The Abiding Attraction of the Hampton Shops

SOMewhat unusual is the position occupied by the Hampton Shops, established home of all the Arts of Decoration.

You will find, when time and opportunity concur, that each one of its eleven Galleries, primarily devoted to the display of Furniture, is to be regarded as an unfailling source of suggestion to those who wish to strike an individual, uncommon but discerning note in the adornment of their favorite Room.

Here is not only Furniture which rivals that of olden days in its distinctive personality, but the skillfully arranged and harmoniously colored backgrounds, as well as the accordant surroundings, that are needed to render it of artistic avail.

Hampton Shops
18 East 50th Street
Facing St. Patrick's Cathedral
New York

Decoration Antiquities Furniture
SPECIAL LOW PRICES FROM NOW UNTIL JUNE 1st—NOT LATER

Don't plan your garden, don't buy a single thing until you have seen this catalogue!

Mail the coupon below or send a postal. Look over the catalogue—page after page of imported bulbs—the very flowers you want. Learn how you can have, this season, the very garden you have always desired!

Hyacinths, Tulips, Narcissi, Crocus, give, for a small outlay of time and money, an abundance of flowers in the house from December until Easter, and in the garden from earliest spring until the middle of May. Bulbs are grown almost exclusively in Holland, in enormous quantities, and sold at very low prices. Usually they cost double before reaching you.

By ordering from us now instead of waiting until fall, you make a large saving, get a superior quality of bulbs not usually to be obtained at any price in this country, and have a much larger list of varieties to select from.

Our orders are selected and packed in Holland, and are shipped to our customers immediately upon their arrival in the best possible condition.

DIRECT FROM SPECIALISTS

Our connections abroad make it possible for us to buy bulbs from the best specialist of that variety. Every bulb shown in the catalogue you get direct from growers who have made a life study of the flowers they grow; thus you are assured bulbs of the first quality.

ORDER NOW—PAY WHEN DELIVERED

To take advantage of the very low prices offered in this catalogue, we must have your order not later than June 1st, as we import bulbs to order only. They need not be paid for until after delivery, nor taken if not of a satisfactory quality.

References required from new customers.

Send for our Special Order catalogue. Make your plans now. See how little it will cost to have just the garden you have always wanted.

Elliott Nursery Co.
ARE YOU DRESSING ON A WAR INCOME?

Then You Need Vogue Patterns

Designed for the woman who must dress—and dress well—on a limited income, Vogue Patterns combine smartness and utility, economy and correctness of line.

They are cut by a staff of experts who have reduced to a minimum the mechanics of dress-making, and who have planned each frock or suit to save wool and achieve the slim silhouette.

Vogue patterns are easy to follow. Every difficulty of cutting, fitting, and combining is forestalled. Every piece is marked in plain English with full directions. Every seam is indicated with a perforated line. There is no endless changing and trying on and refitting. Just follow directions and the result is a success.

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Ready for immediate delivery at any of Vogue's Pattern Rooms

USE VOGUE’S PERSONAL SERVICE

Vogue maintains Pattern Rooms in leading cities. Here you may secure Vogue's fashion advice in your own personal clothes problems; examine combinations of the season's smartest materials for spring wear, arranged in original color schemes for suits and gowns; study color drawings of new Vogue Patterns embodying Fashion's latest decrees; select and purchase the actual patterns of those designs which suit you best. Advance spring patterns are shown at:

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203 Connally Bldg.

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The Jennings Thomas Shop
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The Children's Shop
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On Her BIRTHDAY

SEND flowers as her birthday gift — that is one token which she will surely appreciate and long remember. Flowers always make friends, they inspire culture, refinement and tenderness.

It is always appropriate to "Say it with Flowers." For birthdays, weddings, social events, the sick room, to brighten the home, you can best express your sentiments with flowers.

"Say it with Flowers"

a beautiful sixteen-page booklet on the etiquette, use and care of flowers sent free on request.

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
62 WEST 28th STREET, NEW YORK CITY

Flowers may be sent anywhere in the U.S. or Canada through the Florins' Telegraph Delivery

Whose Birthday is in

APRIL 1918

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DURABILITY of interior finish in the home—whether that finish be paint, enamel or stain—is dependent largely on the character of the wood of which the trim is fashioned. Woods used for such purposes should possess a close, even grain, adapting them to fine joinery, and should be workable without being "spongy".

The most economical and the most available wood perfectly suited for all of the requirements of fine home interiors is

**Southern Pine**

properly treated, Southern Pine takes and holds perfectly paints and enamels, and its beautiful and varied grain yields the richest and most artistic effects when stains are used. It is very workable, yet so dense and strong that its endurance is proverbial.

There is one right way and several wrong ways to apply paint or stain to Southern Pine. The right way is told in a beautiful booklet, "The Interior of Your Home", which will be sent you gratis, promptly on request, if you mention this magazine.
Applying the Tractor Principle to a Power Lawn Mower

Building a power lawn mower embodying the tractor principle means eliminating the complications and doing away with the obstacles that have formerly stood in the way of satisfactory service.

I understand exactly how the tractor principle operates—it is only necessary to consider the way the simple hand mower operates. It is the tractor wheels of the hand mower meeting over the ground that causes the knives to revolve and cut the grass. The single simple principle that we have worked out is called the Ideal Tractor Lawn Mower. The engine is mounted on a substantial frame above the heavy roller. It is driven by a belt from the engine. The cutting mower is fastened to the frame by a bracket and two sides and is simply pulled ahead of the roller the same as a hand mower is pulled along. There is no need for power from the engine being connected to the cutting mower—the traction of the side wheels is sufficient to turn the cutting blades.

The Advantages Are Quite Plain

The advantage of pushing the mower ahead of the machine is that it eliminates the possibility of damage. Should there be a sudden strike some obstruction, the chances are that the obstructions will be broken. Even houses and pieces of cloth or other obstructions can be chucked out of the way. Should a tractor principle power mower be run into a wall, it will still be in perfect condition. In these times when labor is scarce, it is the traction wheels slip and no damage is done. This method does away with the necessity for a complicated clutch—very close up to the walks, shrubbery and flower beds. The Ideal is so easily handled that it can be run practically any place where a hand mower can be operated.

Extra Set of Blades

We furnish with every machine an extra cutting mower. No matter how constantly a machine may be operated, you can always keep a set of sharpened knives on hand, so one set of knives can be taken out and another one substituted in two minutes' time.

Very Economical

One man with an Ideal Power Lawn Mower can do as much work as five or six men with hand machines. This is most important when labor is scarce. At a very nominal expense, the Ideal will keep your grass cut and rolled and in the pink of condition. In these times when labor is so badly needed for industrial and agricultural work, there is every reason why the Ideal should be employed wherever there is grass to be cut.

Keeps the Lawn Well Rolled

Of course with the Ideal your lawn is rolled every time the grass is cut—this eliminates considerable extra labor. However, we furnish as regular equipment a small castor, which may be substituted for the cutting knives so that the machine may be used as a lawn roller only, when needed. The weight of the machine when used as a roller is approximately 500 pounds. When heavier rolling is needed, more weight can easily be placed on the machine.

Cuts Four to Five Acres a Day

The Ideal Tractor Lawn Mower has a 36-inch cut. A man with one of these machines can move from four to five acres a day on an operating expense of about fifty cents for fuel and oil.

The operator has practically nothing to do excepting to guide the machine. At the operator's left hand is located a lever for stopping and starting. The lever works a belt tensioner, which is operated by a belt driven from the engine to the roller. This method does away with the necessity for a complicated clutch—it is simple, safe and sure.

Cuts Close to Walks, Flower Beds and Shrubbery

With the Ideal a man can work very close up to the walks, shrubbery and flower beds. The Ideal is so easily handled that it can be run practically any place where a hand mower can be operated.

IDEAL POWER LAWN MOWER CO.
R. E. OLDS, Chairman.
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New York Office—235 West Street
Chicago Office—169-172 North May Street
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40 minutes on the D. L. & W. from New York, seven minutes’ walk from station.
Set amidst delightful surroundings.
High and healthy. Good neighborhood.
Each house a little beauty and complete in every detail of comfort.
Must be seen to be appreciated.
Moderate Prices.—Reasonable Terms.
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On Lake Champlain

Bay Shore Home Near Great Neck
10 rooms; large dining room, with bay window, porch, 3-rooms and 3 square bedrooms, large living room, butler’s pantry, parlor, house contains every commodious requirement and convenience. Beautiful setting. Fully equipped, with heat, hot water, etc., and 2-story combination rental and sale.
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RYE—In the best residential section
Modern Brick and Frame Dwelling
and about 2 acres of ground;
Surrounded by Large Estates
First floor has Entrance Hall, Living and Dinning Room, Library, Kitchen, Butler’s Pantry, etc., second floor has 5 Master’s Rooms and 2 Bath; 5d floor 4 Servants’ Rooms. There is hot-water heat, electricity and town water.
Can be rented either for the summer or by the year.
BLAKEMAN QUINTARD MEYER
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BERKSHIRE HILLS
For Sale $1500
AN ARTIST’S CHARMING STUDIO-HOUSE
Completely furnished, all improvements, big open living and dining rooms. Property 2 acres. For particulars see
ALBERT B. ASHFORTH, Inc., 12 E. 44th St., N. Y.

270 PARK AVE.
HOUSEKEEPING APARTMENTS
47 to 48 Sts. Park to Madison Aves
Ritz-Carlton Restaurant
10 to 17 Rooms
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$5,100 to $15,000
Douglas L. Elliman & Co.
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Real Estate & Insurance
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STATEN ISLAND
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Second highest coast elevation between Maine and Florida, 45 ft. Remarkable views over New York and way out to Sandy Hook—20 miles in all directions. Well built house with every modern improvement — 7 bedrooms, 3 baths. Living room library, dining and billiard rooms, large center hall open to roof. Concrete and frame garage for 2 cars. 10 minutes by motor to ferry—20 minutes to Richmond County Country Club. 3 acres of ground.
A Real Bargain at $30,000.
Terms to suit.
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At Montclair, N. J., For Sale

Gentleman's Country Estate
South Orange, New Jersey
Consisting of 27 acres of high, beautifully wooded land.
This property has been in a prominent family for years and must be sold to satisfy heirs of the estate.
$2000 per acre would be a conservative valuation;
$1000 per acre cash is the price.
Diagram and full particulars mailed.
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A real bargain at $30,000.

Massachusetts Stock and Dairy Farm
Six generations in family. Imposing Colonial house, eighteen rooms, all conveniences, shade trees. Electric lighted barn 125 feet. Bldg. Poultry, ice and carriage houses, perfect repair, 120 acres, near station, cut sixty tons hay, choice fruit, medicinal spring, orchard, fish and ice pond, timber. See page three spring catalog. Postpaid.
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A Beautiful Home
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With its country clubs, yacht club, casino, bathing beach and fine motor roads, Greenwich, Connecticut, offers the best in country living on the Atlantic Coast.
Priced is a handsome and perfectly appointed home of Elizabethan architecture, surrounded by 4 acres of lawns and landscape gardens and situated within a block of the Sound. 10 master's rooms, 7 servants' rooms.
Greenhouse, tea house overlooking Italian garden, tennis courts, garage, stable, etc. For sale or rent, furnished or unfurnished, on very attractive terms.
Write for latest list of Shore and Country estates, also modest but charming cottages. For Sale or To Rent for Season.
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YOU cannot find a more picturesque, healthful, accessible location for YOUR HOME than Fieldston, which offers every convenience of the city and has four well known schools.
The cost of building is not as high as is generally believed. We will be glad to assist you with estimates and architectural suggestions. Let us send you an illustrated brochure describing the property.
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Then your house will be shipped to you in neatly finished, fitted, painted sections. Unskilled workmen can erect it in a day and you have the exact house you selected and at the very same price. Send for a catalog today.

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The new Monroe Book on Refrigeration tells how. It contains 32 pages of plain facts explaining why the average “ice box” is so wasteful and how the Monroe cuts ice-bills 1-3 or more. Tells why the Monroe affords perpetual protection from the dangers of half-spoiled, germ-infected food, and will pay for itself many times over.

The family refrigerator must be kept scrupulously clean to safeguard health. Realizing this fact, particular homemakers prefer Monroe Refrigerators. With clean, store-white food compartments made of genuine, solid porcelain ware, with full molding corners, no cracks, crevices or hiding places for dirt, germs or decaying food.

The Monroe is a handsome, expertly-built, lifetime refrigerator for particular homes, that is so efficient in all storage materials. Endorsed by Good Housekeeping Institute and National Home-worx League.

Not Sold in Stores—Shipped Direct from Factory—Premium-Monthly Payments Accepted.

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Write for the complete Monroe Book today. It’s free.

Dreer’s "GOLD MEDAL" GLADIOLUS

We grow this magnificent strain for the express purpose of being able to supply those who want the very best mixture possible.

When Gladioli are grown in mixture they are liable to deteriorate rapidly and finally contain but a few colors. To avoid this we grow small blocks of a large number of exquisite high-grade sorts from which this mixture is made and which embraces all colors from the richest reds through all the intermediate tones of pink, rose, salmon, blush, white, yellow, to the new blue, heliotrope and “pansy colors.” Indeed so great is the diversity of colors that there is little risk of any two being exactly alike.

Monroe Refrigerator, 30 Days' Home Trial

30 DAYS’ HOME TRIAL

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Our fences are not content to just "surround property." They aim to express distinctly, the motif that reflects itself, in the home and grounds.

To your whose feeling for the "eternal fitness of things" does not comfortably brook even a fence as a "non-conformist," the wide range of expressive American Fences, which you may select from, will appeal to you.

From the strictly practical standpoint, these thoroughly well-made fences, will fulfill your most exacting requirements. They will effectively protect and remain free from repair needs practically indefinitely.

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This Advisory Service is entirely free of charge or obligation.

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Every day of every season of the year McCrugh has timely and attractive things to add a new note of joy in your home.

No catalogue. McCrugh's furniture and decorative things can be seen only at our shop.

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The House of the Unusual
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A Water Garden Is Easily Made

Water gardens possess a peculiar charm, which is not easy to define. All you need is a small pool or tub, water, sun, and plants and your garden is made.

Water Lilies and Water Plants (my McGowan's)

For sale by the bushel.

MALLORY SHUTTER WORK COMPANY
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A Personality

It isn't a Palace
Nor is it a Shack

We have more than twenty-five feet frontage, but still we're pretty close to our neighbors. Just the same, people will stop to admire our house. Architecturally it isn't extraordinary. What makes them do it?

The lawn. If we ever had good judgment it was when we decided to invest in a few plants and shrubs. The foundations needed something badly. Our clothes line and garage, visible from the street, looked better hidden.

Moon's Nurseries were called on. They were very kind. First their catalogue. Then many helpful hints on what best suited our particular stone foundation. Moon's have a service department.

We know they can and will help you if you will ask. Moon's have a wide range of things to add a new note of joy in your home. Every American Fence shows rare sorts in spring. Send for our Illustrated 1917-18 Catalogue. Over 600 varieties of Irises, Peonies, Hardy Plants, Japanese Garden Specialties. Send for our Illustrated 1917-18 Catalogue.

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All Done Within Your Room

Outside draperies open and closed, fixed in any position and locked, without raising sash or screen if you use the MALLORY SHUTTER WORKER Operated from the inside.

No trouble in wind or storm—no hanging or breaking—plain does away with the usual annoyances of old-fashioned draperies and stays costs a trifle more.

These shutters are the most rigid, the most exacting, and in every way a definite improvement. They can be opened and closed, and used as shutters or windows. They are operated from outside, or may be used from inside.

Drop us a postal now for full particulars. It will get all the benefits of your outside situation.

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ences, we mean. Men often waste theirs—they came so easily. Where is there unreserved and authoritative information that will assist men in the fulfilment of their duties as voters? It appears in a book called "THE WOMAN VOTER'S MANUAL" by Mrs. Carrie Chapman Catt. It is published by the Century Co., 353 Fourth Avenue, New York City, and sold by all booksellers for 25 cents.

THE WOMAN VOTER'S MANUAL" claims what the machinery of voting is, tells the steps to be taken by the voter in all kinds of elections, and in general makes it seem way easy for any voter. It compiles a background of information as to the organization of government, the history of the various political parties, and other related subjects that are familiar to the citizen, upon whom the burden rests not only of voting but of voting intelligently. It's a safe dollar investment for any voter. Buy it to keep.

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Delphiniums; Phloxes; Chrysanthemums; Trollius; Long Spurred Aquilegia; Hardy Asters; New Astilbe; Roses; Dahlias.

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THE ERKINS STUDIOS
226 Lexington Ave.
New York
RIGHT now, in the thick of the Spring drive on dirt, when the rugs are up and the house is disarranged generally—have those rooms re-papered.

They need it. (You decided that some months back, remember?) And Wall-paper Week is the logical time to consult your Decorator or Wall-paper Dealer.

Right at this time, his stock of Wall-paper is at its best. His line is most complete. He has made special preparations to serve you in a special manner during Wall-paper Week.

So, avail yourself of the suggestions that his long experience in decorating equips him to make so intelligently. Have him show you the season's styles in Wall-paper.

Try to visualize this room or that, dressed in some particular pattern that strikes your fancy. There! Wouldn't the library look dandy in this? And—can't you picture the dining-room in that?

New Wall-paper is tonic to winter-weary rooms. It puts back the smile on walls and refreshes as a change of scene.

Right now, determine to have the house re-papered. Your Decorator or Wall-paper Dealer can help you select new Wall-paper that will be most appropriate and pleasing.

April 22d to 27th is Spring Wall-paper Week. It will be particularly advantageous for you to attend to the paper proposition during this week.
ON SPRING FURNISHINGS

EVERY time you furnish the house or even just one room of it, you give yourself a new lease of life. For your home helps you to live and your state of mind depends very much on its condition. Spring furnishing is just as natural as buying yourself a new frock and hat; it gives you a new environment.

This May number is planned to suggest new environments for the summer, and its suggestions run the whole gamut from slip covers to porch rugs.

Rarely has there been assembled in one issue of this magazine such a variety of unusual pictures carrying so many sorts of interesting and striking effects. There’s that article on porches, there’s that Santa Fe house made of logs and plaster, there’s that apartment of Jack Barrymore’s tucked away in a city garret, there’s a house with Capetown Dutch architecture and another especially designed for us by Lewis Colf Allen along the lines of an English cottage. On down the schedule we find an article on hooked rugs, which are enjoying a popular revival, and a page of unusual well curbs.

Like a corner of Wales set down in New Jersey—the rock garden in the Way issue

In the gardening pages you find a striking rock garden that looks like a corner of Wales set down in New Jersey; an article on the flowers to plant in the last minute garden, a page of pictures showing the whole process of growing lima beans and another making dahlias cultivation easy.

If porch lanterns are what you want, here they are. If you plan to furnish a sleeping porch, here are suggestions from the shops. If your need is a tea table for the porch or a new rug, a dozen different suggestions are on tap. There are over forty different topics of interest in this issue.

We believe in the value of variety and the ability of pictures to tell the story with more speed and certainty than a lot of reading matter. Hence the constant array of illustrations, each one hand-picked for its practical and inspirational value; hence, also, compacted text and a quick turn of interest with every turn of the page from cover to cover.

May we not, as Mr. Wilson would put it, suggest your making sure that you get this May issue by ordering early from your newsdealer?

Thank you.
In the home of Frederic C. Bartlett, Esq., the well-known artist, in New York City, is a spacious living room that contains an interesting arrangement of old Chinese banners and Gothic tapestries hung together on buff tinted plaster walls. Two tall Chinese black lacquer screens cover one side of the room. Black, brilliantly flowered chintz slip covers are used in combination with plain blue colour at the windows, a black and blue fabric on two chairs and a faded red on the davenport.
If you are utterly blind to the beauties of the great outdoors, something of it will inevitably creep into the furnished and decorated living room of your country house:

Something of the wide, open reaches of the sky.
Something of the disorderly order of a close and the cool shade of tall trees.
Something of the intimacy of the old Dame Nature who is never too proud to be bright.

But in the city, where one is forced to have a formal background for entertaining, there should be able to move about and be reachable — and presentable — in sports or any of the multitude of outdoor activities that “go” on the lawn or the garden.

The inexensiveness of wicker, willow and reed has put them at the command of even the most modest purse. The same modest purse can afford to make the most of it by using interesting pillows and covering the heavier pieces with slip covers.

Ten years ago slip covers meant striped Hol-land—that and nothing more. Today the whole gamut of chintzes is used — glazed chintz and plain linen piped in a contrasting shade — and one can readily freshen up a country house living room with a new set. Moreover, slip covers cover a multitude of furniture sins, and are quite the easiest solution for the problem of old furniture that must be used.

The walls of this living room afford a great variety of plaster, fabric and wood treatments. Molding panels are always in good taste; paper can readily be done over every year or so; lattice is interesting if handled with restraint; rough plaster affords an unusual background if tinted; and the plain painted or stippled wall is safe. The choice of wall treatment will very much depend on the kind of room you want to create. For the general run of rooms, you will require a wall light in tone. Keep it unobtrusive, where it belongs — a background, simply and solely.

The same applies to rugs. Keep them down on the floor. They may be of carpeting, of fiber or of rugs; they may be the old-fashioned hooked rugs or the latest of Chinese design. If the rug is worthy of display, it should not be entirely concealed by furniture. In general, however, the average summer living room rug is merely something to walk on, something soft under the feet, something to be easily taken up, cleaned and laid down in place again.

Perhaps the coolest floor one can have for summer and the most readily kept clean is tiling. More expensive than wood, it offers an infinite variety of color and design treatments. Its apparent hardness can be toned down with rugs. The room with a tiled floor is especially suitable for using wrought iron; there is a subtle connection between the two. A wrought iron table, a wrought iron mirror or two, a wrought iron plant-stand—these fit in harmoniously. Add to them
wrought iron fixtures with gold or silver introduced and even colors rubbed in, and you find a pleasing relationship.

The Necessary Curtaining

In no other environment does curtaining have such a free play. Here in the country one can venture on both colors and designs that would be questionable in the city house.

First you should be convinced of the necessity of glass curtains—very filmy, of the sheerest net, gauze, monk's cloth, casement cloth or chiffon. Such curtains filter the light, soften it, shed a cool, even glow over the room that we all desire on hot days. At night time they make a subtle background of the window openings.

The over-curtains can be of chintz, taffeta, linen or a light silk; nothing heavier should be used. Keep free from the fabrics that are reminiscent of winter. Linen curtains can be bound with a plain fabric of contrasting shade. Or one can use a gay chintz valance with curtains of a plain fabric.

Connection between the hangings and the furniture can readily be established by using the same fabric for upholstering some of the furniture or making slip covers. If the fabric has a bold pattern it should be used judiciously. In this case it is best to mix with a patterned fabric one or two pieces of furniture upholstered in a plain fabric; or, another way is to use some furniture painted in solid colors. A further color note can be introduced by using glazed chintz shades—the same chintz that is found on some of the upholstered pieces.

It is obvious that one cannot use the same fabric or type of design for both shades and over-drapes.

Of the minor curtain accessories, do not miss the new tie-backs. They are legion in design and run all the way from a ruffle of taffeta to a strip of heavily beaded cloth—part of an old belt-pull. The rosettes for these can be interesting if one is fortunate enough to pick up some of those large glass flowers that were used in our grandmothers' day, or the brass wheel-shaped stops. Again, you can easily make up a rosette of ribbon or of wool flowers. A contrasting fabric is best to use for the tie-back itself; thus, with chintz you may use a band of chiffon.

What Furniture to Have

Just how much furniture should you have in a country house living room? Certainly, only the necessary pieces, because the atmosphere of the room should be open. If you have a fireplace—and a fireplace is sine qua non in a country house living room—you naturally have a fireplace grouping. Here again the winter furniture arrangement should be avoided. Instead of the day port placed in front of the fireplace with a long table behind it, sit it to one side and back the frame up to it or place the table against the opposite wall. A large, soft upholstered chair on the other side of the hearth, with a small side for convenience of the smoker, will complete the necessary furniture for this group.

Note that this arrangement is not a wide, open space in front of the fireplace. Yes, most of the time there will be no fire on the hearth but why not follow the fashioned custom of keeping fires there in the warm days? One is so fortunate as to own a large fireplace and andirons that have great, basket terminals; the flowers can be placed in them. Pots of ivy, left to trail down, would be eminently suitable here.

Laziness and the Chaise Longue

There should be at least one table in the room for magazines and books. The area should be supported somehow, and we all read fiction in the silly season. It should be a lamp on this table, and, in proximity, a deep, comfortable upholstered chair; or, if you are courageous and a bit individual, a chaise longue.

The man who invented the chaise longue should be ranked among the Immortals; it did incalculable benefit to tired limbs. Generally this piece of furniture is restricted to the boudoir. But, if it is first cousin to the lounge chair, there is no reason why it should be used in the summer living room. If you object to its lazy malady you can make a lounge chair for yourself of a lounge that is fitted with a rate footstool. In any event, remember that not altogether uncomfortable to stretch out to summer, and the room should allow incidental furniture.

Incidental Furniture

You should have a table against the wall nearest the entrance to the porch or the garden. There's a summer habit of bringing things indoors. If you have a sunny porch or a garden room, you might place a table against the wall near a summer habit mirror over this table. Of course, a vital necessity to every woman.

There should be a desk or table for correspondence. Here is a summer habit to be followed in winter we usually write correspondence in the privacy of our bed but summer sometimes

(Above) The country house living room should contain a comfortable fireplace grouping with the furniture arranged naturally for guests. Lee Porter, decorator

(Left) A detail of the room above shows an interesting window arrangement. A little oak bench supports pottery vases with orange plants. Lee Porter, decorator

(Left) A detail of the room above shows an interesting window arrangement. A little oak bench supports pottery vases with orange plants. Lee Porter, decorator

In many small country houses the morning room can take the place of a large living room. It can be made intimate with well devised furniture groups and cherry with gay chintz.
The living room arranged for summer demands wide open spaces. The library table is taken from before the fireplace and the center of the room left free. J. A. Colby & Son were the decorators.

The paneled living room requires harmonious furniture. This, in the residence of G. H. Schieren, Esq., at Great Neck, L. I., has English oak furniture against paneled walls. Aymar Embury II, architect.

The living room, 1918

Another view—this room is in the Sage residence at Middleburg, Va., of which exteriors are on page 49—shows the hooked rugs, lampshades of old prints, and the old-fashioned air given by American antiques.

Walls painted green-blue or green-blue wallpaper. At windows—a chintz gold colored ground with purple and blue design. Gold colored gauze undercurtains. Rugs plain dark blue. Purple, green and gold striped linen on some of the furniture. Furniture, chintz slip covers—odd pieces painted blue with gold lines.

Walls putty color. Glazed chintz with turquoise blue urns and rose flowers, black ground, at windows, cream colored net curtains. Sand colored carpet. Wicker furniture painted blue, with black chintz cushions. Turquoise blue lamps, rose painted flowered shades.

For those who are contemplating the decoration or re-decoration of their country home living rooms these nine color schemes may prove of value.

One can ride his hobby publicly in a country house living room, the huntsman can display his heads and find them perfectly at home. This view is from the residence of Robert Coller, Esq., Lahewood, N. J.

John Russell Pope, architect

Wright

The living room opening on this living room give it added grace. Woodwork is Colonial and the furnishings—harmony. Walls color is laid and curtains of a sized Victorian chintz in green and brick color. A very few objects around. Beside, it is no much bother to go all the way upstairs on a hot afternoon. Neither than this are incidental chairs and incidental table, according to the size of the room. Do not have many of them. Remember that the fewer objects are in this living room, the more restful it will be. Top the tables and mantel pieces free from an accumulation of useless ornaments.

Flowers, of course, give the final touch. Seven flowers should be used with restraint. Not make your living room look like a conservatory or a florist's shop. A multiplicity of small vases holding nondescript flowers are a weariness to the flesh. Rather, a few flowers, well arranged and placed, so that their colors will show to the best advantage.

Gillies

The paneled living room requires harmonious furniture. This, in the residence of G. H. Schieren, Esq., at Great Neck, L. I., has English oak furniture against paneled walls. Aymar Embury II, architect.
Walls have been effectively used as garden backgrounds and the planting so disposed that it silhouettes against them. This is a view of the last wall of the arrival court. One passes up the steps and through the archway into the garden. Delano & Aldrich were the architects.
Above) The house is a simple adaptation of early American architecture, executed in yellowish stucco with marble trimmings and grayish green blinds. This is the north entrance front. The service wing to the right forms one side of the arrival court.

Below) Classical simplicity characterizes the doorway detail of the garden wall. It is a stucco wall on a stone foundation. Wrought iron rails lend color to the steps. The combination of these elements forms a composition of rare dignity.

(Left) The south front faces a terrace that leads down by low, easy steps to a tree-shaded lawn and pool. The doors of the open sitting room are accented with an interesting example of early American iron work. French windows give access to this terrace.

(Below) In the corner of the forecourt is a bit of a garden gate of oak with wide hand-forged strap hinges. Here the top line of the wall curves down and the enclosure is continued by a tall wooden picket fence that opens delightfully on the woods.
A BULLETIN, recently issued by the Government, contains the following salient phrase: “In the end, thinking will probably win the war.”

This about hits the nail on the head. The reason that Germany has had so much military success is doubtless due to the fact that she has been thinking about this war for forty years. The absence of thinking about it caught us almost empty handed, although we had three years warning. However, for the past twelve months the American people have been doing some rapid thinking. There is still much to be done, and according to the measure of that thought and the application of its conclusions will depend the outcome.

First we had to think out what the war was for and why we were in it. No material gains—simply an ideal was at stake, a principle that our forefathers had fought and died for. The general run of Americans are pretty well convinced by this time that no other course was open to us. We have taken up that “unfinished work” to which Lincoln so nobly dedicated this nation in his speech at Gettysburg.

Then we had to think how we were going to conduct the war. Most Americans are busy on this problem just now. The country store boards of strategy, of course, are working till late into the night figuring out what Pershing should do. The rest of us are figuring out what we shall do to win the war. For the singular part about this combat is that it is everybody’s war. We are suffering the paradoxical benefit of a republic. In this country where each of us has a voice in the government and each a free hand to work out his own destiny, each is also obliged to contribute his and her share when the hard times come. And our national strength is the accumulation of these little bits.

Saving a loaf of bread a week may seem insignificant, but that saving has made it possible for us to send hundreds of thousands of bushels of wheat to the other side. A meatless meal may appear a small contribution, yet the accumulation of these tiny contributions counted up mighty big when Mr. Hoover last made his report. A quarter here and a quarter there is a small sacrifice, but by March 1st the accumulated quarters of the nation invested in War Saving Stamps amounted to something over $70,000,000.

Now all these things are indications that the American people are thinking the war through. They are beginning to buckle down to the task. For every American life lost, a hundred lives will be dedicated to service in one fashion or another. That punishment may be visited on the malefactor and the world made a safe place for peaceful, decent, home-loving people to live in.

When Mr. Wilson spoke about making the world safe for democracy he meant that it was to be made safe for everybody, and the American type is an everyday type. He is, to use the parlance of the Hoosier, “just folks.”

These “just folks” people are a mighty fine, and extensive middle class. They work hard and save up to own their own homes. They plant a garden and boast about it to the neighbors on the commuters’ trains on the way to work in the mornings. Their women busy themselves all day long keeping the house in order and training the children, and taking a part in community affairs. They like good clothes and stylish clothes, they want their homes to look “nice” which is a way of saying “in good taste”—and they intend their children shall grow up to be a credit to their homes and their nation.

Take a cross-section of an average American town and you will find these “just folks” predominate. They are the backbone of America. They earn money and spend it. They support the stores and keep the thousands of factories working full time.

We went into this war so that these “just folks” could keep on being “just folks,” that they could live in peace and plenty and attain the place they desire.

At present for the average American it is thinking the war through has been reduced to the problem of differentiating between essentials and non-essentials. We are obliged to economize the economy that proves costly in the end with disastrous. That is why, to quote once and for all, the Food Administration is so clear in its advice about eating plenty. Bread is essential, but pure white bread is non-essential. Therefore Victory bread is an ample substitute.

After all, thinking the war through consists in not only doing down to the very simple matter of spending money and energy with wisdom, but And that is a problem for each man and woman to settle according to their own fashion.

The American people are going to be richer in wisdom when this war is over. It will be worth paying for. You who earnestly pray for peace give our boys the same confidence? That is a problem for each man and woman to settle according to their own fashion.

We in America who cannot bear arms hold a trench that is just as important as that which snakes its way across Lorraine. Our trench is here; our men are there; our men and women are here. If this defense at home for our boys might just as well throw down their arms. The English have maintained confidence through three bitter years with the reason that their folks were keeping the home fires burning. Are we going to give our boys the same confidence?

By the time this magazine reaches your hands the drive for the Third Liberty Loan will be on. The Government will be asking you to mobilize your dollars and enlist them for Uncle Sam. Doubtless you have already subscribed to the two previous loans. Perhaps you don’t think that you can’t afford to subscribe to this. Sit down and think it out. Do you want to keep on being “just folks,” living your peaceful, worry-free life in security? Well, then, there is but one way to assure yourself of—it invest in this loan.

Every Liberty Bond means more than a promise to pay back your interest the original investment; it means that the Government promises you peace. It means that you are investing in a peaceful future, securing to yourself and those you love the right thenceforth to be “just folks.”

You have already thought the war through to the point of conviction. You know that we went into it because our homes and our ideals were imperiled. You have seen the casualty lists grow from a few lines to a full column. Others are paying the price for peace. It’s up to you to pay your share and pay until it hurts. If peace is worth paying for. You who earnestly pray for its speedy return can do nothing more effective toward that consummation than subscribing to the Third Liberty Loan.

Thinking the war through doesn’t cost a cent. But it’s a mighty poor American these days who is taking his patriotism out in this.
AN INTIMATE LAWN TERRACE

It is rare that the terrace is distinctly a part of both the house and the garden. In the residence of Laurence Armour at Lake Forest, Ill., the terrace is composed of broken slabs laid with wide cracks in which the grass can grow, thus bringing the spirit of the lawn up to the very door, and giving the house an air of intimacy with the grounds.
SHOULD anyone with a taste for antique furniture also find interest in old-fashioned verse he might some day come across Cowper's lay, elegantly hinting at the evolution of lounging furniture, culminating in the development of the delectable sofa.

I suppose few read old Cowper nowadays. I myself confess to no precocity in this direction beyond a liking for the ballad of John Gilpin. Poor, gentle, melancholy Cowper, who tamed hares for diversion and gave to English poetry of the late 18th Century a cast more earnest and more simple than had come to be its wont before his pen expressed his gift! But Cowper, mild and quiet though he was, had yet a keen sense of humor. This crept into certain lines that the lover of antique furniture may enjoy having brought to his notice:

"Ingenious fancy, never better pleased
Than when employed to accommodate the fair,
Heard the sweet moan with pity and devised
The soft SETTEE; one elbow at each end
And in the midst an elbow, it received,
United, yet divided, twain at once.
So sit two kings of Brentford on one throne;
And so two citizens who take the air

Close packed and smiling in a chaise and
But relaxation of the languid frame,
By soft recumbency of outstretched limb
Was bliss reserved for happier days; so
The growth of what is excellent, so hard
To attain perfection in this nether world.
Thus, first necessity invented stools,
Convenience next suggested elbow chair.
And luxury the accomplished SOFA lay.

The couch has an ancient and classical ancestry. The Egyptians, Greeks and Romans utilized it extensively. The settee evolved from the double chair—love seat, it was often called while the sofa combined, or was supposed to combine, all the advantages and virtues of couch and settee, not omitting the attractiveness of the love seat! An understanding of these relationships adds a little to the interest of collecting.

We need not concern ourselves here with the couch of the ancients, but may pass on to the early English forms of this article of furniture. The day bed was earlier used in English couch furniture of the Jacobean period (1603-1625). The 17th Century day bed allowed a person to recline comfortably at full length. It was either laced or caned for ornamenting. At one end the head piece sloped back. At first

(Continued on page 78)
Lyre decoration for the terminals of the sides, broad-spread feet and the otherwise solid proportions of this sofa make it an interesting example for the collector. The upholstery is striped moire silk.

Richly carved upholstered sofa of the American Empire period (1796-1830) with scroll ends terminating in carving, fruit garland knees and paw feet. From the collection of Mrs. Lydia Avery Comley Ward.

Another sofa design by Thomas Chippendale and shown in his "The Gentleman and Cabinet-Maker's Director".

Thomas Chippendale appears to have clung to one form for his sofas, finding his individuality in their ornamentation.

A more ornate design of an early American couch was executed in maple and beech, with cane seat and back insert panels. 1675-1700. Metropolitan Museum of Art.

An early American couch of the 17th Century, showing the peculiar chair-back formation of the support and the lacing foundation of the upholstery. Courtesy of Metropolitan Museum of Art.

English double chair-back settee, circa 1725. Courtesy of Metropolitan Museum of Art.

A more ornate design of an early American couch was executed in maple and beech, with cane seat and back insert panels. 1675-1700. Metropolitan Museum of Art.

An early American couch of the 17th Century, showing the peculiar chair-back formation of the support and the lacing foundation of the upholstery. Courtesy of Metropolitan Museum of Art.

French sofa of the style of Louis XV, with caned seat, back and ends. It is heavily cushioned. From the Ward Collection.

Small Dutch marquetry sofa of heavy proportions but graceful lines and with fitted upholstery. From the Ward Collection.
THE SCENERY OF THE HOUSE
How Joseph Urban Exercised His Skill on His Own Home

THOSE who have seen the remarkable scenery, designed by Joseph Urban may have wondered what sort of scenery he surrounds himself with at home. A visit to that home dispels all doubt, for the artist has made a set for himself that is remarkable in its coloring and simplicity.

The house belongs to the 1890 type of American suburban architecture, a type of unforgivably flamboyant and blatant golden oak within. It was mainly by elimination that the foundation for the modern decorations was created. The living room was papered in a light tan and paneled off with strips of dark shade paper. The study opening on it was treated in the same fashion, giving an air of unity to the two rooms. Almost the entirety of the living room is occupied by a big, blue upholstered divan placed in front of the fire and surrounded on three sides by a built-in magazine case. This reaches to the top of the davenport and gives a wide shelf on the three sides. Overhead hang three lights with broad, golden silk fringed shades.

In the doorway between the two rooms stands a wing chair upholstered in the most vivid green satin.

Oft this living room is an enclosed balcony that gives a view to the reaches of the Hudson. It is decorated and finished in a soft gold that the dusk light ages at tea time.

One of the most interesting rooms in the house is the breakfast room upstairs. Mr. Urban sees no reason for going downstairs for breakfast, and so has placed this room in proximity to the bedrooms. The walls are covered with alternate panels of gold and silver paper—the silver of the mist at dawn, the gold of the sunlight. A breakfast table stands in the bow window. Before the fireplace is drawn a chaise longue with gold and silver in its covering and a soft silk robe, at the foot, of bright blue. On the walls hang original paintings that give vivid spots of color. It is a perfect setting for the beginning of the day.

The entire house is an example of the creation of natural backgrounds for everyday living. The decorations represent no great outlay of money but a large investment of care in the selection of exactly the right fabrics and furniture. Color abounds, strong, natural, brilliant modern colors; and in every room there is justification for its use.

Instead of the usual overmantel painting Mr. Urban has used a grouping of a bronze plaque and a Chinese shrine for his living room mantel decorations.

The dining room table is long and narrow, built of heavy planks by a local carpenter. At each end the supports are extended into a narrow pillar on which is placed a piece of modern pottery. Walls and table black carpet runners in gay Viennese pattern.
CONSOLE GROUPINGS
LEE PORTER, Decorator
Photographs by Northend

(Below) A natural, dignified hallway grouping is composed of a carved gilt console with marble top; an ornately carved mirror, a pair of lustres and a fine Chinese bowl. This is arranged with an oak paneled wall as background.

In a narrow hall a decorative balanced group can be made of a console shelf with a plant stand on either side. All three pieces are carved walnut with gilt decorations. The console shelf is marble.

(Below) Among wall furniture that is treated in the same manner as the console is the sideboard. A panel painting takes the place of a mirror; the balanced grouping of accessories still obtains.

The addition of old carriage lamps used for side lights gives interest to this hallway grouping of table and mirror. It will be noted that marble is gaining popularity for table tops of this character.

(Below) The serving table in the dining room opposite is treated in the same manner as the sideboard; group is set before a picture let into the panel of the wall, with the candles in silhouette.

A fine example of eagle console with heavily carved mirror, used as a hallway grouping.
BUILDING the GARDEN
Making Sure of Results by Laying a Firm Foundation — A General Summary of Important Details

F. F. ROCKWELL

Although the beginner at gardening may not realize it, the making of a garden is not unlike the building of a house. Good materials are essential, but the ultimate results hinge upon making the founda-
tion right. Good seeds and a good plan for the arrangement of the different crops are, of course, important; but alone they do not assure satisfactory results. What is the value of practical experience, or else the close attention to every detail of preparation and planting, are necessary to give the gardener a strong start toward real success.

We considered in the March issue the preliminary work — what to do to the soil to make it capable of producing big crops. The problem is how to set about getting these crops out of the soil. With this part of the foundation of our garden building laid, what comes next?

Preparing for Planting

To make the whole matter as plain as possible for the uninitiated, I shall take the matter of soil preparation and planting in a general way, but in detail, item by item.

Let us assume, therefore, that the garden has been plowed and harrowed and thor- oughly enriched with manure or fertilizer, or both. Possibly there has been a long, bea utiful rain which has made the surface compact and hard again; or a few days of wind and rain have left it crusted and baked or crusty. At last a balmy day comes and the seeds are all on hand, and we are ready to plant. We consult our planting tables and find out what is to be planted, how far to put the rows, and so on. But just shall we do the work?

The very first step is to prepare, for receiv ing the seed, as much of the garden as we expect to plant at the first sowing.

This is quite a different operation from merely having the garden plowed and harrowed or spaded up — as different as putting up the rough studding to support the ceiling boards or laths and plaster from putting up the rough studding itself. Perhaps our planting instructions say to "rake the soil off nice smooth with a garden rake," but if the soil has lain for some days in a beating rain and bright sunshine after plowing and harrowing, ordinary raking will have very little effect upon it.

Get out the wheel-hoe and put on the vertical cultivator teeth — all of them, evenly spaced. With this you can make a cut 1' to 1 1/2' wide. Mark off roughly the part of the garden you are ready to plant over it with the wheel-hoe, a strip at a time, until the entire surface is loosened up. The work will be pretty stiff work, but not nearly as hard as trying to do it with a rake, and you can accomplish several times more. If your garden is so small that you have not a wheel hoe, then you should get one of the adjustable cultivator-tooth rakes or hoes which are on the market. These, of course, have wheels, and are pulled instead of being pushed like a wheel-hoe. But they will do good work, although not quite as fast or as easily.
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You should have one or the other. Whenever the tool used, the object is to get surface thoroughly loosened up again to a depth of several inches. If no other tool is available, you may have to do it with an ordinary hoe or with the spading fork.

When this work has been done, we are ready to use the rake. And the next thing the beginner to learn is that this implement is not to be used in the same manner as would be in raking grass. In the latter case, the object is to rake up thing there is on the surface of the soil; in the garden, to rake up as little as possible. Care must be taken not to dig things up under the surface, if they can possibly be covered up so that they will not interfere with planting. The more stones that can be removed, of course, the better; but everything else that will decay should as far as possible be left under the soil. It all adds to the garden, and humus, as we know from preceding article, is as essential as is fertilizer.

The rake, then, should be used with a back-and-forward motion to level down all the mounds and fill up hollows, and lightly remove loose trash from the surface, leaving a finely level, fine, moist strip of ground to receive the seed.

The next step is to mark off the first row. Just go ahead and guess at it. It will only not take over ten minutes at the most to make a line perfectly straight and parallel with right angles to the edge of your garden, the side of the house or the sidewalk—ever is the most natural line to go by in setting out your garden. That first row will give the general appearance of the entire garden; make it straight and true.

If you have a right angle to make, here is a simple method of determining whether you have made it exact or not. Measure off 6' from corner along one line, and 8' from the same corner along the other. If it is a true right angle the diagonal between the two points will measure exactly 10'. If it does not, adjust one side or the other until the diagonal is a true one.

Different Methods of Planting

The actual getting of the seed into the soil is the next thing to be done. There are four main kinds of planting: in drills, in rows, hills, and transplanting or setting out seedlings. While these four operations have been more or less in common, nevertheless they are quite different and, to some extent, requires different preparation of the soil. The beginner, let me ex-

that by "drills" we mean plants grown in continuous row so close together that no space is made to have them at regular distance from each other, or to cultivate between the individual plants. Radishes, spinach and many other crops that are familiar to everyone are grown by this method. "Rows" signify that the plants are grown at regular distances apart, but so close together that cultivation is done only in one direction, except for the use of the hand hoe for weeding. Cabbages, peppers and potatoes are other examples of vegetables grown in rows. "Hills" is meant the setting of the vegetable so far apart in both directions that cultivation is given both ways, and each group is planted in

A wide drill, as for peas, is made with the hoe blade held flat

Sow small seed directly from the hand, held close to the drill

Cover the wide drill from both sides, pushing in the soil with the feet

Cover the first planting of peas about 1" deep, in a wide drill

The back of a wooden rake is excellent for covering shallow drills

Then turn the rake as shown at the right, to firm down the soil

Use a wooden rake for the final smoothing of the garden before sowing

(Below) Use a board to stand on, so as not to make tracks in the soil
The repose and charm of the terraced Victorian house are most evident in the drawing room. Pale yellow walls, gray-carpeted floor, and windows treatment curtains are a pleasant mix for the Bougereau and marble wainscots - the simple and elegant furniture uplifted in black and horsehair.

John Hamilton, decorator
SETTING THE GOOD OUT OF THE VICTORIAN

A Resuscitation of 1840 Which Is Producing Some Interesting Effects in the Modern Decoration of the Home

NANCY ASHTON

The day of the china dog and wax flowers is still with us, chastened, to be sure, by wholesome 20th Century desire for space and light, but here, nevertheless. We may completely disposed of the horsehair sofas, antimacassars of our grandmothers, but we still faced with the fact that the Victorian is a genuine thing and not merely a faddy flutter of interest. So let us take and make the most of it.

One could but convince people that the revival of 1840 is not simply an excuse for dragging out all the discarded rubbish from the attic,—as a well known decorator said to me. Show them that the real value and beauty of the "Elegant Era" must be sought for, and its quaintness used to add atmosphere to our homes, not our comfort sacrificed to carry out the period to its own illogical conclusions. One needs discretion in selection and a carefully developed sense of arrangement, as well as an appreciation of the eternal fitness of things.

These qualities, by the way, were singularly lacking at the time; as the barked shins of a generation back will painfully attest. Can't you see the average caller stumbling over footstools and into whatnots in the heavy opulence of an overcrowded drawing room of the day?

This tendency to overcrowd the ornaments was true mainly of the later Victorian rather than the early; and due, if one stops to consider the question, to the increasing output of flourishing manufacturing towns in England, each bent upon outdoing the other in an effort to prove its individual importance. Quantity, not quality reigned.
A music room designed for Mrs. Imre Josika Herczeg, by Karl Freund (Zodiac, Inc.). The door, concealing a Victrola, painted in Chinese spirit. A porcelain stork conceals opening for the sound.

Another view of the music room which shares a screen door, separating it from the library. The screen has a Chinese Victorian garden painted in gay colors, designed by Freund (Zodiac, Inc.).

And then, too, a contributing factor to the general stodginess of the atmosphere was the craze, then at its height, for embroidery. "Woman's place was in the home,"—and there she stayed and embroidered her way laboriously over all the furniture. Nothing was safe. From footstool to grandfather's chair, embroidery ran riot. There was something so highly genteel and lady-like about the occupation, and so elegantly useless. Still, we should not be too drastic in our criticism, for we are beginning to realize the beauties of some of the embroidered bell-pulls and cushions and even the framed wreaths of supremely ridiculous flowers characteristic of other days.

But in our revival, we are being guided by the firm hand of those who know and are judiciously selecting the very cream of the period for present-day use.

One clever designer of furniture has been impressed by the Chinese influence felt at the time with particularly happy results. He gives us romantic Chinese Victorian gardens, painted on screens which he unexpectedly converts into doors. This sort of thing is an entertaining habit of his, and he makes trays into tables, fire-screens into lamps, all with a delicacy of touch and in a whimsical fashion which recognizes our natural desire for something different from the cut and dried decorations. It was who conceived the ingenious method of disposing of the cumbersome unattractive Victrola, which method is illustrated on this page.

In my wanderings through the [Continued on page 70]
The beauty of the exterior lies in its well balanced proportions and in the grouping of the windows and doors which, although numerous, afford plenty of wall space. A large porch extends across the entire front. The exterior finish is white plaster; woodwork is painted white and blinds are green. The roof is stained dark gray. Careful consideration has been given to the grounds.

The plan is original, arrangement econoizes space and is thoroughly pleasant. The stairs are away back of the living room and in front of the kitchen, thus =asing back stairs. Living room is house This room has a ed window at the rear end and a large feri midway of one side.

The second floor accommodation consists of three bedrooms, two sleeping porches and two baths. The closets are unusually large and each has a window. The owner's bedroom is furnished with mahogany; old rose and cream being the color scheme of the hangings. I vory enamel woodwork. A sleeping porch connects with this room.

Interest is given the porch by the manner in which the columns are spaced and grouped. The ends of the porch are roofed in, with an open space at the center where only the pergola beams filter the light to the dining room.
GEORGE WASHINGTON, ARCHITECT and DECORATOR

Some Records Which Show that the Father of His Country Was Very Much Interested in Things Around the House

THOMAS BRABAZON

George Washington has been so persistently misrepresented for generations, as a kind of dehumanized iceberg in human form, a mere embodiment of public and military virtues, that it is exceedingly difficult to make most people realize that he was actually a man of flesh and blood and had any human, personal and domestic side at all. As a matter of fact, he was intensely human in every respect. It is the purpose of this article to direct attention to one aspect of Washington's personal activities too generally unknown or disregarded—his role as an architect and as an interior decorator.

Consider the master of Mount Vernon as an architect. In so doing we must keep clearly before us two things; first, the architectural qualifications of the average gentleman of the period, and, second, the qualifications of Washington in particular. "Some considerable degree of architectural knowledge or, at the very least, some substantial cultivation of architectural taste and discrimination seems to have been held an indispensable part of every gentleman's education in the 18th Century," especially in the American Colonies where there were practically no professional architects until a comparatively late date.

"Consequently, it is not surprising to find some of our native amateur architects possessed knowledge and ability by no means contemptible." They were not "mere dilettanti, flirting with a polite and inconstant penchant for architectural amenities. Those of them, and those that left the most positive memorials of their thought and skill, were . . . men of large affairs and serious interests. The as well as the master carpenter were thoroughly conversant with the best architectural books of the period and had a fair showing of them on the shelves of their libraries. More than one left standing orders with London booksellers to send them, upon publication, volumes as were most available. Another fact, "their fitness" was the frequent acquaintance with principles of surveying, and, in deed, it was almost absolutely necessary for landowners to have at least a (Continued on page...)

Washington is believed to have designed the book cases in the library. Whether at home or away from Mount Vernon, he superintended the work of all alterations.

The erection of the outbuildings at Mount Vernon occupied Washington's attention during the early years of the Presidency.

The banqueting hall is one of the rooms that Washington added to Mount Vernon. The decorative plaster ceiling was placed under his direction.
A PAGE OF NEW PAPERS

Courtesy of Emmerich, Thomas Strahan Company and Richard E. Tutwau

Production of old Colonial paper—white ground, design in gray, red and blue in water.

Suitable for a hallway.

(Above) The pagoda design is in delft blue on white ground, black and gold on orange or gold on black.

(Below) Suitable for a living room—a paper with wide self-tone stripe on a plain putty colored ground.

(Above) English hand-painted Adam design. In old blue with white design and two tones of cream.

(Below) Suitable for a bedroom. From a Hiroshigi panel. Blue, green and terra cotta on gray fabric ground.

(Above) Cordeaus, an old Colonial paper reproduction, suitable for halls.

(Below) An unusual scenic border, 28" wide. It comes in pale tan, deep brown, fawn and blue.

Delicate blue and cream all-over foliage paper. Would look well in a dining-room with cream colored woodwork.

Delicate gray with icy blue and rose stripes. It is dark and clear—suitable for the bedroom.

A living room paper is found in this Jacobean design of linen ground with deep blue-green, red and brown pattern.
IN THE IRIS GARDEN
of MRS. HOMER SAGE
SHREWSBURY, MASS.

Photographs by Northend

The owner has a passion for iris; indeed, her country place is called "Iristhorpe." The entire garden color scheme is a carefully selected collection of this great floral family. In one corner the garden background is a pergola with iris in beds before it.

Close-cropped grass walks wind between the beds and mark the garden axes. The termination here is a garden seat. Where iris grows in a clump it is as though a cloud of unbelievable loveliness had settled on the ground.

THE RETURN of the OLD-FASHIONED CORNICE

A Victorian Accessory that is Appearing in the Modern House

WHAT a commentary on the fickleness of Dame Taste! Only a few years back everything associated with the Victorian Era was held up to ridicule. Today the use of many Victorian accessories is being revived. All of which proves two points:

First: that styles in decoration change as radically, although not as rapidly, as styles in clothes, and that it behooves the modern woman to keep her home in up-to-the-minute taste.

Second: that what is good in the past generally survives; the worthless is forgotten, the good returns into favor.

A case in point is the wooden window cornice of our grandmothers' day. Its revival today is more than a fad. There is justification for the cornice; it had a reasonable use which caused it to survive the vagaries of prejudice.

Certain types of formal rooms, which require formal curtaining, are spoiled by a predominance of the valance. Everyone has ruffles. Everyone has had box-pleated or gathered or French-heading valances. From them it was an easy step to the plain shaped valance, the valance stretched over a board. And from the shaped valance the logical development was the wooden cornice which is pictured here. The window trim in this room was covered by the over-drapes, and the top of the curtains required a completing touch. A valance would have been possible, but a wooden cornice presented much smarter.

These wooden cornices afford a nice opportunity for color interest. They can be painted the same tone as the body color of the hangings and striped or decorated with some contrasting shade. Thus a dark green could carry a gold striping. Or again, the wood might be finished the natural shade of the predominant furniture of the room. The cornice shown here is gilt and repeats the gild of some of the furniture.

Caution must be exercised in the use of wooden cornice. It does not fit harmoniously into all rooms, and it should not be used in a room where it would dominate and tend to make the ceiling heavy. We must keep the sky of the room fairly clear lest our interest become "stuffy." For stuffiness was what brought Victorianism into disrepute.

Here is an answer to those who, with just cause, oppose the radical changes in the past decade. We cannot throw away old-style furniture with the same ease we throw away an old-style chair. Moreover, it may have many noble and inspiring associations for us. Because of its liberate scorn for the furnishings of a previous generation which it but lately was acclaiming, decoration has gotten a bad name. Take good from the previous and the past, and satisfying continuity will be preserved.
A little portfolio of good interiors

A comfortable and intimate grouping, found in the residence of Frederick Lewisohn, Esq., in New York City, constitutes a writing corner. Against the antique paneled wall is set a deep secretary. Bookcases are built-in. The curtains are a warm gray. Harry Allen Jacobs, architect. Alavoine & Co., decorators.
(Left) Bookshelves flush with the wall, which were used in the Lewisohn living room on the previous page, are found again in this Boston residence. Tan is the pervading color. It is worked out in the color rug and the velvet covering of the couch which is lightened by blue and gold pillows. Overdrapes are blue velvet. Walls are paneled in walnut. Lee Porter of James I. Wingate & Son, decorator.

(Below) That simplicity and harmony are the fundamentals of decoration ample evidence in one of the bedrooms of the Laurence Armour residence at 1 Forest, Ill. There is no unnecessary furniture and that which is used is simple. Harmony is found in the fabric combinations: couch and chair are upholstered in one fabric and curtains and bed covers another. The decorator was Miss G. Kuehne & Son.

Northend.

(Below) A more extensive view of the Lewisohn living room shows the fireplace arrangement. Woodwork, a warm gray—the original color of the antique panel. Arch is mauve and draperies gray. Carved Louis XVI panels top the overmantel mirror and bookshelves. Lamps and mantel decorations are old Chinese porcelains. Crystal electric fixtures. Harry Allen Jacobs, architect. Alavoine & Co., decorators.
An interesting study in balanced furniture arrangement is found in the home of Frederic C. Bartlett, Esq., in York City. Each console bears a beautiful lustre and above it hangs a painting in a dull gold frame. The consoles are red and white. A grouping of this kind would be suitable for a large hallway or reception room where space is sufficient for appreciative arrangements.

(Right) So long as the mantel is kept free from a cluster of non-essential decorations, the overmantel embellishment can be almost anything that suits. In the dining room of the residence of Mrs. D. C. Osborne in Boston an old tray has been used in the panel above the fireplace. It is flanked by tall candles. The walls are pale yellow with green and violet for other color notes. Lee Porter, decorator.

(Below) In the living room of the Osborne residence the window trim has been accented by a broad band of antique gold. Walls are deep cream, curtains dark gray and gold, the rug catawba, blue and bronze. A Dutch altar candle has been made into a lamp for the table. A lamp of wrought iron introduces interest into the corner. The decorator was Lee Porter of James I. Wingate & Son.
HOME GROWN MELONS of QUALITY PLUS

Methods Whereby Your Just Suspicions of Fruit Store Cantaloupes Give Place to the Certainty Which Comes From Raising Your Own and Raising Them Right

WILLIAM C. McCOLLOM

From the sublime to the ridiculous—that expresses the differences in melons. From equator to pole there is no fruit more delectable, luscious or more genuinely appreciated than good muskmelons; yet where is anything more disappointing than a poor one? Many who have their own gardens and abundant facilities for growing quality melons have yet to realize the possibilities of this fruit.

Melons are exacting. They require skilled care to bring out their best qualities, yet they are worthy of any efforts bestowed upon them. If you want melons with the odor of delicate perfume and flesh that for real richness of flavor is unchallengable, you must be prepared to work for them. There is no sense in saying that you can grow good melons with little if any effort, for you can’t.

Good melons are not possible in the latitude of New York without frames, as a rule. These frames—they are really bottomless boxes with glass covers—can be purchased ready-made; or they are quite easy to build yourself. They should measure about 24" square, 9" high in front and 12" in the rear.

Melons must have rich soil that is light and full of fiber. They make an enormous root system though of a very limited range; therefore the plant food must be readily accessible to the roots. Here is the secret, if there is any, of good melons. Dig holes about 3' across and 2' deep, from 6' to 8' apart each way. Fill the holes with a compost made of two-thirds chopped sod and one-third well rotted barnyard or stable manure, with a little lime added to correct the soil acids. Tramp with the feet as you fill. Where the soil is heavy and does not drain well, a little drainage should be provided by placing some broken brick or other coarse material in the bottom of the hole. The soil should be raised about 4' above the grade. The melon frames can then be set in position, using a line to keep them straight for appearances’ sake, and leaving them closed for several days so the soil will be thoroughly heated before sowing the seeds.

Sowing the Seed

Use plenty of seeds when sowing, as thinning out is so simple a task that there is no excuse for taking any chances of having to fill in blanks. The seeds should be covered about 1" to 1½" deep. Keep the frames closed until the seeds germinate, after which time ventilation must be attended to in the morning so that the frames will be dry at night, and water only on bright days so the plants will dry off quickly. Keep the surface of the soil stirred with a hand cultivator to reduce the need of watering to the minimum. Air should be admitted during the day, especially in sunny weather. The ventilation should be gradually increased as the weather grows warmer, so that by the time it is necessary to remove the frames—which should be when they are no longer able to accommodate the plants—the melons will be thoroughly hardened.

The seeds are usually sown around the middle of April, and the frames can be moved about the third week in May. The plants are then trained out evenly and carefully and the shoots pegged in position. Broken twigs bent double until they break are good for this last operation. The open spaces between the hills should be turned over with a digging fork when the frames are removed, thus keeping down the weed growth.

Melons are subject to blight, for which there is no cure, though Bordeaux mixture applied as a preventive about every three weeks will keep the vines healthy. Any infected leaves should be picked off and burned. Stem rust, too, will sometimes become troublesome in heavy soils. A mixture of powdered charcoal and lime placed at the necks of the plants will sometimes save them from it, but proper preparation and drainage are best.

Watering and Later Care

Avoid artificial watering as much as possible. Do not spray the foliage, but when necessary apply an abundance of water at the roots. The best method is to allow the water to run slowly from a hose directly on the hills. Placing a small burlap bag under the nozzle prevents washing the soil.

Early in July the young melons should be swelling rapidly, if the hills were properly prepared. If this is the case, no further feeding will be required, but otherwise feedings of liquid manure should be applied. This method (Continued on page 70)

When properly grown, muskmelons are unsurpassed for the table. Quality of soil, varieties and care of sowing are factors.
THE VOGUE of the REFECTORARY TABLE

The names of shops will be furnished application to the House & Garden Service; or our shopping Service will to purchase for you.

Reproduction in walnut of an Italian table, with the heavy stretchers that are later found in English Jacobean furniture. Top is 30" by 72"

Hutches of this type are useful to place at either end of a refe­ctoriy table. Top, 15" by 22"

A reproduction of an early English draw-top table, its end leaves made to slide un­der the top. Solid oak or wal­nut, inlaid with holly, and antique finished.

For use on the side of a refe­ctoriy table, a long bench of early Jacobean design. 19" high. Top, 16" by 72"

A long table for the library. Its design is of the Italian type that later influenced English Renaissance furniture. Top, 22" by 70"

An oak table of the Elizabethan type with carved melon­bull supports. Few of the early English tables possess such marked decorative value. Top, 35" by 84"
GARDENS of DIFFERENT LEVELS

Between two guardian elms the way leads upward, pausing on different levels to command the garden beneath. It is shadowy there, and cool and green. Then one steps out suddenly upon the high terrace with its background of creamy house wall, brilliant in the light and massed about by boxes and urns of rose-flaming geraniums.

Here is a glimpse on the estate of A. R. Nicol, Esq., at Summit, New Jersey.
Steps, half lost in the lush green of turf, flecked over with sun splashes and shadows, and the lustrous marble seat set against a mass of vines and low sweeping branches—surely this is a terrace to invite peace and the pardoning sun. It is from the Bassett estate.

By a succession of green terraces, each lovely in itself, one descends from the tiled loggia about the house to the sunken garden with the pool and its fountain set in the midst of graceful trees and shrubs. It seems almost draped in vines, with drooping tree branches curving down to its shiny surface and grasses and water plants reaching thirsty rootlets to its shaded depth. From the Bassett estate.

Down by easy reaches of bricked steps, under the rose-grown pergola, one comes at last to the grassed tennis court and, beyond, to the fine old-fashioned garden. Who would not be lured from the house loggia to enter upon such a spiritual adventure—if only for the joy of walking through those tremulous flecks of light and shadow, to the velvety, sun-warmed vista of the lawn beyond? From the Nicol estate.
SPANISH CHAIRS and TABLES of the 18TH CENTURY
The Influence of Commerce on the Furniture Design of the Iberian Peninsula—Queen Anne, Chippendale and Sheraton Tendencies in Spanish Furniture
H. D. EBERLEIN and ABBOT McCLURE

The end of the 17th Century and the early years of the 18th really belong together and form one period, so far as the development of furniture designs was concerned. The curvilinear influence, alluded to in the previous article on Spanish Wall Furniture of the 18th Century, gave rise to a number of new manifestations in contour that are partly attributable to Baroque principles and partly to a fresh infiltration of Oriental feeling, derived through the channels of commerce, and commerce that was chiefly Portuguese. To these two influences we are indebted for much of the charm and vigor displayed by the furniture produced between 1685 and 1740.

Influencing Forces
The manifold forces which were working to mold furniture forms at this period were especially active in the Iberian Peninsula and, thanks to the immediate proximity to either the sources of inspiration or to the direct avenues of transmission, they produced marked visible effects. In Spain and Portugal Baroque architecture found conditions peculiarly congenial to its existence and development and this architectural influence transmitted its effects in diverse ways to furniture forms. Oriental influences, too, kept finding their way into favor and making their presence felt, for the great mass of Portuguese commerce all through the 17th Century proved to be a prolific source of Far East importations in ideas and styles. The Portuguese were endowed not only with a genius for ready appropriation and successful adaptation but also with a genius for elaboration. Still further, the Portuguese possessed a notable genius for refinement of detail and finished workmanship, so that we can understand why early 18th Century Spanish chairs often displayed so rich a diversity of form and ornamentation, for much of what is best in Spanish furniture admittedly owes inspiration to Portuguese sources. Besides this, there was a constant flow of commerce between Spain and England, on one hand, and between Spain and Italy on the other, so that English and Italian influences alike are discernible, especially in such localities as Valencia and the islands of Majorca and Minorca.

The chair illustrated in Figure 6 exemplifies one marked characteristic of many of the chairs of this period, the very ornate cresting which forms a culmination or climax to the design of the whole piece and might be compared to the high and much-embellished combs which Spanish and Portuguese ladies of quality surmounted their coiffures. The fancy ornate and shaped cresting extended to cabriework as well. Besides the intricate carving of fruits, foliage and scrolls on the cresting on the stretcher—the chair was painted—and the carving was further enriched, thrown into relief by parcel gilding—the bossed polychrome and gilt leather of the chair and back ministered to the Spanish taste for gorgeous color and complex design. The interrupted and curved shaping of the back and of the top of the back, irrespective of the carved cresting, is also thoroughly characteristic and indicates the presence of strong Portuguese influence. The lines marked by shaped top and bottom of the back will be noticed, are precisely like lines bounding the panels in some contemporary cabinet work.

Cresting and Scrolls
The red lacquer and parcel gilt chair, shown in Figure 8, not only exhibits the high-arched cresting, but also with a genius for elaboration. Still further, the Portuguese possessed a notable genius for refinement of detail and finished workmanship, so that we can understand why early 18th Century Spanish chairs often displayed so rich a diversity of form and ornamentation, for much of what is

Fig. 1. Walnut ormolu chair with carved splat and ornate cresting. 1710-25. Courtesy Karl Freund (Zodiac, Inc.)

Fig. 2. Walnut gate table, closed, with polychrome top. From the Basque provinces. 1700-30. Courtesy of C. M. Traver Co.

Fig. 3. Painted chair showing Louis Quinze influence. 1745-55. C. M. Traver Co.

Fig. 4. South American mahogany settee or bench, reflecting the Sheraton influence on Spanish furniture design. 1775-90. Courtesy of John Wanamaker

Fig. 5. Cane and mahogany chair, parcel gilt Baroque ornaments. Traver
Fig. 6. Painted and parcel gilt varnished leather covered chair. 1660-70. Penna. Museum and School of Industrial Art

plays another feature of Portuguese Spanish chairs that was introduced in the East through the medium of Portuguese Oriental trade—the caning in which the seat frame and the back filled in lieu of leather, upholstery wood. Another characteristically finish feature is the way in which the e "splat," which is the chief component of the back, takes the form of road, caned panel.

The Cabriole Leg

With Figure 15, a chair dating from first decade of the 18th Century, we to the cabriole leg, whose domina was to endure from the beginning past the middle of the century. It one of the most prominent, ubiqui- ous and lasting features common to the Baroque and Rococo phases of furniture design. Figure 3 well exemplifies another trait which, to borrow a from the phraseology of sculpture, be defined as the rotund, y modeling of the contour, ceable especially in the portions of the fore legs. whole composition dis-

Fig. 7. Walnut armchair with splat back and shaped head rest. 1720-30. It shows a mellowness of modeling familiar in English and Dutch chairs. Courtesy of C. M. Traver Co.

Fig. 8. Red lacquer and parcel gilt chair with caned seat and back. 1690-1710. Courtesy of C. M. Traver Co.

plays an engaging suavity of line, while the carving of the ornamental motifs also discloses a mellow rotundity of relief that is almost pulpy. This property of a kind of flabby corporeality, though not conducive to a classic purity of line, nevertheless imparted, or helped to impart, an engaging human quality.

Rotundity of Form

The same agreeable rotundity and mellowness of modelling are observable in the carved walnut chair shown in Figure 5, a type that was likewise familiar in both Holland and England. In this connection it is worth noting that chairs of Spanish or Portuguese pattern generally showed some attenuation of proportions and sharpening of detail upon transference of the type to the Low Countries and that the processes of attenuation and sharpening were apt to become even more pronounced in English manifestations of the same types. Still another feature in Figure 15 deserving attention is the peculiar shield-shaped contour of the back (Continued on page 58)
TORCHÈRES in their PROPER PLACE

THERE are two general families of torchères—the Italian lantern type, and the tall candelabra. Each has its own peculiar purpose, and each can add materially to the decorative effectiveness of an interior. Both are standing movable lights and hence present a latitude of use that is not possible with either the sidelights or the chandelier.

The Italian torchère—a lantern on a tall standard—bears the dignity and traditions of former periods in architecture and decoration. It requires a formal setting—large, dignified furniture and a room of pretentious size. In the illustration it is shown in a logical position at the foot of the stairs. A pair can be grouped in a smaller hallway with an Italian chest, or one can be used in a corner. This type is essentially an exterior accessory which has been brought inside. It should not go farther into the house than the entrance rooms. Save in the very formal and pretentious living room it is out of place.

The candelabrum has quite another pose. It is usually of wrought iron or finished steel and is essentially an indoor accessory. With either candles or wired for electricity, it finds a place in rooms furnished with heavy oak pieces. Beside the large Jacob mantel, flanking oaken doors, or placed in a dark corner to lighten it, tall candelabra are equally suitable.

There is still another use for them, a use that decorators might find advantageous in a room where the wall treatment does not permit wall space to be broken with sconces. Thus a dining room papered with a reproduction of one of the Colonial scenic designs, side light distinctively out of place. Why not use torchères and leave the interesting design of paper the full and unbroken sweep of the wa

BOOK ROOMS for MEN

A Method for Getting Order Out of Male Chaos

No necessities of life accumulate so rapidly as books and nothing can so readily cause confusion and chaos in a room. When the average man buys a book he forthwith is asked, "Now that you've got it, what are you going to do with it?" The best solution is to let him have a little library all to himself. It may take on the appearance of a gun store or a hunting lodge or a general curio shop, but that will be satisfactory so long as he keeps his confusion inside the room.

Men used to have "dens", strangely reminiscent in their name, of cave days, but blatantly oriental in their "Turkish corners." No one used the "Turkish corner" and it only collected dust, so it went the way of the useless. Then came a smoking room, which was almost ungrateful in its appellation, as though the man of the house were not permitted to smoke where he wished. To call his own private corner an "office" smacks too much of the commercial. So then, why not give him a book room where he can write and potter around and think up ideas for the office and talk to the boys?

The two book rooms on this page present simple arrangements for the books and the desks. In one instance the side of the room is covered with built-in book shelves set on a double base of drawers with the desk space in between. Everything is ready and at hand in such an arrangement. The wide shelf for the spreading out of books is especially attractive. In the other case the bookshelves are built up around the desk, although independent of it. The feature of this arrangement is the extra shelves built on the cases to accommodate an overflow. In a city apartment where space is at a premium extra shelves of this kind will serve as a temporary solution, at least.

Bookshelves can be built upon either side of the desk and extra shelves added on the ends for the overflow. This is especially adaptable for a city apartment where space is at a premium and the furniture has to be moved often.

F. Huber & Co decorators
To the old farmhouse the owner added a wing. Otherwise it is as it was at the beginning. The walls are field stone, with a roof of dark gray. The deep porch and galleries are characteristic of Southern architecture.

"BOXWOOD", the RESIDENCE of MRS. ANNE WARD SAGE

At Middleburg, Piedmont Valley, Virginia

The furnishings of the rooms are consistent with the exterior. Here in the dining room, for example, are painted walls, hand-treaded chintz curtains, red rugs, an old four-poster with valance and cover and a lovely old silk patchwork quilt.

The dining room walls are quaint gold and green with a design of flowers. The rug is green like the furniture, which is stained mahogany color, simple gold decorations. Old brass candlestick and green tole vases on the mantel complete the Colonial scheme.

The walls of the guest room, for example, are colored walls, hand-treaded chintz curtains, red rugs, an old four-poster with valance and cover and a lovely old silk patchwork quilt.
A RARE OLD PLANT—THE IVY GREET

Its Varied Uses as a Mask for the Unlovely and
an Added Charm for the Architecturally
Good in Stone and Brick

ROBERT S. LEMMON

If we accept the axiom that only that
endures, then we have one explanation
of the immemorial popularity of ivy.

For there can be no denial of ivy's long
under the right conditions. Literally for
centuries many an old vine of Hedera helix
so-called English ivy which most of us
in mind when the word is mentioned) cling to the rough wall stones which give
footgether. At first it was but a tiny slip
gradually through the succeeding
years its leaf mat thickened
long runners crept upward to
out the way toward window
and cave and cornice. Close
their heels came: stronger, wider
stems, main columns from which
innumerable little scouts scoured
out every nook and cranny of
the way. And always, through
the decades until the shimmery
green drapery was complete
the "ivy mantled tower" be
reality, the vine grew to be
and more an integral part of
dwelling, as inseparably one
the home associations as were
airy rooklets with the brown
caps.

This, indeed, is one of
strongest arguments in favor
the hardy ivies—they are pa-
ient and in some manner stri-
ly appealing and comforti
ner sensibilities. One has but to a glimpse of some old ivy-grown to feel one's heart irresistibly to it as to the age-old fir above men's dooryards. The plant which is of necessity so closely connected with the dwelling place and other architectural fixtures its place must be judged first of all their effect upon them. If it adds to attractiveness, improving their without detracting in any manner their practical utility and lasting properties, then it is good.

These things ivy does when properly on structures of stone or brick. Architecturally good building it enhance, and a poor one it will dim in so far as that may be possible. The objection sometimes raised it grows so densely as to mask the architectural features is a valid one, as ivy is entirely amenable to training and may be made to support rather than efface any particular detail.

Tend as a climber that Hedera helix is commonly used, but one should lose sight of its possibilities as a ground cover. Under trees or else that other things grow with difficulty, ivy will form a dense, evergreen mat, permanent and effective. Questionably, then, ivy is an extremely valuable plant for covering trellises, rocks and other permanent features out of doors, albeit its growth is slow. In addition, it is a popular and successful indoor plant, surviving many uncongenial conditions and thriving without bright sunlight. For screens in almost any room in the house, on wall lattices of hall, breakfast room or enclosed porch, in hanging baskets or just as a plain, ordinary window plant, one can be sure of its coming up to expectations. Almost any soil, indoors or out, will be suitable, though the best results will come when the earth is rich and rather moist, with a shady exposure for the vines. North of Massachusetts Hedera helix is apt to winter-kill outdoors, even in sheltered situations—a fact which must be reckoned with when determining its value as compared with other climbers. The variegated leaved forms, of which there are several, are still more tender.

The type leaf of H. helix is usually three to five lobed, dark green above and lighter on the under side. Prominent among the variegated forms are the following varieties: maculata, leaves spotted and striped with yellowish white; marmorata, irregularly blotched with yellowish white; marginata, irregularly bordered with yellowish white, striped red or pink in autumn; and pedata, dark green with whitish veins.

(Continued on page 68)

MODERN POTTERY from OLD DESIGNS
Being the Work of Middleton Manigault

Photographs by Bradley & Merrill
LAMPS AND SHADES

For purchase, address Shopping Service, House & Garden, 19 West 44th Street, New York City.

A blue pottery fish-shaped vase lamp carries a shade of yellow silk piped with blue silk. Vase, 14½" high, $45. Shade, 1¾" deep, $12.

The lamp base is delicate mauve glass and the shade has a band of morning glories in sapphire blue on a cream ground. Height of lamp, 21"; diameter of shade, 14". The price complete is $27.

Especially suitable for the boudoir is a lamp of clear white glass, 10½" high, with dainty oval organdy shade lined with pale pink silk and bound in French blue ribbons. Shade, 8½" deep; 10½" wide at bottom. $15.

A portable iron floor lamp with adjustable extension. Finished in dull or rusted iron with gold bands. 50½" high, $35. Painted parchment shade lined with silk and trimmed with narrow gilt galoon, 12½" wide, $15.

An incidental lamp for a small side table—a small white Chinese figure with a white shade decorated in a simple black design. The lamp is 19½" high and the shade 9½" wide. Simple throughout. Complete, $20.

A student lamp in rusted iron with bands of blue, green, orange or gold. Height, 22½". $22. Small shades in antique vellum over parchment paper have an irregular mottled effect with Italian motifs. Top and bottom. $12 each. Simpler and less expensive shades available.

Table at 16½" high, lined in colored cording wired for lights. Shade, 15½" in diameter. $17.50. A shade of cream or flowers, either yellow or green, $20.

Two lamps with shades in $10, $13.75. Available in variety of colors and patterns. 17½" high, 8½" wide. Powdered tin paint, suit price, $10.
POTTERY, PILLOWS AND THINGS

All of which can be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York.

English wire waste basket, 20" high and 16" wide, $6. Other sizes at $4.75 and $5. Any color available.

A bright yellow Trianna Spanish pottery jar splashed with green forms a roomy flower holder. It is 10" high and 7" wide and costs $4.50.

English wicker waste basket, 10" x 11". Black, with white rim and handles, $14. Other sizes, $10, $12.

Wedgwood after-dinner coffee cups and saucers—fluted ivory ware with dainty flower border and green liner, $10 a dozen.

A new and very smart floor cushion of black taffeta with black and white silk tassels; has a tender French sentiment embroidered on it in white silk. $18.

(Below) A square mirror, 13¼" x 10¼", in the fashion of Guy Arnoux sells for $6.50. An amusing panel picture fills the top of the frame.


A Limoges plate, cream ground, blue band, gay flowers, 10½" wide, $10 a dozen.  

Entree plate, 9" wide, wide blue border and flower panels of English ware. $6.50 a doz.

Huntsman," a Guy Arnoux, 22" x 12", $8.50.

Limoges plate, cream ground, blue band, gay flowers, 10½" wide, $10 a dozen.

THE FABRICS TO COMBINE IN DECORATION

A Classification of the Various Textures Which Bear Relationship and Can Be Used Together in a Room

AGNES FOSTER WRIGHT

The fabrics for a room must be combined in the same fashion that one chooses her dinner guests. People with related interests and contrasting interests go well together, but one must never make the faux pas of entertaining two "lions" at the same time. So it is in decoration.

Satin and chiffon are an attractive combination by contrast, but satin and taffeta do not combine well, because they are too much alike for one to offset the other. This principle applies to clothes, and the same underlying principle applies to furnishings. For instance, visualize a room in which heavy jacquard velvet over-curtains will set off under-curtains of the same tone chiffon with two wide ruffles to give weight. On the couch, upholstered in the velvet, use satin cushions of a tone lighter; the contrast in texture and tone makes both fabrics more interesting. A low, comfortable, lightly constructed chair is covered with the same brilliantly colored satin because neither the material nor color combines harmoniously with a large, heavy piece.

Distinct contrast of textures gives an interior life and interest. Consider velvet, satin and chiffon. Each material—velvet, satin and chiffon—is of rich texture. Into such a scheme we could not introduce a cretonne or a cotton or wool rep. The velvet, satin and chiffon have an underlying relationship in their richness of texture even though in their weight there is contrast. But with cretonne and rep there is absolutely no point of contrast by which they may be connected. Velvet, satin and chiffon used with a cretonne only serve to cheapen the cretonne. This is often found true in using a silk over-curtain and trying to put a rather heavy cotton scrim underneath—the cotton fabric is made cheap and common. Silk over-curtains require a fine net or gauze.

Fitness in Texture

This necessity for fitness in textures often leads us into an expensive predicament. We purchase an excellent material, stretching our purse to its limit, then we combine it with some shabbily material that we have on hand to counterbalance the expense of the first purchase. And we discover that fine, glossy rich silk will not combine with cottony, loose weave cheaper stuff. If we would take a little sample of each material we intend to purchase, hold them together to see that each holds its own and sets off the other, then we could go ahead purchasing quantities with a degree of assurance.

I have found that light sunfast does not with glazed chintz; the hardness of the chintz face requires a stiffer fabric, like a cotton, a heavy mercerized material, a heavy upholstery or even satin or one of the varieties of silk, preferably something with a sheen. A linen does not combine with glazed chintz well because glazed chintz is primarily a cotton, and linen and cretonne generally proximate.

Silk velvet may be combined with a fine especially one with a formal design; although I speak principally of texture combinations, design nor color. But when we use cretonne or cotton velvet, neither is proper should use a cotton velvet. Neither is proper.

Rep and armures—those wonderfully good mohair armures—combine well with cretonnes, a third fabric a thin silk under-curtain; silk principally popular these days, is a little too easy. An evenly woven cream or white scrim, the background of the cretonne, is perhaps the (Continued on page 68)
All of us who can garden must work harder this year than ever before to make our gardens produce to the maximum of their capacity. Here's a plan to develop several pages each issue to the practical side of food production. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you personally. Just state your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service, Horace & Company, 19 West 44th Street, New York—Evanston.

D. R. Edson

III, of course, is always the big month of the year in the garden and around houses. This year, with the necessity which exists for a garden production, every family that possibly could will simply itself not only fresh vegetables for sum­mer but also with all that will winter during the winter. With the delays that have occurred by our usual trans­plant system, it will be even than usual.

First April work for every maker and place owner at his desk—unless he has already done it. I refer to taking of an absolutely full-and-white list of things that are to be. Without such a definite action to guide you during the coming busy spring, you will be sure to waste more or less time from one thing to another, trying to decide what to do and what not to do. By means, at a definite program of action for yourself, you will mean nothing more than a daily reminder in your notebook. Go over the fruit trees, the berry and the hardy borders, the walks and drives, and the various improvements which you have contemplated. Put everything down, but check it done this year only the things you actually accomplish. It is almost as bad to have a big program that you cannot think of accomplishing it as it would be to have one at all.

Getting the Early Garden In

course, this month's first really big job is to get a vegetable garden planted. Directions for the garden are given elsewhere in this number. There is an idea, however, that you will not forget them. If you do not need it for your garden it to someone who may, the scores of small gardens that are to be on vacant lots and other uncultivated bits of land this year, there should be some sort of an action in each community that would make it possible for these vacant lots to be co-operated and the expenses of preparing and planting their development. In many cases this is being done already.

The roses on the average place are pruned far too little to get the best results. The beginner seems unable to decide to apply the pruning shears for fear of spoiling the plants. But it is the habit that is allowed to go unpruned which dies the quickest and yields the least satisfaction in flowers while it is doing it. Roses belong to this class of shrubs which flower on new wood—consequently the only way to check their capacity for flowering is to check the growth of new wood. But judicious pruning greatly stimulates the growth of new wood; therefore even quite severe pruning increases the amount of bloom, and the quality as well.

The first roses to prune, if they were not cut back during last fall or winter, are the rugosas. These are of quite different habit of growth from the ordinary garden roses, and are not pruned in the same way; they throw up new canes from underground runners, and in the course of a few years become so overcrowded that they require thinning out, taking out the surplus of old canes clear down to the ground. The other canes may be headed back if necessary, but under most conditions they present a much more artistic appearance if allowed to grow naturally.

In the regular rose garden the hybrid perpetuals will be the first to attend to. They can be cut any time after the winter mulch— if one has been applied— has been removed, so that the branches can be cut down to the ground. All the dead wood, including that which has been winter killed, should be cut out; winter killing will be indicated by shriv­elled buds and wood at the tops of the canes. After this preliminary cutting, the next thing to decide is whether you want to prune to secure the greatest num­ber of blooms or the very finest, or compromise on a generous number of moder­ate sized flowers. If the first, prune lightly; if the second, prune severely; and if the last, prune moderately.

There is no necessity, even in war times, to forego the unique pleasure of the early bulb border.

The wheel hoe is the gardener's most universally useful implement. It saves time, labor, and makes for better crops outdoors is to put the hardy border and other perennial plants into shape for the begin­ning of growth. All of the old stalks and winter-beaten debris, left uncovered by the melting snows, should be re­moved as soon as March winds have dried off the surface of the soil. It is best not to add this material to the compost heap, because some of it is pretty sure to contain disease spores, insect eggs and other undesirable winter boarders. In most cases the new shoots will be found push­ing up almost as soon as the old ones have been removed. As soon as the positions of the plants can be fairly distin­guished, the surface of the soil should be thoroughly forked over, and a dressing of ground bone raked in. A mixture of dried blood and ground bone is still better, because the latter contains a large percentage of readily available nitrogen which the plants need more than anything else at this time of the year.

Spring Pruning of Roses

Then there is the pruning of the rose garden. The roses on the average place are pruned far too little to get the best results. The beginner seems unable to decide to apply the pruning shears for fear of spoiling the plants. But it is the habit that is allowed to go unpruned which dies the quickest and yields the least satisfaction in flowers while it is doing it. Roses belong to this class of shrubs which flower on new wood—consequently the only way to check their capacity for flowering is to check the growth of new wood. But judicious pruning greatly stimulates the growth of new wood; therefore even quite severe pruning increases the amount of bloom, and the quality as well.

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And here comes in the first rule of rose pruning; prune the strong growing plants least, and the weak­est ones most. That is, of course, speaking of va­rieties or individuals of the same class. To give the hybrid perpetuals severe (Continued on page 74)
### April

#### THE GARDENER’S CALENDAR

<table>
<thead>
<tr>
<th>Day</th>
<th>Dates</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>5-6 April</td>
<td><strong>Dig holes for new stock large enough to provide ample room.</strong></td>
</tr>
<tr>
<td>Monday</td>
<td>4th, 5th,</td>
<td><strong>New rose, 234th, 4, 400.</strong></td>
</tr>
</tbody>
</table>
|           | 6th         | **Prepare the garden for the planting of bulbs under a shelter, such as a  
|           |             | hedge or some other form of protection.**                                   |
|           | 7th         | **Lime is very beneficial to the soil, but should not be limed too heavily  
|           |             | at one time.**                                                              |
|           | 8th         | **Set out bulbs and bulbs under a shelter, such as a hedge or some other  
|           |             | form of protection.**                                                      |
|           | 9th         | **Trench the ground around the plant. Use large wooden spoons.**             |
|           | 10th        | **Trench the ground around the plant. Use large wooden spoons.**             |
|           | 11th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 12th        | **Mulch around the plant.**                                                 |
|           | 13th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 14th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 15th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 16th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 17th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 18th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 19th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 20th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 21st        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 22nd        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 23rd        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 24th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 25th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 26th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 27th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 28th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 29th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           | 30th        | **Plant the garden under a shelter, such as a hedge or some other form of  
|           |             | protection.**                                                               |
|           |             | **This Kalendar of the gardener’s labors is a reminder for undertaking all  
|           |             | his tasks in season.**                                                      |
|           |             | **It is fitted to the latitude of the Middle States, but its service should  
|           |             | be available for the whole country if it be remembered that for every  
|           |             | one hundred miles north or south there is a difference of from five to seven  
|           |             | days later or earlier in performing garden operations. The dates given are  
|           |             | of course, for an average season.**                                         |

---

**Notes:**

- **Dig deep, deep enough to injure the crown.**
- **When cutting asparagus, do not go deep enough to injure the crown.**
- **Sweet peas are planted in a well prepared, well enriched trench.**
- **Potatoes are one of the important crop creeps, but do not attempt growing them unless you are sure the conditions are right. They will not grow without care.**

---

**.ResponseEntity:**

The match around the dome should be dug under this month's house to the house of the bower. It must be made for such use as to delay ashes around the house of the bower.
The illustration shows a Rug made of “Karnak” Wilton Carpet and Border in a classic Japanese design, effectively brought out in black and taupe colorings.

The “Made-Carpet” Rug Solves the Problem

of obtaining immediately and at a moderate cost, a Floor Covering of suitable size, shape, design and coloring for any room or apartment.

The large variety of designs available from our stock, makes it possible to properly complete any decorative scheme.

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W. & J. SLOANE
RETAIL CARPET DEPARTMENT

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Creating with simple means

Delightful Interiors

Success in the planning of a room depends upon the grace of good judgment, rather than lavish expenditure—

Indeed, some of the most delightful interiors are those in which the appointments are quite simple in character—yet so well disposed in relation to their setting that the whole effect is pleasing beyond expression.

The opportunity to achieve such results is nowhere better presented than at these interesting Galleries. On view here are many simple yet singularly charming groups and occasional pieces of Furniture at well within a moderate cost. In addition there are Reproductions of every historic epoch, admirable examples of English Upholstery, quaint Decorative Objects, modern and ancient Oriental Rugs—all a part of the well-appointed town or country house of today.

Suggestions may be gained from de luxe prints of interesting interiors, sent gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd Street
New York City

Spanish Chairs and Tables of the 18th Century

(Continued from page 47)

It will be observed that the caning, most of the Spanish and Portuguese of early date, is fine and close, with small interstices. The caned seat of Spanish chairs is often slightly sunk with an upward curve around between the caning and the seat. This treatment of an agreeable finish and style depresses the illusion, it is deep enough to be delightful, sitter and we sufficient to keep the squab cushion

The "Chinese" style, shown in Fig. 15, is a striking evidence of the same American influence. Not only in the motif employed altogether Chinese, but in the rendering, of course, quite different—but the comb-like part of the splat, the cresting, terminating in a waved seat, is deliberately taken over with little modification from a Chinese type. The form of the splat, too, is borrowed from the shell, that favorite device in Chinese design, and construction that might do credit to any age, we have in this case an imposing scrolled cresting and likewise the characteristic Spanish treatment of the back legs, divided into a narrow wooden splat bettered by the narrow panels of caning. The influence of the Chinese type was reflected in a number of English chairs of approximately the same date, a rather interesting evidence of the rapidity with which furniture styles traveled from one country to another under the fostering impetus of commercial activity.

with rather prominent, jowl-like bulges at the lower extremity of each side. This peculiarity of contour, while of Portuguese derivation, was also of frequent occurrence in Spanish chairs, and likewise appeared very plainly in some English and Dutch chairs of about the same date. Before quitting Fig. 15 which, by the way, is covered with dark red leather with a rich design stamped in gold, it is pertinent to note that the cockle-shell, that favorite device of 18th Century chair and cabinet-makers, has appeared on the cresting, and on the front of the seat rail, and, furthermore, attention should be directed to the elaborate care with which the rear legs are turned. This is a phenomenon being of exceedingly common occurrence in chairs of Spanish make.

Early in the 18th Century the ascendancy of the cabriole leg was fully assured. Cabriole leg and curved arm support are emphasized in Figure 12, a walnut arm-chair with caned seat and back. The progress of style evolution is marked by the presence of three other features of contour—the shaped apron beneath the seat frame, the outward flared arms ending in whorled scrolls, and the "spooned" back. In this example, which is a remarkably fine specimen of chair design and construction that might do credit to any age, we have again the imposing scrolled cresting and likewise the characteristic Spanish treatment of the back legs, divided into a narrow wooden splat bettered by the narrow panels of caning. The influence of the Chinese type was reflected in a number of English chairs of approximately the same date, a rather interesting evidence of the rapidity with which furniture styles traveled from one country to another under the fostering impetus of commercial activity.

The result of this progress of style is quite as much as certain it did. The front of the seat is deep enough to be delightful, sitter and we sufficient to keep the squab cushion
We cannot, even by picture, convey to you the true atmosphere of the goods—that rare combination of art and usefulness which appeals at once to your sense of comfort and artistic repose.

It is for this quality that the Oriental stands out alone—silhouetted against the world's background of commercialism. In no other quarter of the globe is the artistic furnishing of the home given such consideration.

We have imported only those articles which we know, from long experience, to be practical for the American home, and, with the new Vantine catalogue to assist you, selection may be made by mail with the same assurance of satisfaction as though you personally visited our store.

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You will be delighted with the many distinctive and individual oriental articles it illustrates and describes. Included—many in actual colors—are Tea Sets, Oriental Delicacies, Chinese Rattan Furniture, Screens, Lamps, Chinaware, Rugs, Kimonos, Slippers, Jewelry, Purses, Perfumery and Toilet Requisites, Stationery, and hundreds of attractive oriental novelties for personal use, for the home, for gifts, etc. Write today—your name and address on a postal will do. Address Department 14.

A. A. VANTINE & CO. INC., FIFTH AVENUE & 39TH ST., NEW YORK

Importers of "Things Oriental" for over half a century.
Spanish Chairs and Tables of the 18th Century

(Continued from page 58)

with the products of English craftsmen of about the same date. Of course there were differences, and marked differences at that, which were quite enough to impact the unmistakable stamp of nationality. One evidence of this relationship is to be seen in Figure 5, which, notwithstanding certain "Queen Anne" tendencies in the style of the back, seems to belong in the "Chipendale" category. Setting aside such items of diversity from the familiar English Chipendale type, the significant features to be noted are the use of a caned seat with this pattern of chair; the employment of carved Rococo ornament midway the back posts; and the free display of gilding on the carving, the gold standing out in relief on the mahogany ground. These features and the manner of their occurrence were characteristically indicative of Spanish usage. Further than this, the characteristics of the carved and gilded chair seems partly to bridge a gap in the process of transition and to occupy a middle ground between the Baroque and Rococo in Spanish seating furniture.

Rococo manifestations were usually either very good or very bad. The creditable pieces of seating furniture and tables were so closely patterned after French models that there is no object in giving them a special discussion, while the other Rococo pieces that were not so patterned were generally so atrocious that it is better to consign them to oblivion. It will be quite sufficient for our purpose, therefore, to point to one rather good piece, the armchair shown in Figure 3, and call attention to the shape of the back. In the first place, the shaping of the top is reminiscent of one of the earlier forms of crooving although the contour is patently tamed and held in check by current convention; in the second place, the sides of the back show the same bulging lines noted in discussing the "joums" of Figure 15.

Classic Feeling

The revival of classic feeling, synchronous with the Adam influence in England and the Louis Seize style in France, is represented in the present instance by the chair shown in Figure 11. There was a close affiliation with French forms, the only significant difference being that the Spanish, like the Italian craftsmen of the same period, were apt to incline more to robust proportions than to attenuation. Later developments, towards the very end of the century, were comparable in delicacy and ingenious freshness to some of the refined and graceful designs of Sheraton. Witness the mahogany and parcel gilt armchair with caned seat, shown in Figure 14. This particular chair, it is true, is of Portuguese provenance, but it had plenty of counterparts or intimately related forms of Spanish workmanship. Before quitting the subject of chairs, it remains only to mention the three peasant chairs shown in Figure 17. These chairs are of an Italian type but are found in Valencia and in the islands of Majorca and Minorca, probably as the result of trading activities.

Spanish Tables

Spanish tables of the 18th Century display less national individuality in their design than the tables of earlier period. In the main they are very pretty closely with the particular fashions of contemporary tables elsewhere. Several examples are given to show about what extent national influencing produced differences. The very refined and graceful designs of earlier period, with the products of English craftsmen, are generally more familiar to us, the modern emulatiom.

Sofas and Stools

Sofas and stools, as might be expected, showed analogous lines of development with the successive styles of chairs. The mahogany bench or settle, Figure 4, of Spanish colonial origin, indicates striking analogy existing between the Sheraton and Rococo Italian "square-back" seating furniture of the end of the 18th Century and the articles produced in Spain or by Spanish-trained craftsmen. Spanish Louis Quinze and Louis Seize sofas and settees were scarcely distinguishable from their French prototypes except by their boxen proportions, as previously noted.

The unusual, when beautiful and in harmony with its surroundings, has added decorative value.

This delightful example of the cabinet maker's art—a half circular commode and mirror, faithfully reproducing the work of Hepplewhite as cabinet makers and Pergolisi as artist and designer during the Adam period suggests the many charming pieces of furniture here awaiting your selection, any one of which may be just what you need to give to your home that note of distinction which you so much desire.

Bremner service includes every requirement for making the interior of your house a home, more beautiful, more liveable.

You will find our permanent exhibition of furniture and paintings of interest. We give every attention to our out of town commissions and are always glad to submit special designs and estimates when desired.

Illustrated booklet sent upon request.

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NEW YORK
Springtime at Hathaway's

With the development of those new and delightful communities where architects vie in the planning of charming country homes, there has come a new development in furniture. It is the type which early Spring finds in such profusion at Hathaway's. It is the type represented by the quaint distinction of the bedroom group illustrated, painted in a soft old ivory and decorated with a simple line of gray-blue. Price for seven pieces shown $185.00.

W. A. Hathaway Company  
62 West 45th Street, New York

There Are Two Things

Every home-owner wants in his doors—beauty and perfect service. Without both, no door is complete. There is one way to be sure you are getting all that a door should be and can be. Find the trade mark, Morgan Sash & Door Company  
Dept. 24, Chicago  
Morgan Millwork Co., Baltimore  
Morgan Co., Oshkosh, Wisconsin
George Washington, Architect and Decorator

(Continued from page 36)

edge of surveying in order to enable
them to look properly after their inter­
est. Such training "gave them an in­
sight into the practice of making accur­
ate measurements and draughting and the
effect of such practical and exact
ed us without its weight
they addressed themselves to de-
signing buildings."

His Early Training
Washington's early training and prac­
tical experience as a surveyor through­ly imbued him with a wholesome regard
for accuracy of measurements and added
to his natural bent for orderliness and
detail, two of the first requisites of
an architect's equipment. Testifying
to his habitual precision and care is an
entry in the diary of John Hunter, a
visitor for a few days at Mount Vernon
in the fall of 1785, which tells us that
Washington "often works with his men
himself—stripes off his coat and bowls
like a common man. The General has a
great turn for mechanics. It's astonish­
ing with what niceness he directs every­
ing in the building way, confidencing
even to measure the things himself, that
all may be perfectly uniform."

Washington likewise possessed suf­
icient manual skill in draughtsmanship
to enable him to execute very lucidly on
his plans, elevations and detailed draw­ings
exactly what he wished the artisans
to do and how they were to do it. As to
his architectural knowledge and sources of
inspiration, in default of any
exact specific data on this point, and in
the light of what has just been noted
correcting the execution of his plans by
concluding, at one end, the library an­other, the banquetting hall had
was made; there were no blank
rooms to lend memorial port; and this
were few or none of the small outbur­ings
in orderly arrangement as they
afterwards appeared.

Up to his marriage, in 1758, Washi­
ton undertook extensive repairs and
some additions to make his home re­
side. It was a "far-travelled man" and of
Washington's early training and prac­
tical experience as a surveyor through­ly imbued him with a wholesome regard
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were few or none of the small outbur­ings
in orderly arrangement as they
afterwards appeared.

Upon his marriage, in 1758, Washi­
ton undertook extensive repairs and
some additions to make his home re­
side. It was a "far-travelled man" and of
Washington's early training and prac­
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afterwards appeared.
The Charm of Chinese Art

The Chinese are master craftsmen of all ages. Their best ancient and modern productions have been assembled in Edward I. Farmer's collection of Chinese Lamps.

Artistry, variety, and beauty mark this unusual exhibit. There is a lamp and shade here for your every need—at a cost no greater than your other good furnishings.

Edward I. Farmer
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An Alliance with Nature

"A pillow for the body"

There is an old Persian legend about a sleeping-rug of enchantment which gave serenity to the soul, wisdom to the mind, poise and power to the body— all of which mean health. There is a mattress made in America to-day which induces all these desirable qualities, and is available for every home.

When you sleep on the Sealy Sanitary Tuftless Mattress, you form an alliance with nature who insists that to be well and happy you must relax, rest and recuperate for about eight hours in twenty-four.

The Sealy is briefly a covered buoyant batt of pure prize long fibre cotton, interwoven by the original and exclusive Sealy air weave process.

A Twenty-Year Sleep Insurance Policy is presented to you when you purchase a Sealy Mattress against its packing or growing lumpy.

In the superbly furnished house there is a Sealy on every bed. The Sealy plenishes a bed with abiding comfort and style.

If you write us, we will send you a booklet on the relation of mattresses to health, some charming covering samples and the name of a dealer authorized to sell you a Sealy on a sixty-night trial basis.

George Washington, Architect and Decorator

(Continued from page 62)

Additions to Mount Vernon

The crowning and final expression Washington’s architectural creativity to be seen in Mount Vernon as it is to-day with its flanking wings containing one hundred and twenty-six small buildings flanking the house and the banqueting hall and barns, which were added to the structure, date from the time of the Revolutionary War—they were planned as early as 1773—and Washington’s tally letters to his managers during this long period of his absence from Mount Vernon are full of minute instructions regarding the execution of this work, which went forward, notwithstanding the troublous times and vexing tardiness of artisans. For the latter annoyance, we have an interesting comment in a letter from Washington, the manager of the work for immediate prosecution, to Mrs. Washington's husband. Besides the scolding in the front of the letter, he says— "Of all the worthless living Lamplighter is the greatest, no room for [illegible]... Removing the lat... and Mrs. Washington's return. Besides the scolding in the front of the letter, he says— "Of all the worthless living Lamplighter is the greatest, no room for complaints that might be from a letter to a new manager. The letter reads: — "Mrs. Washington warning all corporals, Court of the Pres. Historical Society..."
The range of designs, fabrics and prices is extremely wide in our line of Lawn and Garden Enclosures and Iron Gates and Railings. From the highly ornamental class to the strictly protective type, they embody those features of quality and construction that assure durability and ultimate economy.

An exclusive feature of all our wire fences is the Anchor Post support—a post that is easily driven into the ground and cannot readily be shifted by the action of frost or the stress of hard usage. Actual experience has demonstrated a life of at least 20 years for our posts and a perfectly aligned fence throughout the post’s life.

We welcome the opportunity to confer with you or your Architect on fence problems or to send you Special Catalog H-31.

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CLEVELAND—Guardian Building
ATLANTA—Empire Building

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True Architecture means securing an expressive exterior with the use of practical materials.

The small home illustrated below is an example of unusual treatment in the use of "CREO-DIPT" Stained Shingles bent and sawed to make a Thatch Roof.

Variegated shades of gray or brown are used to produce weathered effect.

"CREO-DIPT" Thatch Roofs are one of the special treatments made possible by the use of "CREO-DIPT" Stained Shingles. Another specialty is our 24" Hand-Split Cypress for Side Walls.

We furnish "CREO-DIPT" Stained Shingles in all grades and 30 colors for roofs and side walls. Write today for our Books and ask for Simple Color Pad showing 30 different shades. If your lumber dealer does not carry stock, ask us for prices.

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Don’t Pot Your Trees

Plant them in blasted holes. Make them grow faster, healthier and better. Trees planted in spade dug holes are like flowers planted in pots. Their roots are confined.

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breaks up the hard subsoil, provides for increased nourishment and assures better moisture control. It allows for root expansion and stimulates growth. Get all the facts on this modern and efficient method of tree planting now. Write

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CRYSTAL TABLE SERVICES
TABLE DECORATIONS
ICED TEA, HIGHBALL, COCKTAIL AND SHERBET SETS

Representing all the celebrated makers. Exclusive designs, moderately priced.

HIGGINS & SONS, INC.
9-11 EAST 37TH ST. NEW YORK

George Washington, Architect and Decorator
(Continued from page 64)

Stables at Muddy-hole. . . . Completing the Dormant Windows in the back of the Stable at Mansion house and putting two in the front of it agreeably to directions given to Thomas Green.

Washington's Architectural Interests
In the period between 1759 and 1775 Washington also had architectural interests beyond the bounds of the Mount Vernon estate. He was a vestryman of Pohick church and when the new parish church was erected in 1769, he was actively concerned in supervising the undertaking. It is said that he himself designed Pohick Church and, considering all the attendant circumstances, there is not only the improbability in such a supposition but several things lend color of reason to the belief, even setting aside a certain family resemblance discernible between Pohick and the fabric of Mount Vernon. It is quite certain that he was a member of the committee entrusted with the superintendence of the work of construction and that he gave not a little time to the discharge of this duty. He was likewise a vestryman of Christ Church, Alexandria, designed by one Wren, a connection of the famous Sir Christopher, and served on the building committee. There also, his architectural knowledge: making his advice particularly valuable. Another instance of his architectural proficiency is to be found in Frederickkberg. The design of the chimney piece in the library at Kenmore, the home of his sister, Betty Washington (Mrs. Fielding Lewis), representing in compo Aesop's fable of the Fox and the Crow, has always been attributed to Washington and there seems to be no good reason to doubt the trustworthiness of the tradition, knowing, as we do, Washington's skill with his pencil and the custom of the times when gifted amateurs were wont to indulge in just such pieces of design as a mark of attention and favor to the recipient.

G. W.—Decorator
Washington's solicitude for the proper and tasteful furnishing, not only of Mount Vernon but also of his temporary abodes in Philadelphia and New York during the terms of his Presidency, is abundantly evidenced in his letters to his aides, secretaries, managers and agents. This aspect of his many-sided interests first comes conspicuously into notice in the lists of items ordered from Tobias Lear, who was in Philadelphia negotiating for the lease of Robert Morris's house, in Market street near Penn's house, as an Executive Mansion just prior to the removal of the Federal Capital from New York to Philadelphia. Following the figure of rental, the letter contains the ensuing passage:

"But let us for a moment suppose the rooms (the new ones I mean) to be hung with tapestry, or a very smart and costly paper, neither for your present furniture; that can suit my present furniture; that ornament for the bow windows, except against chimney piece and the like to be provided"...

Continuing, he says:—

"Mr. and Mrs. Morris have invited me upon leaving the two large looking glasses which are in their best rooms because they have no place, they proposal to remove them, and because they are unwilling to hazard the taking of down. You will, therefore, let them have instead the choice of mine; that will be glad of some of the others. We will also leave a large glass lamp in the entry or hall, and will take one or two of my glass lamps in lieu of it.

Morris has a mangle (I think called) for ironing clothes, which is fixed in the place where it is mostly used, she proposes to leave, take mine. To this I have no objection, provided mine is equally good and serviceable; but if I should obtain any advantage, besides that of its being upper ready for use, I am not inclined to cede it. . . .

By means of the windows the back rooms are the largest, and of course will retain the furniture of the largest dining room and drawing rooms, and in that case, there are no closets in them, there

(Continued on page 68)
"Rain-Making" Modernized

You can have rain where you want it, when you want it, today. Beautiful lawns and productive gardens of vegetables and flowers are assured with

Cornell
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In standard heights of 8 and 10 ft., higher if desired. Plans and blueprints with full erecting instructions furnished with every installation. Or we will do this work for you and assume complete responsibility.

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HOME GROWN RHODODENDRONS and 150 other specialties.

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RUTHERFORD
New Jersey
some in the steward's room, directly opposite, which are not inconvenient. There is a small room adjoining the kitchen, that might, if it is not essential for other purposes, be appropriated for the Sevres china, and other things of that sort, which are not in common use.

I approve, at least till inconvenience or danger shall appear, of the large table ornaments remaining on the side-board, and of the pagodas standing in the smallest drawing room. Had I delivered my sentiments from here respecting this fixture, that is the apartment I should have named for it. Whether the green, which you have, or a new yellow curtain, should be appropriated to the staircase above the hall, may depend on your getting an exact match, whatever, and so forth, of the latter. For the sake of appearances one would not, in instances of this kind, a small addition.

In other letters, written at different times, there is the same precise rule regarding the properties of an effective array of furniture, and was careful to make sure that the most exalted part of his day and generation had climaxation and foundation in his dwelling truly his home.

An example of the thoroughness of our service.

In this room, two insufficient windows were reconstructed to conform with the decorative theme.

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Wm. A. French & Co.

MINNEAPOLIS, MINN.

INTERIOR DECORATORS

AND MAKERS OF

FINE FURNITURE

George Washington, Architect and Decorator

(Continued from page 66)

A Rare Old Plant—the Ivy Green

(Continued from page 51)

Turning now from the true English species of other climbers popularly classed as ivies, we find two which are especially entitled to consideration because of their hardness, adaptability and generally attractive appearance.

The first of these is Boston Ivy, the Ampelopsis Veitchi of most dealers' catalogs. Botanically speaking, Parthenocissus tricuspidata is its correct title, while in the vernacular it is also known as Japanese Ivy and ampelopsis. This is one of the best hardy climbers for outdoor situations such as I mentioned in connection with Hedera helix. It clings closely to its supporting surface, covering it with a dense mat of foliage whose deep, fresh green changes in autumn to bright crimson and yellow. While perfectly hardy, it does need heating its leaves through the winter.

The other hardy climber is also a Parthenocissus; in this case the varietal name is quinqufolia. Whether you prefer this appellation or the nurseryman's more usual one of Ampelopsis quinqufolia makes no difference in the desirability of the vine, nor changes its common American titles of Virginia creeper, woodbine or American ivy.

It has always seemed to me that in this plant we approach as near as may be to the ideal informal hardy climber of the woody type. Note that I specify "informal" because there is something about Virginia creeper which fits it especially for climbing over stone walls, borders tree trunks and other naturalistic features rather than the more artistic, formal and formal situation after the average stone or brick wall. Moro- monally, I should never use a creeper on any house walls except of brick, informal or cottage type. This is merely a personal feeling, however, and is not intended as a dictum for others to follow.

The leaves of the woodbine are cut very much resembling the obnoxious poison ivy, except that they have five points instead of three. But the poison ivy, too, they turn a crimson in the fall, glowing with a rich warmth against the ground of gray rocks or bare earth. It is perhaps needless to add that the vine is entirely harmless, its leaves and fruit being alike free from the qualities.

In conclusion, I am tempted once more to classify climbers like the true ivy, though it can scarcely be better known as an ivy. This is the common bitter-sweet (Solanum dulcan) of the vine of the fields and woodland ideal for transplanting to the grounds. Do not try to put it into the house walls, or anything like this. If you have an old stone or rock pile, a tree stump or cut and somewhat resemble these! It is perhaps better to add that the vine is entirely harmless, its leaves and fruit being alike free from the qualities.

In other letters, written at different times, there is the same precise rule regarding the properties of an effective array of furniture, and was careful to make sure that the most exalted part of his day and generation had climaxation and foundation in his dwelling truly his home.

The Fabrics to Combine in Decoration

(Continued from page 54)

under-curtain. Taffeta, that wonderfully accommodating material, used for edging, cushions and lampshades, well earns the credit due it and amply justifies the expense. There is a splendid variety of silk, softer than a taffeta and less likely to crack, and as heavy in texture, which combines harmoniously with any of the less elaborate schemes. Curtains edged with a little block fringe repeating the colors of the cretonne would give a quiet distinction to a room. Out of doors we are getting rather riotous with our color combinations, but inside, while we have gotten away from somberness, we find ourselves practising a much more selective restraint, seeing the wisdom of putting color in small telling spots.

A combination to be avoided is a linen of large, striking design and a damask, unless it be that the damask is a small all-over repeat used in the same way that one would use a plain fabric or an inconspicuous stripe. Damask and linen do not combine well unless this precaution is used, or a velvet employed medium, a go-between.

Only the decorator who makes of texture combination can avoid pitfalls. Here are the principles with which a hostess or her dinner guests: they must be in line, unless it be that the damask is a small all-over repeat used in the same way that one would use a plain fabric or an inconspicuous stripe. Damask and linen do not combine well unless this precaution is used, or a velvet employed medium, a go-between.

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Thank you, I did. And, to the human mind, there is no greater relaxation than to go out into the open air and God's good sunshine and to learn to know the flowers of the garden and the fields.

We grow Roses. It is life to us because we know and love it; it is business to us because by it we live. We are thankful that our new catalogue will bring joy to thousands and just plain relaxation to others. It is going to tell you, by word and picture, of the new wonders of the Rose world. It is going to tell you of a concern whose mission it is to keep alive in the hearts of men and women the love of the beautiful. Will YOU relax from care? That book of flowers will come by mail for a post card.

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Don't worry about the proper pronunciation — call them "Glads," and there will be no question in your mind as to their being rightly named.

Plant them in May; hoe them a little during the summer. When they bloom, the wide range of color and form will delight the most fastidious taste. Some, the children properly call "Butterfly." Some have the delicacy and indefinable coloring of the opal or the iris. Some are gloriously brilliant; most are gay, and some that are demure and modest are still beautiful.

Our modest catalog carefully describes by color chart methods 150 of the choicest varieties found either in America or Europe including many rare and unusual varieties that are obtainable from us only.

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S. P. TOWNSEND & CO., 17 CENTRAL AVENUE, ORANGE, N. J.
Craftsmen, Colonial, and period, and in various pleasing finishes. The style shown here is only one of the many which your dealer has on display:—a single pull with one hand, and the simple adjustment have made the name of Stickley a magic word with lovers of good craftsmanship, heirloom permanence, and glowing Chromewald finish which regardless of the price, every Stickley Daybed embodies the superb craftsmanship of the level of the mattress,—and the day couch becomes a comfortable bed at night. There is no clumsy mechanism—a clever decorator has transformed it to the thing of beauty it now is. Four of its rooms are here illustrated. The we must believe was still present in the 19th Century.

Getting the Good Out of the Victoria pattern was typical of the room. It was of a piece with the deep green ‘dock’ wall-paper, and the tea urn and the rocking chairs with their antimacassars and the harmonium in rosewood, with a Chinese papier maché tea caddy on top of it, even with the carpet, certainly the most curious parlour carpet that ever was. . . . One of the loveliest houses in New York, a Washington Square edifice of dignified bearing, was once interiorly something very like this. The effects of tints with plenty of open space, fireside groups are an invitation to repose and conversation—an asset never to be overlooked.

Your Country House Living Room


Home Grown Melons of Quality Purple

of feeding is anything but advisable, unless really necessary; but if the hills were not properly prepared you can with perseverance convert a crop of mediocre melons into fair quality fruit in this way. Diluted cow manure is preferred and should be applied twice a week, following it with clear water. When the melons are about three-quarters grown they should be supported by boards or flower pots placed under them to raise them somewhat above the ground. This allows them to ripen and also makes them more not ripe at the ripening time. When working a melon field you should always be on the look out for the shoots, and
As your grand piano is elegant in finish—
so may your floors be distinctly attractive and beautiful in themselves. If finished with Pitcairn Aged Varnish, they will be proof against marks and scars, impervious to heel wear, leaky radiators and household accidents.

The best painter, not the cheapest, will eagerly accept your specification of Pitcairn Aged Floor Spar.

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Just as you are driving your car out of the garage, a sudden wind may slam the heavy door crashing against your car, smashing a lamp or bending a fender. Protect your machine by equipping each of your garage doors with a Stanley Garage Door Holder

This is an arm of steel that automatically locks the door open, insuring absolute safety for the car going in or out. A pull on the release chain permits the door to be closed.

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are assured by planting hedgerows and windbreaks to protect from winds and cold your vegetable garden and field crops. Evergreen trees sheltering your buildings will save fuel and keep your animals warmer, saving feed.

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and happy occupation in these strenuous days. Plant trees for pleasure. Enrich your joy in life by making your home grounds more beautiful, harmonious and restful. Only a small expenditure for trees is necessary.

Start a Little Tree Garden
Buy little trees now—plant them out for borders and edging for your vegetable garden, also in rows like vegetables now grown. Employ the Little Tree Garden idea and set the trees out without additional labor; they will require practically no care; they will add beauty and charm to your vegetable plot and flower garden; and they will be increasing in size and value all the time. It's real economy and pleasure to do so.

With a Little Tree Garden on Your Place
"It Is Always Planting Season" With You

How many times while walking about your estate have you thought "A little blue spruce would 'brighten this corner" or "A few shade trees right here would cheer the fall and early winter," etc.? With a Little Tree Garden you can carry out these small plantings with your own stock when the spirit moves. I referred above to plants grown from seed, and later set out. For the very early crops, and the very late garden, there are many advantages in getting the plants partly grown before they go into the ground. Life doing this in the lowlands make the vegetable season longer at both ends, and also more certain of getting runners. It is to be set out early, and will grow either in drills, rows or hills, according to their general characteristics and requirements. But to give thebest results they should be handled in just the right way.

Most of the vegetables that are put in drills, the majority of which are root crops, do not require a great deal of space between the rows. Usually, therefore, no particular preparation of the soil, in addition to that which I have already described, is needed. If the soil is rather poor, on account of not having been properly manured and fertilized, however, it will pay to take the trouble and either mark out each row, open up a small furrow, and distribute ground bone along the bottom—one small handful will do for 10' to 20' of row. Then cover this over and mark out a drill of sufficient depth for the seed which is to be planted. The use of a small amount of fertilizer, rich in nitrogen, distributed along the row or near the plant is, as a precaution and preparation for such things as cabbages, pole beans, etc., to dig out soil for the row 3' or 4' wide and several inches deep. With the furrow in the bottom of this hole, incorporate the soil with fine, fresh soil, level with the face (not built up in a mound), and be sure ready for planting the seed.

Planting in very wet soil is risky, but sometimes it can be had avoiding. Under this condition, it is advisable to ridges up the soil and make a series of about in some places, it may be even 6 inches above the ground, before the seeds are set out or planted from seed. In such soil as this, may be ele variants for inches above the ground, before they are set up and flat so that the rain will not run off of them. The general rule, however, and better to have your garden so roughly drained that this method will be required.

Putting in the Seed

I have dwelt at length upon details for planting because they after all, the biggest part of the and the part which comes in from the popular planting table. The sow, how deep to plant, how much seed to use for 10' of row, and what things you can get from a dozen see, if you do not already know them. I have dwelt at length upon details, actually putting the seed into the soil with the your garden is likely to learn only experience.

First of all, then, there are things to consider in planting any plant and (1) Size of seed; (2) Method of planting. As to the first, the dates given in your planting table are a rough approximation. They may vary two or

Home Grown Melons of Quality Plus
(Continued from page 76)

Home Grown Melons of Quality Plus
(Continued from page 76)

Familiar examples of vegetables grown by this system are melons, cucumbers, sweet corn and pole beans.

Building the Garden
(Continued from page 31)

of plants or "hill" is treated as an

(Continued from page 31)

S

Silver (Concolia) Pkt. 3 to 15 feet tall
Blue (Colorado) Pkt. 1 to 15 feet tall
Sugar (Rock) Maple 4 to 6 feet tall

Sugars

Sample Bargain "Little Tree Garden" Combination
35 Plants for $12.00

This collection comprises seven of our most desirable species of sizes and quantities given below. All American-Born and American-Grown.

5 Silver (Concolor) Pkt.
3 Blue (Colorado) Pkt.
1 Sugar (Rock) Maple

Silver (Concolor) Plants

5 Blue (Colorado) Plants
1 Sugar (Rock) Maple

5 Red (Norway) Pkt.
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This high-quality stock has been twice-transplanted and root-pruned. Prices include packing and delivery to the transportation company at Framingham, Mass.

2 of these combinations—70 plants—for $20.00
10 of these combinations—350 plants—for $90.00

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Give your conditions and object of planting. We will advise the proper planting materials and how to have complete success.

Little Tree Farms (Near Boston) NURSERY OF American Forestry Company Division K-2, 15 Beacon St., Boston, Mass.

(Continued on page 74)
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That this arrangement means easier, quicker bathroom cleaning—an appreciable saving in time and labor—goes without saying.

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A Group of Gladioli Makes a "Glad" Garden

There is a charm about Gladioli not found in other flowers. The long spikes of slowly unfolding blooms are a never-failing delight.

This "Garden Collection" of 33 choice varieties affords an excellent opportunity to have a "Glad" garden this year.

My 1918 Gladiolus catalogue shows many varieties in natural colors and tells more about the "Glad" flowers. Send for a copy—it is free.

JELLE ROOS, Box L, Milton, Mass.
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There is greater need this year than ever to help increase the food supply.

Plant and cultivate a garden, and thus do your share. You’ll cut down living expenses, too.

You save time, labor, money, and get bigger and better crops by using

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**Garden Implements**

No. 25 Planet Jr Combined Hill and Drill Seeder, Double and Single Wheel Hoe, Cultivator and Plow sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage, and enables you to cultivate up to two acres a day all through the season. A double and single wheel hoe in one. Strawberries, corn 20 inches high, then works between them. Steel frame and 14 inch steel wheels. A splendid combination for the family garden, onion grower, or large gardener.

No. 17 Planet Jr is the highest type of single-wheel hoe made. It is a hand machine whose light, durable construction enables a man, woman or boy to do the cultivation in a garden in the easiest, quickest and best way. We make 24 styles—various prices.

New 72-page Catalog, free!

Illustrates Planet Jrs in action and describes over 55 tools, including Seeders, Wheel Hoes, Horse Hoes, Harrows, Orchard, Beet and Potato-wheel Riding Cultivators. Write for it today!

S. L. Allen & Co. Box 1110 K. Philadelphia

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**Building the Garden**

(Continued from page 72)

weeks in either direction. I have planted onions on the twenty-ninth of March one year, and grown fish through 18" of rotten ice on April first of the year following. There are a few things which it is an advantage to plant just as soon as the ground can be worked—that is, as soon as it is dried out sufficiently to be spaded and raked without being damp and sticky. These are smooth potatoes, radishes, early turnips and kohlrabi. The balance of the hardy vegetables, including the root crops, cabbage and lettuce plants, should follow after a few days to a couple of weeks, according to smaller conditions—as a general rule, when the plum and peach trees are coming into bloom. Potatoes, cauliflower, the harder varieties of sweet corn such as Golden Bantam, and wrinkled peas may be put in at a third planting a week or two later. The tender vegetables—beans, corn, etc.—when the apple trees are in bloom.

It is the seed and condition of soil, general groups can be considered as follows:

- Small seed (carrots, lettuce, kohlrabi, leek, onions and turnips) about 1/2" deep. Parsley and celery, when they are still smaller, and are set somewhat germinate, should be barely covered from sight, and, to assist germination, will do well to be kept for four hours in lukewarm water before planting.
- Cover medium sized seed (beets, parsnips, cucumbers, asparagus, spinach, asparagus, chard) about 1/3" deep.
- Cover large seeds (beans, corn, pumpkins, squash and so forth) 1" to 2" deep. These covering depths, however, are not arbitrary; they depend upon the condition of the soil as well as upon the size of the seed. When planting early in spring, in soil that is saturated with water and still quite cold, plant shallower and cover to a less depth than specified above.
- When planting in late spring and midsummer, when the soil is dry and hot on the surface and more cool and moister deeper down, the depth may be increased or even doubled, provided the soil is kept loose and fine on the surface. This both conserves the moisture in the soil and makes it possible for the sprouting seeds to push up easily through it.
- For the method of planting—in drills, rows or hills—that also is indicated in the ordinary planting table, with perhaps the following exception:

Many things, such as cucumbers, melons and sweet corn, which usually have been planted in hills, are planted more and more in rows. This has advantages where the whole stand of the hill hoe is used for most of the cultivating. It is, however, a little more difficult to use plants adequately protected, and bugs during the early growth, if frames are used to aid protection. On the other hand, it is possible to spray more thoroughly when the plants are growing in rows, and consequently are much safer than if spaced evenly along the bed. The seed in either drills or rows can be set several times as the plants will stand after thinning, and are kept in the planting table. Here the conditions must be taken into consideration for the percentage of germination will be much lower in the earlier crops when the ground is cold, and early June, and the seed accordingly be sown thicker in order to keep them coming through.

Preparation for the setting of plants should, as a general rule, include the use of a little fertilizer. No starter when each plant is to be set for a long time. The easiest way of applying is in the small garden, where the soil is so light that one or two or more of each plant can be set in the mark where the plants are to be set, and then the hoe (a heart-shaped one is best for this purpose) along and make a good-sized each mark. Half a handful of can be dropped into each hole, thoroughly mixed with the soil filling the hole up, and marked with the exact spot can be found when setting the plants. The loosening of the soil to a distance several inches just where the plant is to be set will make the work of setting the plant so much less that is to be done. For applying compost, the same size mark will be largely made up in the time it takes to set the plants.

The “starter” fertilizer, to have referred several times in this article, is made up of a portion of fine ground bone, thoroughly mixed with any dry blood or composted manure will give much better results than any commercial fertilizer, and is much safer to use. With ordinary fertilizer, the exact spot can be found where each plant is to be set; with compost, the result will be unsightly plants, and make the garden look as if it was neglected.

Many things, such as cucumbers, melons and sweet corn, which usually are planted in hills, are planted more and more in rows.

The War Garden Department

(Continued from page 55)

**The War Garden Department**

(Continued from page 76)

pruning—to get the finest bloom—they should be cut back to three or four of the previous year’s shoots, and of course, to a branch, and about half of the shoots on the previous season’s branches removed altogether. The hybrid teas, and the teas, may be left with from one and a half to two times their lengths, and then the result will be much better.

The second rule of rose pruning is almost the same, but above are outside branches. The reasons for this are that the top bud is the one which spurs out first and makes the strongest growth after pruning; it is desirable to keep the plant as open as possible, to admit sunlight and air; and as the outside buds grow away from the center of the plant, the latter is kept in an open form.

The climbing roses are for the most part of the class that blooms on last year’s wood; therefore they also should be pruned until just after the new growth. But it is often advantageous to cut the several years’ old growth down to ground, or to the main stem. This is especially true of vigorous new growth; over means unsightly plants, weak growth and poorer flowers.

Almost with the passing of the snowbank the first shrubs, such as forsythia, begin to come into bloom. Common sense would indicate that they should not be pruned until the flowers are over. But to do so would sacrifice just the tips of the year’s bloom. But all the shrubs which bloom in spring, such as the hardy hydrangeas, althaea, calycanthus, lilacace, spirea, waterer, etc., flowers which will be produced between and blooming time, should be pruned now.

Most shrubs do not require very much pruning. They should be kept in shape, and the very old wood is cut back to the framework. (Continued on page 76)
THE Kelsey is a direct heating heat; which feature by itself, is a great economy.

By direct heating, we mean that the direct heat, directly from the Kelsey Warm Air Generator, down in the cellar, directly heats your rooms.

To say it another way: The burning coal does not first have to heat up a volume of water, or convert it into steam, before it starts flowing through pipes to separate heaters or radiators in each room.

But even then such heat does not actually begin to heat until the numerous separate heaters all over the house are first heated. You at once see what a decided loss there must be in all that "heating up", before you actually get any heat.

The Kelsey loses none of its heat by converting heat from one form to another. It is practically as direct and as quick in results as is the heat from a camp fire, that you hold your hand over.

The difference is, that instead of so much escaping unused into the air in every direction, it is all caught, sent to a gathering dome and then distributed in large volumes, at high speed, to any or all your rooms.

But that isn't all—the warmed air it sends is fresh air. Air full of tonic oxygen. Air automatically mixed with just the right healthful amount of moisture.

Further than that it is leakless, noiseless and dustless.

Make us prove our coal saving claims.

Some Saving Sense on Heating
Steam and Water Heating Compared With Kelsey Health Heat

Northern Grown English Walnuts

A. E. Kunderd

Gladiolus "Kunderdi." The Wonderful New Races with Wavy or Ruffled Petals.

New Class

New Types

New Colors

No other strains are near so beautiful and your collection can not be up to date without them. Send for our 1918 Free catalog of 52 pages with many beautiful illustrations. It describes nearly 500 varieties (all of our own production). Eighty-three extra grand new ones now offered for the first time and only obtainable from us. It contains the most complete cultural notes and valuable information on gladiolus, including how to grow giant or prize winning blooms, and how to have them flowering throughout the entire summer and fall, until freezing weather sets in. It is time to plant now.

ADDRESS THE ORIGINATOR OF THE RUFFLED GLADIOlus

A. E. Kunderd

Box 2

Goshen, Indiana
The War Garden Department
(Continued from page 74)

Is Your Home Cheerful?

Do your family and guests enjoy the freshness of white radiant rooms? Do you feel the satisfaction that comes from knowing that your home is immaculately fresh and beautiful?

If your woodwork and furniture are to look right and wear right, they must be enamelled. But ordinary enamel will not do. For perfect whiteness and permanency, you must use Enamolin. Indoors — Enamolin is practically indestructible. Outdoors — it wears for years. It will not peel, chip or crack. Wash it like china. Soap or sapolio merely renew its freshness.

It is on before planting, the more good it will be to the first crop that follows. There is a new fertilizer material on the market called barium phosphate, which is claimed to combine the good qualities of lime and acid phosphate, besides supplying sulphur, which is one of the several plant foods — like nitrogen, phosphoric acid and potash — which we have not heard so much about.

One of the biggest garden helps, and one of the best ways of helping to conserve the very short supply of seeds, is to start plants for transplanting later in a seed border. No frames are necessary, although if one has them available the seed may be sown still earlier. A warm, sheltered spot, however, where the soil can be made rich and fine and is thoroughly drained, and protected from direct rays of the eaves above, will give plants ten days or two weeks earlier, even without any glass, than they could be had by planting directly in the flower or vegetable garden. The main thing in getting good plants by this method is to give them plenty of room growing; and in the case of most of them, a space which will stand the most that can be done with them, by using some form of shade, or by placing them in a sunny position.

Using Lime and Starting Seedlings

The first requirement of most soils, to enable them to produce bigger crops, is lime. Of course, you have seen this statement before, but have you used the lime yet? Perhaps you have had the opinion, which many people seem to hold, that its application is a complicated matter, and quite expensive. On the contrary, by using ground raw limestone, which is the best form for most conditions, it is easier and safer to apply than any commercial fertilizer. Lime absorbs carbon dioxide, and at the same time makes a nutritive acid for plants. It is a common occurrence for a few water plants, perhaps two or three water lily bulbs, or a surrounding cluster of iris, cardinal flowers or feathery grasses. More than one such pool of a yard in width has been made to add to the water lily flowers. A small concrete garden pool, surrounded by a flower border, and with a few water plants, may be had by planting directly in the flower or vegetable garden. The main thing in getting good plants by this method is to give them plenty of room growing; and in the case of most of them, a space which will stand the most that can be done with them, by using some form of shade, or by placing them in a sunny position.

A Small Concrete Garden Pool

Few indeed are the gardens where some sort of water feature is impossible. Even on an almost literally “two by four” plot one can, with a little ingenuity, manage for a pool large enough for a few water plants, perhaps two or three water lily bulbs, or a surrounding cluster of iris, cardinal flowers or feathery grasses. More than one such pool of a yard in width has been made to add to the water lily flowers. A small concrete garden pool, surrounded by a flower border, and with a few water plants, may be had by planting directly in the flower or vegetable garden. The main thing in getting good plants by this method is to give them plenty of room growing; and in the case of most of them, a space which will stand the most that can be done with them, by using some form of shade, or by placing them in a sunny position.
Brighten Up for Spring

Do your floors, furniture and woodwork show the wear and tear of a hard winter's use? Then brighten them up and make them look as fresh and shining as tho' they were brand new, with

Butcher's Boston Polishes

First in the Field—and Still the First

Butcher's Boston Polishes will not scratch or deface the finest wood, do not grow brittle, and are not soft or sticky. You can depend upon them to protect and beautify the surfaces they cover. Butcher's Boston Polish is unequalled for finishing floors and woodwork.

THE BUTCHER POLISH COMPANY, Boston, Mass.

Making the home safe with Yale

Your home will be a better, safer place in which to live when it can show the trade-mark "Yale" on the locks and builders' hardware that protect it.

On the front door, right through to the back—and on every door in between; on the doors of your garage and general outbuildings; on chests and trunks and closets—every place where a real lock is needed there is a lock bearing the trade-mark "Yale" to fit that need.

If you want real security, real protection, proven safety, be sure you see that trade-mark "Yale." It is the visible guarantee of quality and performance—as much a part of every Yale product as its design and material and superior mechanism.

Make your home safe with Yale products

SEE the trade-mark "Yale" on Night Latches, Door Closets, Padlocks, Builders' Hardware, Cabinet and Trunk Locks, and Chain Blocks.

Yale Products for sale by hardware dealers

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Canadian Yale & Towne Ltd.,
180 Colborne St., Toronto.

Beautify and Protect Your Grounds

This picture shows the simplicity, sturdiness and good appearance of the Excelsior Rust Proof Fence. Gives protection to the lawn, shrubbery, flowers, etc., yet permits complete view from any point.

Excelsior Rust Proof Fences

is made of heavy wires, dip-galvanized AFTER making. Wires are held firmly at every intersection by our patented steel clamps. The heavy coating of pure zinc makes the whole fence rust-proof and exceedingly long wearing.

Ask your hardware dealer about Excelsior Rust Proof Flower Bed Guards, Trellis Arches, Tree Guards, etc.

Catalog C on request

WRIGHT WIRE CO. WORCESTER MASS.
Collecting Couches, Settees and Sofas

(Continued from page 26)

headpiece appears to have been stationary, but no doubt comfort soon suggested the later movable headpiece, a device more popular with the English than with the Continental day bed or couch makers, in so far as I have been able to observe.

In height the best day beds were slightly lower than chair seats. The Jacobean pieces have the characteristic carved or turned legs. Undoubtedly many of these couches found their way to the Colonies during the early period of American history. Captain William Tinge (1653) had inventoried such a couch, and a cane bottomed one belonged to the Bulkeley family and is now in the Antiquarian Society, Concord, Massachusetts. John Cotton (1652) was another early Colonial couch owner, and one might call attention to many others who made mention of such household objects in their carefully drawn inventories now preserved to us by the various antiquarian societies throughout the country.

William and Mary and Queen Anne

The couches of the William and Mary period (1688-1702) conformed to the simpler forms that succeeded the Jacobean carved furniture. Not only were the rarer woods employed in their manufacture, but also the smaller canes and velvet corduroy were utilized. Many of these couches were exported to the American Colonies, in whose homes they came to be looked upon as a necessity in the cottage as well as in the mansion, the more ordinary woods being utilized as well.

Many of these couches were exported to the American Colonies, which, in their turn, copied their forms and otherwise adopted them. Upholstered couches now began to come more commonly into use than the earlier Colonial coachies, and one might call attention to many others who made mention of such household objects in their carefully drawn inventories now preserved to us by the various antiquarian societies throughout the country.

The Beautiful ORINOKA GUARANTEED SUNFAST

FABRICS last. They stand the tests of the strongest sun, the chance "raining-in," and the most frequent rubbings without the slightest change of color. Every color is absolutely guaranteed not to fade.

Insist upon the name ORINOKA—the genuine sunfast. Guarantee tag attached to every bolt. Write for our booklet, "Draping the Home," and name of your nearest dealer.

OUR GUARANTEE: Those goods are guaranteed absolutely fadeless. If color changes from exposure to the sun or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

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INTERIOR DECORATOR

411 MADISON AVENUE

NEW YORK

NO SERVICE CHARGE

SAMPLES SUBMITTED.

NEW SUMMER FURNISHINGS

ADAM SETTEE OF CARVED MAHOGANY: 1775 - 80:

起诉 Metropolitan Museum of Art
With most of us the matter of building a home is an important matter. Very likely we shall only build once. We want to be sure that we are going to build right.

The majority of homes in this country continue to be built of wood—because it is the most economical material. For a given sum, wood will build a more attractive, convenient and roomy house, without in the least sacrificing comfort.

And a well-built wood house, in which woods have been selected with regard for their proper uses, makes as durable and weatherproof a home as can be built of any material.

**White Pine**

An architect, carpenter or lumber dealer will tell you that for the outer covering of a house—exposed to rain and snow, heat and cold, sun and wind—no other wood is so durable and holds its place so well, without warping, splitting, opening at the joints, or decaying, as White Pine.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

KOHLER WARE is lastingly and will remain a permanent credit to your household labor.

When you are selecting plumb fixtures, look for our permanent trade-mark, the name KOHLER in the enamel. It is your guarantee of quality.

If you are building or remodeling, do for a copy of our descriptive book "KOHLER OF KOHLER." Address Dept. B-4.

KOHLER CO.

Founded 1873

Kohler, Wis.

Durability is a large part of the beautiful Wall CoveringsInterwovens

Durable, because they withstand various shocks of the furniture the children's actions. Durable, because they are fast-to-

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**The Klearflax Colors**!

Everywhere you hear the owners of charming homes discussing with all the enthusiasm of having discovered something new and different. And they are!

Klearflax Linen Rugs are the only rugs in the world made of American grown flax—the only floor coverings made of the fabric which combines traditional strength and durability with a perfect affinity for color.

Deep, rich, solid tones and delicate, dainty shades are the heritage of Klearflax Linen Rugs—more than a wealth of artistic traditions.

Laying the broad expanse of a single shade over the whole floor, they help you to build exquisite color schemes.

Thick and heavy, they are rugs sturdy enough for any room in the house. Gloriously colored, they are rugs for any home where color harmony in decoration is valued.

At better class furniture and department stores everywhere.

Would you like an expert's advice on room decoration? Then send for "The Rug and the Color Scheme." This 32-page book shows you in full color a number of scenes and tells you, how you may vary the schemes. It also explains clearly and simply how to plan any room. Write to our Duluth office for it—it's free.

You can get Klearflax Linen Rugs in our stores. Other colors are available. Write for price and color card. Prices somewhat higher in far West and South.

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DULUTH, MINNESOTA

New York Office 212 Fifth Avenue

For Color Harmony and Long Wear
Enjoy a "BOSSERT" Summer!

This summer, give yourself and family a change—not only in location, but in mode of living. Get close to nature! Pick out a delightful spot on the shore of a lake or in the depths of the woods, put up one of the beautiful, cozy, inexpensive

**Bossert Bungalows**

and enjoy the fun and independence of outdoor life without any of its discomforts. You will save money, too, by saving the wartime costs of living at summer resorts. And you'll own a permanent summer home that will keep a worth-while amount of money in your pocket every summer for years to come.

Bossert Bungalows are quickly and easily put up and just as contain taken down, enabling you to change the location of your bungalow as your fancy dictates. Simple and complete instructions for assembling are furnished.

Bossert Bungalows are sturdy and substantial, and offer remarkable value. Their prices are much lower than the cost would be were you to attempt to duplicate them in the old-fashioned, expensive hand-labor way.

Send 8c, for catalog showing the many Bossert models representative of all appeared architectural styles and at a wide range of prices.

**CALIFORNIA MODEL**, $350 f. o. b. Brooklyn

**COLONIAL MODEL**, $600 f. o. b. Brooklyn

All details of Bossert construction are fully covered by U. S. patents.

LOUIS BOSSERT & SONS, Inc., 1306 Grand St., Bklyn, N. Y.

---

**Famous American Asters**

Asters are one of the families in a summer and autumn flower lover's basket work on furniture design... (Cont. on page 78)

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**Collecting Couches, Settees and Sofas**

(Continued from page 78)

...gives on Plate XXXII, "Two designs of couches or what the French call Pêche Martel." It has not been my good fortune to come across a Sheraton couch, in the strict sense of the word, though I presume such were made by Thomas Sheraton (1750-1806). His "Cabinet maker and Upholsterer's Drawing Book" first appeared in 1791; but it concerned itself with settees and sofas instead of dwelling particularly on true couch designs.

The couches of the French periods—Louis XIV (1643-1715), Louis XV (1715-1774), Louis XVI (1774-1793), and of the Empire (1793-1830)—all follow the well known lines of these Louis Quatorze, Louis Quinze, Louis Seize and Empire styles, and it will not be necessary here to go into detail concerning them. The English and American cabinet-makers of the years 1793 to 1830 adapted French Empire styles and as a result produced furniture which we may designate as English Empire or American Empire, as the case may be.

**Settees**

The settee of the Jacobean period was a development of the double chair back and comfortable indeed were they. The period in legs and stretchers. The back was generally upholstered. It was not in general use until walnut had come to supersede oak. For this reason the Jacobean settees are, for the great part, of walnut.

The William and Mary period found the double chair back and comfortable indeed were the settees, many of them being proper squash cushions in addition to bolstered seats, backs and arms. William and Mary settees were not only in location, but in mode of living. Get close to nature! Pick out a delightful spot on the shore of a lake or in the depths of the woods, put up one of the beautiful, cozy, inexpensive

**DEER'S GARDEN BOOK FOR 1918**

264 Pages, profusely Illustrated. Price $2.50. For sale by applications to the above.

HENRY A. DEER

216-72 Chestnut Street, Philadelphia

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Here's a Sure Way to Insure Results from the Seeds You Plant

Many "war gardens" failed last year simply because most people just put some seeds in the ground and said, "There, farm you, grow!"

Seed men tell us their seeds must have proper attention--above all things, they must have abundant and correct watering.

The Skinner System of Irrigation does this watering. Its fine, gentle spray kills the weeds before they become a burden and allows the ground work it involves to turn it on and turning it off.

It is used by all those successful commercial growers and private estate owners who got bumper crops every year, regardless of weather conditions.

Use Nitraco--Have More and Better Vegetables for Canning This Summer

Growing more vegetables, bigger vegetables and better vegetables by using NITRACO in your garden from now on. Sow it in the drills when you plant, and cover with a thin layer of soil before sowing the seed. Cultivate NITRACO into the ground when the plants are in blossom. From then on, vegetables are being formed and require an abundance of available plant food, which NITRACO provides. You can be absolutely sure that where you use NITRACO the increased returns will more than pay for the investment.

NITRACO contains the vital foods that all vegetables and flowers need, in just the right form.

NITRACO supplies Nitrogen in both chemical and organic form, which gives extra vigor to stem and leaf growth, and will deepen the color and give extra substance and tissue.

NITRACO supplies Phosphoric Acid, which promotes the growth of vegetables, and will hasten their maturity.

NITRACO supplies Potash, that aids in the formation of starch in the plant, and gives body to the potato and other vegetables. Potash adds color and quality.

NITRACO is finely granulated. It is simple and pleasant to use. It is so highly concentrated that 100 lbs., costing $6.00, are ample to fertilize the average garden and lawn, covering approximately 4,000 to 12,000 square feet.

NITRACO is the only garden fertilizer that is sold on a strict money-back basis. It is exceptionally guaranteed to give satisfactory results. Send for our Handbook of Helpful Hints on Fertilizing.

We also carry a complete line of Fertilizers and Fertilizer Materials, and Insecticides. Send for prices.

Plant, Hoe, Spray

Here short words that form the recipe for garden success. It's of little use to cast and hoe--rent time and money if you forget to spray. The bugs and blights must be destroyed. More than $1.00,000,000 is lost each year by planters and gardeners to all kinds of fungous diseases and insects.

America's Best and Most Approved Garden Fertilizer

NITRAGOLD AGRICULTURAL AND MOVABLE GARDEN SPRINKLING SYSTEMS

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Of superior workmanship and substantial construction, it renders the best service under all conditions, requires the minimum of fuel in operation and long outlasts ordinary types of kitchen ranges. Before you buy, investigate the merits of DEANE.

We also manufacture plate warmers, bainmis, incinerators, steel cook's tables, laundry ranges, etc. Fuller information on request.

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Pakro Seed Tape is the scientific way of planting. The seeds are evenly and accurately spaced in a thin paper tape. And a whole row is planted at a time, resulting in straight rows of evenly spaced plants. Thinning out is practically eliminated.

Pakro loose seeds are the same Quality Seeds that are in the tape.

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And you should have a copy of the beautiful Pakro catalog. The descriptions are taken from actual photographs and reproduced in actual colors. It shows how a million garden owners saved time and work and made last season in planting their gardens. It describes the Pakro, the easy way of planting. Write for your copy today.

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Of superior workmanship and substantial construction, it renders the best service under all conditions, requires the minimum of fuel in operation and long outlasts ordinary types of kitchen ranges. Before you buy, investigate the merits of DEANE.

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Catalog upon request

Frank J. McAndrews' Dahlias-Poultry Farm

Charlottesville, Kanawha County, West Va.
Chippendale forms, were a refinement of these latter. They were supported by two, four or by six legs usually, though several window seats of Adam style have eight legs. These sets are of the characteristic fluting on the front rail. The Hepplewhite settees are, for the most part, double backs or triple backs and follow in design the chair styles of this type. A Hepplewhite settee of 1780, upholstered in silk brocade, has the vase detail in the arm-post and the legs are turned and reeded. Other Hepplewhite settees were cane seated and cushioned, and with these squab cushions were used. Sheraton himself tells us that care was exercised as to furniture again came into favor with cabinet-makers about the year 1760. Very fine Sheraton two-back settees painted with medallions by Angelica Kauffmann is extant to test the skill of the Sheraton maker in the reinterdiction of the use of care for seating, and for the backs. Some of the Sheraton settees were upholstered and some were designed for cushion coverings.

Freal Settees

The settees of the various French periods followed the general chair furniture lines in these styles, as did the settees of the Italian, English and of the American Empire styles. "Incongious fancy" now brings us to the "accomplished sofa." The sets are love seats and love seats of the Jacobean and the couches that had long preceded them united in the achievement that Cooper immortalizes and which no early Victorian novelist could have dispensed with. In his "The Gentleman and Cabinet-Maker's Director" already referred to, Plate XXX shows two such sofa sets, and sofas of William and Mary and of Queen Anne were expanded and upholstered in effect. Chippendale devoted much attention to the sofa and came to use rolled over arms in the larger ones. Several of these are illustrated in his "The Gentleman and Cabinet-Maker's Director" already referred to. Plate XXXI shows two such settees, and that on Plate XXXII is described by him as follows: "A Design of a Sofa for a grand Apartment, and will require great Care in the Execution, to make the several Parts come in so as to be united, that all the Ornament join without the least Fault; and if the Embosments all along are rightly managed, and gilt with burnish'd Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of the French Love, Amity, and Rest. The Pillows and Cushions must not be omitted, though they are not in the Design. The Dimensions are nine Feet long, without the Scrolls; the broadest Part of the Seat, from Front to Back, two Feet, six Inches; the Height of the Back from the Seat, three Feet, six Inches; and the Height of the Seat one Foot, two inches, without Casters. I would advise workmen to make a Model of it at large, before he begins to execute it in its parts."

French Sofas

"The Finest Willow Furniture in America"

DISTINCTIVE IN DESIGN—MODERATE IN PRICE

FURNISH the Porch throughout in Whip-O-Will-O. The deep, roomy chairs, the cool, comfortable swing, the graceful tables, the dainty tea wagon, the decorative lanterns and jardinieres, create the true home atmosphere of restfulness and cheer. Send 25c in stamps for our beautifully illustrated catalogue. (Special Bird House booklet included on request.)

CONCEPTING COUCHES, SETTEES AND SOFAS

(Continued from page 80)

CHIPPENDALE FURNITURE

The ultimate in Chippendale furniture is shown in the Chippendale group of Whitall Furniture Company. The style of Chippendale is characterized by a graceful, flowing line and a fine finish. The furniture is built to last and is known for its durability and beauty. The Chippendale style is often associated with the colonial period in America and is considered a symbol of elegance and sophistication. It is characterized by its curving lines, urn-shaped legs, and distinctive fretwork. The Chippendale style is known for its elegance and grace, and is often used in settings that require a touch of sophistication and refinement. The Chippendale style is also popular in the home, where it is used to create a sense of elegance and refinement. It is often used in combination with other styles to create a unique and beautiful look. The Chippendale style is known for its versatility and its ability to fit into a variety of different settings. It is a style that has stood the test of time and continues to be popular today. The Chippendale style is a symbol of elegance and sophistication, and is a style that is sure to be enjoyed for generations to come.
in the midst of things and photos and "footage."

Donald Thompson was in the thick of the Russian revolution. It penetrated everywhere, favoring supported by a camera experience on every front of Europe. He began writing humorous, vivid letters to his family, which he collected into a book called "DONALD THOMPSON IN RUSSIA." It has some remarkable illustrations, is not all bookstores for $2.00.

If you spray, write us immediately for a copy of our No. SP18. It gives valuable spraying information.

Every landscape engineer and nurseryman who is interested in growing and using evergreens should get some of the choicest varieties. They are always grown on our own roots. Satisfaction and guarantee are the names of the game.

ATTER your plantings may be, we would gladly advise you. Don't miss this book. It will interest you. It will inspire you to greater gardening success. Send for it.

Gladioli and Dahlia - Lilies - Phlox - Iris - Peonies and other Summer-Flowering Bulbs and Hardy Perennials. Vigorous, home-grown stock of the choicest varieties. Send for our Catalogue for 1918.

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As a home owner, as a lover of well kept lawns, beautiful shrubbery and flowers, as a grower of fruits and vegetables, you know the value of a good spray pump. Myers' Spray Pumps for Spraying, Painting or Disinfecting are pioneers in the spraying world, have many improvements which make spraying easier, quicker and more certain, and are guaranteed for efficient spraying service.

If you spray, write us immediately for a copy of our No. SP18. It gives valuable spraying information.

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Ashland, Ohio

THE O'BRIEN Varnish Co.

150 Washington Ave., South Bend, Ind. Varnish Makers for More Than 40 Years

Send for Spring List now ready and receive our full Catalogue later.

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Rustic Tea Houses, Pergolas, Bridges, Fences, Arbors, Trellises, Gates, Vases. Settees, Chairs, Tables. We use Cedar with the Bark on.

Rustic Garden Furniture

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Liquid Velvet gives a sense of harmony and rest and quiet charm to any room. Your husband will come in after a hard day? If he does he will know that it is restful but you know why it is restful.

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Draperies That Radiate Springtime

Airy and silk-like in conception, captivating in their designs and colorings of undying beauty, are

Kapock

See Spring’s newest ideas in these charming “Kapock” Drapery Fabrics, at your favorite store. Look for basting thread trade mark in edge of genuine.

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Upon request of your dealer, we will send, Free, sample book showing 250 Kapock styles

A Study in Quick Action

Photographs by Dr. E. Bade

Within forty-eight hours the bulb has taken its place and of the tiny lengthened expansion.

Colchicum autumnale, a bulb less prepossessing in outward appearance than an old stump, shows one solitary sign of life.

The next twelve hours witness the appearance of the flower buds, springing from the shoot without a sign of green foliage.

Two days after the picture is taken, the blossoms begin to have a separate identity.

By the setting of the third sun almost complete development is attained. All buds have appeared and the first is open.

At the end of the fourth day the blossoms of this curious variety are white. Other forms are rosy purple and purple.
Ask the Gardener—he knows! Knows that blades have to be constantly sharpened to cut easily and clean—dull blades drag and chop. He demands a fine tool steel to hold the edge. An exclusive feature of "PENNSYLVANIA" Quality Lawn Mowers is that all blades are of crucible tool steel (all-hardened and water-tempered) with self-sharpening action.

PENNSYLVANIA LAWN MOWER WORKS,
1833 N. Twenty-third St., Philadelphia.

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DEALERS AND

FRANKLIN.—Here is the one way to get beautiful flowers and plants all during the year. This new, scientific plant and flower box is self-watering and sub-irrigating. Supplies just the amount of air and water when and where needed. No surface water.

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SPECIAL OFFER IN NURSERY STOCK FOR SPRING OF 1918

We have a full line of all kinds of Nursery stock for both the Large and Small Buyer. Fruit Trees, Berry Plants, Hedges, Roses, Perennial Flowers for the Garden, as well as all the different Ornamental Shade trees for street and planting, and an especially fine line of Evergreens of all sizes.

Are you here to sell and will be glad to answer any questions, and aid you in your selection. Let us receive a list of the stock you are considering for Spring Planting. All stock delivered within a reasonable distance by motor truck, thereby saving delay in transportation. Write for descriptive catalogue.

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Beautiful year round. Plants HPF.

Greenhouse-grown, disease-free, color-true, and well-kept in the outdoors. Prices upon request. Send samples for planing pleasure. Quick delivery. SAVO Wholesalers for Florists.

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Quick, cheap, permanent weed eradication for Drive, Paths, Gardens, Tennis Courts, Etc. 300 sq. ft. $1.00 

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Here is the way you can have beautiful flowers and plants all during the year. This new, scientific plant and flower box is self-watering and sub-irrigating. Supplies just the amount of air and water when and where needed. No surface water.

SAVO Self-Watering, Sub-Irrigating Flower and Plant Box

Can be used indoors or outdoors. It is in absolutely leak-proof and rust-proof. Six sizes—Aluminum or dark green Metal. Ask your dealer or write for sample. Sizes: SAVO Flower boxes are built ready because they fill a real need. Write for details.

SAVO MFG. COMPANY
351 N. New York Blvd., Chicago

A Pennsylvanian War to more valuable. There is no furniture at modest cost, but good furniture at moderate cost. There is no furniture at modest cost, but good furniture at moderate cost.

Call at our Exhibition Rooms. For valuable gifts without cost.

ERIKEN-DANFORTH CORPORATION
1420 42nd St., New York

Healthy, Beautiful Plants the Year Round

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SAVO Self-Watering, Sub-Irrigating Flower and Plant Box

Can be used indoors or outdoors. It is in absolutely leak-proof and rust-proof. Six sizes—Aluminum or dark green Metal. Ask your dealer or write for sample. Sizes: SAVO Flower boxes are built ready because they fill a real need. Write for details.

SAVO MFG. COMPANY
351 N. New York Blvd., Chicago

A Pennsylvanian War to more valuable. There is no furniture at modest cost, but good furniture at moderate cost. There is no furniture at modest cost, but good furniture at moderate cost.
The Dog of the Hour

There is just one thing the matter with him—his name. That was pinned to him before the days of universal anti-Hunnism, and he really could not help it when people called him the German shepherd dog. But let us give thanks that nothing about his character is Prussian. His part in the war today is enough to commend him, even without his admirable qualities in peaceful surroundings.

At the front the German sheep dog is serving as sentry and Red Cross assistant in locating wounded men and bringing back news of them to the stretcher bearers. In many cases he is used as a despatch carrier, slipping through where a man would stand slight chance. He is, in the best sense of the word, the dog of the hour.

What is he like?

Well, just study his photographs—they give a better idea of his appearance and character than could many words of text. A glorified wolf, one might say, but a wolf whose expression of cunning and hatred has been replaced by one of intelligence and trustworthiness. He stands up and faces the world without deception, fear or shadow of treachery. Willful he seems the primitive, but this is his strength. He is big, strong and thoroughly capable of meeting any emergency. Withal he seems the primitive, and character is in the best sense of the word, the dog of the hour.

This dog of many parts has, in effect, become the qualities of a fearless watchdog with intelligence and trustworthiness. He stands up and faces the world without deception, fear or shadow of treachery. Willful he seems the primitive, and character is in the best sense of the word, the dog of the hour.

As with all specialized—one might almost say professional—breeds, adequate and proper training is essential to the development of all a German shepherd's good qualities. Remember that his is a strong character and that he has been bred to be handled as a real dog. Let him grow up without specialized training—or, what is worse, faulty training—and the probabilities are that he will be unsatisfactory.

For this reason it is often advisable to purchase a mature dog which has already been thoroughly trained by someone who understands the breed and has handled him properly. Comparative few people are qualified to make a success of bringing up a German sheep dog puppy in the way he should be. But when the work—and it is real work—has been honestly done, the result is a dog whose value as companion, friend and watchman can hardly be exaggerated.

The Shepherd's coat is short and coarse, lying close to the body. The most popular colors are iron gray and wolf gray.
SEEDS

Buy them from Breck's, the century old seed house, specializing in hardy New England Stock.

BRECK'S New England Grown
Yellow Globe Onions

It is the most highly selected onion ever produced: Uniform in size, small neck, almost a perfect globe, of firm flesh, finely grained and absolutely solid throughout—winter storage and keeping qualities are far superior to onions of same kind grown from Western or California Seed. Our Massachusetts' grown stock is noted for high germination. Tests show average of 98-

Yields of 600 to 1000 bushels to the acre repentively secured.

Write today for immediate delivery guaranteed, by the partner 25c.—one ounce 5c. Pirora seed. Write for our illustrated Catalogue.

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It is a pleasure to realize—and encouraging to anyone alive to the value of the fine art and especially the fine art of gardening—that during the last generation, and more noticeably the last decade, there has been a very considerable garden awakening among the American people.

Our Catalogue will give you many suggestions for making your gardens livable and attractive.

The Fischer-Jirouch Co.
4817 Superior Ave., Cleveland, O.
CONGRESS—or a sufficient majority of it—has voted to destroy magazine reading.

It has accomplished this by passing a simple law reestablishing a postal "zone" system for all publications—a system that was abolished by President Lincoln in 1863, and by establishing through a complicated system postal rates that mean increases of from 50 to 900 per cent postage increases to all periodical readers.

By this "zone" system American readers of periodicals—home, educational, scientific, business, or religious—are to be penalized by enormous postage increases on the weekly or monthly papers they read, and the greater their accidental remoteness from the city of publication the greater is the penalty that is placed upon them.

Magazines have been a slow growth. In the process of their development and evolution it has happened that publishing is chiefly concentrated in the East. The large magazine increase in postage, therefore, discriminates unfairly but with great force against the entire West—beginning even with Western New York and Ohio and increasing rapidly until such States as Washington, Oregon, New Mexico and California are to pay sometimes the amount of postage formerly paid on the advertising pages alone of their magazines. What this increase means in cost to readers is incalculable.

It means that hundreds of thousands of readers will be compelled to give up their periodicals owing to the terrific increase in their postage cost. I could do no better than quote the fine words of a Western woman, Miss Armanda Wood, president of the Woman's Club of Racine, Wis.:

"The many splendid magazines published to-day,″ she wrote in an appeal to Eastern women from the women of the West, "are a means of education to many a home where other opportunities are lacking. And many of these homes are remote from publishing centers—many even remote from city life. It is the magazine combined with rural delivery that has brought to the door of the countrywoman material which helps her solve problems needing advice more easily obtained by her city sister. Through this medium she has known current events, has guided her children by the educational influences offered, and has been able to keep herself in harmony with the world from which she was separated. Periodicals and newspapers are as essential as food to the country home.

"Then again the attractive magazines in every city home means keeping together the family circle. To make the magazine prohibitive by excess postal rates would be to take away from mothers one of the means whereby they have battled against outside attractions.

"Now just because a woman lives in a Western State remote from publishing centers—and of course home interests affect the woman most—is she to be made to pay a penalty in order to bring opportunities to her door? To enforce the 50 to 900 per cent periodical postage law would be causing mental starvation to many who have only this means of keeping abreast of the times.

"Every thinking Eastern woman should put her full strength into a drive which will give her Western sister the same advantages which she enjoys. And to this may be added the splendid report of the United States Postal Commission appointed in 1844 to determine the functions and purposes of the Post Office in relation to the people of our nation. The function of the Post Office was, it said:

"To diffuse throughout all parts of the land enlightenment, social improvement, and national affinities, elevating our people in the scale of civilization and bringing them together in patriotic affection."

This was the purpose of the Post Office. This 50 to 900 per cent postage increase on magazines is not a war tax. Publishers were already taxed by excess profits and income taxes. It is not a war tax. Postmaster-General Burleson has so stated in his annual report when he declared it is permanent postal legislation—unless repealed through your protests to Congress and Congressmen. Will you write—telegraph—or urge the passage of resolutions of protest against this destructive law?
The Bird of Paradise

THIS recent addition to the STRAHAN line of Wall Decorations has been pronounced by many prominent Decorators—

One of the Finest Achievements ever attained in the printing of Wall Papers

The illustration does but faint justice to the beautiful effect, the gorgeous colorings of the Bird of Paradise plumage blending harmoniously with the softer tones of the foliage, producing a Wall Decoration of rare distinction. This design is obtainable in fifteen different color-combinations, providing an appropriate effect for every room.

The STRAHAN line, which is noted among Decorators for its originality and faultless quality, includes Reproductions of historically famous papers, Foliage and Fabric Effects, and a profusion of attractive modern designs.

STRAHAN PAPERS ARE IDENTIFIED BY THIS T.S.G. MARK

They are on sale in all the principal cities. Write to us for the name of the Decorator or Dealer in your vicinity from whom they may be obtained

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Manufacturers of Distinctive Wall Decorations
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NEW YORK: 417 Fifth Avenue  CHICAGO: 59 East Adams Street
Beautify Your Home

Because of the War, great suffering and sorrow has come into the world. So we who have made gardening our Hobby, or our Life Work, must now do all we can to gladden the hearts of the sick. Never was there such need in the world for the influence of the delicate beauty which is produced only in the flower garden!

To make it easy for you, we have prepared two special collections of Flower Seeds which are listed below:

The Aster Collection will be mailed to your door for 25c., or the Burpee Box of Annuals for $1.00. Each Collection is complete in itself, and we recommend them because of the beauty and warmth they will bring to your home.

Five of the Finest American Asters for 25c.

We will mail one regular 10c packet of the following Asters:

- American Beauty, a most distinct novelty, bright crimson rose.
- Crego's Giant Pink, a delicate shell-pink of immense size.
- Queen of the Market, all colors mixed, early flowering.
- King Asters Mixed, crimson, pink, rose and violet.
- Semple's White, one of the best white Asters.

Five collections for $1.00 to separate addresses if desired, with each collection we enclose our leaflet on "How to Grow Asters"

Burpee's Dollar Box of Annuals

We have prepared a collection of eighteen splendid Annual Flowers that cover a long season of bloom, a wide range of colors and are easily grown. This Collection, together with our Vest Pocket Guide on the Culture of Flowers, will be mailed to your door for...

Burpee's Annual for 1918

The Leading American Seed Catalog

has been enlarged and improved and is of the greatest help to all who intend planting a garden; it contains new and reliable information about the "Best Seeds that Grow." 216 pages with 103 colored illustrations of the latest novelties and hundreds of Illustrations of every variety of Vegetables and Flowers. It is mailed free upon request. If you want this just ask on a postal card for the Burpee Book No. 46.

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