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<tr>
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<td>2 ft. 6 in. long</td>
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IT is an earnest of our growing saneness of viewpoint, the increased enthusiasm with which we turn each spring and summer to the out of doors. Not only are the ranks of out-and-out campers and trampers and back-to-naturers swelling, but we mere prosaic Americans whose daily outings take us little farther than the bird pool at the end of the garden finds ourselves, with the advent of each warm season, living more and more among our shrubs and trees and flowers.

Living anywhere without furniture is an anomaly—even your camper makes himself a rude log chair or table—so for our June issue we have assembled a selection of those accessories which make the outdoor hours at home still more delightful. There are two pages of garden furniture of the practical as well as ornamental kind; two more on statuary and two on wall fountains. Awnings come in for attention, too; and sleeping porches, with some of the most delightful photographs we have seen in a long while.

As settings for our sky-roofed rooms there must be growing plants, of course. Climbing roses, for example—three pages which tell all about the fifty best kinds. Earnest Ingersoll contributes a charming account of the vital relationship which exists between birds and flowers; and there are many garden photographs which are in themselves an inspiration to you to go and do likewise.

There must be rainy days in every garden, days when four walls and a tight roof are good things to possess. When they come you can turn to the cretonnes for the summer house, or new ideas in lamps and lighting fixtures, or collecting old ivories, or kitchenettes where one can really cook—we show them all and other things besides, such as real half-timber work and some wholly attractive Japanese houses.

So, you see, the June number is a well balanced one. In this short analysis we cannot begin to mention all the features, but we are going to ask you to take our word for it that we feel just a little bit proud of the way the magazine will look when you open it.

Contents for May, 1919. Volume XXXV, No. Five

FURNISHING YOUR SUMMER HOME........................................ 38
Gertrude Campbell
THE FRAMING OF YOUR BOOKS........................................... 40
M. H. Bridges
THE OCCASIONAL LAMP.................................................... 41
F. P. Carter
FACTS ABOUT PAINTS, STAINS AND VARNISH.......................... 42
A LITTLE PORTFOLIO OF GOOD INTERIORS.............................. 43
A COLLECTION OF FLOWER BASKETS.................................... 46
Grace Wood
THE ACCOMMODATING DAY-BED........................................... 48
Mary H. Northend
A GROUP OF ADOPTED HOUSES............................................ 50
Susan Grant Smith
KEEP IT COOL IN A GOOD REFRIGERATOR.............................. 52
Ethel R. Pezer
MAY WORK AMONG THE VEGETABLES...................................... 53
W. C. McCollom
BEHIND THE HOUSE STANDS THE ORCHARD............................ 54
William C. McCollom
WICKER PIECES FOR SUMMER HOMES..................................... 55
THE GARDENER'S CALENDAR.................................................. 56
THIS AGED GARDEN STAIRS

As in life, so in architecture, mere years do not make age. This garden stairs, for example. A hundred? Perhaps three hundred years old? Yes, the stones are surely that old and the timber and possibly the casement windows. For it takes a long time to make a stone or a big beam. But the composition is a mere infant. For the architect’s skill has combined these elements which are old in themselves, has given them a relationship and a setting commensurate with their intrinsic antiquity. And thus we have—recently completed—this aged garden stairs leading from the residence of George Marshall Allen’s house at Convent, N. J. Charles I. Berg was the architect of the house.
T is the hardest thing in the world to let a piece of work alone after one thinks it is finished. We ache to add a little touch here or spot there and, in the end, we find we have the simple, perfect thing as it stood.

How true this is of painting. The picture seems perfect. But we haven't the will to stop there. We add a touch of rose. That seems too bright. So we go over it with blue, making purple. Then it seems to attract the eye too much. Finally we neutralize it, and end by having a muddy mess.

This is also true of house furnishing. We are possessed with the idea of purchasing, and we over-crowd or over-elaborate our rooms.

To my mind this is the fault with many camps—not cottages or summer hotels. The charm of a camp should lie in its very crudeness and simplicity. There should be a hardiness about it, something that looks well with ragged foliage. Nothing fussy and dressed up. The interior should be a background for living clothes.

The minute a camp loses its freshness and simplicity. There should be a hardiness about it, something that looks well with ragged foliage.

Strong Colors

In a camp I believe primary colors should be used. Here is something gorgeous and strengthening in pure, flat color. Try a patch of crimson against pines, a bit of yellow reflecting in water or a snatch of brilliant blue against silver birch. They go!

Try a dining room with white, smooth walls, and put in emerald green furniture, possibly touched here and there with black, and with a black rug of Belgian rush or flat weave. Over the mantel set into the plaster a large Chinese lacquer tray of the most brilliant red. Paint a band of red on the edge of the window shades, and a small bold design in the middle, just enough to bring the colors beyond the window into contrast. On the mantel put a pair of brilliant green glass vases—decorative and useful for flowers.

Camp Walls

One should never attempt to paint or panel camp walls. Avoid this formality of treatment by using rough plaster in the rooms downstairs and smooth upstairs. This does not mean that the rooms must necessarily be cold or barren. One bedroom could have pink chambray bed and chair covers, and pink chambray curtains with stiff little valances and tie-backs. The fabric can be a print with bright, fresh roses scattered over it. A draped dressing table completes this picture of crisp freshness.

Besides, the fabrics can easily be laundered. There is something distinctly ugly about matched board walls. This is due partly to the glossy varnish with which matched boards are generally finished. It is better to stain the boards a more neutral tone or, if they are in a bad condition, linen gauze can be sewed over and stretched over the walls. This provides a good neutral background and will not hold moisture and dust as burlap does.

Rough plaster usually takes on a soft color after a little while, or, if one is impatient, a coat of water color can be applied. A clear bluish green is a good tint, or a soft yellow.

The finest finish for a camp living room wall that I have seen was a wainscot of old fence slabs. These were gathered up in the country for miles around—gray with age and with little patches of moss here and there. They were set up vertically. The woodwork matched, and the rough plaster above was stained gray.

For the porch of the Whalen camp at Raquette Lake, linen gauze curtains with worsted fringe are used. Card table wrought iron with black glass top. Agnes Foster Wright, decorator.
In the owner's bedroom at the Raquette Lake camp of Mrs. George Whalen, painted furniture has been used effectively. The colors are yellow and blue and match the sleeping porch beyond. Herter Looms, decorators.

A summer camp music room, with high wainscot of rough boards and rough plaster above. Hayden & Co., decorators.

The terrace is a necessary adjunct to the summer camp. Reed or willow furniture can be used.

The terracing is a necessary adjunct to the summer camp. Reed or willow furniture can be used.

A splendid all-wool rug comes, made to any size, with a plain hand border on the ends.

For the bedrooms nothing could be better than hooked rugs to match the cretonne used. They should be small and brilliant and the very fact that they are made especially to match the cretonne gives them a quaintly attractive effect. There are also old-fashioned braided rugs and crocheted rugs that can well take the place of rush and fibre rugs that the shop makes up into squares of any desired combinations of color to match a scheme. A very striking rug has 25 squares on the diagonal, alternating black and natural color. Then one can select a small center square of green and an outside of tan, and these can be alternated by the reverse colors.

All hand-woven rugs seem adaptable for camp use. The weave is called "tapestry" as there is no pile to the rug. A pile carpeting should never be used in a camp. It is too formal.

Gingham Curtains

With such rugs the curtain material most suitable seems to be gingham. A blue and purple gingham edge on white, unbleached muslin is good, with gingham tie-backs and color notes for the painted furniture. A little green, red or white striped gingham, with a tiny ruffle of the red, makes a fresh, simple curtain. Dotted grenadine for the curtains used over a small, bright patterned chintz, is adorable for a child's room. The curtains should be looped back and the bed cover should be of the dotted grenadine. Bright pink roses with blue ribbons—could anything be more enchanting in a summer camp nursery? For there are camps with children!

Ultra-fashionable linens are so often used because the colors are crude. A particular good design has a fresh green background with a dark blue and orange pattern. If the furnishing...
Each room is named after the linen used in it. This is the pomegranate room, and has a decorated panel on the door to that effect. The room opens directly on a sleeping porch. Herter Looms were the decorators.

If the room was painted blue, it would be quite nice. Jacobean patterned linens in rich browns and dull yellows and blue, seem designed to go with old oak and plaster. Personally I think plain materials the best. One gets color but no distracting design. A splendid, very heavy red cotton material comes with a black selvage, with a tiny line of yellow. It is 50" wide and heavy enough to shut out cold night draughts. Such materials go with pine woods, I feel.

For Porches

On porches, where the view must be shut off, nothing is so serviceable as open gauze. One can see through it perfectly. With a little wool fringe to give it weight and color, it is perfect for such use. For the sleeping porch use a dark glazed shantung made up into roller shades, with a screweye in either end of the slat through which a cord can be run, fastened to the window trim to prevent the shade from blowing out and flapping. I know of no better way to shut out the morning light which is so objectionable to many. All after, one goes to a camp to sleep and rest, and every piece of furniture placed in it and every inch of fabric should be chosen with that end in view. Fewer pieces will reduce the necessary household labor to a minimum. Little colors will tone in harmoniously with the strong notes of Nature, and the resultant decoration will prove a radical change from the more cautious furnishing of city homes.

These points are illustrated in the summer camp shown on these three pages. It is the camp of Mrs. George Whalen at Raquette Lake, N.Y., and combines all the necessary conveniences with harmonious and livable furnishings. Its architecture is characteristic of the type and location, and some of this architecture has come through the walls to furnish simple backgrounds against which the decorators worked.

The dining room is simple and refreshing. The Jacobean will suit the oak and plaster walls. Designed by B. Muncey, Hayden & Co., decorators.
An original method
arranging casement win-
dows with a place es-
cially built for pla-
and a small trellis is
the chief point of in-
terest in the dining
room. The room is furnished with
Empire mahogany fur-
niture of graceful de-
sign, and the walls
papered with a sma-
green and white str

Over the quaint old
marble mantel, with its
painted black marble
inserts, hangs an old
family portrait. The
table set for luncheon
is beautifully appoint-
ed with old silver and
glass, and at the servi-
door a painted screen
with an architectural
design contributes an
interesting touch
A gray and white scenic paper with a tall tree design is used in one of the bedrooms with a most delightful result. The dressing table is draped in old blue taffeta.

The entrance hallway is indicative of the distinction of the entire house. Tapestries hang on the buff walls and a figure holds ivy in front of the black marble mantel.

In a corner near the window in the well-stocked library, a pair of green parakeets inhabit a cage, which swings on a decorative stand. A tall, clear glass Colonial vase is one of the many fascinating objects on the shelves.

ROOMS in the RESIDENCE of MRS. ROBERT G. REESE, NEW YORK CITY
BUILDING AS A GENTLEMAN'S HOBBY

IN the early days of this country no gentleman was worth the name unless he had at least a smattering of architecture, no gentleman's library was complete without its architectural books. Washington found time to design a church near Alexandria, model a mantel and lay out Mount Vernon grounds. Thomas Jefferson drew up the plans for his country house, "Monticello," and was accounted one of the best gentlemen designers of his age.

Professional architects in those days were as scarce as Egyptians. Now they are to-day. Yet some fairly substantial building was produced, architecture that we proudly preserve and copy as standard.

Not the classical architecture, with none of the excesses of a more flamboyant epoch. It was built to accommodate the demands of generous, well-rounded lives. The men who made those buildings understood them.

The native consciousness of our Colonial master-builders, their knowledge of good line, good workmanship and good materials, has rarely been equaled. The lack of this comprehension to-day and the general ignorance of such matters on the part of the general public are responsible for the riff-raff of Jerry-built, atrociously designed houses with which the country is flooded.

But there is light on the horizon. We are due for a revival of interest in this subject. It is about time for architecture and building to become a gentleman's hobby again. The building in the next few years must be directed. Architects alone cannot lead popular taste. To make architecture and building a popular hobby, the first step must be taken up by leaders of the people, and before the leaders of the people can adequately grasp their leadership they must know their subject.

Despite our world reputation for being canny, we American people take a great many things for granted and accept circumstances imposed on us without question. We permitted a fanatical minority to impose prohibition, for example, and rather enjoyed seeing the wheels of legislation buzz around — until the situation became actual and we realized, too late, its evil effects. In precisely the same fashion, we allow unscrupulous dealers to palm off on us all manner of cheap wares. Only when the roof begins to leak, or the floors to sag, or the plaster crack, or the paint peel off, or the heater fail to heat we dimly realize that something is all wrong. Eventually we grow indignant and vow never again to use those materials.

Therein lies a national weakness that a knowledge of architecture and building would immediately correct. No man should permit a roof on his house unless he knows what goes into that roof and what its resisting powers are. He should study the kind of brick or tile or stucco used for the walls. He should know why walls need an air space, and should see that they have one. The woodwork in his house should be selected only after he has surveyed the field of woods. He should become acquainted with the various heating systems and select the one best suited for his type of house and location.

Now it might seem that he hires an architect for this very purpose; consequently, why should the average man bother his head about such affairs? For the simple reason that the architect is not infallible and unless the client has some desires, based on personal knowledge, the architect will be wholly responsible for the house—which leaves a big margin for disappointment. Moreover, it is natural that the man who spends his money for building materials should know what those materials are like. He takes a deep interest in the make of his car and its accessories, the cloth of his clothes, the blend of his tobacco, the efficiency of his office furniture—why not be equally interested in, and have as good a knowledge of,

the many materials that go to make the structure which is his home.

Picture the average American man of moderate means buying a country house for the mere $5,000. Plenty of us still think of building in terms of Centennial year prices. When we discover that prices have been doubled and tripled in some instances, we lose interest.

Right there is where your knowledge of building materials and architecture comes in. Knowledge is one of those cultural subjects that you never lose enthusiasm for once you become interested in it. If you are sufficiently interested in a subject it will hold its high prices will never bother you,—you will appreciate what you see it and will appraise its value to you. Any figures an exorbitant when your interest in them is only casual. If stamps are your hobby you'll pay little for the price for them. If home-making is your hobby, your purse strings will unloosen.

It is only fair that the average America should know more about architecture and building—fair to the architects, builders and, above all, fair to himself. He will get better values and more genuine satisfaction. His interest will be sincere and, at the same time, fruitful. He will find that his interest in the subtle fashion that interest has to change a house to a home whilst it is building. And of all the satisfaction in this world, none is greater.

Understanding building materials and their prices, and you will have the gratification of knowing how your money is spent, how values are returned, and how they stack up on your boards. You will understand your house as you understand your other possessions—if the terms of your monetary effort to get them:

PERFUMES

Roses in an old-world garden
Fair and far away, Sweet-pea and Syringa walks, Hollyhocks so gay...

I never see a soft, green lawn
Or scent a full-blown rose, But my heart goes back to England, And a dear, old garden close.

Jasmine gives me Eden back. Incense brings Port Said. Dust and sun, the naked veldt And rife spitting lead.

Tang of tar wakes in my breast Storm-defying ships; Southern seas in touch of salt To nostrils and to lips.

And though all bring memories One holds a spot apart, Sacred to its loveliness, Cornered in my heart.

Sweet-pea and Syringa walks, Hollyhocks so gay, Roses and an old-world garden Oh, so far away!

—EDMUND LEAMY.
A SUNROOM IS A PLEASANT PLACE

Between the green growing things of the garden and the formal furnishings of indoors stands the sunroom. It partakes of the nature of each and is equally con­gruous with both. As a vestibule to the garden, it has the al fresco touch of colorful fiber rugs, reed or willow furniture gaily painted, sheer curtains that filter the light and give an even glow such as the sun's light over the countryside. Flowers and potted plants give hint of what lies beyond. As a vestibule to the house, it has the architectural background and sufficient permanent fixtures so that in winter it can be made a comfortable, pleasant place. These char­acteristics are found in the sunroom of the George Arents house at Rye, N. Y. Lewis Colt Albro, architect.
DURING the last quarter of the 18th Century there developed among the engravers of Great Britain an art which at once seized the cultivated fancy of the day and which received such remarkable appreciation that it has not only left for our delectation the masterpieces of the period of its heyday, but a heritage of inspiration as well that has never permitted it to become relegated in esteem or its practice lost—the art of the mezzotint.

Print-lovers, no matter in what broad fields of collecting their hobbies may chance to browse, are in agreement as to the charm of the mezzotint. Sir Joshua Reynolds was of the opinion that of the various styles of engraving, mezzotinting is the best calculated to express a painter-like feeling, especially in case of portraits. I do not think anyone since Sir Joshua's time has risen to dispute the assertion. While the mezzotinters of early days and those contemporary with us did not produce mezzotint engravings that can be likened to photographic transcripts of paintings in the nakedness which the microscopic avidity of the camera rejoices in, still there can be no gainsaying the painter-like quality to which Sir Joshua alluded, and no one could have been more competent to judge than this great master, a painter jealously guarding the integrity of art and holding unqualified con
James, Duke of Monmouth, by A. Boolding, the first engraver in mezzotint to take important place as a finished exponent of that art for all art-shams of every sort. Alfred Whitman once said that mezzotints appeal to the least cultivated mind, while to the student and art amateur they are a never-ending source of fascination and delight. This was one way of saying that the appeal of the mezzotint is universal. It is true.

Year after year noteworthy examples of the mezzotinter's art have become more and more eagerly sought by acquisitive print-lovers. Consequently mezzotints of exceptional perfection are becoming more and more rare. Notwithstanding the fact, many truly beautiful and desirable mezzotints are to be had at prices that place them well within reach of limited purses. As collectors and subjects they are worthy of our reverence and study.

Making Mezzotints

Before going further into the matter of the history of the mezzotint let us be sure we know just what sort of an engraving it is, just what are its distinguishing earmarks. A line engraving and an etching are both produced from a metal plate on which the design is incised, the plate being inked and so wiped that the face of the plate becomes clean, while sufficient ink remains in the incised lines to produce the design when submitted to the pressure of a press in contact with a sheet of paper. With line-engraved or with etched plates any ink, even the lightest film, permitted to remain on the unincised portions of the plate will print tints of varying degrees of darkness according to the amount of ink that has been left on them. However, the incised lines will print darkest of all and will stand forth definitely either from the white ground of a cleanly wiped plate or from the toned ground produced by a lightly wiped plate. With pure mezzotinting there are no incised lines. Let us quote Lippmann's description of the process for fairness, one must allow that the very passion for novelty—a trait which Adam brought out of the Garden of Eden with him—which permitted the intrusion of the steel engraving to overshadow the affection that had been lavished upon the mezzotint had, it is true, placed the mezzotint upon its earlier pedestal. However, the years of art's occasional and very deep 19th Century spells of "Dark Ages" found the steel engraving merely usurping the mezzotint, which latter was in our own day to regain its throne in the regard of even the average person. I think that American mezzotinters had something to do with this perpetuation of a love for the mezzotint, but of this more anon.

The Duchess of Ancaster, from a portrait by Thomas Hudson, engraved by J. MacArrell in 1757. MacArrell was born in Dublin. His work was admired by Sir Joshua Reynolds.
Portrait of Jonathan Belcher, governor of Massachusetts, 1681-1757. An early mezzotint of great interest. From the Munn Collection

This rocking of the plate is done first perpendicularly, then horizontally, and after that in diagonal lines, till the complete surface is evenly roughened. A well-rocked plate, if at this stage it be inked and printed, should impart to the paper an even, deep, velvety blackness. The plate thus prepared is worked with the mezzotint scraper, a steel instrument shaped like a penknife, with which all those places intended to remain light in the print are scraped smooth. The places from which the burr or roughness is completely removed give the highest lights; those left untouched produce the deepest shadows; while intermediary tones are obtained by a greater or less degree of scraping. Mezzotint, in its procedure, is quite opposite to line engraving: the mezzotinter works from dark to light, the engraver [and the etcher] from light to dark.

Passing on to the actual printing, Lippmann says:

"The process of mezzotint entirely without lines, and depends on the flat tones of light and shade melting softly into one another. A mezzotint plate is printed in exactly the same way as a line engraving. If an impression from a mezzotint plate be closely examined, the marks of the rocker can be clearly distinguished, especially in the half-tones, as chisel-shaped cuts, forming an appearance of crosses."

(Continued on page 58)
MY FRIENDS THE BUILTMORES

A Recountal Which, Despite the Pictures, Is a Serious Exposition of the Building Cost Problem

GEORGE S. CHAPPELL

My friends the Builtmore are getting on with it again!

There's news for them. Imagine it, at this time! I say again when I would say "still", for they are always at it.

Jack had a hot bend—at least all needed was a big two bath-power cottage, which they built in Englewood, way back in the days when real estate was general house-workers! Sally said she had to employ Newell to keep peace in the family, as if there were any surer way of making old home-week into a shambles.

In January, after the cottage was finished, which was three months later than Newell had said it would be, Jack lured his architect out to the great Jersey silence and put him in a room with the heating contractor. It was a tiny room, small that the heating contractor hadn't even set it on the plans, and the only place for the head of the pipes was on a small window and the foot—or feet, if you were in it—near the other. All the rest of the space was composed of doors. Sally said it always reminded her of the stage-setting of that one simply must be a Palais Royal farce.

Well, before Newell was ushered up to this grotto they sat downstairs before the fire, plowing through the grime on his cheeks. Jack had a hideous joke about not supposing that was the kind of soot that came from a chimney. Then they relighted the fire and, dear, it smoked worse than ever! When Jack suggested stuffing the overalls back in the armistice was signed Jack wired Sally to meet him in town and they went into immediate executive session with Jack's latest architect, a Mr. Naylor, with whom he had been thrown in close contact during his work in Washington.

This Mr. Naylor is really a curiosity. He is, "Now, let's get down to brass tacks." He says that in the Housing Department at Washington Mr. Naylor used to sleep with nothing over him but a cost-sheet and that he knows more about future building prices than anyone else in the world. So that when he speaks everybody listens. We had such an absurd dinner-party at Sally's last week. Right in the midst of the usual chatter about plays and persons and such things Mr. Naylor calmly started a lecture. He was sitting next to that pretty little Mrs. Tibbets, who had just made Remark 206 from the Conversational Manual—"O yes! I have always said that if I were a man I should have been an architect"—and that started him off, and the first thing we knew we were all listening to what's what in the building world and really enjoying it.

As nearly as I can remember, Mr. Naylor said that the average cost of construction today, covering a lot of absurd places, was about twenty per cent above that of three years ago. Making allowance for the extravagance of emergency work and considering the number of men returning, he thought that at least half of that would be eliminated in the next six months, leaving the net price ten per cent above normal. "But what of that?" he asked us. "People must have houses. They are going to have houses, and those who start operations have a practical it is good-bye to them. Well, Mr. Naylor is certainly all that. You know a great many architects make me think of the color pink. They have pink beards or pink dispositions—temperaments, I think they are called. Jack's last before Mr. Naylor was a Mr. Sweet. He almost fainted at the mere mention of figures. He said he preferred to get what he called an "upset price" beyond which the costs couldn't go. So they finally let him have his way and the figure that was handed in certainly upset everybody. I will say, though, that it is hard to see how the cost could possibly have gone beyond it.

Newell said it was time for bed. Jack told him to be sure to ring if the hot water wouldn't run in the morning. Needless to say, the pipes were already frozen and there was no bell in the room.

But that was years ago and they have all gotten bravely over the incident. Newell has kept on practicing and Jack and Sally have kept on building—quite independently, of course—and they can even refer laughingly to the head-room on the back stairs and things of that sort.

And now, as I say, they are at it again. The war held them up for a while, but the day hasn't made architects practical it is good-bye to them. Well, Mr. Naylor is certainly all that. You know a great many architects make me think of the color pink. They have pink beards or pink dispositions—temperaments, I think they are called. Jack's last before Mr. Naylor was a Mr. Sweet. He almost fainted at the mere mention of figures. He said he preferred to get what he called an "upset price" beyond which the costs couldn't go. So they finally let him have his way and the figure that was handed in certainly upset everybody. I will say, though, that it is hard to see how the cost could possibly have gone beyond it.

Mr. Naylor, instead of pink, suggests blue—the blue of a steel knife or of a man who has to shave twice a day. His mouth goes straight across and his favorite expression is, "Now, let's get down to brass tacks." He looks as if he might eat them for breakfast. Jack says that in the Housing Department at Washington Mr. Naylor used to sleep with nothing over him but a cost-sheet and that he knows more about future building prices than anyone else in the world. So that when he speaks everybody listens. We had such an absurd dinner-party at Sally's last week. Right in the midst of the usual chatter about plays and persons and such things Mr. Naylor calmly started a lecture. He was sitting next to that pretty little Mrs. Tibbets, who had just made Remark 206 from the Conversational Manual—"O yes! I have always said that if I were a man I should have been an architect"—and that started him off, and the first thing we knew we were all listening to what's what in the building world and really enjoying it.

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CREATING this dining room is like watching a child grow from babyhood into a full-fledged man. It starts in life as a breakfast room, a room of painted furniture and simple hangings. Then in the second year, it creeps into more formal fragments. In the third year it is finally completed as a Duncan Phyfe dining room.

When you have finished this pleasant labor of three years, you have a breakfast room out on the porch or in a sunny corner of the house, and a dining room fully furnished in a dignified fashion. Thereby two rooms are made at the same time.

Remember that in designing this room which grows up we are not making the cheapest possible room. Nobody wants to have the cheapest possible room in her house. We are creating the best sort of room that money can buy, a permanent room in a permanent home, one of which you will be justly proud.

And now to get down to the details of this breakfast room that grew up.

In the First Year

The general color scheme for the first year woodwork and walls is a soft gray. This can be either paint or paper. The walls may be covered with canvas and then painted, or papered with a very small repeat design or a light Colonial stripe. But the tone must be soft gray, for the room will be filled with sunlight the greater part of the day. Besides, gray is a pleasant color against which to silhouette furniture and the pretty gowns of guests. In the soft light of candles it takes on a pleasing mystery.

As this is a breakfast room the furniture can be painted. A pleasing choice would be a darker gray than the walls. We are not seeking any striking contrasts. When the furniture is removed to the breakfast nook or the porch it may be repainted. But here it is gray. The necessary pieces will be table, six chairs—or you may limit the number to four if the family is small—two console tables to be used for serving and a mirror over one of the consoles.

Six lighting fixtures—side fixtures—are estimated for this room. In many cases only four will be needed. They are shield shaped, with a back plate which is painted gray green and decorated, and electric candles. The delicacy of their lines will silhouette gracefully against their soft gray backgrounds.

For curtains we use an orange silk. It has a little design that gives it almost the appearance of a heavy pongee. The color is a rich orange that will filter the morning light into a warm glow. These curtains are unlined and made without valance. They hang, as you see in the illustration, on rods set into the window frame. There is a reason for which you will see in a moment.

The foundation of the room is a gunn rug, 9' by 12', made of carpeting. This gives a firm and sound footing to the soft gray walls and the gray painted furniture. It is a good carpet and is planned to last for many years. You will find it in all three stages of the room. Therefore, once this carpet is purchased, the problem of floor covering is solved.

Needed Accessories

There are a number of accessories to go to the room the first year. Perhaps you think that accessories are a needless luxury. Perhaps they are, but a room without them has a peculiarly unfinished and naked appearance.

In the first year we figure on a bowl for the center table, two fruit baskets of black gold for the consoles, two twisted brass candlesticks and a pair of andirons for the fireplace.

The expenditures this first year amount to $614.80 and are divided as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 table</td>
<td>$125.00</td>
</tr>
<tr>
<td>6 chairs</td>
<td>$18.00</td>
</tr>
<tr>
<td>2 console tables</td>
<td>$39.50</td>
</tr>
<tr>
<td>1 mirror over console</td>
<td>$5.00</td>
</tr>
<tr>
<td>2 fruit baskets</td>
<td>$27.00</td>
</tr>
<tr>
<td>1 rug 9' x 12', 12 yds.</td>
<td>$4.50 a yd.</td>
</tr>
<tr>
<td>6 lighting fixtures</td>
<td>$27.00</td>
</tr>
<tr>
<td>Orange curtains, 8 yds.</td>
<td>$2.10 a yd.</td>
</tr>
<tr>
<td>1 bowl for center table</td>
<td>$7.00</td>
</tr>
</tbody>
</table>

THE THIRD YEAR DINING ROOM

Developing a Full-grown Room from Simple Breakfast Room Beginnings—Budgets and Other Details from Year to Year

MRS. GERRIT SMITH
The second year is the transition period, the period of decorative adolescence, as it were. A screen in soft green and orange is added, as are chintz over-curtains and valance. The mantel, too, is finished with a mirror and large bowl. The outlay this year is $205.

The Second Year

In the second year the room is in a transition period, i.e., a sort of decorative adolescence. It is the breakfast room, but we have added pieces which foreshadow the permanent furnishings to come.

The biggest expenditure is for a screen that stands by the service door. It is a tripiti-painted and glazed with a soft green back and darker green foliage and orange jers. A screen of this type gives immediate character to the room. It lends privacy to the owners and gives a necessary finish to that other part of the room which is finished — the mantel and the curtains.

The orange silk curtains of last year become under-curtains. This was the purpose in putting them on rods fastened to the inner window. Now over-curtains are added and a note is made. The fabric is chintz with a gray ground and design in gray, green and orange. A screen of this pattern tones in with the orange of the under-curtains, affording a note of harmony. While these curtains represent the second year, the expenditure is necessary for the decoration of the room. They will have to be lined, which will make them permanent and better wearing.

The Third Year

Coming to the third year we begin to do some moving. Remember, we have built up this room with the view to furnishing a breakfast room at the same time, the breakfast room furniture doing dining room service for two years. Now it can be moved out to the enclosed porch or the corner chosen for it. If the paint looks a bit worn, it can easily be refreshed, and the man of the house, if you get him in the proper mood, will really enjoy painting over these pieces. Make him understand that it is his house—well, you know how to handle him!

And having moved out the painted set, we move in a Duncan Phyfe set consisting of a table, side chairs, arm chairs and two consoles.
The completed room shows Duncan Phyfe furniture in place of the painted pieces, which now go to the enclosed porch.

One of the side chairs is shown in illustration, and the delicacy of its detail can be appreciated.

Let me say a word in favor of Duncan Phyfe designs. As you know, he was an American whose designs showed strongly the influence of the Empire. He was, in fact, the founder of what is called American Empire. In its later days this style became very heavy and crude, but in the beginning Phyfe showed all the delicacy of contour and decoration that characterized the best French work. At the present moment Empire designs are very much the vogue. In order to use our own

American productions, I have chosen a Phyfe set, made after own designs. A reproduction is not to be scorned.

The consoles are set on either side the fireplace. Their ends are down so that they really occupy very little space. On them have placed sets of the twin candlesticks. As we already bought one set the first year, have to purchase only one more set now.

To accompany the dignity of the new furniture we have treated ourselves to new side lights. The (Continued on page 80)
The back of the little house is shown valiantly climbing uphill. It is only 20' by 40', but despite its miniature size is completely equipped with furnace, electric light and perfect bath rooms, of which there are two. There is a good sized living room, dining room, three bedrooms, kitchen and maid's room, all furnished on a scale to suit exactly its small proportions.
FOR a long time after I saw Maude Adams in "A Kiss for Cinderella" I dwelt on the fantastic mind of Barrie, and ideas for stories, essays in the style of the great Scottish dramatist filled my imagination. One of these ideas: If I were Barrie I should like to make a play in which the acts should represent the three aspects of a human being—his heart, brain, and physical side. The first act would be in the physical room of my hero's house, the second would be in his brain chamber, and the third would be in his heart room.

The Heart of the House

Which rooms would be used? The physical—would it be the dining room or the bedroom? The mental—would it be the library or the sitting room? The heart—that I would arrange for the music room.

For a man's house is the veritable counterpart of himself. He is all represented, every phase of him, his culture, his affectations, his sincerity, his blatantr, his sentiment, his cold reserve.

Some day, no doubt, I will be introduced to a house where there is no music room. It will be a strange place and a psychological study of importance. Without looking upon the inhabitants I would write you a description of them,—dried up, cold, clammy, despicable, crafty.

A music room is called by many names and many substitutes are used in place of the thoroughbred. The music room may be a corner of the parlor or sitting room. But the presence of the gems in any form is a hopeful sign.

But I want to chat with you of the real music room, the all-to-itself, independent, self-asserting, individualized music room. It has a personality. It is warm in its coloring and lighting. It is a happy room. I have no liking for the cold, grayish, highly etherealized musical atmospheres, sanctus puribus! Whether in great concert hall or little private music room, the same principle applies. Carnegie Hall is a great barn in appearance. Until the place is filled with people, I figuratively shiver. In Eolian Hall, on the other hand, there is a warmth and cheer in the coloring of old rose, blue and gold, which reflects itself not only in the audience, but in the players. Great music can surmount any difficulties, but why make difficulties?

The Need for Space

There need be but little in the music room. Space, the feeling of freedom, must be apparent. One of the loveliest examples of good taste was a large chamber, high ceiling, decorated in simple cream-colored paper, with bare, dull flooring. A solitary piano and chair stood on display,—solitary with the majesty of a conquering monarch. It was a large grand pianoforte with no finer specimen of furniture for grace, magnificence, sumptuousness. The grand piano has the sweep of an empress' train. Its very presence connotes culture. It transforms its surroundings into something palatial. Just as Sir Henry Irving or Booth made a movement on the stage something magnificent, so the grand piano gives an incomparable splendor.

In the room I mentioned, the grand piano reclined in Greek gracefulness,—its top opposite the chair at a slight angle, as if a master just arisen from it. The composition was excellent. The instrument was placed with the balance. It stood in the open—not cramped into a corner or crushed against a wall.

Placing the Piano

Here is how to place the grand piano in your music room. Mentally find the center of the floor space. Looking into the room, have the keyboard facing you, but at about five degrees to the wall. Thus if the doors openers along the right-hand wall, the right corner of the keyboard would be slightly pointed to you. The piano itself should be set slightly back from the centre of the room and a little toward the left wall. The thought is to get

Space, the feeling of freedom, should be apparent in the music room. Its fittings in the ideal should include the organ, the grand piano and a harp—that most graceful of instruments. A cabinet for the music is an essential. Courtesy of the Estey Organ Company
A music room of great dignity is in the New York apartment of Mrs. Robert G. Reese. Instruments and antiques are mingled: longest possible approach between the organ and the keyboard, while holding to the theory that you do not want to crowd the instrument. Of course, you never want carpet or rugs under the piano—that dulls the sound. And it is well to set casters in glass bases. Such an arrangement looks well and gives clarity to vibrations.

With the grand piano you have a wider scope for arrangement. It is a far more beautiful piece of furniture than an upright. Of course, it has always been argued that an upright takes up less room, and when space was important factor the grand had to be passed.

In the attempt to give the lines of a grand small space instrument, enterprising piano manufacturers have evolved miniature grands which most surely measure up to grace and beauty. Thus, even in the smaller rooms, the spirit of a grand can be utilized.

The Upright Piano

Now it is not my intention to indicate that an upright cannot be used in a beautiful way. Simply the opportunities are fewer. The upright should always be parallel to the wall, and not more than two inches from it; course, you have the whole of four walls to dispose of the site of your instrument. The best arrangement is to put it in the absolutely central part of the left wall (if the door is on the right, or vice versa). In this connection it should be considered that external decora
tions can help the upright.

Before passing from the piano to other ideas of the music room, I cannot refrain from paying a tribute to the square piano. Most of these old instruments were destroyed by being deliberately burned up in colossal bonfires. There is a quaintness and picturesqueness about the square which the more musical upright completely lacks. For the antiquarian a square piano in the music room makes a fine possession, and any square piano can be bought for the price of carting.

If the house does not provide a special music room a corner of the library can be used, as in the residence of F. F. Palmer, Esq.

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A cluster of twisted chimneys such as this, in the residence of George Marshall Allen, Esq., at Convent, N. J., is an emphatic point of focus on the skyline of the house. Charles I. Berg, architect.

A stack rising out of the valley of the eaves is an interesting architectural expression. Its form is in keeping with the simplicity of the facade. Edmund R. Gilchrist was the architect.

An unusual location for the chimney is in the angle of the wall, where, as here, it can crop out against the contrasting stucco. From a house in England designed by Goffrey Luca, architect.

The stepped chimneys of Bermuda are unusual and grow in size with the annual coat of whitewash given these houses.

A very unusual design is found in this stack of an English country house—very broad at the base, with a slate collar and widely separated chimneys diagonal with reference to the house line.
As the points of lightning rods attract the lightning, so do chimneys attract the eye. Being emphatic points of projection that invite and focus notice, they are necessarily telling factors in the general architectural aspect. Apart from their purely utilitarian physical office, they have a two-fold function to perform—they give balance to the composition and they supply a feature of interest in themselves.

Post-War Architecture
After a great war or any other profound political and economic disturbance there is always, and always has been, a marked impetus to fresh architectural manifestations. To look no farther back than our own civil war, there was wrought directly afterwards a marvelous transformation in the architectural aspect of the country. Condemn its character, as we now may by the aid of more enlightened architectural standards, we cannot escape the convincing evidences presented by this post-war phase of architectural expression. In like manner we may confidently expect an analogous access of building activity in the near future to follow in the wake of the recent world-wide hostilities. And we may also reasonably expect that, along with this building activity, there will be an appreciable infusion of fresh style phenomena. All the more so, indeed, because so many of our citizens have returned, or are returning, from overseas with a newly awakened or with a quickened appreciation of the sundry architectural expressions they have seen during their terms of foreign service.

To guard against the varied injection of mere caprice into our future domestic architecture, and the resulting anomalies to which such a course would give rise, we must view the whole question in a rational and sanely constructive manner. We must consider architectural expression not only in the aggregate, but with reference to individual factors and with due recognition of the fact that it is the quality of the individual items that will inevitably impart to the character to the whole composition. There is no single exterior feature of the house that will go further toward making or marring the ensemble than the chimney. The chimney cannot be treated as a neutral element; there is no such thing as chimney neutrality, any more than there is such a thing as real mental neutrality for any creature outside of a jelly-fish or a polyp. A chimney is either good or bad, of course in varying degree. If it is good, it is a distinct asset and helps the house, if it lacks character, or is even more pronouncedly objectionable, it is an architectural liability and negatives the effect of other better features.

Chimney Points and History
The points to be chiefly considered are:

- Position or placement;
- Scale and design;
- Contour and decoration.

All of them are more or less intimately related. For climatic reasons the chimney is a far more important feature in northern architecture—that is, in English and French, and, of course, American—than in southern, to wit, Italian or Spanish.

By reviewing briefly the history of the chimney we shall get an insight into its architectural significance and grasp the rationale of logical chimney design. In Norman and Gothic England the chimney, as we know it, was not a conspicuous factor in the structural aspect. As a matter of fact, it was mostly non-existent. The fire was commonly built on an open hearth in the middle of the hall and the smoke was allowed to find its way out through the open-timbered roof by chance openings or through a hole directly overhead. To keep out the rain and snow a raised cover with openings at the sides was set over the hole. This smoke-hole cover very soon took shape as a lantern, femerell or louver (the word is derived from the French Foyer, the open place), and assumed a recognized position as an architectural and decorative feature. The Gothic principle of "decorating structure" was freely applied and the femerells or louvers were often objects of much architectural interest. The openings for smoke were either narrow vertical slits or else were covered with horizontal louver boards or slats set aslant so as to permit free passage.

Continued on page 64
FURNISHING YOUR SUMMER HOME

Suggestions for the Use of Wicker and Cane—How to Revamp Old Pieces and Combine Them With the New—Cool Color Schemes

GERTRUDE CAMPBELL

While there may have been no startling revolution in the furnishing of summer homes, yet each year produces some important changes. We constantly come upon odd ideas or old ones transformed to meet modern requirements. These new products, intermingled with the other furnishings give the room a smart, crisp, fresh appearance. To furnish a summer home successfully we need no technical knowledge of styles. An eye for color and some ingenuity in the selection and arrangement of new and old pieces suffice. It is enough to remember that the summer home should be informal, full of color and furnished comfortably but sparsely so that it has a cool atmosphere.

We are all perfectly conscious that there is too much mediocre furniture on the market, but it is also a well acknowledged fact that there are a large number of really artistic pieces that can be discovered by careful search. In selecting we must use great care to purchase furnishings that will produce light dainty effects, that will give a simple, cheery touch. For color schemes, what could be more delightful than to study nature’s floral procession, as viewed in your garden, and from it work out combinations in which the principal colors are blended?

Cane and Wicker

Cane, wicker and painted furniture are all suitable for summer homes, although occasionally we find in the more pretentious houses, both Jacobean oak and French walnut. Willow, cane and reed are always in good taste, and have the advantage of being purchased in a great variety of colors, styles and prices. They are light and easy to handle, and can be freshened when soiled by the use of paint or scrubbing brush. The revival of cane in bedrooms is welcome.

Painted Furniture

Painted furniture is especially fitted to the summer home, and a smart setting can be produced by the right use of colors, using dainty cushions, choosing the newer shades of apple green, pale mauve, and striped green and blue. This makes us understand all the more readily the beauty of the furniture, which has been designed by the craftsman, and painted by the artist in colors pleasing to the eye. Painted furniture is especially adaptable for any part of the summer home, from living room to bedroom, on account of its lightness.
and cheerful coloring. Many pieces can be purchased at the manufacturers, and painted at home, and delightful combinations can be worked out with a little patience and care. Needless to say, the brass beds have been relegated to the attic. The charming little enamel or French day painted pieces that replace them are very inexpensive, yet give a dainty touch, and are particularly attractive for summer furnishings. Their designs are generally excellent, and the price can be modified to meet the size of the purse.

It is also possible to purchase pine pieces, which are much cheaper, and tone in with any color that we desire. This reality is but going back to our grandmother's day, when painted furniture was in vogue. Many sets that have been tucked away in the attic are being used in our homes today, some in their original dress, and others repainted to meet the color scheme of the modern room.

It is always preferable to choose a plain background, as it brings into relief the painting of fruit or flowers that forms the decoration. The Amish pieces, found in the northern part of Indiana and belonging to a religious sect of that name, are particularly adaptable for summer usage, and can be reproduced from the original very easily. Their favorite color is cerulean blue, which is so popular today, used alone for draperies, or furniture as well.

Cool Schemes
An interesting cool color combination is produced by painting the walls a pale sage green with a flat finish, the woodwork ivory with an egg shell finish, using a green painted border for the floor. The area should be a shade darker than the walls, and the hangings and valance panels of cretonne or chintz, showing bright garden flowers and foliage scattered over a clean ground. The furniture used here should be of a white enamel, decorated with lines of green and little bunches of flowers. Painted furniture is effective for such a room as this. An attractive corner arrangement can be made by using a cream tea table, with flower decoration in pink, green and blue; the stand can be worked out in the same color tone, while an Italian figurehead can be painted on the backs of the rush bottomed chairs to give variety to the decoration.

Sideboards and Cupboards
It is sometimes a problem as to what to choose for a sideboard for your summer home. A delightful effect can be produced by painting an old one in ivory and decorating with green and yellow flowers. By painting the interior of the glassed-in closet with bright green or cerulean blue or Chinese vermilion, the tones of your china will be brought out to better advantage. A side table can be made of the same coloring, with lines of brown, and a bit of the brilliant colors can be used for ornamentation on the chairs. One of your old trays, redecorated, can be used as a background.

Corner cupboards are always effective in a dining room, and are convenient as well as attractive. While they are generally painted white, to make them more in keeping with the color tone used for decorative effects, they can be finished with a background in harmony with the color scheme, and decorated with either fruit or flower design. This same effect can be carried out in the chairs and consoles, saving them from becoming commonplace and tiresome.

For the chamber, an old-fashioned bedstead can take on new life, through the use of black paint, with gold decorations, and painting a basket of fruit on foot and head boards and on each drawer of the bureaus.

The Curtains
White muslin or net curtains are dainty and effective for window curtains, as is cheesecloth, woven in creamy white. They all launder beautifully, and help to carry out the note of simplicity which is so essential in summer furnishings.

As we look for the interesting and unusual, something that is not confused or freaky, we appreciate well planned summer homes, that show not only an expression of good taste, but individuality. For dignity and beauty can be expressed, even in the placing of a good chair against a curtained fabric, charmingly figured in colors, to make an harmonious setting in a room.
COLLECTING in these days is so fatally easy that one has a large library before he is aware of it, and naturally his first thought is, where to place the books and how to make variety so that there will not be the eternal sameness of plain shelves around the room.

While it is a decided advantage to have our bookshelves planned by the architect, and built in when the house is constructed, circumstances necessitate many of us living in an apartment or rented house, and we are obliged to consider a less permanent arrangement. To be sure, we can go to a store and purchase so many feet of bookcases, and spend as much money as we desire, but the result is that it neither fits the space for which it was intended, the size of the volumes, or fits consistently in with the scheme of the room.

The bookcase proper was developed from the movable chests, used by the feudal lords, to transport their belongings in. This served originally as a seat, but was eventually used for books, one chest being placed over the other, and in that way forming a case. In the late 17th and early 18th Century we find records of its use for house furniature.

Simplest Forms
The very cheapest and simplest form of homemade bookshelves consists of a number of boxes, piled one above the other, until the desired height is attained, or proper space acquired. This served originally as a seat, but was eventually used for books, one chest being placed over the other, and in that way forming a case. In the late 17th and early 18th Century we find records of its use as house furniture.

The Framing of Your Books

What Rooms Books Should Go In—A Variety of Cases and Queer Corners for Your Friends in Binding

M. H. BRIDGES

There is no question but that the library is the ideal place for bookcases, and that the walls, with the exception of windows, window seats and the ever necessary fireplace, should be lined with shelves, finished in a kind of wood that matches or harmonizes with the furniature. The shelves need not extend to the ceiling; in fact, it is far better that they go no higher than you can reach, as they are apt to be covered with dust, if they are too high to get at conveniently. It is equally a mist to have the shelves start too near the floor line, and there should always be left a 6" base that the dust of the sweeper or vacuum cleaner will not settle on your shelving. But there is a better scheme than this which is scarcely even used, and that is having a series of low cupboards, with solid panel doors, that open from hinged bottoms, and held by chains at convenient angles. If we start with a base of cupboards, providing a few sections on top shelves, we shall probably have sufficient room for our present library.

There is an air of inviting friendliness connected with an open bookcase that a closed one does not have. An open shelf filled with rare treasures and dainty bindings that need to be protected from the dust, and so have to be hidden behind glass doors. Sliding doors are much more convenient than the hinged ones, and are practically no more expensive, or difficult to install. The simplest way of arranging them is in two parallel tracks, the doors traveling on two countersunk brass rollers, in a metal channel.

Framing to Fit

The framing may be simple, yet an effect of dignity and charm can be obtained by dividing the space into panels with flat bands of wood. It is interesting here to study the Japanese methods of panel division and

The acme of luxury is a library paneled in English oak with inset bookshelves and a plenty of easy chairs. The library of Mr. Henry C. Perkins, Hamilton, Mass.

On either side the fireplace bookshelves can be built in, as in this reading corner, of which Chamberlain Dodds was the decorator.

The stone fireplace and varicolored bindings give this library corner character. From the home of E. S. Atwood, Esq., East Gloucester, Mass.
produce them into our own. These various shaped spaces are very useful for the placement of books of various sizes, but it is only natural that the heavier ones should be placed at the bottom, the shelves diminishing in height as they ascend.

In a whole wall of books a more effective if the horizontal lines are frequently broken, making it a definite panel, and not a variation of inch or two, but making the spaces the height of three. There is—or was until recently—in the President's office at the White House a scheme for protecting books in open shelves that is evidently taken from the cases in England, which is still in fashion in some of the large Elizabethan mansions. It consists of a strip of pinked paper, which is fastened along the front edge of the shelves with upholstery nails, allowing two or three inches below. This makes an edge wide enough to lie over the top of the volumes, yet does not interfere with the withdrawal of the books, and prevents the dust from collecting on them. In using this method it is essential that the shelves be nearly the same height.

Various Suggestions

In planning a built-in bookcase it is a good idea to make the lower section a little wider than the other shelves. This makes not only a convenient resting place for your books, when looking them over for references, but also gives additional space for large volumes. There are many ingenious ways of building these cases in old houses. In numerous 17th Century houses, closets were built in either end of the fireplace, and can be utilized admirably for this purpose. Simply remove the doors, and line with shelves, fit flush with the inner molding of the doorway, and stain to match the furnishing in the room.

In other old houses that were built when shutters were in style, and which have window-seats, the wainscot can be cut away, and bookshelves fitted in to come to the height of the window sill. These shelves should then be painted to match the woodwork of the room, and have a polished board on top to match the high mantelpiece.

One way of remedying the sameness in a room is to introduce groups of shelves, giving the effect of pilasters, in connection with broader ones. This enriches the wall surface and lends strength, dignity and variety to the plan. It also affords a convenient place for small books, so they can be kept within reach. This whole plan shows a fine feeling for the laws of proportion, and offers many suggestions to us.

The Library Essential

The chief object in a book room is to provide a place where students can study, or readers obtain information from books convenient at hand, and yet be protected by a semi-isolation from the rest of the household. It need not be an elaborate room, but no matter how simple it may be, the very character of the furnishings gives dignity to it. It is very essential that there be plenty of light, as walls of books absorb it, and it is preferable that there be only one door. This will save space, and produce a feeling of seclusion, for in these days of strenuous living there is a charm in the atmosphere of the library.

White paint should be avoided in the library, as it effects the restful feeling so necessary to a

(Continued on page 68)

THE OCCASIONAL LAMP

The Final Touch of Color to a Room

These can be purchased through the House & Garden Shopping Service

Of deep blue porcelain comes a bedside lamp with shade of mauve china silk with narrow fringe of deep blue to match. 10½" high. $32.50

A wooden urn-shaped cream color base, antiqued with touches of blue and gold, makes a smart lamp with a shade of parchment paper. 18". $20

A candlestick lamp of wood, painted a dark blue, has a parchment paper shade with an antique cream background and a rose decoration. Height over all. 19". $21. This is especially suitable for the bedside table or boudoir

An Italian urn in metal (left) may be painted any color to match the colorings of one’s room. Has a parchment paper painted shade banded in color. An appropriate bedside lamp. 16" high over all. $21.50
OUT of doors painting is best done about mid-spring, and the next best time is early fall. In the spring the air is drier and the temperature most conducive to good results. In late spring, many flies and other small fly­ing things are likely to stick to the wet paint and mar its surface, so where there is a choice the work should be done before that time.

Paint thickeners quickly in cold weather and is apt to crackle with hair lines not long after it is laid on, or will even tend to flake before it is old. Winter painting, therefore, is inad­visable. Paint put on in summer, on the other hand, is often blistered and drawn by the sun's heat, and it will be blightly dry. In autumn, the season remaining to be considered, the air is damper than in spring, paint takes longer to dry, and must often be helped by adding a considerable quantity of drier to the paint mixture.

Before painting anew, burn off the old sur­face to be painted, wherever the old coat shows blisters, bumps, cracks or roughness, or is at all thaky or loose. Then sandpaper the sur­face smooth; otherwise the new work had better be left undone.

THE best way to remove old paint indoors is to burn off, scrape and sandpaper the surface quite smooth. For a good piece of work it is absolutely necessary to have a perfectly smooth surface before applying the first coat of new paint. Don’t attempt to put on new paint over old if there is any indication of looseness or flaking anywhere on the old surfaces. All such places, at least, must be scraped or burned and sandpapered first. Otherwise there will be a layer of the old paint and likely to flake. If old paint is removed with any sort of an­ticle paint remover, instead of by burning and scraping, the surface of the wood must be washed afterwards with some alkaline solution such as washing soda or ammonia in water. Otherwise the paint remover permeates the sur­face of the wood and is apt to set up some chemical reaction in the new paint which may prove partially disintegrating or produce dis­coloration.

THREE good coats of paint are necessary for new wood out of doors. Allow each coat to dry thoroughly before putting on the next. Two good coats will be sufficient on wood previously painted and whose texture is consequently “filled”.

For new wood, the first or priming coat should not be stilled of an ample allowance of white lead which gives body and acts as a filler. Remember that whatever the nature of the first coat, much of it will soak into the wood. For the priming coat on exterior metal surfaces it is advisable to use red lead. When painting new pine, or other woods in which there is any appreciable residuary sap or resin, shellac the wood before painting. Otherwise the stain from the sap or resin, espe­cially where open grains or pits and knots oc­cur, will eventually show through the paint and produce a brownish stain. A good priming of shellac will prevent this.

In rooms where painting is to be done the air should be perfectly dry and the temperature moderate—neither too warm nor too cold. An absence of dust, too, is obviously desirable.

The ground or priming coat, with a good white lead body, should be laid on thick and well brushed out so that no brush marks nor other inequalities of surface occur to roughen later coats.

TO get a good satin finish it is necessary to have a priming coat and three following coats. The second, third and fourth coats, when thoroughly dry, should be rubbed down with powdered pumice stone—not scoured, but rubbed down evenly. powdered pumice mois­tened with water tends to produce a higher gloss than when moistened with a little boiled linseed oil. When oil is used for this purpose, care must be taken to use very little so that the body of the paint may not be moved by it.

For a good gloss or enamel finish four coats are necessary. The priming coat has been laid. For a thoroughly good piece of work, these last coats, also, should be rubbed down.

Painted floors, to ensure durable and satisfac­tory results, should be covered with deck paint that has a surface both hard and elastic, or else given a coat of the dull spar varnish, which possesses the same qualities, and can be relied upon to wear.

To clean paint do not scrub nor scour it with soap and water and a brush. The back of the brush will dent and bruise the surface and the scouring water will penetrate and deaden it. Use a soft rag and a weak alkaline solution.

The only valid excuse for staining exterior woodwork is any coloration that may in­evitably attend the application of some kind of preservative. Otherwise the weather will achieve in a short time, more pleasing and dur­able results than can be produced by artificial means.

To stain new shingles or clapboards a silver gray to match old weathered shingles or clap­boards, dip them in a thick, creamy whitewash solution, let them dry, and then fix them in place. The weather will then very soon remove the excess of lime and reduce the new wood to uniform color with the old. The action of the weather may be accelerated by an occasional hosing. This method sounds a little clumsy but has been employed by able architects with thor­oughly satisfactory results where a chemical stain would have produced an ultimate dispar­ity in color.

Spar varnish for outside unpainted wood­work is a thoroughly weatherproof and durable protective covering. This is the varnish used for exterior ship woodwork—hence the name. It has an amber tinge of its own, besides its high polish, which must be taken into account. A similar dull varnish, with the same kind of tough weatherproof body, can be had when desired.

To remove varnishes from wood, apply wood alcohol to the surface and then wipe off or scrape the loosened varnish. To remove oil, apply a solution of oxalic acid or use vinegar. Caustic soda is apt to be too severe and produce burns or excessive bleeding.

Sulphated spots or stains on natural wood should be removed by oxalic acid in successive short applications rather than in one severe applica­tion which is apt to result in bleaching much at one time.

Oil applied to the natural wood emphasizes the growth rings and brings out the natural contrast by accentuating the differences in color of the grain. If the wood is very close grained, the addition of a little dark pow­dery pigment to the oil will serve to accentuate the markings.

The best recipe for new wood—paneling, architectural trim or furniture—that is to lie, some kind of dressing is the old English dit­ching us “feed the wood with oil and paint it with wax.” This advice, though intended originally for the drapery is equally applicable to all woods. Poppy oil was frequently used in England, but linseed oil does quite as well and is more practicable for common use.

On a surface cleaned and free of dust apply raw or unboiled linseed oil thinned with benzine. The oil alone is too thick and tends to become gummy, the benzene accelerates drying. After twenty-four hours, carefully wipe off every remaining trace of oil or “swet” with a woolen rag or cheesecloth. Then apply an oil, a little at a time, working it into the wood with a stiff brush. Brush first with grain, then across it. Next apply a little wax, a little at a time, on a woolen rag and rub small sections with a circular motion. The wax mixture should be prepared by melting a lump of bees­wax of sufficient size in a pint of turpentine over a plate of hot water. When cool the mixture should be of a thick, creamy consistency. The con­tents of a small commercial preparation answer well for this purpose.

Oak varnished only, without previous oils, shows the pithy portions of the surface dark and the grain light. Oak oiled first and then waxed shows the reverse effect.

To preserve the natural tone of the wood and yet secure a polish, successive coats of white shellac may be applied and rubbed down well with powdered pumice stone. This is virtually the process for producing a “Brass polish,” but need not have an unpleasant high gloss.

Fumed, oiled and waxed, or stained wood work needs air and light to maintain it in good condition and give it life. So important is it that some of the above are too thick and tend to be most solicitous about ventilation for the collections.

Fuming with ammonia fumes will darken the wood and may be made either to change its color somewhat or to produce a premature eff­ect of age; the fumes will not be too ununiform to be wholly pleasant. In the case of oak for floors, fuming is advisable as it pro­duces a uniform agreeable brown tone and penetrates the wood to a greater depth than the stain, and hence wears better. The tone can be regulated by the length of time the wood is exposed to the fumes.

FACTS ABOUT PAINTS, STAINS AND VARNISH

Things You Should Know Before Applying Any of These Mixtures, and Why You Should Know Them

F. F. CARTER

House & Gar

42
A LITTLE PORTFOLIO of GOOD INTERIORS

At eight o'clock in the morning the two consoles are placed together and the table laid for breakfast. An hour later they are as you see them now. The breakfast room becomes a reception room! An excellent idea for a city house where space is more or less at a premium. From the New York residence of W. C. Durant, Esq. W. & J. Sloane were the decorators.
An interesting combination of related periods is found in this morning room in the New York home of R. H. Gallatin. Chip­pendale chairs and tripod table, Chinese Chippendale cabinet and stands and Hepplewhite interlacing heart back settee are placed harmoniously against a dignified background.

A sensible bedroom for a man—a four-poster and table, a couch, a generous bureau and a couple of ladder back chairs.

A fireplace in the sunroom is a luxury that should be provided for when the house is built. Lewis Colt Albro, architect.
There is a distinct relationship between the architectural background and the furniture of a Louis XVI room. The one augments the other, making a composition of great richness and dignity. From the New York residence of J. R. Sheffield, Esq. W. R. Chambers, architect.

Furniture of such contour as Hepplewhite should be given, as below, a silhouette background. W. R. Chambers, architect.

A sunroom end of the living room is here, with its sheer curtains, wrought iron fixtures and plants. F. Patterson Smith, architect.
Quaint Inscriptions

Such inscriptions as "Donne d'amitié," or "A la Meilleure des Mères" are a whole story in themselves. Children loved the basket design. It made a special appeal to them, as you will see in many of the old samplers worked by patient little fingers.

Then there was the fascination of discovering the design in fabrics. Among the very first weavings of the Egyptian, the Coptic blankets used in the ceremonial burial of the dead show a basket design. Some of these are in the

An early 18th Century walnut cabinet contains rare bits of old silver, Venetian skewers, old Italian book clasps and rings, pottery, lustre, old door-knobs, embroidered fans and fire screens

An early American flower picture, rather crude but very amusing, is of gaudy colored tinsel on a black glass ground

A delicately embroidered bit of early 19th Century Italian work—silk and chenille design on a white silk ground
One of the most valuable items is a delicately carved ivory basket, an old French piece of the 18th Century.

Then there are curious bits of old jewelry, combs, pendants, rings, earrings, snuff boxes; in fact, there is no end to the use of this fascinating design when you begin to look for it.

I have been particularly concerned with the question of the placing of the collection in a room in which I spend so much of my time. The arranging of collections has always been a difficult problem, and I was particularly anxious to avoid an overcrowded effect. So in order to establish a sense of quiet and repose, I planned each wall space carefully with a view to keeping it as perfectly balanced as possible, choosing the same size and shaped pictures to hang in pairs. The deepest tone of the creamy backgrounds, which occurred in the most of the flower pictures, was used on the walls, and the furniture and the hangings were all kept in warm honey color and green.

Basket Inspiration

In later years this collection became the foundation for a daily inspiration to me in the design of other things, such as electric fixtures, lamps, shades, pillows and so on. All of these were inspired by suggestions from my beloved baskets. My friends know about this keen interest of mine and are frequently adding other contributions to my collection.

I was very much entertained by a young friend of mine, aged nine, who spent at least half an hour diligently searching through my Papi er Fleuri room in a vain attempt to find something on which that design did not appear, and finally, after supreme effort, she exclaimed, "Well, the carpet isn't a basket!"
THE ACCOMMODATING DAY-BED

Which Can Be Used in the Bedroom, Living Room or Studio
—Its Covers, Pillow and Background

MARY H. NORTHEND

There are several pages of interesting history behind the day-bed. It might well be termed a lounge, and yet it is not so in reality, for it has many features in its design that are not comparable with that piece of furniture as it has developed through the centuries.

It was during the Renaissance that the Classic style so strongly affected furniture. At this period the sleeping couch, with raised ends, came into its rightful name, which was derived from the French “chaise longue” or long chair. In reality it was an elongated seat with a large chair back and body equal in length to the seats of three chairs.

During the Protectorate this fascinating piece of furniture went out of fashion, only to be revived later on by Charles II, who transplanted French Fashions into English homes. He had a lighter nature than his forerunners, and we seem to see an evidence of gaiety in the furniture of his day. Gay colors were much in vogue during this merry monarch’s reign.

Queen Anne Types

In the time of Queen Anne we find examples of the day-bed, many of which are still treasured in Colonial homes. In the Royal House in Bedford, Massachusetts, built about 1641, there is still a rare day-bed after the Queen Anne style, the cane bottom being covered with rich upholstery, as was the fashion of that day.

So in the ups and downs of history this comfortable adjunct in house furnishing repeats itself continuously. After the upheaval of the French Revolution, with the passing of the Reign of Terror, Classic influence again came into the ascendency, and from the Egyptian ruins motifs were dug out that were woven into the furniture. This is particularly shown by David’s painting Madame Recamier reclining on an Empire couch, from which modern examples have been evolved.

It acquired great popularity during the reign of Napoleon, when the beauties of the Directory, as well as artists of the day, recognized its grace and charm.

Day-Bed Uses

A couch has always been indispensable in a comfortable bedroom, but as it has always been a problem to make it attractive, we welcome the return of the day-bed. Its use, however, is not confined to the bedroom; for in the living room it can serve as a couch or window seat, and is a much better solution of the extra needed bed than the dangerous folding bed, or unsightly rug-cover cot. Its graceful design and practical utility make it a most appealing piece of furniture.

In decorated enamel it fits delightfully into the furnishing of the sun parlor, and with cushions and pillows of gaily patterned cretonne it imparts a sprightly cheerfulness so welcome when the harsh storms of winter bear hard upon the land. The Empire type, usually of mahogany and cane, is particularly adaptable to an apartment living room, where an adjustable box mattress may be drawn out to make a full-sized bed. Simple cushions can be covered with rep, velour tapestry, or a small Oriental rug may be thrown over it. A variety of available textile stuffs are suitable for covering ranging from the intricate brocades...
yas to the popular English chintz and
prints.
uch of the distinction of a day-bed is due
to the upholstery and cushions. The day-bed
is intended for use with decorative pillows, the
pillows must be in
the simplest form of lingerie pillows,
showing neither embroidery nor lace,
simply hemstitching or a narrow ruffle
trimming.
Kor the Continental type white ivory is
frequent used, decorated in black and

Lacquer and cane, to match
the bedroom suite, are a pleasing
combination. Chamber-
lain Dods, decorator

Vari-colored pillows give the
day-bed the necessary finish
and add notes of interest to
the room.

A soft rajah silk in yellow
and old blue has been used
effectively on this charming
boudoir day-bed.

iven with a touch of brilliant color. The
covering would be very charming of black
satin or black and white block taffeta, with
cushions to match with a binding of black
and white and tassels and cord.
Fumed oak day-beds are practical for
library use, and are most serviceable covered
in leather or tapestry, with pillows har-
monizing.

Covering the Day-Bed

The covering of the day-bed is another
important item. You have available collec-
tions of tapestries reproduced from the various
elements of days gone by, in colors of
brown, mauve, or dull gray. Many of the
brocades are Chinese in effect with dull
lacquer grounds, which are particularly pleas-
ing. The line of damask is highly distinctive
because of its wonderful colors, some of the
examples being shown in Louis XIV, XV and
XVI, as well as Italian Renaissance patterns,
all of which reproduce thoroughly the hall-
marks of design associated with these differ-
ent periods.

Modern decoration requires the extensive
use of silk for coverings, especially for the
day-bed that is in the bedroom or boudoir.
Here delicate silks in pleasing color combina-
tions are necessary to complete the harmony.
Cottons and wool have advanced so in price
that silk seems low in comparison. It is no
doubt one of the most artistic fabrics, with its
wonderful draping and decorative qualities,
showing a grace and softness of color that
make it an acquisition to any decorative
scheme.

The illustrations here show varied types of
day-beds, their covering and their compo-
tion with other pieces of furniture. The day-
bed composes well. It may be given a back-
ground of a picture, a mirror or a fabric wall
hanging. In some cases the line of interesting
pillows against the wall gives it sufficient dis-
tinction. In itself it is a very decorative piece
of furniture.
A GROUP of ADOPTED HOUSES
That Nestle in Gardens on a Hudson River Hillside
SUSAN GRANT SMITH

Set in the curve of a Victorian driveway a formal flower-bed blooms below a wall fountain and green gates shut them both in from the road.

In one of the "new poetry" magazines a little verse comments on empty houses "waiting for someone to give them a soul." City houses and flats often get their souls on a year's lease and go through a hundred reincarnations; but country houses are more exigeant; they live to capacity only under a sympathetic touch and deprived of that touch they lose their beauty as dry sea shells lose their color.

To encourage personality in houses—as in people—requires above all things imagination and a dramatic sense, for creating the mise en scene for everyday life is just as much a matter of taste and values as the staging of a play. An extraordinary instance of the combination of these two qualities is to be seen up in the Hudson valley, where a group of old Dutch houses overlook a landing from which in Revolutionary times Molly Sneeden rowed her fares to Dobb's Ferry.

Varied Nationality
Six of these houses have been bought by one person, and like six adopted children with a wise mother each has had the very best thing done to it that could bring out its good points. The owner of these houses has gone on Isadora Duncan's principle of adopting children of various nationalities and training them to be artists, only she has applied the principle to these six adopted houses instead of to children.

Why not? Think of all the houses that ought to be taken out of orphan asylums, so to speak, and given a chance in life.

Some of them were old stone houses built by the Dutch settlers, and for them there was little to do except to fence in the land around them and plant flower gardens. The fences were soon hidden under honeysuckle vines, and holly bloomed against the stone almost overnight, for in the fertile Hudson valley "something comes on forever" and flowers grow as they do in the tropics and the pages of seed catalogues.

The house that stands nearest the river is of stone, with bright green shutters, and a poplar tree give it the air of a joyous French inn. Easy to imagine that the Seine boats run up to it and that at luncheon time little tables will be under striped awnings, and an omelette and salad and red wine may be ordered at any moment. But no French ever had a garden like the one behind the house, for the hollyhocks and roses and spur and box-edged flower beds are not French at all, but English, like the gardens in Greenaway's books. And the long grape overhanging the river is neither French nor English, but perfectly Italian. Very cosmopolitan, this old stone fisherman's house, has had a garden and a fence and some paint added by a sympathetic hand, and suddenly become a personality among houses.

"Chateau Hash"

Farther up the hill at a bend in the road stands a frame house, painted with bright green shutters and balconies and doors, and called by its owner the "Chateau Hash," because it is made of two houses rather than one, and the cement wall shuts in the driveway, and on either side the house a wall fountain trickles down into formal flower beds. There is nothing especially original, of course, about a fountain, as such. But this one drips
A white arch of an orian marble mani­net in the cement of wall, and its basin bright with bits of black and blue glass and dark red stones on the cliffs and the water driven by the river.

Across the way stands another green-trimmed house, overlook­ing the river; huge acacia trees shadow the tall cliffs between a bricked archway and the low box hedge which makes a straight, dark, formal line against the water. The soul of this house is Latin, but more Italian than French; and the guest who dines at the long table set out under the green hedges on a hot, box-hedged summer night finds it incredible that the Villa d'Este is not Times Square, is only no more than an hour away.

The Italian House

Italian, too, is the house that was erected only last year with this snap. About this little "Italian house", as it is always called, there is something inconsequent and fantastic—it is a humoresque long house. Carvings from an old New York church make a curving round balcony over the river, and a railing for the sleeping porch. Iron gates lead in to the gravel walks—grilled iron gates that have so decorative an air that it is difficult to believe the truth about them, which is that once they led to no more than a spot in the yard.

A stone wall and a straight line of box hedges enclose a lawn and garden that look down on the river below the tall acacia trees.

A flock of goats graze under the acacia trees. At least they should graze there, to give the impression that this is a bit of Sicily, or perhaps that blue Aegean waters lie below the cliffs and that Pan has fallen asleep in the long grass; the fact is, they have an unfortunate tendency to wander in the vegetable gardens of these happy houses, and to eat the young green beans from the poles, and the little cabbages from the hoed rows. But the tenants of the houses don't mind; they would probably cook the young beans and serve them to the goats with fresh butter and stew the little cabbages for them with partridges and sausages in the manner of the Tavere du Pantheon, and merely consider such dishes a sacrifice to placate the god of the hillside.

(Continued on page 66)
SHE rang for the butler:

"Wilson, please ask the chef what kind of a refrigerator the architect put in for us."

"Very well, madam," and he departed to the kitchens.

This same chatelaine did not send for the butler to inquire what kind of an automobile her garage held. Not for a moment! She knew, too, the difference between the Rolls-Royce, her car, and the Ford, or any other car! Yet, she didn't know her refrigerator! And to-day, although all the world's a-wheel, the very crux of the situation is the refrigerator! Peace—war—the economic structure of nations hinges on the preservation of food, not only in refrigerating cars, but in our kitchens; for, as our kitchens save food, just so much more easily will the world be fed and unrest cease.

Beyond much doubt the chic porcelain-lined refrigerator of to-day is the corner-stone of the halls of domesticity; for what in the unconscious song of every husband is a wife without well-kept food? And is there any romance that will survive flabby lettuce and pulpy celery?

How It Was Made

The chatelaine took the booklet about her refrigerator from the butler and found it entrancing. The pictures brought to her mind marble halls—à la Alma-Tadema—and she wondered why he hadn't used a modern refrigerator in one of his Roman paintings!

She found out, of course, that the linings are not marble, but must be made in one piece of... (Continued on page 72)
Sowing the Warm Weather Crops, Transplanting, Thinning, Hilling and Many Other Activities Which Make for Maximum Crops

W. C. McCOLLOM

THE leafing of the oak trees is accepted as the natural signal for sowing the heat-loving vegetables, such as corn, dwarf beans, bush, lima beans, okra, etc., as well as the transplanting from frame or greenhouse of the tomatoes, egg-plants and peppers. This is by means the dream of a fanciful brain, but a practical basis for determining the true growing conditions. Most plants that require late-planting must grow rapidly, and any check caused by cold, wet weather after planting will ruin the crop. Better, therefore, than accepting calendar dates is the practice of waiting until natural conditions are satisfactory. Few days' delay in sowing is preferable to planting a crop by sowing too early. Lima beans especially, but all beans in general, if sown too early will turn rusty and die; the roots will show the attacks of the g1 which prevail during cold, wet weather. Tomatoes, squash, pumpkins, etc., will turn yellow and should be discarded and thrown, as they will not recover.

Do not take any chances with old seed of any of the corn crops. Most of the seeds are mealy and deteriorate rapidly besides often being infested with weevils. Always bear in mind that the cost of the seed is the smallest outlay in sowing any crop, and it is by far the most important factor to be considered in the entire operation.

Too much stress cannot be laid upon the necessity of keeping the garden moving. The gardener who attempts to take things easy at this stage is certain to have a very lean harvest. All quick maturing crops, such as peas, beans, corn, lettuce, carrots, beets, etc. must be sown frequently if you are to have a goodly supply of fresh vegetables always on hand. There is no waste to succession planting; it is rather the method of sowing several rows of beans at one planting in preference to sowing one row each week for three weeks that leads to wasteful habits in gardening. Canning will take care of any surplus there may be; in fact, it is sometimes desirable to have large quantities maturing at one time so the canning operations may be reduced in number. But the fact stands out very prominently that for small home gardens it is best to have the crops maturing in rapid succession, eating what you desire while they are fresh and canning the balance. If through illness or absence one sowing is lost it is of little consequence, as other sowings will be following directly.

The question of when to can is a matter of personal adjustment, but twice a week is not too often if you want good, fresh vegetables. When we speak of timed succession... (Continued on page 62)

Have the soil soft and mellow when you hill. After a rain is the best time
BEHIND THE HOUSE STANDS THE ORCHARD

Even Though the Grounds Be So Small That Only a Few Can Be Planted, Well Chosen Fruit Trees and Bushes Will Prove a Worth-while Investment

WILLIAM C. McCOLLOM

In discussions about planning the grounds of some new place one often hears “What is the use of planting fruit trees? They take too long to mature.” Common enough sentiments, but luckily they were not those of the generation which preceded us. While it does take some little time to grow a fully developed orchard, you must bear in mind that each year the trees are improving in value. They are interesting even when small, and by proper selection it is possible to have some varieties that fruit the second season. When you have ground that is above the rise and fall of the tide, and when it is possible to make holes large enough for the roots of the trees, you can grow fruit if you want to. The question is entirely a personal one, as there are few classes of plants that are less exacting.

Desirable Characteristics

Fruit trees are utilitarian. They not only produce abundantly if given reasonable cultivation, but may at the same time serve the purpose of a group planting for screens, etc. Furthermore, they are conspicuously attractive at all seasons of the year; there is always a certain magnetism in the fruit when it is developing, in the new growth showing the fruit buds, and in the spring flowers. Every suburban home plot should have an orchard, even if of the smallest size. A few trees, if there is not room for more, reflect the spirit of the owner, and in the smallest site they can be arranged so as not to interfere with the usual garden.

The selection of varieties should be taken seriously, both as regards those which are suitable for your local conditions and those which will give a well balanced orchard. Varieties should be selected that ripen in the proper season, and the productive value of the various types must also be considered. An apple in good health and bearing properly should produce from twelve to sixteen bushels of fruit in five years; pears yield in one-half the time of apples, carry only about half as large a crop; peaches should bear some fruit the third year, but are short lived and it will be necessary to place them every ten or twelve years. Pears are similar in habit to peaches, but they much longer lived.

Dependable Varieties

The following varieties have stood the test of time, for all general purposes.

Red Astrachan and Early Harvest are good early ripening varieties of apples; Northern Spy and Gravenstein will be found satisfactory for autumn, while for late keeping qualities and fine flavor King, Baldwin, Greening and Northern Spy are considered the best. Good intermediate ripening sorts of pears are Shelden and Worden Seckel, and the best keepers for winter use are Beurre d'Anjou and Lawrence. In cherries, Wood and Tartarian are good sweet sorts, while among the tart varieties that excell for cooking Morello and Richmond Hill are satisfactory.

(Continued on page 70)
Of carefully selected wicker painted brown or other color, this chair costs $35. Gay cretonne cushion, $4.75

The painted wicker magazine basket is a convenient accessory. 13 1/2" high by 10" long, any color, $10

WICKER PIECES for SUMMER HOMES

Which may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City

Canton wicker of natural color is the material of the graceful, high-backed arm chair shown above. It stands 41" high, and is priced at $15

From China comes a comfortable arm chair of Canton wicker for porch or informal living room. 36" high, $14.50

The hour-glass table, also of Canton wicker, is convenient in size and of light weight. 20" by 24", $9.50

On the red brick terraces of the "Court of Oranges" at Palm Beach wicker chairs find a logical and harmonious setting.

A detachable tray and glass compartment for cakes or toast characterize this tea wagon. 30" high, painted any color, $34
Work the fertilizer around the roses with a steel rake.

Immediately after transplanting, water copiously to settle the soil.

The buried tips of the ornamental evergreens can be cut out with shears.

The tall flowers like dahlias and hollyhocks need individual stake supports.

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<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
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<tr>
<td>If you have space without sacrificing other vegetables, you can now plant potatoes.</td>
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**May**

**The Gardener's Calendar**

**Fifth Month**

**WORK THE FERTILIZER AROUND THE ROSES WITH A STEEL RAKE.**

**IMMEDIATELY AFTER TRANSPLANTING, WATER COPIOUSLY TO SETTLE THE SOIL.**

**THE BURIED TIPS OF THE ORNAMENTAL EVERGREENS CAN BE CUT OUT WITH SHEARS.**

**IF YOU HAVE SPACE WITHOUT SACRIFICING OTHER VEGETABLES, YOU CAN NOW PLANT POTATOES.**

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**DISCLAIMER:**

This document includes text that is not related to the gardening calendar. It seems to be a continuation of the text from the previous page, discussing general gardening practices and ideas. The text may be part of an essay or a personal reflection on gardening. The content is not directly related to the calendar or specific gardening tasks for May. It's important to focus on the numbered tasks and dates provided in the calendar itself for direct gardening guidance. Any unrelated text should be disregarded for the purposes of creating a clean, relevant text representation. **End of disclaimer.**
EARLY ENGLISH FURNITURE
AND OBJECTS OF ART
ANTIQUE TAPESTRIES
HANDWROUGHT REPRODUCTIONS
DECORATIONS
FLOOR COVERINGS
The result of all this in the completed proof is a print of peculiarly soft velvety appearance, possessing a bloom that is somewhat easily marred, whence the velvet surfaces to comprise portions that should not be rendered by too heavy pressure. There are other things which require more of the suggestion of a different texture,—a suggestion of a different texture,—a suggestion of a different texture. Etched lines (first used in this connection by George White, before 1731), may be lovely, indeed, though not considered as a print of peculiarly soft velvety appearance, possessing a bloom that is somewhat easily marred, whence the softness is put forth in a small plate engraving, as was the practice in the eighteenth century. The earliest known mezzotint is the pair of mezzotint portraits of William of Orange and the Princess Mary. It may be that these early plates were done by Smith. Eminent draughtsman. The early mezzotint engraver, Sir Christoph von Fiirstenberg, a prebendary of the City of London, who came to England in 1762, declined to think that Von Siegen's invention of mezzotint to Prince Rupert, Count Palatine of the Rhine, and Duke of Bavaria, appears to have been invented by Vaillant. This bit of flattery subdued the rocker. Cyril Davenport seems inclined to think that Von Siegen's invention of mezzotint was made by Von Fiirstenberg, a prebendary of the City of London, who came to England in 1762, and that the art of mezzotint in Germany was not the fact, nor does Evelyn's "Sculptura" corroborate Sir Christopher Wren's attribution of his dexterity as a mezzotinter (1655-1742). Sir Christopher Wren is also thought to have practiced mezzotinting, as the Wren family were masterpieces. This Vandervaart is believed to have been an English art, as it is the British mezzotinters who have given us the real masterpieces.

Early Mezzotints

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Early Mezzotints

Among the early masters in mezzotint were John Faber (1669-1714), already mentioned in connexion with the earliest of the masters of the eighteenth-century school,—all the mezzotinters who have given us the real masterpieces. This Vandervaart is believed to have been an English art, as it is the British mezzotinters who have given us the real masterpieces. Among the early masters in mezzotint were John Faber (1669-1714), already mentioned in connexion with the earliest of the masters of the eighteenth-century school,—all the mezzotinters who have given us the real masterpieces. This Vandervaart is believed to have been an English art, as it is the British mezzotinters who have given us the real masterpieces. Among the early masters in mezzotint were John Faber (1669-1714), already mentioned in connexion with the earliest of the masters of the eighteenth-century school,—all the mezzotinters who have given us the real masterpieces. This Vandervaart is believed to have been an English art, as it is the British mezzotinters who have given us the real masterpieces. Among the early masters in mezzotint were John Faber (1669-1714), already mentioned in connexion with the earliest of the masters of the eighteenth-century school,—all the mezzotinters who have given us the real masterpieces. This Vandervaart is believed to have been an English art, as it is the British mezzotinters who have given us the real masterpieces.
ROMELINK
SWINGING COUCH HAMMOCKS

Mark the perfect development of the hammock. Their deep upholstery is covered with richly colored materials, protected from the weather by the new Cravenette Finish. They are generously proportioned—full 28 inches wide, 72 inches long. Low Romelink arm rests are another exclusive feature.

Available in the materials demanded by your summer color scheme. Romelink models are now on sale at the better department, house furnishing, and sporting goods stores.

MANHATTAN-ROME COMPANY
LONG ISLAND CITY, NEW YORK

ROMELINK Swinging Couch Hammocks possess exclusive features unattainable in similar articles and furniture. In every detail, the other Rome products—bed springs, couch beds, and cots—they measure up to a high standard of Rome quality.

A standardized excellence—marked and labelled for protection and ours.
753 Copley himself engraved a mezzotint after one of his own paintings, a portrait of the Reverend William Weld of Boston. John Smibert, a Scotch painter, who traveled in Italy and lived there for some time in England, came to America in 1728 in the company of his friend, Bishop Berkeley of Clonard. The Bishop returned to England in 1731 and Smibert remained behind, settling in Boston as a portrait painter. Probable­ly he and Pelham were friends, as Pelham engraved a number of mezzotints after his portraits. Mention is here made of Smibert, as occasionally the statement has been made that he was the first European artist of ability engrav­ing to America, whereas that honor should be accorded to Pelham, who preceded his advent here by at least two years. It is not believed that Smibert engraved.

William Burgis, who was publishing books and maps in Boston in 1729, tried­ his hand at mezzotint, as a medallion portrait of Boston Harbor view signed by him attests. Richard Jennings at the beginning of the Revolution, Samuel Okey of Newport, and R. L. Benjamin Litch (born in 1748), Charles Willson Peale, who designed and engraved in mezzotint excellent portraits of Washington, Franklin, and Lafayette, John Greenwood, born in Boston in 1727 but who learned mezzotint engraving in Holland and died in England in 1782, Edward Savage, working in 1800, William Hamlin of Providence (1772-1819) are some of the pioneers in the art of mezzotint in America.

The English Engravers.

Returning to the English mezzotint engravers, there was Valentine Green (1737-1815), who engraved the instantaneous portrait of Washington pub­lished in Europe (an engraving after the Washington portrait of John Turnbull now owned by Mr. Charles Allen Munn of New York, a connoisseur in whose collections are also to be found some of the finest impressions of early American mezzotints), Richard Earlom (1743-1822), whose flower pieces are unsur­passed, John Raphael Smith (1744-1812), a print of whose mezzotint, "Mrs. Carnarvon," in First State brought $1,100, and which fetched $1,160 guineas at the Edgcumbe Sale in 1901, James Watson, the Irishman, Caroline Watson, his daughter (1760-1814), William Ward, L. C. CHASE & CO., BOSTON Made by Sanford Mills

The Ideal Chase Upholstery Leatherwove

The translucent leather wove for Furniture & Motor-Cars

A long wearing, rich appearing and economical upholstery fabric made to withstand hard usage — a sanitary, comfortable covering for all kinds of Furniture; most practical for Motor-Car Upholstery. Chase Leatherwove will actually add several years to the life of your furniture or car at very little cost. Easily cleaned with soap and water — weatherproof — fast colors.

At the first sign of wear consider new upholstery. Have your upholsterer use Chase Leatherwove — you will never regret it.

For years motor-car manufacturers have endorsed this remarkable fabric — it meets every requirement of open-car upholstery — handsome to the eye — often outlasts the car.

Shabby seat cushions and trimmings detract from the beauty of your car. Improve this fault by upholstery of beautiful Chase Leatherwove.

Don't accept substitutes. "Just as good as Chase won't do.

Scores of wonderful patterns — from plain neutral shades to quaint Spanish effects.

The Music Room and the Musical Home.

(Continued from page 35)

study while they give you pleasure. Is that suggestion too far afield? Then what's the matter with the player pianos and the phonograph? The modern instruments are for all people. You never studied, but you can play with the modern instruments. You press a button and Caruso sings. Heifetz plays. Player­ pianos are played to-day like the regular piano in grand or upright form, and can be played as such. Nobody but yourself and your family need know that the instrument is easily transformed into a piano the non-musician can operate.

Quite apart from other considerations, a phonograph should be consid­ered as necessary to every music room. I can take you to the homes of celebrated musicians, Galli-Curci, Caruso, Paderewski, Caruso, Leoncavallo, and you will see that the phonograph is used to a great deal. You need not be ashamed of yours, rather proud of it. Even though Caruso, Heifetz and Galli-Curci themselves appear personally in your music room— their records on the phonograph would be in the nature of a fine compliment to them.

Phonographs are made to fit the period decoration. Period design is quite the rage now among the makers of phonographs and music, and spirit are authentic and beautiful. Piano cases are also made in such finishes and designs. I have seen a case which cost $1000 — it was in gold and was finely carved.

Personally, I prefer the simple case for the piano. It appears in gold and was finely carved.

The story of the mezzotint is as endless as the imagination. Prints, but there has been room for the briefest outline only of a few of which the reader is left to himself to explore further. May he enjoy the enjoyment experienced by the writer in his own explorations, for then he will have thought this half-wasted one.

(Continued on page 58)
Silent, tireless, automatic—ISKO manufactures cold

Day and night this sleepless monitor stands chill vigil over human health—for its breath is cold and dry and pure as polar air.

Isko converts the family ice box into a miniature cold storage plant. It may be placed on top of the ice box, beside it on the floor, in an adjoining room or in the basement—the result is the same, perfect refrigeration, dry, constant, economical.

Two moving parts that revolve in oil; that is the simplicity of Isko.

A thermostat regulates the temperature, turning the motor on and off automatically; that is the vigilance of Isko.

Both oil and refrigerant are permanently sealed in the machine. The user need not bother about them; that is the self-reliance of Isko.

Vegetables entrusted to Isko stay garden-crisp. Isko keeps milk and butter fresh and sweet. Isko supplies cubes of pure ice for table use. And all electrically, without the iceman and his tongs, without ammonia and its dangers.

Isko is as necessary to the modern household as the telephone—as unfailing in its service.

Isko is also made in larger sizes for use in large homes, country estates, clubs, and commercial establishments.

The ISKO Company, 111 W. Washington St., Chicago, Ill.

ISKO
Fits Any Ice Box
Thibaut's new 1919 wall paper styles are ready for your selection.

Now is the time to redecorate your home, brighten up your surroundings and change your thoughts from the dark days of war to the bright future of peace.

There is a Thibaut Decorator in Your Town

If your decorator does not carry the Thibaut styles for 1919, send us his name together with your requirements and we will send you samples as well as our very helpful book "Model Wall Treatments" profusely illustrated. Ask for edition 3525.

RICHARD E. THIBAUT, Inc.
Wall Paper Specialists
MADISON AVENUE at 32nd STREET
NEW YORK
BOSTON   BROOKLYN   NEWARK
96-98 Federal St.  485 Willis Ave.
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The Largest Wall Paper House in the World

To the decorator who wishes to handle the best and most up to date line of artistic wall papers, we have a very attractive proposition to set forth.

The Music Room and the Musical House

(Continued from page 60)

Insect Pests

Insect pests appear on the scene early. A preventive measure is preferred to a cure, and while the subject is only too familiar to the owner of the greatest of all gardens, every effort should be given the plants good growing conditions. This means a soil that contains enough plant food to be properly nourished; vigorous growth; proper thinning; and support for the sake of the plant's comfort.

(Continued on page 64)
FLINT'S FINE FURNITURE

Exclusive Furniture for the Suburban Home and Apartment at Moderate Prices

INTERIOR DECORATIONS ORIENTAL AND DOMESTIC RUGS

THE FLINT & HORNER CO.
20-26 WEST 36th STREET
New York

HOOARD YOUNG GALLERIES

Important Paintings by AMERICAN and FOREIGN MASTERS
620 FIFTH AVENUE BETWEEN 49TH AND 50TH STREET New York

LA PLACE is now located at 405 Madison Ave., between 47th and 48th Streets. There is now on exhibition a collection of objects of art reproductions and antiques which will delight the appreciative.

LA PLACE
405 Madison Avenue
New York City
Telephone 3010 Vanderbilt
Established 1880
Today we examine the chimney as an architectural fact,\(^{1}\) the Chimney as an Architectural Factor (Continued from page 37)\(^{2}\)

The musical room; and the Grandete.\(^{3}\)

"Space, the feeling of freedom must be apparent in the music room," says the excellent article which appears in this issue of House and Garden.

With the Grand piano you have a wider scope for arrangement. It is a far more beautiful piece of furniture than an upright. Of course it has always been argued that an upright takes up less room, and when space was an important factor, the grand had to be passed by. In the attempt to give lovers of the Grand a small space instrument, enteringpist forte makers have evolved miniature grands, which most surely measure up to grace and utility.\(^{4}\)

Foremost of these small Grands made to fit the space occupied by an upright, is the Kranich & Bach Grandete. It is one of the most popular of the line of

Kranich & Bach
Ultra-Ofility Pianos
and PLAYER PIANOS
No matter whether your choice is for the miniature Grand or the upright piano, or for the largest of concert Grand, you may rest assured that no more honored name can grace your music room than Kranich & Bach.

It bears an untainted tradition of 55 years of musical excellence. Today as an evidence of its supreme standing in the music world, it may be mentioned that the Scott Opera Company, the foremost touring opera company in the world, has chosen the Kranich & Bach Pianos. If you would like to read an interesting book about the Kranich & Bach Pianos, we will be glad to send a copy with our compliments.

IIf you cannot play the piano, there is always the Kranich & Bach PLAYER PIANO
To all appearance it is a Grand Piano, until you decide to transform it into a player. Thus it is the most versatile of instruments.\(^{5}\)

May Work Among the Vegetables (Continued from page 62)\(^{6}\)

side of the plants; and keeping the soil surface well stirred to conserve the soil moisture and to admit air into the lower soil to improve its chemical character and productiveness.

The onion maggot is one of the first pests to have to contend with. The little white butterfly of early spring deposits the eggs and the tiny white maggot destroys a crop of onions; the tops turning yellow is an indication of their presence. Pull a few onions and examine their roots carefully. If any maggots are present the rows must be watered with a strong solution of Scotch soap. As a preventive, scatter some soot on the ground around the plants.

Green fly and other types of aphids will often be found on the under side of the foliage or on the tips of the new growth, especially on plants that are crowded or growing in impoverished soil. Spraying with strong tobacco solutions on three consecutive evenings is the best means of combating these pests, as it destroys subsequent hatchings. Where infested plants are properly supported the aphids can be dissolved with a strong force of water, and while the ground covered with tobacco which will destroy them. In all cases on ca

A great many of our garden pests especially those that occupy the ground for several seasons or more as strawberries, rhubarb, asparagus, horseradish, article chick, herbs, etc., as well as the cane fruits, should all be mulched in fall. The fertilizing materials of this mulch leach into the soil and are quickly assimilated by the plants. While manure is the best general fertilizing, you can do a great deal of good by scattering this on the soil around the base of the plant and even worked in with a fork or hand trowel.

The Chimney as an Architectural Factor (Continued from page 37)

The few chimneys existent at this period in castles, abbies and large manor houses, chimneys existing as real flues, the flues or chimney shafts, from the fireplace to the outer air, were usually treated as cylindrical shafts within or close against the outer walls and ended above the roof as pinnacles or diminutive turrets with conical, covered, or conical shaped cones. A louvered slits at the sides just below the cone-shaped cap.

The flue or louvre necessary occurred at the ridge of the roof. The chimney shaft was placed against the outer wall; its top, also, was cut to a cone-shaped cap.

Furthermore, it is equally evident the chimney, by right of inherent position, and as a distinctive unit at least, should be used as an integral factor in the whole architectural disposition. It is evident the chimney may proceed from (1) the mass of placing, (2) the manipulation of the materials used, (3) the treatment of position, design and decor; or (4) from the various specific forms of surface ornament.

By one means or another the chimney ought to have interest.

Placing the Chimney
Let us now examine the common methods by which chimney interest may be obtained. First of all, with reference to position, we have seen that types of architecture require certain manners of chimney placement.

Architectural treatment be in the following: there follows a large latitude in the disposition, no matter what the particular type chosen—Costwold, one of the modern British connective types of chimneys may be found.

Chimneys may be set in angles where two walls join and at a chimney and under the roof, may be placed in rows rising from the walls, with admiral and in the other hands. It is a rule to place the lines do not lead up to them, may be set in rows rising from the walls, with admiral and in the other hands. It is a rule to place the lines like as a ladder. The chimney in the form of a ladder may be placed in various other positions, but that circumstances make possible it.
WE cannot, in type, convey to you the true atmosphere of the artistic articles of utility which abound in such profusion at Vantine's. For here, in all their Oriental splendor, are lamps that have no duplicates elsewhere, rugs of Chinese grass, or Japanese fibre. Furniture of rattan from old Canton, Chinaware in numerous quaint patterns, Draperies, Far Eastern Delicacies, etc., and countless accessories for house and garden that should be seen to be appreciated.

A. A. VANTINE & CO., Inc.
Fifth Avenue and 39th Street
NEW YORK

We cannot, in type, convey to you the true atmosphere of the artistic articles of utility which abound in such profusion at Vantine's. For here, in all their Oriental splendor, are lamps that have no duplicates elsewhere, rugs of Chinese grass, or Japanese fibre. Furniture of rattan from old Canton, Chinaware in numerous quaint patterns, Draperies, Far Eastern Delicacies, etc., and countless accessories for house and garden that should be seen to be appreciated.

A. A. VANTINE & CO., Inc.
Fifth Avenue and 39th Street
NEW YORK

Favor us with a visit when it is convenient for you to call, or permit us to supply by letter, full particulars regarding any Oriental article in which you may be interested. The individuality of our stock makes the issuance of a catalog impracticable this season, but our Personal Service Bureau awaits the pleasure of serving you by mail.

No. 17 $9.75
No. 15 $9.00
No. 103 $15.00

Super-Easy Chairs and Settees
"The Quintessence of Comfort"

Made in B. Altman & Co.'s own workshops from the finest selected down and hair

SUPER-EASY UPHOLSTERED FURNITURE
has been produced in the workshops of B. Altman & Co. to satisfy the demand for comfortable furniture of finest design. Model Chairs and Settees are exhibited in the Department of Interior Decoration.

Descriptive illustrated leaflets will be mailed on request.

B. Altman & Co.
Madison Avenue - Fifth Avenue, New York
Thirty-fourth Street Thirty-fifth Street

To the man or women who has an instinct for the right thing in the right place, who knows and values those little distinctions which turn four walls and a roof into a distinctive and livable home, Ovington's will be a veritable treasure-house of suggestions.

For here will be found, not ten or twenty, but literally hundreds of happy suggestions with charges which are unusually moderate.

Catalog on request

Ovington's
The Gift Shop of Fifth Avenue
312-314 Fifth Avenue, New York
Why not furnish your Summer Home in Reed Furniture that is different?

These pieces are Unusual in Character, combining Comfort with Smartness, and may be had in any color scheme.

Exclusive Designs for

DRAWING AND LIVING ROOMS
SOLARIUMS, CLUBS, AND YACHTS
CRETONNES, CHINTZES, UPHOLSTERY FABRICS

The REED SHOP, INC.
581 Fifth Avenue
NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage

A Group of Adopted Houses

(Continued from page 51)

The chimney as an Architectural Factor

(Continued from page 64)

The gods, and so on living happily in the midst of all the beauty around them, to the sound of the little waves breaking on the beach. For since when has beauty, which is beyond value, been without price? And fences, however laden with honeysuckle, however precious in the sight of the landscape gardener, are never anything more to a gardener than a challenge to get on the other side.

Tea on Smooth Lawns

Gardens and green paint are the two main things that have been added to these old houses. The bright green shutters and balconies give them a gay, foreign air, and the gardens and grape arbors, the box hedges add that gracious sense of a life led outside the house, of tea on smooth lawns, and dinners begun on the terrace when the light is fading and finished by candle light and the first stars that are the charm of so many for fering places and that are fortunately fast becoming noticeably more common in this country.

Behind the "Chateau Hash" is a pear tree with a circular table painted bright blue built around its trunk, and marble squares from an old floor used as flag stones underneath. Here breakfast and tea take on new qualities from their setting, just as coffee drunk by the hedge that overlooks the river, will have a different effect from that of the garden fountain splashing in its basin, is quite different from anything one could ever have served after dinner inside four walls. It isn't a very tremendous matter to plant a table around a tree, or to plant a hedge on the edge of a terrace, both make all the difference between commonplace and the distinguished.

From the balcony of the house on the river, which was once the old one, one gets a sense of the mystery and beauty of the spot—a carved balcony hidden from the road by syringa and lilacs. The same noise as the river does when the hills, out to the islands of South Seas, where the little waves note the same noise as the river as, for the second time, Molly Snow rowed her fates to Dobbs Ferry.
Summer Furnishings

WILLOW FURNITURE—Most desirable Models in Natural, Stained or Enamel finish.

Awnings—Best Awning Stripes and Stenciled Duck.

SLIP COVERS—Imported Prints, Linen, Cretonnes, Dimities.

Window Shades—Imported Scotch Holland and Domestic Painted Shading.

Reupholstering of Furniture—Abundant variety of materials from which to select covering. Expert workmen at your service and satisfaction assured.

Lace Curtains Carefully Cleaned—At moderate prices. Stored free for the summer if desired.

Oriental and Domestic Rugs and Carpets cleaned, repaired and stored.

Established 1851

A. Kimbel & Son
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16 Rue d'Artois 12 West 40th St.

SPECIALISTS IN
THE CONCEPTION
AND EXECUTION
OF DECORATIVE
INTERIORS AND
FINE FURNITURE

ANTIQUE TAPESTRY PANELS

We have many desirable specimens of Petit Point Chair Coverings, Brocades and Embroideries

Inquiries solicited

Have You Wanted Oriental Rugs but found them too expensive? This has been the experience of many of us. Now we have a most interesting story to tell you about a remarkable process of hand and loom weaving by which the beautiful studies of the Orient are reproduced with startling fidelity. Every detail of color-harmony—the characteristic weaving—the firm, pliable fabric are all there.

BENGAL-ORIENTAL RUGS

made of the best wool yarn obtainable are priced at one-third to one-fourth the cost of the studies from which they are made—in fact, the fairness of price will be a revelation to you.

Many discriminating merchants in all parts of the country are displaying Bengal-Oriental rugs. The name of the merchant in your city selling these rugs may be had upon request.

Color plates will be sent upon application.

JAMES M. SHOEMAKER CO., INC.
20 West 39th Street at Fifth Avenue New York
For use in Private Residences, Schools, Hotels and Hospitals.

Full information on request.

JANES & KIRTLAND
133 West 44th Street, New York City

The excavation is lined with cement or concrete to make a water-tight receptacle which will keep the plant roots moist

The Framing of Your Books
(Continued from page 41)

room devoted to this purpose. If possible, the walls should either be paneled or plain, of dark oak, mahogany, cypress or whitewood, stained and waxed. This will produce a feeling of solidity and richness, keeping the books in harmony with their surroundings. If, however, wood is not practical, fabrics or wall paper can be used, but it should be free from decorative pattern, the books furnishing the only decoration necessary. Dull red, old blue, leather brown or green in soft attractive tones may be used for wall coverings, but should not be of conspicuous colors, as it detracts from the interest of the books.

The size and height of the room should determine the size of the shelves, but the effect is much more agreeable, being less formal and severe, when the shelves do not extend to the ceiling.

In the Attic

An attic bedroom can have shelves built in the openings under the eaves, with two drawers below that can be used for storage. If this room should happen to be the guest chamber, be sure to have plenty of interesting reading matter, of varied character. This does not necessarily mean that it must be the very latest, but of a diverting character in case your guest is unable to sleep. English furniture designs realizing how essential this is, frequently introduce a bookshelf, and shelf for candle, into the bed design. A narrow shelf over a day bed in the boudoir is quite decorative, and is very convenient to rest your favorite books upon.

The Kitchen Library

No one possessing numbers of books will question the desirability of a classification of subject matter. Even the kitchen should have its built-in shelves for recipes and kitchen problems. The library would have reference books, a few of solid reading; and the living room restful literature.
As a wedding gift, there is nothing more appropriate or more acceptable than a Seth Thomas Clock. Its beauty and unerring dependability always reflect the wise choice of the giver.

For over a century in the best American homes, Seth Thomas Clocks have been looked upon with pride by their owners, and given a high place among cherished family possessions.

The supremacy of Seth Thomas Clocks is due to the unaltering, faithful service they render, year in and year out. They are honest, dependable and unfailling in their timekeeping accuracy.

Your jeweler can show you a wide selection of Seth Thomas Clocks. There is a style, pattern and design to suit every taste—a model for every purpose.

Seth Thomas Clocks

Pall Mall

Famous Cigarettes

At your Club

Danersk Decorative Furniture

Nature gives us color in our gardens and our landscapes. Man has craved the beauty of color in his houses of worship and habitation through all the centuries of his existence. The most charming contributions to the furniture of England were the dainty painted sets of Sheraton and Adam, and the marvelous lacquers of Chippendale.

Danersk Furniture is an expression of the beautiful in color and form that belongs to the past, and as yet in the truest sense an interpretation of our own day and civilization.

Each Danersk room possesses the maximum of charm and individuality in proportion to its cost. The finish and color are devised specifically to present a unity of appeal in furniture, fabrics and upholstered pieces. We hold all pieces ready for immediate finishing in the decorative scheme of your own choosing.

Consult your decorator or deal direct. Advice given without obligation to purchase.

Erskine-Danforth Corporation

Send for Valuable Book "Free"

2 West 47th Street, New York
First Door West of Fifth Avenue—4th Floor
One IDEAL does the work of all these

ACTUAL use has shown that the Ideal Power Lawn Mower will easily replace five men with hand mowers and all the way from four to eight men with hand rollers. One man with the Ideal can easily cut four to five acres of lawn per day and as the roller is an integral part of the machine the grass is rolled every time it is cut. Hence the turf is kept firm, smooth and in the finest possible condition.

How the Tractor Principle Eliminates Difficulties

We have been manufacturing power lawn mowers for six years and our Ideal Tractor mower was probably the first one on the market that could truly be called trouble-proof. It is of very simple construction and its design is such that all complicated adjustments and parts are eliminated. All the operator has to do is to guide the machine and operate the starting and stopping lever.

Uses Tractor Principle

The cutting blades operate by the traction of the engine. The blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur wherever an attempt is made to drive the blades directly by power from the engine.

Cuts Close to the Walks, Trees, Flowerbeds and Shrubby

With the Ideal a man can work close to various obstructions as with a hand mower. The mower is hung in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty.

Photo at right shows how the Ideal is easily converted into a roller. This is the small caster roller, which we furnish. It is used for early spring rolling. You can secure this Ideal through your hardware dealer or direct from our factory.

Five-Day Trial—Satisfaction Guaranteed

Write for details of our five day trial offer. Ideal Power Lawn Mowers are sold with a standard guarantee of satisfaction and we will willingly refund money on any machine that does not meet reasonable expectations.

Cuts close to tree or other obstacles.

The best white fleshed peaches are Mountain Rose, Stumpy and Carman; in yellow fleshed, Elders, Crawford and Woodmont will be found reliable. The Japanese types of plums are by far the most productive; Abundance, Burbank, Satsuna and October Purple are all good sorts. These and Washington are also dependable varieties. Among grapes, the best black sorts for outdoor culture are Wadley and Concord, the former a larger grape than Concord, but not as good a grower. Brighton and Catawba are considered the best red fruited grapes, while in white varieties Niagara is a leader.

A splendid red currant is Perfection, with Fay's Prolix second. White Grape is considered the best white sort and Brooko Giant the most desirable black fruited variety. In raspberries, Rabburn is a very large fruited type, but Cuthbert is perhaps the best red, and Golden Queen an unexcelled amber colored, variety. Industry and Dow are the most desirable varieties of gooseberries, but they do not measure up to the standard of the large fruited English sorts such as Crown Bob or Red Jacket. Unfortunately, these latter are inclined to mildew, though this trouble can be controlled by proper spraying.

Planting the Orchard

The first thing to do is to make a little sketch plan of the area available and see how many trees you can fit into the space without crowding. Have them arranged so that the taller trees are on the north side of the garden and consequently will not shade the others. Figure the spacing out so that the short lived trees such as peaches will only be fillers which can be taken away when they have outlived their usefulness, leaving a perfectly spaced and well balanced orchard.

Behind the House Stands the Orchard

(Continued from page 54)

The best white fleshed peaches are Mountain Rose, Stumpy and Carman; in yellow fleshed, Elders, Crawford and Woodmont will be found reliable. The Japanese types of plums are by far the most productive; Abundance, Burbank, Satsuna and October Purple are all good sorts. These and Washington are also dependable varieties. Among grapes, the best black sorts for outdoor culture are Wadley and Concord, the former a larger grape than Concord, but not as good a grower. Brighton and Catawba are considered the best red fruited grapes, while in white varieties Niagara is a leader.

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Planting the Orchard

The first thing to do is to make a little sketch plan of the area available and see how many trees you can fit into the space without crowding. Have them arranged so that the taller trees are on the north side of the garden and consequently will not shade the others. Figure the spacing out so that the short lived trees such as peaches will only be fillers which can be taken away when they have outlived their usefulness, leaving a perfectly spaced and well balanced orchard.

To make the orchard a part of the home grounds the small fruits must not be neglected. They give quick returns (some even fruited the first season) and by proper management they will go on producing indefinitely. Currents, gooseberries, grapes, blackberries and raspberries come under this heading; the two latter are usually trained to fences or stakes, and when handled in this manner are fit subjects for any garden. It is often a good plan to have a border of small fruits around the tree orchard.

Straight rows in the orchard are very necessary. Use a line to lay them out and a measuring stick to make sure the stakes are equidistant, the stakes before you start to plant and in digging the holes for the trees let them be of sufficient size to allow some latitude for crooked stems. The trees when finished should be in perfect alignment both ways.

There is no secret in proper planting. Any person of ordinary intelligence will make a reasonable effort to plant perfectly with little if any actual experience. The holes should be of the right size so there will be abundance of room to spread out the roots in a natural position. The soil in the bottom of the hole should be well prepared and thoroughly enriched to encourage strong root growth. Set the trees about as deep as they were planted at the nursery, and see that the soil is well firmed around the roots to eliminate pockets. The best plan when preparing for planting is to dig holes about 3' in width and depth, separating the soil and subsoil in the digging. A little manure or crushed bone should be put at the bottom to add to the health and life of the tree. When filling, the top soil should be used at the bottom; if enough of it is not available, complete the planting, the subsoil can be used on top.

When the trees arrive from the nursery they should immediately be "heel in"—lay on their sides and their roots must be covered with soil. This will prevent the roots from being damaged by the sun or wind and when planting each tree can be handled separately with no danger of exposure to the others. All broken or mutilated roots must be removed clean using a sharp knife or pruning shears; new roots will quickly start from the cut clean. The filling of the holes should be done in small layers, a layer with the heel; or when water is available, a thorough puddling is one of the best ways of settling the soil and firming the roots. In all planting operations the plentiful use of water will avoid unnecessary losses.

(Continued on page 72)
Mail the coupon below or send a postal. Look over the catalogue—page after page of imported bulbs—the very flowers you want.

Hyacinths, Tulips, Narcissi, CROCUS, give, for a small outlay of time and money, an abundance of flowers in the house from December until Easter, and in the garden from earliest spring until the middle of May.

BIG SHORTAGE OF BULBS EXPECTED!

ORDER YOUR SUPPLY AT ONCE

Advices from big growers in Holland indicate great scarcity of bulbs this coming season and enough cannot be grown to meet the demand. To insure getting your supply send us your order at once. Until July 1st, not later, our present low prices for the choicest varieties of bulbs grown by specialists in Holland will hold good.

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

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

DIRECT FROM SPECIALISTS

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

ORDER NOW—PAY WHEN DELIVERED

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

Fill out the coupon or send a postal for catalogue to-day.

ELLIOIT NURSERY CO.
339 FOURTH AVE. PITTSBURG, PA.
Behind the House Stands the Orchard

(Continued from page 70)

Trees cannot be lifted and transplant-

ted to other quarters without receiving a

check, so their upper growth should be

reduced somewhat after they are reset.

Pruning relieves the strain on the roots

to such an extent as to have re-established

themselves. How severely the tree should be

cut depends to a great extent upon its

condition when it was planted. If it

was a long time in transit, or if the

roots were badly damaged, it should be

severely pruned. In all cases, however,

it is advisable to cut back enough to en-
courage vigorous growth when the sap

starts.

If you do not intend to spray your

trees you may just as well give up the

idea of having an orchard; you can

be successful without this necessary

cultural detail. The trees should be spra-

yearly when dormant, and for the various

pests such as San José or oyster-

scale, bark fadl, etc. When they have

attained a fruiting size they must be

sprayed in flower for the diffe-

rent parasites that operate to the

inside of the fruit. For this purpose a

combination of Bordeaux mixture

and lime water should be used. Of

course it is advisable to spray trees

to any desired

Keep It Cool in a Good Refrigerator

(Continued from page 52)

smooth, hard, non-porous, non-warp-

able, non-rustable porcelain, the best

type of which is the burnished vitreous

porcelain in several layers on a metal

backing. These linings must be made in

one piece with no seams. No seams

and seamless are quite different in their

implication. "No seams" is what it

seems to indicate but seamless means a

camouflage of joints. Joints and seams

are food and odor entrappers and pre-

serve disease and death. Many of the

advertised enamel interiors are made of

nothing but paint heated, not burn-in,

which therefore takes off or grates

(cracks form) and falls into the food,

which of course is not a particularly epi-

curian sort of truth.

The doors, too, must be seamless,

jointless, seamless and smooth.

The shelves and other partitions must

be smooth, heavily tinned wire mesh.

Smooth to prevent accumulation of

food, and the wire mesh to insure rapid

and unimpeded circulation of air.

The Nine Points

Therefore, to preserve the sanitation

of the home and the consequent sanity

of the world before buying a refrigera-

tor the following Nine Points should be

laid before the Kitchen Diplomatic Ta-

tle.

1. Does it: Maintain a low and uni-

temperate temperature?

2. Does the refrigerator keep the

beef cold, or better between 45 and

60 degrees, or better between 45 and

60 degrees? Will a damp cloth dry

quicker than inside of it, because of

the circulation of air in your refrigera-

tor? Can salt be kept dry and

granular in it for one hour?

3. Does the refrigerator keep the

beef cold, or better between 45 and

60 degrees, or better between 45 and

60 degrees? Will a damp cloth dry

quicker than inside of it, because of

the circulation of air in your refrigera-

tor? Can salt be kept dry and

granular in it for one hour?

4. Does the milk taste of cheese

and butter of the soup? If they

any "acquired traits," you may be

on the motor. If this

Another important feature is the

be lighted by being struck on its

This shows whether the ice box

is dry!)

2. Does the milk taste of cheese

and butter of the soup? If they

any "acquired traits," you may be

be lighted by being struck on its

doors and hence the family! Opal

and to one side, so that the cold

and waste materials from the cle:

exhaust on the motor. If this pi

with excellent result.

foods and hence the family! Opal

ness or pertinacious grip on od(

Tiles and other beautiful interiors

in the tile, holding odors in their

least; its cold! Many experiments have

been found that the walls, floors and
doors of every refrigerator must have an

unmouldy and cold food.

is what insures an odorless condi-

tion when it was planted. If it

trees you may just as well give up the

Will this model meet your needs?

From among our many practical designs, this is a

very popular model because of its simplicity in

design and of pleasing interior arrangements.

Many hundreds of buildings of this model are at

present in use at summer camps, and bungalow

colonies throughout the country.

As a tenant house in the country or comfortable

house in the woods, it fills a long felt want.

Send for our Practical Book of Floor Plans and

photos of a wide variety of Bungalows, Garages, Play-
houses and buildings for every purpose—20 cents

postpaid.

KOLB BUILDING CO. 36 Church St., New York

(Continued on page 74)
Dreer's Roses for the Garden

The bulk of our Roses were field grown in 1918; then carefully dug, planted in pots and stored in cold frames. Under this plan the stock is strong and ready to start blooming, and much superior to stock forced by high temperature.

The Dreer's Dozen Hardy Everblooming Hybrid-Tea Roses

is revised each year to include the very best Hybrid-Teas for Garden culture. This collection will furnish a constant supply of blooms throughout the summer and autumn—the best of every color.

Duchess of Wellington—Intense saffron-yellow stained with deep crimson, changing to a deep coppery saffron-yellow.

Escarlate—Produces a greater number of flowers than any other Hybrid-Tea in our collection. Intense brilliant scarlet color and of perfect form.

Lady Ursula—A delightful tone of flesh-pink, delicately tea-scented.

Laurent Carle—Large, deliciously scented, brilliant carmine flowers.

Caroline Testout—One of the most popular bedding, Bright satin-rose, very free and fragrant.

Mme. Jules Bouche—White, at times slightly tinted with blush on the reverse side of petals. Long, stiff stems.

Lady Ashtown—Soft rose shading to yellow, flowers large on long stems.

Lady Alice Stanley—A beautiful shade of coral-rose, inside of petals shading to flesh-pink.

Jokheer J. L. Mock—Deep imperial pink with outside of petals silver rose-white.

Mrs. Aaron Ward—A distinct Indian-yellow, shading lighter towards the edges.

My Maryland—Bright but tender salmon-pink, shaded with rose. Very floriferous. Long stiff stems.

Ophelia—Delicate tint of salmon-flesh, shaded with rose, very floriferous. Long stiff stems.

Jorikheer J. L. Mock—Deep imperial pink with outside of petals silvery rose-white.

Mrs. Aaron Ward—A distinct Indian-yellow, shading lighter towards the edges.

Duchess of Wellington—Intense saffron-yellow stained with deep crimson, changing to a deep coppery saffron-yellow.

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Caroline Testout—One of the most popular bedding, Bright satin-rose, very free and fragrant.

Mme. Jules Bouche—White, at times slightly tinted with blush on the reverse side of petals. Long, stiff stems.

75 cents each; $7.50 per dozen; $60. per 100

Besides illustrating Roses for every purpose, is the best guide for your Garden. Its articles for both planting and caring for Vegetables and Flowers were written by experts. The varieties listed are dependable in quality and germination. It is quite as much a Garden Book as a catalog. Free if you mention this publication.
KOHLER

Also MEANS A KITCHEN SINK

Like the famous Viceroy built-in bathtub and every other Kohler product, this kitchen sink is endowed with an unusual beauty and durability by the covering of pure-white enamel, into which is inconspicuously glazed the mark of quality—KOHLER.

It is a worthy Kohler creation, from the attractive, simple design to this immaculate, matchless enamel covering which protects it against the hard knocks of daily service.

It is more than an expression of mere handicraft; it is a masterpiece into which has been wrought the spirit of well-doing which only can come of loyal and contented workmanship born of the high ideals of a great community center.

Let us send you, with our compliments, an interesting book which pictures and describes the Kohler method and the Kohler line.

KOHLER of KOHLER

Kohler Co., Kohler, Wisconsin
Shipping Point, Sheboygan, Wis.

AND TWELVE AMERICAN BRANCHES

MANUFACTURERS OF ENAMELED PLUMBING WARE

Plate F-1002-A

Is There a Bird Bath in Your Garden?

THE further we proceed in the study of landscape gardening—or, to use a less professional term, "laying out the premises"—the better we realize the important place which garden furniture holds in the plans we develop. Not only the useful benches, arbors and garden seats, but the more esthetic sundial and simple spot have of late years been developed to a high point of excellence in design.

Of all the many articles of garden furniture which the last decade or so has taught us to use, none quite fills the place of a suitable bird bath. I say suitable advisedly, for the bird bath should be chosen not only for the harmony of its appearance in our particular scheme, but also because of its practical adaptability for use by the birds. However ornamental a bird bath may be, if the birds do not use it its chief purpose is gone.

Aside from being so placed that the birds will not hesitate to come to it and is often surprising how close to human beings and houses our robins, thrushes, song sparrows, wrens and other desirable insectivorous birds will fearlessly approach when attracted by water—the bird bath must meet certain structural requirements. Its diameter and height above the ground matter, but it is its depth in particular importance. Birds dislike deep water—watch one at the brookside and see how shallow a spot he chooses for his shower.

The basin of the bath, then, should slope very gradually toward the center, with a water depth at the rim of more than 1/3. Into such a basin the bird can walk until he reaches the depth which best suits his particular whim. The actual depth varies, and may be but little, so far as its utility is concern. The majority consist of a simple flat of concrete or artificial stone, on a pedestal 3' or 4' high, the whole being rather classical in design. To fit well in almost any garden scheme, for more formal, pretentious purposes in which a central fountain, or, being rather classical in design, for the construction of a suitable perch from which visions go in the same chamber, with a water depth at the rim of more than 1/3.

However ornamental a bird bath may be, if the birds do not use it its chief purpose is gone.

Is There a Bird Bath in Your Garden?
MAKE sure of your garden's success by controlling the factor which has most to do with its success or failure—"rainfall".

A Cornell Irrigation System, by an arrangement of underground piping, will lead the water to upright sprinklers capped with the famous Rain Cloud Nozzles which deliver a fine spray or a heavy rain, as you prefer, over every part of the garden. The volume and heaviness of the shower can be controlled perfectly, giving just the amount and character of irrigation which you need. Cultivation is not interfered with by this installation.

For your lawns use the Cornell Underground System with Rain Cloud Nozzles. Perfect irrigation over the whole area and no interference with mowing.

Write for illustrated literature.

W. G. CORNELL CO., Union Square, New York City
Engineers and Contractors
CHICAGO WASHINGTON, D. C. NEWARK, N. J. KANSAS CITY, MO. PITTSBURGH
BOSTON BALTIMORE CLEVELAND PHILADELPHIA NORFOLK

THERE IS NO PLACE LIKE HOME

WHEN that home is equipped with a screened porch. The most popular room in the American home today—a sun-porch by day—a cool sleeping room by night, protected against disease carrying flies and mosquitoes.

When screening specify PEARL Wire Cloth. Insist upon the Genuine, which is the most satisfactory wire, a process owned and controlled by us. It is the most handsome and sanitary. It is the most economical, requiring no painting or repairs.

Write our nearest office for samples and descriptive matter. Address Dept. "K."

The Gilbert & Bennett Mfg. Company
New York, Georgetown, Conn., Chicago, Kansas City, Mo.
The best hardware dealer in your city sells "PEARL."

Your Fence
Let Us Design and Make It Especially for You

ADMITTEDLY, there may be parts of your grounds where our regular standard fencing and gates might fit in admirably. But for the prominent parts of your grounds, you will doubtless desire some special treatment in keeping with its purpose and surrounding.

That is why we cordially invite you to take full advantage of our Service Department.

In this way you will be assured of the interested, personal attention of an expert, who will carefully analyze your particular fence and gateway needs, and make careful recommendations accordingly.

It's a service we offer you, without cost or obligation.

American Fence Construction Co.
100 Church St.
New York
Live in it all the year 'round.

The home well sealed against the extremities of climate is the comfortable, healthy home in which to live.

To permit their operation whether dry or wet, every door and window sash must fit loosely in its surrounding frame. The thus-formed cracks around each average sized window in your home actually aggregate a hole as large as if a brick were removed from the wall. Left unsealed, these big-as-a-brick openings invite indoors wintry blasts and hot summer winds.

Throughout extreme seasons of cold or heat they permit dust, noise, moisture—and silence rattling windows.

The Weather Bureau recommends the protection of all important farmlands where thunderstorms are frequent, particularly when human or valuable animal life is involved.

The presence of a system of lightning conductors on a building serves a small way to discharge the electrostatic charge, and thus should decrease the intensity and number of strokes of lightning. But then times when the accumulation of static electricity is very rapid are critical.

Protection Against Lightning

My Friends the Builtmores

(Continued from page 26)

now are going to be just that much ahead of the game.” He said the pros-
Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

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

**IRISES.** An unusual and distinctive collection, including many novelties of my own raising (awarded the Panama-Pacifie Gold Medal).

**PEONIES.** The most complete collection of herbaceous and tree Peonies in the world.

**Delphiniums, Phloxes, Chrysanthemums, Tulips, Long-spaured Aquilegias, Hardy Astors, New Astilbes, Roses, Dahlias.**

**New Japanese and Asiatic Shrubs, few coniostates, exanthus, ber- ries, flowering cherries, corylopsis, etc.**

**Lilacs, Philadelphus, and Deutzias.** A complete collection of Lemoine's new creation.

**Dwarf Evergreens.** Rare specimens for formal gardens, lawn groups and rock garden plantings.

A complete list of my collection of Hardy Plants and Shrubs will be found in

**Farr's Hardy Plant Specialties**

Sixth Edition, 1918. 30 full page illustrations (13 in color). Most well-informed gardeners have a copy, but if you have not received one, or it has been misplaced, a duplicate will be sent promptly on request.

**Bertrand H. Farr, Wyomissing Nurseries Co.**

106 Garfield Avenue, Wyomissing, Penna.

When the opportunity came to realize the garden of our dreams, we found ourselves at a loss to know just how to go about it. Our lawn was to be one of beauty throughout the year, with positively no barren period. In our dilemma we appealed to MOON'S. "If you ever plan to re-make your garden, go to MOON'S. They have the most wonderful nursery stock—acres and acres of it, and they take such keen interest in your particular problem. Through their suggestions and assistance to us, our dream garden has become a satisfying reality."

**MOON'S Hardy Trees, Shrubs and Plants for Every Place and Purpose.**

Write us your problem and request our catalog.

**THE WM. H. MOON COMPANY**

Nurserymen

MORRISVILLE, PENNSYLVANIA

On Lincoln Highway—Midway between New York and Philadelphia

For Lasting Beauty

When Time shall have attempted his ravage with storm and sunshine, winter and summer—then only may be fully appreciated the enduring beauty and beautiful endurance of Creo-Dipt Stained Shingles for roofs and side walls.

But see the beautiful Creo-Dipt colors—learn why they neither fade, rot, rust, nor curl. Send for Color Samples and Photo-Portfolio of fifty beautiful homes by celebrated architects.

**CREO-DIPT COMPANY, Inc.**

1012 Olive St., N. Tonawanda, N. Y.

Details and specifications for construction of Thatched Roofs on special request.

**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.

**SPECIAL OFFER**

To acquaint you with this new variety, we will ship the desired quantity at $2 a dozen, 25 for $3.50 or $15 a hundred.

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

**B. HAMMOND TRACY, INC.**

Box 17

Wenham, Mass.
Silent SI-WEL-CLO

People are glad to visit homes where their finer sensibilities are considered and where they are not embarrassed by noise escaping from the bath or toilet room when the closet is flushed.

In perfecting the Silent Si-wel-closet, no effort has been spared to make the Si-wel-closet mechanically perfect—no exposed nickel work—seat of finest wood and finish—long-life fittings—closet and tank of china, of course. The Trenton Potteries Co. "Tepeco" All-Clay Plumbing is most sanitary, beautiful, practical and permanent. "Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness. Insist that all your plumbing fixtures be of "Tepeco" ware. A wise investment—a beautiful one.

The Trenton Potteries Company, Trenton, New Jersey, U.S.A. World's largest makers of All-Clay Plumbing Fixtures
Individual thought, taste and refinement are possible by the use of LEAVENS FURNITURE

You are privileged to select from a manufacturer's unlimited stock, and in adding exercise your own taste in finish if you so desire, either in color schemes to harmonize with your interiors, or with special hand decorations so much in vogue at the present time on colonial windows, shutters, and patterns. Of four poster beds, chairs, or our straight line furniture.

This privilege of individual selection as to finish, as well as selected pieces, makes for that individuality and charm which is the keynote of modern home of refinement.

Send for set of illustrations and color chart

William Leavens & Co., Inc.
Manufacturers
32 Canal Street
Boston, Mass.

Furnishings for Special Lamps Country Houses and Shades

Interior Decorations

Mrs. McClure & Underwood
19 East 48th St. New York

Nothing is more charming and attractive than painted furniture. We design and execute to order and can paint any of your old pieces to accord with the new or with the general decorative scheme. Fascinating chintz window shades and hangings will help to make a must satisfying effect.

Suggestions gladly submitted

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Bought, Sold and Exchanged
early American, also Chippendale, Sheraton and Hepplewhite furniture, more rare china, silver, Sheffield plates, old brass and pewter, also restoring antique furniture.

32 Canal Street Boston, Mass.

“THE BEAUT-I-ATOR”

The “Beaut-i-ator” is a portable metal radiator enclosure. You simply place it over your radiator. Nothing to put together. Nothing to fasten.

A splendid booklet music lovers will value, in two colors. Illustrated to help prevent and scrape.

Radiator Obscuring With Decorative Metal Grilles

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.

Send for booklet when you ask for Booklet No. 66-A.

THE BEAUT-I-ATOR

Tuttle & Bailey Mfg Co.
52 Vanderbilt Avenue
New York

“Good Furniture”

Living room, dining room and bedroom furniture especially adapted to country homes.

Willett A. Lazier
9 East 33rd St., New York

RUSTIC CEDAR GARAGE

(Red-builtshipped knocked down)

A garage with the natural bark on the wood, blending into the landscape, unobtrusive, beautiful, substantial and not expensive. No costly screen of shrubbery is needed to camouflage this garage—itself a great saving. In size roomy for the largest cars. Send for literature.

The MILCH GALLERIES

Dealers in AMERICAN PAINTINGS

The works of American artists are now especially sought by collectors. This country has awakened to the fact that the finest pictures are being produced at home.

Our new booklet with our gallery's latest news recently published, sent on request

108 West 57th St., New York

Instead of a garage that stands out in bleak, glaring unsightliness, to the detriment of your own lawn and your neighbors' view, have a RUSTIC CEDAR GARAGE.
Deane's French Range
For Discriminating People

An unwise range selection will lead to untold annoyances.

The same discriminating care that you use in selecting your piano or decorations should be exercised in the choice of your range. DEANE'S FRENCH RANGES are built to order after a careful investigation of the conditions under which they are to be used. Before you decide the range question consult our Kitchen Efficiency Department. Let us study your problem and recommend the range that will best suit your needs.

DEANE'S FRENCH RANGES use coal, wood, gas, and electricity, either singly or in combination. They are constructed of the purest materials obtainable, and maintain the highest standards of manufacture.

Our Kitchen Efficiency Department is prepared to recommend such other appliances as will make your kitchen service all that you desire. Homebuilders and architects are invited to consult us freely.

Send for portfolio of Installations.

Bramhall, Deane Company
263-265 West 36th St., New York City

The Third Year Dining Room

(Continued from page 32)

are delicate in line and have beautiful crystal drops. A large picture shows them in detail.

In addition there are two accessories to be bought, if you desire to finish the room as pictured. A large orange bowl will give a touch of color to the center table, and a knife box, in the period, will continue the Empire feeling.

There, the room is done! We have spent at most $2,113.25, or $1,975.25 if only four side fixtures are used. The breakfast room is complete, and the dining room looks like new.

This third year we have been very extravagant, because in these articles we are presuming that the lord and master succeeds in landing a substantial raise the third year, and it is natural to think that we will let you spend some of it on the house. These third year expenses were for the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 brass candlesticks</td>
<td>$12.00</td>
</tr>
<tr>
<td>6 fixtures @ $4.20</td>
<td>$25.20</td>
</tr>
<tr>
<td>1 large box</td>
<td>$10.00</td>
</tr>
<tr>
<td>1 large bowl (orange)</td>
<td>$10.00</td>
</tr>
<tr>
<td>Duncan Phyfe Furniture: Dining room table</td>
<td>$250.00</td>
</tr>
<tr>
<td>4 side chairs $60</td>
<td>$240.00</td>
</tr>
<tr>
<td>2 arm chairs $75</td>
<td>$150.00</td>
</tr>
<tr>
<td>2 consoles @ $108</td>
<td>$216.00</td>
</tr>
<tr>
<td>Total</td>
<td>$1,293.25</td>
</tr>
</tbody>
</table>

I think you will like this room as it is finally completed. There is not much furniture in it, yet every necessary piece is there. All the accesso­ries that give finish and delicacy of feeling to a room are there also. It is the sort of dining room one can live in easily, not too dignified, yet sufficiently for entertaining.

On either side of the fireplace are placed the consoles. Their ends let down so that they occupy but small space. $168 each

Lectures for Garden Clubs

House & Garden will be glad to make suggestions to garden clubs in the Med­dle Atlantic States wishing to engage reliable lecturers on either vegetable or flower gardening topics. Inquiries should be addressed to the House & Garden Information Service, 19 West Street, New York, and accompanied by a stamped and addressed return envelope.
Halves Space
Cuts Cooking Cost

A gas range and a coal or wood range—both in one. The Duplex-Alcazar burns these fuels singly or together and takes up no more room than one old-fashioned stove.

It gives you really modern cooking facilities. If the coal fire is too slow, turn on the gas. Gives exactly the degree of heat you want for the work at hand. And as the result of this easy, economical control over cooking heats, fuel costs are cut materially.

In summer keep your kitchen cool by burning gas. In winter, when you want warmth, use the coal or wood part of your Duplex-Alcazar. The change from fuel to fuel is instantaneous and it gives you a comfortable kitchen the whole year round.

This is the pioneer fuel range. Good dealers everywhere carry it in styles and types to suit every taste. Illustrated and descriptive booklet will come for the asking.

For districts where gas is not available, there is a Duplex-Alcazar made for Oil, Coal or Wood combination.

ALCAZAR Range & Heater Co.
418 Cleveland Ave. Milwaukee, Wis.

Hand painted
furniture.
Delightful
Chintzes.

Suitable for Country or Town House

MRS. GERRIT SMITH
Interior Decorator
New York City

Bird Baths
are a source of endless pleasure. The birds they attract to your garden bring life, color, and delightful entertainment.

Erkins Bird Baths are to be had in a variety of distinctive designs and are rendered in Pompeian Stone, a marble-like composition that is practically everlasting.

The price of the bird bath shown herewith—diameter 24 inches, height 30 inches—is $20.00

Illustrated Catalogue sent on request.

THE ERKINS STUDIOS
226 Lexington Avenue, NEW YORK CITY

The Greenhouse Beautiful
Whether large or small—a greenhouse adds to any grounds an atmosphere of distinction. To insure this to the fullest degree the structure must be "right" in every detail as in every essential. Built on such a standard.

FOLEY GREENHOUSES

Foley Greenhouse Mfg. Co., 9 W. Lake St., Chicago
Safety First

TEST IT

Note the easy action of the Corbin front door lock, requiring only a slight pressure on the key to retract the latch bolt. Note the ease with which the key is inserted and withdrawn, without sticking or binding. Note the general strength and solidity; also the fact that when in use the face of the cylinder is the only part visible from the outside when the door is closed, and that the narrow, sinuous key way affords no chance for the use of picking tools. Then you will understand some of the reasons why Corbin locks are favorites with architects and house owners.

Any dealer in Corbin Hardware will show you our locks, or we will send you circulars on request.

P. & F. CORBIN
The American Hardware Corporation
NEW BRITAIN, CONNECTICUT

George W. Reynolds
Interiors
Furniture Decoration - Draperies
HOLLINGSWORTH BUILDING ROOF
LOS ANGELES, CALIFORNIA

SUNLIGHT
Made on the West Side

SPECIAL OFFER

This Bird bath. No. 519 in light golden gray Terra Cotta stands 36 in. high with a 34 in. bowl. It is great in design and size. The bird bath is made in Spain for McCraw's and is priced at $14.50.

The Only Shade Made With A Ventilator

The New McCray Catalog Is Ready

Let us tell you how VUDOR Porch Shades do more things for your comfort, do them better and for less money per year than any pleasure-giving necessity ever made.

10,000,000 people who use them know, and if you will write us, you will know, too, for we will mail at once full particulars, illustrations in color and name of your local dealer.

HOUGH SHADE CORPORATION
261 Mill St., Janesville, Wis.

Wagner Park Nurseries
Box 120
Chestnut Hill
Phila., Penna.

Wagner Park Nurseries
220 West 1211th Street, New York City.

True Quality

It is comparatively easy to build refrigerators that are convenient and good looking. It is quite another thing to produce refrigerators that have true quality built in them.

For a third of a century McCray Refrigerators have been built on the true quality basis. Thousands of satisfied owners are proof that McCray Refrigerators combine convenience and design with sound principles of construction—that first class materials and workmanship enter into the McCray.
Tropical Water Lilies

Among the most beautiful are Mrs. Woodrow Wilson, Panama-Pacific, Wm. Becker, and Mrs. E. B. Bedford, all prize winning varieties, but my general list of tender Lilies includes all the varieties of worth, both in day and night bloomers. I also grow many hardy varieties for pools and ponds. All easily grown, needing only water, sunshine and a little soil.

Write today for booklet listing these wonderful plants for the aquatic garden. I will be glad to assist you in your plans.

William Tricker
Water Lily Specialist
Box G
Arlington, New Jersey

Water Supply for FARMS and Country Homes
Send for descriptive Catalog A
LUNT MOSS CO.
BOSTON, MASS.

Best Nursery Stock Ever Grown
Dogwoods, Fruit and Ornamental Trees, Rhododendrons, Azaleas, Evergreen Shrubs, Hardy Perennials.
致命的风

The STEPHEN HOYT'S SONS CO., Inc.
Landscape Gardeners and Nurserymen
Tel. 333
New Canaan, Conn.

All Your Garden Tools in One
Ideal for small gardens and truck patches. With several tools—which are quickly interchanged—you can plow,  open furrows, cover them, cultivate and hoe. The large wheel and "double curve" which is an exclusive feature—directs the draft and makes the Leader Garden Plow the cheap, efficient plow that saves on fuel and labor costs, the Leader Garden Plow will be a real money saver. A Leader Plow will make a farmer's life easier and more enjoyable. Any workman or children—put the Leaders in the garden. Your yard will look better and everything will be in better order. You will be surprised how reasonable these tools are in price.

TOWNSEND'S TRIPLEX
The Greatest Grass Cutter on Earth. Cuts a Swath 86 inches wide.

The public is warned not to purchase worthless imitations. Do not buy second-hand either. Ask for the TOWNSEND TRIPLEX. Send for catalogue.

TOWNSEND'S TRIPLEX
S. P. Townsend & Co.
17 Central Ave., Orange, N. J.

Smoky Fireplaces Made to Draw

The SAVO Steel FLOWER and PLANT BOX
Self-Watering, Sub-Irrigating
For Windows, Porches, Sun Porches. Place in the window once a week. Perfect. No evaporation and drainage. You can move SAVO boxes indoors or out and have beautiful Flowers and Plants the year around. Six styles. Aluminum or Dark Green enamelled finish. Leaky Proof and Rust Proof. Ask your dealer or write for Free Booklet.

PEA - FOWLS
The most and most beautiful of birds as well as the greatest money producer. Three best and beautiful fruit country estates.

MARY DUNCAN McCUEY
Oakbrook, Logan Co., Chicago, Ill.

The SAVO Manufacturing Co.
Dept. C, 39 So. La Salle St., Chicago, Ill.
Manufacturers of the well-known "Savo Art Mantle"

Water Lilies grown, needing only water, pools and ponds. All easily grown, needing only water, sunshine and a little soil.

The Fischer & Jirouch Co.
4817 Superior Ave., Cleveland, O.

SMITH No. 22 BANNER COMPRESSED AIR SPRAYER — GUARANTEED

This Sprayer is adapted for every Spraying purpose, it cannot be excelled for spraying garden vegetables, plants, shrubbery, trees, flower beds, whitewashing and disinfecting poultry houses, stables, cellars, Wisteria, Pea-Flowers, etc., in fact, will spray anything in liquid form and is easily operated by man or man. Full directions and spraying calendar with each Sprayer.

Heavy 4 gallon galvanized steel tank, well riveted to stand heavy work. Automatic tank emptying valve does not clog. Brass 2 in. diameter. Automatic tank emptying valve does not clog. Automatic tank emptying valve does not clog.

Adjustable strap for carrying spray. Pump head for spraying around. This Sprayer is adapted for every Spraying purpose. It will not clog and wastes no long distance, line throws a broad. Heavy 4 gallon galvanized steel tank, well riveted to stand heavy work. Automatic tank emptying valve does not clog.

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