The Vacuum Cup Tread is GUARANTEED not to skid on wet, slippery pavement.

Pennsylvania Vacuum Cup Cord Tires, Vacuum Cup Fabric Tires, Channel Tread Cord Tires, and Auto Tubes "Tan Tested" are sold at STANDARDIZED NET prices, uniform throughout the United States. Pay no more for them—do not expect them for less.

Adjustment basis—per warranty tag attached to each casing:
- Vacuum Cup Fabric Tires: 6,000 miles
- Vacuum Cup Cord Tires: 9,000 miles
- Channel Tread Cord Tires: 9,000 miles


Direct Factory Branches and Service Agencies Throughout the United States and Canada
Export Department, Woolworth Building, New York City
The Last Word in Food Preservation

SEEGER REFRIGERATOR COMPANY
724 Arcade Street, St. Paul, Minnesota

BRANCHES:
399 Madison Avenue, New York
82 Washington St., Boston, Mass.
805 S. Hill Street, Los Angeles, Cal.

REPRESENTATIVES IN ALL PRINCIPAL CITIES
For Lawn, Garden Terrace, Porch, Sun-room Tea-house and Breakfast-room

Mathews GARDEN-CAST

A any of the stores listed on either margin of this page is a display of Garden-Craft is awaiting your inspection.

The nation-wide vogue for Garden-Craft (which has already compelled us to double our bench-work facilities) may make deliveries in mid-summer necessarily delayed. An early inspection, therefore, is a wise precaution. In the wide variety of chairs, tables, benches, trellises, arbors and other examples of outdoor art, the home-lover and the garden-enthusiast will find a treasure-trove of decorative suggestions.

The MATHEWS MANUFACTURING CO. LAKEWOOD, CLEVELAND, OHIO Eastern Office and Display Room: 480 Lexington Avenue 8th Floor, Grand Central Palace Bldg. NEW YORK

If none of the stores listed here are convenient to you, the complete Garden-Craft Handbook will be mailed to you on receipt of fifty cents.

MUSSEL, IND.
MARSHALL, MICH.
MEADVILLE, PA.
MADISON, WIS.
MINNEAPOLIS, MINN.
MINNEAPOLIS, MINN.
MARSHALL, WIS.
MONTGOMERY, ALA.
MONTGOMERY, ALA.
MANSFIELD, OHIO
MILWAUKEE, WIS.
MINNEAPOLIS, MINN.
MILWAUKEE, WIS.
MANCHESTER, N. H.
MADISON, IOWA

For Lawn, Garden Terrace, Porch, Sun-room Tea-house and Breakfast-room

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Light, Durable Hose for Your Lawn

Goodyear Wingfoot Lawn Hose will not kink or burst. It is light and easily handled. Its stout tubing resists the abrasive effects of dragging across walks and scuffing about house corners.

Quick-drying, non-kinking and lasting, Goodyear Wingfoot Hose offers a wide margin of most satisfactory service.

Given the care it deserves, Goodyear Wingfoot Hose will last season after season. Though it costs a little more in the first place, it repays you amply in satisfaction and longer life.

Goodyear Wingfoot Lawn Hose is uniform in quality with other Goodyear products—the result of studied design, sound materials and experienced workmanship—built to Protect Our Good Name.

You can buy Goodyear Wingfoot Hose in any lengths you may require. The good hardware dealers in your town can supply you with this unequalled hose for lawn and garden.

The Goodyear Tire & Rubber Company

Offices Throughout the World

Copyright 1920, by The Goodyear Tire & Rubber Co.
YOU can readily see what a metal lath which supports its own weight without sagging can mean to plastered walls and ceilings.

The tense rigidity of Bostwick Truss-Loop, which the illustration so graphically depicts, becomes a foundation of unbending stability when plaster is trowelled deep into its unique steel loops and trusses. Meshed in these rigid metal arches, the plaster is locked to walls and ceilings in the strongest grip yet devised.

Those who have had bitter experience of cracked, sagging, or falling plaster, appreciate that "behind the plaster" is a region which needs the steel rigidity of Bostwick Truss-Loop to insure plaster permanence.

If you are planning to build or remodel your home, we will be glad to mail you a pocket-size sample cut from a full-size actual sheet of Truss-Loop. The home-builder who seeks lasting beauty as well as immediate beauty will select Bostwick Truss-Loop.

With the sample is mailed our descriptive booklet.

THE BOSTWICK STEEL LATH COMPANY
Niles, Ohio.

"Makes plaster permanent"
Of unending interest for single structures or for artistic building groups are "Creo-Dipt" Thatch Roofs with their long, irregular waves, rounded corners, smooth-flowing lines and indescribable charm of color.

"Creo-Dipt" Thatch Roofs are made possible by the "Creo-Dipt" ingenious method of sawing the shingle butts in special thatch patterns.

All "Creo-Dipt" Stained Shingles are of selected cedar, stained uniformly and permanently in soft shades of gray, green, brown and red. Many variegated color effects like weathered straw for Thatch Roofs are obtained by using three shades of one color.

Book of Thatch Roof Beautiful Homes on Request. For complete information, ask for working drawings with standard specifications.

For regular "Creo-Dipt" Stained Shingle Side-wall and Roof work, ask for our beautiful Portfolio of 50 Distinctive Homes and Sample Colors on Wood. Consider "Dixie White" and 24-inch Shingles for side-walls.

"CREO-DIPT COMPANY, Inc.
1012 OLIVER STREET, NO. TONAWANDA, N. Y.
GOOD plumbing in the home is important to health, comfort and contentment, but plumbing is not good and cannot continue to function properly if the valves in the system give “trouble”.

Jenkins Plumbing Valves are not ordinary valves. They are heavier in construction and are made to fulfill the requirements of plumbing service by a wide margin. When shut they close tightly, and do not permit the passage of water, air or steam; when opened the passage is wide and unobstructed. They control completely whatever passes through the pipes on which they are installed. Their installation is a definite assurance of satisfaction and freedom from trouble.

Jenkins Valves are made of the best brass and may be furnished in plain finish, polished brass or nickel plated as the service of each valve may dictate.

If you would have plumbing in your home equipped with performance proven valves of known worth, insist upon Jenkins, backed by over fifty-five years’ practical manufacturing experience. Your architect will gladly specify Jenkins “Diamond Marked” Valves.

Home owners and prospective home owners are invited to write for informative booklet on Jenkins Valves for Plumbing Service. Architects, Engineers, Heating and Plumbing Contractors and Building Owners will be supplied with information on Jenkins Valves for the service in which they are interested.
These four homes—one a millionaire’s mansion, another a working man’s bungalow, were made fire safe by the use of KNOBURN METAL LATH.

What’s Behind Your Plaster?

WHAT kind of a plaster supporting base will be used in the walls and ceilings of your home? Will it offer a barrier to any fire that might happen to start, or is it combustible?

Satisfy yourself on this point for the picture at the lower right tells what is likely to happen unless a nonburnable plastering lath be used. It reminds you, too, that nearly 90% of all fires start in residences and that about 15,000 people are burned to death each year. The most satisfactory way of making your home fire safe is to have your architect specify.

KNOBURN METAL LATH

as a base for all interior and exterior plastering (stucco)
KNOBURN Metal Lath makes every wall and ceiling a fire stop. Its small steel meshes firmly grip and hold the plaster even in the face of intense heat thus preventing the flames from reaching the wooden structural members and averting serious damage or the loss of the structure.

You need KNOBURN also to prevent your plaster from cracking or falling, also from streaking. Any well informed architect will be glad to tell of other reasons for using KNOBURN, or write for—

Builder’s Book — Sent FREE

Northwestern Expanded Metal Co.
937 Old Colony Bldg.
Chicago

There is a warning here of the ever present danger when a combustible plastering base is used.
CRICHTON BROS.  
of London  
GOLDSMITHS and SILVERSMITHS  

In New York: 636, Fifth Avenue  
In Chicago: 622, S. Michigan Avenue  
In London: 22, Old Bond Street  

A RARE PIECE OF OLD CROMWELLIAN SILVER, MADE IN LONDON IN 1657. THE NAMES OF MOST OF THE MAKERS OF THIS PERIOD WERE LOST IN THE GREAT FIRE OF LONDON, BUT IT IS PROBABLE THAT THE MAKER'S MARK ON THIS PIECE IS THAT OF ANDREW MOORE, WHO MADE SEVERAL WELL-KNOWN PIECES NOW PRESERVED IN LONDON.  

THE ABOVE HALL MARKS APPEAR  

OLD ENGLISH SILVER—a few fine pieces of the Elizabethan and Stuart periods are now on view in our New York Gallery.
THERE is a Romelink Swinging Couch Hammock for every color scheme. Materials range from gaily flowered cretonnes and contrasting stripes to subdued solid tones—all Cravenette-protected from the weather. Beneath the smart fabrics are the details of design that have made "Romelink" mean "hammock"—seats unusually long and wide, arm-rests low and easy, cushioning of special depth.

At any of the better department, house-furnishing or sporting goods stores—a Romelink for every type of home.

MANHATTAN-ROME COMPANY
Long Island City New York
PREMIER is a fine, old, aristocratic family name. For more than a quarter of a century Premier motor cars have been among the best. Now comes a Premier—the finest of a fine line—a car so exclusive and so distinctive that, even among the finest cars you know, there is none with which it can be fairly compared.

For in no other car can you find an aluminum engine.

And the gears of no other car are shifted electrically.

The new Grecian body edge can be used by no other motor car.

All of which are mere superficial comforts and satisfactions.

When you get at the wheel of this car and drive it for one day—no one can ever weaken your fanatical devotion to it. You do not find the same POWER, the same smoothness, the same velvety road indifference in any other car—not even in the finest and most extravagant European Importations.
"How much mileage do you get out of those tires?"

"Mileage? You don’t reckon the life of a Kelly-Springfield by miles; you reckon it by years."
Quality Fittings for Every Building

Every building, small or large, should be planned for maximum comfort, convenience and durability, and this applies particularly to the plumbing, heating, ventilating and sanitary fixtures.

CRANE

high-quality products, backed up by Crane national service, make it possible to equip a small cottage or a great public building with equal assurance of detailed satisfaction, and with ample choice of types and design in each instance.

Experts in the numerous Crane exhibit rooms throughout the country are ready to give practical assistance in selecting the proper fixtures for any purpose. Call upon them.

Literature covering any desired CRANE PRODUCTS on request
JEWETT
The Aristocrat of Refrigerators Used in America's Finest Kitchens

IN AMERICA'S finest homes—where just as much attention rightly is given to the choice of the refrigerator as to the selection of the furniture—Jewett Refrigerators for two generations have guarded health and comfort.

Jewett Refrigerators are built to our own critical standard. Everything that will insure perfect sanitation of food, economy and durability is included in Jewett Refrigerators. They are built to reach an ideal—not to meet a price.

To illustrate this: The lining of the Jewett Refrigerator is a solid porcelain crock, 1½ inches thick, made in our own pottery. Such a lining must not be confused with the galvanized or enameled sheet-metal linings of ordinary refrigerators; the Jewett one-piece porcelain lining is an exclusive Jewett feature.

The crock alone costs more than many complete refrigerators. Similarly, the Jewett system of insulation consists of two thick layers of pure sheet cork plus two layers of tongued and grooved lumber—in all, 5¼ inches of the most efficient insulating material obtainable. Such insulation cannot be compared in either efficiency or cost with ordinary refrigerator insulation.

In exterior finish, design of catches and hardware, and other less important features, the Jewett standard sacrifices nothing to achieving mere low cost.

In tests conducted by the leading manufacturers of electrical refrigerating units Jewett Refrigerators repeatedly have demonstrated their ability to maintain steadily temperatures several degrees lower than any other make. They equally have proved most economical in the consumption of either ice or electricity.

Those who appreciate, at its true value, the protection to health, the economy, and the satisfaction of thoroughly dependable refrigerating equipment in the home are invited to write for descriptive literature.

THE JEWETT REFRIGERATOR CO.
Established 1849
BUFFALO, NEW YORK

New York Chicago Boston Montreal
1130 Broadway First Nat'l Bldg. 153 Milk St. 10 Cathcart St.
Associated with The Canadian Jewett Refrigerator Co., Ltd.

Buffalo, New York.

Homes in which Jewett Refrigerators are protecting health by keeping food fresh and wholesome.

W. R. Coo, Oyster Bay, Long Island.
B. J. Marshall, Pasadena, California.
Henry Ford, Dearborn, Michigan.
H. P. Davison, LaCrosse Valley, L. I.
John D. Rockefeller, Eastman, New York.
Henry C. Frick, New York.
Albert Erskine, South Bend, Indiana.
Cyrus McCormick, Lake Forest, Illinois.
O. Ogden Armour, Lake Forest, Illinois.
Charles M. Schwab, New York.
George Eastman, Rochester, N. Y.
Cornell Vanderbilt, New York.
Mortimer Dush, Montreal, Canada.
John F. Dodge, Detroit, Michigan.
Samuel Mather, Cleveland, Ohio.
Payne Whitney, Newport, R. I.

Warren Ogilvie, Truro, Nova Scotia.

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John F. Dodge, Detroit, Michigan.
Samuel Mather, Cleveland, Ohio.
Payne Whitney, Newport, R. I.

Warren Ogilvie, Truro, Nova Scotia.
What Science Knows about Sleep

Sleep is probably the most "natural" of all the functions. To sleep soundly depends wholly on being normal—on normal nerves and the power to relax naturally.

Your day's work uses up energy, nerve force, body tissue.

The one thing that will make you fresh and fit again is a good, sound night's sleep—muscles relaxed, nerves composed, your whole body storing up energy anew.

If you have any trouble in sleeping soundly—probably your bed is at fault.

Wooden beds are apt to creak. Ordinary metal beds often rattle slightly—just enough to set your sleeping nerves on edge.

Or perhaps your bed spring sags or humps—keeps your muscles tense instead of relaxed.

The Simmons Metal Bed is resilient and restful—never sags or humps.

That is why people sleep so much better in a Simmons Bed and Spring than in a wooden bed or ordinary metal bed.

And that is why Simmons Company is specializing in Twin Beds. One sleeper does not disturb the other, or communicate colds and other infections.

Simmons Metal Beds and Springs are the most popular sleeping equipment in America today—in stores of leading merchants all over the country.

Your choice of very beautiful designs in Enamed Steel and Lacquered Brass.

Prices little, if any, higher than for ordinary beds.

And when you are selecting your Simmons Beds with an eye to their appearance in the room, you will see that Simmons has for the first time established beautiful and authoritative design in metal beds.

Sleep is a big subject! Write us for the Brochure, "What Leading Medical Journals and Health Magazines Say about Separate Beds and Sound Sleep." Free of charge.

SIMMONS COMPANY
ELIZABETH ATLANTA KENOSHA SAN FRANCISCO MONTREAL

(Executive Offices: Kenosha, Wis.)

The "CLERMONT"
Simmons' Coil Spring of Highest Grade
No. 284

Built of 140 highly tempered continuous wound spiral springs—of great resiliency. Each spring connected with each adjacent spring by helicals. "Double-deck" construction in center of bed, where the greatest weight comes. Frame of heavy angle steel—equipped with patent adjustable hangers, adapting the "Clermont" Spring to various types of bed.

SIMMONS BEDS—Built for Sleep
With the New Kirsch
Book of Rod and
Drapery Suggestions—

She is Planning Her New Curtains

KIRSCH FLAT CURTAIN RODS DISPLAY CURTAINS
AND DRAPERIES TO THE BEST ADVANTAGE

They fit every window. Come single, double, triple;
to give any draping effect. Permit many changes in
draping design.
The FLAT shape of Kirsch Rods gives them sagless
strength—insures smooth, neat hems—holds headings
erect without artificial stiffening. The ends curve
gracefully, making it possible to drape the windows
clear to the casing, shutting out the side glare.
Kirsch Flat Rods stay like new for years. The beau-
tiful velvet brass or white finish is guaranteed not
to rust or tarnish.

FREE—Send for New Kirsch Book—
“Rod and Drapery Suggestions”—NOW

New 1920 edition just out! Page by page you can plan
your new curtains for every room; decide the effect you
want, the materials to use, the color scheme to carry
out. Drop us a line and mention your dealer’s name.

Kirsch Flat Curtain Rods are sold in practically every city and town by all up-to-
date dealers. If you don’t know who sells them locally, write for dealers’ names.

KIRSCH MFG. COMPANY, 24 Prospect Avenue, Sturgis, Michigan, U. S. A.
The All-Shingled Home Is Decidedly the Vogue

The quaint charm of the cedar shingled exterior has set a new fashion in home building. Indeed, many of the newest colonial and bungalow types owe their attractiveness to their red cedar shingled exterior.

And such a home is practical, because the red cedar shingle is a wonderful building material. It defies rot, decay, heat, cold, hail, rain, snow; and is truly economical in first cost, length of service and cost of upkeep.

Greatest value is obtained if you specify "Rite-Grade Inspected" Shingles—this means every shingle is strictly serviceable and up-to-the-grade—under-which-sold.

There are three grades of Rite Grades and all are up-to-grade. Ask your dealer what grade you need.
A NY house, every house, is more livable for flowers. You want them in your own house, and you look longingly in the florists' windows in the winter time, wondering whether you can afford those yellow narcissi, which would brighten the dark library, or the pink and blue hyacinths for the dining room. But you often feel that you cannot pay several dollars a dozen for flowers that will last only a few days.

Grow Your Own Flowers Easily and Inexpensively

You can afford flowers in your house from Christmas until Easter if you buy your bulbs from us and grow them yourself. The best bulbs of Paper-White Narcissi, among the loveliest flowers for the house, sell for only $1.50 per hundred, and one bulb produces two flowers. Last winter these flowers sold for $2.00 a dozen in the florists' shops. You can grow flowers for a few cents each for which you would otherwise pay 15 to 20 cents, and your own flowers last from 10 to 12 days.

There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest at colors and the widest variety. No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the war has greatly reduced the output of bulbs.

Even the most inexperienced gardener need not hesitate to try growing our bulbs. By carefully following the directions successfull results are always obtained. Planting the bulbs and watching them grow is a fascinating occupation for flower lovers of all degrees of experience. Hundreds of customers have written us, telling us how successful they have been following this method:

"Simply plant your bulbs in shallow boxes in soil from your garden or from a florist's shop if you live in a city. Keep them in a cool dark place and water occasionally until they are well rooted. Then bring them out to the light at intervals of ten days so that you may have a succession of flowers. When the buds are almost ready to open you may transplant them to jardinieres, fern dishes, or bowls if you wish.

Our booklet contains complete instructions which will make failure practically impossible.

Let Us Send You a Copy of Our Free Booklet

Whether or not you have grown bulbs before you will be interested in our booklet. It is profusely illustrated and contains descriptions of almost a thousand varieties of bulbs suitable for both indoor and outdoor growing, as well as hardy plants, perennials, and shrubs which you will want for your garden. It also contains directions for growing all kinds of bulbs.

Why You Must Order Quickly

We import bulbs to order only and must have all our orders not later than July 1st. Our wise customers always order in May to obtain early delivery, which is important if flowers are to be ready at Christmas. By ordering from us now you make a large saving in the cost of your order, get a superior quality of bulbs not usually to be obtained in the United States at any price, and have a large list of varieties from which to choose. All orders are selected and packed in Holland and reach our customers in the best possible condition as soon as possible after we have received them from Holland.

TIPS ON GROWING BULBS

1. Use bulbs of Paper-White Narcissi, among the loveliest flowers for the house, which sell for only $1.50 per hundred, and one bulb produces two flowers. Last winter these flowers sold for $2.00 a dozen in the florists' shops. You can grow flowers for a few cents each for which you would otherwise pay 15 to 20 cents, and your own flowers last from 10 to 12 days.

2. There are no bulbs like those from Holland. For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest at colors and the widest variety. No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the war has greatly reduced the output of bulbs.

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Our booklet contains complete instructions which will make failure practically impossible.
H o u s e & G a r d e n

I T'S a fact that a better range in your kitchen will help solve your housekeeping problems. It will not only save food and fuel but accomplish its work so much more quickly and with so much less annoyance that whoever operates it will be more contented.

"Double" Sterling

The 40 feature, 2 oven, 2 fuel range

Is a thoroughly modern splendidly equipped range, so scientifically designed that it consumes a minimum of fuel and effort in cooking and baking.

Any Sterling Dealer will be glad to show and demonstrate the 40 features which make the "Double" Sterling a Better Range.

Or we will send you a descriptive illustrated booklet which shows why this range, although a trifle more expensive than other ranges, saves in the long run because it is less expensive to operate.

S I L L S T O V E W O R K S

(Established 1849)

ROCHESTER, N. Y.

Makers of Sterling Coal Ranges, Sterling Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connections write for catalog of the Sterling Range. The Range that bakes a barrel of flour with a single hod of coal.

About V-K

Water Supply Systems

The more valuable a water system is, the more important it becomes that the owner should call in a competent plumber for consultation about its installation and operation.

Soft water, both hot and cold, is invaluable for inside use in the laundry, bath and kitchen. Cold drinking water direct from the well, as well as water under strong pressure for sprinkling and fire protection are necessary for outdoor uses. Vaile-Kimes Systems can be installed to supply all three kinds of water from one plant.

Therefore we always say, "See your plumber first. Install the V-K System right and your comfort will begin immediately."

V-K WATER SUPPLY SYSTEMS

Electric, Gasoline or Kerosene

Averaging operating cost one cent a day

These systems are absolutely without a risk. They have essential, exclusive, patented features which make them trouble proof, dependable and economical. None other can use the patented V-Koltap, which brings cold water direct from well without passing through the tank, nor the V-K self-priming pump that starts on the first start and never clogs, nor the V-K patented wiper that keeps water from the oil chamber, nor the V-K clutch-type motor, nor the V-K oil d坚实的 device, nor the V-K automatic self-starting self-stopping switch.

These features are the product of fifty years pump building. No matter what electric light system you install, be sure to buy a V-K Water Supply System for best results.

Ask your plumber or jobber in plumbing supply today about V-K Water Supply Systems.

THE VAILE-KIMES COMPANY

Dayton, Ohio

The largest manufacturers of domestic water supply systems in America.

Mail this Coupon Today

The Vaile-Kimes Co., Dept. G-520, Dayton, Ohio.


Name

Address
WHETHER your summer home is a villa or a bungalow—be it in the hills or by the sea—you could not choose furniture more fitting than Vantine's cool, comfortable and artistic Canton furniture.

Vantine Canton Furniture is woven by hand in Canton, China, and there is not a visible nail in its entire construction. It is strong, durable, and the most comfortable summer furniture made—being woven of specially selected rattan, it readilyshapes itself to the contour of the occupant.

Unlike any other furniture, it is not affected by water. In fact, it is really benefitted when occasionally subjected to a complete drenching. Being the lightest furniture made, it may be easily moved from place to place, and may be used on the lawn as satisfactorily as on the porch, as the "Hour-Glass" designs have no legs to sink into the earth.

We import but one quality of this furniture—the best—and to avoid inferior substitutions, send your order direct to Vantine's. Vantine's Canton Furniture is sold only in the Vantine store—we have no agents—and for the protection of our customers, each piece bears our name-plate.

Write for Booklet "Comfortable Summer Furniture"
PRESENT building costs emphasize the advantage of restoring these old Colonial houses. Such houses, if properly developed, are larger and better built than new ones at similar cost and in character and setting cannot be reproduced.

1278 MASSACHUSETTS AVENUE
at Harvard Square
CAMBRIDGE, MASSACHUSETTS

FOR SALE

THIS attractive house in highly restricted neighborhood for sale; furnished or unfurnished; eleven rooms, three baths and all modern improvements; two hundred foot lawn to sand beach, Garage capacity for four cars; 13 miles from Penn. Station.

For further particulars write
HOUSE & GARDEN, 19 W. 44th St.

A Fairy Garden

It would seem to be, but it is not; merely the terraced playground of one of the finest places along the east bank of the Hudson, at Riverdale, Riverdale is within the New York City limit. There is a six acre park and a half with mature and 3 acres garden with five master's and 3 lower gardeners. These gardens, garage and stable with living quarters, and it is to be sold furnished at $129,000.

We have many other excellent offerings.

ROBERT E. FARLEY ORGANIZATION
12 East 44th St., New York

Country Real Estate
Anywhere and Any Kind

A Long Island Estate

of the Utmost Importance—For Sale

A handsome and perfectly appointed house in Italian style built of Indiana limestone, and set amidst 278 acres of magnificent landscaped grounds and farm lands.

The grounds are thoroughly piped with an excellent supply of water from an adequate Artesian well. There is a combination building of cement which consists of gardener's cottage, home stable and garage. There is an artistic walled garden, nine feet in height, covering about 2½ acres.

The main drive is macadam and wired for electric lighting. There is a greenhouse with three sections. Also a potting house.

The main barns are about 400 or 450 feet in length, also a horse barn and two small hospitals. There is also a large chicken house, piggery, farm house, stable and calf barn. Also farmer's house for the board of the farm help. Dairy, ice house, Herdsman's house and Manager's house.

There is also a good sized frame house about half a mile from the main building.

No printed page can adequately picture the completeness with which this estate fulfills the ideal of all that an important country place should be.

LADD & NICHOLS
Greenwich, Conn. Tel. 1717 15 East 54th St., New York

ESTATE on the HUDSON at COXASACKIE

12 room stone Colonial house;
8 room caretaker's house;
Large barn, concrete floor;
Garage for four cars, etc.

108 acres fertile land, with a quarter mile front on river, having good concrete dock and pier. Also 20 acre timber tract for fuel, which is close by.

Will be sacrificed to close an estate, and include furnishings.

J. H. Penny & Son
726 Conway Bldg.
Chicago

For Sale Furnished

One of the Most Attractive Location
Southern Berkshire

Five acres, pine grove and lawn.
Dwelling has 6 master bedrooms, 2 baths, 2 serving rooms, 6 fireplaces, large stable, garage with men's quarters. Lots with 2 bedrooms and bath.

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Shore frontage. Adjoining most ex-
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Mansion, with pier, modern, country house built by English architect, tastefully

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furnished with marble, woodwork, all

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and a half acres, surrounded by fruit trees

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by the house.

One mile from station, thirty minutes from

Central Railroad. Address House and Garden.

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Beautiful Hope Island

In Champlain Bay to the east of great

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country. Only seven miles from Portland on regular
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and lovely pier. Special permits for exclusive

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A house in living room, dining hall, kitchen, twelve sleeping rooms on main and upper

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Caterer's cottage and bath. Also

two cottages.

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**KILLARNEY QUEEN**—Decided improvement on the popular Killarney. Sparkling cerise-pink color, shading lighter at the base of the petals.

**JONKHEER J. L. MOCK**—Deep imperial pink with outside petals silvery rose-white.

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**RADIANCE**—Brilliant carmine-pink, with salmon-pink and yellow shadings at the base of the petals; truly a Rose for every garden.

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Strong two-year-old plants for immediate results, $1.00 each, $10.00 per dozen, $75.00 per 100.

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And the best time to start is right now.

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**THERE MUST BE A REASON—**

—why connoisseurs of two hemispheres have chosen Ridgways Tea since 1836;

—why this famous beverage was awarded the Gold Medal—Highest Honor for India-Ceylon Teas, San Francisco, 1915 and San Diego, 1916.

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**Ridgways INDIA-CEYLON Tea**
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Cuts a Swath 86 Inches Wide

Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the sec­ond skimming a level and the third paring a hollow.

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The full confidence of our readers in House & Garden and the advertising printed in its pages is the best asset we have to offer our advertisers. In order to protect reliable kennel owners, and give an added prestige and responsibility to those who advertise in House & Garden, we have established a fixed rule that any differences between House & Garden's readers and advertisers must be adjusted to the full satisfaction of the reader.

This ruling goes into effect with this issue, and is made part of all contracts or applications for space.

Our Dog Man will tell you where to get a good dog. Don't worry about looking around. Either write or visit the Dog Kennels advertised in House & Garden, or write our Dog Man for information. He will refer you to reliable breeders and give you advice about different breeds. Write

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Our specialty is Pedigrees, Boston and Wire-haired Fox Terriers. We breed from the best line. Must see our Star Master, winner of thirty-three championships and specialty prizes.

We have a splendid selection of Pekes, Chihuahua, Bostons, Fox Terriers, Cocker Spaniels, and Basset. Come in and look around.

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Pasture Fences, Stock Paddocks, Picket Enclosures
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Billy Artz is an absolute authority on all matters pertaining to dogs and whether you want a diminutive Pomeranian, a massive Saint Bernard, a canny Scottie or a clever Pekinese, "Billie" can show you all of them and tell you of their characteristics.

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The full confidence of our readers in House & Garden and the advertising printed in its pages is the best asset we have to offer our advertisers. In order to protect reliable kennel owners, and give an added prestige and responsibility to those who advertise in House & Garden, we have established a fixed rule that any differences between House & Garden's readers and advertisers must be adjusted to the full satisfaction of the reader.

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HOUSE & GARDEN DOG MART
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FORMERLY OF LONDON, ENG.
Our specialty is Pedigrees, Boston and Wire-haired Fox Terriers. We breed from the best line. Must see our Star Master, winner of thirty-three championships and specialty prizes.

We have a splendid selection of Pekes, Chihuahua, Bostons, Fox Terriers, Cocker Spaniels, and Basset. Come in and look around.

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"The Dog That Thinks"
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An Airedale Terrier is the Dog Supreme for Companion, for Watch Dog purposes, and Surpasses Every Other Dog on Earth as a Companion for Children. The all round dog of the times for city or country, a Useful Canine Citizen.

We offer country bred, farm raised puppies from registered thoroughbred stock; a full grown male, and a full grown female already served by a registered stud.

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Prompt shipment. Safe delivery
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EVEN EVERY BREED THE COUNTRY AFFORDS

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Some excellent puppies and grown stock always for sale. Address:

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For 20 years I have raised Pekingese, Pug and other pure breeding dogs. Puppies and entire strains of pure breeding dogs. See my warning note about false breeders.

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AIREDALE PUPPIES and GROWN DOGS

Best Bred aller Poodles

Excellent stock in country. "There is no dog like an Airedale." Our prices reasonable. Send for particulars.

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For Sale

Full Blooded Pedigree Puppies aged from 2 months to 1 year. Sired by Champions Harris Komel Star Master, etc. Wonderful show and utility specimens.

Stonyacres Kennels

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EXCELLENT AIREDALE PUPPIES

from imported stock

For Sale

From the finest blood lines, imported from England. Everyone interested should inquire.

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The weather prophets predict a dry, scorching summer. Unless your lawns and gardens are properly protected by Cornell Systems of Irrigation, the summer beauty of your home will be marred by burnt and yellow grass, and your usually productive garden will shrink and die.

The only safe insurance is the Cornell System of "Rain, when you want it". With the underground lawn sprays set into the ground, out of the way of lawn mowers and out of sight—the beauty of your lawn will be assured.

With the Overseed System for your garden, your vegetables and flowers will get exactly the proper amount of moisture for best cultural results. For with the adjustable feature of the Cornell Sprinkler you can get any degree of moisture from a fine mist to an April shower.

Write today for particulars.

W. G. CORNELL COMPANY


Union Square

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Is your car protected in a weatherproof, fireproof, permanent garage? Is your other property protected because your car is thus housed?

You want a garage like that—one that is reasonable in cost and requires practically no repairs.

You can have it if you use Concrete in any one of several ways. You'll be interested in knowing how a concrete block garage will meet your needs.

Ask for our free booklet "Concrete Block Garages."

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Include a Kernerator in the plans for your new home. It eliminates the unsightly garbage can—that common carrier of disease germs.

The Kernerator simplifies the disposal of garbage and household waste. Just drop anything you want to get rid of into the handy door shown above. No commercial fuel is necessary because the newspaper, cardboard boxes and other dry material deposited are amply sufficient, when burning, to dry out and consume the wet waste. Bottles and tin cans are dried and sterilized and later dropped into the ash pit.

Sanitary—Economical—Convenient—Odorless

The Kernerator is guaranteed to operate successfully. Ask your architect or write us for booklet.

THE KERNER INCINERATOR CO.

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

Iris. An unusual and distinctive collection, including many novelties of my own raising (awarded the Pan-American Pacific Gold Medal).

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

**Delphiniums, Phlox, Chrysanthemums, Trilliums, Long-Bearded Aquilegia, Hardy Asters, New Astilbe.**

**New Japanese and Asiatic Shrubs—Cotoneasters, Berberis, Loiseleuria, Cheeseweed, Cercis, Cytisus, etc.**

**Lilacs, Philadelphus, a Deutzia, A complete collection of Leontine's new creations.**

**Dwarf Evergreens.** A premium for formal garden lawn groups and rock garden plantings.

An Emergency Edition of Farr's Hardy Plant Specialties issued because of the great demand for the Sixth Edition, will be sent to those who request a copy.

BERTRAND H. FARR, 106 Garfield Ave., WYOMISSING, PENN.

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**Beautify Your Home Surroundings With RUSTIC CEDAR FURNITURE**

Summer Houses Rustic Settees Flower Trellises Fences Bridges Arbors Bird Houses etc.

Send for illustrated catalogue.

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The Three In Oneness of Kelsey Heat

The Kelsey Health Heat does three distinct things. Any one of the three is generally done with three distinct equipments, at three distinct costs.

The Kelsey combines all three, at but little more than the cost of one.

First, it heats. Not only heats, but heats any room in any weather with the wind in any direction. We guarantee that.

Second, it ventilates. It completely changes the air in every room every 15 minutes. Supplants the poor air with fresh oxygen filled air, fresh from outside.

Third, it humidifies. It automatically mixes the air with just the right healthful amount of moisture. Furniture does not dry out. Plants thrive luxuriantly. The air has a delightful agreeableness.

The Kelsey not only does all these three things at once, but does the three, on less coal than any other heating system, bar none.

Which sweeping statement we are prepared to prove. In fact we invite challenges. Send for Saving Sense Booklet.

PERMUTIT

"Rain-soft water"! What luxurious comfort that suggests, for bath, toilet and shampoo! What visions it suggests, of sweet, white linens and soft, fleecy flannels! You can have it in your home, year in and year out, flowing from every outlet—by installing a "Permutit" Domestic Water Softener in your home. It will make even the hardest water "velvet soft", clear and sparkling. Write—to-day for the literature on "Permutit", the Velvet Water Softener.

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440 Fourth Ave. New York

Office in all Principal Cities
Water Softeners Filters

MINNEAPOLIS HEAT REGULATOR
"The Heart of the Heating Plant"

If you are planning to build a home or have some remodeling in mind, give comfort and convenience a first consideration. Make the new house a real home complete with the service secured by the installation of

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The Finishing Touch

that completes the charm of good furniture is Johnson's Prepared Wax.

For the charm of good furniture lies not alone in the grace of outline, the grain of the wood or the richness of upholstery — rather in the exquisite cleanliness and smoothness of surface that bespeak intelligent care.

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*Paste - Liquid - Powdered*

PREPARED WAX

is the choice of a generation of discriminating housekeepers — it enhances and preserves the beauty of the finest furniture. It forms a satin-smooth, transparent coating on which dust and lint cannot cling or finger marks show. Its use takes all drudgery from dusting.

Johnson's Prepared Wax has a form for every use.

*Paste — The perfect floor finish — wood, linoleum, tile or marble.*

*Liquid — Furniture, woodwork, leather and automobiles.*

*Powdered — For perfect dancing floors.*

Ask for “JOHNSON'S” — don't accept a substitute.

S. C. JOHNSON & SON

Racine, Wisconsin, U.S.A.
THE SCHOOL OF HOUSE & GARDEN

The first six issues of House & Garden are a gradual procession from the inside of the house to the outside.

In January, furniture for the house; in February we build the house; in March we plan the garden; in April decoration is talked about; May finds us considering furnishings for the summer; and June takes us out of doors and we see how to furnish the garden.

July turns to small houses and August to household equipment. By September we go indoors for autumn furnishing and October brings Indian Summer and Fall Planting. By November, with winter pretty well under way, we have time to stay indoors again and think about house planning. December brings us the Christmas house—and the year is completed.

In these twelve issues a reader is able to acquire a comprehensive knowledge of all the things that go toward the making, maintenance and enjoyment of a house and its grounds.

You go to school for a year's course in inspiration and practical knowledge. The classes are big and the teachers many. People come back to this school year after year. There must be a reason. Perhaps some of that reason can be found in the attractive plans made for the June num-ber. June is sufficient, although we could also talk of July and August.

June is the garden furnishing issue. It considers the use of statuary in the garden—as explained by a well-known landscape architect. It considers garden benches and summer-houses and tells us how to furnish a garden to delight the hostess, and old gardening books for the collector and bird cages and flower baskets for the garden and gardens large and small. A whole course in landscaping in one issue!

There are also three delightful houses—a remodeled farmhouse, home of a prominent architect, a small English country house, and a remarkable example of a town-and-country house for a small city.

The collector will be interested in the history of the highboy, and the lover of pets in the remarkable pictures of cats. The household manager will find valuable information in the article on ironing machinery and the decorator in the Little Portfolio and the designs for the completion of hallways.

And so it goes—a constant and delightful course in all those things that make and keep a home beautiful. This is the school of House & Garden.

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Hollow tile for steps and path—a view from the June issue

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A REVOLUTIONARY HOME RESTORED

The original part of this house—the middle door and the section to the left—was once the home of General Green, a Revolutionary patriot. In its remodeled form, enlarged and modernized, it is the home of Mr. and Mrs. Arthur Hudson Marks and is at Yorktown Heights, N. Y. The house is shingled and painted white in true Colonial style. A valuable addition is the planting of the grounds and the creating of a pond with a rough stone spillway flanked by large vases. Andrews, Rantoul & Jones, architects. O. C. Simons & Co. were the landscape architects.
LIVING COMFORTABLY OUT OF DOORS

This Can Be Attained By Selecting from the Gamut of Wicker, Reed, Rattan, Painted and Iron Furniture and the Varieties of Crisp, Cool Hanging Fabrics

AGNES FOSTER WRIGHT

THE real adventure of an Interior Decorator's life is when she picks up a porch to do. As in spring a young man's fancy turns to thoughts of love, so does every decorator's turn to thoughts of porches. It may be a wide open porch, for dancing and teas and long family socials, or it may be a tiny breakfast porch for two, where the breakfast table is turned into a card table for two of an evening. The sedate realm of indoor winter velvets, damasks and heavy carpeting is left behind and the porch, with all its limitless possibilities, comes into one's hands.

A porch should look as though it had been done with a fling of the hand and a snap of the fingers, so light and fresh and crisp it should be. Of course, it couldn't possibly be done that way, nothing worth while is, but all the bothers and worries and "mechanics of the job" should be hidden.

I find that children give one quite an inspiration for porches, not only their light, fresh freeness, their rosy cheeks and sunshiny air, but their dresses suggest coverings and curtains and hangings. Keep the image of a child in the background of our mind, and a fresh, comfortable pleasanter porch is sure to be the outcome.

Wicker or reed is generally the foundation for all porch furnishing. There is now on the market a variety of willow, reed and rattan furniture, which we group under the name of wicker. Each variety has its good points.

The closely woven reed has a more rosy appearance,
Glass windows enclose this all-year porch. The ceiling is covered and covered with lattice. Over the radiators are built flower shelves. The floor is of brick laid in a herringbone pattern and the furniture is painted clean well. If wicker is stained only, it never has the nice finished look that enamel gives it. Also the colors are limited. Good wicker should be enameled. Enamelled means painted with a high gloss. If a flat, dull, rough-surface finish is used it shows the dirt and the rub of hands. The color of the wicker generally depends upon the curtaining and cushioning.

Curtaining

I always feel that a porch curtaining which has a beautiful near garden view, should have plain toned, almost colorless curtains. One's eyes should not be distracted by the multitude of colors in the curtains but by the play of color in the garden beyond. At the mountains or by the sea a flowered cretonne seems more in place. The distant view is not obstructed by the gauziness of the curtains. On the whole, it is safer to use a plain window drapery and a figured upholstery for most porches. Flowered glazed chintz roller shades can also be used. Pulled up high enough not to interfere with the view beyond, they give a nice splotch of color on the gray days as well as on bright days and at night. Plain draperies can be used with these shades.

From the colors of the cretonne or chintz select one for the wicker. An excellent combination is cranberry red with Chinese blue plain linen cushions edged with short red fringe. Use with this Chinese yellow lamp bases and shades of tiny yellow and red diamond pattern parchment. Keep the floor taupe or tete de-negre and on the walls use charred lattice, treated in the Japanese fashion. This makes an excellent background for the brilliant colorings.

Wicker Shapes

Besides the variation of color that may be had by painting wicker, there are almost limitless possibilities in shapes. One can always choose from the assortment shown and have the chairs made deeper and wider or hooded, or with arm rests and the settees can be made any length or depth with the backs at any height. Very often we find that we get too level a line by using several wicker chairs of one style. This may be varied by having a double seat made with a very high back, like a "love" seat. As this is usually a wall piece, it is well to have it high. Then there is a great variety of charm.

(Continued on page 108)
Light weight wrought iron furniture with cane seats and backs can be used on the terrace. The table may have either a black glass or a marbleized wooden top. Agnes Foster Wright, decorator.

(Below) Italian chairs are suitable for the porch. A wrought iron plant stand and coffee table would also be decorative and useful. Agnes Foster Wright, decorator.

The doorways of the house repeat the arched entrances, giving this porch a pleasing balance. Walls are rough cast and the floor is red tile. Wooden and wicker furniture is used. Cross & Cross, architects.

(Center) The Southern Colonial type of porch is often best furnished with painted cottage pieces. On this porch, fibre mats are laid over the stone floor. Peabody, Wilson & Brown, architects.
USING ROSES AS SHRUBS

There Is No Need to Limit the Shrubbery Plantings to the Conventional Forms Such as Spirea and Deutzia, for Some of the Roses Are Admirable for This Purpose

J. HORACE McFARLAND

WHILE it is true that the word "rose" uttered in the hearing of any average outdoor American connotes the familiar fragrant flowers of a James Whitcomb Riley "day in June", it is also true that if called upon to describe the rose, that same average outdoor American, who would be thinking principally of these same June roses and the everblooming roses, would not visualize them in any satisfactory form of plant.

Our outdoor American knows that the lilac is a shrub, beautiful and fragrant in early spring; that the spireas and the deutzias and hydrangeas are similarly shrubs, distinctively fine when in flower and sufficiently attractive in form when not in flower to be given a place.

Customary Conceptions

But the rose as he conceives it is just a flower, and not a shrub. It is evidenced in straggly bushes, glorified at times by the loveliest flowers in the world, but painfully likely to be disreputable much of the year. If it is the June rose, miscalled "hybrid perpetual" in rose terminology, he knows that it usually has long and bare legs, so that its thorny extent is rather a disagreeable feature of the garden from the end of the June burst until, if culture is proper, there may follow a few straggling but exceedingly welcome blooms in the fall. If he thinks of the fragrant but tender tea roses, of the hybrid tea roses of varied and wonderful colors, he remembers them with pain in so far as the average plant is concerned, because of its disposition much of the year to have mildewed foliage, or foliage diseased by "black-spot", or no foliage at all.

Roses in Borders

Garden writers have usually advised the amateur that roses must be planted in beds by them-
certain extent in Highland Park, Rochester—of the wild roses of other lands which take kindly to American conditions.

**Oriental Varieties**

It is due to the misfortune that America's ornamental shrubs came first from Europe, the climate of which does not run with the rugged weather of eastern America, that we long missed many of the good things available to us from eastern Asia, including Japan, West China, and even the borders of far Tibet, long the Himalayas, one of these fine things have gradually worked their way into American gardens to vast advantage. The wild roses of Japan and China have pleased those who think of roses other than in terms that are disputable at least part of every growing season and invisible under protective covering during the winter months. It is, indeed, these winter months when the grace and color of the twigs and the brightness and beauty of the fruits make some of these wild roses not only desirable to look at, but almost life itself to the insect birds.

The various forms of the Scotch rose, botanically known as Rosa spinosissima, are shrubs of interesting beauty and grace. Their foliage comes early in the spring, is beautifully green, and generally immune from mildew and insect attacks, is early crowned with a cloud of lovely white flowers, and when these have passed remains in full green beauty until frost finishes the show. The altaica form of Rosa spinosissima has been called the Northern Cherokee rose, and is of the utmost consequence as a potential garden object. It comes from the Altai mountains, in Siberia, which is far enough from Scotland! At Professor Sargent's lovely home garden in Brookline this same rose has been known as the grandiflora form of Rosa spinosissima, and its large flowers, gracefully displayed, make it an object of note.

**Rosa Multiflora**

The story of the Crimson Rambler rose, which was the forerunner of the better climbing roses now coming to dominate American gardens, is an interesting one which I have not space to tell. I must speak of its primary Chinese form, Rosa multiflora, var. Cathayensis, which produces long shoots, singularly flexible and adapted to drape themselves over any rugged support, remaining attractive the whole season and extraordinarily lovely when covered in June with the masses of rich pink flowers surrounding the clusters of yellow stamens. This (Continued on page 100)
COMMENTARY ON FIVE LINES

IN one of his poems Matthew Arnold writes—
"Is it so small a thing
To have enjoy'd the sun...?"

Then he goes on to say that this benefit from the high gods is not to be scorned nor bartered for some promise of future bliss. To have enjoyed the sun is a tremendous experience fraught with vast potentialities for delight and the healing of many ills.

Because they have so much of it, people who live in the country may not appreciate sunlight. Because they know it more by hearsay than by actual experience, people who live in the city either take the sun as a matter of course, a thing too obvious to think about, or else they forget it altogether. Once, not so long ago, people worshipped the sun. It would help us all—country folk and city dwellers alike—if we acquired some of that respect for sunlight.

Scientists may say this or that about the sun, they may agree or disagree with Einstein's theory of light, but the common, everyday people are satisfied with the simple fact that sunlight is healing, that it breeds beauty. These things suffice—the warmth of the sun on a body tired and wracked with a city's nervous energy, the drawing up of seedling and blossom to the light, the splashes of color and shade on a façade or across a lawn. These are not to be despised. It is no small thing to have enjoyed the sun.

THE next line of the poem says that it is no small thing
"To have lived light in the spring."

Which makes us believe that, for all his dull countenance, dislike of America and disbelief in miracles, Matthew Arnold was quite a human being. He evidently was human enough to have enjoyed the lassitude of spring fever. Or perhaps he lived through many such winters as we have just had.

People who used to boast about the winters they had when they were boys have become singularly silent after this winter. It has been one of the heartiest. It has been very hard on human beings. We owe it to ourselves to live lightly this spring.

Living lightly can be interpreted in so many different ways that perhaps we had better look into it. It can't mean that we should all lay off and do nothing. It can't mean that the whole country should suddenly dodge its responsibilities.

Living lightly means to live with those things that come from the light.
The growth of green things comes from the light. We should spend more time in the garden and in the sun. Being open and natural and happy of heart are also children of the light. These things we find in a garden. For only in the immediate presence of nature can we be wholly natural. The touch of the soil on the hands and the warmth of the sun on the back have a way of purging us of our futilities and pose. They remove the strange restrictions that society puts upon us and leave us light hearted. They make the crooked things in our mind straight and the rough places plain.

Good, honest perspiration is also a product of the light. If we are to believe the statistics of manufacturers and such, the world needs perspiration very badly. Labor has been so busy talking about its rights that it has forgotten to labor, and having forgotten to labor, it has not known the cleansing of honest perspiration. Work, then, is a product of the light. To live lightly in the spring is to work until the beads appear on the brow and the body glows with heat. This, also, is to be found in the garden.

NOW the third line in that verse asks if it is so small a thing
"To have loved, to have thought, to have done."

This may seem a fine trilogy of glittering generalities. And yet, when you come to think of it, those three things compose the whole of a life that is lived in the sun.

The sun warms the cockles of the heart and breeds the gentle, where love springs. It searches out the dark places, so that we look beyond the obvious superficialities of life and penetrate to its deep meanings. The sun also energizes us to accomplish things that, night, seemed only the unattainable phantoms of a dream.

Some people may be capable of accomplishing all three within the limits of a paved city street. They are rare. The average mortal will find better inspiration for him in a garden. No one can help lest the tender plant to fruition without acquiring the merit of that tenderness himself, and the love that springs from it. No man can believe the miracle that is in the yearly resurrection of the seed without being quickened to wonder and belief. No man can catch the energy of a garden without sharing its vitality—its determined up-thrust of tender blade through the surrounding earth, its yielding to rain and wind, the final triumph in blossom and fruit.

AND the last line of the stanza warns us—
"To have loved, to have thought, to have done—"

Not at all. But before you do either you must know which is friend and which foe.

We have had four years of advanced thinking and beat down foes. We have gotten so used to fighting that every time we see a head we itch to beat it. We call those who want to do the same our friends, whether they are true friends or not. Now it is about time we gave this some serious thought. Are all our friends true friends? Are all our apparent foes true foes? Have we been striking right and left, without really knowing whom to strike and whom to avoid? Have we got so used to fighting that even our apparent foes true foes? Have we given this some serious thought. Are all our friends true friends? Are all our apparent foes true foes? Have we been striking right and left, without really knowing whom to strike and whom to avoid? Have we got so used to fighting that even our apparent foes?

Perhaps we might learn a little wisdom from the gardener.

One of the peculiar traits of a man or woman who really works in a garden and loves it is a very definite knowing of what is friend and what is foe. He differentiates between the worm that eats the crop and the worm that cuts the roots of plants. He knows weeds from flowers. Such wisdom is a product of the light—light that shows up things in their true values. And we sorely need this wisdom of true values. It will give vitality to the arid ritual of our lives. Go into the garden and sit at the feet of those masters who enjoy the sun and live with the children of light. They have attained wisdom.

"Is it so small a thing
To have enjoy'd the sun,
To have lived light in the spring;
To have loved, to have thought, to have done:"

To have advanced true friends, and beaten down baffling foes.
Every house has two sides—one to face the world with and the other for the garden that we love. The public front is formal; the garden front should be informal. One approaches it without hindrance. The house comes down to the grounds and the grounds extend from it as a natural step in an orderly progress. This close relation between the house and grounds on the garden front is seen in the home of Louis J. Snyder at Rye, N. Y. Aymar Embury II and Lewis E. Welsh, associate architects.
The jubilee envelope, issued by Great Britain to commemorate the fiftieth anniversary of the advent of the postage stamp, shows the mail coach in 1840 and the train in 1890, the date of the issue.

Few collectors can ever hope to possess the twenty cent stamp of the St. Louis postmaster issued in 1845, and of which barely a dozen are known to exist at the present time.

Reading from the top down, we have a Chinese Empire stamp showing the Temple of Heaven, the Brazilian stamp picturing the liberator of America which includes the smallest known engraved portrait of Washington, the Polish Republic stamp with Paderewski, the musician turned statesman, and finally a Hungarian issue under the Bolshevik regime with a portrait of Dozsa.

The top stamp is the Swiss issue to commemorate peace, the second is an example of a scenic stamp, a Malta, one farthing, showing the Harbor of Valetta. The Egyptian pictures the pylon of the Temple of Karnak at Luxor and the Hungarian Bolshevik has a portrait of Karl Marx.

In the so-called Mulready envelope of 1840 Britannia is represented despatching her messengers to all parts of the world—North, East, South and West. At the bottom the recipients of the mail are pictured anxiously scanning the letters.
The Postage Stamp Has An Appeal To Those Who Prefer To
Ride Their Hobbies At Home

GARDNER TEALL

In Romeo and Juliet, you will remember, Romeo says to Balthasar, “Get me ink and er, and hire post-horses.”

What cumbersome old times those were! Today we stick a little stamp on the corner of a letter, drop it in the post box, and that’s there is to it! But in Romeo’s day the stage stamp had not been invented; it is an aspect of but recent devising.

Robert Louis Stevenson, writing of his old home in Colington, and of those generations which had gone thence into the world, said “the face of the earth was peppered with the chins of man and letters with outlandish stamps became familiar to the local postman.”

Of course, Stevenson was quite forgetting that this could be, since postage stamps were not invented until the year 1840, only ten years before he himself came into the world.

1840

Before 1840 a Post system had been inaugurated by william Dockwra as far back as 1680, and mark was used on letters as were carried by public post, nothing at all in order of adhesive sel such as the 1840 Penny Black”. In the 18th Century a marking device representing the arms of style and Leon was used on official correspondance in Spain. Letter sheets bearing the colorless emossed device of a boy on a galloping horse were used in Colombia early in the 19th Century and are own to collectors. However, the Sardinian government only conveyed letters so marked, and other collectors were made delivery off them after they reached their main office destination. Thus the postboy device could be regarded as a tax-mark and not a postage stamp.

To Rowland Hill (afterwards knighted) falls the honor of inventing the adhesive label, which label—the engraved Penny Black” postage stamp bearing the trait of the young Queen Victoria is the “grandmother” of all postage stamps. The design of this first postage stamp was after a medal by William von, and Corbould and Heath were the engravers. This is one of the most beautiful of postage stamps, although so much of its loveliness naturally be lost in a photographic reproduction that the illustration does not indicate the loveliness of the original.

Simultaneously with the sale of the “Penny Blacks” a special envelope and also a stamped cover were issued. William Mulready, R. A., designed the envelope and John Thompson, the eminent wood-engraver, engraved it. What stamp collector does not recall with tenderness his first yearning to possess one of these famous Mulready Envelopes?!

The Collectors

But it is not intended here to give a history of the post, nor yet to present an outline of the history of postage stamps. Instead, let us be like a David, ready to fling the rock of faith in stamp collecting straight at the temples of those philistines who roar their sarcasms at stamp collectors and challenge the intelligence of those who profess to find joy in the pursuit of these things.

There are, I am quite willing to admit, those who collect stamps in an extraordinary manner—from my point of view, persons, who, preying on the frailties of the philatelist—for so the stamp collector nominates himself—collect merely as an investment, who can never disassociate the thought of dollars and cents from their philatelic acquisitions, and who are eager to offer them up to the altar of Mammon.

(Continued on page 112)
COLOR EFFECTS WITH MAY-FLOWERING TULIP
Harmonious Combinations of Tones Selected from the Many Varieties
Which You Can Grow in Your Own Garden

ELIZABETH LEONARD STRANG

To achieve an effect from the bewildering number of tulip varieties cataloged—and not infrequently being obliged to turn a blind eye upon some of the more amazing descriptions appended thereto—makes the solution of a Chinese puzzle as exhilarating as filling in the missing letters in N-Y. Color schemes fail to work out according to specifications; tints become disloyal, colors traitorous. Of course, each individual has ideas of her own as to what constitutes color, so that mauve, purple, violet, cerise and the like do not always register similarly upon the inward eyes of different individuals. Consequently, mistakes will occur unless the flowers are seen in juxtaposition, for memory is treacherous where the harmony of slightly varying tones is concerned.

The groups herewith outlined were worked out from a collection of cut tulips. They are not by any means the only possible combinations, but by following the general scheme of classification one will avoid unrestful or bellicose color clashes. To simplify matters, certain symbols are used: * means Extra Fine; C, Cottage; D, Darwin; B, Breeder, and S, Species. The approximate prices given are for ten bulbs.

Combination A—Violets, purples, and clear, soft yellow.
*C—Moonlight: clear, soft yellow, long pointed blossom
*D—Gryphus: deep pansy purple
*D—La Tristesse: lovely violet, no pinkish cast, ashy edge
*D—Bleu Aimable: warm pinky violet, smaller flowers than others in the group.

In the following group the first three would make an excellent purple and gold effect. The last two give brilliance and variety. The effect is somewhat somber in the garden and should be used with plenty of very pale yellow Iris flavicans or white arabis. All the delicacy of the effect is destroyed, however, if you use a deep yellow like Fulgens lutea maxima.

Combination B
*C—Fulgens lutea pallida, syn. Solitana; pale straw yellow, reflexed petals...
*B—Chestnut: slender, chestnut brown, or mahogany-wine color, purplish bloom inside

May-flowering tulips offer a wide range of color. Many effective schemes can be worked out from the combinations given in this article.

A good example of informal tulip planting along a walk. Some low-growing flowering plant should be used to border the beds and give contrast.
Clara Butt is one of the Darwin type, a strong-growing sort with large flowers of clear pink tinted with salmon-rose, and with a blue base and white halo. Here it is well used with pansies scattered through the bed.

Now comes the fiery climax of all the groups, the nearest we have in the vari-colored May-flowering tulips to a true orange. So subtly are their colors blended with gold and old-rose with sometimes a bloom of violet that they can be used as a transition between the warm brown violets and coppery reds of the two preceding groups and the intense rose (so-called reds) of the deepest of the Darwins. They should, however, if placed in the same line of vision with the clear cool pinks and lavenders, have some of Groups E and G as a transition, or war will result.

Next come the most intense cherry reds to be found in all the May-flowering tulips. These need Orange King, Lucifer, or Panorama to blend them with yellow; to tie them to the lighter pinks of Group L, there should be inserted Group H.

Tulips against a background of evergreens and lilacs—an effective setting.
Chintz slip covers silhouette well against painted walls. The chintz used here has a deep yellow ground and mauve and rose Colonial flowers. Cushions are rose satin. Decorations by Miss Cummings

**SPRING CHINTZES**

*Left* Cretonne of gray and white boats on a Chinese blue ground. 36" wide. $1.25 a yard

*Right* Glazed chintz with rose, yellow, orchid, blue and green flowers. 25". $2.50 a yard

Raspberry lattice striped glazed chintz on white. 25". $3.20

Cream French linen with rose and blue flowers. 31". $3.50

Rose, old blue and mauve on a cream ground. 34". $2.25

Red, black, tan-nish yellow and blue. 34" wide. $3.85

Toile de Jouy light Delft blue scene on citron yellow. 34" wide. $3.25

Nosegays and medallions on a French ground. 36". $3.25
Behind the house lie the gardens and the pool. Evergreen specimens have been used for accent points and groups of them at the pool corners. Flowers in beds range down both sides of the garden. From this point one can see the rambling character of the house and the varying roofs and chimneys that etch its skyline.

A REMODELED COTSWOLD HOUSE

Court Farm, the English Home of A. F. de Navarro, in Worcestershire, Embodies Both Old Design and Modern Equipment. Andrew N. Prentice, Architect

H. D. EBERLEIN

COURT FARM, at Broadway in Worcestershire, is a singularly happy instance of architectural rejuvenation. It is an old body, or, to be strictly accurate, two old bodies, so rehabilitated that all the pristine charm attaching to ancient fabric has been scrupulously preserved while the needs imposed by modern conditions of life have been fully complied with. Furthermore, it is a thoroughly characteristic example of that type of Cotswold domestic building that flourished with so much vigor from the latter part of the 16th Century to the beginning of the 18th, imparting to the whole Cotswold region an architectural tone distinct from contemporary developments elsewhere in England.

Court Farm, as it now stands, consists of two old farmhouses at the edge of the village—Court Farm and Bell Farm—joined together to make one dwelling. The junction of these two houses into one necessitated not only the inevitable minor alterations within, but also, on the exterior, certain items of new construction as well as repairs and restorations here and there. To engage in restorations to an old building, to say nothing of making additions thereto, is always something of a perilous process. "Restoration" is all too likely to spell "disfigurement" and "addition" to spell "destruction." Even when the amount of change is slight, it is often quite enough to spoil the buildings subjected to it and seriously to mar or even to destroy most of their original charm, unless the architect display consummate tact and a sympathetic knowledge of all the elements involved.

This judgment and sympathy Mr. Prentice has shown. He has dealt with the old fabric with reverent and appreciative hands. Fortunately, too, his efforts have been shared and his convictions intelligently concurred in by the master and mistress. In examining Court Farm, therefore, one cannot fail to be struck by the kindly methods that have resulted in a wholesome aspect of green and vigorous age, quite able to hold its own, in favor and in reason, against the clamors of mere modernity.

The golden age of the Cotswold style may be said to have lasted from about 1580 to 1700. Between
The old builders of the Cotswold seem to have had an intuitive appreciation of widths and heights. They were not diverted by eccentricity or the use of too much ornament. As is the custom in that district, Court Farm is placed close to the road. It consists of two old farmhouses combined, restored and brought up to date with modern equipment. The simplicity of the architecture has been preserved.

Simplicity has also been preserved in the interiors. While remodeled to meet the requirements of modern living, they maintain the atmosphere established by the exterior of the house. Below is shown a corner of the living room with the door leading out into the garden. A double row of leaded casements is along the wall with a seat beneath. Across one end runs a gallery, its base beam carved with characteristic ornament.

The door detail of the living room shows a fine old carving used for over-door and Jacobean paneling on each side. The shape of the door and its panelings are in period.

these years the best examples of this charming local type were built. It is only to be expected, of course, that variations in the style should have occurred, due both to the individual preferences of the craftsmen in the several towns and villages and also the infusion of fresh ideas in the matter of detail, from outside sources. Notwithstanding these minor diversities, however, which do but serve to give zest to our enjoyment, the farmhouses and cottages of this whole region are fundamentally of one genus and bear a striking and unmistakable family likeness one to another.

In his fascinating book on the Cotswold houses, Mr. Dawber writes that "nowhere, perhaps, is there any architecture more perfect in its simplicity and force than that to be found in these old English villages," and those who know the Cotswold district will heartily endorse his opinion. There is a most (Continued on page 78)
The middle row of double casements marks the living room, the open door of which we have seen opposite. Beyond lies the chapel with its bell-cot. Behind this stretch of lawn is the garden. The gate leads to the flagged court.

The almost utter absence of ornament in Cotswold architecture is witnessed by this house door. Window and door panes are marked by a simple projection of stone. The chimneys stand up four-squared from the rough slate roofs.

To the left is one of the small doors on the road front. Although located on or near a public highway, these Cotswold houses maintain their privacy behind.

Among the many interesting details is a two-story bay that fills in a corner of the road front by the chapel. Its casements and roof are fascinating in their unusual treatment.
For pointed and round windows an iron frame, shaped from one continuous length of iron tubing, is bent to follow the outline of the opening. To this head frame is hinged the projecting frame, to which the awning is attached, as well as the pulley line that operates the awning. The awning lifts up for a distance before falling back against the head frame. For this window is suggested a plain fabric with a deep fringe.

Awnings give the final touch of summer to the country house. In only a few locations are they not indispensable, both as a protection against the sun and as a decoration to give color to the façade. This almost universal demand for them has simplified and improved their mechanics. Any kind of window and door can now be fitted with awnings that work satisfactorily. Slip-shod work, however, will never be successful. The frames must fit perfectly to the window or door openings. The first essential is a good frame.

A special bevel awning is made to meet the problems of circular or semi-circular doors and windows. The frames are especially constructed to follow the curved outline of the opening. When the awning is raised, it folds back closely on the structure. This is especially adaptable to the entrance that has a rounded portico above the door. For smaller doors, as shown in the smaller illustration, a fringe of awning is used as a pleasing decoration and to shield the eyes of those inside the door.

Ventilating awnings are especially adapted to bedroom windows, for the two sections are so placed as to allow plenty of air to circulate even when both are dropped. They can be made either with or without side wings. When no side wings are used, the awning should be somewhat wider than the window to prevent too much direct sunlight from entering the room.
FOR UNUSUAL PLACES

Window, the French Door Can All Be Over-Opening Whilst the Cover Can
A Decoration

AWNING fabrics come in so many shades and stripes today that one should have no difficulty in choosing a style suitable to the house. The awnings should blend with the general color tone of the façade and not present too vivid a contrast. They can be finished with a plain or fringed scalloped edge, or be simply bound with tape of a contrasting color, the bottom cut with a curve to break the bottom line. Too fancy a finish should be avoided, however. The best service will be given by simple tone fabrics finished simply.

One long gear-roller awning, instead of two or more smaller ones, can be used on a long stretch of piazza. When a sleeping porch is enclosed by screens without any opening, this roller awning can be operated from the inside of the porch by means of a crank. Another awning for a sleeping porch that can be used as protection from wind as well as sun, can be dropped to a vertical position, thus bringing it flat against the piazza to form a wall or curtain. It can also be raised and made to do duty as an ordinary awning.

A French door that opens outward is treated with a double frame or hunch-back awning. This allows space for the door to swing out easily. It can be made either with or without side wings. The double fold gathers the awning back against the top of the door in orderly folds. The pattern chosen for this awning is a style much in vogue—panels marked out on the awning fabric by braid of a contrasting color. It gives an orderly appearance to the door and a group of such awnings will enrich the summer appearance of the country house.

The window of extraordinary height requires a sliding rod along the side. To this the frame of the awning is attached. This device makes it possible for the awning to project only a moderate distance from the building, instead of the full drop which the tall frame would suggest. In this awning the seams of the curtains are bound with a braid of contrasting color and the bottom is finished with a simple, bound scalloped edge.
BUILDING THE HARDY BORDER

General Principles and Specific Details — Succession of Bloom and Varieties for Special Effects

JOHN L. REA

No scheme of garden building is at once so effective and so easily maintained as a hardy border. It is a source of never-ending wonderment to me that so few homebuilders seem to realize fully the possibilities of such a feature and its very great superiority to the use of the so-called annual bedding plants.

Advantages of Perennials

As one of these points of superiority, let us consider first the item of cost. The florist coming each spring to fill your beds with his red geraniums, scarlet sage, cannas, elephant's ears, castor oil beans and a thousand and one parti-colored annuals charges a pretty penny for his labors. Possibly you grow your own plants, but at all events, there is the annual expenditure of money or time and labor in procuring the season's supply.

The perennial plants, on the other hand, need very seldom to be renewed. In fact, it becomes sooner necessary to find an outlet for the overflow than to set in new plants. This overflow, if one has started out with choice named varieties, has, indeed, a commercial value. A fuller satisfaction, however, is discovered when one finds that there are enough plants to give away. For isn't at least half the joy of possession the pleasure of sharing your abundance with another?

The beautiful, creamy-white flowered dwarf phlox Tapis Blanc is without a rival for its place in the very front of the border. The slender iris blades set it off perfectly.

The peonies are a host in themselves and seem to prefer a clear stage when their show starts in early June. In the left foreground the delphiniums are developing fast.

The annuals usually set are what we call tender annuals, which means that they will not survive any degree of frost. Their season then is of the briefest. In consequence, for a considerable time each year the beds devoted to them are no better than a thousand bare patches in the lawn. In the herbaceous planting, however, there is scarcely a dull moment, for growth starts with the earliest hint of warm weather and continues almost until snow flies again. During the first few weeks there is the interest of the rapidly developing plants. From the time when the earliest flowers come, in April or May, there is a succession of bloom until late fall.

Variety and Permanence

Someone will object here that this permanent planting allows no variation from year to year. To such I would answer that in a single season a hardy garden will furnish as many complete changes as the annual bedders can give in several years, unless indeed you run your garden after the Chinese plan of setting the whole thing over again several times during a single season. As usually employed, the annuals give one and the same color scheme during their whole summer, while a well planned hardy border will furnish at least six entire changes. In the border, too, there is a greater variety in growth, which makes possible differences in mass effects.

Expecting to tire of the same plants year after year, we unexpectedly come (Continued on page 74)

Inspector Elpel is a late flowering phlox, a rosy pink with red eye. Its blooming period carries well into September, when the fall asters begin to come into flower.
WHEN one thinks of the art of ancient Greece and Rome there naturally comes to mind those matchless specimens in the museums of Europe which stand for the highest attainments of all art—those masterpieces that we come down to us as reminders of the Golden Age of Athens or of the splendors of imperial Rome. The idea that the art of Greece and Rome can be used in the decoration of the modern home does not occur to people. Yet it is possible to obtain beautiful specimens of the classical art of the ancients—not museum masterpieces, mind you, but worthy examples, nevertheless, that make livable and precious objects of adornment. And that is strangest of all, that one can obtain them for considerably less than the prices dealers and for the work of the more popular of modern sculptors. You can get a Greek Roman marble less than you can a Rodin, and you can bronze that adorned the homes of wealthy tricians two thousand years ago for less than a can buy one bearing Barye's signature.

Blemishes and Sentiment

Of course, you must not be fussy about certain blemishes. Time has inevitably left on these objects. Maybe the marble has been ipped, and maybe the bronze has been corroded in places, but these mishaps only dim, destroy, their beauty. To one who looks beyond the material for the sentiment of the thing itself, these scars only endear them. The works of the great Greek masters, such Phidias or Praxiteles or Scopas, cannot be retained—for these in classic sculpture were that Rembrandt and Raphael afterwards became in the renaissance of painting. Naturally they are not to be thought of in terms of decoration; but works by the lesser artists of the time, and by centuries of followers who took them for their models, are comparatively plentiful. Asia Minor, as well as the Grecian Islands, have been veritable treasure houses of this art of the ancients, where they once adorned populous cities and beautiful suburban villas. They have been taken from the soil of those regions, and, because the inhabitants of the present day had no use for them, being for the most part devout Moslems, they have found their way into the markets of the west. And in the modern seats of the art trade, the public has not been eager to bid for them, because perhaps they have not been generally considered attainable.

Art Forms

This art takes many different forms. There are marble and bronze figures, of all sizes. There are bas-reliefs, there are plaques and bowls and utensils, and fragments of carvings of all sorts, that can be mounted and used decoratively. And of all art, this is the most universally applicable to any scheme. It is appropriate almost anywhere, perhaps, because of the fact that all of our western civilization is based upon that of Greece and Rome. Our literature and our arts in all their ramifications, have their roots in this ancient soil.

Therefore, classic art is not out of place in an Italian room, because it is of the very essence of Italy. It is not out of place in a French room, because the great French periods—those of Louis XIV, Louis XV, Louis XVI and, especially, the Empire—leaned on the art of the ancients. It is not out of place in an Old English room, because English literature drew its inspiration from the classics. It is not out of place in our own Colonial rooms, because our forefathers looked to Greece and Rome for guidance in those early virtues in which the American Republic was conceived and founded—Plato and Brutus and those (Continued on page 98)
The house, essentially a summer one, has a living room with glazed doors on three sides opening out on the porch which surrounds it and gives it shade and protection. The architecture is suggestive of Southern Colonial. It stands on a knoll overlooking the water. The house is named Linden Hall and is situated in Plymouth, Mass.

Colonial details are carried out inside the house. The walls are rough plaster. Several interesting architectural details from old houses have been incorporated in this

The outside is painted, with shutters and blinds of yellow and a blue ceiling for the porch. The lines are simple and dignified, giving evidence of livable qualities

SOUTHERN COLONIAL IN NEW ENGLAND

STRICKLAND, BLODGET & LAW, Architects
The gambrel roof type is a popular design because it makes a roomy house. Its architecture is intimate, informal, and it suits most settings. In this interpretation a wing, in the style of the main house, is added at one end. The windows are grouped in a pleasant fashion, with shutters to finish them and to give a note of contrasting color to the white shingled walls and woodwork. The entrance is pronounced by a portico with high-back settle on each side.

A GAMBREL ROOF TYPE
IN WHITE SHINGLES

ADDEN & PARKER
Architects

A fireplace nook finishes one end of the living room. The hall runs through to the back porch and past the stairs in the rear. Dining room and kitchen are in close proximity with a pantry and service entry at one end.

Four large sunny bedrooms and two baths are on the second floor. The living room chimney affords a fireplace in the upstairs halls—evidently a very pleasant detail. Each chamber is equipped with two convenient closets.
No garden can be so well beloved as one which is set upon a hillside, and no other form of garden gives such great rewards. Directly we are able to secure different levels in our garden, directly we can begin to look down on our flower paths and up to them—to turn a corner and find the land fallen away from our feet with our eyes plunging into a long valley-vista, or to turn another and find all distance obscured by the rise of the hill. When

The Garden of Levels

MRS. GEORGE CRAN

The floor of the upper terrace is paved with old stones set on edge, low walls of the stone marking out the beds.

Young Pan marks the crossing of the paths on the lower level. He stands on a cement ball wreathed with cement roses.

Rose arches cut down to elbow height give a good view of the blooms.

The upper level is held in place by a reinforced concrete wall wired for vines and flanked by a tulip border.

we have these we have secured mystery and imagination to lay a hand of magic on all our gardening.

Fate gave me a garden on the sunny slope of a steep hill before I knew enough of sites to appreciate what I had. I only found out after I had fallen deeply under the spell of gardening and had cultivated a habit of going any distance at any time to see other people's

(Continued on page 82)
A LITTLE PORTFOLIO OF GOOD INTERIORS

An interesting treatment for a small bay window on a stairs landing is found in the New York home of Charles E. Mitchell. The side walls and arched ceiling of the bay are frescoed. The windows are leaded, making a pleasant background. A black marble shelf and grill fill the space. Growing plants—the ever-attractive English ivy—are trained up from this and surround a piece of classic statuary. Walker & Gillette were the architects.
The four views on these pages are from the New York home of Mr. Charles E. Mitchell. In the living room the walls are fawn colored plaster and the ceiling wooden. A mellow harmony of tone prevails in the damask coverings of the comfortable chairs and the soft glow shed by the delicately shaded alabaster lamp. Curtains are green damask. The room has a huge stone mantel and the walls are enriched by old tapestries. Walker & Gillette, architects.

Coming to the second landing one finds a very fine old Italian bench with an early Spanish painting above it, that give distinction to the hallway. At the farther side, the door into the dining room is pronounced by a black marble frame surmounted by an arched medallion containing a profile bust in low relief. Black marble is used for a baseboard. The spiral stairs shown opposite start in a recess at the near end of this landing.
An 18th Century morning room, complete in every detail, is paneled in unstained pine, with recessed bookshelves. There are comfortable chairs about. A glazed chintz is used on some of the upholstered furniture and is repeated in the curtains. The principal pictures are English prints framed in black glass mats. By the window stands a large writing desk with two old lamps and silver writing appointments. The chandelier is crystal and side fixtures silver.

The first stair landing shows a picturesque spiral carved wooden stairway leading to the floors above. In place of a newel is a wrought iron raven of fantastic shape attached to the central pillar. The heavy carved brackets under the treads, the twisted carving of the central pillar and the delicate lines of the wrought iron rail with its slim spindles are unusual and distinctive features of this architectural element. Under the treads the wood has been antiqued.
THERE whole is the sum of its parts. The charm of a well-draped window is the sum of its details. And not the least of these details in current decoration is the valance board or cornice.

The details of window curtaining are as follows:

1. The glass curtains, that go directly against the window and serve to filter the light, and can be drawn when privacy is desired;
2. The over-curtains, usually of a heavier fabric such as linen, cretonne, taffeta, brocade, etc.;
3. The valance, which connects the two parts of the over-curtains;
4. The valance board or cornice;
5. Such accessories as tie-backs, rosettes for tie-backs, pulley cords, tassels, etc.

Not all of these are invariably used in all windows, but they are the details upon which the finished charm of the draperies depends.

The purpose of the cornice is to give a top finish to the curtains. But whether or not that finish is required will depend upon many things—the architecture of the window, the style of the woodwork, the amount of light required in the room and the general style of the furnishings.

The Window

In many old Colonial and Georgian houses, where the woodwork has the merit of fine craftsmanship, it seems a pity to curtail it off. Such windows, having a pronounced architectural character, should not be too closely curtained unless, of course, one's furniture and general scheme do not fit in with the Colonial design. The deep embrasure window with small panes has an indefinable charm. It requires only the sheerness of thin curtains to strain the light and give a glow over the room. In such cases the cornice form of treatment is out of the question.

There are rooms, however, in which the furniture and general character require a more formal, fuller curtaining. Then it is that the cornice or valance board can properly be used.

Curtains that cover the woodwork naturally stand out boldly on the wall, giving a recessed effect to the window. This is desirable. One should feel the vista beyond the window. By deepening the recess the vista is pronounced. There are few windows, indeed, where this all-over curtailment does not enrich the room.

An element in this over-all curtaining is the cornice. It connects the side draperies, making a frame for the window. Some decorators, feeling the necessity for this connecting top line, have attempted to get the effect by covering the curtain pole with the same sort of material as the curtains, or even with a plain, contrasting fabric. This is really not pleasing to the eye. It is a straining after an effect that proves to be only an affectation. A better effect is more easily obtained by using a valance.

With simple white muslin curtains and white woodwork there is no necessity for a valance, although a simple pleated valance or a fitted valance may often be used in bedrooms over white muslin curtains with very pleasing results.

Because they present a horizontal line close up to the ceiling, valances produce the effect of lowering the ceiling. Consequently in very low-studded rooms it is advisable to omit them. This lowering effect, on the other hand, makes them effective in a wainscoted room or a room with a very high ceiling. High-studded Victorian rooms almost require a valance to pull the ceiling down to the line of vision and give the window a dignity of finish in keeping with such proportions.

Valance Boards

The valance board and cornice often take the place of the valance. They are frequently of wood, either plain or carved, and painted in polychrome or gilded. Some of the designs especially favored today are the old-fashioned gilt metal cornices which were in use during the Victorian era.

Each type of valance board offers a dozen or cold different means of treatment. Thus one may have in a bedroom glass curtains of crum-scrim or net, over-curtains of a flowered material in greens, blue, yellows and reds on a cream ground, and a valance board painted one of the tones of the less prominent green found in the fabric and decorated with a simple medallion of colors chosen from the rest of the design.

While the valance board fits all around the window casing it should not be decorated or painted of one color and then another very unobtrusive.

The gilt cornice is quite fascinating to use as it gives a rich effect to the top of the window. I know of a little reception room in a country house that has three long windows, each of them topped by an ornate gilded metal cornice very thin. Below this hang drapes and then long curtains of sea-green gauze. The effect of the gold and the sea-green sheer fabric is very lovely.

Curtaining a Group

In addition to giving finishing to one window, valances and valance boards are often used to tie together into a unit a group of windows. A row of casements, for example, in a deep window, with a wide window seat. No glass curtains are required if the windows are leaded. The window can best be curtained by an over-all valance or valance board with side curtains at each end. The same is true of a bay window. A fabric valance or a valance board, covering all three windows, will make a unit of them and create an ensemble that enriches the room.

The illustrations show several types of valances and cornices in use, each one having some distinguishing merit.
In a bedroom of the Willard Brown house at Auburndale, Mass., the yellow and blue taffeta curtains are edged with yellow and blue ruching and a gilt cornice has a double ruffle of yellow and blue. Brett, Gray & Hartwell, decorators.

A dignified Victorian room with high ceiling required a cornice that would give a level finish to the top of the curtain. The line is further lowered by the draped valance, a treatment rich in color and line. Lee Porter, decorator.

For the summer, the heavier red damask curtains in this room have been supplanted by a light figured material, but the winter damask valances remain and the painted cornices or valance boards, giving an air of permanence. Lee Porter, decorator.

The severity of the black velvet curtains in the room below is relieved by a narrow gilt ornamented cornice. The under-curtains, which are of a sheer fabric are made with a little connecting valance. From the home of Lee Porter, decorator.

The drapery is old yellow taffeta with a blue stripe. The curtain and tie-backs are finished with a ruching of blue lined with yellow. This same finish has been used on the top and bottom of the old gilt cornice, a double ruffle of blue and yellow. The glass curtains are blue gauze.

The old gilt cornice in a high-studded Victorian room is also illustrated. Here the problem is to drape the window with dignity and yet prevent the vertical lines of the curtains from adding to the height of the room. Not only is a cornice used, thus apparently lowering the ceiling and giving a dignified finish to the window, but the line has been further lowered by the draped valance.

A final example is a gilt cornice with black velvet curtains.
The carved and paneled woodwork was a highly important item in the decoration of early Georgian rooms. This fifth stage in English panel development witnessed the passing of oak for paneling and the substitution of pine and deal painted. The colors used were white, gray, gray green, and sometimes blue, brown or yellow. The general proportions are bold, and the details of the molding, while bold, are simple. A molded chair rail often separates the base panels from the upper paneling. The door surrounds were frequently graced by superimposed pediments, either straight or interrupted by a central urn or bust, the same motif often being echoed in the chimney piece. Base, surbase, panels and cornice were often enriched with ornaments.

(Below) Created by R. & J. Adam, the dignified classicism of this style of paneling produced a deep impression on the English interior. It might be said to be its final development. The proportions of the paneling, the details of the moldings and carved ornaments are always refined. Among the distinguishing features is the elimination of wood wainscot and stiles. The wood molding was applied directly to the plaster. No panels were shown below the chair rail. Although seemingly wide, moldings are low in relief and consequently do not appear heavy. The door surrounds take various forms, always markedly architectural in character.

In Elizabethan paneling oak was used principally and the panels were small, being separated by broad stiles and rails. Not infrequently the top row of panels had a different shape and proportion from the others. In many instances the paneling ran only to wainscot height with the plaster wall above. At the top of the paneling was often a carved and molded frieze. The ceilings were either beamed or molded in geometrical patterns. Door frames and pilasters were carved in low relief. Doorways and fireplaces were often objects of rich ornamentation, in the shape of pilasters and, at the top, elaborate carving and molding. Window openings were large.
The Jacobean followed the Elizabethan. It covers the years 1603 to 1688. It consists of rows of small panels surmounted by cap moldings. The feature of the detail is the bevel molding at the bottom of the panel and the molding of the side and top of panel stopping against the bevel section. In low studded rooms the panels were carried to the ceiling, but sometimes, as shown, a cove surface connected the ceiling and wall frieze into one, giving a low ceiling effect. In the frieze and cap moldings there was often some crude carving. While oak was still extensively used, pine, deal, Scotch fir and even cedar were beginning to appear.

The William and Mary style is generally classed as the third in the development of English paneling. It is a simple arrangement of one large panel above a low wainscot. The feature of the detail is the fact that the molding forming the panel is so shaped that the line of the panel is considerably in front of the line of the stile. The main emphasis of this period is placed on large panels, moldings of bold, vigorous profile, and rich carving. The architectural influence of the walls on furniture design begin to be pronounced in the William and Mary contours. This relation between architecture and furniture is the real basis for successful decoration. Designs even so simple as William and Mary are better for being placed against walls of their own period.

English paneling is generally divided into six period expressions—Elizabethan, Jacobean, William and Mary, Queen Anne, Georgian and Adam. The outlines and general features of each are pictured here, taking the problem of a doorway and its panels in each period. To the right is a study in Queen Anne, the fourth mode. A small panel is placed above the large wall panel, about the same size as the small one in the wainscot. The detail of the molding is soft and round, with a raised panel in the center of each molding. The carvings were rich, as in William and Mary times, the doorway and mantelpieces receiving the especial enrichment of carved and molded ornamentation.
THE NEW-COMER FROM SCOTLAND

The Cairn Terrier, Standardized and Coming Into His Own, Brings with Him
de Lonnan little fellow preserving the best traditions of his race. Such a dog is small enough to burrow under the clumps of bracken and heather which often hide his foe the fox's den, or squeeze between the great gray boulders on the hillsides. Agility and sure-footedness are his, and abounding courage and strength.

All this and more is to be found in the Cairn which the club has chosen. He is intensely loyal to one master, yet friendly to the world at large. With children, as with grown-ups, he is dependable and honest, while as a watchdog he shows powers of discrimination which ideally fit him for the part. Not every breed is adaptable to indoor and outdoor, city and country life; but the Cairn fills the bill in respect without half trying.

In view of the diversity in types already set forth, a brief summing up of the standards which has been established will be of interest. The Cairns which live up to it in all respects are rare in America today—in fact, the breed as a whole is only beginning to be recognized and appreciated by the public—but we may confidently look forward to a marked improvement.

Here, then, are the points to be sought in a good specimen:

A height of not over 10½" at the shoulder; and a weight not exceeding 13 pounds, wide, flat skull covered with soft, fluffy hair; sharp little pointed ears, erect and set apart; small, wide-set, very dark eyes with a penetrating and very steady look; forelegs shorter than the skull and well tapered, but deep chest; front legs perfectly straight from the shoulder and set on under arches protected by thick, soft pads; Level back and short body well tucked up; powerful hindquarters, and a gay little tail that does not curl.

Cairn should show goodness in every movement and respect should give the impression that he is a dog who knows his good quality and means to live up to them.

Fortunate is the owner of one of these moorland dogs, last but by no means least of the working terriers which have been sketched in these pages from time to time. To the Cairn is worth-well a distinctive small face of sterling quality. We hope that the rapidly growing demand for them in America will soon raise him to a rightful place among the seats of the mighty modern dogdom.

HE comes from the Scottish Isles, from rugged hills and heather and dark, rocky glens. The spirit of his native land is strong in him, its mark indelibly impressed; his very name, in Gaelic, means "a pile of rocks". As the crofter's working terrier he makes his own bed in the shelter of some great boulder where clumps of gorse hide it from view. Winter and summer he may know no other roof, yet his own marvelous coat keeps him warm and cozy.

The origin of our present-day Cairn is a moot point. There are those who claim to have bred him for fifty years, but his recognition as a standard breed is only recent. We know that prior to the adoption of his present name he was known in Skye as "the short-haired Skye", and that each district in the highlands and islands of Scotland had its special variety of him. It is not surprising, then, that there are many types of Cairns—big dogs and little, dogs with Scottish terrier characteristics and dogs without, dogs with droop ears or pricked, short backs or long, straight tails or curled, black coats or red. But whatever his outward show, the heart of the Cairn remains unchanged. It is a heart of pure gold, fearless, warm and splendidly devoted to mankind.

The Cairn Terrier Club has selected as standard the small dog with erect ears and sharp features, a short-backed,
THE HOSPITALITY OF LUNCHEON

In Luncheon the Hostess Finds An Opportunity for Entertainment and the Display of Fine Linens and China

LILIAN TICER

Women are more interested in luncheon than men. Ten devote their luncheons (at least, they say they do!) to business, but women and luncheon an unequalled opportunity for informal entertainment.

A mid-day meal, it is also a midway meal—midway between breakfast, which requires no formality, and dinner, which is edged about by those formal restrictions generally associate with the evening.

The hour for dinner has been gradually moved up in the last few hundred years from ten in the forenoon to comparatively late at night. Nine in the morning was the dinner hour of the 13th Century in France. Henry VII had dinner at eleven o'clock was the fashionable hour in Romwvell's time and two o'clock in Addison's. Coke objected to Lady Suffolk's dinner scheduled for four o'clock. Since then dinner has gradually encroached on the evening. Six o'clock was quite late enough for our grandmother and even for our mother. Today eight o'clock is the dinner hour. This means that a mid-day meal of some proportions is required—which luncheon supplies.

Luncheon is also an intimate meal in a sense none other can be. Where men are present, as at dinner, those matters of linen, china and glass, so vital to a woman, are crowded into the background. The persons present at dinner and the clothes they wear are usually more important than anything else. But at luncheon, when no men are present to distract or be attracted, the hostess can display her best linen, china, glass and silver with a reasonable hope of their being appreciated.

With this in view we have set these three luncheon tables.

The first shows the table set for the salad course. A simple runner is made of ecru linen with a hand-run thread in color and tiny flower baskets embroidered in delicate tones. Tumblers and wine glasses are hexagonal Venetian. The centerpiece is a bowl of turquoise Italian pottery filled with artificial fruits. An especially designed set of creamy Wedgwood with blue tracery is used. The silver is hand wrought.

A more formal setting, at the sherbet course, shows silver service plates of Louis XVI design and Louis XVI goblets and glass. Silver from Gorham; glass, Higgins & Seiter; linen, Kargere.

Set for the first course, this table has a linen runner with medallion insertions, a center bowl of moose Venetian glass on a wrought iron base, candles in wrought iron candlesticks, Wedgwood plates, Venetian glass and hand-wrought silver. Courtesy of the Little Gallery.

(Continued on page 82)
STRIKE is on in this country about which the newspapers as yet print few headlines. America has scarcely awakened to the seriousness of its march, but gradually, the inroads of its advance are beginning to be felt.

For more than ten years, without organization, without voicing demands, without forming a union, the domestic workers—whom we have been calling “servants” but whom our fathers, great kitchen and listened to stories from her mother when, as a little girl, she sat for hours in a great kitchen and listened to stories from her mother, who had the dignity and the self-respect that we were not to blame.

The “servant problem” has ceased to exist; there are no servants. Perhaps, on second thought, that last assertion is not quite accurate. There are a few servants, but they are by their very nature the servants of those who cannot afford to compete for an industrial job. Add to them a few of the foreign born girls who were trained in domestic service in their own countries, and a larger element of girls who are content for the time being to “work out”, but who are gradually being absorbed into the industrial life of the factory, the hotel and the department store.

Indeed, the character and capability of the servant market today can be gauged accurately by the 1919 report from the New York intelligence agencies which states that the average length of time their applicants remained in a home was fourteen days!

This silent strike began when America started to be prosperous, and the home as a business was neglected for the bridge table as a relaxation. Then it was that the “hired girl” became the “maid” and the “hired help” referred to as “servants”. The writer can remember when, as a little girl, she sat for hours in the quiet-voiced Irish girls, and heard songs sung in the accent of New England valleys. They were the “hired girls” and still carried the dignity and the self-respect that went hand in hand with the pioneering spirit which America had not yet sold to her increasing money bags. They were also “American”, and had not yet given place to the Slavic immigrant.

Yet at that time the spirit of revolt was stirring. The department store and its bargain counters were being talked about, and here and there factories were offering inducements and the status of the domestic helper was being examined through the wrong end of the opera glass.

In 1910 the census figures show that of the twenty million homes in the United States 1,600,000 employed some kind of “domestic help” and that 1,900,000 women were engaged in “domestic service”. This figures about one servant to a family. The 1920 census figures, now being analyzed, will show a startling change in ten years.

The war, of course, was the final and most impelling factor in this walkout of the hired girl. Suffrage had something to do with it, but the greatest agent which played into the hands of the social discontent of the domestic helper was the call of the store and the factory. It was to this that the war opened wide the gate. In the war woman found herself. Suffrage had given her impetus and confidence. War showed her the way to place, to pay and to permanence. The servant of yesterday who cooked the dinner while we played bridge, who dressed the children while we danced at the cabaret, who made the beds while we attended the lecture on Parenthood in Patagonia and Its Needs, is today earning her $25 in a silk glove factory, or behind a counter or running an elevator in our husband’s office building. She will never return to the range, or the nursery or the covered again—as a servant.

So let us make up our minds to it once and for all. The “servant problem” is wiped off the blackboard. It is no more. And this being so, where are we, and what are we going to do about it?

The responsibility comes home to the American woman. Yet we are not wholly to blame for the condition which has befallen us. We were the victims of a period whose values were figured wrong side up, like inverted pyramids balancing for a time, but bound to fall. They have fallen, and they must be set up again. This time let us face the values honestly. Let us set them up four-squared to last and to endure.

Did you ever ask your husband why he has so little trouble in his office with the stenographer or salesgirl supply? It is true that in these two occupations there is a shifting element, but it is by no means as serious as in the domestic class. The answer to this question goes to the very root of our home-help difficulty.

The stenographer is proud of her work. The salesgirl in the big department store is proud of her position. The factory worker is proud of her skill. She shares the most powerful and most subtle of mass forces, class-consciousness.

The hired girl never had a chance to develop any class consciousness. She was looked down upon, she did what we refused to do, and now, by one of those giant strokes of irony in which history delights, she is looked up to, and class-consciousness has become her strength.

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The sewing machine is an absolute necessity. This is a rotary model, hook-type, full standard size, ball bearing, with additional devices of hinged presser foot and reverse speed adjustment. It operates on either alternate or direct turn. A complete set of attachments and accessories comes with each machine. $72

**EQUIPMENT FOR the SEWING ROOM**

These may be purchased through the House & Garden Shopping Service 39 W. 44th St., N. Y. C.

The sleeve ironing board makes for good workmanship. It comes one yard long, at $1.50. An electric iron suitable for sewing room use is $4.50.

In the Dolly Madison sewing box the lids lift up, revealing conveniently arranged compartments for spools, scissors, etc. It is of mahogany and measures 23" high, 18" wide and 15½" long. $25

The William and Mary mahogany sewing table has three drawers, the middle one equipped with a compartment and sliding tray. It is 21½" by 13" by 26" high. Drop leaves are 8" by 13". $37

No sewing room is fully equipped without a substantial, ample sewing table. This design is of pine and has collapsible legs. The inch measure is painted on it. $3.50

A folding ironing board measures 4' long, sufficient for the pressing work in a sewing room. It comes attached to a substantial stand. The price complete is $3.50
To be one hundred per cent American, each one of us must eat at least two and a quarter quarts of ice cream annually. This is the national American dish, despite Boston’s claim for the baked bean and the South’s for beaten biscuits.

It is no longer a luxury; it is now recognized as a food. The Government classifies it, and it is experimented with at most of the State agricultural colleges and State experimental stations. Its making has become an industry standardized by the Government and certain rules must be adhered to by every manufacturer.

The introduction of ice cream as an industry not only stimulated purchasers of ice cream, but has stimulated machinery builders. Today the making of large plants and small household freezers comprises a large industry.

For these mechanisms many problems of refrigeration, ice, brine, rock salt and packing arise. Some of these problems are important to the housekeeper as a maker of ice cream, some as a buyer, and some not at all.

Kinds of Ice Cream

In this sketch we will, of course, only touch upon those parts of this problem that are of interest to the housekeeper.

Ice creams are classified under various heads and sub-heads. Nearly every one interested classifies them differently. For the sake of convenience, we will give here one classification.

I. Plain uncooked ice cream known as Philadelphia ice cream, which consists of sugar, flavoring cream with or without condensed milk.

1. Plain with flavoring.
2. Fruit with flavoring.
3. Nut with flavoring.
4. Bisque with marshmallow, macaroon cake, wafers and other bread products well dried out.

II. Cooked

French ice cream—sometimes called Neapolitan (though Neapolitan is really the many-colored layer ice cream only) made of cream, sugar, eggs and flavoring.

1. Parfaits
   Highly flavored fruits, nuts, spices (Nesserold pudding, Roman and English plum puddings).

2. Custards
   Flavoring, cornstarch, vanilla.

III. Sherbets and Ices

Water and milk, sugar, white of egg, fruit juices, etc.

1. Ices (granites frozen by oscillation and frappes—semi-frozen like mush.
2. Water Sherbets—Ices and egg, sometimes called soufflé.
3. Punches—with liquor (passing out!).
5. Lacto—skimmed milk bases.

IV. Mousses

Rich cream sweetened and whipped, frozen in molds without oscillating or turning of freezer.

V. Fruit layers

Stabilizers and fillers.

Stabilizers—such as gelatine, ice (Continued on page 84)
On the basis of a nondescript 1880 house, the architects managed to give the finished structure a pleasant form in which the Colonial aspect is preserved. The study and porch wing has a Southern Colonial aspect. Colonial feeling is also found in the breakfast porch.

There is really a great deal of room in the house—a big study flanked by a porch, house-depth living room and hall, a small dining room with a large breakfast porch and a service wing affording plenty of space for kitchens, pantries, laundry and servants' rooms.

The closets practically filling the front of the hall are arranged with a nice economy of space. To the four original chambers have been added those in the two wings—marked with black—an extra bedroom at one end and three maids' rooms and a bath in the other.

THE HOME OF LOUIS J. SNYDER, RYE, N. Y. AYMAR EMBURY II & LEWIS E. WELSH, Associate Architects
Walls covered with an old scenic paper, trim of the doorway and valances carried out in a Chippendale design, chairs of green lacquer, lighting by candles alone—these are some of the elements of delight that give elegance to the dining room in the residence of Joseph B. Thomas in the Piedmont Valley, Virginia

ELEGANCE IN THE DINING ROOM

The Necessary Furniture Arranged in An Orderly Fashion and With Accessories to Delight the Eye Give the Atmosphere Required for Dining Well

ELEGANCE and elegant are two words very often misused in America. The one is sweepingly applied to such diverse things as a good dinner, a becoming hat or a beautiful sunset; the other is considered the pose of the corrupt and contented rich.

Elegance is a very restricted attribute, and it is not a pose. It is the concomitant of gentility and culture.

Social upheavals and the misuse of the word cannot destroy elegance. It is a fundamental quality always active in certain strata of society and quiescent at least in others.

Provide a modicum of leisure and the means that made a modicum of leisure possible, and elegance or the striving for it immediately manifest themselves.

In no other phase of life is this more true than of the decoration of the house.

We speak of the livableness of living rooms, the intimacy of bedrooms, the hospitality of halls and the personality of libraries, but the one room in which elegance should be evident is the dining room. This is made even more important by a recent economic change in the United States.

Whether for good or evil, whether legal or illegal, whether the will of the people or the madness of religio-maniacs, Prohibition is an established fact. Drinking has gone out as an art. With this social custom destroyed, it is reasonable to believe that its place will be taken by eating. And eating is the one habit common to man with which elegance has been most often associated.

We are not concerned here with the alimentary requisites of gastronomic delight—such a subject would fill many volumes—but we are interested in the part played in the fine art of eating by the place where one eats.

The actual food on the table is only half the meal. The other half is the kind of table, the kind of napery and silver and decorations, the chairs, the walls and all those other furnishings that combine to establish an atmosphere of elegance in the dining room.

Perhaps the first mark of elegance is the desire to have a few things but have them good. One must first choose between quality and quantity.

Discernment does not judge the value of dining room furniture on the basis of usefulness alone; it must delight the eye. A Mission dining room suite, such as one sees advertised by the installment-plan furniture houses, may appear more useful than a set of quaint Lancashire chairs and a Welsh dresser, but the Mission will offend the eye, whereas its parallel in simplicity will not. Those who plead for Mission say that it is “honest craftsmanship”, that it “shows how it was made.” Elegance, on the other hand, presupposes good craftsmanship, and above all things it does not want furniture that shows how it was made. Such things rarely delight the eye.

The delight of the eye, it must be remembered, is twin to delight of the palate. The difference between good hash and bad is often the way it is served and the room it is served in.

Another evidence of elegance is order. Order requires a certain amount of formality. Formality is a compliment a hostess pays her guests and a mark of respect she pays herself. Formality is order—the right thing at the right time and in the right place.

Order demands, for example, that only the necessary pieces of furniture be placed in the dining room. A couch is obviously unnecessary. So is a china closet. Why display all one’s ceramic possessions? Keep the china in the pantry. It is disorderly in the dining room.

On the other hand there may be accessories that delight the eye—mirrors, torcheres on either side the serving table, bits of Capo di Monte or a fish bowl set in the bay window to catch the sunlight. These are more useful.

(Continued on page 82)
A night table comes in green with flower decorations, 10" tall, 18" square. $35. The lamp is turquoise blue pottery on a teakwood base. The shade is of ruffled changeable turquoise taffeta with frayed edges. Lamp 15" high. Shade 6" diameter, 9" tall. Lamp, $15. Shade, $22.

A candle lamp, designed for a summer bedroom has a slender base of etched crystal mounted on dull silver. Lamp, $25.

A unique mirror has a dull red frame with gray dots, the dot motif also painted on the glass. 40" by 23". $45.


The candle lamp with crystal stem has a shade of crepe rose chiffon with crystal balls. 17" tall. Shade 7" high, 6" wide. Shade, $20.

FURNISHING the GUEST ROOM

The House & Garden Shopping Service, 19 West 44th Street, will be glad to purchase these articles for you, or send you the names of the shops where they can be obtained.

An excellent idea for the guest room—or any room—is to have cedar paper bags in which to keep clothes. Bags also come for extra blankets so that the guest room can have its own equipment.
Drift pea seed support, such as a line on either side of the rows

Small uneven spots in the lawn can be provided with a heavy tamp

Do not fail to thin out the plants in the vegetable rows while small

Primroses in variety are among the first of the spring blossoming plants and are especially adapted to use, as here, in borders facing taller growths

THE GARDENER'S CALENDAR

SUNDAY

What is so secret and dusky
As a purple and the midnight blue?
The steadfast prince of the midnight air,
When nothing that rolls for my beholding is admired

MONDAY

2. If the weather conditions are not suitable for vegetable-growing, the vegetable-garden may be seen at this time, and the gardeners should prepare the ground now.

3. It is too early to sow peas and beans, which may be sown next week. Potatoes and onions should be ready for planting, and also the early summer flowers, such as the cornflowers, white violets, and daisies, should be sown as early as possible.

TUESDAY

4. Do not cut down the old grass or cut the hay, or cut the hay this early. It is best to wait until the weather is more settled before doing so.

WEDNESDAY

5. Tubbed plants of all kinds should be sown now, as they will be ready for transplanting in the garden. These plants should be sown in any ground that will hold a moist soil, and should be given plenty of water as soon as they are set out.

THURSDAY

6. Crops that are grown for market should be sown now, as they will be ready for transplanting in the garden. These crops should be sown in any ground that will hold a moist soil, and should be given plenty of water as soon as they are set out.

FRIDAY

7. Most of the annuals and annual vegetables should be started out of doors now. Have the soil well prepared for them, and prepare the frames for them in the greenhouse so that it will be ready for planting when the soil is ready.

SATURDAY

8. All the outdoor crops for forcing must be sown now, and the frames should be set up in the greenhouse, and the frames should be prepared for them.

HAZARDS IN THE GREENHOUSE

1. Hoses for watering the greenhouse should be set up now. To ensure a continuous supply of water, the frames should be planted at the proper distance from each other, and the frames should be supported by a strong frame to prevent them from the ground.

2. The plants should be set up in the greenhouse now, and the frames should be prepared for them.

A sprinkling of lime on the lawn will help keep the "soil" soil and water

Keep the cabbages dusted with slug-shot to check the cabbage worms

THE DIFFERENT GARDEN IRRIGATION SYSTEMS ARE WORTH INVESTIGATING. IF YOU MAKE A WISE SELECTION, YOU WILL FIND ONE OF THESE DEVICES A PROFITABLE INVESTMENT

EVEN spring, come bird-nest! time, 'tis good to wonder: why some kinds of birds is plumb sensible 'bout buildin' out 'table', 'cause of their house, will others set up like fitter-behaved tools. It's as steady a church as once she begins settin' on her egg. But a robin—well, she's a reg'lar sparrow'nt hair. There's one of robins—I reckon mebbe it's the same one ev'ry year—who builds a nest on a effer in our kitchen shed. 'bout the end of April she comes in grass an' seed an' stuff for the nest, workin' like a house wife. Then after a while she lays an egg or two, an' right away she leaves her next and sets up the all forestd bullies out' side round round as anybody comes in a mile of her. After a few days more she leaves the whole "who's-in-what" an' never comes near it again 'til next spring.
Your first ride in an Owen Magnetic is the introduction to a new experience, comparable only to the thrill of an aviator.

You seem to sail over the road, propelled by effortless, unlimited power.

You command a thousand speeds by the touch of your finger on the control lever mounted on the steering wheel.

If you enjoy driving your own car, an Owen Magnetic will double your pleasure. If you like to tour, its riding comfort invites the pleasure of long trips. While ease of handling makes it the ideal city car.

The Owen Magnetic is equally distinguished by smartness of body design. Five models—Limousine, Coupe, Touring Sedan, Touring Car, Sports' Phaeton.

OWEN MAGNETIC MOTOR CAR CORPORATION, WILKES BARRE, PENNSYLVANIA
Building the Hardy Border
(Continued from page 52)

...to realize that instead they have become all the more interesting from being old, and we find ourselves looking forward to their recurring seasons as we anticipate the visit of an old friend. In time, associations come to hover about them, as about the old books on our shelves and the old haunts that we frequent. For the more prosaic there is the scientific interest in comparing the growth and performance of one year with another. By all means keep a notebook!

An established border furnishes a surprising quantity of flowers for cutting. Armfuls of bloom are taken from my own border almost daily, and yet it is one of the points of greatest interest in the whole street throughout the season.

**Necessary Space**

The notion seems widespread that to have such a border one must necessarily have a large place, which is not, after all, a prime requisite. The most effective location for such a planting is, probably, along the far edge of the lawn, where it will be viewed mainly from the house. This would mean perhaps along the boundary line of a village lot. Such a border may be about the foundations of the house, though this is an ideal location the least desirable as it will not be seen to advantage from the windows of the house. A backyard is a good situation, particularly if one can run the border about the yard and can spare ground for a bit of green, be it never so small, in the center.

There is nothing more charming than a walk between two borders, the double border of English gardens, a feature of the garden that is more likely to be busied with such specimens than with the broad effect of the whole. It is this broad effect it should always be kept in mind we are making a picture. The profit of the border is complicated by the fact that it is a series of pictures we are planning and executing the single border. As it is more usually this last type and its problems that confront the home builder, I shall confine what have to say to that sort of planting.

The first principle to remember is that the best results come from broad and simple treatment.

**Succession of Bloom**

Growth in a border starts, of course, simultaneously with that of the grass and the leaves on the trees. This early growth shows a variety of light, delicate greens and reddish browns that are more beautiful in themselves, but also in the great diversity in habit of growth and texture and shape of leaf seem to make many additional color unaccepts, if not actually undesirable. In consequence I have not indicated the planting of any of the early flowering bulbs, such as crocus and tulip. For these, late Cottage and Darwin tulips, and late rose, that of course we are making a picture. The profit of the border is complicated by the fact that it is a series of pictures we are planning and executing the single border. As it is more usually this last type and its problems that confront the home builder, I shall confine what have to say to that sort of planting.

The first principle to remember in planning the border is that the best results come from broad and simple treatment.
The Charm of a Georgian Dining Room

The atmosphere of simple dignity which seemed to pervade the delightful Dining Halls of Georgian England was inspired by an orderly arrangement of a few well-chosen objects.

Such a grouping of Furniture is particularly appropriate to the moderate size Dining Room of today, its broad casement windows and delicately paneled walls presenting a perfect background for the graceful sideboard and table with their accompanying chairs. The very simplicity of this ensemble creates an air of distinction and an effect of spaciousness which even the limited dimensions of the room cannot dispel.

Those who would imbue their surroundings with like charm will derive much inspiration from a stroll through the unique Galleries of this establishment—where even that Furniture which convention demands for the Dining Room and Chamber transcends the commonplace, though available in wide variety and at well within moderate cost.

EARLY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS REPRODUCTIONS AND HAND-WROUGHT FACSIMILES OF RARE OLD EXAMPLES.

On large prints of attractive interiors, simple or elaborate as desired, gratis upon request.

New York Galleries
Grand Davidy Furniture Company
INCORPORATED
417-421 MADISON AVENUE
48½ - 49½ Streets - New York City
The New Britain Tractor and Portable Power Plant

Long Life, Low Cost

HERE is a real Tractor; diminutive in size and cost as compared with heavy duty tractors.

With ample power at the drawbar and 6 h. p. at the belt, it can jog along all day with any one-horse-drawn implement, or jog home under its own power to drive a saw, silo filler, grinder, sheller, pump, fanning-mill, or charge the batteries of a home lighting system.

The New Britain Tractor has sufficient clearance to straddle rows 9 to 13 inches high; compact enough to work between rows 24 inches apart; low enough to creep under smallest orchard trees; flexible enough to dodge obstructions and injury to plants.

The manufacturers of the New Britain Tractor have been making fine machinery and tools for 32 years. Its finer parts are produced by mechanics whose unit of measurement is one ten-thousandth of an inch.

New Britain Tractors are made in two models. Both are described in detail in booklet, sent free on request.

The New Britain Machine Co., New Britain, Conn.

Building the Hardy Border

(Continued from page 74)

greatly hinder the proper cultivation of the larger plants. The earliest flowering plant I have indicated is the lupin. Now the lupin (Polyphyllus, the perennial variety), comes in white, pink and blue. The white is a flower of exquisite purity and grace. The blue, however, runs to reddish tints and the usual pink lupin rather suggests lavender. There is a recently introduced lupin of a purer pink that in combination with the white forms a beautiful group. The lupin is a fair sized plant throwing up perhaps a dozen flower stalks, from 2' to 3' tall. In this border, 35 long by 8 wide, I have placed ten lupins, three pink and seven white. Nothing else will be in bloom when they open. The whole border will be a mass of lily-eyed green, however, and if the background can be a hedge or a vine-clad fence, the lupins will be better shown.

By the time these begin to fade, the irises will be coming into flower. In the iris planting I have limited the colors to white, blue and pink. The iris is so delicately colored that only the so-called standard varieties seem sufficiently assertive to be suitable for a planting of this size. Mrs. H. D. Paine of the Botanical Gardens has a satisfactory white, of rather dwarf habit. Madame Chereau is the tall and stately entity with somewhat elongated white flowers with blue laced edges. Pallida Dalmatica is a large, luxuriantly growing kind, whose extra long flower stalks at a little distance give the effect of a clear, delicate blue. Her Majesty, with flowers almost as large but borne on shorter stems, is soft pink with crimson markings. These four are as satisfactory as I know for this use. Not only that, but they are particularly beautiful irises in their own right.

Faded iris blooms with their undeveloped seed pods should be broken off each day. Left on, they go far to spoil the appearance of the plant. By the sides, new buds always open better if the withered flowers are removed.

We have to be especially careful in placing our irises unless we are willing to cut them off before their time, because these plants are very tender. It will be noticed that in the plan I over 3'. This white is used for its color and height, and bears tory as any I know for this use. Not latter certainly the most brilliant colors are effectively used in considerable quantity, the best. Tapis Blanc forms a border grouped by themselves, where large flowers in larger but some fortunate event will cause us to achieve other purposes as the lead of a stained glass window, keeping apart colors that would clash if in immediate contact.

The Peonies

By the first of June—in many localities, somewhat earlier—the peony plants will have altogether lost the mahogany color of their earliest stage and will have developed into picturesque mounds of deep, glossy green. The buds of the sorts to flower first will be almost at the point of pushing back their green calyxes and unrolling their petals. For a day or two before this long-watched-for event takes place I like to have an all-green border again and usually make a point of cutting out the iris stalks and poppies still in flower, or rather I have used the white iris to separate them from the colored sorts. Throughout I have used white as a harmonizer, where it serves much the same purpose as the lead of a stained glass window, keeping apart colors that would clash if in immediate contact.

The Phloxes

As the larkspur and lily time with the gorgious phlox comes—nor the peonies perhaps the most ethereal event of all certainly the most beautiful moment of the garden year. Of these tall phloxes I have placed a dozen of what seem to me the most beautiful white, blue and pink. The iris planting I have limited the colors to white, blue and pink. The iris is so delicately colored that only the so-called standard sorts will be considered in this border. The colors are arranged in a very attractive and effective manner, possibly the most brilliant and most distinctive sorts. These brilliant colors are effective used in considerable quantity, the most of its beauty from the point of view of the picture builder. The lavenders of our garden are a revelation to most people, and seem to prefer a clear stage when still suppose the lavenders of our garden are a revelation to most people, and seem to prefer a clear stage when still suppose the lavenders of our garden are.

The Peonies

By the first of June—in many localities, somewhat earlier—the peony plants will have altogether lost the mahogany color of their earliest stage and will have developed into picturesque mounds of deep, glossy green. The buds of the sorts to flower first will be almost at the point of pushing back their green calyxes and unrolling their petals. For a day or two before this long-watched-for event takes place I like to have an all-green border again and usually make a point of cutting out the iris stalks and poppies still in flower, or rather I have used the white iris to separate them from the colored sorts. Throughout I have used white as a harmonizer, where it serves much the same purpose as the lead of a stained glass window, keeping apart colors that would clash if in immediate contact.

The Phloxes

As the larkspur and lily time with the gorgious phlox comes—nor the peonies perhaps the most ethereal event of all certainly the most beautiful moment of the garden year. Of these tall phloxes I have placed a dozen of what seem to me the most beautiful white, blue and pink. The iris planting I have limited the colors to white, blue and pink. The iris is so delicately colored that only the so-called standard sorts will be considered in this border. The colors are arranged in a very attractive and effective manner, possibly the most brilliant and most distinctive sorts. These brilliant colors are effective used in considerable quantity, the most of its beauty from the point of view of the picture builder. The lavenders of our garden are a revelation to most people, and seem to prefer a clear stage when still suppose the lavenders of our garden are.

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The De Luxe Heating Service

Ascertain the normal fuel cost of warming your home for a heating season. Divide by 3. The result will be the actual fuel saving you can effect with the

**New IDEAL Type “A” Heat Machine**

The precise Heating Laboratory tests prove an economy and an efficiency yielding the largest interest return (33 1/3 per cent) possible in any feature of household equipment.

*Ask for the heat-chart catalog of IDEAL Type “A” Boilers*

**AMERICAN RADIATOR COMPANY**

Department 23, 816-822 South Michigan Avenue, Chicago, Illinois

*Makers of the world-famous IDEAL Boilers and AMERICAN Radiators*
Building the Hardy Border

(Continued from page 76)

always that simplicity is a chief
detail. A half-dozen plants in
tree or four colors are far better
together, each different. Use white to se

4. Whenever practicable, obtain
beauty of plants, in named

5. Give a reasonable amount
and fertilizer in preparing
its projection in the garden
should be enough.
After a border is once well
the care is complicated. The
care between plants in early
working in the right dressing
manure applied this past
Hoeing two or three times
during summer is all the further
care usually needed. This keeps
and the seeds down. It

is furnished only in times
Cutting out the stub

What I have written here is merely
of suggestion rather than
ative dictate. Your garden
you very own. You may get it to be
"Helps shrunken and been
ought and found" here as else.
Our ideas of the perfect border
by a little woman, too, for that
individual idea of what the
al is going to be like. For my
I am prepared to go on record
one who hopes that that
can be characterized by more
attractive houses, each with a
beautiful garden, the loving hand
and so a true expression of the

A Remodeled Cotswold House

(Continued from page 48)

refreshing and convincing straightforward
about the style, due, doubtless,
in great measure, to the fact that it is
obviously a product of local evolution
"growing out of the inherited knowl-
dge of the wants which the builders
had to satisfy, and of the natural mat-
ial at their disposal."
One cannot but admire the ingenuity
of the old builders who, by the em-
ployment of one single material, suc-
sceeded in creating the most pleasing
and varied results. That one single
material was the native limestone to be
found in abundance throughout the
Cotswold hills. Out of it they made
not only their walls but also their roofs,
using thin stone tiles. As the houses,
amost invariably, were of one room
in depth, and expanded lengthwise
rather than in compact mass, the roofs
were of neither great height nor span,
so that stone tiling was physically quite
feasible.
With houses commonly of one room
in depth and ranges of windows, abun-
dant light and air, with concomitant
cheerfulness, were assured. The walls,
whether of ashlar or of rubble face, had
equally agreeable qualities of texture
and color which grew more and more
clothing with weathering and the ap-
pearance of lichens. Withal, one is con-
vincing on every hand, that the Cot-
sword builders built not only for
substantiability but for delight as well.
But the Cotswold style needs no jus-
tification either on its own behalf or as
an example for current work in En-
gland. As a type meant for emulation
in America, however, there are those
who cavil on both sides of the Atlantic.
They are chiefly those who take not
enough account of the legitimate ele-
ment of delight in architecture. For
these folk, with their zeal for obsession for practicality
or logical expression in local mat-
ials, it is worth noting that there are
several places in the States where the
materials lend themselves to such
expression in Cotswold models in
certain manners that are com-
demmed more essentially American.
This does not mean to say that
shaping, which is merely an
expression of archaologia
ych copying, which is merely an
other manner that is com-
individual idea of what the Millen-
ian is going to be like. For my
I am prepared to go on record
one who hopes that that
can be characterized by more
attractive houses, each with a
beautiful garden, the loving hand
and so a true expression of the

WHITE PINE BUREAU,
1504 Merchants Bank Building, St. Paul, Minn.

FITNESS for the particular use to
which they are to be put should
be your guide in selecting the woods
for your home.

Almost any wood will prove satisfac-
tory on the inside of the house; but
this is not true on the outside, where
the wood is exposed to heat and cold,
sun and wind, rain and snow.

That's why it is important for you to get
the right wood on the outside. The wood
you use there will determine your repair
charges and the appearance of your house
—both vital matters.

WHITE PINE

The many old houses in all parts of the
country—in New England dating back to
early Colonial times—attest the durability of
White Pine.

It does more than just last. It holds its place per-
fecely without warping, splitting, rotting or opening
at the joints, even in the most delicate mouldings
and carvings.

That is why it has always been the preferred wood
in this country—why it is the
most economical.

"White Pine in Home-
Building" is beautifully illus-
trated with old Colonial and
Modern homes, full of valuable
information and suggestions on
home-building, and gives a short,
concise statement of the
merits of White Pine. Send
for it now. There is no charge
for it to prospective home-
buiiders.

WHITE PINE BUREAU,
1504 Merchants Bank Building, St. Paul, Minn.
The Hampton Shops and the Ideal Country House

RINGING indoors a suggestion of sparkling water and gay formal gardens by its sympathetic color treatment, this delightful breakfast room, with its trellis overlaid walls and decorated satinwood furniture, re-created from the designs of Sheraton, is but one of many delightful country house interiors now exhibited at the Hampton Shops.

The Hampton collection of fine antiques is assembled with reproductions which are authentic not only in design and coloring, but also in that integrity of construction and perfection of hand-work that gave intrinsic value to their originals.

This collection arranged with harmonious textiles and incidentals, offers full scope for expressing the preferences and personalities of our patrons, while the discriminating knowledge of the Hampton Decorators is at your command, either in the arrangement of a grouping or in carrying out every detail of the interior of your home.

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

Decoration · Antiquities · Furniture
Complete Your Home

ELECTRIC LIGHT and power adds a modern touch with convenience—easily obtained with the FAIRBANKS-MORSE “F” light plant.

An abundance of steady, dependable light is assured with minimum attention for care or repairs. The plant is extremely simple to operate—just touch a button to start and another to stop. Your dealer will explain its exclusive features.

Prices—40 light plant complete, $325.00 F.O.B. Indianapolis. Distinctively complete and efficient larger “F” plants are offered in 65 lights—100 lights—200 lights.

Fairbanks Morse & Co. MANUFACTURERS CHICAGO
New York Baltimore Boston

Color Effects With May-Flowering Tulips

(Continued from page 45)

Combination G. Very warm cherry reds

D—Superb soft buff rose, white in effect.
D—Pauline, pale yellow, extremely true.
D—Lilac Pansy, a tender pink, very nice.
D—Silver Rose, a lovely pink, very nice.
D—Amber Rose, white, very nice.
D—Silk Rose, white, very nice.
D—Coral Rose, white, very nice.
D—Crimson Rose, white, very nice.

The next group is composed of pinks, some with a touch of gold, none more vivid than an apple bloom. The most intense are La Fiancée, Princess Elizabeth, Mrs. Stanley, Barbier de la Tomaye, and Flamingo. This group is next in the transition after reds of Groups H and I.

Combination H. Fiery rose or cherry reds

B—Heliotrope, large, warm heliotrope base, shaded scarlet, described as Von Dyck brown, but far more intense than that would imply...$3.20
B—Don Pedro: similar, but yellower and smaller, described as coffee brown...2.70
B—Sabrina: similar, but yellower than the above...2.65
B—Heliotrope perfection, light brown, heliotrope, edged golden yellow...2.50
B—Diamant: heliotrope, but smaller...2.40
B—Penny Amulet: dull neutral (described slaty) violet, flushed rose blue...1.90
B—Turenne: an effect of lavender,with distinctive golden touches...1.75
B—Superba: very warm coffee cast, described as plum purple...1.60
B—La Fiancée, red, large, deep red, described as plum purple, tones with Philippe de Coninck and Zanzibar...1.55
B—Superba: very warm coffee cast, tones with Breeder’s tan...1.50
To live the lavenders do not clear yellow, but those of violet with a golden tinge, such as

Combination N

D—Yellow Perfection: light bronze yellow, heliotrope flash, edged gold...$5.55
D—Cardinal: pale lilac, base red, edged gold...5.10
D—Sire Trevor Lawrence: very large, violet purple flushed red...3.20
D—Grisselin Pale: rose blue, lighter and cooler than the preceding...1.00
D—Marve Chair: soft lilac mauve, might be called white edged lavender...3.80
D—Nina: a fuller bloom, blushed with a golden tinge, almost white...3.65

D—Marmont: immense violet purple, maroon on opening...$7.00
D—Flamingo: deep violet, slightly flushed, in effect a strong red-purple, pointed, very refined...8.50
D—Finnegan: small deep violet, Gemma: small deep violet...3.50
D—Wally Moss: white edged pink and violet, described as pale white lavender pencilled pink and violet...1.40

The descriptions are more brief than those given in most catalogs, and may rain fuller bloom, blushed mar-}

House & Gard
Early ordering insures early delivery

Send for catalog, price list and samples.

Beautiful enough for any interior—
durable enough for porch, pergola
or boat house—and always
luxuriously comfortable

WHIP-O-WILL-O FURNITURE CO.
Scranton, Penna., U. S. A.
Elegance in the Dining Room

(Continued from page 70)

than a china closet for the simple reason that there are beautiful and interesting.

A third mark of elegance is that it is conducive to quiet.

Elegance, as we have tried to show, is a subtle attribute of the mind, a way of looking at life and the objects that enrich life. For the fullest enjoyment of these things one must have a calm atmosphere. Certainly quiet and calm are requisites in the enjoyment of a meal.

Consequently elegance will not choose a piece of furniture that has an objectionable contour.

A great deal of Rococo furniture is inelegant, because it is too exuberant, and cottage furniture, on the other hand, may also be inelegant in certain rooms because it is too severe. This is a nicety that guides the choice.

In the matter of colors, elegance will not tolerate those that are chartreuse or such as are grouped in a fashion that makes them difficult to live with. For elegance above all things is a salable atmosphere.

It avoids the novelty. It is through generations. The elegance of our forebears are just as elegant to us, they were a century ago.

Finally, elegance presupposes restraint.

And restraint is the fundamental requirement in furnishing any room. Especially in this time of the dining room. We must create an atmosphere that conducive to eating as a fine and subtle art.

The Hospitality of Luncheon

(Continued from page 65)

In the small photograph is shown a more formal type of table decoration. The place is set for the sheltered course which was the fashion of a few groups of people, who gathered around a large center bowl. Service plates are of silver in a delightful Louis XVI design. The runner set includes oblong place doilies of felt and hand embroidery.

A third table is set for a country house luncheon. Here is used an especially designed runner set in linen

The Disappearing Servant Problem

(Continued from page 66)

working along constructive lines toward home betterment. The Y. W. C. A. has a comprehensive program already developed on an industrial eight-hour-a-day domestic service plan and is ready to train and supply such helpers to those who demand them. It is workable, for it has been demonstrated that it can be done. But it cannot enlist workers for their thoughts are still entangled with the idea of "servant" instead of employee. The combined women's clubs of New Jersey have established an experimental station for studying domestic economic problems, and have already collected valuable data.

These attempts are few and individual, yet their objective is of the greatest and most general to the American.

Domestic service must be re-made into a profession or a trade exactly as industrial service has developed. It must become a business, and recognized as such. Only by the American woman thinking about and aiding and unifying the serious and organized attempts to aim at placing domestic service on such a plane can we hope to make the house and economic in its operation.

Meanwhile we can also perfect ourselves in American women who are all American citizens, in the knowledge and mastery of making a home.

The Garden of Levels

(Continued from page 56)

flower-visions. I used to wonder what I missed, at first, in looking over gardens on the flat where every sentiment, every effort, every success and failure lies naked to the observer's eye; there was something delicious and vital which was lacking in those gardens. In time I learned that what I missed was the element of suspense, of wonder and of sudden surprises which gives such personality to a garden of different levels.

As far as my own was concerned, there were no such doubts from the first that it would have to be terraced if anything was to grow; only by leveling in sections could I hope to secure any moisture at all on that hungry, sandy hillside, and only by flooding the land enough to soak in could I hope to get most things to grow. So I turned to my terrace-making as undreamed of by prophetic fears as a young bride to the toils of matrimony, and then to the crab realities of backache, to earn, also like her, the deep sweetness of a love that will last me all my days.

Grass proved to be a luxury needing much attention that I leveled and laid out a couple of lawns, and for that rested on stone and brick to get the effects. Once laid this path and failure lies naked to the observer's eye; there was something delicious and vital which was lacking in those gardens. In time I learned that what I missed was the element of suspense, of wonder and of sudden surprises which gives such personality to a garden of different levels.

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Grass proved to be a luxury needing
Good Interiors

are now recognized as works of art only to be attained by the pleasing harmony of color line and fabric in the Furniture, Rugs, Draperies, Lamps and other decorations. Paine has the men and the merchandise for producing the perfect home.

The accompanying illustrations from an attractive home in Newton, Mass., suggest an interesting outdoor Living Room, done in plum color and black—also a Breakfast Room in Colonial yellow and blue.

More about these interesting interiors, as well as other suggestions, will be furnished gladly to those planning to build or refurnish.

Paine Furniture Company
of Boston
Interior Decorators and Makers of Fine Furniture for 85 years

SETH THOMAS

We are careful that the name SETH THOMAS is placed only on clocks possessing flawless mechanism, accurate adjustment and precision of balance. Clocks of less perfection would not be worthy of such a time-honored name.

Wm. A. French & Co.
MINNEAPOLIS, MINN.

INTERIOR DECORATORS
AND MAKERS OF
FINE FURNITURE
Time to fix up the Tennis Court!

The winter was pretty severe and that court of yours needs fixing—a little filling in, in places and plenty of rolling—and the back-stops are in bad shape.

As to back-stops—that chicken wire never was very satisfactory, was it? Every time you drove a fast one past your opponent, it went right through on the court and you had to chase it; big holes were always appearing which had to be patched; and the whole business was so badly rusted and weak every spring that you needed new wire throughout.

Do the job right this spring! We make a back-stop that will not rust and be weak every spring that you need new wire throughout.

We left a border of soil at the foot against the green background and on top, between the cobbles of the terrace path and the edge of the wall, which are excused the cattle joyous color schemes. In the picture a long border of the double arabis is beginning its blossoms. In the summer was through that rapid and hardly grown had cascaded over the brim of the wall and entirely covered the hard edge of cement. Below, a flyy challenge of black and crimson tulips stood up against the cold grey wall, and dared the eye to pass without a glow.

The figure on the rose-wreathed pedestal is the only one of its kind in the world, I believe,—the figure of a joyous boy, a young Pan cast in lead who has leaped on to the ball to laugh his defiance at the world before he has covered ball and everything and the whole business was in flower.

We furnish and erect fences and gates of unusual character for suburban houses, gardens and country estates. They add much to the appearance of any grounds, are durable and their cost is surprisingly low.

American Fence Construction Co.
100 Church Street
New York

The Garden of Levels

(Continued from page 82)

The illustration shows, leaving enough space behind the wire for Ampelopsis "Verdich" and ivy to cover the cement, the idea being to plant roses to grow quickly and cover the wire, and that, as the close-clinging creepers be­ hind grew up and covered the wall and the terra cotta terminal balls, they would in no way interfere with the long rose strands, and make a rich background for the flowers in their bloom time. Two stages of this idea can be seen in the illustrations. In the long wall picture, the wire and young rose bushes are very plain, also the glaring newness of the cement and termi­ nals, in the picture with the young Pan the ivy can be seen beginning to clamber—the balls to weather and tone, and long strands of the Wisteria and Amselias to spread along the wall. Today the ivy has covered ball and everything and the wide pink blossoms of the roses are lovely indeed when in flower.

We need a border of soil at the foot against the green background and on top, between the cobbles of the terrace path and the edge of the wall, which are excused the cattle joyous color schemes. In the picture a long border of the double arabis is beginning its blossoms. In the summer was through that rapid and hardly grown had cascaded over the brim of the wall and entirely covered the hard edge of cement. Below, a flyy challenge of black and crimson tulips stood up against the cold grey wall, and dared the eye to pass without a glow.

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American Fence Construction Co.
100 Church Street
New York

Freezing the American Dish

(Continued from page 68)

cream powers and gum tragacanth, are used in commercial ice creams to give the product body, but manufac­turers should, according to law, admit this addition if necessary. Housekeepers often use gelatine; it is quite wholesome and not dangerous in any way.

Freezing

Apart from the recipe, with which this article shall not deal, the most im­portant part about ice cream is the freezing of the mixture. Its dangers are many.

First of all, freezing incorporates air into the mixture and therefore increases its freezing time. Ice cream can be frozen too slowly or too fast, and experience here is the best test.

If frozen too rapidly, says the Omaha State Experiment Station, the ice cream doesn't expand very much (this is more important to the commercial maker of ice cream). Without the air incorpo­rated, it is soggy and heavy. It will also be grainy and will fall apart.

If frozen too slow, it is buttery, greasy, non-expansive and fat will rise.

If frozen too long, it will be churned and creamy, it loses expansion, it is greasy, soggy and heavy.

These are the reasons why cream is not a velvety, smooth, ungrained stand­without-hitching quality.

Here are some other defects and their causes:

First, the cream must be clean and creamy, combined with flavoring ma­terial which blends with the cream to a full delicious flavor.

There may be defects in the flavor, due to the cream used, such as sour, old, bitter or metallic cream flavor.

It may be due to the filler or stabilizer.

(Continued on page 86)
Provide the Right Bird Homes for Your Garden

The health and happiness of the birds in your garden depend entirely upon the character of the homes you provide for them.

REIBER BIRD HOMES are the only bird homes made which reproduce the exact conditions required by Nature for the healthy, happy life of birds and for the successful hatching and raising of their young. The scientific inner construction of these homes is the result of the life study of Edwin H. Reiber, the original Bird Man.

REIBER BIRD HOMES are so entirely different from other so-called bird homes that the United States and Canadian Governments have recognized their superior construction and granted them protecting patents.

Many notable Estates, Gardens, Cemeteries and Parks throughout the United States have been converted into Bird Sanctuaries through the efforts of Edwin H. Reiber and his corps of able assistants.


REIBER BIRD RESERVE, WEST WEBSTER, N. Y.

How To Have a Perfect Lawn

Remove all the dead grass, old bedded leaves, twigs, acorns, etc. And when the dandelions appear, see that they are removed too.

GENUINE LAWN RAKE

with its curved, blade-like teeth, slips over the sod, clipping off the seed-bearing dandelion heads, and picking up all litter. A self-cleaning stripper operates by easy pressure of finger. It does everything the ordinary rake does—and a great deal more. Cannot injure the tenderest grass.

Most Good Dealers Have It

Made by the Specialty Division of the CASEMENT HARDWARE COMPANY

1 South Clinton Street, Chicago
A frosty chill, filling your refrigerator, coating the pipes
in arctic frost, chilling every article of food entrusted to
you—it's Brunswick Iceless Refrigeration. Clean—dry—cold—penetrating—possible only through the
constant low temperatures.

A BRUNSWICK REFRIGERATING PLANT

The dry, clean cold of the Brunswick arrests every tendency toward
food deterioration. The ice-man doesn't bring it. Making ice with
its varying temperatures cannot give it.

With Brunswick Service your luncheons, teas, dinners, can be made
memorable—the things that are meant to be cold are really cold.

There's cracked ice to fill the tall frothy glasses of orange juice
that the good housewife sends to the guest rooms in the morning, 'Ice
to fill the cantaloupes—to heap round the grapefruits—to freeze all
the varied delights of summer.

And it's a refrigerator you make yourself—cleaner, purer, more
dependable than you could ever begin to buy it.

Whether you're building or remodeling, write today, or use
the coupon. We'll send you necessary information at once.

BRUNSWICK REFRIGERATING CO.
NEW BRUNSWICK, NEW JERSEY

BRUNSWICK REFRIGERATING CO., New Brunswick, New Jersey
Please supply informative literature and approximate cost of a Brunswick
Plant adapted to residence details enclosed.
NAME
STREET
CITY
My architect's name is

FREEZING THE AMERICAN DISH

First, buy a good freezer, never less
than a gallon, because you can always
freeze a little in it and always be ready
for a crowd.

There are various types of freezers on
the market. (1) those that turn around, (2) by motor, (3) ones
that aren't turned at all, (4) ones that
are oscillated only and in which, at
turns by hand, (2) by motor, (3) ones
on the market. (1) those that one
freeze a little in it and always be reaiiy
for a crowd.

The freezer that isn't turned at all
works the ice cream, but as the arm only works back
and forth it is not so tiring. The can
in the tub is partitioned in two seg-
ments and the paddles and dasher only
turn half way.

The freezer that isn't turned at all
needs no lyric from me. It tells its own
story in making good ice cream of a
smooth mousse-like consistency, but real
ice cream. It is rapid and restful.

The various motorized freezers are
good for large families, and the small
motors attachable to small freezers
are for motors are joys.

There are some kitchen units that are
chilly, some that are convenient which
the freezer, polish the silver, sharpen the knives, in fact do every-
thing but shine one's boots.

In buying these units don't be "pulled
in" by salesman talk. Watch for
compactness, durability, cleanliness,
lack of danger in use, replaceable parts,
and ease of manipulation. In the use of
motors the attachment must be so made
that the connections will not be catching
in gear, etc. Above all, hand
work is heavy and we would advise
turning the freezer by a motor.

In the non-turning freezer, the chamber
for the ice and salt is separated from
the can so that the freezing mix-
ture cannot enter the ice cream.

It is cheaper to buy ice cream, but
the home-made kind tastes far better.
When you buy ice cream, it is wise to
watch the container in which it comes,
and to know where it is made. The
Goverment is very particular, but
slight slips in the ice cream organiza-
tions can breed the most dangerous of
bacilli. At home you can watch every-
thing; above all, the cleanliness of in-
gredients.

FREEZING MIXTURES

The greatest of all the science of ice
cream making is the mixture of ice and
salt. Most cook books say three parts of
ice to one of salt for home use. For
hardening after it is frozen eight parts of
ice to one of salt, and the mixture must
cover the can entirely, top and sides.

Of course, the ratio of ice to salt
regulates the freezing. The United States
(Continued on page 88)
Correct and Comfortable
In Every Detail

In this arrangement, the balance of artistic proportion with coziness and convenience is most evident. A proper reading light and perfect comfort are here combined in these pleasing lamps and restful chairs. A Read-Right Booklet is yours for the asking.

For sale at good furniture stores and interior decorators.

MAXWELL-RAY COMPANY
25 West 45th Street, New York City
Factory at Milwaukee, Wisconsin

BENGAL-ORIENTAL RUGS

American Reproductions of Oriental Rugs

Where luxury and economy meet—
where your artistic taste and the money you wish to spend do not clash—
where your rugs become a harmonious, livable part of your home, blending with your other furnishings and imparting a subtle Oriental atmosphere—

There you will find Bengal-Oriental Rugs priced at a third to a fourth the cost of the studies from which they were made.

Portfolio of color plates, also nearest dealer's name sent upon request

James M. Shoemaker Co., Inc.
16-18 West 39th Street New York
Brings New Life into Your Kitchen

Place an ILG Kitchen Ventilator in your kitchen and you daily experience the joy—the thrill—you do when cooking over the campfire, breathing the breath of the great outdoors.

All those unpleasant heavy cooking odors that take your appetite, that overheated exhausting air you now toil in, is then changed—the air is sweet and full of life and energy, made so by the ILG Kitchen Ventilator.

And those uncontrollable greasy cooking fumes no longer float through every room, laying their soiling fingers on curtains, walls and decorations. The ILG Kitchen Ventilator removes them.

Moderate in cost. Easily installed in part of window or in wall. Connected with any electric light socket. Costs but a cent an hour. Fully guaranteed. Go today to your hardware or electrical dealer for demonstration; or write us direct for illustrated literature.

The ILG is the only ventilating fan with fully enclosed self-cooled motor—used in thousands of restaurants, hotels, homes, offices, stores, factories, theatres, etc.

ILG Electric Ventilating Co.
161 Whiting Street - Chicago, Illinois

Freezing the American Dish

(Continued from page 86)

Government Bulletins are full of these rules if you want to look up this matter.

On this subject Bowen of the United States Department of Agriculture in Bulletin 76 says:

When two solid bodies, as salt and ice, mix to form a layer, a certain amount of heat becomes latent, called the latent heat of solution. Since this latent heat is taken from the mixture itself the temperature falls correspondingly. The temperature obtained by a salt and ice mixture depends on relative proportions of the mixture and to a less extent on the salt at which the heat is supplied from the outside, the size of the ice lump and salt particles and the amount and density of the resulting brine. Hence it is impracticable to give other than approximate temperatures with fixed ratios of salt and ice.

It usually covers thirty minutes at least to freeze a gallon of ice cream.

Freezers

Electric freezers come from about $75 up and can be had for alternate (A.C.) or direct (D.C.) current. The advantage of the freezer with its own directly-connected motor, rather than the one which has to be connected, is readily apparent to those who have suffered the annoyance of belting, pulleys and countershafts. Being self-contained, such an outfit may be readily located at will, to operate merely requiring securing it in place and connecting the wires. You have, therefore, no belts with attendant annoyance and expense, no countershaft with its necessity for continued attention and causing vibration, nor is there dirt and oil being thrown here and there. In addition to the mechanical advantages secured by the motor-driven ice creamer, the freezer unit, if there are had by its use cleanliness and increased space.

Every freezer should be so made that the action of scrapers and dasher is continuous. Some freezers have a device in which the scrapers are hung on the dasher so their lower ends rest on the bottom of the can, and the friction between ends of scrapers and can bottom when in motion moves the scrapers against the side of the can, and holds them there positively and continuously.

Tubs

The tubs should be strong and if possible bound with welded wire hoops or metal bands. If the tub is metal this is unnecessary. Tubs are made of pine, white cedar, etc. The zinc tub is a good substitute for the wooden tub, but the wooden one is good if made water tight and smooth and easy to clean. All parts of the freezer should be non-chipping and be made by reputable manufacturer.

The dashers and beaters are usually of malleable iron heavily coated with pure block tin. Generally (and better so) there is one scraper for the bottom of the can and two metal scrapers for side.

Buying Freezers

The same principals hold in buying freezers and cover and clamp units. They must be seamless, smooth, easily cleaned, non-damaging, non-corrosive and be made by reputable manufacturer.

Besides the freezer must have ease of use and running quick freezing, economy, convenience, and give practical results.

Freezers are equipped with best standard motors. The motors should be placed as to eliminate danger of motor burning out or being injured by careless handling of the ice and salt.

In ordering a motor outfit include the following—your voltage. Direct or Alternating Current: If Alternating which Cycle and Phase?

Buy a freezer with thought. All machines pay better when the best bought and close attention has been given to the purchase.

ETHEL R. PAYNE.
ARTISTIC lighting fixtures lend an atmosphere of luxury to any home. And they are becoming increasingly popular.

These handsome Miller Fixtures are charming in their graceful simplicity and will delight the most exacting student of interior decoration.

Their sturdy, dependable construction makes them enduringly useful. Their low cost — due to Miller facilities of production and distribution — makes them accessible to the modest income.

Write us and we will gladly put you in touch with a Miller distributor near you.

EDWARD MILLER & COMPANY
Established 1844
MERIDEN CONN.

No. 60. 5-LIGHT FIXTURE No. 618. 5-LIGHT BRACKET
Antique Gold finish, $35.00 Antique Gold finish, $12.00
West of Rockies, 26.50 West of Rockies, 12.00
Colonial Silver finish, $45.00 Colonial Silver finish, $14.50
West of Rockies, 36.00 West of Rockies, 14.00

Prices do not include shades or bulbs.

INDIVIDUALISM IN GOOD FURNITURE

This table was designed to embody, in your home, the spirit of Italian renaissance.

For twenty years, The Elgin A. Simonds Co. have manufactured period furniture for the most discriminating patrons of the country's better class furniture shops.

May, 1920
SPRING IS PAINT-PLANNING TIME

JAMES E. DURHAM

YOU are planning to build a house. If it is to be a cheaply constructed affair which you expect to sell at a profit, you will not be particular as to the nicety of detail. But if it is to be a house that is to shelter yourself and yours—a house of your own that you have been looking forward to for some time—then you will want to make it a real home in every sense.

You will insist on double flooring and double walls throughout; you will want sturdy and stand-up stairs; stalls that will not creak; heavy doors that will not warp, and containing panels that will not sag when the furnace runs, wild or the air carries excess moisture. You have decided on the size of the rooms, the texture of the inside finish and the drapery, the style of furniture. Perhaps you have even determined on the colors to be used for the outside painting.

But did you decide simply to paint it in certain color and then pass on to some other detail without giving any further thought to the paint itself? If so, you are exposing yourself to much future trouble and expense.

The Humanness of Paint

You will doubtless be surprised, certainly interested, to learn that paint is almost human. When applied to a surface it goes through a breathing process. The oil of the paint absorbs oxygen from the air (forming a substance known as Linason) as when we inhale; and it also gives off a small quantity of carbon dioxide as when we exhale. This has been proved by a series of experiments made near by a prominent Middle Western paint manufacturer—and shows us why that paint manufacturer has gone on in formulating what is known as self weather stripping.

Today, any experienced paint man will tell you that the ready-mixed paint, which is ground and mixed by a reputable manufacturer and put up in cans ready for use, is far superior to the lead-and-oil which a few old-time painters still persist in mixing by hand and shading themselves.

The superiority of ready-mixed paint is found in the mixing itself. The old-school painter means all right, but he can never approach the machine-mixed paint because he hasn't the physical endurance to spend a sufficient time manipulating his stirring paddle.

In a modern paint factory, the pigments are first mixed thoroughly with the necessary ingredients and spent the necessary time in mixing them. From the mixers the paint goes in a dough-like state to the grinding mills, where the element of time cannot be accomplished.

The paint is then mixed thoroughly with just enough linseed oil to form a paste-like mass of uniform consistency. And remember, it is really 'mixed'. This means that the film of the oil is wrapped entirely around each particle of the pigments, a result that hand-mixing not accomplish.

From the mixers the paint goes in a dough-like state to the grinding mills, where the element of time cannot be considered. The paint must be thoroughly ground and reground until it meets the test specifications—that is, it is to be good paint.

The various processes of thinning, shading and so on are all worked out by weight, so there is no possibility of making a mistake. That is why you can always match a certain shade in a ready-mixed paint, whereas the painter who mixes his own may require several hours to secure the same shade that he resisted before.

Then, too, the reliable manufacturer employs expert testers, usually former painters, who give each batch of paint a rigid test as it is made up, considering it for color, weight, hiding capacity, etc., with the small master sample can kept for that particular purpose.

The secret of making quality paint, then, is found in the mixing there. For instance, a manufacturer of cheap paint can use the same formula as does the manufacturer of good paint. But the man who does not produce good paint will not be able to produce it. He does not spend a sufficient amount of time in mixing the materials, he will not give sufficient time to the drying process. A shorter time spent on the mixing operation reduces the overhead and increases the quantity produced, so that the paint can be sold cheaper. And by the same token it will produce poorer results and will cost you more in the long run.

When the paint is applied to the surplus, if the oil is not thoroughly wrapped around each pigment particle, the color will not bind the particles together. The old-school painter means all right, but he can never approach the machine-mixed paint because he hasn't the physical endurance to spend the necessary time manipulating his stirring paddle.

The difference is simple: the better paint is made of pure linseed oil, which gives it the yellow tint, but when applied to a house the yellow tint soon bleaches out to a pure white—and a permanent white. The cheaper brand bleached out to pure white and then that white, better paint is much thinner and has a yellowish cast.

You can make cheap paint out of high-grade pigments by adding a small quantity into a glass and agitating it. The difference is about 50% of water to it. You will immediately notice the good paint. It will settle, the emulsion—becomes thicker and turns whiter. Now you have the secret of cheap paint. More paint can be produced in this manner, hence it can be sold cheaper. But results are the things that count. And the secret is this: there is no way of knowing whether the manufacturer used pure ingredients and spent the necessary time in mixing them.

Good paint will always spread easier and evenly, having an excellent surface for repainting. Cheap paint begins to chalk and lose its color in three or four years, peels and cracks, and wears down smoothly. Good paint will always give a better paint, also a can of cheap white paint. Open both cans and mix the contents of each thorough covering of the white and air so bleaches it to a pure white—and a permanent white. The cheaper paint looks better at first, but when the small quantity of oil it contains bleaches out, the pigment will be left and the paint will not hold its color and look well for seven years. It wears down smoothly and evenly, leaving an excellent surface for repainting. Cheap paint begins to chalk and lose its color in three or four years, peels and cracks, and wears down smoothly.

A Typical Experience

The futility of attempting to save money by buying poor paint can be illustrated by the experience of a Western painter last summer. He obtained the contract to paint a large commercial building in his city where he had painted two or three times before. He had always used the best paint he could buy, but this year for some reason or other when the dealer asked $5.00 per gallon for the paint he hesitated.

Instead, he bought another brand from a competing dealer, paying him $4.00 per gallon. He records that it formerly required sixteen gallon
Danersk Decorative Furniture

Interesting interiors can never be obtained with cheap furniture. The influence of an exquisite design is more permanent than mere material existence. Witness the delightful color harmonies in this Painted Sheraton Dining Room Set. Self tones of antique green and gold with medallions of parchment!

Let us help you plan your rooms so that they will show real imagination. Why do the dull conventional thing when you can express your own individual desires at no greater cost. Our catalog number of “The Danersk” will tell you how. Send for it, “A-5”.

Buy through your decorator, dealer or direct.

Charming sets on exhibition at
ERSKINE-DANFORTH CORPORATION
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New York
First Door West of Fifth Avenue, Fourth Floor

DANERSK
Means more than decorative furniture
IT MEANS IDEAS

Sabey Awnings

“ Period” Awnings for Homes of Distinctive Character

There is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings that will harmonize with the whole scheme of things. They are custom made and yet they are not “expensive” awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust proof galvanized iron.

WRITE for catalogue, samples and prices.

The FRED F. SABEY COMPANY, Inc.
176-180 South Avenue, Rochester, N. Y., U. S. A.

Enjoy Cooking

Install the up-to-date DUPLLEX ALCAZAR 5-Fuel Range, which will enable you to cook in comfort and take things easy the year round.

The DUPLLEX ALCAZAR is the original two-ranges-in-one. It burns gas and coal or wood, singly or together. It has perfect heat control, and can be changed instantly from one to the other.

The DUPLLEX ALCAZAR is efficient and economical. It gives better cooking and saves cooking rooms, and it makes a seven-fold saving of fuel, food, time, labor, health, space and temper.

With the DUPLLEX ALCAZAR you can cook in comfort the year round. For gas—keep real in summer; coal or wood—keep warm in winter.

Ask your dealer to show you the DUPLLEX ALCAZAR that should be in your kitchen.

For prices where gas is not to be had, there is a DUPLLEX ALCAZAR for the H. C. and Coal Ranges.

ALCAZAR RANGE & HEATER CO.
410 Cleveland Avenue, Milwaukee, Wisconsin
of paint for that particular building, so be purchased that quantity and started the work. But he soon found he needed more paint. In fact, before the job was finished he had used twice as much.

Result, the cheaper paint did not go as far and cost him $8.00 more than he would have had to pay for the best paint. He not only took this loss, but he is dissatisfied with the job, as also is the owner; and indications are that the next time that building needs painting some other painter will be given the contract.

Paints, Primary Purpose

Too many people have been buying paints from a color card, without giving enough thought to the ideals of the man who makes the paint. This is probably due to the fact that too many people consider paint simply as a pretty covering for a house. Paint was not designed primarily as a beautifier. It is not particular as to color. If a house is painted in a sudden shower while working in the field, he will run for shelter and leave his implements in the open, knowing that the paint will prevent them from rusting. He doesn't buy paints for color, but he gets good, permanent colors because he has been taught the economy of buying the best brand of paint.

The first thing to do, then, is to find out which is the best paint and why it is the best. Then select the colors offered by that particular manufacturer. As his paint is better, so are his colors. The painter always be found more permanent than the colors offered in the cheaper paint.

The condition of the surface to be painted must be given vital consideration. If the wood has never before been painted, it will be necessary to give it a priming coat, which is simply paint of the same color the house is to be painted on. This is thinned out with turpentine or oil. This coat is necessary so that the pores of the wood will become saturated with the oil and a part of the pigment, furnishing a groundwork for the final coat. This should not be used on the can without any thinning.

The priming coat is the foundation, so it must be right. Don't let the painter use a cheaper paint for priming than he is to use for finishing. The same color and make of paint should be used throughout.

It is of the utmost importance that the wood itself be thoroughly dry before the priming coat is applied, because if any moisture remains in the wood it will be drawn to the surface by the heat of the sun and, being unable to penetrate the film of paint, will raise a blister. This will happen with good paint as well as the cheap kind.

The priming coat should be given from one to four weeks to dry, and it must be thoroughly dry before the second coat is applied. If any bare spots appear, give them a coat of pure oil, and allow that to dry. Remember, this film of paint that protects your house from the destroying elements is less than 1/100 of an inch in thickness, so you cannot be too careful in seeing that it is spread on a surface that is in proper shape to be painted.

When you have decided on the brand and color of paint you will use, don't give the job over to a cheap painter. Get the best one you can find. He will be busy, but it will pay to wait until he has time to do the work.

You must also remember that the fourths of your painting cost is labor—the cost of the paint itself represents only one-fourth—and a cheap painter can make a botchy job of it, especially if he is given good materials to work with and conditions are favorable. Like the quality of paint, quality of workmanship must also be considered one of the best if satisfactory results desired.

Be sure that the painter you employ "brushes in" the paint. Simply lay it on is not enough. It must be worked into the pores of the wood so that it will hold and become a part of the surface. Do not let the attempt to apply the paint make it not perfectly dry. Better wait a day or two longer than have blisters form a short while after applying the paint, black, green and other dark colors, being better conductors of heat than lighter shades, are prone to blister more quickly. That is one reason why the prevailing colors selected for outside painting are white, yellow and grey, and yellow is the former predominating.

There is no need to dwell at length on the atmospheric conditions under which paint should be applied to a house. Common sense tells us that the work should not be started when it is raining or the air is full of moisture. Likewise, painting should not be done in the extremely cold weather will not be satisfactory as that done in a temperature of 70 degrees.

Some painters prefer working in the fall of the year. Then the wood is more settled, walls are firm and paint seems to penetrate deeper into the pores of the wood. Spring, however, still sees the greatest painting activities.

Paints, Points on Painting

There are four points to be considered when selecting painting paint.

1. The composition of the paint
2. The condition of the surface to be painted
3. The manner in which the paint is applied—which means the kind of painter who does the work
4. The atmospheric conditions under which the work is done

Paint is science, art and craftsmanship rolled into one. The science employed by manufacturers in developing paints that are best suited to their surface, keeping those formulas constant and improving them whenever possible. The selection of the color is determined by the artistic sense of the home owner, who must take into consideration the size and shape and location of his house in determining any color or colors, remembering that lighter colors make the house seem larger, while darker colors may make it appear smaller. A good painter can secure fair to the best results from any paint, as a poor painter can ruin a house even by using good paint. But given a good workman, good materials and suitable conditions, the home owner is assured of a satisfactory and lasting painting job.

Paint manufacturers have long realized that the average property owner does not give proper consideration to painting problems, and many beautiful and instructive booklets have been put out by them through dealers and painters in the effort to educate the public to a realization of the seriousness of the subject.

Only recently there was brought to my attention a handsome book published by one of the best-known manufacturers, which brings out the possibilities of painting in an instructive manner. In fact, it is (Continued on page 94)
MISS SWIFT
11 EAST 55TH STREET
NEW YORK

INTERIOR DECORATIONS

FURNITURE, HANGINGS, MATERIALS, WALL AND FLOOR COVERINGS

MANTLE ORNAMENTS
DECORATIVE PAINTINGS

SPECIALTIES IN BOUDOIR
FURNISHINGS, LAMPS, SHADES AND MIRRORS

ROOKWOOD FAIENCE

In Mantle Facings or over-door panels very attractive effects are possible with Rookwood Faience. It is adapted to decorative use in many ways under many conditions. Attractive art objects and small things of beauty for the home are produced at Rookwood potteries.

Write for literature
THE ROOKWOOD POTTERY COMPANY
Cincinnati, Ohio

It is well to build, but — it is better to build well.

And there can be no wiser advice for you to consider when thinking of greenhouses, conservatories, solariums, or glass enclosed swimming pools, as you are sure to be doing. For in these days some kind of a glass structure is considered an integral part of every well appointed home, whether town or country, by those who know.

Of course, you will want your copy of the Conservatory Book. It's gratis, you know.

Do you wish it sent to your home address?


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The Way to Perfect Casement Windows

How many times have you lost your composure in opening and closing outswung casement windows? How often have you been awakened from sleep by their bang in the wind?

The Monarch Casement Window Control-Lock takes away all cause of annoyance.

An obscure but ornamental handle on the inside enables you to move the sash and firmly lock it in any position, without the least interference with screen or curtains. You merely raise the handle and work it in its slot; turn it down and the sash is locked. It's as simple and convenient as an electric light switch. It's as sturdy and durable as though it were a solid piece of metal.

As your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.

Monarch Metal Products Co.
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St. Louis, U. S. A.

Manufacturers also of Monarch Metal Weather Strip
THE WORLD'S GREATEST ENTERTAINERS
DO YOUR BIDDING

A NEW PREMIER PATHÉSCOPE gives your home more varied entertainment than any theatre,—makes you more successful as a host than a Roman Emperor,—affords your family greater enjoyment than anything else you can buy.

For it brings all the fascination of motion pictures. Mary Pickford, Charlie Chaplin, Wm. S. Hart, become your own private entertainers.

Travel, science, industry, reveal their most intimate wonders.

More than these! The Pathéscope camera shows you the most interesting person in all the world—you yourself! That is the thrill of thrills—to see yourself in motion pictures.

The Pathéscope is the most enthralling entertainer which modern ingenuity can provide—the one gift that will earn the lifelong enthusiasm of every member of the family.

So simple that anyone can operate it. So exquisite built that its pictures amaze and delight the expert critics. So safe with its safety standard, slow-burning film that it is labeled by the Underwriters' "Enclosing booth not required."

Can be used anywhere without a licensed operator or insurance restrictions.

Weighs only 23 pounds with universal motor. Fits in a small suitcase for the traveller or can be mounted on a handsome cabinet.

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When you're planning your garden and ordering seeds and fertilizers, order your summer's supply of rain.
Irrigation doubles vegetable crops, makes perfect flowers, lessens danger from insects and diseases. Can be used anywhere, for any purpose. Costs little.
Send now for our new Book on Irrigation For The Home Grounds. Shows the wonderful results others have attained.
The Skinner Irrigation Co.
231 Water Street
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HOT WATER INSTANTLY
SIMPLY TURN A FAUCET

YOU don't have to bank fires if you have a

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Instantaneous
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A turn of the faucet and you have as much hot water as you want—unlimited quantities— instantly. Lights and heats automatically— turn off the faucet and the heater goes out until you want it again.

The special Hoffman thermostatic valve enables you to have hot water at an even temperature at all times, and without the troubles and inconveniences of the old fashioned tank heater. No pounding or disagreeable noises in the pipes—the thermostatic valve controls the temperature of the water, eliminating waste heat and fuel.

A size for the smallest house-apartment or garage, or the largest residence.
Hoffman engineers have solved many heating problems in their years of experience. Confront them to-day—the service is without charge.

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The new Cheques, like the American Express Dollar Travelers Cheques, are the safest form in which to carry travel funds. They are self identifying; you sign them when you buy them, you countersign in the presence of the one who cashes them. Your signature identifies you. The value of lost or stolen countersigned Cheques is returned to you upon filling out certain protective forms.

The cost is fifty cents for each one hundred dollars

AMERICAN EXPRESS COMPANY

Halve Your Paint Bill
Halve Your Labor Bill
by using
Cabot’s Creosote Stains

Paint costs more than ever before, and is poorer in quality. These stains cost half as much and can be put on twice as quickly, halving the labor cost. They are infinitely softer, richer and more artistic in their coloring effects, and are adapted for shingles, siding, boards, and other exterior wood-work. Made of Creosote, the best wood preservative known, and the strongest and finest fast colors, ground in linseed oil.

You can get Cabot’s stains all over the country. Send for stained wood samples and name of nearest agent.

24 W. Kinzie St., Chicago
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Walkers & Williams, Architects, Rochester, N. Y., designed with Cabot’s Creosote Stains

The Gem
Lawn Sprinkler and Stand

A sturdy brass, non-corrod­
ing sprinkler that will last a lifetime.

Prepare now for Summer Lawns
To insure beautiful velvety lawns this season you should start sprinkling the very first warm day. The grass must catch an early start for a thick, even growth. The “Gem” is adjustable, sprinkles evenly over a wide area, is $1.50 for wear-proof, not expensive. Price including stand.

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Your Radiators Give Trouble
Especially in the Spring

When warm days are mixed with cold, causing irregular heating, your radiators annoy with banging and hissing. The SPECIAL LOCK SHIELD VALVE prevents this. Special adjustment lock. Condensation without leakage. Easily attached. Guaranteed and $1.00 inex­pensive. Immediate delivery.

A Radiator Footrail!
A new thought in home comfort. The rail is attached to lower part of radiator. Assures foot comfort—draw up your chair for reading or sewing and get. Made in nickel Standard or oxidized finish. Easily attached. Will be sent for only.

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New Britain, Conn.
Manufacturers of all kinds of Plumbing Specialties
FILLING SUMMER PREMISES
and Promises—at Sloane’s!

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We shall not itemize the Sloane selections of Summer furniture and floor coverings, for they embrace literally everything, and so itemizing is both impractical and unnecessary.

What is of paramount importance is that the Sloane name is a Promise of Quality which, however limited or liberal your needs, will be religiously fulfilled.

Furniture Makers
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Our extensive line of Mohair Upholstery fabrics which has been favorably received under the advertised name of Chase Mohair Velvets will hereafter be distributed under our new registered trade-mark:

CHASE

Velmo

Made by Sanford Mills, Sanford, Me.

This individual trade-mark will afford protection for both you and ourselves. Look for the name Velmo stamped on the back of the Chase Mohair Velvets which are made from the lustrous fleece of the Angora Goat

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The average builder puts too much emphasis on the original cost of a home. He doesn't stop to think about depreciation, upkeep, repairs, fuel bills and fire insurance rates. Yet these are the factors that really determine the permanent value of his investment.

You will find these matters fully discussed in "The Story of Brick," an artistic booklet with attractive illustrations and useful information for all who intend to build.

An interesting feature of the booklet is a survey covering a period of years, showing the percentage of difference in cost of various types of house construction.

You will probably be interested in knowing what a small difference in cost there is today between a Face Brick house and one of less durable, less beautiful materials.

Send for your copy today

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1121 Westminster Building, Chicago
GIVE your expensive clothes a chance to look their best. This they cannot do if hung on shape-distorting hooks, in a disorderly old-fashioned closet. You can keep your apparel as fresh and shapely as it comes from the shop or press if you modernize your closets with the KNAPE & VOGT Garment Care System.

With this system you save half the closet space and bring order out of chaos. Those of you who have contemplated building new homes should consult their architects regarding the remarkable saving of space which the KNAPE & VOGT Garment Care System will make.

The carriers are full nickel-plated, roller bearing, and operate easily on a telescoping slide. The cost is only a fraction of that required to wire the old-fashioned lighted closet.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Installation in old closets is easily effected by attaching over top of door casing, and to rear wall. A screw driver is the only tool required. Carriers are made in all sizes from 12 to 60 inches in length.

KNAPE & VOGT MFG. CO. GRAND RAPIDS, MICHIGAN

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

The First Ornamentation

The people who lived in masses, and led gregarious existences, made their first essays at ornamentation by using precious stones. They found it easier to work in this static manner, than to attempt the realism of the reindeer hunters. Only eyes had these free ancestors of ours, for they depicted, by lamplight, in their ancient caves, the outlines of animals in flight which are too quick for the eye of modern man to record, and which have only been verified by the use of instantaneous photography.

Of course, the art of our ancestors of 60,000 years ago was far too precious and rare to be thought of in terms of modern decoration. It is a pity that this is so, for, in its seriousness, it has a beauty, a grace, a "virtuosity" seldom found even in the works of the greatest of modern masters. The reindeer hunters were marvelous draughtsmen and the were thoroughly "modern" in their hatred of superfluous detail. They could incise a simple line that was wonderfully beautiful and expressive of the human mind and its primitive art.

Another war brought still another... (Continued on page 100)
The MACBETH GALLERY

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change. Alexander became a conqueror, and after him his generals made the world tributary to Greece, and art became grandiose and dramatic. For the first time sculptures began to depict physical suffering, the agony of the flesh.

Finally there came a long period of decadence, in which countless imitations were made of the noble works of the past. Greek na...
May, 1920

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Using Roses As Shrubs

(Continued from page 100)

to ten feet in a few years. Its white flowers are in great clusters, and are followed by good-looking "heps" or fruits. To get a wonderful odor effect, the Sweetbrier rose (R. rubiginosa) is indispensable, but as it is "leggy", it ought to be planted with Multiflora or some other rose that keeps itself well covered with foliage.

Any landscape architect who is worth while will know of the beautiful roses that may be used in the shrubbery border, along the driveways, or to tie the house to the grounds. Warren H. Manning, who has worked well not only in gardens but in the planning of parks, insists that many of the wild roses should be used in broad landscape plantings. He includes the Sweetbrier, the Prairie rose, the old-fashioned cinnamon rose and the cabbage rose in his list of those subjects that will help. He is right in his effort to make more people realize how valuable and how beautiful are these wild trouble-proof native forms, if properly placed.

At the old Van Cortlandt Manor garden up along the Hudson, roses have flourished as shrubs for a century.

There are the old Damask forms and others to admonish me that some garden-makers had rose wisdom three or four generations ago. When my mind swings to the Federal City and I realize how a relatively modern hybrid tea rose, Radiance, assumes a lovely shrub form in Washington, I see another possibility for climates no more austere than that of Maryland.

Many of the climbing roses make beautiful hedges when planted so they may sprawl over a suitable support. American Pillar and Silver Moon, for example, will provide substantial foliage and superb flowers, and such thorns as to make the hedge entirely definite. For a dainty barrier, a sort of bower protection, plant no farther north than Pennsylvania the exquisite Aviateur Bleriot, which will provide good foliage and buds that are both sweet and very beautiful.

There are good things coming for those who are wise enough to get away from dependence upon the rose bed. That canny worker, Dr. W. Van Fleet, of the Department of Agriculture, is (Continued on page 106)
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Living Comfortably Out of Doors

(Continued from page 36)

A particularly pretty settee has ends which slope out gracefully and which do away with regulation arms. Being sloped gradually, the ends make a fine head rest with pillows. The seat pad has a shallow scallop edge, which is repeated in the back cushion. This settee has a particularly embracing, inviting (Continued on page 110)

The porch can be roofed in tin cut to a scallop edge and painted to simulate awning

Upstairs is the sleeping porch, as shown above; downstairs is this pleasant enclosed porch. A fabric frieze and gay curtains are used, with rattan furniture. Little & Brown, architects
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IDEAL POWER LAWN MOWER
Living Comfortably Out of Door
(Continued from page 108)

look that settees with upright arms seem to lack. A set could be done, using this settee as the main piece, in green with yellow linen covers, edged with purple worsted fringe. Two round purple pillow throws should be added to give it shape. There is another good idea, an oil-belled yellow cotton material similar to turkey red which could be used admirably, as it is practically sun-fast.

Wicker should be combined with wooden painted furniture. Wicker tables are not practical unless they have glass tops. For this reason have the long table for magazines, lamps, flowers, etc., a painted wooden piece, and the smaller stands or tables also wood. Orange chairs and tables, with a cretonne of very light, fresh, grass green and a bronze colored floor, make a crisp porch color combination. For a darker note use wrought iron.

Wrought Iron Furniture
There is so often required for the terrace some kind of furniture that is more formal as well as more durable than wicker. Wrought iron seems super-excellent for this use. For years we have been used to wrought iron seats of the cemetery association. In the past few years we have the adaptation of cafe painted iron furniture, some with spring seats of wide strips. None of these have proved to add much to the joy of the eye or the comfort of one's back.

A wide, deep armchair can be made of wrought iron which has just enough structural ornament to be good-looking. By having the seat and back made with white caning a thoroughly comfortable chair is produced. It is kept rust-proof by the finish and needs only the attention of a little rubbing with a kerosene rag after a prolonged storm. Settees and small chairs can be made to match, also tables for cards and tea and small, low smoking stands. If one does not want any expense of marble or black glass tops, a marbelized top gives good service if the wood is well seasoned and the top braced.

Upholstery Fabrics
Plain colored linen has many good qualities for Stanton covers for all sorts of porch furniture. Made as slip covers, it can be laundered and, in these days of soap dyes, can be kept always in fresh color. Around the edge can be used a little fringe of a darker tone. This is not changed by the soap dye. The 50” upholstery fabrics, which cut to such good advantage for pillows, come in regular upholstery shades of soft colors. Interlining cushions of two different tones; for example, a deep pink that has a tone of orange in it and a cool greenish brown, or a matter blue and orchid color, or a sea green and vermillion. The last may have to be dyed, but it would be worth the trouble. The expense is negligible.

Monk's cloth can be dyed and corded with a deep pale cotton velvet. It is a serviceable upholstery and pillows can well be made of it. Dye the monk's cloth orange and cord with blue-green velvet, or dye it peacock blue and cord with tobacco brown. The velvet edge should be of a sufficiently dark color not to show the dirt. Monk's cloth covers are of plain goods, because this year figured linens are very expensive. If one wants pattern and figured iron lamps, a pair of either pottery or Chinese variegated lamps on the large table are sufficient and give a light that is well distributed.

There should always be a number of small tables and stools in a porch or garage. To get comfortably out of door and then have to jump up for a book or a match or because the ground is too damp, or the floor too cold or for feet and no stool to be found—that is a real abomination! Service and cheeriness should be the criterion for porch furnishings.

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at the first opportunity. Such are the "collectors" who pay no attention to
the beauty of artistic stamps, who give
no thought to their historic association,
to whom the stories stamps tell, extend,
indeed, no cultural allusions.
Then there are those other "collectors"
who are not collectors at all, but mere
gatherers, who devote their leisure
to accumulating and none of their time
to the real appreciation of stamp lore.
Such a third class gives ridiculous
emphasis to certain minutiae, such as a
"study" of a stamp whose only merit
is its virtue of the mis-stroke of the en­
graver's hand, an accident which gives
it a differentiating dot, perhaps not to
be found on its neighbor, but which, alas!
who could be expected to hear the one
who listens to the sinister song of the
craze for "variety for variety's sake."
But leaving out the coldly com­
mercial, the misguided, or the ridiculous
(though permitting them the right to
enjoy themselves to the culture of.
their mental development) there are still
thousands of stamp collectors who know
what a rich field of enjoyment promises
itself in the prospect surveyed by one
who takes the trouble to enter the realm
of sensible stamp collecting.

**Stamps Romance**

I need not here dilate on the educa­
tional aid which stamp collecting cer­
tainly advances. Certainly no class of
collectors, world over is as con­
versant with geography of the period
from 1840 onward, with the outline of
political world divisions, or with the
succession of rulers of nations within
the period mentioned, or monographs
and exchange the world over. Of course,
history exists independently of stamps;
and so it does independently of books,
but both are records.

Occasionally stamps have made his­
tory, by presenting the miscalculation
or the boundaries of Haiti (as shown on
one of the stamps of the Dominican
Republic), nearly led to a war; and,
again, as when Venezuela asserted her
dress to the gold fields, against Great
Britain's, by printing a stamp in the
region in which the boundaries were
militarily set forth.

A collector will come to dis­
cover that Lord Verulam (Francis Ba­
con) is erroneously called "Lord Bacon"
and the New Hampshire stamp that the
provincial postmaster-subjects of the
later Charles refused to cancel stamps
portraying his portrait, as being con­
trary to their traditions in regard to
respecting the likeness of their "Little
Father", that Queen Victoria was grea­
tly displeased when Charles Connel,
Postmaster-General of New Brunswick,
issued a postage stamp bearing his own
portrait instead of the Queen's, that an
emergency postal issue of the Mafeking
Siege decorated with a portrait of Gen­
eral Sir Baden-Powell gave equal con­
fidence to her august majesty, that the
very lovely postage stamps in a series
issued by Imperial Russia bear prayers on
the backs of the stamps, that the water­
mark of the stamps of the Soudan print
on paper having a cross-like
outline was changed to a crescent
watermark I suppose the Mohammadan
refused to use the stamps with the cross,
and consequently would not buy
them, that the smallest engraved por­
trait of Washington ever made is to
be found on a stamp of Brazil, the
Montenegro produced an issue of post­
age stamps to commemorate the 400th
anniversary of the Introduction of
Printing into that country—how else
would we have been reminded of it
that a "tw'p'ny" landscape stamp of
St. Lucia depicts "The Pythons", that
a "twp'ny" landscape stamp of
literally been known to return—

things and hundreds of others to be
found in the stories told by postage
stamps. In truth, the world's postal
stamps are little notebooks of modern
history which we could scarcely afford
to have taken from us. Indeed, no
schoolboy's hobby is stamp collecting.

As an artistic point of view post­
age stamps offer some of the finest ex­
amples of art engraving to be found.
Many of the designs executed by
many engravers have been drawn by
noted artists such as Eugene Griset, Le
Oliver Merson, Joseph Blac, Eugene
Mouchon, H. Hendrix, M. A. Lemaire,
M. Ed. Peller, M. A. Van Nest and
Berghen, Henri MenjouF, F. von Kaul
hoch, Moser, "ape, Sezanne, Morrisey
Vittoria Grassi,—to name a few of
them.

**Ease of Collecting**

Of all objets de collection none of
those that are so easily arranged
and that require no thought in daily
or monthly expenditure as postage
stamps. The purchase of any one of
the postage stamps ever issued in order
to form an interesting collection.

The "study" of a stamp is easy, the
postage stamps are little notebooks of
modern history which we could scarcely
afford to have taken from us. Indeed, no
schoolboy's hobby is stamp collecting.

From an artistic point of view post­
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hoch, Moser, "ape, Sezanne, Morrisey
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them.

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You save time, are assured of safety for matches and
ex­

the range and stray drafts from cooling the ovens
base that prevents refuse from gathering beneath
using electricity in combination with coal, is one
automatic dump to convey ashes directly into the

- all these features, and more, are found in
Deane's French Range.

**Deane's French Range**

using electricity in combination with coal, is one
that you will take pride in showing to your
friends. The plain polished trimmings, the ab­

ence of "fancy work" to catch dirt, the angle
that prevents refuse from gathering beneath
the range and stray drafts from cooling the ovens
—all these features, and more, are found in
Deane's French Range.

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electric section at the left end has a large oven,
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