge every flower lover who is not familiar with the less known bulbs described in this article to try at least two or three of them in her garden this year. The very fact that they are not universally grown lends to them an added interest.

**Dahlias of Today**

It would be hard to decide between gladioli and dahlias in the race for popular favor. The recent development of each has been little short of marvelous. Not only new varieties, but distinct new types of both have been added until sometimes one has to pause and wonder where the development will stop—indeed there is any stopping point! In the limited space of this article it is not possible to enter into any detailed discussion of varieties. But a word or two concerning the different types of both will undoubtedly be helpful, particularly to beginners. Let us first consider briefly the dahlia of today.

Every time the gardeners think they have the dahlia cornered, it "breaks" into a new form. With the possible exception of the zinnia there was never any flower much more stiff and inartistic than the compact, solid "paper flower" show dahlia. It had and still has many admirers. Like the zinnia, it has its uses. But I think that most flower lovers will agree that in beauty that is no comparison between the old dahlia and the newer cactus and peony flowered types. To be sure, the new forms will not succeed so well under unfavor-

able condition of culture as do the old dahlia types. The cactus type is undoubtedly the most popular at the present time. The pointed, spiky type of flower preferred in the old dahlia, the show and fancy dahlias, are on the contrary long and narrow and rather loosely bunched. In many varieties they are extremely narrow, and in some most grotesquely twisted and curled. The cactus, in fact, covers a very wide range of recognized flower forms.

The decorative types range in form from the show and fancy dahlias on one hand to the cactus on the other, differing from the former in having a more open and free form and from the latter in having more regularly spaced petals. There is a little more sure to produce flowers satisfactory numbers than the cactus does.

The peony flowered dahlias are later development, and seem likely to hold their own with the cactus for general favor in the future. They are semi-double in form and from the latter in having more regularly spaced petals. Still other types are: the colerette, particularly double in form, which is factory numbers than the cactus dahlia, and more lasting than potted or bedding plants; they give quicker results, and are much more easily removed—and if necessary, carted about with the family Lares and Penates—than the regular hardy perennials.

While gladioli, dahlias and cannas are universally known and grown, there are a number of minor summer bulbs which are altogether too little appreciated. I would particularly urge every flower lover who is not familiar with the less known bulbs described in this article to try at least two or three of them in her garden this year. The very fact that they are not universally grown lends to them an added interest.

**Dahlias Don'ts**

Don't plant a whole bed of bulbs; a single tuber or two, is plenty.

Don't let the plants get too crowded. Space them properly to get the maximum flower production. The ordinary sand is superior to the ordinary soil. If your soil is not rich and heavy, incorporate with it coal or wood ashes, and then cultivate it carefully.

Don't let the growing season suffer from lack of water. The dahlia is one of the thirstiest drinkers in the garden.

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One great advantage of the gladiolus is that as a cut flower it will keep for a very long time—up to ten days or two weeks. Buds which did not show any indication of unfolding when the spike was cut will open perfectly in water. In cutting the stalks, leave three or four leaves with the bulb as this helps its further growth and maturity. Of course, the water should be changed daily, and it is well to cut off 1/2" or so at the bottom of the spike when changing the water.

Consider the Lily—Canna!

The new varieties and developments among cannas are not as well known to the general gardening public as the progress which has been made with gladioli, but they are no less important. Cannas are, if anything, more vigorous and sturdy growers than the gladioli. They are to be had in practically all shades but blue with blooms (Continued on page 84)
Five Suggestions for Between-meals Dressing

Between meals the dining-room of the larger country house assumes an air of dignity befitting its furnishings. Along the refectory table is spread a strip of brocade of a color that tones in with the upholstery and hangings. It is bound with galloon that has been antiqued. Midway is a tall bowl of spotless Canton or Gustave Disderi filled with fruits. Wrought iron candelabra stand at either end, silver housetops against a mellow tapestry or paneled walls.

Then there is the mahogany table that needs a touch of linen and silver and the delicacy of flowers to relieve its austere andness. The centerpiece should be simple white work or filet. The bowl is low or high according to the flowers chosen, and the blossoms are arranged with as much care as though company were present. For that is the reason for dressing the table between meals. It should always be presentable—even in negligee.

Howard Major was the architect and decorator.
In the dining-room to the left the lighting fixtures are silver. It created a pleasing harmony, then, when the between-meals decoration was a silver bowl, of beautiful lines. It was but a passing affinity, yet upon such small points depends the success of a room.

Another method of treating the refectory table is the design below. The long line of the table is broken with an old vestment or strip of brocade. On it is set a bowl of black pottery filled with flowers of the season

Fruits and flowers are the best summer decorations. Use them to your heart’s content—but choose them first with a view to their decorative possibilities. There is the pineapple, for example. In England they never used to dream of eating the pineapple—it was too valuable as a table centerpiece. Here it is wreathed with laurel—an unusual decoration for a cottage table. Frederick J. Sterner, architect
Phlox subulata, low growing and dense in habit, is well suited to use among the rocks in the mountain garden.

If the rock garden is of any size, provision should be made for a suitably informal path. Here the true mountain plants have been combined with some of the cultivated ones from lower altitudes, such as hip-of-the-valley and dwarf iris.

**MOUNTAIN GARDENS IN LOWLAND SITES**

DR. E. BADE

yellow-tipped mountain willows and the starry blossoms of dwarf azaleas and silenes show amongst dark foliage.

To bring these mountain plants from their fastnesses to the confines of a garden is a task of rich rewards, though by no means an entirely easy one.

**MOUNTAIN CHARACTERISTICS**

Unusual atmospheric conditions—strong, intense light; thin, clear air; rapid changes in moisture—combine with the evaporation from the plants themselves to create a form of vegetation peculiar to the highlands. The shoots of the shrubs are stunted and the leaves remain small. The growth is trim and short, whether the plants grow in a velvety expanse over the fields, or cling in thick little clumps to the boulders. In contrast to the stems from which they grow, the flowers are of great size and beauty, and lend a cheeriness scarcely expected in the grandeur of their surroundings.

With the passing of winter from the mountains come warm days, short nights and many hours of sunshine. The very dry and there is plenty of light, the mountain plants suffer severely from storms. There is sufficient food-supply, often a nourishing soil rich in loam. The sudden changes of temperature, the upward growth of the plants, and the evaporating. So hardy are the mountain flora that they are found even in regions of eternal snow where they spring up when the war of the summer sun have melted the drifts of snow. Driving their roots into crumbling cracks and clefts of the...
The charm of the mountain garden lies not only in its oddity and novelty, but in its general scheme and planting. When due thought is given to the selection of varieties, a wide range of flower color and form can be obtained.

The flowers of *Tunica saxifraga* are a purplish pink. An excellent sort for the rock garden, its masses of blossoms spreading like a cloud across the boulders.

Though its name is "rock" garden, rocks should not be the most conspicuous feature. Rather, they should form a setting for the plants, suggesting the rugged surroundings in which the mountain sorts grow naturally.

Making the Garden

Making a garden of mountain plants, one should aim to reproduce the close mossy growth, without attempting the impossible task of imitating the wild majesty of growth from which the plants are derived. In structure the garden must be simple and unpretentious. Anything in the form of formality must of course be avoided; naturalism is the keynote in work of this sort.

Rocks should, of course, be small and should rise to a terrace, if possible. Rocks of various sizes should be introduced, but not stalactite. Too many rocks will spoil the effect, which should be that of a profusion of flowers. Mountain plants of short growth and low bloom may be mingled with the mountain varieties, if care is shown in their selection and arrangement.

A rock garden should not be placed in the sunshine, but rather in soft half shadow among trees and shrubs. If there is no terrace in the garden, an irregular little hill may be built of rubbish, rubble and stones, and then covered over with earth. On this foundation the rock garden should be made, with provision for an informal path, and for steps made of flat stones. Large areas of the garden must be left free from rocks in order that bolder forming plants can grow successfully in their characteristic mats.

Soil and Care

After the structure is built, the question of soil arises. Since the plants cannot thrive in too much moisture, they must have porous earth through which the water can easily penetrate. This does not mean that the mountain flowers must be kept dry; on the contrary they should be well watered, but the water must penetrate into the soil quickly and not lie in pools on the top. For this reason the rock foundation should be loosely laid. The soil itself should consist of rotting leaf mold mixed with sand. The flowers that need rich soil do best in a mixture of top soil and manure, while those accustomed to calcareous earth require the introduction of some lime.
TWO SMALL SUBURBAN HOMES AT HARTSDALE, NEW YORK

Inspiration for the architecture of both houses was drawn from the English farmhouses and this spirit was carried through in walls, roof, windows and timber work. They are houses rich in color and livable in design.

MANN and MacNEILLE, Architects

Photographs by Gillies

On the first floor the indentation of courses on unusual and interesting dining rooms. The dining-room, hall and living rooms are open and large. Upstairs are a suite and three other bedrooms.
We have an unusual arrangement on the first floor. The stairs confined to one corner, the hall is an ante-chamber to the big room. Beyond is the dining room; these two opening on the veranda through French doors.

Both these houses were built of hollow tile and stucco. Brick trim and lattice in this house break the plain surface; in the other a section of half timber. Casement windows carry on the cottage tradition. Inside the floors are chestnut and the woodwork throughout is painted white.

A long narrow passage divides the master's suite from the other bedrooms. Again the stairs are confined to small compass. Two baths and a plenty of closets are well placed and make the arrangement eminently practical and livable.
THE modern porch, like Joseph, is a thing of many colors—of a variety of pieces. A new note has sounded. We greet it with enthusiasm, in no other part of the house do we do more daring things. Each room looks to outdo in brilliancy of color and of furniture and arrangement the preceding season and the porch is interested, inquisitive and emulative of bidders who have eyes to see.

THE SWEDISH NOTE

This new note is Swedish. Two years ago we went mad over things Viennese. Then things Russian and Bakstish were adored. Now has been found a singularly adaptable mode for porch furnishings in the Swedish colorings in use today.

The construction of Swedish furniture is pre-eminently solid, bold and simple, and so is true of the coloring. The red—with no suggestion of blue or of green about it. The blue is marine blue, the yellow is intense, full of splendor and brightness. And always there are masses of white—not ivory, not cream, but pure white. These are the main colors.

It is the simplicity of their color and their limited variety that make them adaptable to the Southern porch, for the Southern porch is the simplicity of their coloring and their limited variety that make them adaptable to our porch. It is the coloring of the butter age—blue skies, red roofs, sunshine and dancing white waves. What could be more suitable than these colors for porch furnishings?

USING STICK FURNITURE

A porch could be built up using stick furniture. Stick furniture is heavier reeds than willow. It is more pliable, of straighter line and more durable. It requires for finish a coat of paint as reed and willow may be left in natural state or stained. But stick furniture, or Swiss reed, as it is sometimes called, must be painted and enameled. It is better in line and has much more style. It is woven vertically and horizontally, diagonally as in the case of willow.

There should be a pair of high chairs—only two, as high back chairs are sworn enemies to broad brimmed hats—and four more comfortable armchairs. In addition, a couple of which can always be used for low summer novel fiends. If a porch is any sort of a porch it must boast a chaise longue, that delights the summer novel fiend. If a chaise seems too luxurious and fastidious, however, a swinging hammock seat may answer almost the same purpose. High chairs are not the maximum of beauty and convenience, but they serve their purpose to this group a large reed table.
in top, or an iron table, and see to it there are two or three little wooden in reach. Little oval coffee tables, leaves can be dropped by twisting around and made into most com-plains, afford an excellent oppor-tunities for the use of interesting color. tile leaves, with mouldings brought out in red and white, are very decorative. Long benches can be used, with cuttle supports pinned in with wooden dowels, and make themselves wonderfully to stripings or made into most com-plain, or white and red, or red and blue checker-board and red flowers on the white stripe. If one a design of her own on the white, of jute and white on a red background, or black and white on a red background, or red and blue checker-board and red flowers on the white stripe. If one as some other motif, black and white linen may be bought and one can a design of her own on the white. The same design could be stenciled on furniture. If one uses chairs with back an excellent opportunity ered for a little design. The chair for a little design. The chair cushion can be of black and white sateen, which is inexpensive and good fabric for stenciling. These suggestions may be carried out with furniture that one has on hand. first coat should be very bright as the will dull the color somewhat.

GREY, GREEN AND ORANGE

A more conservative porch may be built a scheme of grey, green and orange. windows, which are divided in several can have a fitted shaped valance wil linen with orange, yellow, grey (Continued on page 86)

A new use for the popular refectory table is on the din-ning porch where it will accommodate a large summer family

City dwellers will find the roof cap-abile of many porch treatments if ingenuity is used and a little paint.

As in the porch be-low, flowers are indis-penable. They give relief to wick-er and painted fur-niture.

As in the porch be-low, flowers are indis-penable. They give relief to wick-er and painted fur-niture.

fashioned settle is always a useful ad-junct to the porch or terrace.
The background is white: the trees and pagodas, two shades of grey. You have a cool, restful bedroom background where the furniture would be painted French grey striped with rose. The curtains could be of rose silk and the rug a rich wasse.

For halls with much sunlight and white woodwork comes a paper with a cream background, grey and blue birds and grey and pink blossoms. The paper is covered vertically with fine white lines that subdue the tones and give the design a pleasing effect of depth.

On a greyish, rough fabric weave hang soft shades of blue, green, rose, and red in living-rooms furnished with wicker. No paper could be better placed. It is airy and perpetually interesting.

Stripes always fit in in the summer home. This one is especially adaptable. Narrow grey and cream stripes are relieved by bolder stripes in black, red and blue.

A rich living-room paper shows blue and dark grey birds on a light grey linen weave background. Blossoms are rose, red and blue and the trunks of the trees brown.

Another stripe, a woven ground with blue stripes with black lighter stripes in between of blue and red. It is opulent and restful in tone.

On a light crackle background are grey jade and blossoms give this paper place in the living-room bright or furnish color.

SUMMER WALL PAPERS
Shown by Courtesy of Richard E. Thibaut, Inc.

A month more, and the summer home will be ready to move into. Meanwhile there is the new papering to be done. As a last call we offer these more suggestions from the latest stocks. Purchases can be made through the Shopping Service. House & Garden, 445 Fourth Avenue, New York City.
EN PIERROT SPILLED THE WHITENASH

And the Earth Blossomed and Grew White with Snowy Dogwood

LAMSON N. ETHRIDGE

Pierrot reached the moon. He was dizzy but unafraid. And the Man in the Moon smiled at his courage and bent his face nearer as Pierrot dipped his brush in the pail of whitewash.

At that moment a firefly lit on Jacques' pudgy little nose. He struck at it with his paw. It darted to the bottom rung of the ladder. Jacques plunged for it. The ladder slipped and twisted at his elbow.

He neared the earth. The roses made a bed to catch him.

Like a dart he plunged toward them, arms widespread. The pail slipped from his grasp. It threw its silvery whitewash hither and yon in a shower that spattered on tree and bush.

And there, mes soeurs, is the legend of how the earth first blossomed and grew white with snowy dogwood!

Each spring we see them, these flowers of Pierrot, white drifts along the distant hillsides where the green of leaves is but just clothing twig and branch. In the warm days of early May the dogwood blossoms are a woodland feature whose message to flower lovers is the more welcome for that it comes among the first.

Time was when the members of this Cornus family were rarely seen in cultivation, but those days are happily passed. Hardy and ornamental, thriving in either sun or shadow, the dogwoods are desirable alike for their springtime blossoms and their autumn color in leaf and berry. From shrubby C. racemosa to C. florida's tree-like form, they are many and varied, with a range adapted to the requirements of any reasonable landscaping scheme.

The photographs on this page suggest the beauty of the "flowering dogwood" (florida), our commonest wild variety and the one most widely used in ornamental work. Three inches across its petals often measure, of a dull white or greenish tinge, surrounding the true flowers of yellowish-green. In autumn some scarlet berries, a treat to the eye of the beholder as well as to the palates of the birds which gather to feast upon them.

Of a different type of beauty are the red-twigged sorts, such as alba Bailey and sanguinea. Here is no such glory of flower display as characterizes the larger florida, but in its place is a color in branch and twig of which the taller tree cannot boast. In the leafless winter landscape their red tinge strikes a cheering note. They are best used with this fact in view, an effective place for them being against a background of other trees—evergreens or white birches, depending on your preference.
AND THE MORAL IS—RIBS FOR TREE

A Tree Surgeon's Romance in Two Reels
Films by courtesy of Davey Tree Expert Company

Reel I. Part III. Finally, tree's interior is washed out with antiseptic. Edges are carefully cut away to a watershed and waterproofed. Tree Surgeon skillfully fills hole with cement, fitting it in sections. Wind can now sway branches, and Old Thing never knows she has new heart and ribs.

Reel I. Part I. Discloses Nature, the First Villain. She grows a tree with branches so widespread that the trunk can't stand the strain. A crack appears.... Enter Second Villain, Man With Cement. He caulk up the hole. The last state of that tree is worse than the first.

Reel II. Part III. Tree Surgeon fills up cavity with cement sections. Ribs and backbone are covered. Venerable Tree more alive than ever before. Villain foiled. Nature smiles deceitfully, and grows a new bark over the filling.


Reel II. Part II. Tree Surgeon rushes in to out Decay. Washes out impurities. Gains Venerable Tree new backbone and new studs inside with nails to hold cement. Operation is successful.
A LITTLE PORTFOLIO
OF GOOD INTERIORS

Into the making of a good interior goes the trained thought of the decorator and the trained skill of numberless craftsmen. That is why a good room is so rich in suggestions for those who would make their homes beautiful. At their command is also the advice of The Information Service which solves all manner of decorating problems. Address it care of H. & S., 445 Fourth Avenue, New York City.

The possibilities of studio decoration are legion, and they range from the Greenwich Village futurist hole in wall to the stately rooms of limestone walls, such as with early English furniture, wrought iron fixtures, noble casement windows and ranges of priceless wares. This is the studio of W. A. W. Stewart, Esq., at Spring Harbor, L. I. Grosvenor Atterbury, architect.

Photograph by O'Connor

An interesting bay window curtaining is found in the dining-room above. The windows range from ceiling to floor. The curtains hang loose from the top trim and middle mullion.

Photograph by Gilles

Restful walls are half the battle in the living-room. To the left the plain walls are a shade of tan, the rug is tan and the furniture walnut. The Italian wall closet by the desk adds a note of interest to that corner. Mott B. Schmidt, architect.

Photograph by Gilles
An unusual mixture of door and table both found in a new house, decorated by Mrs. Herts, is a sand color tapestry, furnished with blue upholstery, blue velvet cushions and rose and white draperies.

In the residence of George E. Herts, at Locust Valley, L. I., is a room that is the essence of comfort and style. The walls are painted walnut and the upholstery is cool green. Gamble Rogen photographed the arch.
Certain authority prophesied that the prevailing mode of the war will be classicism based on realism. Certainly, in this fireplace in the home of T. Stotesbury, is an indication of early Georgian classicism successfully adopted in the furniture. It has great dignity and lends a great deal of air and atmosphere that few others can establish.

To the right of the residence of Charles Adams of Chicago, was decorated by Mrs. Lorraine Windsor.
Fig. 1. In this specimen of early 17th Century work the carving is virile and convincing. Its affinity to Fig. 5 is obvious.

Fig. 2. 16th Century walnut side chairs and armchair covered with red velvet. Note carved and gilded finials of back posts and carved stretchers.

Fig. 3. End of table shown Fig. 4, showing detail of carving, an excellent example of the skill and vigor of the time.

Fig. 4. A specimen of 16th Century table-making. Note truss supports and brace or stretcher. Detail of carving is shown in Fig. 3.

Fig. 5. An early 17th Century long walnut table with baluster turned legs and moulded stretch-er. It stood against an old salon wall.

Fig. 6. A 16th Century carved walnut T-reaction chair with trestle supports and triangular back.

Fig. 7 is the carved walnut armchair in the center of the page. On top and crossrail of back and on front stretcher are marquetry panels.

Fig. 8. This fine specimen of Venetian chair of early origin, seat set in side, backward rail.

Fig. 9. A salon in the Villa Card, where the ideals of Italian architectural and furnishing are set forth by the individual pieces.
To those who are desirous of keeping in touch with the latest mode in decoration, a study of Italian furniture is invaluable. This article is the first of two on Italian tables and seating furniture of the 16th and 17th Centuries. The next article, appearing in the June issue, will be on early Italian wall furniture. Photographs are by courtesy of Nicholas Martin.

One type was the 16th Century walnut armchair, covered with tooled gilded leather and studed with brass headed nails. There are good reasons why furniture should be the object of study at all times by all who are concerned, either professionally or individually, with interior decoration. The vogue for Italian furniture is otter cri in matters mobiliary, and it is that those who cherish an obsession with the very latest fashion should have definite detailed knowledge of the object of study and not be at the mercy of illusory impressions.

The second place, the Italian trend in American domestic architecture is a fact, and those who are at all observant of current architectural developments must realize that it will react upon the style of furniture that will naturally, to some extent at least, be employed in equipping houses in the design and plan Italian ideals have expressed. Here, again, accurate knowledge is necessary to intelligent constructive results in decoration.

First of all, whether or not we realize the ultimate obligation to the Italian decorators and craftsmen of the Renaissance, and so of their inspiration has thorny permeated the manifestation of decorative art in all the other countries of Europe and in England, so that a knowledge of Italian furniture is indispensable to an understanding of the mobiliary forms of the 16th, 17th and 18th Centuries in France, Spain, Switzerland, the Low Countries and England and, of course, colonial America.

In examining critically the Italian furniture of the 16th and 17th Centuries, it will conduce greatly to our appreciation of its qualities if we keep in mind some of the general characteristics of the interiors of the period. One of the most striking characteristics of these interiors was their austerity, due in great measure to restraint in the number of pieces of movable furniture used. By austerity and restraint we are not to understand lack of comfort, but rather a spaciousness and breadth of effect and freedom from the well nigh cluttering "cosiness" of some later French and English interiors, a fullness perhaps permissible in colder climates but obviously inappropriate in Italy. Of the sterling worth (Continued on page 62).
First you will need porch rugs. A Flanders rug is two-toned with a dark panel border line. Of cotton chenille, it comes in a mottled effect, as shown above, or in a solid color. A variety of tones are available and the rug can be made in many different sizes with or without the panel. $4.25 per square yard in widths of 30”, 3’, 4’ 6”, 8’, 3’, 9’ and 12’. While special widths are priced at $5 a square yard.

From Japan comes a hand-made cotton rug in various colored backgrounds, light blue, pink, green and gray, and the predominate colors are blue and rose. In all regular sizes up to 9’ x 12’. This size. $50

With the breadth of the heat comes a Scotch Dhurrie rug. It has a small basket pattern, fringed ends are reversible. If desired, it can be made up from any twochosen from a color range of sixty different tones. Each weave, narrow stripes and color are all available. It may be had at the price of $4 a square yard for widths up to 12’, or a small additional cost if six colors are desired.

Scotch-Wilton carpeting in mental stripes of various colors can be made up into a rug with a black border. May be had at the price of $4.50 a yard for widths up to 12’, or $5.50 a yard for covering entire floor in any rug size desired. 27’ long.

Tent cover for a couch hammock. 6’ 10” long, 5’ deep. Height to eaves 5’, to top. 6’ 4”. Fits any hammock. $19.50. Stand. $5.50. Roof of striped material, plain sides. Hammock in striped green and white or red and white, $30

(Below) High backed chair in natural willow upholstered in bold cotton taffeta. 5’ high over all, a spread of 4’ at top, $76. Settee to match, 6’ long. $120. Upholstery material has buff background with peacocks and pink and red flowers.

Make this resolution. "On the First of May I am going to begin living out of doors. I am going to sleep out of doors and eat out of doors. Sometime I am going to furnish my porch and my lawn with some of these delightful things shown in House & Garden, and I will immediately write to the Shopping Service of House & Garden, 445 Fourth Avenue, New York."
A new design in willow furniture is stained soft silver grey. Side chair, 3' high, 2' across, oddly carved back, $7.50. Cushion seat and back, $3.75 extra. Armchair, 3' high, 2' wide, $10.50. The table of French willow, 24' wide, $8.75; also comes 27', 33', and 36' wide, $15. The cretonne used for upholstery is a bird pattern with broad stripes in dark blue against a buff colored background with brilliant birds and flowers, 36' wide, 59 cents a yard.

Another striking set is shown to the right. Imported willow was used. The open chair measures 21' high and the seat 151/2' from floor. May be enamelled in any color desired, $9.25. In stained willow, $8. Seat pad of linen rep with applied chintz motif, 18' wide, $6.25. Price in natural color, willow, $6.75. The hair to the right is also of imported willow, 36' overall. In natural color, $13.25; stained willow, $14.50; enamelled, $15.50. Seat and back cushion, $9 for the two.

An unusual set of imported willow. Back of the settee measures 22' high, seat, 44' long and 19' wide. In natural color, $29; stained, $24.75; enamelled, $27.50. Side chair, 21' high. Seat 15' wide. In natural color, $8.50; stained, $10; enamelled, $11. The table is 20' in diameter and 25' high. In natural willow, $11.50; stained, $12.75; enamelled, $14. Armchair, not shown; natural color, $11.50; stained, $12; enamelled, $14.50.

You can swing high or you can swing low in the hammock swing below. It measures 25' wide and 9' long. In natural willow, $21; stained, $23.75. It is very substantially built with a strong wooden base, and will last several seasons. The cushions are not included but can be made to order in any material that will harmonize with the color scheme of the porch. These swing hammocks present a great opportunity to create an interesting and colorful porch corner.
Not infrequently on a woody road in early spring you catch the indescribably sweet perfume and follow it to where the little evergreen leaves and pink-white blossoms nestle close to the ground.

THE CULTURE OF TRAILING ARBUTUS

Hints for Taming a Wild Flower of the Forest to The Environment of the Garden

O. M. BERTRAM

A PRELUDE to spring is the cry of "Sweet arbutus!" in the city streets. There comes to memory the freshness of the woodlands and on a dark, laurel dotted slope a quick surprise of fragrant pink and white rosettes, almost hidden under luxuriant green.

That arbutus can be subjected to cultivation is a triumph of gardening too little understood. Many an ambitious gardener has transplanted arbutus only to see it wither and die in a month or a year. The greatest care may have been taken to preserve the roots intact with plenty of the native soil about them, and the plant may have been out of the ground only a few hours. But something in the new situation is unfavorable. Some element in the soil, some matter of exposure or drainage results in the death of the transplanted vine.

Arbutus which has once grown in a certain situation almost never succeeds in another. Apparently the trouble lies largely in the roots, which seem unable to withstand the shock of moving. In some cases the plants live for two years, but fail to bloom; finally their leaves turn brown and drop off.

PROPAGATION FROM SEED

The best and surest, although slowest, method of propagating trailing arbutus is by seed. It seems almost incredible that the fruit of such a well-loved plant was very little known until a few years ago. Arbutus is, of course, very inconspicuous at best, in the blooming season, and interest in it has been general only during this short period. To these causes the ignorance concerning its fruiting season may be attributed. Few find the plants.

Instead of setting a few seeds in a dry pod, the arbutus forms a sort of berry-like fruit, juicy and edible, often borne in abundance on vigorous plants which perfect female blossoms. Ripening at the same time as the wild strawberry, the wall of the matured though still green fruit splits from the center into five parts, which turn backward and expose the whitish, fleshy interior, about 3/4" in diameter and thickly dotted with tiny dark brown or blackish seeds. All these years the ants and some of the birds have known the secret; they have been enjoying the juicy pulp and incidentally planting the seed far and wide.

It follows, then, that you must be on the alert to gather the fruits before the wild things consume them. The plants will be more or less concealed by the foliage, but careful search in a good arbutus locality should disclose enough to grow all you will want. I have counted as many as seventeen fruits on a single plant, three or four growing together in a cluster.

Each of the fruits commonly bears from 200 to 400 odd seeds. When ripe they may be rubbed loose from the pulpy part by a slight pressure of the fingers. The pulp is quite juicy when crushed, so the fruit must be rubbed back and forth until the surface of the seeds is dry and they may be rolled off on to a sheet of paper. They should then be shifted to a smaller sheet folded into a trough, from which they can be pushed a few at a time by means of a pencil tip or sliver of wood.

Sow the seeds at once in a well drained, shallow box, filled with a mixture of two parts finely sifted laurel thicket peat and one part clean sand. It is well to secure some matter of exposure or drainage results in the death of the transplanted vine.

A covering of about 1/16" of the soil mixture will be sufficient, and the very fine rose, taking care not to uncover the seeds in the process. If covered with glass and kept from direct light, they may not need to be watered before they germinate. Protection from frost is frequently required after the seeds have come up, three or four weeks after planting; this is easily accomplished by setting the seed boxes on flower pots inverted pans of water. In midsummer, when the young nor the old plants should be exposed to full sunlight; the arbutus often grows naturally in shady places, and will succeed under adverse conditions.

POTTING AND CARE

When the plants are about 3/4" in diameter, three or four months after germination, they should be potted in 2" pots, the same soil described above, though in different proportions. Put in nine parts of laurel thicket soil to one part sand, and a few pieces of clean, broken crock to let the mixture and make it more porous.

Potted arbutus plants grown in this way will continue to grow all through the winter if kept in a greenhouse with a temperature of 35° to 60° and a day temperature running from 65° to 70°, and the following summer some of them form a few clusters of flower buds or bloom the succeeding spring. A great many, however, do not bloom until they are a year and a half years old. At this time they are handsome, stocky plants with rose 7" to 10" in diameter—much more flowing in appearance than their wild relations.

The flower buds form from midsummer to autumn, though I have seen them defined in late June. But if the plants are kept in a warm greenhouse all fall and winter, their blossoms seldom open. To open them normally, it is necessary to subject the buds to a long period of chilling though actual freezing is not required. The best chilling temperature for the greenhouse is a little above freezing—say about 35° Fahrenheit. Alternate freezing and strong sunlight are likely to injure the foliage though after the chilling period sun is welcome.

(Continued on page 60)
The farmers are the fifth line of defense, and if the men go to war it will fall upon the faithful American women to keep the gardens growing. But war or peace, we recommend these garden uniforms. The Shopping Service at 445 Fourth Avenue, New York City, stands ready to help the nation by supplying you with one of them.

As a high private Sister Susie uproots Russian weeds. Her uniform consists of a green linen apron and sunbonnet to match. It has deep pockets and a wide belt and is smocked in white silk. The sunbonnet is finished with a feather stitch. The uniform may be had in any color linen. We advise a dirt color so that the bugs cannot see our approach. The price? Oh, yes. $6 complete.

This garden bag looks like real work. It is made of heavy crash and is fully equipped with pockets that hold gardening gloves, scissors, pad and pencil and markers. $2.50.

We don't know much about war but we're willing to bet that Sister Susie in the smock below will do her bit. The smock is of heavy silk and cotton mixed, in burnt orange with black wool embroidery and stitching. $10. The birdbath, 21" high, has wood standard imitation stucco bowl and a bird on the rim. $3. Bamboo basket, 3 sizes, 50 cents to $1.

Can't you see the enemy presenting arms when Sister Susie appears in this uniform? It is made of finely striped brown gingham with a white hair line. A deep sailor collar is of white pique and the wide belt of white kid. The pockets and front of coat are trimmed with white pearl buttons. Baggy bloomers give plenty of knee room for trench work. $5.50 complete.

La Femme du Poilu! She wears a two-piece garden costume of white duck or heavy canvas with big pockets and roomy knickers. $2. White canvas hat to match, $1.25. The casque she wears here doesn't exist. We just put it on the dear's head for effect.
THE POSSIBILITIES OF A SMALL FORMAL GARDEN

Prim Paths and Orderly Beds That Will Make a Little Jewel of Blossoms in Any Garden

ELISE MORRIS and MARGARET WINSTON CALDWELL

In the very heart of a middle-western city there is a small garden hugged close between a private residence and a tall office building. It is sheltered from the street by a wall of cream brick, in the center of which is a gate of green painted wood, flanked by two stiff little Kate Greenaway bay trees in blue earthenware pots. The garden itself, to him who opens the green painted gate and steps within, is as decorous as the grounds of a French chateau.

Every sprig of grass is trimmed to even length, every blossom primly placed. There are neat plots of green, and flower-beds of careful variegation, and geometrical little gravel walks. In the center, replacing the familiar sun-dial, is a Chinese lantern of wrought iron on a stone base. Its yellow globe, when lighted, casts over the garden by night a warm glow of perpetual moonlight.

This is a garden to be worked in. rested in, always to be enjoyed. It is a hundred miles from the city street it borders on.

Even though a formal garden measures only 50' X 75', as this one does, results are not to be had without careful thought. Indeed, the smaller the garden, the more carefully one must plan. A single plant of jarring color will spoil everything.

As to Color Harmony

Another point is that in the small garden the color of the house and other buildings must be considered in your garden color scheme. Possibly the day has passed when magenta phlox and petunias are planted in a garden with a red brick house for background, but almost as great offences to good taste are still perpetrated by the inconsiderate gardener who plants without thinking of his colors. A crude color like magenta is ruinous to the beauty of a garden. Particularly for the small garden, soft colors are most satisfying, though a brilliant splash of color may occasionally be dared so long as it blends into the whole.

One woman who owns a very perfect small formal garden has chosen blue, white and pink as the color scheme of her garden and adheres to it rigidly the season through. At one time last summer her garden was a mass of blue and white delphiniums, white Japanese iris and pink roses, as exquisite as a bit of Dresden china.

The owner of this garden has systematized her work (she is her own gardener) by planting her seeds or roots in a plot separate from the formal garden and transplanting as the flowers mature; this last set cease to bloom. By this means she can select the most promising plants for the garden scheme itself.

Another small formal garden consists of a narrow strip, possibly 25' X 70', of ground that lies between a vineyard and the table garden of a country place in the South. The color scheme here is unusual, the owner has chosen vivid reds and yellows, and the theory that these colors are needed to offset the dull greens of the domestic and turnip tops and the grey greens of grape vines. From the red and yellow tulips, the Dutch hyacinths and the gold of quills of early spring to the shaggy and red button chrysanthemums of late, the garden is rich with vivid color, laid out in stiff little circles and shaped beds, but the outline is softened by the use of dwarf nasturtiums.

PLANNING THE GARDEN

Before you decide upon any form in which to plant your small garden take a consideration of the architecture of your house. A beautiful house may be marred by its setting, just as a beautiful picture can be ruined by its frame.

A garden should, if the planning be done with care of harmony with lines of the buildings, it will dress the place rather than bear upon it.

Of the three types of gardens most frequently used in an garden, the geometrical or

The plan here is practically for a suburban place where the land is limited, for this garden can be planted in a plot 70' X 100' or in even less space.
the Italian is the most practicable small-plot of ground. Its formality simplifies its plan. While an Italian garden with the seats, fountains and statues is quite inappropriate to a 50'-square, the geometrical plan is easily to keep in shape than picturesque sort with its irregular edges and careless grouping. Small garden may be expressed straight lines, some forms of circles or parallelograms, paths that cross at right angles and at part of an arc of a circle and the garden that covers one or two of ground. There is room for originality, but the rules of harmony, unity and proportions should be observed in whatever is selected.

Before you begin your small garden on paper. The ruled sheet of paper will simplify matters. Working out the plan on even to the color scheme, much easier than going into the garden without a definite mental picture. Pictorially, always a safe keynote, is always necessary in the small garden. The plan of the ground, of course, will be a on determining the arrangement of the garden, and the planting of tall shrubs will be made contingent on the beauty or form of the background.

A DEFINITE SCHEME

Suggestion for a small formal garden in the accompanying working model of many variations without altering general lines. The walks can be of crushed stone or concrete. The lawns inartistic, are preferred by many because of their permanency. The center of this garden is of grass and has a Chinese lantern on a stone base—an idea borrowed from the city garden before mentioned. A bird bath, small pool, sun dial or gazing globe could fill the center just as well, if the garden is too far from the house to have electric connection for the lantern.

The beds nearest the center can be filled with early tulips and hyacinths, to be replaced later with bedding plants. If the shallow rooted annuals are afterwards used they can be planted over the bulbs without disturbing them. The plants that occupy the most prominent position should be those that bloom the entire season. The baby rambler (Anchen Muller) is a continuous bloomer, and its color, a deep warm rose, blends well with nearly every flower here suggested. With the baby rambler lavender and violet verbenas form a happy combination in two of the central beds. By way of reversing the color combination, the other two may have heliotrope in the center, surrounded by Rosy-morn petunias. Across the walk from these central beds are four others. In these roses occupy the greater part of the space, their exclusive natures demanding wide breathing space. As companion plants for the roses use dianthus, pinks, pansies and sweet alyssum.

Against the hedge at the back of the garden may be planted a double row of the beautiful Hungarian canna, while a Hia-watha rose can be used for the gate arch.

IN THE CORNER BEDS

In the two rear corners of the long beds one may have Hydrangea arborescens, grouped with belladonna, delphiniums, candidum lilies, and pink and cream gladioli, (America, Niagara and Panama), flanked on either side by masses of hardy phlox. The R. P. Struthers and the Pantheon phlox are the best to use, as they are both a clear, deep rose color. The front corners of these beds can be planted with buddleia—the summer lilac—and Hydrangea paniculata. The warm colored Chinese wood plant, which has a deeper tone than any of the other flowers, would give added character.

Over the seat, at the right as you enter the garden, is a good place for wis-taria. On either side of the seat may stand immense clumps of pink hydrangeas, (the E. G. Hill variety is best used here) and back of it all groups of stately hollyhocks.

The sides of the long beds should be filled with perennials and annuals. In filling these beds the garden could follow his or her fancy, for there is a wonderfully large number of plants to choose from. There are many small plants of scarlet or orange tones that can be worked in as fillers, since it is necessary that the ground be all covered to protect the roots from the sun. Drummond phlox, ageratum, gypsophila and mignonette are especially recommended for this purpose.

(Continued on page 76)
May

THE GARDENER'S KALENDAR

While still small, spray cabbage and cauliflower for caterpillars.

May 1

1. Plantings of all hard wooded trees and shrubs, evergreens, perennials, etc., must be completed at once; late wood trees and shrubs should not be planted now to transplant in rows the proper distance apart. Keep the soil in prepared boxes and transplanted afterwards.

5. If you haven't planted seeds from the green house or hotbeds in pots, beets, chicory, radishes, all the celery, cabbage, beans, carrots, broccoli, onions and buckwheat can be set out at this time.

9. This is the time to make a special effort for the flowers in making the tending up, setting plants about 12 inches apart and about 2 feet between the rows. Keep the plants well watered for a while until they get under way.

14. Early celery should be set out now. Use plenty of manure. The plants are liable to be attacked by the flea beetle. Just as the leaves burst out spray for elm leaf beetle. Just as the first flowers fall, give a thorough spray to prevent the foliage. A spraying with poison such as arsenious deau mixture for foliage diseases.

19. If you have early scented sweet peas in pots, they should be planted out, about 6 inches apart. It is best to plant manure and leaf mould in the soil and then only keep the plants watered for a while until they get under way.

20. Don't neglect to grow under cover crops which will be discussed. Let a little root action start the plants off and then keep the ground watered with a cultivator. Dig around the trees by hand.

24. Sow now for succession, peas, beans, lettuces, radishes, carrots, beets, cucumbers, spinach, corn, garlic, onions, and leek can be set out at this time. Water well and mulch all new plantings to keep the sun from drying them.

26. Don't neglect to soak the seed to one eye, and then keep the seedlings in the heat until they are ready to plant outside. Use an edging knife and cut them off as they grow. harbour, steeple, Paris, dykes, etc. Have it ready in time.

28. A well prepared border near the house is ready for various flowering plants. The dahlias, beauties, lilies, chrysanthemums and other annuals should be grown in the open during summer, such as hibiscus, zinnias, bordeaux mixture. A Secateurs mixture. Nothing is gained by keeping cuttings, as a few cool nights will ruin them.
THE SECOND CALL FOR
WARM WEATHER FABRICS

In April we showed our first selection of new fabrics. Here we present the last together with some suggestions for their use. They may be purchased through the Shopping Service, House & Garden, 445 Fourth Avenue, New York City.

A cotton taffeta with plain old gold and black stripes. Design in wine color, green, scarlet and yellow. 36", 55 cents.

Cotton taffeta with 3" black stripes, gay colored patches, light stripes red, yellow, pink, evergreen, green. 34", 60c.

A futuristic orchard scene shows brown and black trees on black background, a patch of blue sky, and bright orange fences. It is shown at window and on chair to right. 36" wide, 45 cents.

A cotton taffeta comes with dark green background, and light green petal design. Other colors are cerise, mustard, brown, green and blue touched with white. It comes 36" wide and costs 65 cents.

The willow chair is of unusual design. It is upholstered in cretonne to left. In natural willow, $3; stained, $1.50 extra; enameled, $2 extra. 36" high. Seat cushion extra.

Cream stripes 3 1/2" wide, large flowers between narrow black stripes. Deep red, old blue, yellow and cream. 34", 75c.

A futuristic orchard scene shows brown and black trees on black background, a patch of blue sky, and bright orange fences. It is shown at window and on chair to right. 36" wide, 45 cents.

The willow chair is of unusual design. It is upholstered in cretonne to left. In natural willow, $3; stained, $1.50 extra; enameled, $2 extra. 36" high. Seat cushion extra.

A cotton taffeta with plain old gold and black stripes. Design in wine color, green, scarlet and yellow. 36", 55 cents.

Cream stripes 3 1/2" wide, large flowers between narrow black stripes. Deep red, old blue, yellow and cream. 34", 75c.

Chinese pattern cretonne with buff, slate gray or old rose background, foliage and birds in green and red, blue, purple and yellow. 36", 75c a yard.

A summer living-room group provides a day bed 6' long. Natural willow, $25; stained, $35. Cretonne upholstery extra. It is yellow with red, black and green floral designs, 36" wide, 35c a yard. The table, 4' long and 30" wide, comes in willow at $25; stained, $34, enameled, $30. Arm chair 40" high is $5 in willow; $1.50 extra.
Visions of tea and cakes on a zephyr-swept lawn. And the maid brings out tea on a tray with a Circassian walnut border and under the glass, a design on natural linen of peacocks and flower vases. The tray also comes with mahogany frame. $8

Since grape juice is the great American drink we recommend a special set to serve it from. The cups and pitcher are American Belloch in a cream tint with a blue enameled peasant design. Chinese tray painted cream with blue edge. Spanish linen tray cloth crocheted in blue. $45

A new kind of flower box is made of long tiles, 11" x 5 1/2", highly glazed and in various motifs. This has brown and blue designs on a white background. 12" x 7" wide by 5 1/2" high. $2.50. Inner compartment is galvanized metal.

The tea cosies in the center above are of cut-out gingham with edges stitched in blue and costs $5. The other has white oil-cloth flowers sewed on with green and orange wool with edges and handle in orange thread. $5

When the average house builder enters a shop she has so many things to see that she often misses the choicest opportunities. The articles on these pages are selected by shoppers trained to see the sort of things you need. Each of them finds a use in the house or the garden. For the names of the shops or for purchasing you can avail yourself of the Shopping Service, House & Garden, 445 Fourth Avenue, New York City.

As a finishing nautical touch to your boat weathervane for the bow house measures 3' 2" long x 2' 7" high. The and sea and sun are painted characteristic colors and the sails will fill any wind. Complete, $50

For the guest room desk, a letter pad 18" wide and 8" high of antique oak with Italian designs. A small drawer stumps. $45. The lamp has a dust standard 18" high. $8.50. Shade, $5 after an old French design in ivory rose pink. $9.50

Breakfast out of doors on a table on your own. And on the table an individual tray set embroidered in cross stitch design in blue, yellow, pinks, green and purples. A roll hem is whipstitched in tan threads. Tray cloth 20" x 13 1/4", $6.
Another hanging basket in a woven willow with arms by which it is suspended from a willow covered bracket. The basket comes with the bracket. In natural willow, $4.40. Stained the color desired, $6.50.

The octagonal sewing basket above is covered with imported cretonne of a Chinese design and trimmed with gold braid and gold tassel and beads. Thimble case at one end, needle pocket at the other, 8" long, 6½" wide, 7" high. $3.

With it is a yarn winder of black lacquered wood with yellow, red and blue decorations. Adjustable arms. 8½" high and 22" wide. Plain. $1.75; decorated. $3.50.

There can really never be too many attractive trays to call into service in the summer house—they are always in demand. Here is one that is ebonized in black with a Japanese gold lacquer design as decoration. It measures 14" x 11" and sells for $2.50.

And still another bridge table cover. Of the new designs we have selected one of black dvetyyn which when smoothed out will not slide. It is 36" square, edged with one-inch gold braid. In one corner is a conventionalized flower of rose dvetyyn applied and corded on with a contrasting color silk. The price of the cloth is $7.

Of course, you must have it filled with dry or biscuit. But even, it is attractive in itself. For it has a canvas cover decorated with prim, conventionalized pears and gold edging and lace. It has a cross holder, 7½" diameter; holds 3 pounds. $9.00.

The top center of the page is an unusual entry house desk set. The letter box of wood is of two sizes, 10" x 14" and 9½" x 5½" x 5½". Also in a rich ebonized finish with an old English coaching scene in bright colors, $5 and according to size.

The call record and telephone memo pad has the same finish and is 7½" x 4½" with a small English news clip painted on the front. $5.
The miracle of plant growth which is maintained throughout the season is no less wonderful, although it may occur less wondrously than the germination of the seed and other facts and phenomena of plant life which we have already considered in their relation to actual garden work. Success from now on will depend just as much upon the gardener's understanding of what is taking place, and upon what he is trying to do, as it did in the steps we have already discussed.

In order to bring freshly to your mind such of the facts about plant growth as I have already mentioned, I will briefly recapitulate them, because they are very direct bearing on what you have to do this month to keep things growing.

The ground is not solid, but is largely holes or interspaces, much like those you might find between the pieces of furniture packed in a van on moving day—they can't be packed any tighter, but because of their irregularities there is a good deal of unoccupied space between them.

So it is with the particles of rock, soil, decayed vegetable matter, etc., which compose the soil.

Another surprising thing is that this same soil which, when we take up a handful of it, seems so cool and moist, is in reality composed of particles which are dripping wet. Examining it through a lens, we might almost imagine ourselves looking through a glass window in a submarine. Every object in view is encased in a thin film of water; each crag of rock, boulder, piece of log—which viewed without the lens would seem a minute particle of soil—appears to be dripping wet on the surface. In fact the general atmosphere of the place is that of saturation.

You would not want to venture far through that glass partition without a raincoat and a pair of rubber boots, and you naturally wonder that there are not more vegetables of the oyster plant family growing in your garden.

ACTIVITIES UNDERGROUND

And the first thing that you notice is that the soil you supposed to be dead and inert is very much alive! For, at least, most of the room seems to be rented to very active citizens. In order to bring freshly to your mind such of the facts about plant growth as I have already mentioned, I will briefly recapitulate them, because they are very direct bearing on what you have to do this month to keep things growing.

The ground is not solid, but is largely holes or interspaces, much like those you might find between the pieces of furniture packed in a van on moving day—they can't be packed any tighter, but because of their irregularities there is a good deal of unoccupied space between them.

So it is with the particles of rock, soil, decayed vegetable matter, etc., which compose the soil.

Another surprising thing is that this same soil which, when we take up a handful of it, seems so cool and moist, is in reality composed of particles which are dripping wet. Examining it through a lens, we might almost imagine ourselves looking through a glass window in a submarine. Every object in view is encased in a thin film of water; each crag of rock, boulder, piece of log—which viewed without the lens would seem a minute particle of soil—appears to be dripping wet on the surface. In fact the general atmosphere of the place is that of saturation.

You would not want to venture far through that glass partition without a raincoat and a pair of rubber boots, and you naturally wonder that there are not more vegetables of the oyster plant family growing in your garden.

ACTIVITIES UNDERGROUND

And the first thing that you notice is that the soil you supposed to be dead and inert is very much alive! For, at least, most of the room seems to be rented to very active citizens. In order to bring freshly to your mind such of the facts about plant growth as I have already mentioned, I will briefly recapitulate them, because they are very direct bearing on what you have to do this month to keep things growing.

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In reviewing the ideas our readers send us and the new products that appear on the market to lighten labor in the house, we are presenting the same sort of service that a book review column in a literary magazine offers its readers. Send your ideas to House & Garden, 445 Fourth Avenue, New York City.

THE CURVED FLAT ROD

One advantage of the curved, flat rod lies in the fact that it is curved and it is flat. The curve holds the drapery from the door and forms a basis on which a valance is built; it also gives a nicer finish to the edge of the curtain. The flat shape of the rod makes it much easier to slip through the curtain and holds the heading and the hem in the position desired, thus setting the curtain to the best advantage. These rods come in many finishes—satin brass, oxidized copper, white and other colors to suit the color of the room. They are easily adjusted, the rounded knob on the fitting readily over the catch on the window frame. This knob also causes the rod to slip easily through the hem.

BASEMENT OPERATORS

The bother with casement windows usually comes in summer when, if they are screened, one must raise the screen to open or close. Below is a simple device designed to do with this trouble. It is simply a bar on a hinge attached by a hinge at the bottom of the frame. At the inside is a handle which, when turned, adjusts the ventilation in the position desired. The device is installed concealed in the frame of the window, as it is pictured below, or exposed on the window sill.

A GARBAGE INCINERATOR

No labor-saving device can be more appreciated by cook and housewife than a garbage incinerator. The type shown above is built into an enlarged base of the kitchen chimney wherein is placed an arrangement of grates which permits the draft to pass over and around as well as through the material to be burned. No fuel is required, the system being based on the fact that in the normal household there is more than enough combustible material in the form of waste paper, rags and the like to dry out and insure the complete combustion of all damp, wet or otherwise non-combustible material. The incinerator is fired once a week. A hopper door is placed in the chimney flue in the kitchen. Into this is dropped all the household refuse, including tin cans and bottles, which hold the mass in a loose condition. When it is touched with a match from the basement door, the mass is ignited and wholly consumed in a short time. There is said to be practically no odor.

Cresote, with which the interior walls of the incinerator are painted, combines with the flames to keep the chimney clean so that no objectionable after odors remain when the incinerator is not used. The hopper doors fit snugly and prevent odors while the incinerator is being filled.

Instead of having to push open the casement windows, you simply turn the crank and the device does the trick.

Objections to the delivery of coal are removed by the new grade line chute that is efficient and unobtrusive.

A CONCEALED COAL CHUTE

Few residences but bear scars of coaling. Either the foundations are battered and discolored, or the cellar window is irreparably scarred. Instead of the old method is a grade lever chute designed to be built into the foundations. The door folds back protecting the wall from disfigurement. When coaling is over, the door automatically locks and can be opened only from the inside—thus making it burglar-proof. This type comes in two sizes, 18" x 24" door, $24.50; 24" x 30" door, $41.50. Another type, built with a door that fits against the wall, has a glass panel permitting light into the cellar.
CONSTRUCTING LOG CABINS AND CAMPS

Facts For The Man Who Would Build His Own

E. LaVINE

The log cabin is the direct product of its environment. Its architecture, however primitive, is direct architecture. Cabin life is reduced to its bare necessities. The requirements are few and the demands on the cabin itself are relatively small. Nevertheless, it must be structurally livable—weather-proof and cold-proof, and it must "stand up" under the drive of the elements. That much is fundamental. Whatever is added in the way of exterior or interior decoration is a matter of choice, but it should bear the same general characteristics of the environment.

THE CHOICE OF LOGS

Success in building a log cabin depends mostly on the type of logs selected and the way they are handled. In selecting your logs, see that they are as straight as possible and uniform in size. A good average size is from 6" to 7" in diameter at the small end.

Cedar is the best wood for this purpose, as the bark will adhere if the timber is cut in winter. Should you prefer to peel the logs, however, the best time for cutting the trees is in the spring when the sap is in them.

After the cabin has been built the best way to finish it is to strip the bark from the logs on the inside and oil them with linseed oil, but it is generally conceded to be more artistic to leave the logs "in the rough" on the outside. If left unstripped in the interior, the bark is apt to make too comfortable a resting place for borers and objectionable bugs. The linseed oil will fill the wood sufficiently to prevent this.

Perhaps the best way to describe the process of building a cabin would be to refer the reader to the little camp shown on the upper part of this page. The cabin is 10' x 12' with a fireplace and bunk rack, as the plans show.

HOW TO BUILD A CABIN

The number of logs required for the structure is about twenty-four 6" x 14', twenty-two 6" x 12' and nine 6" x 20'. The last are for the chimney.

Select the largest logs for the sills, or foundations. First lay two 14' logs on the ground, and place on them two 12' logs, square them up, allowing the logs to overlap each other so as to leave an extension of 6" on each log. This extension is seen on the floor plan. Using a saw, mark each end of the first 12' log on each side of the 14' log on which it is resting. Next, roll the 12' log over and, with an axe, notch it out between the saw marks you have just made so that it will fit over the 14' log to about half its thickness, then roll it back in place over the 14' log. Repeat this process on the other end.

At the back of the cabin, place a 14' log on top of the 12' logs, mark and notch it at each end as has been explained, and roll it into place. This method of fitting the logs together is continued throughout. Note, however, that when the logs are in place all the notches should be underneath.

Should a fireplace be decided on, an opening the required size must be left. An opening smaller than 3' is not advisable.

When the sill is complete the door jambs should be put in place. Both jambs and window frames should be made of 2" x 6" material. The cabin in the continuation of this article has casement windows 2' 8" x 3' and a plain door 2' 0" x 6'. Such frames can be obtained at any lumber yard for a small expense, and they will save labor by purchasing rather than attempting to make on the spot. The door jambs should be set down in the sill about 2'. Continue building until about 3' above the sill, then place the window frames in position, setting them down into the notched log about 1'. See that the tops of the window frames and door jambs are about on the same level, so that when you swing up the top plates—the topmost logs—it will be level all around.

Make the ridge pole about 3" in diameter and 16' long, and the rafters 3' wide by 8' long. This will provide a 2' overhang with a 2' pitch. After the rafters are set in, place out on the

Fifty-five cedar logs of varying lengths went into the building of this cabin. The bunks are left in the rough outside and stripped and oiled within. Cement was used for casing. The cost, including labor, was approximately $450.

A California cabin was built of vertical logs set on a stone foundation and caulked with cement. The gable ends are buff stucco and the roof tar paper. The cost, including labor, was approximately $400.
W. & J. SLOANE

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Write for illustrated literature.

W. G. CORNELL CO.
Engineers and Contractors
Union Square, New York

(Continued from page 25)

old multi-colored chintzes cannot be surpassed in loveliness.

"The old chintz of the eighteenth and early nineteenth centuries was of the highest artistic merit," says Arthur Hayden in "Chintz on Cottage and Farmhouse Furniture." "It was at this time, when it is so easy to protect them with the

The Chintz in History

A 16th Century Portuguese writer, by name Pedro de Barboza, gives us an interesting early reference to printed fabrics: "Great quantities of colored clothes, admirably painted, are held in highest estimation." But even some 200 years before his time the artificers of the romance of commerce were celebrating the chintzes of the Coromandel India coast. During the Middle Ages these fabrics of the earlier centuries attained an intricacy and beauty that were long denied the European printed textiles which they inspired. Early examples of the latter are in no way comparable either artistically or technically, with contemporary India prints. Even today it would be difficult to improve on the exquisite color and design of these early printed cloths. So far as our knowledge of the earliest manufacturers of these fabrics is concerned, it is to be noted that a veritable legion of skilled craftsmen in the textile arts settled in the British Isles during the latter half of the 17th Century. It is to them, probably, that the art owes its introduction there.

An Old Printer at Work

The Print Room of the British Museum exhibits a quaint old trade card—inscribed the impression of a wood block such as the cloth printers used—which bears the representation of a cotton printer at work. In the costume of his time, the reign of James II, he stands before a long, broad Jacobean table, lengthwise of which lies a piece of cloth, one-third showing the pattern which the printer has impressed on it. Behind the left end of the table is set a Jacobean stool on which rests a circular basin containing the color which a boy is waiting to apply to the wood block for printing.

The master-printer is in the act of impressing a section of the pattern on the white cloth by means of the wood block, which he is hammering with a wooden mallet. This text, inscript of the period, reads: "Jacob Stamps living at ye sign of the Thistle Glasgow. Liningens Silkes Stuffs printed New or Old at Reasonable Rates." This old mode of block printing continued for fully two hundred years until the inventive genius of the 19th Century joined hands with commerce of the craft's almost complete discouragement. How the revival of interest in the old art inspired by such enthusiastic men as Sam Morris. The hand printed hand dyed cloth was first restored to favor, and it was some twenty years again playing the leading part in the decoration of the home.

Early Processes

Richmond, Bow and Old Hall, London, made the first attempts for printed chintzes in England. At first more than one color was attempted. The next step was to have the various colors to be applied to the outline pattern. This was done by brushing the color on as the design was printed, a process slow, laborious and uncertain

With the advent of the 18th Century the clothing for receiving the chintzes was much more highly wrought. It was not long before finely colored, fine qualities of the chintzes supplanted the coarse, small printed cloths which the chintz industry rivalled that of the silk weavers for a time threatened the latter out of business. Indeed, the designing of chintzes is an art which has been restored to favor, and an appeal was made to the Court of Parliament for protection by the dyers of Manchester. The Court records that the silks were so enraged because West Indian chintzes, which had carried the petition, took the sure ground to the point that spurious printed chintzes were so enraged because West Indian chintzes, which had carried the petition, took the sure ground to the point that spurious printed chintzes were

THE CHINTZ IN HISTORY by Arthur Hayden in "Chats on Cottage and Farmhouse Furniture." "In France the chintz trade was so much in vogue in chintz. In France, it was at one time considered to prohibit the manufacture of printed textiles; the restriction lasted until 1759.

The Golden Age of Chintz

 Authorities seem to be ag

(Continued on page 60)
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LAURENT CARLE: Produces its large, double, perfect blooms under all weather conditions. The flowers are large, double, with high yellow centers, and are produced on long stems; excellent for cutting, in color a soft rose, standing to polish at the base of the petals.

LADY SYDNEY: Produces perfect blooms under all weather conditions. These flowers are large, double, with high yellow centers, and are produced on long stems; excellent for cutting. In color a soft rose, standing to polish at the base of the petals.

LAURENCE: A beautiful spring rose of a deep red scarlet color. In form and size the largest. The flowers are produced in great profusion and are fully double. Impeccable under all weather conditions.

OPHELIA: In harmony with everything, the flowers are held erect on long stiff stems, of perfect form, large size, and of a most pleasing决定 shade of salmon-pink, shaded with rose.

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has created the greatest sensation of any new one introduced. Large scented blooms of luminous flame pink toned with coral and shaded with translucent gold. This rose is specially adapted for pergolas, for hardy borders. Roses for great size and height of roses are large, double, with high center, add are produced on long stiff stems, of perfect form, large size, and of a most pleasing decided shade of salmon-pink, shaded with rose.

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not only describes and illustrates the best roses for every purpose (color plates of some) but is the best guide published for the amateur grower of flowers and vegetables. Send free if you mention this publication.

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The best Hardware Dealer in your city sells “PEARL”

House & Garden

Patriotic Prints of Bygone Days

(Continued from page 58)

rose and famille noire porcelains of China furnished many a motif for the designers of the 17th Century. In the Chippendale period buff grounds were introduced, whereas famous porcelains of early American history, blue and white engravings by Da Sintier, were transferred to this form that carried the medallions containing famous patriotic emblems and symbols. Engravers of the 19th Century’s early history and the War of 1812 are found in the province of the collector. They were designed by important American artists andLINDBERGPHOTO

in the Garden Craft Handbook, gladly mailed you on receipt of 18 cents in stamps. In a general way, the plants may be described as being rock soldier. Often four pockets, it also grows on rocky, wooded hillsides, and once the species becomes established there are few adverse factors. It is hardy, and long lived. That this fragrance seems to be a requisite. In a natural state, at least in the eastern United States, the flower color. If especially early flowers are desired, the plants may be forced, after two or three months of chilling, by alternating the same night temperature with a day temperature of 45° to 60°.

In a cool, humid atmosphere these plants thrive, and arbutus plants often remain in flower three or four weeks. The large male flowers, with their yellow centers, may be easily distinguished from the green-centered female flowers, if you wish to locate fruits—producing plants at the time of flowering. Blossoms produced under these conditions have produced fruits—more abundant than on those of the wild plants, but actually retain all their woodland fragrance. The strongest plants have been produced by plunging the pots in moist sphagnum moss contained in pots of 4" diameter. The roots then grow through the hole in the bottom of the inner pot and develop rapidly in the damp sphagnum of the outer one.

Once fairly established, the trailing arbutus is hardly and long lived. Should the old plants deteriorate, however, they may be improved by cutting the stems back almost to the main root immediately after flowering. They will then throw out new branches or runners, and in the following spring will blossom as profusely as ever.

Not the least of the pleasure of propagating this little understood plant lies in the initial search for seeds. In some sections, of course, the plants grow so abundantly that little search is needed to locate quantities of them. Yet through a large part of its range arbutus is rather thinly scattered.

In the garden, a gay white arbutus is destined to survive. In a general way, the plants may be described as being rock soldier. Often four pockets, it also grows on rocky, wooded hillsides, and once the species becomes established there are few adverse factors. It is hardy, and long lived. That this fragrance seems to be a requisite. In a natural state, at least in the eastern United States, the flower color. If especially early flowers are desired, the plants may be forced, after two or three months of chilling, by alternating the same night temperature with a day temperature of 45° to 60°.

In a cool, humid atmosphere these plants thrive, and arbutus plants often remain in flower three or four weeks. The large male flowers, with their yellow centers, may be easily distinguished from the green-centered female flowers, if you wish to locate fruits—producing plants at the time of flowering. Blossoms produced under these conditions have produced fruits—more abundant than on those of the wild plants, but actually retain all their woodland fragrance. The strongest plants have been produced by plunging the pots in moist sphagnum moss contained in pots of 4" diameter. The roots then grow through the hole in the bottom of the inner pot and develop rapidly in the damp sphagnum of the outer one.

Once fairly established, the trailing arbutus is hardly and long lived. Should the old plants deteriorate, however, they may be improved by cutting the stems back almost to the main root immediately after flowering. They will then throw out new branches or runners, and in the following spring will blossom as profusely as ever.

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There are many possible combinations of brown, green and red

Write for sample colors and book of homes.

CREO-DIPT CO. INC. Standard Stained Shingle Co.
1012 Oliver St., No. TONAWANDA, N.Y. Factory in Chicago for West
Early Italian Tables and Seating Furniture

(Continued from page 43)

of such austerity and restraint we still have much to learn, particularly in regard to the equipment of our summer houses. DESIGN AND WORKMANSHIP

Another cardinal characteristic of early Italian interiors was that, while the pieces of furniture were comparatively few in number, they were admirable in design, material and workmanship and the "absence of fussy nonentities" allowed them to count for their full value.

A writer in the Connoisseur, some years ago, well summarized the rationale of the restraint in the furnishing of some of the more magnificent interiors and, at the same time, the entire congruity of the furniture with its environment, in saying that "when the walls of the galleries and salons were covered with frescoes, or hung with arras, tapestry, rich velvet from Genoa, or with stamped and gilt leather; when the ceilings were painted or heavily carved and gilded; when the floors were inlaid with the choicest mosaics, many objects about would detract from the magnificence of the whole and leave a confused impression on the mind. This the unerring taste of the 16th Century decorators fully realized. The few pieces of furniture that were admitted, however, were in keeping with their surroundings.

He might, with equal truth, have added that this same furniture was just as much in keeping with its surroundings when the architectural setting lacked ophraesid polychrome and gorgeousness; when the environment was marked by the utmost simplicity and austerity in every respect; the floor was of stone or boards; when the walls were grey plaster or else whitewashed and adorned save for a single painting, or a single frame, perhaps, or a painting, when the room was crowned and vaulted with a decorated wooden ceiling. The secret of it all was that the furniture was inherently artistic and genuine, every item of it, in the former case, with its own inherent romance and brilliant background, it was esteemed with the requisite degree of contrapuntal ensemble, in the latter, its own.
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In planning your new home, or in remodeling, think first of the bathroom. It is the heart of the home. Without the most modern plumbing ware in the bathrooms, your home will not be all you want it to be. For these reasons be sure to select Kohler Ware always of one quality—the highest.

Manufacturing economies enable us to make Kohler Ware available for use in houses of the less expensive class, as well as for the finest residences.

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Your new home should have at least one of our attractive "Viceroy" built-in bath tubs. Ask your architect to specify it. The Kohler trademark, permanent in the enamel of each of our productions, is a guarantee of quality.

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Anywhere, any time, no matter what your water supply problems, you can have reliable hot and cold water for your country bath room, kitchen and laundry, and all the water you want for your garden, lawn, garden or fire protection.

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Trellis

on which to climb and spread their glory to the elements. They are made of extra heavy, strong steel wires, held at every intersection by the Excelsior steel clamp, which is a patented feature. This gives them rigidity and strength to withstand heavy winds and sudden shocks.

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The arch at the entrance, porch-end trellis and fence shown here are all made in the same manner and of the same materials. They are truly economical necessities for the home grounds.

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The Shinjles and Timbering of this beautiful Old English residence are colored and preserved with Cabot's Creosote Stains.

The Shinjles are warm and the coloring is much softer and richer owing to the texture of the wood and the deep velvety tints of the stains. The stained shingles, in old smoke browns and dark grays that bring out the grubs, harmonize perfectly and weather out handsomely.

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The prompt execution of special decorative orders as to those involving a large expenditure.

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ORIENTAL AND DOMESTIC RUGS AND DRAPERIES

FLINT & HORNER CO., INC.
20-26 WEST 36th STREET
NEW YORK

Early Italian Tables and Seating Furniture

(Continued from page 62)

bathed by the severity of the foil against which it appeared.

Just as the staple wood for English furniture prior to the middle of the 17th Century was oak, so the staple material from which Italian furniture of the 16th and 17th Centuries was made was walnut, except when the elderly chestnut, or whatever it might be, was to be covered with polychrome and gilt decoration, in which case pine, cypress or some other such wood was used. Of course, in addition to and in conjunction with walnut, other woods were employed to a limited extent for purposes of inlay.

So far as tables and most of the seating furniture are concerned, however, we shall be chiefly concerned with walnut.

The Tables

Early Italian tables exhibit a great variety in sizes, shapes and methods of structure, according to the uses for which they were intended or the amount of carved enrichment to which they were to be bestowed upon them.

The kind of Italian table with which we are, perhaps, ordinarily most familiar is the long, narrow type such, especially, as those shown in figures 10 and 12. Figure 5 is one of a pair of early 17th Century tables that came out of an old palace in Rome where they had been wont to stand against the wall, one at each side of a central doorway in a long salon. It is made of a mellow toned walnut, standing 9' 3" long, 3' 4" high and 3' 4" wide. It will be noticed that its beauty, like the beauty of many other Italian pieces of the same date, lies in its purity of line and its truthfulness of proportions. The moldings, both of the underframe and of the stretchers, are refined in profile and well considered in arrangement and, in this respect, are thoroughly characteristic. The design is simple, straightforward and vigorous and entirely free from the saccharine absurdities that some folk, unfortunately, associate in their minds with Italian furniture. Indeed, a great deal of the early 17th Century furniture is simple and virile almost to the point of severity; witness some of the credenze and cabinets which we shall have occasion to discuss later. The resemblance between figure 5 and some of the English refectory tables invites comparison. While the dimensions are pretty much the same, it will be noted that the lines of the Italian table are graceful and slender, especially in the detail of the baluster-turnings of the correspondent contemporary English type are apt to display a degree of "bogginess," a difference partly attributable, it may be, to the nature of design imposed by the material from which it was made.

Draw tables, too, were made in the 16th and early 17th Centuries. A pair of them may be seen in the Metropolitan Museum. The table may be doubled in length and seating capacity by means of two shelves under the central top. The larger part of the 16th Century, shows a form of construction as figures 16 and 17 indicate. The costliest, cabinet, or whatever it might be, to which it appeared. The same principle of construction as figures 16 and 17 exemplified by figure 10, is also found in some of the late workmanship. Figure 4, for example, shows the characteristics of the English type found in nearly all the work of this period, full of vigor and yet full of grace. Take, for example, of the refectory and execution of table 5. Figure 4 is not particularly fascinating, but it feels the virility and simplicity of the period when the refectory table was in its prime. The designs are pretty much the same, it will be noted that the lines of the Italian table are graceful and slender, especially in the detail of the baluster-turnings of the correspondent English type are apt to display a degree of "bogginess," a difference partly attributable, it may be, to the nature of design imposed by the material from which it was made.

How they were used

While tables of the type just mentioned were habitually used, singly or in pairs, in positions similar to the arrangement noted in the description of figure 5, they were also used against the wall in halls or in dining-rooms, where they sometimes served in lieu of sideboards, or rather, to be accurate, are a part of the nearest approach to sideboards the Italians of the period we are considering possessed. Such locations they occupied in Italian houses at once suggest possibilities of suitable placement in our own day—against the wall in large halls, living-rooms or dining-rooms, or standing out from the wall in libraries, or, indeed, as dining tables, for which purpose they offer definite advantages.

Figure 16, a long table of the part of the 16th Century, shows a different sort of structure, which is typical of a large class of stretchers or brace running from the main end supports to the drawers in the underframe. The scroll-shaped footed truss supports at each end of the table exhibit a contour that is representative of a great many 16th and 17th Century tables, and the same principle is also followed in the case of the specimen of late 16th Century workmanship, which is a board supported by two stretchers connected by a brace or stretcher, in position, on either side. So much simplified in design with characteristic Italian decoration, the opposite end supports to the drawers in the underframe. Looking at such carving, one is more apt to admire the beauty of the design, the general plan to the common idea of simplicity, and not the beauty of the design, the general plan to the common idea of simplicity, and not the
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The Natural Beauty of Wood is a most important consideration when choosing the material for the interior finish and trim of your home.

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Southern Yellow Pine

Southern Yellow Pine not only makes a handsome appearance finished in its natural color, but because of its light weight, it is especially suited to staining. It takes stains, varnishes, paints and enamels perfectly, and there is absolutely no effect of color or tone that cannot be obtained with its use.

Furthermore, its extremely moderate cost makes it the most ECONOMICAL of finishing woods.

The Subtle Differences

The subtle differences in the woods of the southern pine are very long; long tables with six or more baluster-turned legs joined by stretchers near the base; small round, octagonal or hexagonal tables, either with turned legs or supported on pedestals; notaries’ tables; square tables with a leg at each corner and, finally, drawer tables.

The Seating Furniture

The seating furniture of this same period showed considerable diversity and embraced, besides armchairs and side chairs, stools, benches, double chairs and settees and a form of bench known as a cassa balza (shown in figures 14 and 15).

One early type of chair, two examples of which are shown in figures 6 and 7, is apparently of Venetian origin, had a small seat resting upon two shaped and heavily carved trestle-like supports, splayed outward and resembling the truss supports of contemporary tables. The back, made of one piece of wood heavily carved, was set into the seat with a backward rake.

The examples of 16th Century armchairs shown in figures 16, 12, 2 and 7, are thoroughly representative in combination and arrangement and manner of covering. Comparative examination will show that the seats are high from the floor, so that oftentimes footstools were a necessity; that the legs either stand upon runner feet, or are covered with shoes and in front, or else rest directly upon the floor; in the former case stretchers are often dispensed with except, perhaps, between the two back legs, while in the latter case there is apt to be a broad pierced, or pierced and carved, stretcher between the front legs and stretchers also at the sides and back; so that the seats are virtually square; that the arms are high above the seat; that the backs are raked slightly; that the backposts terminate in finials which, in the cases of 2, 10 and 12, are the customary carved and gilt acanthus leaves; that when the chairs are not covered (v. figure 7) the crescent and Ionic toprail and crossrail are apt to be much carved and also to display flat panels embellished with inlay in box, or some other light colored wood; that when the chair seats and backs are covered with either tooled and gilded chased leather or with velvet, and garnished with either brass-headed nails or with fringe and galons, the framework is apt to be comparatively plain with little turning or carving, save the gilt acanthus finials of the backposts. Side chairs (v. figure 2), whether upholstered or unupholstered, displayed the same general characteristics as the armchair already described.

While chairs of these types continued to be used and made into the 17th Century, certain additional forms appeared that had low backs, more comfortable in their measurements, had legs more gracefully braced by stretchers and displayed greater amount of well-proportioned turning and little or no carving (figure 17). In some of these the backs were raked while other chairs were quite perpendicular. All the backs were entirely covered with velvet, brocade or leather upholstery (figure 17); others were covered with turned spindles and occasionally showed a close resemblance in some parts to some of the earlier backs in the Stuart period. Such as the 16th Century example shown in figure 13, were chairs of double breadth and no special comment. Benches, armless, carved or turned legs and low backs, somewhat after the fashion of contemporary Spanish bench, exhibiting distinctive Italian line of carving, afforded another source in seating furniture.

The Cassa Balza

The most monumental and impressive piece of seating furniture was the cassa balza, which was frequently more than 8' or more in length, set on a low dais above the level of the floor. It was in reality a chest or arms and back of architectural proportions (figure 15), or with back and no arms (figure 14). In some instances the back was concealed to a considerable height and abolish with carving, thus establishing a straight vertical line of descent from the Gothic seat of the middle ages, which was the fashion of state and ceremony, although probably Renaissance in origin, to a more purely Renaissance design and some instances of decoration. Seats of this sort were intended, of course, to be used against the wall and in large rooms either at the end or in a wall space at one of the sides.

There is scarcely an old table or chair in the house, but that will not well stand close study and measurement; the lessons to be learned from such a study can not only be of more general utility and distribute the lessons to be learned from such a study. In fact, the more recent styles in furniture have been followed, methods and ideas that have profoundly influenced subsequent mobiliary history.

Constructing Log Cabins and Camps

For a cabin of the size illustrated about two bags of cement are required. The mixture should consist of three shovels of lime to every one bag of cement. Care should be taken not to use too much water, since the cement is easier to place when it is thick and heavy.

The bunk can readily be constructed. Use four 4' posts, running them from the floor to the roof, with two cross pieces the width of the bed springs to the ends. Cross pieces should be fastened from the floor and the spring or mattress placed upon them.

If an additional bunk is required, fasten two more cross pieces to the ends of the roof, running them from the floor to the cross pieces already described. (Continued on page 56)
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For the small city garage the Myers cannot be equalled. It is, however, just as adaptable and convenient, either inside or out, for any size building where sliding doors are desired.

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ASHLAND PUMP AND HAY TOOL WORKS
When you see "Jennie Wren" or some feathered friend, searching your place for a home, send to us for a bird house that she has proven her liking for. If there is anything in the old adage, "Cast thy bread upon the waters, etc.,” you’ll be highly recommended for your trouble, by your new neighbors’ real friendship for you, so quickly given.

A. P. Greim
"Birdsville", Tom's River, N. J.

The house for the companionable Wren may be placed under cornice or porch or as near the house as desired. I am a sort of a "Crack" on the subject and often see houses for bird houses where others can net. This design reminds us currently of a country house where the tender care of young children is an art.

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Specialists in Interior Furnishings
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Constructing Log Cabins and Camps

(Continued from page 66)

These are the simple facts of the crudest sort of cabin, but they apply to any structure of this sort. Using these building facts, one can construct a cabin of pretentious size. The division of rooms can readily be made with wall board partitions held in place by studs.

The other type of log cabin is shown on page 56. In this instance the logs are used vertically. It is a small mountain camp of decidedly rustic exterior. The walls are of large logs, averaging approximately 18" in diameter, with their bark removed. They are cemented together and rest on a stone foundation. The gables are of buff colored cement stucco, and the roof is of tar paper composition. Across the front is a porch, the roof of which is surmounted by slabs, and palm leaves. The cabin has a frontage of 24' and a depth of 17'.

The interior is partitioned by a living-room, a bedroom and a kitchen, the partitions being of dressed cedar. The living-room contains a large stone fireplace, with a batten door at one side and book shelf on the other. The kitchen is equipped with a sink, wainscoted space between the logs, and a cook stove. All inside - except the partitions are pine, and instead of being left rough, were sanded and varnished.

Computed on the basis that logs were obtainable near the site, the small mountain camp is estimated to cost about $400, including all labor.

Brush Studies of Bird Life

If bird pictures have meant to you only the illustrations of "How to Know the Birds," if you conceive their representation as preternaturally still and definitely colored birds, accurately perched on a botanically appropriate twigs, with a six-line paragraph on habits and distinguishing traits beneath—then you have still before you a rare pleasure in viewing H. C. Denslow’s water colors of bird life, recently on exhibition at the Arlington Galleries.

Not that Mr. Denslow’s pictures lack in accuracy. "Birds Every Child Should Know" has no advantage there. Before he was a painter, Mr. Denslow was a taxidermist, and his knowledge of ornithology is unquestioned. His pictures have the fidelity of photographic reproduction, but are incidental life size—but they are far more interesting because they are drawn true to nature and are works of art as well. There are all the bird-lover’s best friends—the Black-capped Chickadee, the brown thrasher and the cowbird, the rutheful oriole and bluebird, the scarlet tan-and-gray thrasher, the snowy egret harassed by king-birds, the Marauders,—one of the most beautiful paintings of the exhibition, showing a scooping flight of ducks, the leaves of an oak tablet.

The domestic scenes are altogether delightful, refreshing. Again, pictures with a derful close of a weasel, "The Evil One," which shows a weasel, erect and furious, on the back of a small thrush is wonderful; it is with silly, impertinent entrancement. A return to roost in the nest with the remains of a eggshell, and the chicks cluster around it with silly, impertinent entrainment.

"Dreamy October" shows two bright-eyed hermit thrushes
Bebbink & Atkins

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The Radiator Bugaboo

overcome with Decorative Metal Grilles

So skilfully is it possible to enclose radiators with harmonious treatments of wood panelings, combined with our decorative metal grilles, that their obtrusive objectionableness is entirely overcome. Send for our Catalog 66-A. Let us make suggestions.

TUTTLE & BAILEY MFG Co.

52 Vanderbilt Avenue

New York

OWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth

Cuts a Swath 86 Inches Wide

Draws 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, but it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will draw mowers with three ordinary horses and three men. (We guarantee this.)

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

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

for catalog illustrating all types of Townsend Lawn Mowers

P. TOWNSEND & CO., 17 Central Avenue

ORANGE, N. J.

LUXURY in Bath and Toilet

ECONOMY in Kitchen and Laundry

This is what "zerowater" will bring to your home—that home you seek to fill with every comfort. Those comforts which come with water of rain-like softness and spring-like sparkle will be yours, when you have equipped your home with

**PERMUTIT**

The Water Softening Filter

To Zero Hardness

Write today for the booklet, "Velvet Water, Velvet Skin." Read what your neighbors as well as yourself, will say about your adoption of zerowater in your home.

THE PERMUTIT COMPANY

30 East 42d Street, New York
ANCHOR POST FENCES

EVERY form of Wire or Iron Fence and Gate required for country homes and grounds may be obtained from us.

Low Fences to protect your hedges and keep out children and dogs; Unclimbable Fences to prevent trespassing of any kind; Ornamental Iron Entrance Gates that make the approaches to your home more attractive; Special Fences for Tennis Courts, Poultry, Dogs, etc.

The superior design and workmanship of Anchor Post Products is an established fact—one that is demonstrated by thousands of existing installations. The service they are giving others is proof of the service they would give you.

GARDEN ARCHES AND ARBORS

CATALOGS We invite you to send for any of the following interesting Catalogs, Lawn and Garden Fences—Tennis Fences—Iron Railings and Gates—Poultry, Dog, and Special Fences—Farm Fences—Arbors, Archers and Trellises.

ANCHOR POST IRON WORKS
11 Cortlandt St., (13th Floor), NEW YORK
Philadelphia Cleveland Boston Hartford Newark Albany

When Syringas Turn to Lilacs

(Continued from page 16)

joined winters and all the rest. Certainly its habit of starting into growth even before winter is half over, in the latitude of New York, would argue for its endurance. A few warm days will bring its leaves out in many places around New York City; and frequently these leaves will show blackened tips, when grown to full size, the result of this premature breaking of the protective winter sheath before the last cold weather.

Where a plant has the tendency to start thus over-soon, a cold climate generally suits it better than a moderate one, for then there is no encouragement to grow until the proper time arrives.

This variety just mentioned (Syringa oblata) blooms about May first, in the latitude of New York; sometimes it is a few days later, and of course a prematurely early season will force it along a bit sooner.

Following close upon this introduction of the season, the common Syringa vulgaris takes its turn along with the great mass of hybrids sprung from it. Whatever the latitude, these are about a week behind Syringa oblata. With or close to them come the first of the species which spoke of as being unpleasant to some because of its scent—the Syringa Chinensis, commonly called Chinese lilac although not a bit more Chinese than certain others. It is generally conceded now that it is probably an artificial hybrid, of great antiquity, between the Persian lilac and the common species, Syringa vulgaris. It is one of the showiest of all, with very large, loose clusters of flowers. This loose character of growth, in-doubtless derived almost too far, sometimes entirely lost taste; the thyrson or flower cluster takes on an unsteady, spriddles, looks sometimes, that gives the impression of its being decidedly passe even when first opened.

The Persian lilac (Syringa Persica) blooms about the same time as this Chinese species; but as it is a small shrub in comparison, averaging only about 5' in height, while the Chinese grows usually to 10' or 12', it is sometimes desirable to use before the tall growing species.

IRON ENTRANCE GATES

UNCLIMBABLE FENCES

A PLANTING OF SEVENTY-FIVE

Here, then, are eight species used, if the very longest of blooming is desired. Where the plant room for no more than eight, I should not advise aspiring to the longest period of bloom. We have either one kind, and have as many as we please while showing of that dour of weeks. Indeed, I have never found it difficult to cover this entire blooming period when I would have to do with less than about seven or eight of the plants; for I consider that there is a week or two or three in the calendar of the very longest period of bloom effect bound to result where too many varieties are used in any one group.

In allotting the varieties in planting of seventy-five one must, of course, decide the evenly over the possibilities would mean nine specimens of each which would overcrowd the garden. Now the plant which in the latitude of New York would argue blossoms at the ends of the branches must be given a latitude of New York, would argue blossoms at the ends of the branches when it is very large. If a cluster of three are grouped, with or close to them, come showiest of all, once it starts to bloom. If a cluster of three are grouped, with or close to them, come showiest of all, once it starts to bloom. Where a plant has the tendency to start thus over-soon, a cold climate generally suits it better than a moderate one, for then there is no encouragement to grow until the proper time arrives.
These Beautiful Terraced Gardens owe much of their beauty to the pure, marble-whiteness of the concrete work which was finished with Medusa White Cement.

These Gardens are unique in that they are terraced up instead of down, a great hole having been cut in the hill side of the house to allow for the elaborate and beautiful stem of concrete terraces, walls and steps.

And this pure white finish is permanent because Medusa White Cement does not stain or discolor, but stays white permanently.

It is especially adapted to exterior stucco, steps, balustrades, columns, parapets, etc.; and for every exterior use where a permanent white finish is needed. It is one of the most attractive white houses in the world ever finished with Medusa White cement.

Medusa Waterproofing (paste or powder) makes a stucco or concrete mortar absolutely waterproof and damp-proof without affecting the setting, strength of color of the Portland cement.

It absolutely prevents efflorescence, the cause of discoloration in cement.

Whether you contemplate building immediately or not, find out about Medusa Products now.

Write for free illustrated booklets, "The Medusa White House," and "Medusa Waterproothing," a book that describes the integral method of waterproofing. These books tell you how to permanently beautify your home, gardens, etc.

THE SANDUSKY CEMENT COMPANY
Dept D., CLEVELAND, OHIO

Architect: Peter Olson. of Duluth, Minn., designer for hardware. Z. A. Todd & Son, manufacturers. Roof is of Medusa White Cement. This detail made plainly known in folder of advertisement.

A Terra Cotta Tile Roof offers the only perfect shelter. It adds to the architectural beauty of a building and increases its selling value. It is absolutely leak-proof—cares up no moisture on the under side to cause decay—requires no paint, stain or repairs, and lasts forever—is the only roof which is absolutely fire-proof.

Our Illustrated booklet "The Roof Beautiful," printed in colors, contains views of many beautiful homes with roofs of Terra Cotta Tiles, and is sent free upon request.

LUDOWICI-CELADON CO. Manufacturers of Terra Cotta Roofing Tiles
General Offices: 1107-17 Monroe Building
CHICAGO, ILL.

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The standard for 61 years.

The test of
Yale Quality

The name Yale is never placed upon any Yale Product until that product measures up to the Yale test.

And that means not only every provable valuable test of material, quality and highest grade craftsmanship. It means that each Yale Product is built to meet the Yale Standard—the standard of superior service. To serve its purpose indefinitely; to be not only good, but to be the best that experience, skill and knowledge can produce.

Fifty-nine years of knowing how, forty-nine years of leadership have endowed Yale with ripe experience and supreme skill.

You get the test of Yale Quality in every Yale Product—in night latches, padlocks, door closers, builders' hardware and chain blocks. For sale by hardware dealers.

Look for the name "Yale" on the product.

The Yale & Towne Mfg. Co.
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CHICAGO OFFICE: 77 E. Lake St.,
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CRANE VALVES AND FITTINGS
The standard for 61 years.
Grow your own Vegetables.

Continued rise in food-costs makes a garden of your own more desirable than ever.

You can make it pay big crop-dividends by using Planet Jr Garden Implements. They do the work of three to six men, or enable you to cultivate four times the acreage possible with ordinary implements, because they are especially designed to save time and labor and are scientifically constructed of the finest materials to give lifetime service. Used for over 45 years and by over two million farmers and gardeners with greatest success. Fully guaranteed.

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No. 25 Planet Jr Combined Hill and Drill Seeder, Double and Single Wheel-Hoe, Cultivator and Plow will work two acres of ground a day. It is a great tool for the family garden, onion grower, or large-scale gardener. It is a perfect seeder and combined double and single wheel-hoe. Unbreakable steel frame.

No. 17 Planet Jr is the highest type of single-wheel hoe made. Its light, durable, ingenious construction enables a man, woman, or boy to do the cultivation in a garden in the easiest, quickest and best way.

Use these tools and cut down living costs. We make 32 styles of seed drills and wheel-hoes—various prices.

New 72-page Catalog, Free!

Illustrates Planet Jrs doing actual farm and garden work, and describes over 70 different tools, including Seeders, Wheel-Hoes, Horse-Hoes, Harrow, Orchard, Beet, and Pivot-Wheel Riding Cultivators. Write postal for it today!

S. L. ALLEN & CO. Box 1110 K, Philadelphia

When Syringas Turn to Lilacs

(Continued from page 70)

is plain Syringa vulgaris. Group these together; but with three or four stalks are cut away as soon as they are picked freely or if the dead stalks are not cut away at one end separated enough from the rest to show masses of green between them. This will be a beautiful mass of the early flowering white, unless you prefer white lilacs to the others. In that event, let there be two dozen or more of these, and less of Syringa vulgaris, the ordinary lilac colored form.

For myself, no lilac is so definitely a lilac to my eyes as well as to my nose as this last mentioned, and if I could have only one kind I should choose it. Therefore, unless someone one says me nay, of the sixty or thereabouts remaining for the mass of seventy-five, twenty-five at least shall be Syringa vulgaris; and the next fifteen shall be the low growing Persian species, Syringa Persica. This leaves twenty to divide between Syringa pubescens, S. villosa, S. Pohkeiensis and S. Japonica, and I should select first, about four or five next and six of the third. Put Syringa Japonica off by itself.

So after all there will be only six species and seven kinds in the group of seventy-five; Syringa vulgaris and Syringa vulgaris alba being of course the two kinds of a single species. White forms of a flower never, in them self, constitute a separate species. If it were not for extending the season of bloom, I should be quite content to confine a planting to Syringa vulgaris, and the next fifteen shall be the low growing Persian species, Syringa Persica. This leaves twenty to divide between Syringa pubescens, S. villosa, S. Pohkeiensis and S. Japonica. These are the choicest, and any one of them is excellent without the others, either as a single specimen where space is at a premium, or in hedgerows or masses of from fifty to five hundred.

FALL PLANTING BEST

My preference is for fall planting with all lilacs, just as it is with everything else that can be handled at that season. Fall is especially suited to early blooming things, however, for these always suffer and lose a year if shifted in the spring when they are fully and anxious to bloom. But the fact of not being able to plant last fall would not prevent my planting this spring, if the lilacs were for some reason or another available only at such time.

All lilacs flower on the wood of the previous season's growth, the winter buds containing, as a matter of fact, the embryo flowers of spring—unlike the winter buds of the flowering dogwood shield its great white bracts. Remembering this, one will never be tempted to use the pruning knife on a lilac bush in the winter—or indeed later than immediately after the flowering season is passed. For pruning postponed means almost surely loss of flowers, minus much as it is likely to be postponed beyond the time of flower bud formation; and when it is finally done, buds are very much as surely as they would have been if the work were done in the midst of winter.

Against there is a solid reason for pruning a lilac if its flowers are
**ARE YOU SATISFIED?**

Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?

### The KERNERATOR

Has it at last emancipated the home from these evils.

The door shown is located in the kitchen. Into it is put everything that is not wanted—in cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

The material deposited falls down the regular house chimney flue to the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The fuel used is the only fuel required.

Net one penny for operating cost and yet you have abolished garbage and refuse cans forever.

**SANITARY—ECONOMICAL**

**CONVENIENT—ODORLESS**

A pestal to us today will bring an interesting catalog to you tomorrow.

KERNER INGINERATOR COMPANY

594 Clinton Street

Milwaukee, Wisconsin

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**SAVE 1/3**

On Your Ice Bills

That’s only one worth-while reason why there should be a “Monroe” Refrigerator in your home. The most sanitary and most easily cared for refrigerator made. Its beautiful show-window food compartments moulded in one piece of genuine porcelain ware, over an inch thick, assures this. Every corner rounded. No joints, cracks or crevices to fill up with dirt or germs.

Your food is always kept clean and wholesome.

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**MONROE SOLID PORCELAIN REFRIGERATOR**

will save you price several times over. Reduces bills 1/2 because of the perfect mechanism and the thick air-tight walls and doors lock out the heat. Serves food waste because of absolute cleanliness; saves on repair bills because of the solid construction throughout, saves in time and labor because the food compartments are clean and stay clean.

No other refrigerator is built like the famous “MONROE.” That is why it is used in the homes of the most esteemed. Write today for the free “MONROE” Book on Home Refrigeration. Advise your dealer a refrigerator you should have. A guide to real household economy.

Monroe Refrigerator Co.

45 Benson Street, Lockland, Ohio

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**The Kelsey Health Heat**

Kelsey Health Home of Architect W. A. DeGraff, Wheeler Hills, N. Y.

237 James St., Syracuse, N. Y.

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**The Skinner Irrigation Co.**

502 Park Avenue

231 Water St.

TROY, O.
To facilitate ordering by mail, direct from this advertisement, we illustrate above a limited selection of distinctive and unique Oriental objects of utility, that will lend a touch of quaintness to any room of your Summer home, to the verandah, and to the lawn.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>120</td>
<td>Chinese Batlan Chair</td>
<td>$8.50</td>
</tr>
<tr>
<td>712</td>
<td>Chinese Rattan Table</td>
<td>$6.75</td>
</tr>
<tr>
<td>213</td>
<td>“Nilske” Tea Set, 15 pieces</td>
<td>$3.50</td>
</tr>
<tr>
<td>315</td>
<td>Bamboo Circular Tray, holds 10 cups</td>
<td>$1.00</td>
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<tr>
<td>211</td>
<td>Circular Porch Mats, 14” in diameter</td>
<td>per dozen $1.20</td>
</tr>
<tr>
<td>110</td>
<td>Grass Rugs, size 9 x 12</td>
<td>$7.00</td>
</tr>
<tr>
<td>119</td>
<td>Grass Mats, size 8 x 10</td>
<td>$4.50</td>
</tr>
<tr>
<td>128</td>
<td>Grass Mats, size 20 x 30</td>
<td>$15.00</td>
</tr>
<tr>
<td>133</td>
<td>Chinese Lounge, Chinese Rattan</td>
<td>$16.50</td>
</tr>
<tr>
<td>142</td>
<td>Brilliant colored striped Mandarin Cushions</td>
<td>$1.50</td>
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<tr>
<td>137</td>
<td>Japanese Reed Screen</td>
<td>$9.75</td>
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<tr>
<td>117</td>
<td>Bamboo Hanging Lantern</td>
<td>$3.50</td>
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Write for Catalog.

MABEL F. BAINBRIDGE

THE FIRST USE FOR HAND-WOVEN COVERLETS

Pillows covered with pieces of hand-woven coverlets are harmoniously decorative on a Colonial or Empire sofa.

Using Hand-Woven Coverlets

THE ROOKWOOD POTTERY CO.
CINCINNATI

Rookwood Faience

Rookwood Faience Fountain Figure for Sunroom or Garden

One of the finest examples of coverlets was in blue and white. 1860

In this corner of a dining-room coverlets are put to two uses: a strip has been hung as a portiere, and a smaller piece mounted as a valance.
THE thoughts of a new cottage, garage or playhouse for the children give you a pleasant thrill. But the thought of plans, builders' bills, infinite little worries and expenses soon put a damper on your enthusiasm.

Now, if you want to know the exact cost of your building; if you want to be sure of no "extras" and no worries; if you want to see a photograph as it will look—all before you are obligated in the least—do this: Get a Hodgson Catalog.

In it you will find photographs, plans and prices of portable cottages, garages, playhouses, bungalows, screen houses, tent houses, chicken houses and lots of other kinds of houses. Pick out the one that suits in price and proportion. Then order. By paying 25% of the price of your house we will prepare and hold it until wanted. This saves you money and insures you prompt delivery.

Send for a copy of our catalog.

E. F. HODGSON CO., Room 226, 116 Washington Street, Boston, Mass.

6 East 39th Street, New York City
Get Away From the City This Summer

SOMEWHERE away from the dust and noise of the city, is the place you want to live this Summer. Perhaps it is on the shore of a mountain lake, at the seashore, or on a rushing brook under the trees. And here is the little thatched cottage to put up on that spot. Picturesque, comfortable, sturdy, it is a good example of the

Bossett Houses

Built by the Bossett logical, economical method, all the bother and fuss of building is done for you, and you buy the finished product as you do in every other line of manufacture.

House contains 15 x 15 living room, two bedrooms, kitchen and bath. It can be used as a summer cottage or as a year-round residence, where the setting is lovely upholstered with a coverlet, and if the left-over pieces are used on the reverse side as pillow covers, the effect is really charming.

Such for the specimens in good condition, but alas, we find very much worn. Choose the strongest, least used part, and cover the rest of an old-fashioned straight-backed chair; a small bit will cover a footstool to match. For the porch or den where a heavy table cover is desired, cut a square and make tassels for the corners from the raveling, turn it to the raveling side to show the manufacturer's name. The poorest scraps, well darned, will cover sofa pillows.

As a principle, the guest chamber nothing could be more attractive, especially if the furniture is Colonial. Use a coverlet to match the four-poster; cross-stitch a favorite design for the bureau using the same color. Cover the seat with a Chenille and Chairs, Statuary, Aquariums, Tree Guards, Sanitary Fittings for stables and manufacturing enable us to deliver this house for

Fourteen hundred dollars F. O. B. Brooklyn

Send 12 cents today for complete catalog showing Bossett details of construction.

LOUIS BOSSERT & SONS, INC.

1306 Grand Street, Brooklyn, N. Y.

The Possibilities of a Small Formal Garden

(Continued from page 40)

There then should be plants put in especially for autumn blooming. The barer, slender and white chrysanthemums, dahlias and Michaelmas daisies all are excellent fall bloomers and very consistent with the plan of this garden.

AS TO THE BOUNDARY

A low growing hedge of the Armoor River privet, cut with inverted curves, makes a beautiful outline for the garden, and does not hide it as would a straight high hedge. If there is room to plant flowering shrubs in the corners they give a sense of protection and an air of seclusion which is inviting to the birds. There are shrubs that bloom at all seasons in many varied colors and they may be selected to harmonize with the evergreen space. The flower borders. Among those that should be chosen for this garden are Spiraea Van Houtte, the flowering bush that is room to plant flowering shrubs in many seasons. Such as Russian sage, Lavender, Michaelmas daisies and dianthus, for the garden's width.

How Your Garden Grows This Year

(Continued from page 54)

So far, however, we have considered only surface cultivation. Let us suppose that we resume our little ramble in the garden early next morning. There in all likelihood we will find 'new plow.' A good deep digging in the soil; and though there are no weeds to be seen, and his brogans are soaked through with the dew, he is hoeing away so joyfully that he has failed to notice there is no faintest wisp of smoke from his black clay pipe.

"What ho!" you say. "How now, fellow, I thought you used your steel on strangling your enemies, the weeds?"

"What ho?" says Pat, looking up. "A good deep digging, yes; but there is no soil to be dug with the spade, to be sure. 'Tis sifting the soil I am this mornin', not chopping wood. Come back by Sunday, and y'll see how they've thanked me for it. 'Tis a good sifting' of the dirt, and after a bit o' rain will put stout hearts into them."

And so it will be again. "Why?"

Perhaps Pat could not tell you, but "there's a reason."

You may remember, if you studied Alice in Wonderland in your Logic and Folly at college, that the Mad Hatter, when the March Hare, after finishing his first course had everyone moving about and juggling with the cards, to destroy his as the cent of the soil moisture; to stimulate

WHEN TO CULTIVATE

Summing up, then, it is that we cultivate for three good reasons: To destroy as the cent of the soil moisture; to stimulate
More Crops From Your Garden

This book shows you how to use your soil the most times in a season by timing the planting of different things in the right rotation—how to get the biggest production from every inch of soil according to character of soil, shade, etc.—how to_font for perishables, fertilize, and guard against pests.

Few people know how to get the big yield possible from a small garden. This book tells how.

Flowers too! You can have them until snow flies again, also vines that will climb chimney-high this summer—if you know how.

A Good Garden cuts down the grocery bills.

But it is the downright joy of growing things, the table pleasures of vegetables, five-minute fresh, the physical and mental good, a profitable outdoor interest—that are the big values of a garden. And right now it is greatest petunia time to grow a garden. Now is the time to start.

Get this book and you'll get a successful garden.

It is an authoritative encyclopedia of garden lore. It covers the entire field of growing things—vegetables, fruits, flowers, vines, trees. We still need it to know how to grow petunias.

If you are not delighted with this book tell us, we will refund your 10c. and let you keep the book, too.

Send for it now so you can make your garden pay big this year.

CORONA CHEMICAL COMPANY
Milwaukee, Wis.

A new novelist with a fresh touch, writing about a burglar, a priest, some butterflies, two villains, and Mary Virginia

SLIPPY McGEE
By Marie Conway Oemler

ONE night Slippy McGee dropped off a train in a little Southern tank-town, and they picked him up with a leg so mangled that it had to be cut off. They bore the young man and his kit containing burglar's tools to the home of Father de Rance, who had several rooms always open for anybody in distress.

The priest hid the burglar's tools inside a statue in his little church. A long time after that they were taken out again when Father de Rance and Slippy McGee cooperated in a glorious job of safe-cracking which endangered their reputations and their bodies but thrilled their souls.

From opposite ends of the social and physical worlds the priest and the young burglar, both with broken lives, each with much in common in temperament, met by accident and remained together in spite of difficulties that sometimes seemed unconquerable.

In the fabric of the novel is woven a love story of great charm and tenderness, and an exciting story of blackmail and other villainy.

"Slippy McGee" is a novel for the reader who likes a story with unusual plot about entertaining characters and done in a style of freshness and vigor.

12mo, 400 pages. Price $1.35

Get it from your bookstore today

Published by THE CENTURY CO. NEW YORK
wheel hoe cannot be used, choose the smallest and lightest hoe you can find, and keep it sharp. The heavy, old-fashioned, clumsy and draw hoe makes needless work for the gardener who insists on using it, unless he has big weeds to chop out, or very hard ground or a lot of hilting to do.

In cultivating to save soil moisture but maintaining a dust mulch, either the regular flat hoes on the wheel hoe, or a gang of vertical teeth which lightly tear through the soil instead of under it may be used. Sometimes where there is a considerable crust the ordinary hoes merely cut under it, leaving it intact. Whenever a crust forms always break it up thorough­ly even if you have to go over the garden two or three times in succession. In a light, clean soil, the wind will do it much easier than the old-fashioned plain push hoe. In the

How Your Garden Grows This Year

(Continued from page 78)

BLOSSOMS are always welcome about the house, and never more so than during the bleak winter time. The present writer has tried, with great success, a plan by means of which any quantity of the most lovely spring blossoms may be secured with a very small amount of trouble. The scheme may be followed at any time after the turn of the year and, if a few precautions are taken, it is nearly always satisfactory. Branches of any kind of spring flowering tree or shrub are gathered. Some kinds are naturally more attractive than others but amongst the best may be mentioned ornamental cherry, wild plum, almond, viburn and Japanese quince. There are only a few of the suitable subjects, and the list might be very much extended.

When picking the branches it is a good plan to see that these are of a nicely balanced growth. Try to secure some boughs of really artistic design. Another matter of importance is to make sure that there are a good number of flower buds on the stem as distinguished from those which will produce mere leaves. It is not difficult to decide between the two for, in almost all cases, the buds which will produce blossoms are thicker and somewhat more blunt at the tip than those which will be responsible for foliage alone.

Suggestions for Beautifying the Present or Prospective Home

You don't need to build a new home to enjoy the beauty and service of Morgan Doors. "Adding Distinction to the Home" gives suggestions for improving the present home.

"The Door Beautiful" is a book of suggestions on doors, interior trim and interior decorations for prospective builders.

Send for either, or both booklets.

Morgan Sash & Door Company
Dept. C-24 Chicage
Morgan Millwork Co., Baltimore
Morgan Co., Oshkosh, Wisconsin
Exhibits of finished Morgan Multi Doors in all principal cities. Ask for list.

SUGGESTIONS FOR CULTIVATION

French doors have always been used extensively by the best architects in fine homes. Today there are few homes built—large or small—without French doors. No other doors have ever enjoyed such universal popularity. And it is not a passing fad. It is an appreciation of their exceptional beauty and all-around utility.

French Doors

are made in many designs, sizes and woods—for the modest and laudable of the home. Discriminating buyers insist on Morgan French Doors for all rooms, because of their beautiful selected woods, their exclusive All-White-Pine Core and their patented Wedge-Dowel Construction. And because they are guaranteed.

French doors will aid the hodge in absorpting more freely than otherwise.

The houghs are now, the jars of hay and bales, and hay and bales do not convey to a sunny window the rapidity of the stages of growth will depend very largely on the warmth of the apartment, temperature is fairly high, it will begin to swell very much. The leaves peep out and blossoms appear on the top. A plan by means of this way to have an immensity of the most lovely spring blossoms without any expense, is extremely little trouble.

FORCING AND RETARDBATION

In order to provide a spring bloom it is a simple matter to cultivate the houghs as indicated in the foregoing. Should it be desired at a later date to re retard development this will be an easy matter. All that it is necessary for is to do is to place the hough in a cool place; the position must be free. Here the blossoms will remain in a state of suspense for a week, or even at the end of this time they will have brought out into the light. The leaves peep out and blossoms appear on the branches. These are of the garden trees, which do not do truly, can be treated for the sake of the deli foliace in a plant of spring blossoming and the foliage will be a gladness in the dull winter's day. Flowering is brought out in this manner from a last year's stock is waiting in growing stuff on many ordinary lines.

S. LEONARD
Tea and Cakes in an English Garden

What fortunate person has been guest in an English garden and not come away enchanted?

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How to make them—and then how to make the most of them—this is the theme of

JUNE

House & Garden

The Garden Furnishing Number

How to build a tennis court; when to prepare a lawn; where to install a garden pool; where to buy delightfully outrageous painted furniture; designs by our own artists for out-of-door living rooms—these are a few of the things by which June House & Garden has planned to lure you into your garden this summer; and, once out, to keep you there.

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you haven’t yet subscribed to House & Garden, mind your newsdealer to keep a copy of the June issue for you. So many people are thinking about gardens now that the Garden Furnishing Number is usually bought up early on the news-stands.
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The Gay and Radiant Ladies of French Prints

(Continued from page 21)

Although not having the “strength” of the old English mezzotints, French line engravings and color prints of the three decades preceding the Revolution certainly lack the insipidity of the French productions. They have the vivacity and the sparkle of French life when France was the center of the world’s gayety. English engravings, although they had a much longer life, and have always been considered quite “proper,” while French engravings until recent years were held to be more or less “improper” whether they were or not. Custom House officials both in England and America used to destroy them as being unfit for admission. Even De Lahunny’s splendid “Les Hasards heureux de l’escarpelle,” engraved after the celebrated painting by Fragonard, “The Swing,” was once destroyed at Dover as being likely to corrupt English taste! This work was regarded as one of the most material objects of the engraver and the perilous flight of the air, propelled by the arms of Fragonard himself, while thelover looked on, the ground, is not regarded as least improper.

These prints reproduce the spirit of the times of Louis XV, light hearted and make an artistic unity with furniture and wall decorations.

The Master Artists

Daintiness and delicacy of touch of the characteristics of the French prints, the prevailing color blue, blue in varying shades softly away and never anger or glaring. The artists whose works are most prized are Janinet, Nanteuil, Despret and their prints of Delcoubert are inimitable and his work, as well as that of Janinet, has a pure and limpid, cent formality that has proven the despair of modern imitators. These men were the engravers they worked mainly after paintings, by Baudoin, Lawrance, Fragonard, St. Annin and Moreau. Stray says, prints after the works of artists, such as Boucher, Le Bwteau and Chardin, were not for the whole successful, lacking did the elements necessary to a full reproduction. They were those peculiar charm it was impossible to convey by means of the engraved line.

Among the more famous prints may be mentioned “Le Jardinier” by De Largillieurs, and as being at once a part and a (Continued on page 84)
Gladioli
- Givers For Your Summer Garden
modern Gladioli is excellently adapted for either bedding or back-planting. The wonderful combination of colors that it embraces, the way from the magnificent to the most delicate, its broad grace of habit is truly American grown Gladioli bulbs are perfect for. They are quality bulbs in terms of the word. I will send a box of 25 prettily packed bulbs of named varieties, in the United States for $2.
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The Vogue-owned woman never follows the fashion; she leads it.

The Vogue-owned woman never follows the fashion; she leads it.
The Gay and Radiant Ladies of French Prints

(Continued from page 22)


The greatest collection of French prints in America is that of Mr. Widener. It comprises about 500 specimens which represents in value approximately $50,000. Many of the prints are of the greatest rarity, the autographs of the Revolutionists throughout France having consigned to the flames all but a very few specimens. Another notable thing concerning this collection is the freshness of the colors, the prints having been brought away from the light as much as possible for a century and a quarter. During Revolutionary and Napoleonic times, they were kept hidden by their owners, so as to prevent their destruction; later they were kept in the portfolios of collectors, so that light has only partially finished their pristine beauty and bright coloring.

Having chosen your print and made up your mind if it is going to place it, the task then devolves upon you of choosing the proper frame. It is not at all safe to leave this matter to the frame maker, for the setting of a French print is just as important as anything else in a French room, and if a mistake is made, the whole effect may be marred. Even a Whistler frame won't do. Two styles are emphatically inappropriate. One is a simple little carved frame with an ornamental top—a crest of some sort which, however, must not bend low enough to obscure any of the picture. The other is a beautiful little ribbon design lightly and exceptionally flowing all around the print.

One point remains. A person may grow tired of the mastery of a Rembrandt, of the repulsiveness of a Degas, but one never will grow tired of a French print. VOILA!

The Surest Flowers for This Summer's Bloom

(Continued from page 27)

which are truly gigantic in size. In selecting varieties for the same bed, choose colors which will harmonize, as colors which produce a white or striking and artistic effect. The height must also be considered, for many extend all the way from 2½ to 7½.

Three dozen bulbs, will plant a circular bed about 10' in diameter.

In some localities, the roots may be set inside in March or early April and set outside after danger of frost. By planting the bulbs, it is best, as with dahlias, to plant single or double roots in preference to the whole cluster. Only one or two should be put in a place. They like very rich soil and need abundance of water. The roots should not be planted deep, the eye or tip of the tuber being about level with the surface after being covered and the soil lightly pressed down.

Another excellent flower from many viewpoints is the tuberous-rooted begonia. To produce immediate effects when planted out, they should, of course, be started early indoors. But if set out late in May in a rather rich, light soil, and kept under glass as they become larger, they will reach the flowering stage very quickly. Until frost they will be an ever-increasing mass of bloom.

The bulbs, which are round and fleshy, should be planted with the concave side up and not covered very deeply. In light soil they can be put in 2' or 3', but only barely covered. If planted first, the soil being filled in later for better support. Two new double sorts, especially worthy of trial, are Zepolin, a rich orange and electric scarlet; and Lafayette, bright crimson. The plants are quite dwarf, not over 1' high, but they flower with the greatest freedom.

THE BEST BULBS FOR FOLiAGE

For an effective background for plantings of bulbs or flowers effect on the lawn. Caudiam esculentum ("Elephant's Ear") is the best thing to use. Given a rich soil, it will thrive prolifically in a shady position and plenty of water. It grows independently with the most marvelous rapidity, and its immense leaves, 2½ feet in length, and 2½ wide. The fancy-leaved caladium may be grown under the same general conditions. Other plants of tropical effect are some varieties of "calla lilies"--Richardia Elliotii, which has large yellow flowers with healthy dark green foliage spattered with red. Alba maculata, with green leaves mottled white and white flowers with black centers. Plant them out in May after the ground is thoroughly warmed up. They may be dug up in the fall and forced for the winter like other summer flowering bulbs.

Two very pretty and very cheap little bulbs (they cost but about two cents each in quantity) are the "Tulip" and the "Trompette". They produce strong flowered stems of white and violet flowers which look not a little like the well known hardy yucca, or Adam's Needle. The Ismene is still unknown in many gardens; it is one of the quickest of all bulbs to produce results, flowering within a few weeks after planting. The white flowers somewhat resemble a giant amaryllis, but are much more graceful and artistic in form. Either the hycanth or the Ismene can be used with telling effect against a wall or a background of evergreens or shrubs.

Two bulbs of somewhat similar effect are the hyacinth and the giant lily. Both are worthy of a place in any garden. The giant lily is one of the most gorgeous, with flowers resembling those of the gladiolus, 3' to 4' in height, with individual flowers resembling the lily, from 3' to 4' in size. They are quite hardy—in fact survive winters where the gladiolus perishes—and can be grown outdoors. Even the finest variety costs but 40 to 70 cents a dozen. The gladiolus flower is the most conspicuous, and one of the most distinctive of all garden flowers. It is doubly valuable because of its long continued season of bloom.
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Midway Between House and Garden
(Continued from page 35)
and green in foliage and birds. We
can take this linen as the chief point of
decoration. It is too striking to be
used in large quantities, but used as
a violet one gets color that chal-
lenge's the brilliancy without on sunny
days and gives the impression of
sunshine and warmth on dull days.
The undercurtains, which serve only
to soften the light, can be of grey
scrim hung in straight, soft folds.
The furniture will be grey ename-
ed—a pair of rush seat peasant chairs, a wooden bench, some useful
wicker that makes no pretense at
decorative effect, and a long, narrow,
low table painted grey with green
mouldings. At either end are two
orange bowls for fruit or flowers.
At either side of the porch mantel,
which is brick with orange bonding,
can hang two wrought iron brackets.
One or several flowers in them, or
violi twisted against the high, semi-
circular back. Wall brackets of iron, tin, wood,
rush and reed are becoming more
and more a necessary adjunct to the
properly furnished porch. The holder
ners themselves are semi-circular that
may fit snug against the wall, and the flowers are contained in
a galvanized pot that slips into the
socket of the bracket. It is highly
important that the decorations at the
back of the bracket be interesting
and not grotesque. Unfortunately
many impossible wooden flower hold-
ners have been put on the market. It is
silly to try to make a holder for
flowers more interesting and colorful
than the flowers themselves. Fancy
modest mignonettes trying to hold
their own against a gaudy, pecking
beetle-eyed parrot!
There are many interesting mantel
garnitures for the porch fireplace.
An Italian majolica plaque, crudely
done, is always telling and suitable.
A wrought iron grill, repeating the
design of the fenders and andirons
below, or a large wrought iron
framed mirror will make striking
overmantels. The iron could be
painted and antiqued, repeating the
colors prevailing in the upholstery.
The most suitable lighting for
wrought iron torcheres, design, made after a bird cage
holds a simple, striped partridge
in tin shade. Such a lamp, with
leaves and foliage touched in
would add distinction to any
porch. Six-sided lanterns of the lin-
cretome of the upholstery are
made. One has to get the wire
made and then the linen is
stretched over it. They may or
may not be shellaced. Both
illuminulated they add interesting
spots to the porch.
A LIVABLE PORCH
One porch I know, furn.
mainly in Canton furniture, has
its color Tango and Prussian
Blue. The floor has Tango colors
as a border of blue. The curtain
made of theatrical gauze dyed
beige in which had been
burnt Sienna and raw umber
making them a copper color.
Linen has small violets of white
and dark brown, and some
curious flowers are of Prussian
Blue. This was used to cover
the fireplace utensils were of copper
well. One Prussian blue bowl
was of a tiled fireplace held
the mantel above the fire,
and the flowers are contained in
a pocket of the bracket. It is highly
important that the decorations at the
midway between house and garden.

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A ROW OF GARDENING BOOKS

That the general principles of tree repair are the same for both sides of the Atlantic is clearly shown by A. D. Webster in Tree Wounds and Diseases (Lippincott). The book is English throughout, but there is much in it that the American lover of trees can profitably take to heart. It is more comprehensive than the few previous volumes on the subject which have appeared from time to time, and includes special chapters on injurious insects and the care of fruit trees. It should be in every horticultural reference library which makes any pretensions to completeness.

The normal child never lived who did not love birds and animals, and we cannot conceive of one to whom colored pictures of these same creatures would not appeal far more strongly than mere printed descriptions. So in the Wild Animal Primer (New York Zoological Society) we have what should prove a most excellent little gift book for the small boy or girl. There are in it forty-nine simply written animal stories which should hold a child’s attention while at the same time giving information, and for each one is a colored photograph of the bird or beast described. The pictures are made in stamp form and supplied in a separate envelope, so that the child can paste them in their proper places. The book has the official approval of Director Hornaday of the New York Zoological Park, which is ample guarantee of its authenticity and educational value.

Better than ever is the new and revised edition of L. H. Bailey’s “The Pruning Manual” (Macmillan). To say that the book is a standard is but an inadequate characterization; rather is it the last word in training up trees, hedges, vines and cane fruits in the way they should go. Profuse illustrations make every step clear, for the how not only what should be done, but the various tools and appliances with which to do it.

In Studies in Gardening (George’s) Mr. A. Clutton-Brock gives us the reader loving wo new book which is as nearly exhaustive in its particular field as any we have seen. With marked skill the author has combined charming literary ideas with practical information. If we wished to generalize, we would say that here is a book primarily for impressions and suggestions, rather than instructions. Secondly, however, a careful reading will discover a fund of practical information; it is at once adequate and well sentent. Unlike most English gardening books, the differences from American floriculture have been care of by the careful selection and footnotes of Mrs. F. Hamblin, than whom we know no one better qualified to deal with flower conditions on either side of the Atlantic.

No gardener or student of landscape can pick up Stephen F. Hamblin’s Book of Garden Plans (Doubleday, Page & Co.) without seeing at a glance it is a strikingly sane and sensible volume that is practical in the best sense of that word. Without a single line the author presents some twenty blue plans with their accompanying keys, a brief synopsis of conditions to be met in certain kinds of work, and numerous halftone illustrations showing the visual effects which can be
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Frances Duncan in The Joy of Gardening (Scribner) has given us here a little book which is in every sense a monograph. The plant in its development from the Chinese forms; how, when and where it should be used in the garden; landscaping schemes of the eastern directions and propagation are fully described and illustrated, partly in color.

Partly esoteric and partly practical is the little book which E.L. Morgan has written under the title Go Wrong; How to Know the Plants; How to Succeed with Them (Macmillan) is calculated to arouse interest in flower as well as vegetable growing. Forty of the commoner vegetables and flowers are shown in color, and several others are devoted to concise discussions of the more important garden plants.

Those to whom the imaginative style of pseudo-natural history writing appeals will find in The Human Side of Trees by Royal Dixon and Franklin E. Pitch (Stokes), as high flights of fancy as could well be asked. Those of a more Burbankian, literal turn of mind, however, will read it with distinct skepticism, while admitting that the illustrations are excellent and well presented. One who is familiar with tree facts, can hardly be expected to believe certain statements as, for example, that an Adirondack spruce attains a diameter of 12' in 180 years. Yet in one respect the book is superior to Mr. Dixon's earlier work, The Human Side of Plants: it contains fewer misstatements and less erroneous reasoning from effect to cause.

But a brief dip into The Book of the Peony (Lippincott) would be needed to convince the most doubting that the popularity of these perennials is fully justified not only by their modern qualities but by the long line of their ancestral stretches back for centuries in the history of the Orient. Mrs. Harding has given us here a book which is in every sense a monograph. The plant in its development from the Chinese forms; how, when and where it should be used in the garden; landscaping schemes of the eastern directions and propagation are fully described and illustrated, partly in color.

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Keep Your Lawn Smooth as Velvet

This season give your lawn the attention it deserves. Use the Ideal Power Lawn Mower—it makes possible the double amount of care with less labor and more economy—it insures a consistently beautiful sward.

The Ideal Junior is particularly designed for well laid-out lawns and gardens. Cuts smoothly and swiftly on level or grades. Cuts close to walks and flower beds. Eliminates nuisance of horse drawn contrivances on delicate turf and expense of squad of hand propelled machines. Simple to operate and easy to care for.

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In the dull November days, "when the earth is lonely, and the earth winds blow," the hardy Chrysanthemums hold full sway. These favored flowers, with their somber shades of yellow, mahogany, bronze red and brown, lightened by pure whites and soft pinks, bring to the lover of beauty the rich coloring of an old tapestry.

Young plants, set out before July first, will give flowers this fall. My collection contains many beautiful single and double forms; from these I offer

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This year I have many desirable DAHLIAS in new varieties and old favorites, personally selected from more than 1200 varieties. June is especially early for planting, so that you will have time to make a selection from the 1917-1918 edition of

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This edition contains 112 pages of text and 30 pages of Illustrations (13 in color). If you love the unusual plants, shrubs, and roses you want a copy. Your name and address will bring you one.

Farr's Catalogue of Dahlias, Rhododendrons, Nandinas, for Fall planting, will be mailed on request. A special discount of 10 percent will be made on orders received before July 1.

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FIGHTING THE ENGLISH SPARROW

The English Sparrow is one of our least welcome visitors of the year. The home gardener can make a large reduction in the number of sparrows by the use of traps. This method is the most practical one, and the trap can be set up by anyone who can read and follow directions.

The traps are intended for use in the yards, and not in arboriculture. The sparrows are accustomed to free living, and will take advantage of any opening in the fence and fly into your garden. They are likely to take shelter in the shrubbery, and the trapper should take care to place the trap in a position where it can be easily reached.

The traps are made of wood, and are baited with mealworms. The sparrows are attracted to the mealworms, and when they have been baited, the trap is closed and the sparrows allowed to be trapped and killed.

The traps are easy to set up, and can be placed in any convenient place in the yard. They are not expensive, and can be made at home. A friend who lives at the same address will not fail to appreciate your efforts to get rid of the sparrows.

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Would you wear a flannel shirt to a dinner party? Of course not: your hostess would be insulted. Isn't it just as rude to appear there with a workaday mind, full of nothing more entertaining than the liquidation of Smith-Jones Incorporated, and the ten point drop in Steel?

Would you take a nap between soup and fish? Of course not: your partner would be outraged. Isn't it just as rude to bore her with the average productivity of grape-fruit plantations on the Island of Rinc Tang, the fact that you never eat oatmeal for breakfast, and the characteristics of the Russian bureaucracy during your visit there in 1922?

You buy fresh ties by the dozen. Why don't you invest in some new ideas? Give as much thought to your dinner conversation as you do on your studies, consider your intelligence as important as your taste, your freshness of subject as de rigueur as your top-hat; your amusing stories as indispensable as your trousers.

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An entirely new kind of magazine.

Devoted to the social side of existence—to the arts, music, theatre, sports, dances, operas, fashions, and gaieties of modern American life. It offers you current comment and criticism on all that is stimulating, novel, and amusing in metropolitan society. It keeps you in front of the world.

DON'T be an intellectual hermit crab. Keep your mind open, your interests broad, your sympathies warm. Insist on being a 100-per-cent. citizen of a 1917 planet.

 śrock et all: This year, every night occurs the most entertaining event of the season—what we might call the Vanities Fair, that perfect night, to assist his mind into its evening clothes. The uniform decorum of the person on the right stands outside the pale, conscious and alone, because he wears a florist's skeleton on his mind after six o'clock.

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The only Bird Houses that really serve a purpose, supply the natural nesting conditions.

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In May House & Garden

Just those delightful things which you need for your summer home have been chosen by House & Garden's editors for this issue. Quaint table and graceful chair, gay hanging and cool-colored rug, decorative wall-pocket and dainty flower holder—they are all in our "Seen in the Shops" pages this month, ready for your choosing.

House & Garden is an Expert Buyer

It has all an expert's advantages. It knows every studio, workshop and showroom where things for the house and garden are designed, made, or sold. It buys for ten thousand women where you buy for one. It has a wide acquaintance with people who make exclusive things; influence to have original designs and color schemes made up; early information on special showings; years of experience in selecting merchandise and judging values.

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HOUSE AND GARDEN SHOPPERS

Fourth Avenue
New York City
The Great War had come. We had sent to the front a corps of trained writers—Arthur Ruhl, Frederick Palmer, Henry Beech Needham, Perceval Gibbon—who were filling the pages of Collier's with vivid first-hand pictures of War as it is.

And yet—there was something more.

Not the shell-torn terrain, the clash of aeroplanes, the mud and squalor of trenches, the trains of wounded . . . but something more intimate to each of us. The effect of this war on the souls of people, people like ourselves, in the quiet towns and countrysides of Europe. How was it changing their feelings toward themselves, toward their fellows, toward government and such things as national honor and prestige, if it was changing them?

Could any writer give this to Americans?

Then, we learned that H.G. Wells was writing a novel on the war. We arranged to see the manuscript.

"Mr. Britling Sees It Through," we found, did achieve this thing, marvelously. The placid scene of English life on which the war burst with dramatic suddenness . . . . The questions it flung in the face of complaisant theory . . . . And then—the winning to an answer to these questions . . . . And finally the winning to a conviction of the only basis of a peace that can make future Great Wars impossible. . . .

All this not told abstractly but through a brilliant story of real human beings, pivoting round the delightful, endearing, tragic Mr. Britling—(Who can read without deep emotion and who having read can ever forget that scene, for example, where Mr. Britling as a refuge from his anguish at the loss of his son in battle sits by the roadside atlas in hand and draws, in red ink, new frontiers on the map of Europe, frontiers determined by race and language, effacing those made by jealousy and greed?)

So we brought "Mr. Britling" to America as a Collier serial.

As a Collier serial and now in book form, "Mr. Britling" is the year's sensation, hailed in England and America as the one big imaginative work created by the Great War.

Collier's, in short story and serial, holds to this ideal—entertainment,—yes, and something more. We cite "Mr. Britling," a recent instance, because Wells' novel is now in the world's eye and so admirably realizes that ideal.

Collier's believes that a growing body of Americans demand fiction that both enhances life's enjoyment and, in some measure, helps to life's understanding.

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ORD BACON said: "In the royal ordering of gardens there ought to be gardens for all the months of the year."

The all-year garden—a dream in Lord Bacon's day three centuries ago—has become a necessity today. A country place without its greenhouse is like day without sunshine.

Perhaps you have thought of a greenhouse more as a winter garden than as an all-year garden.

LUTTON Greenhouses are in operation in Florida! Seems like "carrying coals to Newcastle"—but proves the value of the greenhouse even in mild climates. Many other LUTTON ranges in various localities are kept in service throughout the year—giving remarkable results, such as can be obtained only by perfect control.

All products of the garden are rising to prohibitive prices and no relief is in sight. Why not make yourself independent of the markets in future by erecting a LUTTON Greenhouse now?

Investment in an all-year LUTTON Garden Under Glass returns all-year dividends in flowers, fruit and vegetables as well as in pleasure.

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The view at top of this page shows how an interior view of the conservatory can be obtained from the main entrance hall, which is the most convenient location for the placement of the conservatory. The view at top shows how the conservatory can be opened to the outside by means of large sliding doors. The view at right shows the conservatory from a different angle, with the potted plants in the foreground and the conservatory roof in the background.

One wing and potting house of the largest modern range of glass in the State of Massachusetts, on the Galen L. Stone estate, at Marion, in the Cape Cod section. The interior views were taken in the meadow and flower houses of this Lutton range. They illustrate the luxuriant growth due to abundance of light and warmth, for which Lutton Greenhouses are noted.

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