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HERE is an issue to read and re-read and then lay away for reference, because it is mainly about collectors and for collectors. And as almost everybody collects something and quite a number of collectable topics are covered, this August Antique Collector's Number promises to be one of the bright magazine spots of your summer.

The ancient lineage of collectors is discussed in "Collectors of Yesterday," by Gardner Teall. It makes you one with Walpole, the De Medici, Rubens, La Pompadour and all that host of interesting folk who have collected. Harrison Cady, the artist, writes of collecting ship models. He is an ardent collector of models and speaks from broad experience. Mrs. T. P. O'Connor tells the story of Irish glass. Who better could tell it than Mrs. T. P.? Jack Rose, who has been visiting country auctions these past ten years to his profit and enjoyment, tells the story of them in pictures and words. C. J. Charles, the eminent connoisseur and decorator, writes the history of the English room, which should interest both collectors and decorators. Then, just to make good measure, the Little Portfolio this time is filled with ancient instead of new rooms and is called The Little Portfolio of Old Interiors. Added to this are the views of a dining room in a Boston residence restored in the American Empire style, a highly successful piece of work by Little & Browne. How to treat a bay window, a problem plenty of amateur decorators face, is explained on two pages of this August number. And there are also suggestions for the use of unusual antique pieces in the dining room—practical hints that can easily be carried out.

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Those who would shop will find the page this month unusual. We are taking them by month—In July the bathroom, in August the nursery. Such an assortment of delectable fittings for the children's room!

And might we also mention that Arthur Guiterman has written a poem on Collectors and what should be done with them? And that Frank J. Forster has designed two garages for this number? And that the kitchen article considers glassware for cooking—a really readable contribution to your kitchen lore?

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Our forefathers were practical men. They designed their houses with a view to getting the greatest possible living capacity from them. And in the evolution of their architecture they managed to produce styles that were not alone livable but beautiful. This Dutch Colonial reproduction illustrates the point. The hip roof creates a second story and its overhang a covered terrace. The overhang also makes a shadow—and shadows are necessary to the beauty of a façade. The door is set in, producing another shadow as well as a shelter. The solid, simple character of the stone harmonizes with the architecture, as is also evident in the other views of the house, shown on pages 14 and 15. Frank J. Forster, architect
EARLY SUMMER IN THE PEONY BORDER
The Growth from Simple Beginnings of a Planting where, Singly and Collectively, the Peony
More than Justifies Its Psuedonym of "The King of Flowers"

JOHN L. REA

Away off here in this part of the Champlain Valley, where the last low foothills of the Adirondacks have given place to the more or less level country stretching east and north toward the lake and the St. Lawrence, Spring seems always three weeks late in coming. Peony buds rarely venture to open much before the second week of June. With us, each summer dates from that morning when Umbellata rosea, breaking the spell, unfurls those lovely violet-rose outer petals of hers, and with all the pomp and ceremony of some great court functionary performs her gracious task of announcing that the peony season is at hand.

The little "cut-leaved" variety, Peonia tenuifolia, and Grandmother's old crimson, have, to be sure, preceded Umbellata and have in their turn been befittingly acknowledged and loved, the one more for Grandmother's sake than its own, perhaps, and the other for the dazzling blood-red color of its friendly little blooms, nestled in the feathery foliage. Their brief seasons were soon over, however, and they have discreetly shed their petals as if having no notion of trying conclusions with any representative of that glorious galaxy of beauties soon to burst upon the stage.

And now time drags never so slowly. The last irises are cut. All signs of the late pink and yellow cottage tulips are carefully taken away. The whole border, throughout its hundred and sixty-five feet of length, is a billowy mass of green. There are the glistening metallic green of the peony leaves, the vivid green of iris blades, the soft fuzzy greens of foxgloves and larkspurs, the dainty green of the growing phloxes, the cold, stiff, forbidding lily stalks—the whole relieved by the dark color of young evergreens and the overhanging boughs of old apple trees. Then the miracle slowly but surely takes place, and my impatience becomes a wish that time might run a little more slowly now, and the next three weeks lengthen out into the duration of as many months.

The Opening of the Season
In normal season Umbellata, for some three days, has the border all to herself. But I know her solitary grandeur cannot last, and, as with a miser's glee, I gently feel the great swelling buds on the four mammoth plants of Festiva maxima at Umbellata's right, I wonder, with just a touch of irony, if she in her pride sees them, too. Gradually all about Umbellata, buds are coming to the bursting point, and each plant in its regular, never failing order of succession discloses its gorgeous wares.

At the height of the peony season, there always comes a time when, standing at the far end of this wonderful mass of color, made up literally of hundreds of great flowers ranging from the purest white through all sorts of cream and blush-tints, light and deep pinks, glowing reds and crimsons, I marvel why every garden isn't full of peonies at that hour. Pray, Reader, plant them in your garden, if you have not already done so. The original cost of the roots is not prohibitive. The price of a pair of shoes will start a collection, and, as far as I can see, no conjuror's art is needed to make them grow.

I shall never forget the morning when the scales fell from my own eyes. That, indeed, was a red-letter day. It so happened that I had an eleven o'clock appointment with a gentleman living in a suburban town. As it was a beautiful June morning and I had given up the whole forenoon to keeping the appointment, I took an unnecessarily early train out from the city and spent the intervening hour or two roaming about the residential streets. Somewhere that morning I chanced by a broad green lawn where perhaps a dozen peony plants were growing—set stiffly in a row, to be sure, but all in full bloom, truly in the pink of perfection. I very nearly forgot the appointment, as I have since forgotten both the face and the name of the man I had gone out to see. The revelation and inspiration of that row of peonies, however, yet abides, and they, like Words-
worth's daffodils, still flash upon the inward eye. It was not until some two years later, when the family bought back Grandfather's old home away here in the country and once more boasted a fixed habitation, that an opportunity came of seeing to it that my dream of planting peonies of my own came true. We took possession in November, and by the following June the last member of the family had set his face toward the north and the last member of the family had arrived, burning with enthusiasm to be about the improvement and rejuvenation of the old homestead. By August I found that I had very nearly come to the bottom of my always shallow purse and knew I could make very only very limited fall plantings in the border I had persuaded them to leave room for at the end of the newly made lawn. Before starting back for the city and the winter's work, however, I did put in some irises, tulips, and a dozen unnamed mixed peonies, bought from a general seed house.

Increasing the Collection

Encouraged by the good behavior of these nondescripts and the very presentable blooms some of them threw out the following June, I decided on a bolder venture. A copy of a peony specialist's catalog was obtained, and a real beginning was made, that next fall, of what is turning out to be a never failing source of joy each June to the family, our friends, and all who could make my collection now numbers over a hundred plants, all named varieties, with the exception of that first dozen. Having many other things besides peonies to busy, I would lay out only a few dollars at a time on that particular plant. There was a whole summer's display to plan for, as well as one for the month of June. Consequently my list contains almost none of the more expensive sorts, which, after all, isn't such a calamity, as expense never means greater merit necessarily, only rarity and, usually, comparatively recent introduction. Many of the older varieties have never been surpassed and have become so plentiful that they may be purchased for from forty or fifty cents a root up to a dollar and a half or two dollars. By ordering the so-called "collections" made up by the various peony growers, from stock of which they perhaps have a surplus or an unusually plentiful supply, one can have a dozen first class named sorts for three or four dollars. A root priced at from three to twenty-five dollars I call expensive. So far, although I am reserving a place for them, they are entirely lacking in my garden. Thanks to an honest grower's advice, my collection though limited is well chosen and contains plants of the early, mid-season, and late flowering sorts.

Favere—Sorts

Every peony lover has his favorites and is prone to list the twelve best, when, in reality, that there can be no such amply proven by the fact that no two lists ever agree. I shall, then, not venture to say which is best. But I cannot pass on without naming a few I should sorely miss if they were gone from my border next June.

Festiva Maxima—the great white one flecked with an occasional crimson splash. Monstre Jules Elie—a beautiful pink of enormous proportions. Marie Jacquim—also called the Water Lily, which it resembles in form, but warmer in color. Felix Crouse—an unusually pure red, rich and deep. Couronne d'Or—a white developing a crown of carmine splashed petals separated from the rest of the flower by a ring of golden stamens. Marie—a beautiful flatish bloom made up of an indescribable mixture of cream, blush, and ivory tints. Henri Merger—the latest blooming peony in my list, a great full flower like a deep pink rose in color and odor. Madame Emile Galli—But what's the use? If I keep on, it will merely mean naming them all.

Keeping Records

The careful keeping of records of planting and flowering dates and the general behavior, though at the time somewhat irksome, in the end adds greatly to the interest and pleasure of gardening, whatever plants one may be growing. When peonies enter a garden scheme, this becomes almost a necessity and absolutely so if any measure of a collector's interest should be aroused, for we are now dealing with distinct named varieties having individual histories and eccentricities. It is impossible to keep these records long and be delving into bulletins and descriptive lists to see if the plants are proving true to name, etc., and not become interested in peony history. I shall try to give a few of the more interesting legends and facts I have encountered in various excursions after information, but before going on I must sound a note of warning to any peony expert who may chance upon what I am writing. I am not a scientist, an historian, nor even a professional gardener, but a poor artist who has learnt to love peonies and is impelled by a passion for the diffusion of beauty to assume the character of propagandist for the novice. Then, O Expert! if you find here a thought of your own I have cribbed, for the good of the cause let it pass in peace. And now let us turn to that old legend of the flower's origin.

The Legend of Paon

There lived, so the story goes, in the mythical age of Greece, one Paon, not only court physician amongst the gods, but apparently the fore­runner of the whole tribe of that ilk. Now Paon on a day when called in by the god Pluto, who was a-bed of a wound he had received from a shaft hurled at him by mighty Hercules himself. This Paon was possessed of a plant having wonderful healing powers, a gift he had received at the hands of the goddess Leto. This the physian applied with marvelous effect to the wounds of the grateful Pluto. So far all went well, but soon the villain of the piece is aroused into action by green-eyed jealousy. For Asclepius, the god of medicine and Leto's own grandson, and which makes the deed seem more damnable, the one in whose honor the physician had received his training, in a fit of envy compassed the death of good Paon. At this juncture Pluto interfered and showed his gratitude by changing Paon into the flower he had used in working the cure, and which ever afterward bore his name.

From that day almost, if not quite, to this, the peony has been always regarded as possessing marvelous healing powers. Some irrever-
The bomb form of peony shows an extreme development of central petals replacing the stamens.

At the left (below) is Festiva maxima and at the right M. Jules Elie. Both are desirable curveties.

Crown is a well chosen name for this odd type with its encircling band dividing the petals.

One 4-year-old plant of Agnes Mary Kelway has borne as many as 150 blooms in a single season.

From such simple beginnings as the type shown in the upper left corner of this page has been developed the complex rose form.

Still another form is the Japanese, an open-petaled type with prominent petals.

along these lines by the Chinese, these Siberian peonies apparently never came to be considered anything but second class with them, for they called these the "King's Ministers," while the title "King of Flowers" they reserved for their own native peony, Paeonia Moutan.

This is the great tree peony of the East, which grows into a shrubbery plant with woody stalks and attains a height of 5' or 6'. The flowers are very large and are said to show colors lacking in the herbaceous section of the family, particularly scarlets and pure reds. There are, also, white, but pink, maroon and purplish flowered sorts. At last a double yellow tree peony, so long the dream of the Chinese enthusiasts, has been attained, but in France. This, however, is a hybrid species, and I understand, from Paeonia latea, a small single yellow tree peony found growing in China.

The tree peony is only occasionally seen in American gardens owing mainly to rather unsatisfactory methods of propagating it. Experiments are being made, however, which all peony enthusiasts are watching with much interest, hoping the time is soon coming when it will be possible and practicable to include tree peonies in our gardens generally.

Other Eastern Sorts

Although the Siberian peony has been grown in China for hundreds of years, it was not introduced into Europe until the early part of the 19th Century, when, of course, coming from China, it was called the Chinese peony to distinguish it from officinalis. Considerable interest seems to have been aroused, and various attempts, some successful, were made to import roots from the Orient. Fragrans, sometimes said to be the most fragrant peony cultivated in Europe, was imported about 1805 by Sir Joseph Banks, head of the Royal Botanical Gardens at Kew. I have never read whether Sir Joseph made any attempts to originate new forms or not. But between his time and this many wonderful new forms and color schemes have been produced by selecting and crossing the limited number of sorts originally imported from the East.

As one looks at the beautiful flowers and realizes that five or six years must elapse between seed sowing and first blooming time, and that, when blooming time does come, only one seedling out of a hundred, perhaps, will prove worthy of records and heralds, and when one makes a mental calculation of how long it will take biannual divisions to obtain a stock sufficient to be of any account, one is not likely to rush into growing peony seedlings unless—well, it is distinctly a labor of love. To have gone out some fine morning and have a Festiva maxima just springing into being in one's own garden must have made the watching and the waiting well worth while indeed. Glory to whom glory is due, praise to whom praise. Both glory and praise are due in my estimation to those patient men who have done the waiting and watching. I cannot go into detail here and tell how Monsieur Jacques, the King's gardener, set about forming that pioneer collection. Nor can I even outline the work of those other illustrious Frenchmen who (Continued on page 60)
The house is located on a slightly elevated plateau commanding a view of the distant Hackensack valley. This rear porch is enclosed, offering protection from the western storms, but is open in summer. The rich play of lights and shades in the dressed stone and the sweep of the roof to shelter the porch are among the interesting architectural features of this view.

An open Colonial fireplace is a feature of the living room. Aged chestnut beams support the ceiling. Windows are set in a deep recess. One end is used as a dining corner.

The rooms are arranged for free and informal living. Entrance is directly into the living room. The dining room has been eliminated, an end of the living room being used.
On the upper floor the bedrooms are spacious, with cross ventilation in each. Ample closet space is provided. A general bath is located with easy access to each chamber.

A DUTCH COLONIAL HOUSE for a SMALL FAMILY
FRANK J. FORSTER, Architect

The Dutch house lends itself to picturesque treatment. The graceful curves of the long, low-sweeping roof form a pent roof for the front and create a porch in the rear. The stone is cut, its shades varying from bluish gray to light sienna. The Colonial details have been carried out in every respect. It is the residence of Reginald Halladay, Eng., at Demarest, N. J.

The decorations of the bedrooms are in keeping with the character of the house—simple and adequate. This is the chamber over the living room.
YOU can always tell a man who is new to living in the country because almost invariably he is afflicted with Ruralomania, the disease commonly known as Commuter’s Fever. This is a strange and uncharted malady. One can never be sure in what form it will manifest itself. It may come with great virulence, accompanied by excessive enthusiasm and continues on until the disease burns itself out, sometimes taking several years. There are many cases on record of the afflicted never recovering at all. Thus far no treatment has been discovered which will successfully combat its ravages; you have to let it run its course like chicken pox and measles. It is apt to recur, without warning or any apparent reason, especially in the spring and fall months. The most innocent conversation with a sufferer from Ruralomania is sufficient to give it to a hitherto healthy person, for it is a highly contagious disease.

The first manifestations of the malady can be observed when a man takes a house in the country. He immediately breaks out into a rash of queer ways. He buys a guest book. He sets up half the night trying to choose a name for the place, and deliberately and without complaint he makes his house an express wagon for the delivery of idiosyncratic bundles. These bundles may contain a lawn mower, ten times more watermelon seed than he can use, a monkey wrench, a length of electric wire, or a pound of some sort of synthetic butter purchasable only in city shops.

The first evidence of his recovery is shown when he ceases bringing home bundles. The guest book and the property name are also sensitive indexes to his return to normal condition—he is on the high road to health when he begins to get angry at the funny title painted on his front gate post and stamped on his writing paper. His recovery is almost complete when he ceases having guests write their names and a funny verse in the guest book. This is simultaneous with the period when he ceases having guests.

T He average human being who suffers from a disease does not care to talk about it, but the afflicted with Ruralomania apparently have no such qualms. They discuss it blantly, without shame and without end.

There is my friend S—the average human being who suffers from a disease does not care to talk about it, but the afflicted with Ruralomania apparently have no such qualms. They discuss it blantly, without shame and without end.

There is my friend S, a nice fellow, kindly disposed, optimistic, home-loving, hard-working and apparently sane. He let his house in the country, and with the other assures you that in his house in the country he has the best system of plumbing known. Try to coax him away with a drink, and he'll come up with a length of electric wire, or a pound of some sort of synthetic butter purchasable only in city shops.

The same treatment should be given the wife of the commuter as is administered to him. She should have a day in town at least once in two weeks. She should get some one to watch the children and cook their meals. Then she should dress up in her best clothes, go to the city, rush from one department store to another, buy a lot of things that she can return as soon as she is delivered, treat herself and a friend to a luncheon in a restaurant she will enjoy being seen, repeat the morning shopping, and then insist on her husband taking her to an expensive dinner and providing orchestra seats afterward. If she does that once a fortnight, or even once a month, she will never really suffer from Ruralomania.

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IT is a solemn fact—one can get too much of the country. One can permit himself to become so involved in his garden or his house that they enslave him. There is no use advising such a man to plant a smaller garden, or telling such a woman to take up the house work easily. They won't, because human nature is not built that way.

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T HE RETURN

I thrilled at sunsets on the painted desert,
At rocky gorges where the torrent leaps,
I glowed in the purple swirl of shore-line,
Bold cliff-heads where the raging ocean sweeps.
But when I turned and sought the tender home-land,
A sweeter, rarer ecstasy was born.
At stars above a sleeping meadow,
At winds across a field of tasseled corn.
—Rose Henderson

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THE REVIVED IDEA OF HOME

During the war, the old idea of home was revived. It ceased being the sort of place where you can go when you can't go anywhere else and once more was the place where men would rather be than anywhere else. Home didn't mean a palace in a park but a cottage so covered with roses that you couldn't see the house.

To millions home just meant that—a small house, a low-lying heaven of comfortable rooms and cheery hearths, with flowers growing around the ground. All of which thoughts are crowding out the fact that this picture shows a view of "Inellan," home of Mrs. Walter Douglas, at Montecito, Santa Barbara, Cal.
COLLECTING ANTIQUES of PERSIA and INDIA

The Wide Range of Ceramic Work, Rugs, Brasses, and Weaving Characteristic of These Countries

GARDNER TEALL

Once upon a time an old gentleman moved into the house across the street. Whence he came no one knew, no one ever came to know. His name was Kyttyle,—Major Kyttyle. As midsummer marked his advent, he probably felt properly attired, when he appeared on the lawn that first day to survey his new domain, in a basket-shaped hat of straw and suit of an East India looking stuff. Major Kyttyle's face was seamed and bronzed. I imagine his hair would have been as white as the snows of Dhaulagiri had it not been as extinct as the Hippuritide, revealing a shining pink dome as reflecting as the pool of Anuradhapura at sunset, visible as now and then he would lift his hat to mop off his brow.

Major Kyttyle's installation was followed by the arrival of countless foreign-looking trunks and boxes and the neighborhood naturally wondered what on earth the major had in them. Mrs. Minch was of the opinion that a lone man could have no use for such a lot of truck. Mrs. Bittles ventured the opinion that Major Kyttyle might not be so "lone" after all; he might have a family and it might arrive later. "Families" usually did. Mrs. Minch only sniffed. "I can tell a bachelor anywhere," she declared with conviction. And she could. However, although no family came upon the scene, a whole menagerie arrived, one by one, from distant parts to keep the major company and to scandalize the town. There was a pet monkey, a poll parrot, a Persian cat, and a globe of diaphanous-tailed goldfish the like of which had never been dreamed of thereabouts and which quite put to rout the two gilded minnows owned by the Pickhams, which till then had been the only exotics in the district and had lent a certain distinction to the Pickhams to which, socially, their breeding did not entitle them.

As time went on Major Kyttyle brought to him a few congenial spirits and yet the little group really found out nothing about the major's past beyond the fact that he had lived in the Far East for years. Why he had come to America no one knew. Why he had settled in our uneventful valley no one could guess. In fact, deliberately to choose the spot was thought to be an indication of mental weakness. But if there is anything that the major was not, that thing is mentally weak. No one else could have had the will-power and ingenuity to evade the life-history disclosures sought by the Minches and others who came to "know" the major as successfully as did this gentleman of mystery.
Notwithstanding Mrs. Minch's earlier disapproval of the number of trunks and boxes which the "lone man" appeared to have accumulated, she came in time to revise her opinion when it was discovered that though decent, the major's wardrobe had not compelled his luggage, whereas wonderful objects of Oriental art at once made it clear that the trunks and boxes had been put to a very excellent and approved good use when their unpacking found the major's house adorned with treasures in the way of pottery, brasses, rugs, damascened arms, Persian miniatures, Indian enamels, gem-encrusted jades and what not.

Frankly, Major Kyttyle might have been as miserable with his treasures as was Midas with his enchantment had it not been that some of his neighbors were persons of culture and themselves not only appreciative of art but versed in some of its branches. Otherwise the major would have had to depend on whist, which, by the way, he played poorly and to which he was devoted.

As for the menagerie, it served to bring out the fact that the major adored children. His yard was always full of them after school let out. At first those fond mothers who could not be persuaded that the major's several East Indian servants were not one and the same with the tribe of the son of Hagar, were much distressed, but when these did not steal forth like pied pipers, they concluded that perhaps they weren't gypsies after all.

Meeting the Orient

Good old Major Kyttyle, how grateful I am that, mysterious though you were, you permitted me to browse for hours among the curious and beautiful things of the Orient that appealed to my child-fancy! And the marvellous tales you would tell us of their history! How patient you were with our eager queries! You should have been attached to some great museum to interpret its hoardings to the soul of the people.

It was in your house, in the house of the stranger that had come among us, that I formed some knowledge of the arts of India and of Persia, a knowledge that made some of the beautiful things which had found their way from the Far East into my own home greater joys to behold than ever before.

I suppose I might have taken down one of the heavy volumes of that vast encyclopedia which so formidably thwarted youth's enterprise though advertised to foster it, and have read therein much of what was told me in less pedantic and less academic style by the major.

If I have seemed to linger beyond the limits of a preface it is not that I started out to write a eulogy of Major Kyttyle, but rather that in what I am saying I hope there can be found some hint of the truest sort of collecting, the noblest sort of a collector,—one who uses his collection as a preacher uses his text, happily discoursing to attentive ears and not shutting himself up with his treasures, like a medieval monk of old with book in cell.

The good major has gone to his rest long since. We had supposed him out of the land of India, not only because we had gleaned from his stories that he had spent long years in service there, but also because of his attachment for the arts of India, which he seemed to hold above those of Persia. But when his grave was marked, the granite shaft provided in his will as a last luxury bore simply this legend, "Kyttyle of Khorassan." Mrs. Minch was jubilant. "What did I tell you? A Persian! One never knows what with these mysterious people!"

Western Interest in Eastern Art

It is only within the last half dozen years that the arts of India and Persia have attracted much attention with Americans in general. Happily we are out of that (Continued on page 50)
One end of the house terminates in a pergola-roofed porch.

Shingled walls and broad eaves give interesting effects of line.

The architecture follows the lines of a New England farmhouse.

A SMALL HOUSE for THREE

Upstairs there are, in addition to the master's suite of bedroom and dressing alcove, two chambers and a bath. It is a house designed for a family of three.

The downstairs plan shows a house-depth hall and wide living room, with good-sized dining room and kitchen, after the Colonial plan. Harry W. Knowlton, architect.
W HEN the dream of the prospective home-owner takes final shape, his ebullient gratification is pardonable. But every woman knows that a house is never finished, though the spirit that pervades it be perfection itself. Planning, building and framing a home may be likened to creating, in a small way, a new heaven and a new earth. Especially is this the case with respect to the garden, the magic circle about the home.

Many an owner who has spared no expense on the house itself snaps the bands of the latent possibilities which with his plot of ground teams; that the initial outlay will return in enjoyment a larger dividend than that derivable from a simply unaware of the latent possibilities worthy the jewel. He is not so much a matter of money as of intelligent and well-directed effort.

Three problems are presented in this article, which in each case represent actual conditions.

The ideal manner of procedure is to plan the house and grounds simultaneously. But the usual way is to purchase a lot, build a house on it and let the grounds take care of themselves. Here let me emphasize the importance of thorough soil preparation: Remove all gravelly subsoil to a depth of 8" for grass, 18" for shrubs, and 2' for flowers. Indeed, the entire area should be prepared rather than hoses bedded individually—by filling in with good loam which is incorporated one-fourth its bulk of well-rotted manure. It is a waste of money and effort to put plants into poorly prepared soil.

The back fence is constructed of 6' by 6' posts with woven wire, and with a board along the bottom. It is entirely screened by vines. In front of it are a number of Lombardy poplars which help to screen the privacy until such time as the shrubs attain the height of the fence. For these shrubs, in the spring, there is the vivid yellow of forsythia, flowering cherry and crab, choice hybrid lilacs, deutzia and peonies, fragrant pink crab and lemon lily. In summer are roses, tall white daisies, a maple for shade, and a plum tree for fruit. In the train of autumn come the snowberry, high bush cranberry, scarlet thorn, and red hips of the Japanese rose. There is also the vivid red foliage of Japanese barberry, sumac and Virginia creeper; the rich bronze of Viburnum tomentosum, and the white flowering mass of Clematis paniculata. With winter come the fruits of the barberry and thorn, the orange-scarlet of the bittersweet and the green of the euonymus. The latter also relieves the barrenness of the north side of the house. Here a hedge of unclipped Regell's privet separates the driveway from the adjoining lot.

The Front Planting

The front of the house looks particularly well in winter. Here are some arborvitea, and an edging of prostrate juniper. Against this green background in spring, the saffron of the corylus, the forsythia, and daffodils, with a few porcelain blue hyacinths, look radiant

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**PLANTING LIST FOR PLAN No. 1**

**EVERGREENS**

<table>
<thead>
<tr>
<th>Evergreen</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Thuja occidentalis, American arborvitae</td>
<td>1 plant, 3'—5' high</td>
<td>1 plant</td>
</tr>
<tr>
<td>2. Picea glauca var. Evrooea, arborvitae</td>
<td>More conic, finer than true, holds its color in winter, 1 plant, 1'—2' high</td>
<td>1 plant</td>
</tr>
<tr>
<td>3. Picea resinosa var. globosa, Globe arborvitae</td>
<td>5 plants, 12' high</td>
<td>5 plants</td>
</tr>
<tr>
<td>4. JUNIPERUS horizontalis, Beef juniper</td>
<td>16 plants, 1'—1'1/2 high</td>
<td>16 plants</td>
</tr>
</tbody>
</table>

**DECIDUOUS TREES**

<table>
<thead>
<tr>
<th>Deciduous</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Acer platanoides, Norway maple</td>
<td>Compact street tree for shaded areas, 3 plants, 8'—14' high</td>
<td>3 plants</td>
</tr>
<tr>
<td>2. Populus nigra var. italica, Lombardy poplar</td>
<td>Serum to be used on drives, 5 plants, 5'—11' high</td>
<td>5 plants</td>
</tr>
<tr>
<td>3. Pohon trees (for other fruits), 'vari. Abundance, Large amber fruit, 1 plant, 2'—2'1/2 high</td>
<td>1 plant</td>
<td></td>
</tr>
<tr>
<td>4. Prunus avium var. 'primrose china'</td>
<td>Deciduous flowering cherry, 1 plant, 3'—4' high</td>
<td>1 plant</td>
</tr>
<tr>
<td>5. Malus montana, Mountain crab, Cullin hall blossoms opening to white, single, 1 plant, 3'—4' high</td>
<td>1 plant</td>
<td></td>
</tr>
<tr>
<td>6. Cornus alba var. 'sibirica', Cornus sibirica, Dogwood</td>
<td>Red fruit in autumn, 4 plants, 2'—2'1/2 high</td>
<td>4 plants</td>
</tr>
</tbody>
</table>

**VINES**

<table>
<thead>
<tr>
<th>Vine</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Euc conducted, climbing evergreen clematis</td>
<td>14 plants</td>
<td>14 plants</td>
</tr>
<tr>
<td>2. Asclepias rhombea, Russian vine</td>
<td>'Dale Earnhardt', 2 plants, 3 years old</td>
<td>2 plants</td>
</tr>
<tr>
<td>3. Lonicera sempervirens, Virginia creep</td>
<td>'Bill McAleer', 3 plants, 2 years old</td>
<td>3 plants</td>
</tr>
<tr>
<td>4. Lonicera pinsata, Chinese honeysuckle</td>
<td>4 plants, 2 years old</td>
<td>4 plants</td>
</tr>
</tbody>
</table>

**SIBULS (Spring)**

<table>
<thead>
<tr>
<th>Sibul</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crocus, Massam Golden Edith</td>
<td>10 bulbs</td>
<td>10 bulbs</td>
</tr>
<tr>
<td>2. Hyacinth, porcelain blue</td>
<td>6 bulbs</td>
<td>6 bulbs</td>
</tr>
<tr>
<td>3. Narcissus, large yellow crocus</td>
<td>mixed, 100 bulbs</td>
<td>100 bulbs</td>
</tr>
<tr>
<td>4. Daffodil, (A) Everest Dwarf, (B) Evergreen, 1 bulb, 14 bulbs</td>
<td>(B) Hyacinth, limonium yellow, 25 bulbs, 25 bulbs</td>
<td></td>
</tr>
<tr>
<td>5. Clara Butt, salmon pink</td>
<td>3 plants, 2 years old</td>
<td>3 plants</td>
</tr>
</tbody>
</table>

**PERENNIALS (Spring)**

<table>
<thead>
<tr>
<th>Perennial</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mertensia alpina, Blue forget-me-not</td>
<td>15 plants, 5&quot; apart</td>
<td>15 plants</td>
</tr>
<tr>
<td>2. Dianthus, pink, white, red, etc.</td>
<td>12 plants, 15 plants</td>
<td>12 plants</td>
</tr>
<tr>
<td>3. Iris, Germanium, Iris, 1&quot; apart</td>
<td>(A) Johann De Witt, standard variety, falls blue, 1 plant; (B) Dutch, standard yellow, falls blue, 1 plant</td>
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</tr>
<tr>
<td>4. Ajuga reptans, Pink geranium</td>
<td>100 bulbs, silver vine</td>
<td>100 bulbs</td>
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</tbody>
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**PERENNIALS (Summer)**

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<thead>
<tr>
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<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Aconitum, monkshood</td>
<td>1 plant, 3' high</td>
<td>1 plant</td>
</tr>
<tr>
<td>2. Delphinium, 6 species</td>
<td>10 plants, 14 plants</td>
<td>10 plants</td>
</tr>
<tr>
<td>3. Eupatorium cannabinum, Joe Pyeweed, Blue</td>
<td>30 bulbs, 30 bulbs</td>
<td>30 bulbs</td>
</tr>
<tr>
<td>4. Stachys byzantina, White</td>
<td>30 plants, 30 plants</td>
<td>30 plants</td>
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**PERENNIALS (Fall)**

<table>
<thead>
<tr>
<th>Perennial</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Festuca scabrella, Perennial ryegrass</td>
<td>1 plant, 2' high</td>
<td>1 plant</td>
</tr>
<tr>
<td>2. Phlox paniculata, Fragrant phlox</td>
<td>1 plant, 2' high</td>
<td>1 plant</td>
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<tr>
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<tbody>
<tr>
<td>1. Paeonia, Paeonia</td>
<td>5 plants, 5 plants</td>
<td>5 plants</td>
</tr>
<tr>
<td>2. Chrysanthemum, Chrysanthemum</td>
<td>10 plants, 10 plants</td>
<td>10 plants</td>
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<tbody>
<tr>
<td>1. Echinacea, Echinacea</td>
<td>10 plants, 10 plants</td>
<td>10 plants</td>
</tr>
<tr>
<td>2. Liatris, Spikes, 1 plant, 1 plant</td>
<td>1 plant</td>
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**PERENNIALS (Fall)**

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<tbody>
<tr>
<td>1. Solidago, Goldenrod</td>
<td>10 plants, 10 plants</td>
<td>10 plants</td>
</tr>
<tr>
<td>2. Coreopsis, Tickseed, Coreopsis</td>
<td>10 plants, 10 plants</td>
<td>10 plants</td>
</tr>
</tbody>
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**PERENNIALS (Winter)**

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<tr>
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<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crocosmia, Montbretia, 1 plant, 1 plant</td>
<td>1 plant</td>
<td></td>
</tr>
<tr>
<td>2. Iris, Germanium, Iris, 1&quot; apart</td>
<td>(A) Johann De Witt, standard variety, falls blue, 1 plant; (B) Dutch, standard yellow, falls blue, 1 plant</td>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Centaurea amplexicaulis, Japanese Virgin's bower</td>
<td>Masses of small white flowers in summer, 1 plant, 2 years old</td>
<td>1 plant</td>
</tr>
<tr>
<td>2. Lythrum salicaria, Lythrum, 1 plant, 1 plant</td>
<td>1 plant</td>
<td></td>
</tr>
</tbody>
</table>

---

**PERENNIALS (Summer)**

<table>
<thead>
<tr>
<th>Perennial</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rudbeckia, Black-eyed Susan, 1 plant, 1 plant</td>
<td>1 plant</td>
<td></td>
</tr>
<tr>
<td>2. Coreopsis, Tickseed, Coreopsis</td>
<td>10 plants, 10 plants</td>
<td>10 plants</td>
</tr>
</tbody>
</table>

---

**PERENNIALS (Fall)**

<table>
<thead>
<tr>
<th>Perennial</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Solidago, Goldenrod</td>
<td>1 plant, 1 plant</td>
<td>1 plant</td>
</tr>
<tr>
<td>2. Crocosmia, Montbretia</td>
<td>1 plant, 1 plant</td>
<td>1 plant</td>
</tr>
</tbody>
</table>
The planting for No. 3 comes between S172 and S206. The design as a whole is architectural in effect, yet not oppressively formal.
vice walk, and a
tall hedge of un­
clipped privet suc­
cessfully conceals the
driveway at the
side. Back of
that is a small se­
cluded lawn where
fruit trees flourish.
Here is an ex­
cellent spot for the
red Oriental
poppy. White roses
and grapes cover the
fence at the high
corners of the house.
Next to the garage
entrance are sup­
ported by mas­
ses of high·
bush cranberry and
flowering currant;
while clinging
vines like schizo­
pmus, evonymus
and Boston ivy are
spARINGly used on
the house. Over
the hooded seat is
a turquoise Berry,
whose glossy fruit
of lapis-lazuli and grape­
vines like schizo­
fragma, evonymus
and Boston ivy are
sparingly used on
the house. The high

dogwood
and front
is a row of privet
planted with snow­
berries, kerria,
Spiraea Van Hout­
tei, dwarf Phila­
delphus and Japa­
nese yew, all of
which are small in
scale and fine in
texture. A few lemon
lilies lend a note of
color.

The main en­
trance is at the back,
where French
doors open from
the living room onto a
brick terrace. This
looks over a turf panel faced with flowers and
shrubs—an arrangement having the effect of a
large garden, but one that calls for compar­
atively small outlay for plants, and subsequent
upkeep.

At the end are beehives, hemlocks and Japa­
nese tree lilacs; while at the sides are straight
lines of honeysuckle and Spiraea Van Hout­
tei, chosen for their foliage effect. In spring, there
is the snowy white pearl bush and fothergilla;
in June, evonymus, with its pink foliage in
(Continued on page 54)

P L A N T I N G   L I S T   F O R   P L A N

No. 2 is adaptable to almost any lot or house plan.
The cost will range between $831 and $1885.

No. 1

Evergreens, $18.50; trees, $9.95; de­
ciduous shrubs, $48.75; vines, $19.40; bulbs,
$18.25; perennials, $73.70.

The Third Plan
Plan No. 3 is a decidedly architectural de­
sign, yet not oppressively formal. Unlike the
first examples illustrated, the house was care­
fully planned in relation to the lot—the object
being to secure from the ground the maximum
of use and beauty.

Next the side­
walk is a low hedge of barberry. The
street trees are elm. Pink haw­
thorns arch the entrance walk—in­
expensive redwood con­
strued of brick, laid in sand. The
low house foundations
and front lawn area are
constructed of brick,
 Ornamental (Spring)

PERENNIALS (Summer)

68. Paeonia maculata, Missouri peony. Vivid yellow for accents.
69. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
70. Paeonia lactiflora, Chinese peony. Vivid red for accents.
73. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
74. Paeonia Maculata, Missouri peony. Vivid yellow for accents.
75. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
76. Paeonia lactiflora, Chinese peony. Vivid red for accents.
77. Paeonia ostii, Siberian peony. Vivid red for accents.
78. Paeonia lactiflora, Chinese peony. Vivid yellow for accents.
80. Paeonia Maculata, Missouri peony. Vivid yellow for accents.
81. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
82. Paeonia lactiflora, Chinese peony. Vivid red for accents.
84. Paeonia lactiflora, Chinese peony. Vivid yellow for accents.
85. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
86. Paeonia Maculata, Missouri peony. Vivid yellow for accents.
87. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
89. Paeonia ostii, Siberian peony. Vivid red for accents.
90. Paeonia lactiflora, Chinese peony. Vivid yellow for accents.
91. Paeonia officinalis, Dutch paeony. Vivid pink for accents.
92. Paeonia Maculata, Missouri peony. Vivid yellow for accents.
95. Paeonia ostii, Siberian peony. Vivid red for accents.
96. Paeonia lactiflora, Chinese peony. Vivid yellow for accents.
98. Paeonia Maculata, Missouri peony. Vivid yellow for accents.
100. Paeonia lactiflora, Chinese peony. Vivid red for accents.
Scattered through the Island of Montreal from St. Anne to Bout de l’Isle, all down the shores of the St. Lawrence to St. Anne de Beauré, stand the broad-roofed stone cottages of the Quebec habitants. Clustered in places into little villages, centering in the presbytery and the church with its slender, needle-like spire, scattered along the side of the highway, they mark everywhere the older settlements and have a character of simple, homely comfort which we will seek in vain elsewhere in Canada. These are no temporary shells, thrown up to be abandoned within a few years; they are the ancestral homes of a people deeply attached to their land.

Colonial Simplicity

The early French settlers of “New France” were a simple folk. Even the wealthiest of them do not seem to have brought much from the motherland, though here and there an old piece of furniture still survives. But only the simplest methods of building were transferred from France to the St. Lawrence. Unlike the settlers of New England, who brought with them from the south of England a tradition of wood framing, lined with clapboarding and roofed with shingles, the Normandy peasants were accustomed to stone houses, with parapetted gables and steep roofs, often spreading at the eaves with a strong bell-cast. There is indeed wood building in the North of France, but so little did it affect the building of Quebec, that when the French settlers did use the abundant logs of Canada they copied the forms of stone building in them and their log houses are architecturally of stone form.

The settlers brought with them no stylistic or ornamental architecture. The date of the early settlements corresponds to the early classic Renaissance of France, but the vernacular was still Gothic. Excepting in the churches there are but few classic moldings, indeed few moldings of any kind. In the houses a simple basis of medieval construction is modified by the needs of the climate, with its alternations of winter snow and summer heat.

Dates of Establishment

Few records are available as to when most of these houses were built. The type seems to have been fully established by the end of the 17th Century, for there are houses of the kind in Montreal of about 1695, and the Chateau de Ramezay, built in 1703, is a fully developed example of the cottage type on a large scale. The tradition seems to have lasted until about 1850 when it was submerged by the wave of commercial prosperity. We may take it that most of our examples were built towards the second half of the 18th and the beginning of the 19th Centuries.

Early drawings of the City of Quebec show us that the town houses of the mid-18th Century were of two or three stories, with plain square windows, steep roofs and corbelled gables with high parapets separating each from its neighbor. The chimneys were large, often double, and set in the gable walls. The roof is always parallel to the street. Under the French regime the gable end to the street, with its accompanying privacy of side entrance, seems to have been a privilege, and the right “d’ avoir pignon sur rue” was allowed only to a few. To this day even the village house stands front to the road.

The French law of inheritance, which required an equal division of all property, had one curious result. It led to the division of
the farms into long narrow strips, each with its little frontage to the road and the river. On each of these a house might be built, and so in places the highroad is lined with houses, fairly close together and each with its long strip behind it.

The Country Cottage.

The typical cottage of the country roads and villages seems to have been developed from the plain, solid houses of the city. It is an oblong building, usually without breaks or projections, with a steep roof and a parapeted gable at each end. The walls are a story and a half high, from 2’ to 3’ thick, built of good irregular rubble masonry with larger squared stones at the angles only. The masonry is almost smothered in mortar, and the walls are often whitewashed.

The door is usually about the center, with the windows more or less symmetrical on each side. These are casements opening inwards in the true French manner, for the English casement, opening out, is not used. The frames are set close to the outer face of the wall and are finished with a wooden surround on the face. This is sometimes quite delicately molded, more often plain, with a flat gabled form at the top. The old windows are divided into small square panes by wooden glazing bars. Leaded glazing must have been used in some of the oldest houses, for the well known drawing of Champlain’s “habitation” shows diamond panes in the windows, but the houses, as we have them now, all have wooden window bars.

Shutters and Galleries

Large buildings have slatted shutters hinged on the outside and folding back against the walls, where they are held by little “S” catches. If the windows are large, the shutters are in four leaves, so that either the upper or the lower part can be left open for light. Painted the usual green, and folded back on each side of the windows, these shutters give an unmistakably French quality to the building. In the cottages they are usually omitted, and single windows are the rule in their stead.

Very often the main floor is raised some 4’ above the ground and entered from a gallery extending along the front of the house. A cellar for food and stores was necessary in the farmhouses and could be obtained in this way, whilst the gallery is sufficiently high to rise above the winter snow level and provide a walk in front of the house when walking elsewhere was difficult.

Inside the House

Entering the house we find ourselves at once in the large room, the full width of the house and lighted by windows in both sides. At the end is the great fireplace with its iron crane; the walls are plastered direct on the stone, or, if it is a more elaborate house, they and the ceiling are lined with broad planks whose joints are covered by a neat molded fillet. The stair rises rather irregularly in a corner and climbs up to the single big attic above. A second room, or two rooms separated by a central partition, occupy the other end of the house, but the planning of the cottages is very rudimentary.

The larger houses are often very broad—the Chateau de Ramezay is some 50’ from front to back—and in these houses a central longitudinal wall divides the front from the back rooms. There will then be two fireplaces in the gable, which show on the outside in the double chimney with its connecting parapet.

The floors are of heavy squared logs often laid close together and boarded over. An effort towards fireproofing seems to have been made in the Chateau de Ramezay, where the basement is vaulted and the first floor covered with stone paving laid over the wooden beams.

Roofs and Eaves

Roofs are steep, 45° or even more, and usually end in a chimneypen at each end. Quite a number, however, have hipped roofs with a central chimney. The gabled roof which is so common in the villages is apparently a later introduction, but some of the old barns have hipped gables. In gabled houses the deep eaves are...
A house for a man with a quaint slant on life—that's what it is. The architecture is hybrid, a mixture of Dutch and Salem Colonial developed in stucco on the first floor, clapboard above and a cut-in red shingled roof. Two big chimney stacks give the ensemble a solid dignity. The overhang of the second story, the windows and the entrances make it an unusual design.

Across the front is the living room with an entrance at this corner. Behind that runs a glassed-in gallery facing the garden. A study or library, with a fireplace, occupies an ell. On this side the kitchen, pantry and dining room fill the extension.

Upstairs we have a master's room with a fireplace, a second chamber and a maid's room in proximity to the nursery. One bath suffices. A quaint little hall with a pointed ceiling connects the rooms. Closet space is ample. All rooms are well lighted and ventilated.

A HOUSE & GARDEN
COUNTRY HOUSE

Designed, Furnished and Pictured by
LEWIS E. MACOMBER
In the living room, balancing the door to the right is a writing corner, lighted by a circular window. The furniture costs as follows: 6' long couch with three loose cushions and covered, $170; couch table 6' long, 28" wide, 20 1/2" high, in pine or walnut antiqued, $100; wing chair in bay window, $45; stool, $27; chair at desk, $18; comb back chair by fire, $45; small circular table, 28" high, $45; painted pine chest, 40" long, 38" high, 20" deep, $350.

One corner of the dining room is filled with a built-in cabinet, the other side a settle. The woodwork is simple and painted white. Dutch tiles are used around the fire opening. The furniture costs are: Dutch slat-back chairs, walnut or painted, with rush seats, $40 each; draw-top table, 40" wide, 8' long extended, $210; English hutch, used for a serving table, 40" long, 41" high, $100. To left and right are details of the entrance and the bird house.
As early as the 16th Century, desks were considered of enough importance to attract the attention of master craftsmen. Their work, in turn, attracted the patronage of royalty, who, realizing the importance of the desk as a work of art, placed them in their most notable rooms.

We have grown to feel the same admiration for this once neglected piece, especially during the last few years, for we realize that it has a distinct role to play in the composition of a decorative scheme, where period furniture is used.

When our country was young, few old desks were to be found among the scanty furniture. Our Colonial forebears could not bring over many of their belongings in the diminutive ships. One of the earliest that came to our shores was brought in the Mayflower, owned by no less a personage than John Alden. It was not a large desk, standing only 2½' high and known as a bureau desk. This has never been out of the family and is treasured in the home of one of his descendants, and is in as good condition as when it was first brought here.

Another interesting example is the desk once owned by General Israel Putnam of Revolutionary fame. On it he wrote many of his war letters. It is a fine example of the ball and claw feet type, showing rising sun ornamentation on the drawers. In the old Stark Mansion at Dunbarton, New Hampshire, is another that was originally owned by Robert Morris, the "financier of the Revolution." It was inherited by the present owner, who is a direct descendant. These are only a few of the desks still to be found in homes over the country, with which history has been intimately connected.

In their construction, the best woods—only were used—usually mahogany and walnut, although sometimes white wood veneered was chosen. Desks of this period should be used in rooms where the furniture is Colonial in type, as they harmonize with that style.

Should you by chance have inherited an old mahogany desk, remember in determining its make that if it was in your family's possession before the Revolution it was in all probability an imported one, for furniture was not designed to any extent in our

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Early Georgian feeling is found in this secretary in a New York apartment.

From New England comes this type of early American desk with slant top.

The red lacquer of this old desk has been repeated in the mirror frame above.
country until after then. The master craftsmen gave to their own special work distinguishing marks that are helpful for identification. Chippendale leaned to table desks, and secretaries, which have glass doors. Many were exquisite in their workmanship, showing classic hand-carving on the feet and fluted columns. Hepplewhite preferred a heavier style and more severe, while Sheraton created, among other pieces, tambour tables to be used by both ladies and gentlemen. Many of his pieces were finished with plain legs, while others were twisted.

Classifying Desks
In classifying these desks they should be divided into three groups: antiques, reproductions and machine-made pieces. The last were never carved and followed such similar subjects that Ruskin, during his day, condemned them as unfit for use in any up-to-date room. For a time they went out of fashion, but today with the introduction of skilled labor, men who have studied the art for years have caught the spirit and with a perfect understanding of the type desired, are producing satisfactory pieces.

We are particularly fortunate in being able to control master craftsmen, who have come from Spain, Italy and even Japan, attracted to our country by our superior work. It is the mobilization of experts, such as these, that has led to such wonderful productions. William and Mary desks are in favor at the present time. They prove satisfactory on account of their being able to fit into small places. The mahogany desk in Queen Anne's style also is fashionable for it is particularly congenial in a Colonial room.

For Men and Women
The man of the house demands for his library something in harmony with his furniture. If it is mahogany of the Colonial type, a Chippendale or Hepplewhite desk is applicable. Elaborately carved woodwork requires a richly carved desk.

The housewife prefers an entirely different kind of desk. It should have plenty of compartments; or if she has much correspondence, it should be a cabinet top, where she can place her letters. In chambers where old Colonial pieces are used the desks most adaptable are either walnut or mahogany. Yet, even here, discretion must be exercised for it would be unsuitable to place a Chippendale desk in a Hepplewhite setting. Then too, proportion and style demand a placing of desks that is in harmony with the rest of the furniture. In direct contrast, painted pieces demand either a writing table of the same color or possibly an odd piece which makes a pleasing contrast. For this, why not have a built-in desk in one corner of the room, painted white, and decorated with the same design used in the furniture?

Italian and Baroque Designs
We revel in the rich colors found in Italian furniture, admiring particularly those pieces that came into vogue during the Renaissance. The finest and most desirable desks came into vogue about the middle of the 16th Century. They embodied cleverness of construction together with good taste in design. Particularly happy was the choice of color. These Venetian workmen were most elaborate producers of furniture, and their type is easily recognizable as they use principally light shades with vivid polychrome decorations. Their favorite tones were light blue, gray, a greenish white, and an effective shade of light yellow.

The same designs were copied later by the Roman cabinet-makers whose work is characterized by the use of heavier colors. Following on their work came the Baroque, a style that reached its apex during the reign of Louis XIV. In both Spanish and Portuguese desks we find this Baroque note. An example of the Spanish Baroque is illustrated on this page. The desk is decorated with the old iron work, so popular with the Spanish craftsmen. The hammered wrought iron designs stand out on a background of dark wood in a decorative manner.

We must not forget the decorative value of lacquer, which because of its color value is often introduced as a single piece in the room. Oriental lacquer work is ornamented with gold, and mother-of-pearl. Gold ground lacquer is occasionally found in furniture, although black and red are considered most desirable by experts. One of these antiques occupies a wall space in the home of Mr. Henry G. Vaughan, M. F. H., of the Norfolk Hunt, shown at the bottom of page 28. The lacquer here is red, and the same color is repeated in the mirror hanging above.

In addition to these period pieces many enthusiasts are making over old furniture into desks, using the square piano and the spinnet for this purpose. The possibilities in this are limitless and offer a wide field for ingenuity.

This revival of the desk as an essential piece of furniture is due to the fact that we are appreciating the architectural atmosphere of our rooms. We are considering them as complete pictures in which hangings, furniture and wall coverings combine to create a finished ensemble. Into this ensemble comes the desk.

The Position of the Desk
Heretofore the antique desk was relegated to a dark corner whereas, granted it has good lines and is in a fitting condition, it should be given a place of honor in the furniture grouping of a room.

The place for the desk is the position that affords light over the left shoulder—granted, of course, that the writing members of the house are right-handed! If possible it should not be in too public a part of the room. A corner is preferable. Although one often sees the desk placed between windows—and there it finds its best position as a piece of furniture—the cross lights are often amazing. But one can always sacrifice a little of her convenience to make the perfect grouping.

When the desk is used as an integral element in the furnishing of a room, it should be combined with accessories to form a group. There should be a floor lamp close at hand or a lamp above it. Pleasing garniture may be placed on top. A picture or decorative mirror may be suspended above.
The four walls of a room present one of the most serious problems with which we come in daily contact. To escape the blight of them and the dread of them is worth some thought and consideration on our part.

Now, if one of these walls has a window that looks out upon the Roman Forum, with all the grandeur that epitomizes the glory of the ancients; if another has a window through which may be seen the hollow, vine-clad ruins of a medieval castle; if the third wall has two windows, through one of which you see the soul-uplifting spires of a Gothic cathedral and through the other you enter the cathedral itself; and if on the fourth wall is a vista of the pure beauty of a Hindu temple—well, it would seem as though the four dead walls had vanished and left in their stead a gateway to the whole great world.

The Picture and the Room Size

Before the magic gesture of architectural painting and architectural etching, solid walls melt and fade away; or if not exactly that, they become merely confines which pleasantly hold the human soul, if it chooses, while it contemplates all the works of man, be they beautiful or sad, inspiring or pensive.

Of course, almost any kind of pictures may be used to break up the monotony of four dead walls. Subtle landscapes that serve to put the beholder in the same mood that inspired the artist; colorful landscapes that give just the right note to the decorative scheme; old portraits that help to carry out the "period" motif, or bright figure pieces that serve as decorations much as a vase or a plaque or a rare textile would serve.

But all of these leave the room the same size as when they entered it. They make it more livable to the person who lives in it, or they may make it less livable to the person who doesn't have to live in it. But as regards the person who in these modern days does not particularly like thoughtfulness and moods, and who at all times has a wholesome hankering for the wide, wide world—for the great stretches—for foreign sights—all these things do not help much. It takes the architectural painting or the architectural etching to satisfy such as these.

The architectural theme in painting and etching has come surprisingly to the front in the last few years. This is manifested in two ways—first, the eagerness with which old paintings with architectural subjects have been sought by collectors and home makers, and, by the same token, by the art dealers; and, second, the extraordinary interest that has been manifested by etchers in similar subjects. Plate after plate has been turned out by such artists as Haig, Brangwyn and Fitton, all finding eager buyers, until the modern school of architectural etching has assumed a place of great importance in the art world and in our homes.

The reasons for this popularity of architectural painting and architectural etching probably come under three heads which may be set down as follows:

First, the psychological reason before mentioned. The wholesome outdoor instinct that has come into modern life appreciates the sense of bigness which these works impart to a home—the opening up of vistas into the outer world.

Second, the desire of the home builder under the cramped conditions of city life to make the best of the small space available in apartments, and make it seem as large as possible. The right use of architectural works will sometimes make a room seem twice as big as it really is.

Third, the appropriateness of the architectural work as a decoration in the "period room." It is surprising how "large" an effect can be obtained with an architectural etching in a city apartment—and by apartment is meant the modest living quarters of the ordinary man. A bright corner, by means of a sunshiny print, can be made twice as big. Even a hallway can be stretched out and widened in a surprising way by a well chosen etching.

Classifying the Etchings

These etchings fall under three main heads:

First, there is the etching of some historical building. It may be Windsor Castle, it may be Notre Dame, it may be the ruins of the Coliseum, or of some old feudal castle in England or Scotland; and the interest in it may be one of beauty or one of sentiment.

As a Decoration for the Wall They Visibly Enlarge the Size of the Room and Open Windows on a Wide Range of the World

PEYTON BOSWELL

In his etching of Milan Cathedral, Albany Howarth uses the interior details to make a decorative picture. Schwartz

As a contrast to the interior cathedral view above we have this exterior of Notre Dame by Frank Brangwyn. Courtesy of the Knoedler Galleries
Then, there are the quaint glimpses of old world towns and cities, which often have a romantic charm as well as beauty.

Lastly, come the etchings of interiors, when the artist's sole aim is to reproduce the masterpieces of architectural beauty which men of other ages have left in the great cathedrals and noble public structures of Europe. Such etchings have all the art value of objects of virtue, as presenting beauty for its own sake.

Their Use in Decoration

The development of the “period room” in America in the last ten or a dozen years has been the cause of the bringing to this country of some of the finest works of the architectural painters of the past. Formerly the art of Guardi and Canaletto, of the Italian school, and of such men as Hubert Robert, of the French school, was almost unknown in this country. Now when examples by them are placed on exhibition they cause as much interest as a Reynolds portrait or a Ruisdael landscape.

For instance, what could be more appropriate in an Italian room than one of Canaletto's visions of Venice, with its canals, its great landing ways, its bridges, its gondolas, its brightly clad 18th Century figures? Or, again, one of Guardi's beautiful, if melancholy, impressions of the Dalmatian coast, with the remains of some old castle dating back to the days of Italian feudal ascendancy, now indicated merely by solitary arches, silhouetted against the blue sky, and by fallen columns which serve as the seats for red and blue clad herdsmen, whose flocks graze round? Such a scene is so Italian that it serves to explain even Italy's stand on the Adriatic question at the Peace Conference.

Or in a French period room, what could be more appropriate than one of Hubert Robert's imaginative pieces—ruins again—interpreted with all the splendid color and all the Gallic love for classic beauty that belonged to his age? A portrait by Largilliere of a beauty of the court of Louis XV, or of the "conversations" of Watteau or Lancret might furnish as much atmosphere for a period room, but surely not more.

Architecture owes its place in painting and etching to a quality which may best be described by the word “personality.” A landscape, or a marine, may be a thing of beauty or a dramatic composition, capable of inspiring a “mood” in the beholder or of stirring feelings that will be cherished as priceless. All of this is true of architectural painting and etching, and in addition there is the poignant something which comes from “personality.”

Personality in These Pictures

The Cathedral of Notre Dame in Paris has a personality expressive of the finest feelings of Gothic art; it personifies the humanity and the religious piety of the Middle Ages. It is this spirituality that has made it a favorite subject with etchers.

(Continued on page 60)
A quaint old block paper in Queen Anne design, frilly dotted swiss curtains and dressing table hung with the same dainty fabric combine with the simple Colonial furniture to make a room cool and attractive

COLOR SCHEMES FOR SIMPLE BEDROOMS
A Variety of Combinations for Furniture and Hangings That Will Suit the Purse of the Youngest Householder

NANCY ASHTON

When the question of furnishing the small house is considered, it is imperative to give particular attention to the furnishing and the decorating of the bedroom, which should be made as comfortable and inviting as possible, despite the necessity for economy.

The question of scale is an important one, and whereas the old Colonial furniture, though lovely in itself is frequently too heavy and cumbersome for the small house, graceful and appropriate reproductions may be found, which will carry out the spirit of the Colonial and yet fit into our modern existences. With this furniture, a variety of fascinating color schemes may be devised, either with wall paper and a plain fabric, or painted walls and chintz.

For a simple, inexpensive bedroom, well-made mahogany furniture, Colonial in design, is appropriate and effective. Four posters with posts so low as not to require a canopy are reasonably priced at $26.50 each. For these, mattresses and springs of very good quality should be procured, as the cheap sort are a very poor investment. A very good hair mattress may be procured at $5.50 and a very good box spring at $26.50.

The Chifforobe and Dressing Table
Among the most useful pieces of modern furniture, rivalling the high-boy in capacity, if not in line, is what is known as a chifforobe. This is about the height of a Colonial chest of drawers, and consists of two roomy drawers, with an upper cabinet of four trays. Excellent value of dull mahogany is the one chosen at $79.00.

On it stands a small toilet mirror, like the old Colonial designs, which is priced at only $17.50.

Instead of a mahogany dressing table, a simple one hung with dotted swiss and lined with the color which is to predominate in the room, will be found attractive and dainty, thus giving a little more variety.

This, of course, may be a homemade affair, a simple kitchen table serving successfully for that purpose, or it may be procured completely draped at $35.00.

Above it a graceful Queen Anne mahogany mirror is useful and appropriate, priced at $29.00.

One comfortable arm chair is essential, although, of course, a chaise longue is even more luxurious. A very comfortable chair may be had covered in a plain sateen, the chair priced at $57.00, and the sateen at $1.05 a yard. Then a small rush seated stool to be used in front of the dressing table, a rush seated side chair and a small night table will be sufficient to make the room adequately furnished and entirely livable.

With all this undecorated, almost severe mahogany furniture, it might be well to depart from the always restful, plain, painted, or paneled walls, and use a Queen Anne block paper of quaint and captivating design. This comes in several color combinations. One of the most attractive, in which the design is the least obtrusive, is a delicate combination of soft grays and pale yellow, with the faintest touch of pale blue on a white ground—cool and restful to a degree.

As to Swiss Curtains
With this, swiss curtains, with a yellow dot and a plain yellow sateen for bed and chair covering with the dressing table in the swiss, would be an effective combination. The lamps could be blue painted tin with pale yellow painted shades with a blue edge. A gray wool carpet would keep the whole room in a soft delicate color harmony.

For anyone with more love of color, the same wall paper comes in a design of mauves, blues and crushed raspberry on a linen colored ground. Used with this, the swiss curtains should have a white dot, with possibly a tiny edging of crushed raspberry, either fringe or binding, and that same vivid color in sateen could be used for the bed covers and the chair.

Dotted swiss, such as this, with a white dot, may be procured 72” wide at $2.30 a yard, or 36” wide at $1.15 a yard.

The swiss with a colored dot, either blue, rose, yellow or mauve comes 31” wide at $1.95 a yard.

Sateen is really a very serviceable and useful material and comes in a variety of attractive shades.
A plain sateen is used for the bed covering and on the one upholstered chair. The wool rug is also without design, thus confining all the decoration to the walls.

An interesting room was evolved from the use of jade green sateen for hangings and a smart dark blue chintz with touches of rose and mauve in the design, for the furniture, some of which was painted the delicate jade green with a line of dark blue as the decoration. The wall paper was a delicate gray and the carpet a deeper shade of the same color. One or two of the smaller pieces of furniture were in walnut and the dressing table hung with the jade green sateen was smart with dark blue glass bottles.

A very tiny room was fascinating in a combination of oyster white, blue and salmon color. It was the furniture that was oyster white, with a nosegay of blue and salmon colored flowers, the curtains salmon colored silk, ruffled and tied back, and there were two or three bright blue tables, whereas the dressing table in its stiff white muslin skirts edged in blue looked like a crinoline.

A Toile de Jouy, 18th Century in design, in several tones of rose on a cream colored ground, was used as a wall covering in a very feminine room.

All the furniture was Louis XVI, in tones of cream, and the small comfortable slipper chair was upholstered in the deepest tone of rose taffeta. The woodwork was also cream, and at the windows hung white thin muslin curtains edged with a narrow lace. Two straight emerald green vases stood on the little mantel, filled with old fashioned nosegays of roses.

A Water Lily Room

The soft delicate colorings of a water lily were the inspiration for one particularly cool and restful room. The walls were painted that warm yellow which is at the heart of the flower, and at the windows hung silk gauze curtains of a delightfully soft green tone.

Most of the furniture was painted a mellow cream, with a delicate tracery of water lilies. On the chaise longue, a watery blue sateen was the background for a mass of small taffeta cushions covered in the varying delicate tones of rose, blue, green and yellow, which make water lilies so alluring.

A rug in soft watery blue was used. The dressing table was smart in crisp yellow organdy.

Another color combination which is most attractive is the old-fashioned tea rose yellow and delicate heliotrope. With such a plan the furniture might be painted a delicate heliotrope with a line of gray and a very fine line of yellow.

The chaise longue and little slipper chair could be covered in a yellow and mauve chiffon and at the windows a tea rose yellow cotton crepe would be effective.

A gray green rug could be used in this room and the walls might be painted a delicate midnight green.

One or two spots of deeper mauve in the way of cushions and toilet articles would be effective, and the dressing table could be hung in the chintz.

Among the new linens there is a particularly luscious shade of watermelon pink, which would be sufficient to form the nucleus of a pleasing color combination. It comes 36" wide at $1.75 a yard, and could be used as window curtains bound with a blue linen, and also to cover either arm chair or chaise longue. In combination with it, a strong blue swiss dotted with white would be most attractive, for the dressing table. This comes 31" wide at $2.25 a yard. White ruffled muslin bed covers could be used with this plan, lined with a pink sateen. Mahogany furniture would be appropriate, with the walls panelled in ivory color and a line of strong blue in the molding.

The Queen Anne block paper comes on linen ground with mauve, blue and rose in the design, or in a delicate combination of gray, pale yellow and blue. $1.75 a roll

The Question of Costs

The following is a complete list of the furniture mentioned in the article and pictured in the two views above:

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Mahogany four posters, 3 feet, 3 inches outside</td>
<td>$3.00</td>
</tr>
<tr>
<td>2 Special black hair mattresses @ $37.00 each</td>
<td>$74.00</td>
</tr>
<tr>
<td>2 Box springs @ $26.50 each</td>
<td>$53.00</td>
</tr>
<tr>
<td>1 Chiffonrobe, 36 inches wide</td>
<td>$79.00</td>
</tr>
<tr>
<td>1 Toilet mirror</td>
<td>$17.50</td>
</tr>
<tr>
<td>1 Rush seat stool</td>
<td>$12.00</td>
</tr>
<tr>
<td>1 Night table</td>
<td>$16.00</td>
</tr>
<tr>
<td>1 Chair</td>
<td>$57.00</td>
</tr>
<tr>
<td>2/3 yards 50 inch material @ $1.05 a yard</td>
<td>$2.37</td>
</tr>
<tr>
<td>1 Queen Anne mahogany mirror</td>
<td>$29.00</td>
</tr>
<tr>
<td>1 Dressing table hung with dotted swiss</td>
<td>$35.00</td>
</tr>
<tr>
<td>9 x 12 wool rug, reversible and seamless</td>
<td>$60.00</td>
</tr>
<tr>
<td>2 Pairs dotted swiss curtains @ $16.00 a pair</td>
<td>$32.00</td>
</tr>
<tr>
<td>2 Sateen bed covers @ $24.00</td>
<td>$48.00</td>
</tr>
<tr>
<td>1 Rush seated side chair @ $18.00</td>
<td>$18.00</td>
</tr>
<tr>
<td>2 Painted tin lamps with parchment paper shades to</td>
<td>$45.00</td>
</tr>
</tbody>
</table>

The soft delicate colorings of a water lily were the inspiration for one particularly cool and restful room. The walls were painted that warm yellow which is at the heart of the flower, and at the windows hung silk gauze curtains of a delightfully soft green tone.
THE EMBARGO ON YOUR FLOWER GARDEN

A Short Analysis of Quarantine No. 37, Effective June 1, 1919, and Which Excludes
Many Shrubs, Trees and Flowers Formerly Imported to the
United States From Other Countries

F. R. ROCKWELL

NOTHING in the horticultural world, amateur, professional or trade, in many years has created the amount of dissension that has been caused by the famous—infamous, according to the point of view!—Quarantine Rule No. 37, whereby the importation of foreign plants is greatly curtailed.

Its advocates claim that it will protect American horticulture and agriculture to the extent of millions of dollars annually. That it will stimulate the production, not only of more and better stock in America, but will help to popularize the many good things we now have that are not widely known, and will increase the production of new things for the future, thus greatly benefiting American gardening in general.

Its antagonists claim that the argument of “protection” in connection with the quarantine is mere camouflage—that its real purpose is to erect an economic barrier like a high tariff wall for the benefit of certain interests in this country; that many of the best things which American gardeners have been using will be lost to American gardens because they cannot be grown here at all, or grown cheaply enough to make them commercially possible, and that American gardens will be isolated from the rest of the world, losing seriously as the result of this autocratic plant exclusion which is not really necessary or effective as a protection against insects and diseases. On both sides there are many serious and sincere partisans.

The answer is what time alone will tell. But in spite of a great deal of agitation to have the ruling repealed or amended, it is going into effect the day this is written.

What is “Quarantine No. 37”? This quarantine is a “blanket” quarantine becoming effective June 1st as the result of a ruling passed by the Federal Horticultural Board, a body appointed by the Secretary of Agriculture under the Plant Quarantine Act passed August 20th, 1912, and amended March 4th, 1913, and March 4th, 1917. This act reads in part: “Sec. 7. That whenever, in order to prevent the introduction into the United States of any tree, plant or fruit disease . . . it is necessary to forbid the importation into the United States of any class of nursery stock or of any other class of plants, fruits, vegetables, roots, bulbs, seeds or other plant products from a country or locality where such disease or insect infestation exists, he shall promulgate such determination, specifying the country and locality and the class of nursery stock or other class of plants, fruits, vegetables, roots, bulbs, seeds, or other plant products, which in his opinion, should be excluded. Following the promulgation of the determination by the Secretary of Agriculture, and until the withdrawal of the said promulgation by him, the importation of the class of nursery stock or of other class of plants, fruits, vegetables, roots, bulbs, seeds, or of other plant products, specified in the said promulgation from the country and locality therein named, regardless of the use for which the same is intended, is hereby prohibited; and until the withdrawal of the said promulgation by the Secretary of Agriculture.”

It prohibits the importation of nursery stock and other plants and seeds from all foreign countries and localities, on account of certain injurious insects and fungous diseases, except as provided in the regulations. The entry of the following plants for propagation is permitted under restriction: lily bulbs, lilies-of-the-valley, arisarum, hyacinths, tulips, larkspur, clematis, garden nasturtiums, and bulbs of fruits, excepting those from certain countries.

Belief as to what can or cannot be done under the various amendments, rules and regulations in connection with Quarantine No. 37 varies greatly. The discussion at several garden club meetings attended, showed that an understanding of the rulings was anything but clear.

“Why should we make plans? We won’t be able to have any garden next year,” complained one speaker in literal seriousness. And at another meeting I heard a garden enthusiast remark, “Gardening will be so delightful when we don’t have to bother with horrid sprays any more after all these detestable foreign insects and diseases have been shut out.”

The most recent available interpretation as to just what really will be shut out is from W. F. Werry, L.L.D., Secretary of the Holland Plant Exporters’ Association. His list follows:

- Azaleas, Japanese varieties, mollis, Ghen, rustics and orientalis; Boxwood; birch trees for Christmas trade; Clematis and other climbing plants as Actinidia, Akebia, Ampelopsis, Aristolochia, Bignonia, Hedera, Lonicera, Lycium, Periploca, Polygonum and wistaria; Coniferous varieties as Abies, Cedrus, Chamaecyparis, Cryptomeria, Juniperus, Liriodendron, Picea, Pseudolarix, Pseudotsuga, Retiispora, Sciadopitys, Taxus, Thuya and Tsuga; Diehyra; Evergreens, broad-leaved, Andromeda, Aurebia, Berberis, Cotoneaster, Erica, Evernythus, Geanhes, Ilex, Kalina, Ligušticum, Maeronia, Pernettya, Prunus, Vaccinium and Veroncia; Funikias; Hydrangea paniculata grandiflora; Japan maples; lilacs, pot-grown for forcing; Lilium; Lily-of-the-valley; Peonies, Althea, Amygdalus, Berberis, Calycanthus, Ceratostigma, Ornamental deciduous trees, Acer, Esculus, Betula, Carpinus, Castanoe, Carusus, Cercidiphylly, Crataegus, Fagus, Ginsko, Juglans, Liquidambar, Lilero-

(Continued on page 60)
A LITTLE PORTFOLIO of GOOD INTERIORS

There are many small houses, especially of the half timber cottage type, in which the architecture comes through the walls and creates interiors of unusual interest. A practical suggestion can be found in this bedroom of an English cottage. The timbers of the roof and the high dormers give the room an unusual skyline. The jog in the wall where the chimney spreads out and the big stone mantel of the fireplace create an atmosphere that at once calls for simple cottage furniture with gay chintz covers and curtains, and informal treatment throughout. It is an ideal type of bedroom for a small country house. A. N. Crenpice was the architect.
The ideal small house is one in which each room is a little gem of furnishing and wall finish. This dining room, for example, has a good paneled background painted green, with a simple fireplace and leaded casement windows. Flowered linen has been used for curtaining. The furniture is Hepplewhite.
If one's purse cannot afford to have all the downstairs rooms paneled in either wood or molding, then choose the living room. It demands a dignity of treatment that will be more and more appreciated as the furnishing of the room is completed by the addition of well selected pieces. Harry Redfern, architect

The draped wall affords an unusual treatment for the small house living room. Its cost will depend upon the fabric used. Linen and hand-woven fabrics furnish the best choice. The color contrast of folds and the soft effect of the drapery give a soothing effect to the room. The color scheme is gold and blue. Herter Looms, decorators
As a background for furniture, very picturesque effects can be obtained by using inserted panels, which break the long wall space architecturally, and relieve the monotony of painted or papered walls.

This scheme, quite popular today in pretentious houses, is nothing more than the revival of a custom originated centuries ago in China. Chinese picture panels were imported by Dutch missionaries about the middle of the 16th Century. These were striking in effect, exotic in character and piquant, intermingling quality and individuality. A few architects of that day said they were an ugly fad, which would undermine the chaste principles of classic art. One, Isaac Ware, became so inflamed by their use that he published a book on classic architecture in 1776, in which he bemoaned the introduction of these panels which would eventually take the place of sculpture and corrupt art.

The panels, themselves, were the same as were used in the Chinese houses, and hung as a picture on the wall—fastened to a small rod top and bottom, similar to a parchment scroll. There is no record of the Chinese having pasted them to the walls.

Dutch and French Panels

The Europeans, enamoured with this novelty, said that if tapestries, fabrics and leathers were adaptable for panel use, why not this paper?

Though the Chinese were the first to originate this idea, soon afterward they were made in Holland, and we find interesting Dutch wall panels in a few old houses, that are being reproduced for our modern requirements. These represent quaint Holland scenery, and are direct antecedents of the scenic wall paper which has become so popular today.

During the reign of Louis XVth beautiful effects were worked out in wall panels. The religious ladies of St. Cyr became interested in this work, and have left us charming souvenirs of their artistic skill. Louis XVI backgrounds have also come into favor in our 20th Century homes. While this period had little influence on exterior architecture, it left its mark on interior decoration. It was during his reign that wall treatment came to be of paramount importance.

Paneling was widely used, natural wood, generally of oak or light colored walnut being paneled, and on these were painted landscapes.

This panelling can readily be reproduced; a few of the originals are still in existence. It is large, vertically oblong, the width varying according to the proportions of the room; some are narrow, others fairly wide. They are let into the wall space in a symmetrical manner, the boundary molding often being enriched with carved and applied motifs. The color schemes included green, yellow and buff. The woodwork of the room was utilized for the framework; sometimes it was gilded. Watteau and Fragonard painted a great variety of pastoral scenes and graceful arabesque compositions for these panels. Occasionally these inserted panels were adorned with characteristic motifs, as we find floral wreaths, knotted ribbons, and other decorative effects used. They were either applied directly to the wood, or worked out on canvas and inserted flat into the wood panel. Silks, velvets and brocades were often employed for panel filling, as were also painted linens and chintz. The method of using these was practically the same, the fabric being stretched on the flat of the panel.

Using Fabrics and Paper

Today we are introducing this same idea into our houses, using paintings, fabrics, and paper as inserted panels. In the old Colonial house the Chinese custom was followed—pictorial wall paper was inserted in panels. An example of this can be found in the Jeremiah Lee Mansion at Marblehead, Mass., built in 1768. The paper was made in London. Its backgrounds are in gray, and the scene is a Roman ruin with heraldic devices and armorial effects surrounding the panels.

For the modern decorative panel we can use verdures patterns, old time chintzes, and reproductions of interesting tapestries and fabrics, such as the exquisite Toile de Jouy designs, in which birds and flowers are used as motifs. The last are rendered in a manner characteristic of the old Chinese hand-painted decorations. Some interesting specimens represent the frivolous peasant art influence, and we come across designs charged with a barbaric Orientalism as revealed in a Japanese manner in the old Parisian drawings. The most interesting are the French, with their classic interpretations produced on light backgrounds.

As we turn back to these delightful old-time features, it is quite essential that we take into consideration, not only the wall spaces they are to occupy, in our modern day homes, but the other furnishings of the room—for these panels form a part of the wall treatment. They serve as a background for the furni-
ture, and their selection depends to a great extent upon the style of the room. As they are applied flatly to the wall, they are not easily changed.

Two tone brocades are admirably adapted for living room purposes, where a wider latitude is admissible than in the other rooms of the home. They often combine tints of French gray or buff, as a background for the elaborate landscape designs. Then there are delightful softened effects as found in old verdure tapestry where formal gardens, resplendent with marble porticoes, balustraded terraces and fountains will add an irresistible charm to our rooms.

It was back in the 18th Century that pictorial designs were developed by celebrated artists, not only for use in wall papers but in printed cottons and chintz. These were made in sizes suitable for panel effects. From these we select many motifs for present-day requirements. In the selection we must take care that they combine harmoniously with the scale and general character of the room and create a picturesque atmosphere.

Many of these modern reproductions illustrate Florentine or classical scenes. Indeed, there are so many fascinating reproductions to choose from that it is not a difficult matter to make a selection.

Fabric Panels in Colonial Homes

One interesting specimen in a New England home shows a gray background, with trees and pastoral scenes, in natural colors. It is an 18th Century English print that had been stored away in the attic, and is now renewing its youth in the dining room of this remodeled Colonial home. When it was applied, great care was taken to make the panels fit the mold-
NATURE does very well, up to a certain point, then man is forced to come to the rescue.

We, of course, all realize that artificial watering of any kind is not to be encouraged any more than is absolutely necessary, and practical gardening reduces this practice to the very minimum. The ideal condition would be an equal distribution of natural rainfall which would supply the roots with the moisture they require, but as nature oft-times fails us, we are forced to resort to other means. One method is to supply the earth with the necessary moisture by sprinkling systems of various kinds; another, to conserve the soil moisture by deep and constant cultivation, or the application of loose materials to the surface—which has the same effect.

When watering is needed it must be done thoroughly. Any attempt at frequent and light applications of moisture to the surface will result in failure. Light sprinkling causes surface rooting, and the evaporation is so rapid as to leave the plants in a far worse condition than if they had not been watered at all, so it is always advisable when watering plants to saturate the soil thoroughly. Use a stick to see that the moisture has penetrated to at least the depth of the rooting system, and immediately following such operations the soil should be deeply cultivated to prevent the rapid evaporation of the moisture. Early morning or late evening is best suited for watering; the latter is preferred as the moisture will continue to penetrate into the soil during the night. Never water the plants during the daytime, particularly with a strong sun, or the leaves are almost certain to be scalded.

Modern irrigating systems have accomplished much in the application of water to the ground, as the water is distributed very evenly and is broken into such small particles as to be classed really as mist. This eliminates the packing of the soil and assures the maximum penetration, but of more importance is the fact that these systems can be operated at night which is the ideal time for such operations.

Proper mulching is our best means of conservation of the soil moisture and if more generally practiced, considerably less watering would be required. The most simple method of mulching is to keep the surface constantly stirred to sufficient depth to establish a dust mulch which will arrest the upward passage of the soil moisture, thus conserving it for the use of the plants. This should be done once a week after every rain, only waiting long enough for the surface to dry. The best tool for this work is a wheel-hoe with the cultivators attached so the ground can be worked deep. A flat bladed hoe is of little value at this time as it only scratches the surface.

Another method of mulching is the application of considerable loose material to the surface of the soil to prevent the escape of the moisture. This method is more generally employed in the mulching of fruit trees or isolated specimens. Cut grass, loose unrotted (Continued on page 58)
A SUBURBAN HOME in the ITALIAN MANNER

From the Italian villa was taken inspiration for this suburban home. It is of cream colored stucco on frame construction, with a tin roof painted red. The iron work is black and shutters and entrance are painted Italian blue. A fence screens the service yard.

The loggia is to be floored with red tile; other floors are stained dark. Woodwork is to be painted and enameled. Adequate wall space in all rooms offers possibilities for the arrangement of furniture. Designed for House & Garden by William R. Bajari.
KETTLES, POTS AND PANS

What the Housewife Should Know About Cooking Equipment Before She Buys—How to Keep Utensils in Good Condition

EVA NAGEL WOLF

IN selecting pots, pans and kettles for the kitchen, the housewife must be guided first by the number in her family, for this determines the size of the utensils. Their mode of living will determine the number and kinds.

For people who have little time to spend on cooking, the utensils selected will be those designed for the shorter processes.

When there is no limit as to price or time, there are countless articles to be had.

In any case the housewife should consider quality, shape, construction, lips, handles, covers and, last but certainly not least, the ease of cleaning her kitchen utensils.

No one material is suitable for all cooking processes, despite the fact that a kitchen furnished throughout in white enamel or shining aluminum or beautiful copper is more picturesque.

Heat and Shape

For quick cooking, utensils made of materials that are rapid conductors of heat are selected, such as aluminum or tin; for the slower processes, enamel or iron. Porcelain, earthenware and glass are another story.

It is just as important to select the right size as the proper material. If too small a pan is used, the fuel that extends beyond the edge of the pan is wasted; while if the pan is too large, the food is likely to scorch in the center unless stirred constantly.

Shape is important, too. Evaporation takes place more rapidly in a pan that flares at the top than in one with straight sides, because there is more surface exposed to the air. Therefore soup should be made in a straight-sided kettle and food to be boiled rapidly in one with flaring sides. In addition to these are the pans designed for special foods, as asparagus or corn boilers, fish and ham kettles.

Methods of Cooking

Before considering the various materials of which utensils are fashioned, it will be wise to enumerate the different methods of cooking food. The most primitive comes first — broiling — where the cooking is done directly over the flame.

Roasting, baking and braising require pans that are able to stand great heat, for the food is cooked by the heated metal surfaces.

The most useful in connection with broiling and roasting are skillets, frying pans, double boilers, asparagus or fish boilers and ham boilers; and for the oven, cake, bread, muffin, pie, pudding and meat pans.

Frying and sautéing call for the most intense heat of all, since they consist in the use of boiling fat.

Utensil Materials

The materials most used for kitchen ware are iron and steel, enamel, tin and aluminum. Iron has been largely replaced by other materials, but iron kettles, pots and pans, skillets, griddles, waffle irons and ham boilers are still in use, despite their heaviness.

For the oven, there are Dutch ovens, roasting pans and muffin pans. In steel, quite modern kitchens display such articles as frying pan, frying kettle, skillet, griddle, roasting pan and bread pans. Frying kettles are particularly appropriate in this material, for they will endure great heat. Griddles and waffle irons improve with age, for they become smoother with use.

The most popular of all materials is enamel. One reason is that it is not expensive and it is attractive in appearance and easy to clean. Many housekeepers prefer it because they feel that pots and pans ruined by careless servants can be replaced with little cost if they are of enamel. Real economy lies, therefore, in better materials and greater care in their use.

There are three grades of enamel, and various colors. All the good grades of white enamel have at least two coats and frequently three, while the best is made with four coats of the enamel on a sheet iron or steel base. The agate is the most durable of the different kinds available.

Enamel ware is a safe choice for such utensils as tea kettles and coffee pots, water kettles, frying pans, double boilers, asparagus or fish boilers and ham boilers; and for the oven, cake, bread, muffin, pie, pudding and meat pans.

Tinned and Aluminum Ware

Tinned ware is still popular in spite of the advent of newer materials. It has many advantages. As it conducts the heat rapidly, there is little danger of scorching food. It is inexpensive. Tinned ware has a base of sheet iron or steel and is coated with tin. A single coating makes the cheaper ware. "Blockel" tin or "retinned" ware is dipped several times.

The most attractive of all materials and the most durable is aluminum. It endures the heat and wears better than enamel, iron or tin. It is a splendid conductor, twice as good as tin and three times as good as iron. It takes more heat at first to heat aluminum, but once it is heated it retains the heat, and in the ordinary cooking processes, after the first heating, the gas or electricity may be diminished at least one-half. This means a saving of fuel and the food is not so likely to scorch in this type of utensil because the heat is evenly distributed. An aluminum coffee pot will keep that beverage hot longer than any other kind.

Aluminum can endure the highest cooking tempera-
ture and is therefore suitable for frying pans, saucepans, kettles, skillets and roasting pans. In fact, it is suitable for all utensils except those used for slow cooking.

While the initial cost is higher, all the facts must be considered: this metal, while as strong and durable as iron, does not rust and is much lighter. Nor does it chip, which is one of the drawbacks in using enamel.

The idea that aluminum vessels are dangerous for the cooking of foods containing acids is entirely erroneous. The laboratory of The Lancet, the English medical paper, says: "We are confident that aluminum as it is used by reputable manufacturers is a suitable material for cooking vessels, and that it may communicate poisonous qualities to food in the process of cooking may safely be dismissed in view of the results of the practical experiments which we have recorded, showing that the metal is not appreciably acted upon in cooking operations."

The Care of Utensils

Cast iron should be rubbed with tallow and allowed to stand for a few days, then heated until the tallow is melted and washed in hot, soapy water and rinsed in hot water. It should then be dried and rubbed vigorously. Iron that is not to be used for a long time should be coated with tallow to prevent rust forming. Cast iron is reacted upon by hot acids and therefore tomatoes or pineapples, for instance, should not be cooked in such utensils.

Tinned ware one must avoid scratching, for this will uncover the iron base, which will surely rust. Clean with hot, soapy water or by boiling in a weak solution of soda. It should not be subjected to intense heat, for the tin will melt quicker than iron or aluminum. Therefore avoid drying utensils of this material on the stove.

The care of enamel consists mainly of "don'ts." Avoid heavy blows, intense heat or subjecting a heated vessel to sudden cold. Chipped utensils should not be used, for they are dangerous and most certainly they should be discarded when the iron base is exposed.

Aluminum is more easily cared for than we have been led to believe. There is one caution, however, and that is against the use of caustic alkalies such as lye and ammonia and strong soaps that contain alkali, as they dissolve portions of the metal. Pure soap or non-gritty metal polishes are recommended as cleaning agents. The discoloration that comes from cooking foods containing iron or hard water is harmless and can be removed by powder or steel wool. When grease has been burned on the surface, boil the utensil for five minutes in a gallon of water to which have been added four or five tablespoons of oxalic acid crystals, after which wash carefully with plenty of soapy water.

Lips and Handles

How exasperating to try to pour liquids from a pan held in the right hand with the lip on the wrong side! This difficulty has been met for both the right and the left-handed cook by placing lips on both sides of most of the later designs.

The false bottom pie plate saves labor. An interesting sauce pot of copper is below and a copper fish boiler

A double roaster with rack raised

A roaster, steamer or boiler

The Two Covers

As to covers, there are two kinds—those that fit tightly and those that rest on the top of a pan. The loose covers are for quick boiling and evaporation; the tight ones are used for conserving heat and retaining moisture and flavor, as in braising and the self-basting roasters, where the moisture gathers on the lid and drops over the surface of the food.

One manufacturer offers pans and kettles with covers that are provided with strainers, which may be opened or closed. In such a pan one can drain the food by simply pouring off the water, the cover staying in place and holding in the solid contents. With these facts to guide her, the bewildered bride's initial visit to the mystic mazes of the house-furnishing department will be much less terrifying. She will be more likely to furnish her kitchen from the standpoint of utility rather than esthetics.

Esthetic Copper

Speaking of the esthetic kitchen no mention has been made of copper because, for the average householder it is not a wise investment when the market offers so many more useful alternatives. True, nothing is more picturesque than a row of copper pots hung along a spotless white tiled kitchen wall; And yet, what an amount of polishing they require to keep in good presentable condition! Moreover, they have to be periodically relined with tin to prevent contamination of acid foods. Only in very large kitchens, where a staff of cooks is maintained and special vessels used, is a complete set of

(Continued on page 56)
OLD HARDWARE FOR NEW HOUSES

The Revival of Medieval Designs Affords a Wide Selection—
The Role of Hardware With Woodwork

GERTRUDE CAMPBELL

The revival of hardware for decorative purposes in our 20th Century houses is merely the swinging back of the pendulum to medieval times, for we are rapidly realizing its value, and utilizing it for the beautification of our homes.

As interior woodwork is becoming more and more popular, the cabinet-maker is endowing it with hardware enrichments, each one of which conforms to the period details; and yet none savor of sameness, for the artist-smith realizes, as did our forefathers, that our doors should be made to harmonize with their surroundings. Consequently hardware is a necessary factor in decoration, and care should be given to the designing of escutcheons and all pieces of metal work that pertain to windows or doors. Fortunately for us, there are many fine medieval examples still extant, rich in quaint form and following quaint lines, for the smiths and engravers of those days lovingly put time into the selection and working out of good designs.

Early Designs in Modern Work

It was during the 12th Century that forged and curiously fashioned hammered iron was conspicuous in ornamentation. The Saxon and Norman smiths showed no little perfection in this branch of their calling, displaying the greatest skill and ingenuity in their designs. They often expanded the hinges into beautiful forms until sometimes they actually covered the whole door with elaborate combinations of beautiful and graceful scrolls.

Today these patterns form the basis for original designs, one of which, a rare pattern, is designed for an open mechanism lock, used on an outside door. This shows a snake for a handle, and all the working parts are exposed and entwined around a dragon's head, the key following the same serpent and dragon design.

Often the decoration is composed of different tracings, overlaid plates being used in three different metals, the bottom being of monel metal, covered with light bronze (delta metal) and iron. One very interesting example shows a Crusader standing in the center, the door knocker being a dragon's head with tongue sticking out; you take hold of the tongue to lift the knocker.

It was in the 15th Century that hinges received special attention at the hands of the artist-smith. Examples have been found showing designs most elaborate and minute in character.

The Metals Used

Some of them are curiously composed of two or three layers of iron or other metal, each plate being cut differently to develop tracery and other kinds of work. There are capped trefoiled flowers placed directly in the center of trefoils, the whole being held in position by a nail driven through the center. These are used over a background of either gilded leather or cloth of some rich color, which has been introduced to act as a relief for the cut work.

This composite style is shown in Gothic architecture. Backgrounds for this type of hardware are absolutely necessary, as a rich subdued coloring brings out the tone of the metal to better advantage — brass or iron is particularly effective for this purpose. They also have the advantage of durability, a quality that is recognized by metal workers. But no matter what background is employed, the ornaments should always be shown in relief, and the design should be even...
in character, so equally balanced that no part of the groundwork stands out more prominently than the rest.

Naturally different processes were employed by the craftsmen according to the nature of the metal, and the character of the design. Some of the simplest of these came into existence during the 12th and 13th Centuries, and the reproductions today are particularly adaptable for our 20th Century homes. They were formed of one piece of iron, so cut and fashioned as to form a nail stem. This was cut, split and twisted into tendrils or other shapes while hot; when cool, it was ready to be affixed to the door with nails. There is a beauty in this style of pattern that justifies the reproducing of this old forged work.

The 16th Century brought with it particularly beautiful bits, especially escutcheons and door plates, often most ingenious and intricate in character, as well as elaborate in design. These also our clever craftsmen are reproducing for our modern day requirements.

Pierced Work

Pierced work, which is also much used today, was very much in vogue during the Elizabethan Period. The escutcheons were usually formed of an arabesque pattern, an elaborate design with straps interlacing one another, and bolts passing through them. These were surrounded by a frame and the edges were bent or notched to resemble a roll of parchment. Other pieces of different character show there was a great variation in type, as birds, masks, drapery and foliage were often introduced. These, however, were not treated in the relief foliated manner of the Italian, but in flat bands, such as are particularly suitable for metal work of this description. The hinge, particularly, was carefully designed, and as today, formed a decorative addition to the door. Such designs were of an ecclesiastical nature, and were used principally for church doors and colleges. Today, when architects are bringing out beautiful, highly finished doors, the craftsman employs this method to give them an air of strength and stability that is artistically essential.

Stamped Designs

An entirely different character is found in the repoussé or stamped work, which we frequently discover in all branches of metal decoration. This treatment has the advantage of being adaptable to choice designs. The Italian Renaissance style of ornamentation is particularly expressed in this style, as it shows marks-festoons, grotesque animals, entwined with and surrounded by foliated scrolls, catching every gleam of light, and adding an irresistible charm. The crispness of the scroll work, combined with its boldness of outline, lends to it a novelty that is not commonplace, but beautifying to our homes.

A happy combination of brass and woodwork lent charm to the court of Empress Josephine. This is most decorative on dark mahogany or old English oak now so popular. Our craftsmen of today realize that well lacquered brass and woodwork make an effective combination and that metal enrichments are the most permanent form of decoration.

The unearthing of many a rare and supposedly out-of-existence model has enabled us to vary our standards by producing reproductions of many of the old ideas. It was many years ago that some old Empire molds, used before the battle of Waterloo, were discovered casually, giving us a chance to recast cleverly chased patterns and remount them into a delightful series. Old blocks stored away in odd corners have also been brought to light and from them many a popular pattern has been wrought. Many of the old specimens that have been found in practically every country where the industrial arts have flourished furnish us with ideas that can be modified to satisfy the requirements of today.

It is astonishing when we realize from what a number of sources ideas can be gathered, for there is scarcely a spot in the country from which inspiration cannot be gathered. One of the most ingenious of our present-day craftsmen receives his inspiration from communing with nature! Truly, the modern artisan is vying with the master craftsman of long ago to produce wonderful examples of skill and workmanship in these days when hand-work is again coming into its own.

Legends and Old Hardware

Many of the old masterpieces have curious legends connected with them. One of the most interesting is that of the church of the Notre Dame in Paris, where the master locksmith Bicornet had agreed to supply the door with iron work by a certain day. He found that he had only twenty-four hours to complete the work, so he sold himself to the devil. Through the aid of this supernatural assistance, the door was finished in time. In one of the old doors, Bicornet introduced himself as a little man with two horns on his head and a fish's tail. Thus metal work opens up a large field from which to collect for our homes. There are locks and keys of wrought and chased iron, filigree work cut in as if the material were as soft as ivory. While the type of house governs our selection of hardware, cast and wrought iron, bronze and brass have wonderful decorative possibilities that should not be overlooked. The standard finishes—natural, polished or dull, verte antique, lemon or brush brass—will depend upon the color of the wood to which this decorative hardware is attached.
PLUMBING FOR THE SMALL HOUSE

The Simple System Developed by the Emergency Fleet Corporation Affords a Basis for an Easily Constructed, One-Stack System

WILLIAM C. TUCKER

With the introduction of the emergency program of ship construction, after this country entered the war, it became evident that there would be serious congestion of the housing of the workers employed, and Congress conferred upon the Emergency Fleet Corporation powers to meet this situation. An expenditure of $40,000,000 was authorized for this purpose, which amount was later increased to $75,000,000.

The small houses as designed by the Fleet Corporation for the different projects were generally about 30' x 23'. The number of small houses in these projects totaled 9,762, of which Hog Island alone had 1,989 either bungalows or those of two stories and cellar, generally constructed of brick or stucco and with slate or composition roofs. Those at Hog Island cost about $3,704 each. The houses were built either isolated, semi-detached or in groups of four or five, but rarely in large groups.

Government Plumbing

In designing the plumbing for these buildings a number of important items had to be kept constantly in mind. The specifications of the National Housing and other commissions had to be diligently followed and had to fit in with those of the designing office. It was the general desire to follow the local State plumbing regulations in designing the work. All material employed upon the plumbing work was purchased by the Government, forwarded to the storehouses at the different jobs, and issued as the work progressed. It was the most earnest desire and wish of the Government that the occupant become the owner of the dwelling he occupied and every inducement was made to make this possible. With this in view the plumbing was designed most simply and direct, and it was so installed that each building was complete in itself, and thus could be purchased by its occupant at any time. As it developed, it proved to be an almost ideal system of one-stack plumbing for the small house.

The plumbing was designed in the most economical manner so as to keep the first cost of the building down to the lowest figure. To accomplish this there were important reductions made in size and quality of material employed, some of which were great departures from customary practice. This was partially brought about by the scarcity of material itself, and also the necessity for designing so as to bring the items of manual labor down to the smallest quantity. There are shown in the three

cuts herewith plans and section of a typical two-story dwelling, such as was built generally at most of the projects. These dwellings were usually built of brick or stucco, were provided with a cellar, and had a roof either of tin or composition material, and were finished inside in a satisfactory manner. They were extremely small but most compact and quite livable, and every foot of space was serviceable. The arrangement of the bathroom and kitchen adjoining each other as shown on the first-story plan is excellent from the plumbing viewpoint. The position of the laundry tubs and sink is good. By this arrangement there are no long runs of pipes, particularly the supplies. The soil riser of extra heavy cast iron occupies a corner of the kitchen and interferes in no way with the kitchen equipment. It extends straight from the cellar to roof without bend or offset, receiving the soil and waste branches from the different fixtures. The soil is 3" in diameter, a size made necessary primarily by the scarcity of pig iron, but a change from the usual size of 4" which is compatible with good designing and perfectly safe. This small size for the soil riser, however, should not be carried too far and should not extend beyond two stories.

Bathroom and Laundry Equipment

The location of the bathroom on the second story directly over the bathroom on the first story is good designing, and most economical; it simplifies the plumbing in runs of pipe. The soil riser is in the corner of the room; immediately adjoining it is placed the closet.

In small houses, the laundry tubs should be placed in the kitchen immediately adjoining the kitchen sink, and the waste should connect with the waste from kitchen sink. They should be provided with hinged covers, covered with zinc, with catch attached to wall to prevent falling. The tubs should be two compartments and set 36" above the floor to top, and of size either 24" x 40" or 24" x 48".

Because of the cost the kitchen sink was rolled rim, enameled iron with integral back, size 18" x 24" or 24" x 30", good sizes for the small house. It should be set about 1" below the top of the laundry tubs so that all refuse may be brushed directly into the sink. The supports for the sink should be wall brackets of strong pattern and securely bolted to the wall. The faucets for all plumbing fixtures should be of the compression variety, so that repairs may be easily, (Continued on page 56)
A band of blue between gold lines decorates this set of toilet bottles. Labels are in gold, $2.50 each, or six for $12.00. Small pomade box to match, $3; cold cream jar, $3.50; large powder box, $5.

A set of two glasses and one tall tumbler with soap dish to match comes with a band of tiny flower decoration. The set complete comes for $5.25.

A five-piece bath set in heavy Turkish toweling consists of two bath towels, a bath mat, and two face cloths. Set complete with monogram, in any shade, $8.50.

Clear white Venetian glass powder jar with colored fruit handle, $3.50. Square toilet bottles of Venetian glass are reasonably priced at $5 the pair.

BATHROOM ACCESSORIES

Which can be purchased through the House & Garden Shopping Service.

A guest towel of unusually pleasing design comes with hand embroidery in huck or bird's-eye. The towels measure 15” by 24”. $1.35 each.

On a background of light blue or pink is a border of white tulips in this bath set. Mat, 27” by 44”. Towel, 27” by 48”. Towels, 52 each; mat, $4.50.

This commodious, strongly made laundry hamper is of stout wicker enameled white. It is 28½” high, 36” wide and 14” deep. The price is $7.25.
**The Gardener's Calendar**

**July**

**SUNDAY**

Today I have green terrors from nothing in the beauty, The green fly and the greenfly who go as many as a line, And I think my heart it white for its purity with a line.

---

**MONDAY**

To postpone its going to seed, shade the lettuce with slot screens.

---

**TUESDAY**

1. Don't neglect the necessary pruning of the cabbages before the worm can get a start on them.

---

**WEDNESDAY**

2. Don't neglect the necessary pruning of the strawberries before the roots; heavy pruning is necessary the ground should be dry and the worm get a start on them. Keep it always in mind that a worm get a start on these roots and will do much damage to the fruit.

---

**THURSDAY**

3. The main crop should be sprayed once or twice with a solution of copper. Sulphur is best for the fruit.

---

**FRIDAY**

4. The potato in the south should be sprayed once with arsenate of lead to destroy late blight and make the ground sterile. The potato should be treated as early as possible. Spray the potato once a week with arsenate of lead to destroy late blight and make the ground sterile. The potato should be treated as early as possible.

---

**SATURDAY**

5. The late tomatoes should be sprayed once with arsenate of lead to destroy late blight and make the ground sterile.

---

**Another way of shading lettuces is to support boards along the row**

---

**Put poison on the cabbages before the worms get a start on them**

---

**The large tomatoes are best for the main crop**

---

**Young seedlings may be transplanted into boxes now. Keep the surface of the soil well stirred**

---

**All nests of the tent caterpillars should be burned. A hose or water, or paper, may be used**

---

**Flower pots under the melons will help their ripening**

---

**A mirate of soda solution is good to stimulate the growth of the crops**

---

**Prune the flowering shrubs as soon as they have finished blooming**

---

**A reminder for undertaking soil tests in season. It is fitted to the latitude of the Middle States, as the whole country if be remembered that the soil must not be allowed to dry before the time the soil is ready for planting. This will secure the right and best results**

---

**This Calendar of the garden is not only a reminder for undertaking soil tests in season. It is fitted to the latitude of the Middle States, as the whole country if be remembered that the soil must not be allowed to dry before the time the soil is ready for planting. This will secure the right and best results**

---

**Sihling and tying the tall flowers is a necessary protective measure**

---

**Flower pots under the melons will help their ripening**

---

**Prune the flowering shrubs as soon as they have finished blooming**

---

**A reminder for undertaking soil tests in season. It is fitted to the latitude of the Middle States, as the whole country if be remembered that the soil must not be allowed to dry before the time the soil is ready for planting. This will secure the right and best results**

---

**Sihling and tying the tall flowers is a necessary protective measure**

---

**Flower pots under the melons will help their ripening**

---
Reproduction of XVIII Century English Mahogany Side Table shown in a Georgian Interior.

XVII and XVIII Century English Furniture and Architectural Woodwork: Original Examples, Hand-Wrought Fac-Similes, Interior Decoration—Fabrics, Fine Floor Coverings

W. & J. SLOANE
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NEW YORK CITY
The Trenton Potteries Company "Tepeco" All-Clay Plumbing Fixtures

"Tepeco" plumbing is beautiful, practical and permanent. How permanent can only be realized after experience with other kinds.

"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.

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

The Trenton Potteries Company
Trenton, New Jersey, U.S.A.
World's Largest Makers of All-Clay Plumbing Fixtures

Collecting Antiques of India and Persia

(Continued from page 19)

stage where everything Asiatic is classed as either "Turkish" or as "Chinese." The field here for collectors is a broad one and naturally embraces a myriad of objects. Private collections and public collections of the arts of Persia and of India, including those of Ceylon, are growing apace. Good things and fine things are appearing in public sales and are still to be picked up in antique shops by the discriminating one who has taken the trouble to study the subject. Fortunately, the collector now has at hand such excellent books for reference as the various works by Ananda Coomaraswamy, Vincent Smith, Martin, Birdwood, Havell, Hendley and others.

Of Persian objets d'art an anonymous writer has said, "The arts and crafts of Persia have suffered terribly from the state of misrule. Always artistic by nature, many beautiful arts were theirs, the secret of which has been forgotten through the years of civil war and trouble. Among them the exquisite lustreware, charming in design and coloring; is now difficult to obtain. The enamel work for which they were once famous is a lost art; formerly tiles of this work, exquisite in color and beautiful in pattern, were freely produced, and many wonderful specimens have been saved from ancient ruins, and many are still the glory of mosques and shrines; the predominating color was a very beautiful turquoise blue in various shades, and a red-golden lustre which gave the work a peculiar iridescence. Jugs and basins in this enamel work have been saved, exceedingly beautiful in form and pattern. Silver work and brass work was an ancient industry; very little is done now. Carved wood, inlaid with ivory and mother-of-pearl, is still made to some small extent, also seal-cutting.

The Persian art which flourished in ancient times influenced Greek, Roman and Byzantine art, and was the father of Saracenic art and architecture, which has travelled far since its birth.

Persia has never been famed for its textiles. Not only the embroiderers and printed cottons, but the marvelous rugs which stand supreme in beauty. The old rugs of Persia were ancestors of the carpet of other lands. In this connection it is worth noting that the Persians never made themselves ridiculous by the application of inappropriate design. You will not find an old Persian rug patterned with formal bouquets tied with blue ribbons, suggesting a gift being trodden underfoot. A Persian floral patterned carpet will suggest flowers and verdure in their wild state as the stroller might chance to find them.

Although the impress of the art of the Chinese ceramist and of the shawl-weavers of Cashmere exerted some influence upon the Persians, still the art of Persia from earliest times has remained a national distinction. Nearly all art objects from the earlier periods now to be met with date from the reign of the Shah Abbas the Great (1586-1628) when the native art manufacturers reached their greatest degree of excellence. Thence onward came the decline.

We have only to consider the fact that artistic ornamentation was applied to innumerable objects in daily service to realize how widely diffused was the taste for art among the Persians. They have truly been always an art-loving people. Someone has aptly remarked that every home in India is a nursery of art, and I think this must once have been true of the homes in Persia. Apro-

A rug of the finest quality Indian workmanship. It dates from about 1580

(Continued on page 52)
When visiting Boston this summer—the gateway to the playground of America—see Paine's—more than a store—a Boston Institution

North Shore Day Bed

Made in Paine's workshops on the premises, and selected from their extraordinary variety to exemplify the unusual quality and moderate prices—fundamentals which have made Paine's the world's largest store in the manufacture and sale of Furniture and Interior Decoration.

The North Shore Day Bed, illustrated, finished in black, ivory or colors, upholstered in cretonne, including one pillow—the price complete $45.

Paine Furniture Company of Boston

Arlington Street and St. James Ave.

84 years in the manufacture and sale of Furniture and Interior Decoration

PALL MALL

Famous Cigarettes

Where particular people congregate

Plain Ends

THE fine craftsmanship and quality of cedar in this rustic summer house make it a practical as well as an artistic addition to any garden.

The smooth, rich bark is so inseparably a part of the wood that it will not peel and is lasting and insectproof. The house shown in 6 ft. square size, $130.

Other sizes and designs include pergolas, trellises, bridges, fences and gates, tree seats, lawn seats, settees, chairs and garages.

Catalog on request

Jersey Keystone Wood Co., Inc.
Trenton, N. J.

Table $8.75
Collecting Antiques of India and Persia

(Continued from page 50)

pot of Persian ornament it may be re-
marked that the native artists have al-
ways delighted in varied and symmetri-
cal patterns of great intricacy. External
beauty, too, seems rather to have been
bought than intrinsic thorough excel-
lence of fabric, excepting, of course,
the products of the Persian looms and
the works of the masters in metal.
As to Persian pottery, it has always
been more or less of a puzzle to anti-
quarians. The ancient pieces in per-
fected state of preservation are exceed-
ingly few and rare, and all have been
recovered from ruined areas. There yet
remain vast areas to be excavated by
enterprising antiquarian expeditions and
later efforts are sure to be productive.

Old Lustre Faience

The ancient lustre faience dates back
many centuries. Its genre was carried
down as late as 1586. The finest Persian
ware resembles Chinese porcelain some-
what, having a white ground with azure
blue decoration in bold free designs.
The paste is hard and the color is not
blended with the glaze. Later speci-
mens of this genre have less good design,
blending color, and a glaze showing
greater vitrification.

A second sort of Persian faience is
thicker, shows a departure from Chinese
influence somewhat, has a softer and
more porous paste, is brighter in the
blue, and has a thin glazed and less well
drawn design. Red enters, as also
blue and gaudures.

A third sort of ware is denser and
harder, of blackish color on a white
ground, thick glaze, and some pieces
have been varnished with single color.
Such pieces in this genre as exhibit fig-
ures in the decoration show these with-
out legs, which would suggest that this
class of pottery was the product of
Persian potters of the Mussulman Sunni
sect, more rigidly opposed to the
representing the human face in art than that
of the Shiites.

A fourth sort of ware is white and
translucent of still harder paste, and
bearing no marks or makers. I have only
seen this ware in small pieces. It is
rare and is usually styled porcelaine
blanche de Perse.

A fifth sort of faience is also trans-
lucid, very thin and ornamented with
lacey designs.

The faience tiles of Rhages have yielded ex-
amples of the sixth sort of faience, a
common pottery of reddish clay var-
nished with single color, and all some-
what in imitation of the celadon porce-
lain of China. The glaze varnish is often
very beautiful. Some of
these pieces have designs in relief
and gaudures.

The faience tiles of Persia are among
its most interesting and beautiful ceramic
products. Of these tiles date from
such Seljuk or Moghul rulers as Malik
Shah (1072), Hulaka Kahn (1256) and
Ghazan Kahn (1295).

India has never produced anything
like a porcelain. Even pottery of the
plastered sort has appeared previous to
the Mussulman tile products, which tile
products were the forerunners of the
modern glazed wares fabricated in Mul-
tan, Jaipur and Bombay. However,
un-glazed pottery has been used throughout India for countless centuries.

In speaking of Hindu and of Buddhist
art Ananda Coomaraswamy is brought
out that in almost every art
and craft, as also in music, there exists
in Hindustan a complete and friendly
fusion of the two cultures. The non-
sectarian character of the styles of In-
dian art has indeed always been con-
spicuous; so that it is only often by
special details that one can distinguish
Jain, from Buddhist, or Hindu from
Buddhist sculpture, or the Hindu
from the Mussulman minor crafts.

The alluring arts of the East are well
worth one's study, well deserving of
one's enthusiasm. Persians are among
the earliest producers of some of the antiques of Persia and of India here reproduced from photographs of several treasures which to be found will awaken an interest in the subject in some who chance upon them. I only hope the
world holds more Major Kyttyles of
revered memory, and that you, too, may
have the good fortune with such treasures as
made the major's home vie with our
conceptions of the palace of Aladdin,
the treasures which in time brought even the
Pikchams to forgive the major his dia-
phantom-tailed goldfish, to feel no longer
the sting of the insignificance of their
poor little gilded minnows.

The Cottages and Houses of French Canada

(Continued from page 25)

stopped against well molded corbels on
the gables, often the only pieces of cut
stone in the building. The chimneys
are sometimes finished with little molded
copes of quite Gothic character. If
there is a single chimney, it occupies the
apex; if the house is double, the two
chimneys rise up on each side of the
gable, and are connected by a parapet
wall. The gable parapets are very high
and are boarded or shingled on top.
Wrought iron "S" anchors are often
used to bolt in the principal roof and
floor beams. The cottage from Mon-
treal shows the double chimney and
anchors. The Chateau de Ramcy has
quite a row of anchors along the front.
The gable form is not really well
adapted to a snowy winter climate and
the principal roof is probably a tradition
from the town houses, where it was of
value as a fire partition. So in the later
cottages we find that it is discarded
and the roof is taken over the gables to
form a deep verge. The whole gable
end, above the line of the eaves, is now
often lined in wood and shingled. Along
with this verge treatment comes a great
extension of the bellcast eaves. Back
and front they are stretched out to the
utmost limit of practicable construction
and form a roof over the narrow gallery.

The next step was to stretch a little
further and support the eaves with posts,
when we get the typical roof, the two
chimneys, the two gables, the two
roofs, either gabled or hipped. They
are boarded or shingled on top.

If you have an industrial housing prob-
lem, we can give you information about
that, too.

THE TOGAN-STILES COMPANY
GRAND RAPIDAS, MICH.
ADDRESS DEPT. C
Lawns are noticeably more handsome, flowers more profuse, gardens more productive, where Cornell Irrigation Systems are installed. These Overhead, Underground or Portable Systems, equipped with patented, adjustable Rain Cloud Nozzles, give you control of your "rainfall". Adapted for any area; installed at any time, without injury to lawn or garden; economical, simple, efficient. Descriptive booklet free on request.

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Engineers and Contractors
Plumbing, Heating, Lighting
Union Square New York
CHICAGO WASHINGTON KANSAS CITY, MO. BOSTON
NEWARK PITTSBURGH BALTIMORE PHILADELPHIA
Cleveland CLEVELAND KANSAS. CITY. MO. BOSTON PHILADELPHIA
NORFOLK

With a Majestic Coal Chute, the marcing and defacing of foundation walls and soiling of paint on the home is impossible. The Majestic protects the building just where the damage always occurs and there is no litter of premises from bounding coal lumps or coal dust.

Arrange for a Majestic in Your Foundation

The Majestic can easily be installed in any new home or at a small expense in one already built.

When in use, the hopper comes out as shown. Not in use it sets flush with the foundation and a protected glass door serves splendid light to the basement.

 Locked automatically from the inside it is absolutely burglar-proof. Opened only from inside, by extended chain.

The Majestic improves the looks of your foundation at the same time minimizing the depreciation of your home. Built extra durable of cast semi-steel and boiler plate. Send for catalogue 12A and name of nearest dealer. Working drawings furnished free.

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Families Use the
KERNERATOR
Built-in-the-Chimney

A device that disposes of all household refuse from wrapping paper and faded flowers to cans and bottles. The Kernerator has become as standard as the bathtub and refrigerator. It burns all garbage and kitchen waste without odor and without fuel other than the dry refuse deposited. The Kernerator is built in chimney when house is erected. We guarantee successful operation.

Ask Your Architect or Write Us for Book of Proof

Kerner Incinerator Co.
101 Clinton St. Milwaukee, Wis.

THE MAJESTIC COMPANY
260 ERIE ST., HUNTINGTON, INDIANA.
Manufacturers of hand woven textiles for walls, upholstery designs and curtains from samples and designs submitted.

Correspondence solicited.

Weavers on hand looms of tapestries for churches, public buildings and residences. Manufacturers of hand woven textiles for walls, floor coverings, upholstery and curtains from samples and designs submitted.

Manufacturers of lamps and shades. Interior architects and decorators. The center-piece serves as a food-tray, or if connected with running water, forms a water table. Though not so interesting as the cottages, they yet have a solid, simple quality which is refreshing in contrast with the flat-roofed iron-clad aberrations which are too often taking their place.

Religious Houses

The most interesting of the larger buildings are the houses of the religious orders. In them a simple but very effective type has been produced, based in the main on the simple Renaissance of Henry IV. They are two or three stories high with an attic low down on the roof, and are planned in long simple wings, with a dome over the central block. Ornamentation is confined to an occasional niche for a statue, or a little wooden fleche set on the roof. The walls are of rubble, with stone surrounds and shutters to the windows. The verticality of the window is strictly preserved and there is no attempt at picturesque or ornamentation. Yet honest building, good proportion and a big roof are in the result more beautiful than elaborate architectural designs. The general quality is of great charm and beauty, and befits the object of the buildings. They look like what they are, and they look fully capable of lasting all the rigors of a Quebec winter.

Of the churches it is not possible to write now. They form the center of great architectural interest and distinctive character, though many of the most interesting have been lost and their places taken by modern buildings of no great beauty. They are usually able to, with very large roofs and a slender picturesque steeple set on the roof at the western end. They have eastern apses, above which is often set a little fleche. Curiously enough, though the typical house is of stone, the building is in wood. In many parishes possibly a stone church was too difficult a problem for the local taste.

Landscape Plans for the Small Place

(Continued from page 23)

autumn. A clump of arborvitaes screens a space which could serve as a small drying yard. Dense vines cover the rear fence, forming a background for a succession of flowers—poet's narcissus, bleeding heart, coral bells and species lilacs. In the main turf panel, large patches of snowy white and violet crocuses come first. These are followed by low tulips. Near the terrace are blue grape hyacinths and orange crown imperials.

In May the panel is framed by hundreds of stately lavender-blue Iris pellida, and near the terrace a combination of purple wisaria and iris, orange tulips and deep yellow azalea. Next come rows of pink Oriental poppies. Then the center of interest moves to the terrace where blue larkspur, Harrison’s yellow roses, light blue forget-me-not-like masses of anemusa, early pink and white phlox and climbing tea roses on the rear fence, with creamy yellow and pink, uphold the dignity of early summer.

It being now midsummer, the garden becomes quietly green, relieved only by anthemis and the late lemon lily. The respite, however, is of short duration, for the phloxes and in hand with masses of gypsophila, presently fill out the garden again with a cool combination of linden, amsonia and cloudy whites, which linger until the species lilies and Japanese anemones forestall approaching autumn. Then New England asters and monkshood.

On the sunny side of the house there is a space for a tiny rose garden, with brick walk and low bird basin. Surrounding it is a hedge of dwarf Japanese yew. On one side the rear fence and on the other, with copper and pinky yellow. Around the circle is a border of baby polyanthas. The kinds selected are the choicest and hardiest—climbing teas, moss, hybrid perpetuals, and everblooming hybrid teas. This third planting costs about $67.55, divided as follows: evergreens, $73.70; deciduous trees, $13.75; deciduous shrubs, $28.85; vines, $19.50; bulbs, $14.40; perennials, $36.35; roses, $31.

Now that the picturesque dream is transmuted in concrete form, there remains the practical question of cost. The lists above the quantities of the plants needed to carry out the plans in their fullest perfection. Supposing that rigid economy is necessary, these totals can be decreased without sacrificing the essential elements of the design. It is hardly advisable to curtail the cost of the plants, but by taking more trouble, the following reductions can be effected:

Plan No. 1. Substitute 10 Eucalyptus radicans from side of house for 10 prostrate junipers across front. Omit screen of stop, and wait for growth of plants to fill it. Omit Chrysanthemum cinerariifolium, six peonies, hemerocallis from the front of the house. If the following plants from seed: forget-me-not, English daisy, larkspur, cosmos, calendula, the following savings can be made:

$32.28. This makes the original estimate of $106.48 dwindle to the sum of...

Fabricated circles are made upon request.

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New York
At the right is the Kelsey Health Heated residence of William Doty, Williamstown, Mass.

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Don't You Wish You Also Had

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When you hear the coal going down the bin chute and think of the way its cost is going up, doesn't it make you wish you had a Kelsey?

Well—Why don't you? It's a very simple matter to connect it up to your existing furnace piping. Or to replace with a Kelsey your boiler "radiator refrigerating plant," as you call it.

As a start, send for our booklet called "Some Saving Sense on Heating."

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America's Foremost Hybridizers of the Peony

Every successful plant breeder works with a certain fixed type in view.

In breeding for new varieties of peonies we have always selected in the first place for beauty, but with beauty we have demanded a good stem, a strong robust plant, a profuse bloomer, and above all a variety that comes good every year.

When you have a flower that comes up to all these qualifications you have a masterpiece. You find these qualities in the following Brand Varieties:

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**PINKS**

- Chestine Gowdy, Judge Berry, Martha Budnick, Mrs. A. C. Stapp, Phoebe Carey, Ruth Brand and William Penn

**REDS**

- Brand's Magnificent, Charles M. Kelly, Longfellow, Lars Demboer, Mary Brand, and Richard Carvel

No collection of peonies is complete without above list.

We not only carry a complete line of our own productions but also have almost everything in the best of standard and newer sorts of all other growers.

An immense stock of the very choicest roots in all sizes for sale this season.

New Catalogue now out. Send for it.

A. M. BRAND

A grower of peonies for 40 years

Faribault

Minnesota
Landscape Plans for the Small Place
(Continued from page 54)

$74.28. Raising the perennials from seed will take another year of time with considerable skill and care, but it can be done. Another way of effecting a reduction in the cost is by collecting wild plants. This is more easily managed, if sufficient care is taken not to allow the roots to dry out.

**Plais No. 2.** Omit half the roses on the fence. Collect in the woods ferns, holly, and stoilk nut (but not street trees), junipers to take the place of Mughon pines, laurel to take place of ilex and evergreen bush, and wild grape.

Raise these perennials from seed: arabis, aquilegia, foxglove, Oriental poppy, larkspur and heliotten. The amount saved is $50.75. This brings the original estimate of $188.55 down to $137.60.

**Plais No. 3.** Omit box edging and turf panel and taxus hedge around rose garden, substituting arabis and 30 plants of Japanese barberry. Omit roses except climbers. Plant these perennials from seed: Oriental poppy, larkspur, Helianthus annuus, and Helianthus annuus rubrum. This cuts the original estimate from $268.55 to $172.35.

Kettles, Pots and Pans
(Continued from page 45)

copper utensils advisable. One might perhaps use copper for sauces or fish. Copper is thought to have some advantage; however, it lasts forever and copper utensils practically become heirlooms. Nor have we mentioned earthenware, glass or porcelain utensils, for the simple reason that each of these subjects requires a separate article in itself and will be considered at a later time. Certainly the modern kitchen glassware used for cooking has opened up an entirely new field to the housewife and the variety of porcelain utensils at her command is legion.

If for no other reason than that it adds to kitchen efficiency and reduces expenses, the housewife should acquaint herself with these points about cooking utensils. She will buy wisely and understand and appreciate the possibilities of her equipment. Moreover, she should investigate the number of utensils as they come on the market. The proof of the kettle is in the cooking. Try the new articles as they are advertised.

Apply to your kitchen the same up-to-date methods that a man applies to his office. When equipment wears out, throw it away and buy new. A well-equipped kitchen is a costly investment at first, but it is the most paying investment you can make in the house. Among the equipment, kettles and pans play an important rôle.

Plumbing for the Small House
(Continued from page 46)

quickly and cheaply made by the householder himself. The water closets were vitreous china, wash down with syphon jet action. The seats were hinged, either of birch or oak reinforced, and were provided with hinged covers. The tanks were low down, vitreous china, set 40" to top from floor, well provided with a 1½" supply. Tanks had covers which were bolted down.

The lavatories were of enamelled iron 12" x 11", with full depth front apron, and 8" internal back. The lavatory was supported by concealed wall hangers. The faucets were low down compression with china index handles. Supplies were 3½".

The bathtubs were of enamelled iron inside, and were painted outside after being set. They had a 2½ roll, were either 4' 6" or 5' long, 2' 2" or 2' 6" wide, were provided with combination compression faucets, index china handles and had 3½" supply.

The bathrooms are small but most compact, and the size and arrangements of the fixtures were the result of much thought and study. It was made a practice to place the window so that a child, in case of emergency, could reach it.

The extra cast-iron drainage system as applied upon the planes was simple and direct, connecting with all the fixtures by proper waste branches. The outlet of the soil pipe was 3" and extended from cellar to roof, growing at roof to 4". The horizontal run in cellar from soil pipe to street sewer was 4" in diameter and had no house trap. At the house wall was provided with a brass screw cleanout. All the waste branches of 2" or less were of galvanized steel pipe.

The cold water supply system consisted of either a 1" or ½" street main, depending upon the number of bathrooms to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter. From the meter, the house main was extended on the ceiling, from which were taken branches to the kitchen boiler and the bathrooms on the first and second stories. Valves were provided to control the number of bathroom to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter. From the meter, the house main was extended on the ceiling, from which were taken branches to the kitchen boiler and the bathrooms on the first and second stories. Valves were provided to control the number of bathroom to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter.

The hot water supply consisted of a thirty gallon galvanized steel boiler, with a fire which was attached a gas oven and a water-heater of simplest type. The boiler also had a water-back connection either to kitchen range or heating furnace. From the boiler was taken the hot supply, which ran to all fixtures where necessary through the house.

The plumbing in these small dwellings has been most carefully thought out for cheapness and simplicity and installed that the householder could make repairs quickly, simply and with but little expense. The materials built in so that upkeep expense could be kept at a minimum.
Khiva study, woven in one piece from the best wool yarn obtainable.

Some things just happen—but

These rugs are neither the result of a sudden inspiration nor an accident. They represent twenty years of research and costly experimenting by one who has always had for his inspiration a reverence for the beauty and the atmosphere of Oriental art in rug weaving.

And now after all these years—with hair well streaked with white—the result of his ambition has been attained in

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Color plates—made from original photographs by Underwood & Underwood and showing the various studies in their actual colorings—will be sent upon request. The name of the merchant in your city selling these rugs may be had by writing to us.

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12 West 40th St., NEW YORK
The Vegetable Garden in July

(Continued from page 40)

manure, or any material of this kind must be applied in time and if dry weather prevails at the time of mulching it is a good practice to water the plants thoroughly before applying the material.

We have now reached that time of the year when we must look forward to our winter root cellar and its supplies. So many stop gardening in July, which is one of the most important planting months of the season, as most of the green crops and some of our root crops are started now. If we have kept our end of the bargain, but our gardeners should have on hand a plentiful supply of young plants of those crops that require setting out at this time for winter storage, such as cabbage of the different types—red, Savoy or the large winter keeping kinds—cauliflower, kale, Brussel sprouts and celery.

Most of these plants are set out in ground that has already finished an earlier crop and for that reason some care should be given to the fertilizing of the soil. If possible, trenches should be located where the plants are to be planted and manure can be spaded under, or lacking this, a good commercial fertilizer can be worked into the soil. If the plot is sterile, the seedlings should be handled with as much care as possible; a thorough watering a few hours before transplanting will make for success in this.

After setting, the plants should be watered freely, to settle the earth around the roots. Shading for a few days is very helpful and is quite easily accomplished by placing boards above the rows. These can be supported by small stakes and should be a few inches above the tops of the plants. Papers or shingles stuck into the ground will be found satisfactory for shading.

In the small home garden it is possible to employ many methods that are not possible commercially. One of these is to do all the transplanting in the evening; another is to sprinkle the plants very lightly every evening for several evenings or until they show by their strong upright foliage that their roots have become established.

If for any reason you haven't a supply of these very necessary winter crops, the young plants can be purchased quite reasonably by local florists, and you cannot hope to make the garden a real factor in the household next winter unless you make an effort to set out these plants now. Rutabagas, turnips, beets and carrots for storing next winter cannot be wasted. The remedies are quite simple but in all cases should be applied before the plants are weakened by the attacks.

Blight is due to the attacks of minute parasites which puncture the foliage and suck out the juices. Preventive measures are preferred, so keep the foliage covered with Bordeaux mixture, and leaves that are infested should be removed entirely.

Mildew is a collection of spores on the foliage which give it a gray-white covering. The leaves should be dusted with flowers of sulphur, or some of the sprays which are on the market for this purpose.

The three principal troubles at this time are blight, mildew and insects. The remedies are quite simple but in all cases should be applied before the plants are weakened by the attacks.

In gardens that were un­duly shaded or other conditions are not favorable to the foliage, the leaves will be rancid even before ripening and the early peach crop is not only quickly develops acids and not only

Don't neglect to gather the vegetables when they are of the best quality. Always the table has been well supplied, and the garden is still one of plenty, gather your crops at that stage. Few will be willing to go back to the commercial canning if they once get the habit of preserving their vegetables at the proper time.

Saving the Fruit Crops

Arrangements should be made now to preserve the garden fruit as it ripens; most of the failures in canning are chargeable to the growth of the vegetable which it is all quality, and make a practice of canning canned goods if they once get the habit of preserving their vegetables at the proper time.

FRUIT CROPS

Arrange

Don't neglect to gather the vegetables when they are of the best quality. Always the table has been well supplied, and the garden is still one of plenty, gather your crops at that stage. Few will be willing to go back to the commercial canning if they once get the habit of preserving their vegetables at the proper time.

Saving the Fruit Crops

Arrangements should be made now to preserve the garden fruit as it ripens; most of the failures in canning are chargeable to the growth of the vegetable which it is all quality, and make a practice of canning canned goods if they once get the habit of preserving their vegetables at the proper time.
FARR'S DUTCH BULBS

Hyacinth, Tulip and Narcissus bulbs are unusually scarce this year. I consider myself singularly fortunate in obtaining a quantity which normally should be sufficient to replenish the stocks of my regular customers. But please remember that while the quantity I have ordered should supply those who rely upon me

Your order must reach me before July 15 otherwise the varieties you desire may be exhausted because someone else has tastes similar to yours.

My Bulb Catalogue for 1919 is ready for mailing and will be sent to my regular customers. If you do not receive one, will you kindly notify me, so that the error may be corrected?

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Our gardens will not be ruined or deprived. There are many splendid things in this country, not yet widely known, which will be available for more general use. There are many native things which have never been fully appreciated, and have never been developed by plant breeders and hybridizers, which offer almost unlimited possibilities. It is rather illuminating, for instance, to think of what foreign growers have done with the rhododendrons, and of what we have not done with our native mountain laurel.

Undoubtedly the greatest argument against the American production of many of the things which have been grown abroad heretofore is the uncertainty in the situation, and this is somewhat similar to those things said in regard to the production of potash during the war. We have sources from which to produce it here. But those who might have produced it were very shy about going into the matter and starting an American potash industry when they did not know what day the war would stop and importations from the German potash mines might be again brought in, at a lower figure than potash could be produced here. If the plant embargo existed in the form of a tariff, there would be something definite to go on. As it is now, there is no certainty at any time. The American grower as a result feels that he stands on quicksand, that at any time the bottom may give way under his feet.

In a word, then, the effect which the plant quarantine has on your own garden is this: There will undoubtedly be a very great shortage during the next few years of many things which heretofore have been in plentiful supply. Particularly fruit trees, broad-leaved evergreens, trained formal plants, such as pyramidal boxwood, bulbs, azaleas, and roses. The prices on these things will be higher than they have been before. Possibly in the past they have been too low. Nursery stock in general has been sold too cheaply, frequently far below the actual cost of production. This has not been a benefit to the American gardener.

It has been the direct cause of much overstock, and poor service, and resulted in a great deal of dissatisfaction which has discouraged the growth of gardening in America.

Early Summer in the Peony Border

have done so much to increase the treasures of our gardens. Enthusiasts of other countries have been busy with it for a good purpose, too. Every American gardener loves it at that rate. Knowing the story of our own John Richardson and the peonies of his Dorchester garden, of H. A. Terry of Crescent, Iowa, and of George Hollis, of South Weymouth.

At present the stress seems to be more on the production of single and the so-called imperial and Japanese types. And it does, in truth, seem as if the modern trend of new double forms must have been quite exhausted. Of the herbaceous peony alone there are perhaps five hundred or more really distinct named sorts. I am not ready to join that modern cult that would discard all double flowers merely because they are so. I can, I think, make room in the garden for them all.

These various types beginning with the single and running through the successive stages of doubling, as the stamens become gradually changed into petaloids until the full double rose type is reached, are shown in some of the accompanying illustrations.

Concerning the culture of peonies little need even be said, as very little culture is necessary. I must confess to being a sort of reckless, law breaking gardener myself. Anyhow, as I have had to do about all the planting and cultivating with my own two hands, I have learned to skip that part of the story which speaks to him, as with a temple of the past.

As it is now, the ruling may be repealed at any time. The American grower as it existed in the form of a tariff, there was still, to which many of his own two hands. We have sources from which to produce it here. But those who might have produced it were very shy about going into the matter and starting an American potash industry when they did not know what day the war would stop and importations from the German potash mines might be again brought in, at a lower figure than potash could be produced here. If the plant embargo existed in the form of a tariff, there would be something definite to go on. As it is now, there is no certainty at any time. The American grower as a result feels that he stands on quicksand, that at any time the bottom may give way under his feet.

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It has been the direct cause of much overstock, and poor service, and resulted in a great deal of dissatisfaction which has discouraged the growth of gardening in America.

Architectural Paintings and Etchings

The ruins of the Colosseum at Rome, seen in the slumbering soul of the mighty empire, the zenith of whose grandeur it typified. Aside from the beauty of the ruins, it stands as a monument to the person whose imagination and intellect love to dwell on the past. It is the "purest refection" of Poe's splendid poem. Painters and etchers have been inspired by its personality.

Eighteenth Century Venice, as depicted by the broad canvases of Guardi and Canaletto, has a personality in which romance mingles with religion. The inspiration which it gives to the painter is identical with that which it gives to the poet.

On a rugged crag stands a Scottish castle, baring its face to the stern elements, as staunch and weather-beaten as the character of the Scottish race. Here is a personality calculated to inspire the pencil of a Brangwyn or the brush of a Cameron.

By the side of the Ganges, at the crest of a broad stairway, rises an Indian temple, white and lofty, with its beautiful spire the pencil of a Brangwyn or the brush of a Cameron.

The personality reflected in architectural paintings and etchings is not that of an individual, but that of an age, or a race. And so it comes that one whose four walls are adorned by them cannot, in his thoughtful moods, be lonesome, for he will be conscious of the presence of that which speaks to him, as with a temple of the past.
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MAKE sure of kitchen satisfaction by having your range constructed to order. By doing so you will have a kitchen as modern as your home.

Deane's French Range

pictured here, is composed of two coal-burning units and one using electricity. An electric broiler is built in the Russia iron plate shelf and a charcoal broiler is provided at the left-hand end. The range itself is built of Armco iron with bindings and trimmings of polished steel. A substantial hood of Russia iron, with a wire reinforced, glass pane in the right end panel, disposes of food vapors through a ventilator.

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

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

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Mathew's Garden Craft transforms your garden into a sun-flecked living room, a retreat for leisure hours and a rendezvous for intimate tête-à-têtes, helping to bring your daily life into the wholesome out-of-doors.

A rose-hung arch deftly placed, a dainty French trellis or graceful fence, a staunch wholly English bench of Queen Anne's day, or a gem of Japanese work can work out-door wonders. Mathews designers and skilled benchmen combine for your enjoyment true artistry with painstaking craftsmanship.

If none of the stores listed here are convenient to you, send 20¢ (stamps or coin) for a Garden-Craft Hand-Book—112 pages illustrating 250 pieces.

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The Clean, Brilliant "Whitewash-white"

Old Virginia White has real distinction. It is a softer but brighter white than paint, and its texture is essentially different. It is as stunning as new white oak and as lasting as paint—though cheaper. It has the genuine Old Colonial effect and will be associated with Cabot's Creosote Stains.

The roof result is so thoroughly harmonious and distinguished that the house is sure to represent the latest and best in exterior decoration.

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SAWEE CABBOT, Inc., Mfg. Chemists, 11 Olive St., BOSTON

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Major Lawton

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Yarns and Textile Struck the Luxury Tax from Oriental Rugs

I cannot afford to recommend any one of these rugs, the custom is to choose one. The old rugs have got a thorough American color.

If you would be a sincere lover of the rugs you buy, ask the price and be satisfied.

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two uses from one socket

With this two-socket switch, from single electric light socket with a

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The E. C. Brown Co.

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The Brand Peonies

Original from J. C. Brand & Son
America’s Foremost Hybridizers of the Peony

Our Peony Gardens were established in 1869 and since for fifty years we have been growing peonies on a large scale. Kindly permit us to call your attention to the fact that for the last eighteen years we have been actively engaged in originating by cross polinization and selective breeding new varieties of Peonies.

Many years are required to produce and determine the worth of a new peony, and we cannot emphasize too strongly the conservative methods which we are pursuing in this work. Every peony in our list has received the sanction of the most discriminating connoisseurs before we have believed it to be worthy of introduction.

We consider ten years from the planting of the seed to be the least period of time in which one should attempt to arrive at a certainty of the worth of any one seedling. During the years we have concentrated our efforts and we have bloomed some five thousand seedlings and the standard of perfection which we have set for the "Brand" frontiers is such that of all this half million only a mere handful, as it were, have been considered to be worthy of the name of "BRAND."

Our work of producing new seedlings is going constantly onward and we expect to supplement our list from time to time with new creations bearing individual characteristics which will estililate them to this distinction.

We consider some of our peonies to be as fine as ever produced and the enthusiasm with which they are being sought by the public are sufficient to show that we are not alone in our appreciation of their merits.

Charles McKeilip, Loveth Bawbing, Frances Willett, Henry Longfellow, Mrs. A. G. Ruggles and Richard Carev are a few of the good Brand Peonies which our collectors have been seeing to this distinction.

Our beautiful new 1919 Catalogue will be issued just at the close of the bloom- ing season. Write for it.

A. M. BRAND
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