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Resists rot and fire
When you think of Spring Furnishing, you think of new hangings, of furniture and decorations for that summer cottage or camp, porch furniture and all the little, fresh, gay-colored accessories that go to make a home pleasant to live in in summer. Think of these, and you think of the May House & Garden.

The subject of decoration for a summer camp in the woods is amply considered with suggestive photographs and numerous color schemes. Many of them apply as well to seashore cottages, so that in the article the various kinds of resorts and retreats are covered. The article on using painted furniture for summer homes likewise carries a suggestive note, as does the page of porch furniture—the newest on the market—and the two pages showing the uses for a day bed. But these are only three of the decoration schemes in this issue. There is something on how to handle your books in a decorative fashion—for books are very decorative and help humanize a room—and another article on using painted furniture for summer homes. Refrigerators are also described in this issue—a succinct little rendering of the purposes and possibilities of this very necessary household equipment.

Here we are, almost at the end, and never a word about the music room or the artist's colony of remodeled houses or the full page of the outside stairs or the breakfast room that are also described in this issue—a succinct little formation about paint, stain and varnish which explains the mysteries and uses of each, a little remodelled country home called "The Doll's House," and rightly so, and finally an English home of very unusual architecture.

The gardening articles describe the necessary trees for the home orchard, the work to be done in the May vegetable garden and include, of course, the Calendar. Refrigerators are also described in this issue—a succinct little rendering of the purposes and possibilities of this very necessary household equipment.

Here we are, almost at the end, and never a word about the music room or the artist's colony of remodeled houses or the full page of the outside stairs or the breakfast room that also serves for reception room. Well, there is so much in this next issue that we can't describe it all in 328 words.
This about a winding stairs—the fine, sinuous curve, the sweep and swirl upward, the delicacy of hand-rail, the slimness of turned balusters, the satisfying completion of the newel. Below the curve motif is repeated in the down grade of another stairs. This example—and it is close to being perfect—was designed by Welles Bosworth, architect.

Granted! We have a weakness for winding stairs. Every time House & Garden finds a picture of one, in it goes! We have published almost as many photographs of winding stairs as Vanity Fair has of Irene Castle. And for about the same reason—they have a rare beauty. There is this about a winding stairs—the...
TENDENCIES IN MODERN DECORATION

The Post-War Desire for Cheery Interiors and the Judicious Use of Color

A Saner Basis for the Exercise of Taste

AMIRONGÉ

It would be the sheerest folly to predict that any one style of decoration will be evolved in the maelstrom of the war. Since this was merely an affair of one nation against another, but a war of many, the influence is scattered over several victorious nations and the styles they produced.

We cannot say that there will be a preponderance of English interiors or of French or of American Colonial, or even a combination of all three. Decorative decoration is an artistic matter, no hard and fast rules can be written. It is an expression of the manner of living. Consequently, if we have a French wave or a British tradition, or a revival of American Colonial—many say that American Colonial will be the wave—it will be because it best expresses the spirit.

If one thing, however, is certain—the war has purged us of many base values which has given us a saner basis for the exercise of taste. Decoration will have a raison d'être deeper than the passing fad. Good taste will be a human principle. We will decorate our homes because we intend to live in them.

Among the obvious results will be that Americans who take pride in their homes will prefer having a few good pieces to many that are mediocre, will tend toward harmonious ensembles and away from faddish conglomerates. We will not be able to afford fads. We will not be able to afford cheap products simply because they are cheap. We have learned that a "poor buy" in furniture is the worst sort of waste.

Another natural result will be the desire for cheery interiors and the judicious use of color. These four years of war with their necessary economies, inhibitions and losses have left us hungry for laughter, for the sort of cheer one finds in the room of bright tints. The night of the Mission is far spent, and the day of light, delicate furniture and colorful walls is at hand.

A third tendency that one can feel is a desire to furnish not only for this generation but for posterity, to select slowly and to purchase with care. The orgy of buying which followed the armistice has slowed down to normal, but the interest in decoration is widening every day.

Back of this desire for permanence and awakened interest in decoration lies the spirit of victory is the inspiration for the "toile de guerre," designed by Jean Lasser, and used for curtains and slip covers, bound with blue taffeta.

The tri-color, lusty cock and Croix de Guerre are used in the design of the fabric. The tie-backs are blue taffeta with red and blue rosettes.

In the Victoire Room, designed by John Wanamaker, there is an interesting fireside group of antique walnut chairs upholstered in dark brown velvet with smart little bookcases on either side.
the sociological fact of the times, a fact found in the years coming on the heels of any great world struggle. The unrest of past days is driving men and women back to their hearthsides to re-establish their Lares and Penates.

On these grounds HOUSE & GARDEN can safely predict that no domestic subject in the near future will enjoy greater popularity and interest than interior decoration. At this writing, we are showing some interiors which have the distinctive French spirit. In a later issue the English room will be considered in detail.

**A Victoire Room**

The first room shown was decorated in celebration of the victory by John Wanamaker. It is French in every line—modern French—cheerful, gay and very smart. The spirit of Victory has been the inspiration for one of the “toiles de guerre” recently designed by a young Frenchman named Jean Lauer. Its tri-color, lusty cock and Croix de Guerre, all emblems of France, form the design. This has given sufficient color to create a “Victoire room” done in the soft toned French interpretation of the tri-color which is far removed from our ordinary concept of the blatant red, white and blue of the flag.

To match the most delicate gray tone colors in the chintz, blue taffeta was chosen for the curtains and tie-backs. The same, finished with a taffeta rosette of the same color, is used for the cushion covers, the same, finished with a taffeta rosette of the same color.

**The Furniture and Walls**

The Victoire chintz is used for slip covers as well. Some of the covers, however, are made in natural colored blue bound in red in some cases, blue in others. The walls of a warm cream color and them hang quaint old French prints showing the gay radiant ladies of the time.

Some of the taffeta cushion covers are in blue, others in red.

The fireside grouping has its antique walnut chairs bolstered in dark brown hair and its pair of smart little bookcases has dignity and repose. The glass flower holders are legion blue. That same color has been rubbed into the moldings of the cream walls.

Thus the tri-color has
The boudoir of Mrs. Gifford Cochran shows a clever and pleasant use of unusual lights. The side lights above the couch are Chinese glass pictures made into appliques. English cloth of unusual design is an interesting addition.

In the bedroom we find pure Louis XVI spirit prevailing. The old woodwork is painted a delicate tone of gray with beautiful over-doors done in Grisaille. An interesting color combination is evolved by the use of a soft salmon color damask on the furniture and at the windows, which contrasts pleasingly with the touches of dull gold on the carvings of the wall-panels.

A recent exhibition in New York, which pointed toward the amount of interest that there is in beautiful old French furniture, showed a small but fascinating collection of rare and exquisite pieces taken from several New York homes. There were beautiful bits of marquetry, fauteuils covered with petit point, bits of Sevres commodes and consoles.

Unusual Lighting

One phase of decoration which irrespective of periods is rarely satisfactorily solved but which is of paramount importance is the question of lighting. In a recently decorated house there were some unusual fixtures. Karl Freund was the decorator with great restraint, with an avoidance of the garishness which a color combination might well have without the delicacy of treatment of which the French are masters.

In Louis XVI Spirit

A different character of each room, one which is truly classic in its treatment is shown on page 20. It is the morning room in the apartment of Mrs. Alfred Nathan, which Alavoine & Company the decorators. An extraordinarily fine example of Louis XVI oak woodwork, with old over-doors in color is sufficient to establish the spirit of the 18th Century. The paneling is particularly remarkable for the beauty of proportions and the delicate finish of its carvings.

A mantelpiece of white marble of the epoch, as are the giant striped old yellow silk window curtains. At the side of the fireplace stands a Louis XVI bergère covered in an old brocade in soft shades of blue and rose. Beneath the windows stands a Louis XV marquetry secretaire, a Louis XV needlework chair in front of it. At the side of the window an old English clock of unusual design is an interesting addition.

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Like the brilliant colored villas on the Italian lakes the house is painted a lovely sun-kissed coral color. The balcony and the shuttered windows are also reminiscent of Italy. From its vantage point on the hill, through half-closed green blinds it looks past terraces across a long grassy slope where the shadows of tall cypresses mark a path to the pool planted in formal fashion.

The first terrace with its high stone wall leads to an octagonal shaped loggia where tea may be served. Vines clamber over the wall from the border planting at the bottom and flowers fill the terra cotta jars which are an interesting color contrast to the vivid blue tiles used in the decoration of the loggia and the pointed field stone in varying sizes which forms the terrace walls.

"ROCK ROSE"
MRS. EDWARD ROWLAND'S COUNTRY PLACE
AT RADNOR, PENNSYLVANIA
Vistas are the secret of the beauty in successful Italian gardens. Through each of the pillar-supported arches of the tea house a picturesque view presents itself of tall cypresses planted close to the house where they contrast with the coral pink walls and stretches of flat lawn. From this door one passes down the broad garden steps shown opposite to the lower terrace.

Delicate tones of mauves, yellows, blues and greens on old Italian and French furniture have been brought into exquisite harmony in the huge living-room by the good taste of the owner. Taffeta curtains are caught up at an unusual angle at the French windows which lead to the terrace. Through some of the windows one gets glimpses of mauve and rose rhododendrons.
MUSINGS OF AN EASY CHAIR

I n the parlance of the furniture stores I am known as an over-stuffed chair.
Do you dislike that adjective as much as I do? “Overstuffed”—as if I were on the point of bursting my seams, like a dowager in black silk and a silvered fan, or an olive crowned with chopped pimientoes! Why, it sounds positively unhealthy as well as unnatural; and I think my whole family, as well as all their friends who have ever sat in me, will agree that I am anything but that.

They’re a good sort, this family of mine. A chair gets to know the people he lives with pretty well after six years of close daily contact. That’s the length of time since I left the shop and came out here to this field-stone house with its broad terrace and lawn dropping down toward the river. This morning when Jane had finished dusting the living room and gone upstairs (by the way, I’ve never seen those upstairs rooms in all the time I’ve been here) I began figuring idly how many hours I’ve been sat in since I left the city, and it came to over seven thousand—almost three hundred days of continuous use.

That’s something to think about, especially when you realize that for a good deal of the time I was doing triple duty—Master in me and Iotty and Son on my two arms, while he told them stories by the firelight. I’m glad I am big and comfortable and strong enough for those parties, because Master and the youngsters are so genuine in their enjoyment of them. All three are jolly and chummy always, of course, but they’re especially so when I’m holding them. I like to imagine that I’m partly responsible for that, some way.

THERE’S a lot of personality in the way people sit in chairs. I’ve watched and felt many a one, and I know what I’m talking about.

Some people sit as though they were afraid we’d break. They are the ones who lack confidence in everything in general and themselves in particular—maybe someone fixed a task for them once, point up. It’s not much satisfaction to a real chair to be under one of that kind; we’re always expecting them to jump up and beg somebody’s pardon, which isn’t very complimentary to us. Even if they don’t do that, they’re sure to be so restless and fidgety that we can’t get used to them and make them feel at home. Generally they just perch on our edges, ready to jump if they hear a crack. Fancy a real chair cracking!

Then there are the nervous people, forever moving from one of us to another, as if they wanted to try us all before they left. They simply don’t seem able to keep still, and they always mind of birds hopping about in the branches of a tree. They must sit in an unconscionable number of chairs during their lives. I wonder why they do it? After all, isn’t that way Lazy people are different from either of these, and we like them better. They are so restful and appreciative. There is a certain satisfaction in having somebody sit down in us with a “Well, I’m here for a few hours at least” sort of manner. It makes us feel that at least we are being enjoyed in a physical way.

As between people who are thin and those who are stout, we have less preference than you might expect. Of course, fat people are usually the more comfortable, unless they are so large that they don’t fit; but lots of the thin ones know so well how to sit in a chair that the satisfaction is mutual, especially if the chair is deeply upholstered in the way I am. The real test, from our standpoint, is one of character rather than physique. It makes little actual difference to us whether we are carrying one hundred pounds or two hundred, so long as they belong to someone with a human soul instead of an empty shell. For a genuine soul, you see, means sympathy and naturalness of thought; and a lack of it makes for an uncompromising body, too.

A CHAIR of my age, especially if he has lived as much under people as I have, is bound to acquire something of a philosophic view of life. You’ll not misunderstand me if I add that in making this statement I refer only to an honest chair, one intended to be sat in and not merely looked at as a rickety, high priced antique.

A chair that nobody ever wants or dares to sit in is, to my mind, no chair at all; for what good are we unless we can give comfort to weary bodies? That is what we were intended for in the first place and I’m sure that is our real purpose in life. The way Mistress sits down into me when she comes in from shopping, or Son curls up in me before dinner, while he’s been playing ball or skating a while before the a f t e r n o o n makes me feel I’ll I’ll I’ll! And when Master goes to sleep some time of the evening I am about to rest his mind as well as his body.

It’s funny how many people that—go to sleep in me in the evening I mean. The} come in with a book or a magazine, light the reading lamp at my knee, put their shoulder, and settle down as if they were going to finish a dozen chapters readers without stopping. The pages turn quite regularly for ten minutes or so, and then they begin to slow down more slowly. Presently the soon the book is laid on my arm. face down and open so as to keep the place. Probably they think they’ll wake up in a little while and have finished it... Yes, it’s rather fun, being a chair.

R. S. L.
A STANDARD for ARCHITECTURAL DETAIL

You may have often wondered why you like one architectural glimpse more than another. Nine times out of ten the one you like is a combination of many elements put together with such studied artistry that none could be detracted or added. The elements of this garden front entrance—it is the residence of M. C. Migel, Esq., at Monroe, New York—are hard burnt, red, irregular bricks laid with a slightly struck white joint and in Flemish bond; key-blocks, skew-backs and sill of white marble; and the detail of the door itself in white painted wood. The shuttered window above, the brick path below and the specimen cedar frame the picture. Lewis Colt Albro, the architect.
THE ART OF THE INTARSIAIATORE

Showing the Difference Between Marquetry and Intarsia and the Furniture in These Styles That Collectors Seek

GARDNER TEALL

Just what should be called intarsia and just what should be called marquetry will best be understood by noting that intarsia is a word derived from the Latin “interserere,” to insert, while marquetry is a word derived from the French word “marquer,” to spot, to mark, to speckle, to checker.

From this it would appear that one should, strictly speaking, apply the term intarsia to work in which the space to lie occupied by the design was first carved out of the wood and then filled in with bits of wood of other sorts and colors (as well as with ivory, mother-of-pearl, bone, metal in some sorts of intarsia), skilfully cut to fit the depressions exactly, and all finished off to a flat surface, while the term marquetry should be applied to work with the pattern inlaid with thin sheets of different woods and other materials.

In the latter work the thin sheets or veneers (one sheet for each separate material, color or “effect”) were all placed, one over the other, and cut through the overlying drawing of design at the same time, producing, by the sawing process, the pieces which, much after the fashion of a picture puzzle, were fitted together and glued to the body of the piece of furniture so to be “inlaid.” Nearly all of the inlaid work of the 17th and 18th centuries was marquetry of this sort as shown in the accompanying illustrations.

Inlaying is an art that reaches back to remote antiquity, and inlaid furniture was common use by Assyrians, Egyptians, Greeks, and Romans. The Greeks employed two sorts of inlay decoration—the sectile, which consisted of inserting ornament here and there upon the wood, and the pictorial, or decorative, which entirely covered the surface of the wood with the design.

In the Odyssey we find described Penelope’s bed, “made fair with inlaid work of gold, a of silver and of ivory.” Jausanius tells us the Box of Kyseles in the Temple of Hera, which chest was of cedar partly carved in.
A commode of the period of Louis XV, showing a Chinese motif inlayed in a piece of distinctly French workmanship.

Contrasting with the intarsia commode shown above is this elaborate marquetry cabinet of late 18th Century French design.

woods a bark of higher price. In order to make a single tree sell many times over laminate of veneer have been devised; but that was not thought sufficient—the horns of animals must next be stained of different colors, and their teeth cut into sections, in order to decorate wood with ivory, and, at a later period, to veneer it all over. Then, after all this, man must go and seek his materials in the sea as well! For this purpose he has learned to cut tortoise shell into sections; and of late, in the reign of Nero, there was a monstrous invention devised of destroying its natural appearance by paint, and making it sell at a still higher price by a successful imitation of wood.

Of late, in the reign of Nero! Of late, but how like to-day it sounds! And finally this exposure of sham, "It is in this way that the value of our couches is so greatly enhanced; it is in this way, too, that they bid the rich lustre of the terebinth to be outdone, a mock citrus to be made that shall be more valuable than the real one, and the grain of the maple to be feigned. At one time luxury was not content with wood; at the present day it sets us on buying tortoise shells in the guise of wood."

Time of Nero, indeed! What a perfect prophet you were, Pliny!

The Origin of Inlay

Although Pliny and the others had been relegated to the waste basket of the Dark Ages, not to emerge until Messer Petrarch and the other humanists of the Renaissance saved them all in the nick of time.

(Continued on page 60)
AN ENGLISH HOUSE FOR AN AMERICAN FAMILY

Grithow Field, Close by Cambridge

COSTEN FITZ-GIBBON

British architects have a frank admiration for American public buildings. It is pleasant to feel that the praise they sound is deserved.

On the other hand, it is equally true that much of what is best in modern American domestic architecture is traceable to inspiration drawn from the work of many British architects, whose skill in home-building is preeminent.

There is almost always something worth while to be learned from a close study of the houses, whether large or small, being built in the Mother Country, something that may contribute materially to the facility of our own domestic expression.

A Lesser Country House

Grithow Field—from Saxon times the name has clung to this little plot of land on the outskirts of Cambridge—is one of the happiest examples of moderate-sized British domestic work completed just before the war. In general treatment the adherence to local tradition is sufficiently strong to ensure complete harmony with the environment.

Adherence to local tradition, however, has not been so rigid at Grithow Field as to trammel the play of originality and to hinder the exercise of obvious common sense in dealing with the requirements of the case. There is no attempt at archaeological pedantry. The structure was designed to enclose a series of interiors that the New England mistress of the house conceived as desirable for embodiment in her home in Old England. The outcome of this
Woodwork in the drawing room is painted white, the furniture is mahogany and the casements are left uncurtained.

Aicable collaboration between an intelligent client and an architect both understanding and appreciative has fully stood the test of time and proved a source of lasting satisfaction.

Unusual Roof Lines
Of the exterior features, the roof makes one of the first items to attention. The tiles were chosen and laid at random, so far as color was concerned, to ensure all the agreeable chance diversities of hue which they are capable. The valleys, instead of being guttered in an angle and flashed, are rounded out with tiles in a treatment that contributes appreciably to the mellowness of lines, as does also the little firing kick-up at the eaves. On the south or garden front the repose of the roof is unbroken by dormer projections. On the northeast or entrance front the unusual method of dormer management, directly above the house door, has both interior desirability and exterior interest sufficient to make for the interruption of line. The latest enclosure of the down pipe deserves notice as an expedient both practical and decorative for concealing a necessary feature that is not ordinarily an item of charm. The level of the entrance front is somewhat higher than the terrace level of the garden front, but the house has been kept lying flat upon and, so to speak, growing out of the ground all the way round by innumerosely varying the floor levels within.

The Hall and Drawing Room
Within doors the central portion of the ground floor is occupied by a spacious hall or living-room which gives directly upon the porch, formed by the overhang of the first story, and upon the paved terrace beyond, where the wide joints between the stones are planted with flat-growing aromatic herbs. The walls of the hall display on one side the horizontal and transverse timbers fastened together with wooden pins. The floor is paved with large red quarry tiles and simple oak and ash cottage furniture with equally simple printed cotton curtains maintain the unpretentious character of the room. All the woodwork is of deal, rubbed down with a little oil and

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An agreeable texture has been imparted to the white-coated roughcast of the exterior wall by a kind of “stick and pull” method of manipulating the floats when the stucco mixture was of the proper consistency to let the force of suction play its part in producing the surface finish. This method of plastering gives the walls a legitimate and living character derived from the play of light and shadow and it measurably enhances the quality of reflected color always inherent, but too often unobserved, in all white walls. This same “stick and pull” manipulation can readily be practiced in finishing any stucco-coated wall if attention is paid to the consistency of the plaster.

The device of sliding slatted shutters for the bed chamber windows in the north-west gable of the garden front is both eminently practical and interesting enough to suggest emulation.

Old Chelsea green walls paneled with the 18th Century manner form the background for this simple dining room.

In the living room walls are plaster and exposed stucco, the floor tiles and furniture deal and old oak.
HOW TO SELECT SPRING CURTAIN FABRICS

Their Combinations and Finish, Together With Directions and Designs for Making Fitted Valances

ALICE F. and BETTINA JACKSON

For several seasons past we women have willingly denied ourselves the pleasure of little renovations here and there throughout the house, those touches which impart such charming freshness at small expense, and without which the bugbear of spring housecleaning seems to have brought no reward. But now that we may, without reproach, once more frivel a bit in our homes we cast our sturdily disapproving glance around the room all at once grown shabbily, and decide that something must be done, that some renovation is necessary. "Shall it be a rug, new furniture covering, or colorful window hangings?" How can I get the best effect with the money I can put into it?" After pondering over the matter Madame wisely concludes that the given sum spent in dressing up the windows will do more to freshen up her room than the same money put into any other single item.

The lot having been cast in favor of new curtains, she turns shopward and with delight visits the counters whereon are temptingly displayed window fabrics of newest design and coloring.

If the new draperies are to be really successful and give your room the hoped-for charm, you begin quite naturally with the living room or dining room, which, being most used, receive the most wear and tear. If the room is of formal style the window hangings should be of corresponding character, of such materials as are found among the luxurious array of richly colored velours, damasks, armures and heavy reps. When these fabrics are used as overhangings they should be softened and relieved by casement curtains of taffeta, heavy net of square or round mesh, madras, or scrim, in white, cream, or ecru, as the color scheme demands. The informal living room and dining room permit of greater freedom in the matter of texture, color, and pattern; and from the fascinating profusion of cretonne, warp print, and blocked linen you can easily make a selection.

Many of the imported textiles show dainty garlands, quaint old-fashioned nosegays, or exotic foliage and birds of gorgeous feather. Other lengths sport stripes in brilliant or pastel hues, or a riot of colors in Oriental, Egyptian, or Slavic design, all of these having an exuberance which gives to a room a pleasing vigor if used with restraint. Still more informal and very effective are the natural-color monk’s cloth and Russian crash, with applied bands or other heavies. Cotton fabrics of delicate coloring and pattern are charmingly consistent with the accepted informality of the bedroom, and particularly attractive when combined with curtain materials that are plain or dotted. Valance of the same material as side curtains may be used, the valance running across the top or between the curtains.

The Walls and the Fabric

When it comes to choosing draperies for any room, either plain or figured fabrics may be used, but more often an interesting new effect can be struck by a combination of the two. If your walls are plain, you will avoid the danger of monotony by introducing figured curtains; but should you prefer plain ones, it is best to have them several tones lighter or darker than the walls.

Figured goods will also look well again a paper which has an unobtrusive stripe or inconspicuous geometric pattern. If, on the other hand, the wall shows a decided pattern, pass coldly by all figured temptations.

So many harmonious combinations immediately suggest themselves that you will have no difficulty in finding just the right one. In plain color variation may be obtained by using different weaves, as, for example, side curtains of rep, armure, or heavy silk, with valances and broad, loose tie-backs of velour edged with heavy silk cord, banded with silk or metal thread galoon. With side curtains of brocade, damask, heavy striped silk a valance of plain velour finished with a rather short heavy fringe will be interesting. Velour or rep may be appropriately used to top cotton or linen of handsomely figured goods for added beauty and formal design. To be successful such a valance must emphasize a particular note in the pattern or repeat the color of the stripe; for example, in a gray room you might use green lambrequins over English warp print of soft gray patterned with birds and foliage in which rich greens predominate, or dull blue-and-taupe striped with dull blue lambrequins in a room of pale taupe. Equally pleasing is the reversal of the order, i.e., figured valance of plain curtains, especially if the pattern adapts itself to the outline of the lambrequin.

Curtain Designs

In planning your window draperies, remember that valances or combinations of materials tend to make small windows look smaller; and that combinations are not keeping with an unusual informal bedroom. Whether the side hangings shall be full or partly full in narrow, flat panels depends partly upon the character of the room, the shape of the window, and the pattern of the goods. As a rule, the panel is more formal than the full curtain, particularly if made of velour or other heavy stuffs. Panels are best when you wish to increase the apparent height of a window; as are valances when the opposite effect is sought.

(Continued on page 64)
A Colonial reproduction of sheep and cows grazing, suitable for a dark hall. Blue gray on white and fawn on white ground, $1.50 a roll.

For a small hall, blue and green Japanese tree design on light buff. Effective with blue green hangings, priced at $2.40 a roll.

Shadowy gray blue and mulberry form this scenic paper that we suggest for a Colonial hallway. Unusually priced at $1.50 a roll.

A two tone tan conventional flock paper for a formal hall, $4 a roll.

Adam design in tan and white on yellow. Also in blue. $2.55 a roll.

For a large hall, a hand blocked paper in green and white. 30" wide, $3.50 a roll.

A heavy Japanese paper with trees in blue, black and red on tan. For wall panels, $3.

WALL PAPERS for HALLWAYS

These may be purchased through the House & Garden Shopping Service.
19 West 44th St., New York City
A GREEK GARDEN in AMERICA

Why go to Greece when you've got yours here? For they have built a Greek garden on Samuel Untermyer's place at Greystone, New York, a real Greek garden, with a pavilion of marble Corinthian columns and a circular entablature open to the sky. This imposing garden edifice, which, by the way, is of Alabama marble, stands at the edge of the upper terrace and overlooks the swimming pool with its setting of leaf and flower color. The architect was Welles Bosworth.
From one end of the pool runs a pergola with an old apple tree overhanging the water and casting its shade on the glimmering surface. An apple tree in a Greek garden! Let's see—in one of her fragments, doesn't Sappho speak of an apple tree and the golden fruit that was always too high to reach?

Down the midst of the garden runs a shallow canal bordered by arborvitae and specimen cedars and low-growing evergreens. At the farther end is the Greek theatre flanked by tall columns bearing lordly sphinxes that were executed by Paul Manship. The wall enclosing the grounds is crowned with hard-outlined battlements such as Troy might have known.

On either side the theatre is a wall shelter of marble, a small structure of great beauty, restrained and classic in the fashion of classic Greece. And here again is a branch of Sappho's apple tree. You need but close your eyes to see her come down those steps.
AN EXHIBITION

In the Studio of

David G. Flynn

An interesting group of Spanish furniture of the 17th Century shown here includes a beautiful mantel with a portrait of Clara Eugenia, daughter of P. Vll of Spain, by Alonzo Sanches. At each side are gold carved mirrors of beautiful workmanship.

The brocatelle on the mantel is a museum piece, and the imperial Spanish coat of arms is depicted on a skirted iron bracket. The strip of velvet over the fireplace is of the 17th Century and shows the departure of the missionaries for America.

Against a beautiful 17th Century piece of green Spanish damask stands an oak chest, lovely in the simplicity of its carving and dignity of proportion. On it is a child’s toy chair of the same epoch carved in pine. At each side are Spanish tiles of the 17th Century and above hangs a tile in polychrome showing a coat of arms of the 18th Century. The painted frieze is of the 16th Century and shows the departure of the missionaries for America.
The NURSERY at BILLIE BURKE'S HOME

Occupied by Miss Florenz Patricia Ziegfeld

Billie Burke's home at Hastings-on-Hudson has been created a most delectable nursery for her small daughter, Miss Florenz Patricia Ziegfeld. It is a pink room—pink of the baby's cheeks—and has the soft tones that suit babyhood. The decorator was Mrs. MacLean.

The walls that give background to the room are delicate shell pink. For curtains there is a gauze of the same pink—it has a silvery—trimmed with a ruffle of blue taffeta. The window seats and chair cushions are upholstered in blue and cream colored cretonne. The bed, which is quite the cutest thing imaginable, is an old one and originally dated of being mahogany. A coat of white paint changed it, and it has been decorated with a design of many delicate colors to blend nicely with the color scheme of the room.

A simple Colonial design mantel is on one wall. Before it stands a fire-screen of needlepoint tapestry mounted in a frame finished in gold and silver. It is a copy of a screen exhibit at the Cooper Museum. The little shields on the side lights have the same color scheme as the curtains—pink trimmed with blue—and the wall brackets are cream with rose and blue flowers.

Such is the nursery and playroom of Miss Florenz Patricia Ziegfeld—a sort of dream that also fits, if we might presume to do so, her mother.

White furniture against cream walls, pink gauze curtains trimmed with blue tafetta and a needlepoint fire screen—what a luxurious nursery!
We have grown so accustomed to plain white or green window shades that it is a pleasure to enter a room where decorative effects have been worked out with painted or chintz shades. For unquestionably, figured shades bring life and character to what would otherwise be a dull, monotonous interior. This is especially true when the decoration reproduces some quaint foreign landscape that is in harmony with the period of the room.

These shades are of two kinds—the painted, depicting a scene or a decorative motif; and the chintz shade in which a strip of glazed chintz is used with its repeat pattern. One’s choice will be guided by the room’s cost and general character.

Decorated Shades

The use of painted and decorated shades is not new. The Japanese used them as early as 710. They were called “Sarasa,” a word translated a thousand years later into “calico.” It was material dyed in flower patterns through the use of a cane madder. New patterns were constantly produced and were illustrated in the Japanese pattern books. Doubtless these inspired many other designers, for we find the same ideas used later in England, Switzerland and France.

Occasionally we may run across one of these old samples, but such instances are rare. The specimens are extremely perishable, crumbling very easily, so that while the patterns are still discernible, the original is too delicate for household purposes. Fortunately the old patterns have been reproduced in the last few years and are now available.

In selecting painted or chintz shades the greatest care should be taken to have them harmonize with the draperies, wall tints and rugs. It is inadvisable to use them for grouped windows, as they are too pict-

turesque. Visualize them as pictures hanging accordingly—separate and framed. The single window best brings out artistic possibilities.

Choosing Draperies

The frames for shade pictures are chosen by the draperies. Choosing draperies, valances to go with them, solid color should be selected. Patterned fabrics would detract from the individuality of the shade itself. Curtains should be in straight folds; can be topped by ornamental valances of either plain fabric or pierced wood, in the fashion of the valance boards used in Venetian blinds years ago. The purpose of the valance, of course, is to finish the window and hide the roller and curtain.

In one of the rooms illustrated here, wooden valance and plain draperies are shown. The shade is a reproduction of an old design brought from the other side. It represents a Swiss scene in blue and brown. A pierced wood valance board covers the top of the picture; either side hang drapes of plain damask.

To understand how a glazed chintz shade combines with Directoire and Victorian furnishings study this grouping, by Lee Porter, decorator.
The over-drapes with chintz shades may be bound with an interesting braid, but one questions the advisability of looping them back on cloth. Instead of a plain tassel, an fashioned wall tassel has been used. Another type of valance is shown with intz shade. This grouping includes a cocteau chair and a Louis XVI table—representing a period of rest—and a Victorian decorated table. Mantel is black marble. The shade flow glazed chintz in rich, subdued colors, showing birds in brilliant plumage and golds around baskets of flowers and trees. It is finished with a gay bouillon and tassel which balances the decorative quality of the shade and the valance.

For the valance is draped, of a red damask, and finished with tassels. This grouping also shows the possibilities of using a figured shade in a period room. Such quaint figured-fabric shades form a pictured backdrop that the eye naturally seeks and harmonizes well when judiciously with the furniture grouped before it.

The Rooms for Figured Shades

The joyfulness of these shades makes them particularly adaptable to breakfast and living room use, where they vie with light furniture to give a touch of gaiety and life. Take, for example, the first room illustrated here, which is in the Benjamin Pope house at Concord, Mass. The furniture is mahogany and painted cottage chairs. Old cretonne in delft blue and white is used, and simple blue curtains of sheen fabric a gathered valance. The white woodwork, sisal rug, the old mirror and clock—with these the colored shades harmonize perfectly with the painted furniture and the table decorations, the whole giving a unified group effect.

Another example of the light, airy grace of these shades is found in the one (at the bottom of this page) depicting an Italian villa, with large flowers and leaves in the foreground and at the side. The predominating colors are vivid orange, yellow and blue. The draperies on either side are yellow figured damask with a fitted, scalloped valance. This incidentally, is a bedroom.

A bright touch can be given by the use of braid or fringe on the over-drapery, thus showing a dividing line between them and the shade. It may be formal in design, or rich in coloring. It may be copied from the Oriental types, and may be done so carefully that it is almost impossible to detect the difference.

The Selection of Fabrics

The decorative quality of flowered fabrics has been assured and they are of such endless variety that they are available for any purpose. Unfortunately we are too apt to misunderstand their value, unless we have imbibed definite principles and ideals to guide us in their selection. We should bear in mind that fully as effective treatment can be brought about through the use of the modern block-printed chintz. But doubly fortunate is she who has, stored away in her attic, ancestral bits that can be utilized for this purpose. They are especially attractive when treated with panel effects, that is, used with over-draperies, which break the surface and show them to the best advantage.
The baseboard, 2' high, is silver paper or paint. Above that is a panel of Japanese children at play. The couch is in vermilion. Blue, yellow and green gingham form the curtains and cushions, with a valance of gray wool elephants on a blue sateen ground. The furniture is kept close to the walls to leave plenty of play space.

THE PLAYROOM of the GOLDEN AGE

Something Really New and Different in Nurseries Has Been Especially Designed for House & Garden

By KATHERINE S. DODGE

IF we had a chance to be born again, we'd form a soviet and start a revolution against the sort of playroom and nursery we used to have. The nursery was dead white and the playroom had tan walls with glum looking Noah's Ark animals doing a one-step around the walls—and all that sort of thing. We'd forbid mothers and fathers painting nurseries white. Somehow they don't seem to understand that white hurts a baby's eyes. In fact, if we had a say in that new nursery and playroom, we'd go in for a new order of things. None of these prophylactic toys or antiseptic furniture that old maid reformers try to foist on children nowadays because "it is good for them." Never! We'd want something different, something with style and character and interest, a playroom that would look like the rooms shown on this page.

The Japanese room at the top of the page, for example. What an enchanting place it is! And so far removed from the usual banal nursery design. Start with the walls and see yourself how interesting it is in all its details.

Set off by a base of silver, either paint or paper, which is used 2' up at the base of the wall, there are gaily attired Japanese children at play, painted on Japanese paper in tempura coated with a transparent varnish.

The low, 6' square couch, which may be made a brilliant vermilion, is modeled after a Chinese couch with a footstool shelf.

Gingham in tones of blue, yellow and green is used at the windows and for window seat covering, while a solemn row of gray elephants applied with wool on a blue sateen ground forms the valance.

This is not only an interesting and amusing suggestion, but it is a highly practical one, as the room has been planned with a view to leaving as much space in the center as possible, building in a chest of drawers, for example, and setting all the big pieces of furniture against the walls so that there is plenty of room to play. Furniture such as this might be executed by a good cabinet-maker.

Another room suitable for "The Golden Age", in which even the grown-ups would get their stuffiness, has built-in waxed native wood shelves, desk and chest of drawers-toned gold walls. The simple wooden medieval furniture—bed, chairs, stools, etc.—is quivered in sepia tones, with the cushions covers in Japanese cotton prints of tans, browns and gray.

All the brilliancy of color, of which there is a great deal, has been concentrated on the walls, where one's favorite birds find a pleasant meeting ground. With due regard for beauty and proportion, they have been painted on wall screens of Japanese paper in the fashion as described before.

One can imagine carrying out this idea charmingly, despite the lack of an artist or premises, by the use of carefully selected paper panels, or, better still, the cotton printed in a series of bird scenes which are purchasable, as are Japanese cotton prints and the furniture.
The STONE FIREPLACE

How to Build and Make It Smokeless

The life of the camp in the woods or the summer cottage naturally centers around the fireplace. It is the great source of hospitality at night-time and in inclement weather. In fact, one can scarcely imagine a camp or a cottage without a big, generous hearth on which the logs crackle while the storm beats without. There is something distinctive about this sort of a fireplace—it is rough and hand-hewn, with nothing of the delicacies of the finer types one associates with in town houses. Field stones piled on another up to the ridge pole, jagged and heaped like a cairn, with a slab for mantel—such crudities only give it charm and make it harmonize with the rough and ready surroundings of Nature.

How to Build It

No special rules can be laid down for the building of these stone fireplaces, because one may lay the stone any way he chooses so long as the chimney construction is right. And in building of chimneys to make them smokeless, the rules are very simple and few. Every fireplace has the following parts—the fire chamber, where the logs burn; the throat, the damper, the smoke shelf and the smoke chamber. Each of these plays a part in the function of the chimney. In the construction of a chimney there are two essentials to remember—the flue area should be about the same size as the area of the opening into the chimney; and the smoke chamber must be properly directed so that it can take up the inequalities of up and down draughts and keep the fire going steadily up the chimney. The chimney is built in the following fashion:

First there are the hearth and opening of the fire chamber. At the top, the fire chamber isilt forward to form the throat or opening into the smoke chamber. The throat is 3" or 4" deep and is closed at the bottom by an adjustable damper. The narrowness of the throat makes the smoke and gases rush upward into the smoke chamber above.

Then the fire is lighted the warm air rises from front of this flue and into the smoke shelf, driving the cold air down the back. This is called the cold air circulation. Hence the flue must stop this cold air circulation getting down into the fire chamber. Hence a damper is placed at the bottom of the smoke shelf, close by the upper edge of the throat, to keep the smoke and gases from swirls the air around until it is carried into the path of the rapidly ascending warm column and on up the chimney.

Fire Chambers and Hearths

The depth of the fire chamber should be one-third of its width. The sides and back should slope forward toward the throat. To secure the proper slope for the sides, let the width of the back two-thirds of the width of the hearth and of the flue. Allow the back to slope perpendicularly for about a foot before letting the sides first run straight back for the width of a brick. Allow the back to slop forward toward the throat. The kind of hearth is decided by taste. It can be brick, stone or cement. The only precaution to follow—and this applies to the entire hearth and chimney—is not to have any timbers in close proximity lest they catch fire.
The best results in gardening, as in everything else, come from individuality backed by knowledge, but to most of us individuality plus knowledge suggests expense—it means calling in the specialist. Perhaps that is one reason why good rose gardens are so scarce in our smaller suburban towns. Even those of us who have spent years in gardening sometimes lack initiative. We should like to call in the landscape gardener and have a real rose garden, but instead we do as our neighbor does and make flower beds and borders. That is cheaper.

The delightful old New England gardens of our grandmothers' day had every requisite that a rose garden, or any other garden, should have. Simplicity was their keynote. Their makers took as precedent the thing they knew, the English adaptation of the Italian gardens of the Renaissance, in vogue in England at the time of the Puritan exodus. The design was often the same; paths radiating from a central bed and all encompassed by the higher varieties of flowers, wall or hedge which gave it great seclusion. A garden as well as a room should be lived in to give it charm, and one of the greatest of all charms is that intimacy which comes from perfect privacy.

Unity Essential

Unity is the natural result of seclusion. A garden restricted to a distinct area has to be treated more or less formally, and for a rose garden, formal or semi-formal treatment is usually the best. A rose garden can be as small or as large as the available space and the purse of the owner can make it; but beds scattered over lawns are not rose gardens. The rose garden, though so small that it can be concealed in a city backyard, must be complete as are sunken or Italian gardens.

A Perfected Plan

Small gardens have a charm of their own. I know one that tops the rise of the broad lawn and forms one of a group of the unfavorable conditions resulting from the shade of adjacent trees. The hybrid perpetuals and one hybrid tea—Gruss an Te— were planted on the outer edges, making sort of hedge, while the inner borders of two oblong beds within the garden contain hybrid teas. The choicer varieties are placed themselves in the parallel beds and also in front of the broader bed that forms the base for the sundial. At least two pi

(Continued on page 68)
A YEAR-OLD GARDEN in the TWO-YEAR CLASS

In Object Lesson for Those Who Claim That Quick Results and Permanency Never Go Together

Often the thought comes, as we look for the first time upon some particularly pleasant flower garden, "I wonder how long it has taken to attain this effect?"

Obviously the answer must vary, although in the majority of cases it will range between two and six or more years. Anything less than that is—well, unusual. Hence the photographs shown on this page.

In June, 1917, the first seed was sown and the first plant set in this little garden on the North Shore of Long Island. One year later (July, 1918, to be exact) the photographs were taken. In the results they illustrate lies an object lesson for those who assert that only after considerable time can a planting become perfect.

The Plants and Plan

Within the dwarf box edgings which outline the beds of this 75' x 100' garden are plantings which are by no means temporary, despite the quick results they have given. There are many perennials—hollyhocks, wild asters, iris, Sweet William, foxgloves, lupines, peonies, phlox, pyrethrum and others—which are already well established. From early spring to late autumn something is always in bloom, a constantly changing succession of forms and colors. Here and there, too, are small junipers and arborvitaes which serve the double purpose of accent points and backgrounds during the flower season, and touches of living green which keep the garden always present through the dormant winter months when all else is dull.

As to the ground plan, its outstanding characteristics are simplicity and directness—straight paths at right angles to each other, brick bordered and scrupulously well kept. The rose arch, gate, bench and bird bath are in keeping with the same informality evidenced throughout the planting. Two cardinal principles have been followed in the arrangement of the plants themselves: the tall growers must be placed at the back of the beds, and no clashing of colors shall be permitted. The grade of the flower banks rises naturally from the edges of the walks.

Suggestions for Others

The creation of a one-year garden such as this hinges upon wise selection and doing the right thing at the right time. The box bushes and evergreens will, of course, give the desired results as soon as they are planted, for they can be bought already well developed from the nurseriesmen who specialize in such stock. If shrubbery is needed for the boundaries it can come from the same source.

Whatever annual flowers are used are grown from seed planted in the seed-beds during June or July and transplanted later to their permanent places in the garden where they will blossom the following season.

Simplicity and directness characterize the garden throughout, in the neat, brick-bordered paths, the planting scheme, the bird fountain and white bench
The scheme for this garage was to house two cars and afford living accommodations for the chauffeur. These are treated as separate units, a fire wall separating the living quarters from the garage proper. The rooms, which are on the first floor include a bedroom, bath and large closet. A window in bath and bedroom provides light and ventilation and the quarters, although compact, are sufficient for comfort. In the garage proper there is space for two cars. It is heated by a system placed in the cellar and the cellar is reached by an outside stair. Provision has been made for such necessary equipment as patented trap for waste oil and gas, with a concrete floor pitched to drain to the trap. Electric lights and attachments are planned, a gasoline storage in the cellar and a work bench at the rear. Beneath the eaves is a storage room. The construction calls for stucco over hollow tile and a slate roof. The view to the left shows the chauffeur's rooms.

In planning the one-car garage below the architect removes it from the ordinary class by making it an architectural feature that will grace a small property. It is inexpensive, built of clapboard siding painted white. The doors are of batten construction and the roof is shingle stained silver gray. The dip of the ridge gives individuality to the roof. A trellis to one side adds interest and is a small item of expense. On the other side, built in as part of the structure is a small closet for grease, etc. There is a cement floor inside and a work bench at the rear. A door from the garage leads to the space behind the trellis where gasoline and other accessories as need not be covered can be stored. The ceiling of the garage can be either left unfinished or boarded over, in which case storage room is provided for extra accessories. Two windows, one on each side, afford sufficient light for working around the car during the daytime.
A color scheme full of warmth and interest has been used in the dining room of the New York home of Mrs. A. Edward Ells. The furniture is painted maize color and upholstered in dull blue velvet. A warm maize tone is used for the silk gauze under-curtains and blue damask for over-curtains. A painted screen in varying tones on a warm beige ground is an interesting note. At the window is a fish bowl on an iron stand hung with crystals. Mrs. Emmet Buel, decorator.

The possibilities of the city roof garden are shown in this view of the apartment of the decorator, Mrs. A. Van R. Barnewall, New York City. An iron grille with high gate stands between the living room and the porch to the garden. Trellis over stucco walls, wrought iron fixtures and painted porch furniture are used in this garden vestibule. Beyond lies the garden with its flagged walks and stucco, brick-trimmed enclosing walls and an old stone fountain set back in an alcove.
The living room is approached through a wide hallway hung with a huge tapestry and an interesting collection of paintings. A tall Chinese screen shuts off a service door and adds a brilliant note. These four views are from the apartment of Mrs. D. C. Jackling, San Francisco.
The book cases have been built in the library so as to form panels of brilliant color making the many toned bindings into an integral part of the decorative scheme of the room. Through the well proportioned door-way there is shown a glimpse of the dining room.

At one side of the huge living room directly above a long refectory table hangs a full length portrait of Mrs. Jackling. The restraint and simplicity of the paneling are in keeping with the dignified treatment of the entire room. Mrs. Edgar de Wolfe, decorator.
WHAT WILL YOU DO WITH THE LANDING

How to Furnish That Half-way Spot One Finds in Almost Every House
Making It an Intimate Corner of Distinction

The stairs landing is the half-way place on the journey to the floor above. In most instances it is architecturally necessary, for the stairs must turn and the line of ascent be broken if the flight is long. This creates a little spot that can be made very pleasant by the proper disposition of furniture.

Some landings open on a row of windows set in a bay, and there the natural inclination is to build in a window seat. Well cushioned and pillowed, it forms a pleasant nook where the young people can read on wet days, or you can take your sewing, or dancers use for tête-à-têtes. This, perhaps, is the most common treatment.

When the landing is secluded and offers privacy, it may be furnished as a writing corner, with desk and chair. The telephone can be there, midway between the two floors.

If one is so fortunate as to have a landing that sweeps out into a balcony overlooking the stairs or the lower hall, the space can be furnished with couch, table and chairs. With these it becomes a little upstairs reception room, a corner for tea, a place of informal entertainment.

In most instances, however, one has merely a landing, a halt in the stairs. Ordinarily it should be left unfurnished, for nothing should be placed on the stairs that would impede passage or cause accidents. Where the landing is large it may have an informal group composed of a little table and a chair, or a more formal composition of a chest and a high-back chair. In the former case, this table—say, a gate-leg—can hold the family mail or, if it is en route to the bedrooms, the night candles can be placed on it, ready for guests to take their lights as they pass.

A little group of this sort can be made colorful with flowers, in fact, one can often turn the landing into a little solarium where the windows give sunlight enough for the plants through the winter.

Only one warning, however. Do not crowd this spot; keep the passage free. While it is a small item in the furnishing of the house, it is one that deserves to be handled with restraint and a view to comfort. The success of any house is the sum of just such small corners. Furnish them with care and the house as a whole will take care of itself. The care required depends upon the individual problem, the furnishing on your tastes and purse capacity. A stairs landing suitably handled, with a view to the passage required, can be made one of the most intimate and interesting corners of the house and will successfully add to its distinctive atmosphere.
The house is modern English adapted to American requirements. Built of rough red brick laid in English bond; roof variegated rough slate. This view shows driveway entrance.

A livable plan has been developed, opening from the hall on one side to the dining room and service quarters beyond, and on the other to the living room and loggia with its gable roof.

The street side shows the picturesque skyline, the broad wall surfaces and the interesting touch of half timber in the sun room gable. The chimneys are an important feature in the effect.

Upstairs a master's suite is house-depth and other bedrooms range down the hall, with servants' rooms above the kitchen. Economy of hall space gives good room area here.

The Residence of Frank D. Potter, Esq.
Rye, N.Y.
Lewis Colt Allen, Architect
THE VARIETY OF RANGES

Coal, Gas, Coal-and-Gas, Oil, Electricity and Alcohol Present
a Wide Choice for Every Possible Kitchen

EVA NAGEL WOLF

If civilized man cannot do without cool, just so dependent are good-natured cooks upon perfect working ranges. So, if the housewife be cook, or if she has a good-natured cook she is desirous of retaining, she will see that the range is good and in perfect working order.

There are several important points to be settled before purchasing a range and the bride who has this problem before her would do well to consider first and purchase afterwards.

There is the question of fuel, for we have ranges that burn coal, wood, gas, oil, electricity and alcohol, the latter, small ones, practical for yachts.

Next, the relative cost of the various fuels and that which is most practical for the individual requirement should be determined, not forgetting the manner in which one is living. For instance, the home may be in the country where gas has not yet been piped, or in the suburbs where there is no electricity. Again one may live in an apartment where there is electricity, but no gas, and vice versa. At all rates, there are conditions to be considered apart from economy.

But there is one point for both to remember, namely—a range of the best quality is the one kind to buy. With good treatment it will last a lifetime. It should be free of all unnecessary ornamentation and as easily kept clean as an all-year kitchen.

Another combination, suitable for the housewife who does her own work, is a gas range with a fireless cooker attachment. It is both economical and labor-saving.
Wood and Coal Ranges

Great changes have taken place since 1760, when the first wood stove was formed of five ornamented iron plates held together with long handles. The front was left open, but evidently the fire was controlled by an extra piece of iron and the smoke carried off by a flue placed on one side. It was not until 1802 that anthracite coal was burned in a grate, and much later, when it was burned in a stove.

Mo San Ree, the slant-eyed chef, is cooking at a gas-and-coal range, the gas attachment being set on the side, with the gas broiler and oven above.

For the summer camp the oil stove can be used, and used effectively. This is the preserving kitchen in the camp of Mr. George Whalen, Raquette Lake, N.Y.

The electric range at the left shows the simplicity of its working. Courtesy of the Edison Co.

Electric table stoves as that on the right will save labor and expense. Courtesy Edison Co.
1. Dig the soil deeper each year. A fork may be used in well worked gardens.

2. Walk backward and smooth the ground with a wooden rake.

3. A sharpened stick or plant label makes the small drill.

4. For the medium sized drill, hold the draper hoe on edge so to use its end.

5. In making the wide drill for peas, the whole width of the hoe is utilized.

6. Lettuce and similar seeds are sown in narrow drills direct from the envelope.

7. The medium sized drill is the one to make for planting bush beans.

8. Onion sets, too, can be planted in the drill of medium size. This entails considerably less labor than making individual holes for them, and the results are good.

9. Bush limas should go in double rows in the wide drill. Planted thus, they will make a well filled line. Artificial supports are unnecessary for bush varieties.

10. In the wide drill peas are sown broadcast to assure a good row. After the plants are well above ground, they may be thinned out if the row is crowded.

11. Corn, pumpkins, cucumbers, melons, etc. are sown in hills. The soil in the hills should be thoroughly cultivated several inches deep and well enriched.

HOW TO PLANT

Photographs by W. C. McCollom
APRIL PLANTINGS in the VEGETABLE GARDEN

Preparing the Ground, Making Drills for the Seed, Sowing and Other Details
—A List of Vegetables on Which to Base Your Selection

WILLIAM C. McCOLLOM

WHY do we dig the soil? Without ques-
tion it is one of the finest forms of
exercise we have, but this is not the reason—
less the fact that those who need it the
most get the least of it!

So, we dig for the same reason that the
farmers plow: to bring to the surface the
rich soils with their abundant chemicals
which are quickly converted into plant food
by the sun and air. Furthermore, the con-
tinuous working breaks the soil lumps and in
the process releases the natural plant food that
they contain. Soils that are well pulverized
are loose and porous, admitting air and re-
leasing moisture. Poorly ventilated soils
which are quickly stripped of their vegetation
summer droughts can be attributed to im-
per working. The subsoil strata are imper-
vious to roots and moisture unless they are
broken, and when this discolored loam is
brought to the surface it is quickly changed into
loose, friable earth that is retentive of
water and encourages deep rooting.

Dig Deeper Each Year

When digging the ground it is advisable to
dig down a little deeper each year until you have reached a depth where
roots are not guessed at but can be quite ac-
curately estimated. Plants that have a good
deep bed of loose, fertile earth are vigorous and
seldom troubled with insects or disease; ordi-
nary dry spells do not cause the plants to suffer,
as the lower soil contains abundant moisture
which reaches them by capillary attraction.

Soils that have been worked for several
seasons and which are well pulverized can be
worked with a digging fork in preference to a
spade. The fork penetrates more easily than
a spade and there is less tendency for the soil to
pack. In stiff, clayey soils where a spade must
be used it is advisable to take a fork afterward
to break all the surface lumps, because when

these lumps are allowed to bake the live
organisms in them are destroyed and the soil
is rendered useless for vegetation.

Laying Out the Garden

After digging the ground should be raked
level. Where possible to use it a wooden rake
is preferred for this purpose, as it pulverizes
more thoroughly than a steel rake. Then get
out that garden plan suggested in the January
issue, the seeds, garden line, measuring stick,
hoe, etc., and start at the end of the garden
opposite where you want the tall plants, since
most of the early vegetables are dwarf or of
quick maturity. The side nearest the street
you should reserve for tall plantings later, so
that you can work in the garden undisturbed.

Mark labels plainly with the names, varieties
and other information about the seeds you in-
tend to sow now, and arrange them with some
consideration of their maturity time and habits.
Types that stay all season should be kept to
one side, as parsnip, parsley, oyster-plant,
herbs, etc. Those that require wide spacing
because of their height can have a row of some
quick maturing crop sown between them.

Place the marked labels where the rows are
to be located, setting them all before any at-
tempt is made to sow the seed. Lay the pack-
ages of seed alongside the marked labels, and
you will then be ready for the drills. Start
these right, putting the marking line in place
(Continued on page 66)
The first 50' of the planted area, in which the short season crops are so arranged that when they are harvested their places will be taken by plantings of others. The grouping of the pole beans, corn and tomatoes at one end eliminates the hindrance which their shade would be were it to fall on the smaller growing vegetables.

**THE FOUR STAGES of the GARDEN**

*A Graphic Portrayal of What Cross Sections of the Vegetable Area Should Be at Monthly Intervals During the Active Growing Season*

G. T. HUNTINGTON

Chart data prepared by F. F. Rockwell

**VISUALIZING** a whole vegetable garden is no easy task—real visualizing, that is, in which a worm's-eye as well as a bird's-eye view of each and all the rows is presented. Difficult as is the undertaking, however, it must be attempted if you would have a garden of one hundred per cent productiveness, for the simple reason that all of the ground must be kept working all of the time. There must be no waste of either time or space. To accomplish this a knowledge of each row's condition throughout the season is essential; hence the necessity for visualizing.

In depicting garden layouts the usual method is to show a ground plan of the arrangement as it appears from above. However detailed and explanatory such plans may be they lack the worm's-eye perspective. In an attempt to overcome their deficiencies the chart shown here was developed.

**The First Stage**

Imagine, for the moment, that it is May 15th and that you are looking simultaneously at the topmost horizontal line of the chart on this page and down the rows of your vegetable garden—as it should be. You are facing the south, with the east at your left and at your right the west, because the planted rows run north and south for the sake of an even distribution of sunlight through the day. Thus placed you can see only the first plant in each row, but others are beyond, extending in orderly lines for 50' or more like soldiers standing at attention in "company front."

Beginning at the left or east end of the garden, then, you notice that the first 18" of space (each of the vertical divisions of the chart represents 1") are unoccupied. Then comes the first row—pole bean seedlings under portable glass forcers, for the season is early yet and beans need heat. Another 18" to the west is a row of onion sets, and next to it, at the same distance, the pole limas, also under glass. Spinach, young tomato plants and the rest follow in their order and at proper intervals as you follow the line to the west end of the garden, 100' away at the right side of page 53. The late peas and much of the summer corn crop do not show above ground as they have just been planted. Through the whole 100' you will notice that the width of the rows depends upon such points as evaporation requirements, the size and habit of mature plants, and the period through which they occupy the ground.

**The Second Stage**

One month later, on the line below, growth has correspondingly advanced. The first ach, radishes, cabbage, cauliflower, peas, lettuce, turnip, kohlrabi and carrots are for use, and within the next month their places will usually be taken either by succession plantings or sowings of late season crops. In cases of the onion row between the pole beans and the limas, the spinach between the lima and the tomatoes, and the radishes between the two rows of tomatoes, the growth of the flanking vegetables is such that by July it heavily shades the intervening spaces. For this reason intercrops are chosen which
Above is the other half of the garden, adjoining that on the opposite page. Two and a half feet is the space represented between the Swiss chard row on that page and the line of tall late peas. The scale of feet is the same throughout both halves of the chart—1 to each of the vertical divisions.

<table>
<thead>
<tr>
<th>PEAS (Pea-Sugar)</th>
<th>ORZA</th>
<th>CORN (Pink Tassel)</th>
<th>CORN (Goldenrod)</th>
<th>CUCUMBER</th>
<th>CORN (Midnight)</th>
<th>CORN (Goldenrod)</th>
<th>SUGAR (White)</th>
<th>CORN</th>
<th>CORN</th>
<th>MELON</th>
<th>MELON</th>
<th>WATER MELON</th>
<th>SQUASH (Pink)</th>
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But of the way before this shade becomes eneous.

Certain of the plants shown are, of course, sited in "flats" or seed boxes, and transplanted later to the places they occupy on the garden. Among these are the tomatoes, radishes, squash, cauliflower and lettuce. The melons and squashes particularly should have well enriched soil. A good method of handling them is to plant the seeds late in April where they are to grow, and cover them with portable topped frames which will give them a warmer temperature and can be removed as the weather grows warmer.

The Last Two Stages

The July 15th stage finds the garden yielding crops while at the same time twenty-odd are devoted to newly planted vegetables. The latter occupy the space which has been freed by the cabbage, cauliflower, peas, early corn, and carrots, lettuce and kohlrabi. Here is an example of succession planting, a principle whose intelligent application is essential to the garden of 100 per cent productiveness. "Keeping the ground at work" connotes the maximum yield of vegetables.

In the middle of August the whole garden is giving its full load, for the melons and other crops have so nearly attained their growth that they have spread over all the surface allotted to them. The development of the other crops is so clearly shown on the chart that it needs no further explanation here.

Careful study of the allotment of space to the various vegetables will repay, because the distances between rows are the minimum which can exist in the successful garden. Where the available space is less limited, somewhat larger spaces may be permitted, though they will allow little except in making for greater ease in cultivation. In this connection it is well to remember that too wide spaces between the rows give an opportunity for weeds to develop which only extra cultivation of the ground can hold in check.

Another point to note is the grouping of most of the taller and more spreading crops at the ends of the garden, thus leaving the central portion for a concentration of smaller things. The chief reason for this is that the tall growers are mainly long-season crops which cast considerable shade in which lesser vegetables could not thrive. The grouping of the corn and melons results from the fact that these vegetables succeed well in close proximity to each other—in fact, the melons, cucumbers and squash can overrun the corn rows without detriment to anything concerned.

No provision has been made for the small fruits, herbs or such things as asparagus, which require specially prepared soil in an area all to themselves. For reasons which need not be gone into here it is inadvisable to combine plantings of vegetables and cane fruits. The latter should constitute another garden, or else be used merely around the borders of the vegetable area where their roots will not interfere with the cultivation of the soil in which the annual plants are growing. The same rule applies to fruit trees; and as for strawberries, they need a section quite their own. The space needed for the herbs, of course, is so limited that they may be planted almost anywhere around the edges where there is an unoccupied bit of ground.

Regarding Potatoes

Potatoes, it will be noted, have not been included in this hypothetical garden. While these vegetables are usually the first thing that the beginning gardener thinks of growing, they should by no means be his first actual choice in the majority of cases. Great as has been the popularity of potatoes, the fact remains that growing them has decided drawbacks. Failure to appreciate these has brought about innumerable disappointments, to say nothing of the waste of time, space and seed.

Potatoes cannot be simply planted in any old piece of ground and expected to grow properly. For one thing they need considerable room, as well as prompt and thorough cultivation at the right times. They are subject, also, to attacks by insects which will quite destroy the plants if spraying is postponed or done in a half-hearted sort of way. In certain seasons—sometimes apparently because of the weather, and at other times for no evident reason at all—the plants will be struck by blight which may seriously injure the crop if it does not actually destroy it. For the returns to be commensurate with the labor involved, soil and weather conditions must be right, and you must understand and be able to give the attention demanded.
The house follows the lines of Southern Italian architecture, with its vigorous moldings and belt courses, delicate iron balconies and simple tiled roof, a roof full of color and texture variation.

An approach to the house is effected by a flight of brick and stone steps between high walls, above which stretch the gardens and broad lawns hedged in with box and specimen cedars.

The front door is constructed of teak wood, hand carved and finished with bronze grilles.

THE RESIDENCE
D. H. E. JONES, Esq.
BAY RIDGE, L. I.

J. SARSFIELD KENNEDY, Architect
Suitable for living room curtains and slip covers comes a bold patterned cretonne with birds and flowers in blue, yellow, rose and green on a gray or black ground. 34" wide. $1.35 a yard

Out of Greenwich Village comes a silk suitable for boudoir curtains done in a batik manner with orange and black trees on a peacock blue ground. The design is in the center below. 31", $1.50

Imagine a white nursery with curtains of this fabric showing black and white bunnies on a blue checkered background. 31", $1.80

For a sun porch or country dining room comes a smart cretonne with yellow and black flowers on a linen color ground. It is suitable to use with yellow gauze glass curtains. 34" wide. Priced at $1.25 a yard

Another batikque silk — thin China silk — shows black elephants ambling through a forest of gay yellow, green and rose. Suitable for a small hallway. Fabric pictured above and below. 31" wide. $1.50 a yard

SUITABLE FOR LIVING ROOM CURTAINS AND SLIP COVERS

Comes a bold patterned cretonne with birds and flowers in blue, yellow, rose and green on a gray or black ground. 34" wide. $1.35 a yard.

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**SPRINGTIME FABRICS ARE FULL OF COLOR AND GAIETY**

They may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City.
YOU want letters. How would it be if I were to tell you about how things have gone with 'your' house since you saw it in the shavings and clod stage?

"Gross flattery that it is, I must say that we have desired no changes since we moved in, which speaks fairly well for your ability to diagnose our needs. One is aware of a slightly guilty feeling in saying that he is very comfortable these days, but we have been that.

Our eaveless house and latticed garden some have thought queer. One woman asked earnestly when the carpenters would finish the roof, and two respectable citizens have asked me what breed of hens I was going to keep behind the fence—choice sarcasm, had the questions been put in any different way than they were. Honest remarks from neighbors have been responded to without smiles (visible ones). Some of us have a creed that a bit of architecture may be looked upon as symbolic, like sculpture. To us your house recalls certain pleasant past years spent in New England.

"They say that the cobbler's children usually go without shoes. But I could not bring myself to be so neglectful, or should I say, so conventional.

Nothing is said about the cobbler's own feet, and didn't I, too, inhabit these grounds? Therefore, I took the paper and pencil, and worked out a plan, not in order to do a professional 'stunt,' but to make sure that we were not to lose one square inch of property for the plantings are so arranged that the view from the hallway and entrance is extensive and unobstructed.

The garden in the clod stage was scarcely prepossessing. Even delivery boys will use the stepping stones 30" apart. The home is the house plus its surroundings—" even if one neighbor did ask when the carpenters would finish the roof.

But with the planting well under way it looks differently. A sense of full luxuriance is manifest in the flower border.

The primness of the interior said 'Hedge!' being a plant for every pose, the Japanese barrow could not be kept out of a front-line trench. I allowed three full feet between the hedge row and the sidewalk. Had we just a little more of the earth's crust at our disposal I should have made it feet. For even a place that gives a very distinctive effect.

"No garage? Well, it's a machine! And yet the thought of this ultimate need in a future cycle is left out. The screen would be placed in what the play area, and the put in by moving the of the garden forward it could be brought in the side where the stepping stones lie.

"The garden has great joy. Inside shelter now covered with vines we can have luncheon on doors. In the flower border there has bloom from the early squills, through the season of bleeding heart and irises to the present second full of the wonderful..."
During the last three months House & Garden has been making a country-wide survey of building conditions, costs of materials, labor, etc., in order that it might place before its readers such facts as would guide them in prospective building operations. The combined opinions of architects, builders, and manufacturers show a condition that is very propitious for building. The Information Service of House & Garden is receiving more building inquiries on building than ever before in its history. Manufacturers report that, despite labor uncertainty and the confusion that needs must follow the reintroduction of 2,000,- 000 men back into the business and manufacturing world, prices will soon begin to show a more reasonable proportion. The war put a necessary inhibition on building and the transportation of building materials. Six months have passed now since the war's mistice was signed. Government contracts and building operations are no longer eating up the output of our factories, and the railroads are open for the handling of building necessities. For four years men and women who planned to build homes were hesitant about the prospects, and during the past two years private building almost came to a standstill. This situation now changed, it is both the opportunity and the duty of those who plan to build to go ahead with the work. While prices are still high, the only way they can be lowered is by increasing the demand for the goods. Increased demand brings quantity production, and quantity production brings lower prices. Moreover, labor, seeing that there is work to be done, will soon enough settle down and do it. No situation is more conducive to high prices than stagnation in the laboring and manufacturing world. Without demand such stagnation is inevitable. It is the high prices of building material that make so many prospective home builders wait for the Utopia when prices will drop to a pre-war level. As one architect explained it, "a good many people have forgotten the fact that in normal times building increased about five per cent, a year, so that if there had been no war, building in 1919 would have been about twenty-five per cent. more than in 1914. Therefore, the excess price for abnormal times must be calculated above the twenty-five per cent. On this basis the excess for normal times is not as great as some people think." Another architect advises that readers will not gain much by long postponement of their building operations. They may get a slight deduction in cost, but they would lose the advantage and pleasure of their new building in the interval. This same architect reports that during the week previous he started excavations for one $50,000 house in Cleveland, and was going ahead with plans for twenty more in the same city.

In the beginning of any great resumption of building, such as building, the work must necessarily creep at first. Yet there is every indication that the desire of prospective builders at the present is being withheld by fear of prices. The first question, then, that a man must ask himself is: "How much do I want this home?" For four years he has been hesitating on patriotic grounds. On the same patriotic grounds he should now go ahead. Only by the energies of the individual home builder, the willingness and intent to see his dream of a home consummated in brick and stone and flowers, can the present creeping stage of the building situation be stimulated into healthy action.

House & Garden feels justified in advising its readers to go ahead with their building. If the work is on the architect's drafting boards, dare the future and make it move from those boards—tell the architect to go ahead. If you have not yet consulted an architect, go to him now. Lay your plans now. Study up on the purposes and capacities of the various building materials which go into the makeup of a house. Plan to use the best materials within your money can buy. Get together with the architect. See that house begin to shape itself on paper—and then transform it from paper into the real thing.
April

THE GARDENER'S CALENDAR

**SUNDAY**

I wonder if they like... being here? I want them to like it. I must feel good to have the doughnut. Can't wait to be right up off that thing in the middle...and then brush at once... Big brush that one, small brush that one, red brush, and all those three brushes...

**MONDAY**

when they are small

**TUESDAY**

6. If the garden rows are not well stirred with a wheel-hoe, the soil between them will be compacted, and the plants will not grow as well. Stir the soil in a narrow band between the rows with a wheel-hoe, and be sure to keep the rows well stirred with a wheel-hoe.

7. Plants should be transplanted when they are small, as they will then be better established and will grow more rapidly. Transplant them carefully, making sure that the roots are not disturbed, and water them immediately after transplanting.

8. It is a good idea to have the currant bushes now, as they will come into bearing very early next season. The currant bushes should be pruned now, and the form of the bush should be as good as possible.

9. All open spaces around plants should be kept free from weeds, and they should be left in a thorough state of cultivation.

10. Do not neglect the support of the plants in the garden, and make sure that they are well staked. This will help to keep them from breaking off and will prevent the loss of many valuable plants.

11. Do not allow the sprouts of the peas and other vegetables to grow too high. Suppression of growth is necessary in order to prevent the vegetables from being attacked by pests and diseases.

12. Do not neglect to protect the plants in the garden from the grasshoppers, which are a great pest at this time of the year. Use arsenate of lead to control them.

13. Do not neglect to protect the plants in the garden from the grasshoppers, which are a great pest at this time of the year. Use arsenate of lead to control them.

14. Do not neglect to protect the plants in the garden from the grasshoppers, which are a great pest at this time of the year. Use arsenate of lead to control them.

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21. Do not neglect to protect the plants in the garden from the grasshoppers, which are a great pest at this time of the year. Use arsenate of lead to control them.

The garden rows should be kept well stirred with a wheel-hoe.

The dead leaves may be swept from the ivy with a long handled broom.

Cultivate the soil close up to the plants, especially when they are small.

Molasses frames should be put in place several days before the seeds are sown, so as to warm up the soil and promote quicker germination.

**WEDNESDAY**

1. Strawberries should be well tended to and kept free from weeds. They will not bear as well if allowed to become too crowded. Keep the rows well stirred with a wheel-hoe.

2. Hedges should be pruned, and the branches should be kept trimmed and neat. This will help to keep the hedges looking their best.

3. Weeds and grasses should be carefully removed from the garden, as they will compete with the flowers and vegetables for water and nourishment.

4. Early planting of potatoes and other crops should be avoided, as the soil is too cold and wet. Wait until the soil is warm and dry before planting.

5. The lawn should be mowed when it looks like it needs it, but not too early. Mow the lawn when the grass is about 1 inch high. Do not cut it too short, as this will weaken the plants.

**THURSDAY**

1. Frames for the garden and greenhouse may be set up now, but do not plant in them until the weather is thoroughly settled.

2. Trimming out the crops is now the proper time, but be sure to trim only the tips of the plants, as this will help to keep them from becoming too leggy.

3. Grow any crops that are likely to succeed in the garden, such as beans, peas, and carrots.

4. This is not the time to start some garden seeds, as they will not come up until the weather is thoroughly settled.

5. This is not the time to start some garden seeds, as they will not come up until the weather is thoroughly settled.

**FRIDAY**

1. The garden frames should be put in place now, and the seedlings should be transplanted into them.

2. The garden frames should be put in place now, and the seedlings should be transplanted into them.

3. The garden frames should be put in place now, and the seedlings should be transplanted into them.

4. The garden frames should be put in place now, and the seedlings should be transplanted into them.

5. The garden frames should be put in place now, and the seedlings should be transplanted into them.

**SATURDAY**

1. Peas should be sown now, but do not forget to protect them from breakage.

2. Peas should be sown now, but do not forget to protect them from breakage.

3. Peas should be sown now, but do not forget to protect them from breakage.

4. Peas should be sown now, but do not forget to protect them from breakage.

5. Peas should be sown now, but do not forget to protect them from breakage.

**MONTHLY**

1. Peas should be sown now, but do not forget to protect them from breakage.

2. Peas should be sown now, but do not forget to protect them from breakage.

3. Peas should be sown now, but do not forget to protect them from breakage.

4. Peas should be sown now, but do not forget to protect them from breakage.

5. Peas should be sown now, but do not forget to protect them from breakage.

This calendar of the gardener's labors is aimed to remind you of the various 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 five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

**CONTEMPORARY PLANTS**

Indoor started sweet peas and other hardy things may now be planted out when 4" or 5" high to protect them from breakage.
The above is an illustration of a Persian Rug of Sarouk weave, having a deep, rich blue ground, with soft tan, dull red and green shades in the design.

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The character of the room naturally determines what is correct and most appropriate in the design of the floor covering.

Our present stock of Antique and Modern Rugs comprises not alone designs with a wealth of exquisite detail, but also those of a broad and free treatment of ornament, adapted to rooms of the early English periods.

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Perhaps no other room permits such adequate expression of a predilection for harmonious surroundings as does the Living Room of the modern country house.

The inviting sense of comfort, the spirit of hospitality — withal, the decorative distinction, which should characterize this important room may be realized quite readily by recourse to this interesting establishment — and without the objection of prohibitive cost. Here, indeed, are reproductions and hand-wrought facsimiles of which the mastermakers of Early English, French and Italian furniture might well be proud.

A visit to these twelve Galleries will reveal a wealth of suggestion not alone for the Living Room, but for the dignified Hall and Dining Room, the garden bordered Breakfast Room and the daintily arranged Chamber and Boudoir.

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Furniture
Decorative Objects
Oriental Rugs

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

The Art of the Intarsiatore

(Continued from page 27)

The Desk That Melted

He tells us, too, of the writing-desk which Benedetto made for Alfonso, King of Naples, of the two coffers for Matthias Corvinus, King of Hungary, and he tells how unsuccessfully these coffers, withstood the damp of the sea voyage, the inlaid pieces becoming loosened through the softening of the glue, so that the coffers presented a sorry sight when poor Benedetto opened the cases before the King and the court who had gathered to have a first glimpse at these specimens of the renown craftsmanship of the Florentine. Benedetto stuck the pieces together as he could with Hungarian glue, and the King was somewhat appeased and fairly satisfied with the result. Nevertheless, Benedetto left Hungary in mortification at the incident and so deeply to himself did he take the matter that he abandoned intarsia except as an occasional excursion, and took to sculpture and wrought the marble pulpit in S. Croce.

By the early part of the 17th Century intarsia was more commonly applied to the more architectural forms of the work which had in earlier times, occupied the attention of the intarsiatore. By this time, the ebony and other dark woods inlaid with ivory and bone, the white inlaid part being often elaborately decorated in fine, with engraved pattern in tracery, had come to be most popular. This use of ivory or bone, or tinted, in conjunction with dark woods is also characteristic of the work of the Spanish craftsmen of the 17th Century, and at Goa, the Portuguese work of the 16th century was greatly deteriorated in design, at least as 1631 a sum amounting to 13,500 was expended on the wood inlaid decoration of four small rooms in the palace of the Escurial in Madrid.

German Intarsia

The Germans produced an enormous amount of intarsia and marquetry, its character was marked by a Baroque influence. Some of the early work is remarkably fine, as that of the Hofkammer in Innsbruck, but for the most part the later work is "ponderously delicate," "delicately ponderous" as some one has well put it. The German cabinet makers and inlayers who swarmed from the middle of the 18th Century produced much fine work under the demands of French taste. Of this — think this over, all you who would banish the classics from educational curricula! — some of those refinements such as the inlaid furniture persisted and gained new hold on the affections of the public. Eastern craftsmen, however, were mainly responsible for this.

As we know, inlaying did not originate in Italy. From India, Persia and Damascus it followed the early trade routes in mediæval times to Europe. It flourished vigorously in its re-birth in Italy and thence it passed north. As early as the 13th Century Siena had become famous as the centre of the art of the intarsiatore. Vasari is not quite accurate in his statement that intarsia was introduced in the time of Brunelleschi and Paolo Uccello, an art "namely, of the conjoining woods, tinted in different colors, and representing with these buildings in perspective, foliage and various fantasies of different kinds." However, we do not know just who did introduce the art to the Florentines. Vasari seems to have thought slightly of intarsia as he says it was "practiced chiefly by those persons who possessed more patience than skill in design." But I suppose this was a proper attitude for him to take, as it was his business to glorify the painters, not the intarsiatore. However, he departs somewhat to add to the laurels of Benedetto da Maiano to say that the presses which Benedetto made for the Sacristy of Santa Maria del Fiore were executed "with great magnificence and art."

The Art of the Intarsiatore

(Continued from page 27)
No more back-breaking, browbedewing hoeing and cultivating with old-fashioned tools. Work upright with an Iron Age. Get health, exhilaration, genuine joy from a turn in the garden.

Iron Age Garden Tools are made in many styles. There are Hill and Drill Seeders that sow with remarkable accuracy either in hills or drills, furrowing, planting, covering, packing the soil and marking the next row in one operation. There are Single and Double Wheel Hoes that make furrows for such crops as potatoes; that ridge, cultivate, hoe and rake, keeping the soil in that well-mulched condition necessary for success.

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German work Jackson says: "The German inlays on the whole rather run to arabesques and strapwork, or naturalistic tufis of flowers, with butterflies and birds; one meets occasional perspectives and even figures, but the work is generally harder and less successful than the Italian technique, with a larger and less intelligent use of scroched tints."

French Work

The French encouraged the art of the intarsiatore at an early period, at least as early as the 18th Century, and practiced it in France as early as 1644 when Jean Mace of Blou was made "menuisier et faiseur de Cabinets et tableaux en marqueteire de bois" to Louis XIV then aged six, and the remarkable achievements of later French workers in marquetry gave the furniture of France an imperishable fame.

Holland produced remarkable works in wood inlay. We do, in fact, more often than not, associate with the thought of Dutch furniture that of marquetry decoration. The period from 1550 to 1650 marks the best Dutch marquetry. The composition is somewhat fulsome, it is true, but this was occasioned by the greater variety of woods which Dutch commerce brought to the hand of the Dutch worker, and tempted him very often to sacrifice taste to the multitude of materials. In this respect the Italians were more fortunate. The Dutch work inspired the French workers of the early period. It was in Holland that Jean Mace became versed in the art.

English Marquetry

English marquetry owes its success to the Dutch taste which it introduced it. In Evelyn's Diary an entry for 1664 tells us that the English "did formerly much glory" in their marquetry beds. Early English inlaid work exhibits none of the floral extravagance of the pieces inspired by the Dutch taste. This Dutch influence, when it came, assumed such a sway, in consequence of which English marquetry furniture is lacking in traditional pieces. William Kent's and William Adam's furniture, gave Dutch marquetry an influence that might make one forget the furniture of Hardwick Hall made for Bess of Hardwick or the cradle of James I. (1566-1625).

The Later Italian Products

When satinwood came into vogue, the winds of the 18th Century blew, and many more restrained inlay work became fashionable, though marquetry never died out. Quercia Margherita of Italy was always greatly interested in reviving the old art of tarsia in Italy and patronized the sculptoria Arte Reale, established in the old palace of the dukes di Sant' Antonio, in Sorrento, where it is taught. I am told that among the reconstruction problems of Italy one problem is hoped that tarsia will furnish an industry that may be greatly developed by those who have become crippled by war.

I well remember how often we started strolling along the Massa Lubrense and along the byways of Sorrento upon some intarsiaist, perhaps a man of ten, often an old man of eighty, tugging by the roadside, sometimes perched in the middle of the streets, industriously at work cutting out the pattern of the various wood waverers under hand. At times all Sorrento seems merged in marquetry. Many are the worksman capable of turning out. It is true that for the most part the objects made sold to the tourist are garish, but even then they exhibit the workmanship of a faithful craftsmanship is still very alive, and later years have greatly improved the product in the matter of color restraint.

An English House for an American Family

(Continued from page 29)

The woodwork of the dining room, which is wholly paneled in the manner of the 18th Century, is painted a soft tone very like the old Chelsea green. The feature that really makes the room is the chimney-piece, an 18th Century canvas of dark, rich tones, set in a black frame with a narrow gilt molding. To accentuate and play up to this feature the moldings of all the chimney-piece paneling have been emphasized with gilding. Elsewhere in the room the trends of the woodwork are followed. The heavy molding surrounding the fireplace is of white sandstone. The rich dark green of the woodwork is unbroken by the large black frame with a narrow gilt molding.

The Architect and Client

To sum up, the qualities displayed in the creation of Grithow Field are completely sincerity and a truly refreshing simplicity. Along with the qualities there is due measure of the balsam of the more refined spirit so necessary to give it a distinct individuality. Whether it may be seriously questioned if the simplicity and completeness embodied in Grithow Field could have been achieved unless there had been the close co-operation between client and architect.
How to Select Spring Curtain Fabrics

(Continued from page 30)

If you have hesitated to use valances because of supposed difficulty in their shaping, you will be surprised at the ease with which you can make them yourself by carefully following a few simple instructions.

There should always be a relative proportion between the shape of the window and the shape of the lambrequin, that is, a wide, low window requires a rather narrow, arched-shaped lambrequin (Fig. A); while a narrow, high window is improved by a deeper one with a central lobe (Fig. B). The average window, being approximately 36" x 60", calls for a valance about 15" at its greatest depth, that is, at the side. The depth of these side lobes varies from about 12" for a low window to 18" for a high one.

Making a Valance

First of all you will need a supply of manila paper, a yard stick, a T square, heavy pencil, scissors, and pins. Granted that you are cutting for a window of average dimensions, with the aid of the square and yard stick cut an absolutely straight strip of paper 15" wide and as long as the width of your window. Fold crosswise at the center, pin firmly at the ends, and rule off into thirds lengthwise at A-A and B-B, and crosswise at C-C, as indicated in Diagram I. If your design is to be arched-shaped, the top of the arch should not go above line A-A. If it is to have a central lobe, the lobe should not extend below B-B. Starting at A, roughly sketch the side lobe, which should not extend beyond D-D. From D-D to the fold complete the center portion, arch or lobe. An ordinary pencil compass is helpful in drawing the curves. Cut along the pencil line, unpin and open, and you will see that the side lobes and the central portion each occupy approximately one-third of the whole. Fig. F shows how a pattern may be adapted to a group of windows; and Figs. B and C suggest the severe lines best suited to the formal character of heavy materials.

The next step is to pin the pattern at the top of the window, over some side curtains, preferably those with which the lambrequin is to be used, and study the effect. Maybe a curve needs to be cut away a little, or padded by pinning on an extra piece of paper. Try several shapes before finally deciding, and when you are satisfied that you have achieved the right one, re-cut the pattern.

When re-cutting, if the valances are to be lined, add an extra half-inch at the top, to allow for seams; if unlined, add 1/4", which allows for a 1/4" finished hem at the top. For a valance which is to hang quite flat, add only 1/4" at each end for seams; but when a projecting rod or bracket is to be used enough must be added to go around the ends. Pin the open pattern firmly across the width of the goods, and in cutting follow the curves very carefully. In using velour, see that the nap runs downward and pin the pattern on the wrong side of the goods to prevent slipping. With figured goods, make sure that the design conforms pleasingly to the shape of the lambrequin, and match carefully where piecing is necessary. A few figured materials are of course like monk's cloth and Russian crash, which have no special weave, cut to best advantage lengthwise of the cloth, particularly if the windows are extra wide or in groups. Side curtains made of such materials should have top and bottom hems the same depth, so that they may be reversed.

Heavy stuffs, like velour, damask, or rep, should be lined with satin on one side. Some similar material, but cotton draperies are better utilized. In lining velour, to prevent slipping, put two rows of fine bastings about 1/2" apart and stitch between. Leave one end of the valance open, to be blindly stitched after turning. An inch opening at the top of each end will permit the valance to hang on, as separate rod, otherwise pins or hooks may be fastened to the back.

Finish Accessories

Galloon, cord, fringe, and tassels are accessory touches which give finish and charm to window draperies. Very hand some galoons are found in silk of plain or mixed colors, and in dull silver or silver thread. They must be applied before lining, set the depth of the width from the edge, basted firmly along both edges, and neatly mitred at the corners. All the colors of the drapery may be repeated in the trimming, or a particular hue emphasized by a fringe or braid of solid color.

In sewing these edgings on cotton materials, decrease 1/4" on the right side of the goods and baste the edges over this, holding it a little slack on the outward curves. Stitch the outer edge on the wrong side, and the inner one on the right side. Where casing curtains are not used finish the inner edges and bottom of side curtains with the same trimming, to soften the outline.

If you wish to live happily with your new curtains, remember that the fabric which on the counter looks "perfectly fascinating" may become a very different thing when hung at your window. The light showing through intensifies some colors and softens others. If possible, have the bolt sent home on approval, but in any case take with you the piece of the wall paper to determine on the goods against a window in the shop to assure yourself that harmony exists between the two. You can achieve still further harmony by employing the valance or curtain material for table runner, sofa cushion, or chair cover, artistically bringing together the various accessories of the room and giving unity to the ensemble.
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This panelled window closet effect is in the magnificent home of Arthur Curtis James, New York. The panels are hinged, carrying out the closet effect, and making the radiator accessible for heat control or repairs.

We should be glad to make suggestions for the solution of your radiator-obscuring problems, or be pleased to co-operate with your architect.

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American and Foreign Masters

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Between 49th and 50th Streets
New York
April Plantings in the Vegetable Garden

(Continued from page 51)

and making absolutely certain that the first row is perfectly straight. Make all the drills before you start sowing seed. After completing each one the line is moved to the next. A glance at the label or some packet will tell you what kind of drill to make, as shown on page 50.

Sowing the Seed

There is more nonsense connected with the sowing of the seed than any other plain, simple operation that we know of. Forget all this twaddle about the full of the moon, the rising of the tide and various other old-time fallacies. A little sound common sense is worth all the jingles Old King Cole ever knew.

Weather is always a factor in determining the time for garden operations, of course. The date may vary to some extent around April 1st in the latitude of New York you may begin outdoor sowing. Roughly speaking, for each 100 miles north or south of this latitude the date will be one week later or earlier, respectively.

Seeds sown outside are customarily sown from the hand. Peas are taken from their container and scattered in the drill in about the quantities that will mature; the seeds of beets, carrots, lettuce, Swiss chard, onions, parsnip, etc., are distributed rather thinly in the drills with the purpose in mind of thinning the plants out when the proper time arrives.

The common error when sowing seeds is to plant too thickly; this causes the seedlings to be weak and thin, and "damping off" will often follow. It may be of interest to know that many years ago some seedsmen considered it a good practice to "kill" some seeds by the addition of a percentage of dead seeds. This was done to offset the danger, of sowing too thickly the strongest germinating sorts such as turnip, radish, etc.

Pumpkins, squash, cucumbers, melons, corn, etc., are usually sown in hills because they are heat lovers; they should not be sown until May in the latitude of New York. The reason for the hill is that it assures ample drainage and removes the danger of the seed decaying if the soil is a little cold and damp. These seeds are placed the required number to a hill and poked into the soil to the proper depth. Generally about six to eight seeds are sown to a hill, and when the young plants are large enough to handle they are thinned out to three.

Do not make holes with a dibble when you come to planting the onion sets. The quickest, surest method is to make a drill exactly as you would for onion seed, and press the bulbs into the bottom, using your feet to cover them with earth.

The whole secret of successful gardening lies in being able quickly to adapt yourself to conditions that are constantly changing. Do not do a certain task on the third day of April simply because you did the same thing on the same day last year—conditions may be different.

What to Sow Now

What seed to sow is always a very vital part of the garden problem, but it will be considerably simplified by elimini-

The name of Irving U Casson, decora-
tors, was unintentionally omitted from
the views of the George Debyse house
in the February House & Garden
THE draperies at your windows are intended to lend color, cosiness and warmth to the interior of your home. They are important enough to warrant the most careful choosing—and especially should they be so dyed that their colors cannot possibly fade.

Orinoka Guaranteed Sunfast Draperies meet every requirement—delightful colorings, soft textures, glimmering surfaces. The strongest sun cannot fade them the most frequentuffings leave them as beautiful as ever. Every color is absolutely guaranteed not to fade.

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The Possibilities of a Small Rose Garden

(Continued from page 40)

of each variety are the ideal, and those bushes that have been most prolific in their bloom are the Killarneys, particularly Killarney Queen; Opelia; Radiance; Phariana and Lady Ashton among the hybrid teas; and Mrs. John Lainig and Frau Karl Drusdcki among the perpetuals. Captain Christy, an old-fashioned June rose planted next the Dorothy Perkins that covers one of the arches, is a prize-winner. The plant was not bought, but was grown from a slip taken from a bush in the June rose bed on the far side of the garden.

Rose Requirements

For the rose planting of the busy suburban dweller a small area is preferable, particularly if he wishes to do the work himself. Roses are exacting and need constant attention. They require both light and air, and therefore cannot be successfully included in mixed border planting because the bushes, which in themselves are not decorative, are crowded in and gasp their lives away. The blooms, too, are of such paramount importance and have been so highly developed in recent years that it seems almost criminal to place them in borders where they would be lost in the gorgeousness of the general effect.

To be sure, this thoroughly socialistic treatment for the general good has improved the appearance of our gardens, for it has, to a great extent, eliminated that horror of horrors, the center bed on the far side of the garden.

Rose Requirements

Sun Rooms, Loggias, Breakfast Rooms and Card Rooms in decorative furniture and hard woods are durable, beautiful in color and luxuriously comfortable. They cost less than good reed and willow and possess greater decorative value.

It is difficult to obtain uncommon and interesting pieces through the customary channels for these rooms. We have designed, made and have ready for finishing in any special scheme, unusual and charming pieces for this purpose. Lovely Venetian colorings to harmonize with block prints that are appropriate.

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The following are a few suggestions on what to do, which the unwary purchaser even seems to have a suite of furniture six or seven pieces covered in gorgeous flowers; the rose garden must have a scheme, unusual and charming pieces for this purpose. Lovely Venetian colorings to harmonize with block prints that are appropriate.

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The following are a few suggestions on what to do, which the unwary purchaser even seems to have a suite of furniture six or seven pieces covered in gorgeous flowers; the rose garden must have a scheme, unusual and charming pieces for this purpose. Lovely Venetian colorings to harmonize with block prints that are appropriate.

Send plans of single rooms or entire house.

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Considered by Thousands of Gardeners

both amateur and professional, the most dependable guide published on the

Successful Growing of Flowers and Vegetables

It gives clear, concise cultural directions—much of it by experts who specialize on the particular Flower or Vegetable they tell you how to grow.

224 big pages, four color plates and over a thousand photographic illustrations of practically everything worth growing in Vegetables and Flowers—new creations as well as the old stand bys.

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HENRY A. DREER


“Kunderd’s Wonderful New Ruffled Gladioli”

Gladioli are the most popular of all summer flowering bulbs. Easy to grow, and very lasting as cut flowers. Kunderd’s New Strains of both Ruffled and Plain petaled are far the finest in the world. No others are like them, none so beautiful.

Our well illustrated catalogue of 52 pages describes almost 300 varieties, all are our own productions, and most of them obtainable only from us. Our catalogue is free; you ought to have a copy, as it contains the most complete and reliable cultural information ever published.

May we send you a copy?

Address the originator of the Ruffled Gladioli.

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FORBES’ Dollar Market Basket

Vegetable Seed Collection

You can “go to market” in your own garden, getting fresh, crisp vegetables for summer use, and some to save for winter. A dollar invested in seed now will mean many dollars saved next summer.

A Garden Full of Vegetables

the kinds that your family likes; the kinds that are easy to grow and that will give you satisfactory returns. Forbes’ Dollar Market Basket Collection of Seeds contains

One Packet Each of These Eighteen Varieties:

Beans, King of Earlies; Wardwell’s Wax; Fordhook Bush Lima.

Beet, Detroit Dark Red; Early Wonder.

Carrot, Coreless.

Cucumber, Forbes’ Prolific White Spine.

Lettuce, Champion of All; Grand Rapids.

Radish, Scarlet Globe; Scarlet Turnip White-Tip.

Spinach, Savoy-Leaved.

Swiss Chard.

Tomato, Matlock.

Turnip, Purple-Top White Globe.

Sent Postpaid for One Dollar

Forbes’ 1919 Catalogue — “Every Garden Requisite”—is full of help for the vegetable and flower grower—seeds, tools, insecticides. Write today for your free copy.

ALEXANDER FORBES & CO., Seedsmen

116 Mulberry Street Newark, New Jersey
photographs, even though they be of the most fascinating people, to swamp even the most valuable articles, tables, and mantel and to spill all over the living room.

9. Don't invest in the latest post-impressionist chintz done in brilliantly unhealthy colors, dye cheesecloth to match and hang at the windows, stick a Russian pottery bowl with a bit of bitsersweet in it on a gateleg table and feel that you have achieved the ultimate expression of your cosmic urge.

7. Give the small room a chance to breathe. Don't cover its walls with a paper of huge, overpowering design and crowd its limited floor space with all sorts of unnecessary junk.

8. There is no excuse for "lace" curtains, when the simplicity, effectiveness and the very taste of muslin, net, dotted swiss or gauze are remembered, to say nothing of their comparative inexpensiveness.

9. Don't buy cheap imitations—not reproductions, but poor substitutes for the much abused and misunderstood periods of the French Louis. They may be expensive in the end.

10. Decorate by a process of elimination with a careful regard to the bility of your choice, not to mention exact use for which the room tended.

11. We have all suffered from furniture arrangement. It may be so jumbled and crowded to that one can barely walk around with any degree of comfort, may glower at you from every corner and be on unfriendly terms with itself. Either condition is trying under such circumstances, no how, however charming, could make you happy at home.

12. Try living in your rooms as if whether you are comfortable is the real test. Don't go in for tawdry nomenclature, but rather aim at ease and luxury if you like, but suitability events.

NANCY ASHTON

Autumn Flowering Bulbs

W. R. GILBERT

Outside the ranks of the professional horticulturist most people are probably under the impression that with the passing of the snowdrops and crocuses, the daffodils and narcissi, and the hyacinths and tulips that make our gardens gay in the Spring, the flowering of bulbous plants is over for another year. Such, however, is not the case. Apart from the many lovely kinds of lilies that flower during the summer months, there are quite a large number of bulbous plants that bloom freely in the open in the autumn—at least between the end of July and the end of September, and with luck in October—thus giving bulbous flowers six good months in the year.

It is interesting to note that when the spring flowering bulbs are entering a dormant state, to enjoy a period of suspended animation, their autumn flowering brethren are just starting into active growth. Each group vegetates, increases, and blooms in a period of eight months. With the exception of sunshine there is very little difference between the cultural conditions of each group.

As a harbinger of Autumn, premier place must be given to the gladiolus. As a result of about eighty years of hybridizing and crossing hundreds of gorgeously colored varieties have been evolved from some of the South African species. Lemoiniei, Narcissus and Childs have received a world-wide reputation, and are now being utilized by American growers to create still more wondrous forms. Almost every shade of color is represented in the modern garden gladiolus, from the most vivid scarlet to the deepest violet and purples, and the palest of white, yellows, and pinks. The great advantage of these species seems to point to the production of large, open, firm petalled flowers with a purity of colors such as white, yellow, scarlet, pink and blue, and very large sums are paid for bulbs, in a warm south border, when the corms should be planted 4" deep in April or May in a deep, rich, trenched sandy loam enriched plenty of well decayed manure.

The mostheizia or tritonia are another splendid range of bulbous flowers being日益 improved. The long, gracefully arching sprays of bright yellow or orange-colored flowers are valuable only for floral decorations, but if a brilliant glow they give to the garden in early autumn. There are many varieties, as Cremus, Diadem, Fire bloom are 4" across, and these all but these are surpassed by The Sonja of the East, whose rich yellow flowers are 6" across.

The common meadow saffron is one of the best known of autumn flowe bulbs and is often spoken of autumn crocus, although it belon quite a different family. Amongst the many species proper the finest of the flowering kinds is C. speciosus, a purple or purple blooms of which decorat in late August, and are a very effective white-flowered form, Albidahum.

For massing boldly in the lawn a bery or rock garden, or for pot culture in a cool greenhouse, the Sternbergia are excellent for autumn flowers. They like a rich sandy loam and should be planted in June. S. lutea is supposed to be the Scriptural "Lily of the Field," its large yellow flowers nestled among the narrow strap-shaped leaves begin the beginning of September, its flowers are very similar but throws its first at the same period without the leaves later.

Although the above are amongst the finest and best known of autumn flowering bulbs, the parent bulb are entitled to mention in the hope that they may soon become more widely grown. The South African species Amaryllis belladonna lilly (Amaryllis belladonna) is one of the best known of autumn flowering kinds. The large yellow flowers nestled among the narrow strap-shaped leaves begin the beginning of September, its flowers are very similar but throws its first at the same period without the leaves later.

The Kew variety has become far more effective white-flowered form. Albidahum.

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The Kew variety has become far more effective white-flowered form. Albidahum.
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One large 10c package of each of these six delicious vegetables for 50c paid.

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- "RING OF ALL." Extra early Round scarlet radish. Package postpaid, 10c.
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- "NEW "EARLY SPRING" BEET

NOW—All Together

The hardest job the world has ever known has been accomplished with team-work. We, as producers of food crops, must not slacken our efforts. Let us continue our splendid efforts by making plans immediately, starting field work earlier, tilling soil often and more carefully, fertilizing freely, and planting seeds which have been carefully and accurately tested.

We will do our part in serving you during 1919 better than ever before.

Yours cordially.

CHAS. J. BOLGIANO.

Baltimore, Md.

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FLOWER SEED COLLECTION

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In my comprehensive collection at Wyomissing may be found plants suitable for every phase of gardening. A few are here noted, to list them all would be impossible:

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Lace Curtains Carefully Cleaned—At moderate prices. Stored free for the summer if desired.
Oriental and Domestic Rugs and Carpets cleaned, repaired and stored.

Tendencies in Modern Decoration
(Continued from page 21)

Electric Ranges
The rest of the world is far behind America in details of domestic convenience, and in no particular is there more convincing evidence of this than the electric range. This means of providing comfort is naturally limited to those communities where the rate of cooking and heating electricity is low. In the Midwest and in some portions of the Far West the rate has been lowered so that it compares favorably with that of New York.
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Special at
$67.50
Suit, Overcoat and Cap to match

With good fabrics as scarce as ever, there is but one Royal road to economy in Motor Apparel, and that is, QUALITY. In this Chauffeur’s Outfit, consisting of Suit, Overcoat and Cap, of fine dark gray all-wool whipcord, we offer, considering conditions, an outfit which is remarkable for both quality and value. The outfit complete, $67.50 or as follows:

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You’ll Want Flowers
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You’ll want the garden to speak its “Welcome home” with brilliant blooms; from every corner in the house bright flowers should smile their greetings. Gladioli are superb for decorations, retaining their freshness for days, and every bloom opening to full beauty. My special collections will supply a choice assortment of varieties and colors.

Special Offer No. 3
10 Bulbs for $1 postpaid
- Mary Fennel, lavender
- Dawn, pink
- Europa, snow white
- Canary Bird, yellow
- Clarice, rose-pink
- Golden West, orange
- Goliath, dark wine
- Pink Perfection
- Princes, scarlet
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Special Offer No. 5
75 Bulbs for $1 postpaid
Some of the most beautiful named varieties in my fields are in this collection.

MY "GLAD" CATALOGUE describes all the varieties here named, and many others, send for it; or better still, order one or more collections for immediate or future delivery.

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THE NEW
GLADIOLI
French Primulinus Hybrid

A new species which retains all the daintiness of the Primulinus parent even to the “hood” formed by the drooping of the upper petal, having an added beauty of exquisite orchid coloring varying from the softest primrose to a beautiful rose.

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SEND FOR OUR BOOKLET
containing valuable cultural information and description of several new varieties.

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Fountain In Ancient Ware

For conservatory and Sun Room, with tile inlay, giving the Art Stone that little touch of color and warmth and bringing out most beautiful and harmonious effects.

This fountain has a channel of 4” wide by 6” deep to plant flowers in and center pan has power unit attached, so all you need is an electric connection, no water pipes are required, as pump keeps circulating water and fountain is illuminated while running.

Our catalog will give you many suggestions.

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CHASE MOHAIR VELVETS
Made by Sanford Mills

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MOHAIR ACCORDING TO GOVERNMENT TESTS, HAS MORE THAN TWO AND ONE-HALF TIMES THE STRENGTH OF WOOL, AND AFFORDS THE LONGEST WEARING SURFACE KNOWN TO THE TEXTILE WORLD.

The standing pile of Chase Mohair Velvet brings all questions of wear on the top ends of the fibre, thus insuring long wear without any of those bare of fuzzy spots so common to fabrics where the wear comes on the sides of the fibre. The depth of pile affords a luxurious comfort.

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The Hotel Pennsylvania, New York, like scores of other hotels throughout the United States, has practically all its furniture upholstered with Chase Mohair Velvet — the standard hotel upholstery for over thirty years.

The Variety of Ranges
(Continued from page 72)

Layering Carnations

JULY is the month best suited for carnation layering, and layering is the surest and easiest method of propagating these plants. Unless they are so propagated, and their youth renewed, the old plants become leggy and woody, rot and decay set in, and when the winter is over the carnations are found to be too sparse, or so far debilitated as to be useless. Layering is, therefore, a necessary cultural operation, apart from the mere multiplication of plants.

The leafy growths are the ones to layer, not the flowering stems. First clear away all dead leaves and rubbish from the plants, and fork up the soil all around with a hand fork. On this put a layer of gritty, sandy loam as a rooting medium and press down slightly. Now select a shoot for operating upon and trim off all leaves from the lower part. Bend it down to see where the joint of it is the most suitable part to cut, and then with a keen knife cut halfway into the stem just below a joint and slit the stem upward toward the end of the shoot for about 1½". This forms a tongue. If the incision is made below a joint the piece of stem should be cut from the tongue, so that the joint forms a base or collar of leaves. The idea is the making of a cutting without severing it from the parent stem and root, and to make the cuttings in general must be cut through just below a joint. Press the cut shoots on to the soil, and peg firmly down just behind where the cut was made. Then cover with 2" of the sandy soil, and place more in front of the shoot, so as to bend the tuft of leaves more or less upright. This makes it easy to be carefully done, or the stem may snap. Should it do so, then make another cut into a cutting, and insert unto the soil the joint of it. Should the basking be consequently slow, Alcohol is used in many cases with other fuels, though it is more spilt and alcohol will not burn properly. Alcohol burns at a lower temperature than other fuels, so that it is more easily spilled and alcohol will not burn properly. Petrol alcohol stoves with separate ovens will meet with unusual success.

No other fuel savers the gas and electric combination range is possibly greatest.

Other Fuels

Gasoline is the most dangerous of fuels and should be used with the greatest precaution and only when there is no other available fuel. Manufacturers who have the consideration of the cost and heart have put on the market desirable oil ranges. This method of cooking is most practical in the country, for it heats slower than any other fuel than the coal range. It is also difficult to bake quickly in an oil oven, for it heats slower than any other fuel. As soon as the basking is consequently slow, Alcohol is used in many cases with other fuels, though it is more spilt and alcohol will not burn properly. Alcohol burns at a lower temperature than other fuels, so that it is more easily spilled and alcohol will not burn properly. Petrol alcohol stoves with separate ovens will meet with unusual success.

All mediums considered, electricity is the most suitable and it is the only one that is used in the near future cooking and heating. Gas rates will be lowered sufficiently to meet with the reach of all.

The Variety of Ranges
(Continued from page 72)

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Quality in Seeds is the first thing to consider. You cannot succeed with your garden unless you plant "Seeds that Grow."

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Sufficient seed to plant a garden 20 by 30 feet. A complete Vegetable garden for $1.00.

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- Lettuce—May King
- Lettuce—Spinach
- Onion—Welshfield
- Parsley—Curled Dwarf
- Radish—White Iiocie
- Radish—Scarlet Button
- Salsify—Sandwich Island
- Tomato—Chalk's Jewel
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Purchased separately, this collection would cost $1.60. With the Dollar Box we include a complete leaflet and Garden Plan drawn to scale. Complete kit for $1.00.

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**Adjusto Plant Supports**

do this training as no other support can do it. They are simple in construction, containing no screws or nails and adjustable to any height. The stake is of the hardest wood and the hoop of the strongest wire, both painted green. There's no wear out to them and as permanent equipment are very reasonable in price. We guarantee them to give perfect satisfaction. If your dealer does not have them in stock write us.

THE FORREST SEED CO., Inc.
Box 42, Cortland, N. Y.
It matters not whether the bathroom be adjoining the bedroom, the library or any room in the house—the operation of flushing the Silent Si-wel-clo Closet is not heard outside the bathroom. A noisy closet, on the other hand, is an annoyance to you, an embarrassment to your guests.

The Silent Si-wel-clo Closet incorporates special features to make its operation quiet and thorough. Its sanitary features overcome the danger of clogging and subsequent damage. No effort has been spared to make the Si-wel-clo and its component parts the very best.

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"Tepeco" All-Clay Plumbing

is most sanitary, beautiful, practical and permanent. Permanency is not denoted by a white surface, but by what material is beneath that surface. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

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If you intend to build or renovate your bathroom write for our instructive book, "Bathrooms of Character."

The Trenton Potteries Company
Trenton, New Jersey

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Transforms your garden

An arch deftly placed, a trellis or graceful fence to hide an unsightly view, a pergola to crown a garden's charm—all work outdoor-wonders if they are designed with true and studied artistry.

Our 1919 Handbook shows 112 pages of suggestions (250 pieces) of enduring beauty. Each piece of CRAFT bears the Mathews Hallmark, a pledge of artistic merit and painstaking workmanship.

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This House Is Built
Like a "Thermos" Bottle

Warm in Winter & Cool in Summer

Because of METAL LATH—Exterior and interior. It is fire-proof, water-proof, sound-proof and vermin-proof. Cracking plastered walls and falling ceilings are an impossibility.

You will have all these advantages, with BOSTWICK "TRUSS-LOOP" METAL LATH, at a cost of only $150.00 on a $5,000.00 house more than with out-of-date, unsanitary wood lath. And you know you have a permanent home, your family and material keepsakes safe from fire.

We refer you to Webster's Dictionary where cuts of BOSTWICK METAL LATH are used to illustrate the definition of expanded. Page 770, last edition, 1913. Ask BOSTWICK, the specialist in fire-retarding BUILDING MATERIALS, for information about the house you're going to build.

The Bostwick Steel Lath Company
1916 Helen Hart Avenue
Established 1891
Niles, Ohio

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The Pioneer Manufacturers of Metal Lath
The great economy in using the Ideal Tractor Lawn Mower rests in the fact that it will keep such a large area of lawn in perfect condition with very little manual labor. Because the Ideal is a mower and roller in one, the roller is built as an integral part of the machine and the grass is rolled every time it is cut. Moreover, it is easily converted into a power roller by substituting for the mower the smaller castor which is furnished. In early spring when housing rolling is required it is only necessary to add a little extra weight. Thus one machine and one man does quicker and better work than several men with several hand mowers and rollers.

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With the Ideal, a turn on walk just as close to various obstructions as is possible to do so with a mower. It is easy to change the direction of the machine at the smallest corner or in the smallest place, and to turn with ease and accuracy, even around trees, bushes, etc., without difficulty. Five-Day Trial—Satisfaction Guaranteed

Write for details of our Five-Day Trial. We are well satisfied that our guarantees are realized. Write today for our five day trial offer. Ideal Power Lawn Mower Co.

R. E. OLDS, Chairman

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The secret of these colors and also the use of many of the later coloring substances the Portuguese learned through their extensive East Indian connection. They were really the pioneers in introducing these, and likewise many of the most prized designs and fashions, into Europe. In the later prints, especially when the reflection effect of English and French influence, aided by the more highly developed technical processes employed by British and French artisans, began to be felt in Portugal, the colors being more trenchant and varied and with a tendency to a finer, richer reds, blues, yellows, green, and browns dominating the field.

There is unmistakable evidence in the late 16th and early 17th centuries that the work of the wood-block was supplemented by handwork. During the greater part of the 17th and 18th centuries, the machine became much more elaborately detailed, and the machine's potential was exploited to some extent, the being dashing or pounced on a sponge through the open sides of the stencil. Late in the 17th and 18th centuries wooden rolls large in size, were used, being made of blocks, and the technique of the etching print was further improved with the use of the etching needle, resulting in sharper lines and greater contrast. The early designs are of course often bold and plainly indicated. The Persian and Indo-Chinese manner of painting the objects on the fabric, which are not to be confused with the later Indian influence, is the most important development in India during the 18th and 19th centuries. The Persian "tree of life" design occurs again and again.
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